

of the program

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CONVENTION AND BAN- QUET PROGRAMS

By FRED HIGH

(Printed In U. S. A.)



A Weekly
Theatrical Digest
and
Review of the Show World



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DANGER

(Reprinted from an article in THE NEW YORK REVIEW, dated July 14, 1923.)

THEODORE CREO

Every year about this time ambitious members of the theatrical profession who have managed to save a certain sum of money from their earnings of the past season are spending that money in developing their talent to further their careers. They go to a teacher of dancing who promises he will teach the steps that will bring them better engagements. But does he? And if he is a novice and fails in what he promises, does it end at that? No! He has even gone so far as to put these students through a series of exercises because he understands that a good teacher like Theodore Creo, for instance, does that to limber up the muscles for difficult steps and for special dances that require acrobatic ability, which are taught in the most graceful and correct styles. But the faker fails. In fact, there are so few dancing teachers who do know this phase of the art that they can be counted on the fingers of one hand, insofar as New York is concerned. Result—they have been actually hurt physically and in some cases permanently. **STRETCHING AND ACROBATIC DANCING IS DANGEROUS WHEN DIRECTED BY UNRELIABLE AND UNSCRUPULOUS INSTRUCTORS!** Therefore, beware of the so-called instructor who springs up overnight. They cannot do you any good and they can do you much harm.

It took Creo his lifetime to become a master and his pupils get the benefit of his long experience and complete knowledge.

Therefore, a word about a man who is doing yeoman service in the art of instructing the dance is timely and fitting. Theodore Creo is a master whose hundreds and hundreds of appreciative students who have made a name for themselves have sent to him their photos gratefully inscribed with their names and a message to their dancing master. These photos hang on the walls of the Creo studio, as a fitting tribute to the master and his excellent work. Creo knows how, but like all great masters he imagines that the public should know and that he need not shout his ability from the house tops. So we are taking up the cry ourselves and we hope it will serve its purpose and bring into the studio of Creo all who read this article who are ambitious to improve their steps.

Creo is a most likable fellow and he has a heart as big as a house. No worthy student ever goes away disappointed. He is a man the bashful student can go to and talk to and he listens patiently and then properly advises. Creo is real and we cannot say too much good about him. The city ought to appoint a committee to examine dancing teachers and place a good man at the head of it, and Creo would certainly be placed among those at the top of the list. His studios, by the way, are at 170 West 48th Street. Better go in and talk it over.

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Join on wire. State particulars and salary. J. J. HOLMES, Guthrie Center, Iowa

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WANTED MAN FOR CHARACTERS AND PARTS CAST FOR
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JOHNNY MATTISE, DIXIE DARLING COMPANY, Lyric Theatre, Lexington, N. Car.

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Now working. Lady Singers, Dancers, Musical Actors, Lady Gymnastic Act, Chorus Girls, Prima Donna. Mail photos. MARSH HALL, Thornton Theatre, Akron, Ohio.

WANT ADVANCE MAN
Who knows Texas, New Mexico and Arizona, that can double Orchestra. Also Boss Canvasman, double Stage. Wire TOBY'S COMEDIANS, Billy Young, Mgr., Checotah, Okla.

WANTED QUICK
Fast Chorus Girl To Lead Peppy Numbers
Salary, \$30.00. CAN PLACE Sister Team, double Chorus. Wire quick. State all. People in all lines Musical Comedy write. YANKEE DOODLE GIRLS CO., Congress Hotel, Akron, Ohio.

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Leader or able. Violin. Library. Long experience. Reliable. Permanent location desired. ERNEST E. POUND, Eike's Club, Cotton Ave., Macon, Georgia.

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AT LIBERTY—WM. H. TIBBILLS, Agent. Just closed a year's engagement on one show. Know the South. Can furnish new Chevrolet car for transportation. BESSIE LEE TIBBILLS (Equity only), Character Woman. Have the age, size and the ability. Joint or single. Prefer ten rep. show. Address WM. H. TIBBILLS, 309 1/2 2d Ave., W., Hutchinson, Kan., until Nov. 10; after that Billboard Office, Kansas City, Missouri.

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I want a good silent Novelty Man that can change for week, one that can be featured. Open Monday, November 5. Ticket if I know you. Wire or write. P. S.—Chas. Zanetta, Leroux and others, write.

MUSICIANS WANTED FOR Show's Band. Vaudeville Act. Open the last week of November in Dallas, Tex. Must be A-1, young and neat, good reader and faker. Prefer those who double or sing. Send photos and state salary. Work all year around. SACCO'S BAND, Billboard, Cincinnati, Ohio.

UNCLE JOHN SIMPKINS COMPANY WANTS
Trombone and Baritone Players, to double Orchestra or Stage; General Business Team, with Specialties. Man to double Road. Address C. H. RENO, Pacoake City, Mo., Nov. 1; Eastville, Va., 2; Cape Charles, 3 and 5.

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for Trio Act. Pole and table work. Weight not ex-ceeding 125 lbs. State all in that letter. ADAM KROWICKI, 344 Bond St., Elizabeth, N. J.

WANTED BAR PERFORMER AND COMEDY ACROBAT
For recognized act. State full particulars, weight, height. GEORGE S. ROGERS, 8 West 105th St., New York City.

WANTED YOUNG LADY TROMBONIST
Double Saxophone. Good appearance necessary. State experience and particulars. SIX MUSICAL NOSSSES, Majestic Theatre, Houston, Tex., November 4-10; Majestic Theatre, San Antonio, Nov. 11-17; Majestic Theatre, Fort Worth, Nov. 18-24.

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is to serve, honestly and disinterestedly, the profession as a whole—not any particular person, persons, cliques, branches, divisions or special interests in it. To this end we strive to present the news fairly and accurately—without color, bias or partisanship.

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SHAY'S "UNACCOUNTED FOR EXPENDITURES" \$78,876

According to Audit of Accounts of Late President of I. A. T. S. E. M. P. M. O.

COPIES OF REPORT SENT ALL LOCALS

Action To Be Taken by Executive Board at Special Meeting Soon

New York, Oct. 27.—Copies of the auditors' report covering the "unaccounted-for expenditures" of Charles C. Shay, who resigned as president of the International Alliance of Theatrical Stage Employees following a clash with the General Executive Board during the A. F. of L. convention in Portland, Ore., three weeks ago, have been forwarded to all officers and locals of the union. Interesting developments are expected.

Shay's refusal to explain in what manner "an item of \$79,656.47 had been expended" and the failure of the General Executive Board "to find anyone who had received any of this sum," nor "any reason to justify the expenditure," brought about his forced resignation.

The audit of Shay's accounts is said to be merely the first step of a thorough inquiry into all of Shay's activities as chief of the stage hands' union.

A call for a special meeting of the General Executive Board to act on the

(Continued on page 7)

72,000 PEOPLE AT MACON FAIR

First Annual Georgia State Exposition Pronounced a Success

Macon, Ga., Oct. 27.—The first annual Georgia State Exposition closed today and it has been pronounced a success from every standpoint. During the first two days of the exposition attendance was affected somewhat by the sudden change to cold and windy weather. Attendance during the remainder of the week was quite satisfactory, and the total for the six days was 72,000.

Owing to a late organization of the exposition, the fair was worked up in a ten-week period. Midway attractions were furnished by the Johnny J.

(Continued on page 121)

Wild West Showman and ex-Governor Meet



When former Governor Frank O. Lowden of Illinois and his wife arrived in Dallas, Tex., Monday night, October 22, to be the guests of the State Fair Association, the Dallas Chamber of Commerce, the Holstein Breeders' Club of Texas and other organizations, they were met at the depot by D. Verne Tantlinger, manager of the Wild West Show, with the Wortham's World's Best Shows, with his "Wolfville-Red Dog Stage Coach". The ex-Governor and Tantlinger were schoolmates and had not seen each other for about thirty-eight years. From left to right in the picture are D. Verne Tantlinger, former Governor Lowden, Mrs. Lowden and Cy Cullins, former stage-coach driver.

MARTIN BECK BUYING MUCH NEW YORK REAL ESTATE

Ostensible Purpose Is To Erect Theaters—Real Plans Are Not Known—Chain of Vaudeville Houses Rumored

New York, Oct. 29.—Martin Beck, former president of the Orpheum Circuit, is investing heavily in real estate over the city, ostensibly for the purpose of erecting theaters. In at least three projects within two blocks of Broadway, two of them west of Eighth avenue, his name is connected. One of them is on Forty-fifth street and the

other on Fifty-second street. Other realty deals are being put thru for Beck by agents. The name of the one-time Orpheum head does not figure in the transaction. The building of theaters west of Eighth avenue is considered a farsighted policy, inasmuch as the growth of the industry will in

(Continued on page 121)

ELSIE JANIS AND HER CO.

Go Over Big at First Concert Appearance in Greater New York

New York, Oct. 29.—Altho her real New York debut will occur with the concert to be given in Aeolian Hall on November 2, Elsie Janis with her company made her first appearance as a concert artist in Greater New York on the evening of October 27, in the Academy of Music, Brooklyn. From

the brief explanatory speech made by Miss Janis to the conclusion of the program (which will be reviewed more fully in the Concert Department in our next issue), the audience was offered a highly interesting and most enjoyable evening's entertainment. In her

(Continued on page 121)

COTTON PALACE'S GOOD SHOWING

Expansion in All Departments of Texas Exposition—Attendance Ahead of Last Year

Waco, Tex., Oct. 26.—The fourteenth annual Texas Cotton Palace Exposition opened here last Saturday, and at this writing six of the sixteen days of the show period have elapsed.

The opening ceremonies were the most elaborate the Cotton Palace has ever known. The cotton parade, which has for many years been the opening feature, attracted the farmers from many counties. The Cotton Palace offers prizes to the farmer bringing the largest load of cotton, and also to the one bringing one bale or more the greatest distance. Other prizes, fifty in number, are also awarded to induce the farmers to come for the opening of the Cotton Palace and to participate in the parade. Twenty bales of the fleecy staple on one wagon won the prize for the largest load, while the farmer coming thru the country 100 miles captured the distance prize.

A checkup on the cotton parade by expert cotton men revealed the fact that there was represented a value of \$1,100,000 in the cotton brought to Waco especially for the parade feature.

The formal opening was at 8 o'clock last Saturday evening. The chairman of the State Railroad Commission, Clarence E. Gilmore, designated by Governor Neff for that purpose, de-

(Continued on page 120)

UNIVERSAL WILL ALSO SHUT DOWN

Follows in Footsteps of F. P.-L. in Curtailing Film Production

San Francisco, Calif., Oct. 29.—Closely following the announcement by the Famous Players-Lasky Corporation of a plan to shut down production of new motion pictures, a similar announcement was made by President Carl Laemmle, of the Universal Pictures Corporation, who was in San Francisco today, that he intends to do likewise.

"Inflated cost of production brought about by tremendous competition made possible thru the increasing demand for high-class productions rather than cheap blood-and-thunder trash is

(Continued on page 121)

Last Week's Issue of The Billboard Contained 1,068 Classified Ads, Totaling 5,490 Lines, and 757 Display Ads, Totaling 23,163 Lines; 1,825 Ads, Occupying 28,653 Lines in All

The Edition of This Issue of The Billboard Is 76,030 Copies

IMPORTANT WEEK IN FED'L ANTI-FILM TRUST PROBE

Federal Trade Commission Completes Week of Examination in New York Preparatory To Resting Case

NEW YORK, Oct. 27.—With over 10,000 pages of testimony taken in its grand tour around the country since last April, the Federal Trade Commission investigating the trust charges against the Famous Players-Lasky Corporation finished another week of testimony gathering in New York, holding daily sessions from Monday to Friday.

The most interesting information brought to light came from E. J. Ludvigh, general counsel and a director of Famous Players, who disclosed that Adolph Zukor, president and founder of the company, did not own a single share of common or preferred stock, according to the record.

The immediate result of this information was to cause a flurry in Wall street which lowered Famous Players-Lasky common stock 2½ points in one day. Following this break a statement was issued by Famous Players office that Zukor was really a large stockholder, but that his holdings were in the hands of brokers. When, later in the week, Famous Players announced the stoppage of all work in its studios, the stock was sold down 12½ points to a new low price of 53¼ on Friday in the Stock Exchange.

The hearings adjourned on Friday at noon, but the Federal Counsel stated that other witnesses would be called soon before the Government will rest its case.

Tuesday's Session

Mr. Ludvigh and Harold B. Franklin, head of the theater department of Famous Players, were the only two witnesses called. Mr. Ludvigh produced the stockholders' record, which had been subpoenaed, which showed that only 9,378 shares of common are held by directors of the corporation, and that over 62,000 shares are held by stockbrokers. In September, 1920, Zukor owned over 15,000 shares. Outside of the holdings of brokers, the largest individual holder of stock was shown to be the Stanley Company, of Philadelphia, with 7,500 shares. A total of 225,000 shares of common stock is outstanding.

Mr. Franklin was questioned at length as to the methods used in booking pictures for the Famous Players theaters. Upon examination by W. H. Fuller, counsel for the commission, Franklin admitted that he "approved" the prices paid for pictures for the Famous Players houses in the South, but stated that Famous Players had to buy pictures for both its own product and other companies, in competition with other theaters, and was frequently outbid. Attorney Fuller brought out that the Famous Players theaters booked the Paramount pictures on a percentage basis, pictures bringing from 20 per cent to 25 per cent, depending upon their estimated value.

Wednesday's Session

Gaylord Hawkins conducted the investigation for the Government on Wednesday, examining Al Lichtman, recently resigned as head of the Preferred Pictures Corp., and W. W. Hodgkinson, head of the distributing company bearing his name.

Lichtman had also appeared before the commission here last April, when he stated that he had had considerable difficulty in selling his product for the South. He also gave at that time information about Famous Players, of which he had formerly been an executive official, stating that he had been "forced out" of the company. Upon his re-examination Wednesday, Lichtman said that he had sold his entire product to the Famous Players houses in the South on a percentage basis ranging from 20 to 25 per cent of the gross. He also stated that his picture, "The Broken Wing", had been shown at Famous Players' Broadway theater, the Rialto, for 17½ per cent of the gross. Lichtman expressed himself as being much more pleased with the distribution of Preferred Pictures in the South since last April than the sale of his product to the Famous Players houses.

Mr. Hodgkinson was questioned at some length regarding the merger of the Famous Players Film Co., the Jesse Lasky Feature Play Co. and the Bosworth Co. into the Famous Players-Lasky Corporation. On cross-examination by Robert Swain, counsel for the defense, it was brought out that some sort of merger had occurred in the case of the Mutual Film Co.

Thursday's Session

The principal witness on Thursday was Thomas Moore, a prominent exhibitor of Washington, D. C. Moore testified about the formation and reorganization of First National, of which he was one of the original franchise

holders. He said that the purpose of its formation was that Famous Players was menacing independent producers and exhibitors by entering the exhibition end of the industry and was also charging prohibitive rentals. He also testified that in 1920 at the Chicago convention of First National a plan, endorsed by Jules Mastbaum, of the Stanley Company, for the formation of a national booking combine, was formulated and endorsed. Mastbaum, he said, was made president of this combine. At a meeting in Philadelphia later, Moore said, the whole thing went up in smoke because of the proposal that the Stanley Company, which is closely connected with Famous Players, conduct the booking combine. In July, 1920,

ONE OF SMALLEST MEN HELPS OPEN ENGLAND'S OLDEST FAIR



Alderman C. Raine, the Lord Mayor of Hull, England, at the opening of England's oldest fair, at Hull, shakes hands with "Tiny Tim", one of the smallest men in the world. The latter is 36 years old. Tim had to get on top of a fence rail in order to secure something like an even glance at the Lord Mayor.
—International Newsreel.

Moore testified he sold his First National franchise to J. D. Williams.

Moore also said that he had tried to get a portion of the Famous Players pictures for his houses, but that because Marcus Loew refused to divide with him he could not obtain any.

Friday's Session

Charles L. O'Reilly, president of the Theater Owners' Chamber of Commerce, and A. C. Berman, foreign manager for United Artists' Corp., testified on Friday. Berman was questioned about his dealings with the Famous Players Canadian Corporation's theaters. He said that the booking for these houses was done by N. L. Nathanson, who also operates an exchange in Canada.

O'Reilly produced two resolutions passed by the T. O. C. C. last August which denounced the buying of pictures sight unseen thru block booking of films. When asked by Counsel Swain, O'Reilly stated that the new policy of demonstration runs of Famous Players' pictures was in accord with the T. O. C. C. resolutions against block booking. Upon examination, O'Reilly stated that the distributors were making a mistake in favoring the theater circuits over the independent exhibitors. He said that while distributors were often forced to deal with the big circuits, they should draw a distinction between selling first-run pictures to all houses on a circuit, large and small, where a poor circuit house played a picture before a larger and better independent theater near it. O'Reilly rated distributors on a basis of production quality—from the box-office standpoint—as follows: Warner Brothers, first; Goldwyn, second; First National, third, and Paramount, fourth.

He told of the formation of the defunct Associated Booking Corporation, organized by New

"MAGNOLIA" TO THE ILLINOIS

Chicago, Oct. 26.—The sudden departure of Gus Edwards' musical comedy, "Sunbonnet Sue", from the Illinois Theater Saturday night, left that playhouse in darkness this week. "Sue" departed because there weren't enough patrons to interest her financially. Sunday evening "Magnolia", Booth Tarkington's newest play, will open at the Illinois, with Leo Carillo as its star.

SHOWS BRING BREACH OF CONTRACT SUIT

Savannah, Ga., Oct. 24.—David S. Atkinson, a local attorney, who is also State Representative from Chatham county, represents the Central Exposition Shows, a carnival, in a suit for \$5,000 damages brought against the Buflock County Fair Association for breach of contract.

The Central Exposition Shows claim contract was made with them to exhibit at the Statesboro, Ga., Fair, but that they were not permitted to put their attractions on exhibition at the fair, and claim damages to the extent of the above-stated amount.

APPEAL UNSUCCESSFUL

London, Oct. 27 (Special Cable to The Billboard).—Trustee Sir Thomas Beecham's affair was unsuccessfully appealed in the Appeal Court against Percy Pitt's claim for \$8,525 fees as conductor of the Beecham Opera Company. The trustee alleged that Pitt should look to the opera company for his salary. The judges decided that Pitt's claim was good.

ROBERT LORRAINE IS INJURED IN STAGE DUEL

London, Oct. 27 (Special Cable to The Billboard).—Robert Lorraine was slightly injured in a stage duel in the presentation of "The Prisoner of Zenda" at the Haymarket Theater, by Edgar Norfolk, playing the part of Rupert, Norfolk accidentally stabbed Lorraine in the left arm with a dagger, but after doctoring the wound Lorraine continued.

MONTREAL THEATER ROBBERY

Montreal, Can., Oct. 26.—Armed bandits raided the office of the Allen Theater, one of the largest picture houses in the city, just before the close of the last performance Sunday night. The bandits, who had seats in the balcony, proceeded to the third floor where the cashier's office is situated, donning their masks on the way, and producing revolvers ordered the cashier and another occupant of the office to throw up their hands. They were interrupted in their work by the entrance to the cashier's office of an usher, who was promptly added to the list of victims. They carried off between \$100 and \$500.

York exhibitors, saying that, altho it offered larger bookings and better prices than the big circuits, the big distributors refused to deal with it. He also testified, at the close of the session, that Adolph Zukor had asserted that "Famous Players had to buy theaters because exhibitors, thru First National, were going into production and distribution."

GREAT BUSINESS

For DeWolf Hopper Opera

"Robin Hood" Second Week's Bill—Two Matinees Weekly— No Sunday Shows

Kansas City, Mo., Oct. 26.—One of the most beautiful and elaborate "Robin Hoods" Kansas City has ever had the pleasure of witnessing is that presented by De Wolf Hopper and his galaxy of stars, assisted by the Kansas City Civic Opera Company, this week at the Garden Theater. The Hopper company is augmented by a local chorus and has at times a hundred people on the stage. It is using a selected orchestra of twenty-five pieces, under the able direction of Max Fichandler, and the voices in an ensemble number have a swelling and volume scarcely ever heard here, except perhaps in grand opera.

The first offering of the ten weeks' local engagement, "The Mikado", brought the highest praise and capacity houses, and the current bill, "Robin Hood", made even a greater hit, with seats in demand in advance and at the opening of the performance rarely to be obtained.

"Robin Hood", while not giving De Wolf Hopper the comedy situations and lines that "The Mikado" did, still has more real opera songs, it seems, and when he is on the stage he completely dominates the scenes and gets all the laughs that are rightfully coming to him and then some. Arthur Geary, the new tenor, heard for the first time in "Robin Hood", was especially brought here for the De Wolf Hopper Company this week and remains for the rest of the engagement. He has every requisite of a high-class tenor—depth, capacity, volume and charm—and captured his audiences from the time of his first entrance. He sang the role of Robert, Earl of Huntington, afterward Robin Hood. De Wolf Hopper, as the Sheriff of Nottingham, was funny as usual, and his intoxicated scene in the second act, caused by "Brown October Ale", one of the musical hits of the opera, was a scream from start to finish. Bernice Mershon, in the role of Alan A-Dale, fairly stole, gay or sad as the moods demanded. Sol Solomon had the role of Sir Guy of Gisborne, the sheriff's ward, and will play full roles to the star the remaining weeks of the company's stay here. Little John was played by Henry Kelly, who on account of some slight bronchial trouble could not attempt the singing falling to his lot, contenting himself with his speaking lines. His big hit song, "Brown October Ale", was pleasingly given by Leo Byrne, who had the role of Friar Tuck. Will Scarlet, a member of Robin Hood's band, was ably taken by Herbert Waterons, the wonderful bass with the company. Lady Marian Fitzwalter was done by Lillian Glaser and her clear soprano voice rang out on every occasion. Edna Granville made a most acceptable Dame Burden, a widow, and her daughter, Annabel, was portrayed and sung by Mrs. Leon Hinkle, a local singer.

Harry Van Hoven, business manager for Mr. Hopper, says it has been decided not to present any Sunday shows while the company is here, but to give two matinees instead of the one on Saturday, making the other one Wednesday afternoon.

Many luncheons and dinners have been and are being arranged for Mr. Hopper and his company and the elite of Kansas City is eagerly bidding for their acceptance of home and club entertainment.

"The Prince of Pilsen" is underlined for next week and the advance sale is heavy. Mr. Hopper will be seen as Hans Wagner of Cincinnati.

LARGE SUM OFFERED FOR LAMBS' CLUB PROPERTY

New York, Oct. 28.—The Lambs' Club has received an offer of \$1,000,000 for its clubhouse and the ground it stands on, according to Broadway rumors.

The executive council is said to be seriously considering the offer and will make known its decision in a few days. If the offer is accepted the club will move further up town.

The club paid \$300,000 for the present property and a sale at the price offered would net a good profit, as well as providing funds for the erection of a new clubhouse.

"HENRY V" PRESENTED AT ROYAL VICTORIA HALL

London, Oct. 27 (Special Cable to The Billboard).—At the Royal Victoria Hall (the Old Vic) the production of "Henry V" was chiefly remarkable for Ilay Petrie's performance of Fluellen, a brilliant piece of character work by a versatile, humorous actor. George Hayes and Jane Bacon did fine work as Charles VI and Katherine. Ion Swinley as Henry was very disappointing.

WOODS THEATER

Not Sold, Says A. H. Woods

Reported Marcus Loew and Aaron Jones Had Acquired Popular Chicago House

Chicago, Oct. 27—A. H. Woods has not sold the Woods Theater to Marcus Loew and Aaron Jones as announced in the newspapers, according to Lou Houseman, Western representative for Mr. Woods.

The daily newspaper carried a front-page story describing the plans of the supposed purchasers. The article stated that Mr. Loew had avoided establishing himself in his own theater in Chicago owing to his friendship for Mr. Jones, who, as a member of the firm of Jones, Linick & Schaefer, is heavily interested in the movie industry.

It would seem that a spasm may have started in buying and selling Chicago theaters on paper. Last week one rumor had it that the elegant new Apollo was to be torn down to make way for a proposed office building. Mr. Houseman denied this rumor with vigor. He is manager of both the Woods and the Apollo.

STAGE GUILD OPENING

Boston Organization, Similar to Theater Guild, Will Present "Ambush" as First Play

Boston, Oct. 27—The Stage Guild, Inc., an organization that will be conducted along the same lines as the Theater Guild in New York, will make its bow November 3 at the Peabody Playhouse with "Ambush", the Arthur Richman play which was originally produced by the New York Theater Guild.

The board of directors of The Stage Guild, Inc., includes Edward Massey, author of "The Ambush"; William Paul, Homer M. Snow, Jane Poor, Alan Wallace, Gordon M. Leland and Marion Fitz. The Advisory Board is composed of Lemuel Palmer, Wallace Dickson, Richard McCabe, Munroe R. Pevear, Samuel Merwin, Helen Westley and Edward Knobloch.

"March Hares", the Harry Wagstaff Gribble comedy, will follow "Ambush", and other plays in prospect, include "The Equinox", a new piece by Edward Knobloch; "Different", by Eugene O'Neill; "Sophie", by Philip Moeller; "Stanship Tenacity", by Charles Vidrae; "The Love Match", by Arnold Bennett; "Things Brought to Mary", by Paul Claudel; "Miss Juvy", by August Strindberg, and "Uncle Vanya", by Anton Chekhov.

F. W. GERHARDY SUCCUMBS

Bullet Wound Proves Fatal to Former Burlesque Producer

New York, Oct. 26.—A report was received from the office here of the Mutual Burlesque Association telling that Fred W. Gerhardt died in Akron, O., last night as the result of a gunshot wound sustained a week ago. The wound was associated with Tom Sullivan in the shooting of the "Misdeed Makers" and "Mistaken Idols" on the former American Grand. He sold his interests to Sullivan some time since and has since been a race-track jockey in the Middle West.

The fatal shooting occurred in the lobby of the Astor hotel and claimed Peter Collier, who was acting judge, as another victim. Marion Robert Webb, a horse trainer, is held on a charge of first degree murder in connection with the double crime.

NEW RADIO STATION AT UNIVERSITY OF CHICAGO

Chicago, Oct. 27—Radio has become permanently established at the University of Chicago with the installation and receiving transmission station at the Zeta Beta Tau Fraternity house. The call of the new station is 2AFN. It is said arrangements will be made for the broad casting of a college program under the auspices of the campus daily. The new station has a radius of 800 miles.

AUDITORS' STATEMENT

New York, October 10, 1923

FRANK G. LEMASTER, Esq., International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, No. 110 West 40th St., New York, N. Y.

Dear Sir—In accordance with your request, we have made an analysis of the cash disbursements for the period, May 1, 1922 to September 30, 1923, with a view of determining the amount of cash withdrawn upon the basis of vouchers signed by the international president, Charles C. Shay.

The total amount of such withdrawals was \$79,656.47, and the classification of such disbursements, as per books, is as follows.

Summary table showing Special Deputies' Withdrawals (\$46,075.00), Publicity and Propaganda (24,893.70), Survey Withdrawals (2,370.00), Advertising (6,317.77), and Total Withdrawals (\$79,656.47).

Respectfully submitted

(Signed) JAMES BARR & COMPANY, Certified Public Accountants.

Main ledger table with columns for Date (1922-1923), Special Deputy, and Publicity and Propaganda. Lists daily disbursements from June 10, 1922 to March 12, 1923.

(Continued on page 9)

Shay's "Unaccounted for Expenditures" \$78,876

(Continued from page 5)

auditors' report is to be issued by President William F. Canavan within the next week or two.

Without any comment, the letter prefacing the auditors' report and the auditors' statement itself are here presented:

INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA, 110 WEST FORTIETH STREET, NEW YORK CITY

New York, N. Y., October 25, 1923.

To All Officers and Members of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.

Dear Sirs and Brothers: Enclosed herewith you will find auditors' report covering unaccounted-for expenditures of the past international president, Chas. C. Shay.

The items shown in this report, with the exception of \$750, Shay refuses to account for. In addition to the amount shown in the auditors' report, Shay received as salary \$9,750 and executive expense \$5,770.60, making total withdrawals for the period beginning June 1, 1921, and ending September 30, 1923, \$95,177.07.

The item of \$79,656.47 was the basis upon which the resignation of Past International President Shay was asked for by the General Executive Board. He refused to explain in what manner this amount had been expended, and the General Executive Board was unable to find anyone who had received any of this sum, nor could they see any reason to justify the expenditure.

As these figures speak for themselves, it hardly seems necessary to further comment upon same, and we trust that the officers and members of the local organizations will be discreet in the use of this information.

In the near future a summary report of the financial standing of the organization will be mailed to all affiliated local unions. In the event there is any misunderstanding, and the local will advise us, we will be pleased to give further particulars.

Assuring you of our willingness to co-operate at any and all times, and with best wishes, we remain

Fraternally yours, WILLIAM F. CANAVAN, International President. F. G. LEMASTER, General Secretary-Treasurer. RICHARD J. GREEN, First Vice-President.

MEMORIAL TABLET TO SHERIDAN UNVEILED

London, Oct. 27 (Special Cable to The Billboard).—On the first day of the annual conference of the British Drama League at Bath, Bernard Shaw unveiled a memorial tablet to Sheridan on a house occupied by the playwright 150 years ago.

The league delegates afterwards were lunched by Major, when Shaw urged the formation of a municipal theater at Bath. In the afternoon there was a performance of Charles McEvoy's "David Ballard". The author is a native of Bath.

BRUNDAGE SHOWS CLOSE

Again Winter at Lake Contrary Driving Park, St. Joseph, Mo.

Calto, Ill., Oct. 27.—The S. W. Brundage Shows will close their current season here tonight and ship direct to Lake Contrary Driving Park, St. Joseph, Mo., into winter quarters.

Weather during the show's engagement here this week has been too cool for comfort and the best of attendance. An official of the shows announces that business for the season has been very good, with the routing featured by the shortest possible jumps. This week winds up the twenty-fourth consecutive season for this organization.

"POMANDER WALK"

Opens Little Theater Season in New Orleans

New Orleans, Oct. 27—Le Petit Theater du Vieux Carre opened its season Monday night with a superb presentation of "Pomander Walk", a comedy. The seventeen members of the cast acted adequately, the outstanding work being done by a newcomer, Bernadine Wulff. Caroline Stier, in a mother role, played with dignity and sweetness. Others entitled to special mention are Ethel Ginn, Marie Konenberger, Lillian Foblemann, Adele Brodet, Philo Driet, Caroline Holbrook, Henry Garie, Waldo Perkins and Adam Lersch. The production was under the able direction of Arthur Maltland.

EXHIBITOR-MUSIC MEN POSTPONE PEACE CONFAB

Composers' Society Warns Exhibitors Truce Does Not Allow Music Infringing— Charge Bad Faith

NEW YORK, Oct. 29.—What was hoped to be the final conference between the Motion Picture Theater Owners of America and American Society of Composers, Authors and Publishers did not take place on the 24th of October or at any time during the week, as originally scheduled, due to a postponement to some future date at the request of the M. P. T. O., which pleaded that a meeting to be held in Rochester on October 30 of the National Board of Directors of the M. P. T. O. A. would take up all of their time.

This leaves the question of the "music tax" unsettled and indefinite as ever in some respects, and in the meantime the society charges "bad faith" on the part of the exhibitors.

The charge of bad faith by the society is in respect to the misunderstanding of the theater owners of the conditions prevailing during the pendency of the negotiations. When the organization headed by Sydney Cohen agreed to get together with the society the latter said that it would refrain from proceeding against exhibitors for infringing on its works during the time the series of conferences was being held. This did not mean that old suits would be discontinued or that the society would cease taking evidence of violations. Should the negotiations fall thru infringement during the period of the conferences would be used against the exhibitors. The theater owners, however, have taken advantage of the armistice, according to the society, which issued the following statement:

"Exhibitors should clearly understand that during these negotiations the society has not and will not waive any of its rights as to the public performance of the works copyrighted by its members; that the mere fact of these organizations getting together for mutual discussions of moot questions does not confer upon any unlicensed theater anywhere a right in the future to play the music of the society's members.

"They should also clearly understand that the present negotiations have no effect whatever upon existing contracts between theaters and the society, or upon the renewals thereof.

"No information, so far as our advice goes, justifying any such construction of the arrangements made has been issued by either this office or the M. P. T. O. A., yet in many cases exhibitors are stating to our representatives that they 'understand' nothing is to be done until the conferences are over.

"Any exhibitor who relies upon any such 'understanding' and as a result thereof violates the law or our rights is only inviting trouble for himself and embarrassing the efforts of the national exhibitor organization to make arrangements for his benefit.

"Any arrangement made with the national exhibitor organization will be applied to agreements with all theaters for which it is authorized to speak, retroactively, but in the meantime exhibitors should clearly understand that no single right which our members possess is even momentarily waived."

Other Motion Picture News, Views
and Reviews, Beginning Page 60

WAS PAUL REVERE'S HORSE BAY, DUN OR?

Washington, D. C., Oct. 27.—When Will Hays was in Washington a few days ago he said that America does not know the color of the best known horse, the one ridden by Paul Revere in his memorable ride from Lexington to Concord to warn the colonists. It is because of such inaccuracy in historical records that the motion picture industry has taken steps for the foundation of an independent historical research bureau to be under Hays' control. Historians have told the main events, but nowhere is there any authentic record of exactly how things looked in historical and pioneer days. As the motion picture industry is arranging to make a large number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau under Hays' direction.

MCCORMACK'S NEW RECORDS

Cleveland, O., Oct. 29.—John McCormack sang to 11,000 people yesterday in Public Hall in the first of a series of municipal concerts. The audience was the largest ever assembled in Public Hall and also the largest that ever heard the celebrated tenor in America.

AFTER THEATER CROWDS

Election Campaigners Get Busy With Signs in Times and Longacre Squares

New York, Oct. 29.—As election day draws near theatergoers that throng Broadway find every available window and sign space taken up by candidates running for office for Supreme Court and other judgeships. Virtually every campaign manager has taken the opportunity to be centrally located and get the advantage of the advertising to the theater crowds with the result that Times and Longacre squares are hemmed in on all sides with huge signs telling the world that the Democratic, Republican or Independent candidate is endorsed by the bar or other associations.

In Times square the Putnam Building houses several feverishly active campaign headquarters, while across the avenue in the Fitzgerald Building, under the Pantages offices, is still another headquarters. Near by, next to the old Claridge Hotel, where Wallack's Hotel used to be, is one more sign occupying as much space as a \$80,000-a-year advertisement right next to it.

A few blocks north, next to the Palais Royale, where a famous cabaret and restaurant was once situated, Forty-seventh and Broadway, is another of the headquarters, and there are one or two additional places in Longacre square. At Broadway and Forty-ninth street, just off the corner, a banner was spread across the street advertising a motion picture, but complaints followed and now a certain candidate's name adorns the banner.

October 22 saw the fortieth anniversary of the opening of the Metropolitan Opera House in New York City.

MANY REHEARSALS IN CHICAGO AUDITORIUM

Chicago, Oct. 27.—Thirty-seven rehearsals were held yesterday in 25 many different rooms and locations in the Auditorium in preparation for the fall season of the Chicago Civic Opera Company, now less than two weeks from the opening.

Every inch back stage, in the boxes, dressing rooms, clubrooms and studios was in use. Two operas were rehearsed with the orchestra, the chorus put in a full day and numerous stars worked hard under the conductors' batons.

STELLAR SAXOPHONE QUINTET



Billed as "A Saxsymphony in Gold". Left to right: Arch Cole, Billie Carter, Lorne Patterson, Chas. Steene and Oliver D. Thomas. These boys have been pleasing vaudeville audiences with their saxophone melodies.

1924 FALL FIESTA

Plans Being Made for Outstanding Community Event in Sedalia, Mo.

Mexico, Mo., Oct. 27.—At a meeting of the board of directors of the Chamber of Commerce here it was decided to start at once on the plans for a fall fiesta here in 1924 and it is to be made one of the largest events ever held in the State.

Committees will be appointed at once and preparations will be made to provide only the best and classiest of attractions.

As now outlined the fiesta is to be for three days and each of these days is to be a special of some kind. There will be all kinds of free attractions and other entertainments and the event will be liberally advertised thruout Missouri and several adjoining States. Events for the program are to meet the merchants' approval before being contracted. The expense for the fall entertainment will be budgeted in advance and as soon as the complete figures are at hand the finance committee will go to work raising the necessary funds among the business men of the city.

"VENGEANCE" BANNED

London, Oct. 27 (Special Cable to The Billboard).—After five performances at the Pavilion, Whitechapel, the Vilna Troupe of Yiddish actors' play by Sholem Ash, entitled "Vengeance", has been banned by the censor, although previously licensed from the synopsis translation. Susmans, manager of the Vilna Troupe, claims there is nothing indecent in the play by the Jewish Ibsen.

LYRICISTS GATHER IN FEDERAL COURT

Claimed They Had Good Ma- terial But No Royalties Have Been Forthcoming

Chicago, Oct. 27.—It was poets' day in Federal Judge Lindley's court yesterday. Ambitious song writers from the cities, towns, "hanks" and crossroads of Illinois, Wisconsin, Indiana and other States were present. The government desired them as witnesses to tell what they knew regarding the methods of the Musicians' Self-Maker Co., of Chicago.

The witnesses, collectively speaking, were not in a jubilant mood. The prosecution claimed that W. L. Needham, head of the Self-Maker Company, had guaranteed for \$15 to write music for compositions and put them on the market. The writers protested that they had never received any royalties and that their songs had never been published.

William Carver, a witness, admitted the authorship of "Dearie", "Beautiful Santee", "One January Day", "When I Was Young" and twenty other songs. Willie is sixteen. He testified he had never received a copy of any of his songs.

Lillian Bowman, of Rowman, N. D., said she had never received a copy of her song, "Dimples". Ernest B. Ankson, Cooks, O., told the same story about his song, "Till the Pyramids Fall in Dust". On one point the authors were all agreed, namely, that the Self-Maker Company wrote them that their songs showed a high order of genius, or words to that effect.

CHICAGO GOSSIP OF ACTORS AND MANAGERS

Chicago, Oct. 26.—Alexander Pantages, frequently announced as coming to Chicago, may come within a fortnight. Harry Mountford, who passed thru here recently, brought this news.

Dorothy Neville sprained her ankle and is asking damages of the "Greenwich Village Collier" management. She fell on a coil of wire left on the stage by an electrician. She is said to charge that the management was unsympathetic and insisted that she work while under a doctor's care.

Glenn Cross, of Cross & Lipps, who have several theaters at Battle Creek, Mich., and W. S. McLarren, of the Capitol at Jackson, who was president of the Motion Picture Theater Owners of Michigan last year, were Chicago visitors last week, making their headquarters at the Carrell Agency.

Walter Downie, who is managing the New Apollo Theater which opened recently with vaudeville, is putting on a professional night each Wednesday at which various acts new in Chicago, absent from some time or established acts with new material, appear. These events attract many of the agents. On last Wednesday night the bill was Spirit Taps and Tunes, Billy and Virginia Brown, Norella, Cooper and Shaw, Bob Sperry and Three Bangards.

"Shuffle Along" has lost some of its people, according to gossip heard in gatherings of managers here. Reports have been of such a character recently that some managers are said to have canceled the show. The company appeared at Freeport, Ill., Sunday, October 21, and was liked there.

Curly Burns and the "Honey Bunch" organization, a Graves Bros. attraction, played to good business at the Orpheum in Bay City, Mich., last week. The company includes Marion Cavanaugh, George Graves, Howard Padon, Margie Page, Arline Walker, Jack Hill, Ed Page, Lunn Griffin, Will Bowker and Pearl Burns.

SEEKING MOVIE STUDIO LOCATION AT WORCESTER

Worcester, Mass., Oct. 27.—Bryant Washburn, movie star and producer, and his wife, who was Mabel Forrest, of vaudeville and movie fame, with a party consisting of E. Hot Dexter, Mrs. Dexter, R. William Neil, director, and Samuel V. Grand, of the Asher-Grand Co., of Boston, film producers and distributors, were guests at the Bancroft Hotel on Tuesday. Mr. Washburn spent his boyhood days near Worcester, in Northfield, and his visit is with the idea of locating a film studio in Worcester.

CHURCHILL AS GENERAL LEE

New York, Oct. 27.—William Harris, Jr., has engaged Berton Churchill for the title role in the new John Drinkwater play, "Robert E. Lee", now in rehearsal under the direction of Robert Milton. Churchill at present is appearing in Mrs. Henry H. Harris' production of "The Crooked Square" at the Hudson Theater. "Robert E. Lee" is scheduled to open in Richmond, Va., on November 5.

COCHRAN PRESENTATIONS

London, Oct. 27 (Special Cable to The Billboard).—Charles B. Cochran announces that he has completed arrangements to present the Moscow Art Theater next June. He is also bringing "Hip's Revue" from Capucines, Paris, and, too, plans to present Thomashefsky's Yiddish stock company and Manlee Schwartz's Yiddish Art Theater.

NEW THEATRICAL RESTROOM WILL OFFER MANY SERVICES

Stage Celebrities To Attend Formal Opening November 4—Lillian and Cordelia MacKinnon in Charge—Membership Free to All Actors

NEW YORK, Oct. 29.—The New York Theatrical Restroom and Emergency Service, at 64 West Forty-seventh street, an organization for the actor created out of the \$20,000 in funds raised in the recent campaign for the establishment of a theatrical hospital, a project which was forsaken due to the inimical attitude toward it by various theatrical associations, will have its formal opening on Sunday, when a number of stage celebrities will be present.

Lillian and Cordelia MacKinnon, well-known vaudeville artistes, are in charge of the headquarters of the new organization, which will cater exclusively to the actor, functioning in his behalf in many ways without any cost whatever. All actors from every branch of the profession are welcome to join the organization. Membership is free and the service and conveniences of the restroom are open at all times to those who hold cards. The membership to date numbers over four hundred.

In addition to the restroom, where members may meet their friends, chat, read or have a smoke, an emergency service will be conducted free of charge. In the event a member suffers an injury or illness which requires immediate attention, he may call upon the emergency service, which will send a doctor to his aid, and if necessary arrangements will be made for a ward in a hospital. In the event it is a serious case and has to be sent to a hospital, one of the several doctors who have volunteered their services to the restroom will attend the patient until well, it only costing the member his actual rent at the hospital.

At the restroom headquarters a special first-aid ward has been provided for those members who wish to avail themselves of the service. Miss Spear, post-graduate nurse of Carlsruhe City Hospital, Germany, is in charge of the first-aid room at the club, and her services are placed at the disposal of the members.

Other conveniences of the actors' organization will be an employment service to be conducted without cost to the members. A number of prominent producers and vaudeville agents have signified their willingness to call upon the employment service of the restroom for artists. A restaurant has been opened on the floor beneath which will cater to the theatrical profession. An arrangement has been made with the owners of the restaurant whereby a member of the restroom will be given special discount privileges.

The rooms, which occupy the entire first floor of the Forty-seventh street address, have been luxuriously and commodiously furnished, every detail for comfort and convenience having been tastefully and carefully worked out by the Misses MacKinnon. The front is a huge lounge-library parlor effect with a grand piano and adequate easy chairs and divans, and a large room connecting with it at the back has been dressed as a ladies' parlor and lounge, with a huge fireplace, comfortable chairs and about everything conducive to cheerfulness. In both of the huge restrooms is a wealth of reading material, newspapers and the like. A number of the publishing companies send their publications free to the restroom and copies of all the theatrical journals are provided.

Among the doctors who have offered their services free to the organization are Dr. Joseph N. Taylor and Dr. T. McCall Anderson, Actors' Fund doctors; Dr. William Brown Dolbert, professor of external diseases at the Eye, Ear and Nose Infirmary, Bellevue, and Dr. Julian Segal, dentist at the N. Y. A. Dr. Segal has said that he will give extractions and minor dental service free to members of the restroom.

According to the Misses MacKinnon the organization will exist and function out of the money brought in by the hospital drive, and it is hoped will become a perpetuity thru private contributions, some of which have already come in.

OXFORD PLAYERS START SEASON

London, Oct. 27 (Special Cable to The Billboard)—The Oxford Players opened their season at the Playhouse, Oxford, Monday, with Shaw's "Heartbreak House". The piece had a good reception.

James Bernard Fagan's presentational stage with its original lighting scheme was highly effective for economical repertory work.

HUNDREDTH ANNIVERSARY NEW PARK FOR NEW ORLEANS

Of American Introduction of Famous "Home, Sweet Home", Song

Philadelphia, Oct. 29.—One hundred years ago today "Home, Sweet Home", was sung publicly for the first time in the home country of its author, John Howard Payne. The song was the hit of "Clari, the Maid of Milan", a piece written by Payne while in Europe, which was given its American premiere in this city at the Prune Street Theater, which occupied a site in Prune street just east of Washington square. Mrs. H. A. Williams, wife of the manager of the "Clari, the Maid of Milan" Company, sang "Home, Sweet Home", which had already become popular in Europe, where Payne wrote it. Payne was one of the most successful actors of the American stage in his day. In his later years he also was prolific as a playwright, the greatest of his plays probably being "Brutus, or the Fall of the Tarquins".

A typical Bohemian and seeker of the world's far-off places, Payne mixed with famous people of letters and art. He was a lifelong friend of Washington Irving, with whom he collaborated for a few months in Paris. Payne was unmarried, but some of his love affairs had many of the elements of tragedy. He was the sweetheart of Mary Shelley after the death of her famous poet husband and of other well-known women.

\$500,000 Project Planned by Whittle & Cole, Inc., at West End

New Orleans, Oct. 27.—Whittle & Cole, Inc., have secured a twenty-five-year franchise at West End for the erection of a \$500,000 amusement park, which is to include a swimming pool, dance pavilion, restaurant and other amusements. West End Park is owned by the city. The issuance of the franchise is regarded by some as a blow at Spanish Fort Park, which gained considerable notoriety the past summer thru the closing of alleged gambling concessions by the police. The promoters of the new park promise that no gambling will be tolerated on the grounds. They operate parks in other Southern cities and recently organized a company for the purpose of erecting a \$1,000,000 resort opposite Stone Mountain, near Atlanta, Ga.

RADIO SHOW SEASON OPENS AT ROTHSCHILD'S

Chicago, Oct. 27.—The season of radio shows in Chicago opened today with the annual educational exhibit of Rothschild & Company, which have turned over the entire ninth floor of the building to interesting radio features. The show will last a week. More than 100 exhibitors have installed booths, wherein is displayed everything from a binding post up to the most efficient sets. A feature today was the appearance at noon of the best known of the artists from Westinghouse Station KYW, including Herbie Mints, pianist and singer; Sallie Menkes, pianist; Harold A. Fall, assistant director of the station, and other entertainers.

"LAST WARNING" RECEPTION MILD

London, Oct. 27 (Special Cable to The Billboard)—"The Last Warning", by Thomas Fallon, got a mild reception at the Comedy Theater. Thurston Hall worked hard, Frances Carson was expressively emotional, and Brember Willis was an effective Mike, but despite Edmund Robin's brainy production this childish play failed to raise enthusiasm.

KINGS COUNTY REGISTRAR BACKED BY PROFESSIONALS

A committee has been formed in Brooklyn, N. Y., composed of theatrical folk, for the purpose of assisting in the re-election of Registrar James A. McQuade, of Kings County, N. Y. The committee includes Ralph Behling, of the I. A. T. S. E. Local Union No. 4, Brooklyn, chairman; C. J. Carroll, William Pierano, Louis Kreig, Joseph Mangin, William Joyce, Charles McHugh, James Brooks, Thomas Zandt and John J. Canning.

Registrar McQuade is said to have proven his efficiency by his past record in office, actually bringing a profit of \$3,520,000 thru his department, which will be applied to the expenses of Brooklyn and bring about a reduction in taxes and rents.

MRS. CARTER WITH SELWYNS

New York, Oct. 26.—Mrs. Leslie Carter will again be seen under the management of the Selwyns in "Stella Dallas", a dramatization by Harry Wagstaff Gribble and Gertrude Purcell, of Olive Higgins Prouty's novel of the same name. It is believed that Phillip Goodman, producer of "Poppy", has an interest in the play. Mrs. Carter has just arrived here from California where she has been resting since her long tour in "The Circle".

The Selwyns will offer their production of "The Camel's Back", Somerset Maugham's new play, in Washington, D. C., before moving it into New York. A dress rehearsal will be held today at the Selwyn Theater with the opening performance set for next Monday night in Worcester, Mass.

HUMAN FLOTSAM SAW THE PLAYING OF "THE FOOL"

Chicago, Oct. 23.—It was an odd audience that saw "The Fool" in the Selwyn yesterday. Nearly one thousand prisoners from the county jail, wards of the morals, juvenile and boys' courts, crippled children, aged inmates of county institutions and disabled soldiers were there, the guests of State's Attorney Robert E. Crowe and the Illinois Vigilance Association. One hundred and twenty-five women arrested in police raids and sixty-two men classified as "hoboes" were also auditors. Channing Pollock, author of the play, and an exceptionally fine speaker, addressed the audience briefly.

WORLD ARTISTS

Arrive in Chicago To Prepare for the Grand Opera Season

Chicago, Oct. 26.—World artists began coming in yesterday to get ready for the opening of the new season of the Chicago Civic Opera Company. Among the stars arriving from the East were Fernand Anseau, Belgian, who is to sing leading French roles, and Mme. Anseau; Angelo Minghetti, Italian tenor star, and his wife, and Mme. Georgette LeBlanc, former wife of Maurice Strakosky. Mrs. Minghetti before her marriage was Louise Hayes, a New Jersey girl. She and her husband have been singing in opera all summer—thirty-two operas at La Scala and Venice for him and a dozen for her. Mr. Minghetti made his first Chicago appearance with the opera here last year. He is said to have much improved in voice, good as he was then.

Last evening Giulio Crimi, Italian tenor, reached the city and a still later train brought Florence Macbeth, American coloratura soprano. Almost all of the stars are quartered in the Congress Hotel, in close proximity to Maestro Polacco's call and baton across the street in the Auditorium.

CAVE REVUES A MEMORY

New Orleans, Oct. 29.—The Greenwald is to be renamed the Roosevelt November 1 and, after many years, revues will be discontinued in that part of the hotel known as The Cave, which is being remodeled for use by private parties, dances and banquets.

AUDITORS' STATEMENT

(Continued from page 7)

10	375.00				
12	350.00				
12	250.00				437.50
12	250.00				
12	250.00				
12	375.00				
12	350.00				437.50
19	250.00				
19	250.00				
19	375.00				437.50
19	250.00				
19	250.00				
19	375.00				437.50
19	250.00				
Apr.	13	250.00			
13	250.00				
13	375.00				437.50
13	250.00				
20	375.00				437.50
May	9	375.00			437.50
23	375.00				437.50
Date	1923	Special Deputy	Publicity and Propaganda	Survey	Advertising
May	24				\$ 298.17
29					287.00
June	6		\$ 437.50		
9			437.50		287.50
20			437.50	\$ 285.00	
27			437.50	285.00	
29			437.50	285.00	
July	2	\$ 425.00			
5			437.50		
9			437.50	285.00	
9				375.00	
21			437.50	285.00	
27			437.50	285.00	225.00
27			437.50		500.00
27					285.00
Aug.	7		350.00		
27					487.50
31					350.00
31					225.00
31					190.00
31					440.00
Sept.	5				125.00
5					200.00
5					165.00
11					210.00
11					187.50
11					202.50
11					265.00
13					196.50
13					303.50
30					765.00
		\$46,075.00	\$24,808.70	\$2,870.00	\$8,317.77

THE NEW PLAYS ON BROADWAY

MOROSCO THEATER, NEW YORK
Beginning Wednesday Evening, October 24, 1923

"SCARAMOUCHE"

A Romantic Play
By Rafael Sabatini
Based on His Novel of the Same Name
Staged by Clifford Brooke
Scenery and Costumes Designed by T. M. Cleland
Produced and Managed by Charles L. Wagner

CAST
Lesarches, Landlord of the Breton Inn.... Wm. Crimans
Le Chapelier, a Lawyer of Rennes; a Revolutionist.....Stanley Howlett
Florimond Binet, Pantaloon.....H. Cooper-Cliffe
Pierrot.....Knox Herold
Polichinelle.....J. M. Kerrigan
Harlequin.....Allyn Joslyn
Rhodomont.....Walter Timmis
Pasquariel.....Herbert Belmore
Leander.....Arthur De Langis
Scaramouche.....Sheldon Stanwood
Climene.....Vivienne Osborne
Columbine.....Dorothy Tierney
The Duenna.....Mary Cecil
Phillippe De Vilmorin, a Young Abbe.....
.....E. J. Ballantine
Andre Louis Moreau.....Sidney Blackmer
Jacques, a Footman.....Orlo Sheldon
Quintin De Kercadiou, Lord of Gavillac.....
.....John L. Shine
Comtesse De Plougastel.....Percy Haswell
Aline De Kercadiou.....Margalo Gillmore
Gervais De La Tour, Marquis of Azyr.....
.....Frederic Worlock
Chevalier De Chabrilane.....Robert La Sœur
Sergeant of Gendarmerie.....Tim Walters
Fencing Master.....John Turner
Buroc, an Officer of the Section Lepelletier.....
.....William Crimans
Gendarmes, Men of the Section Lepelletier
Shots and Murmurs by Messrs. Owen, Kerin, Wensing, Coultherd, Smith, Frank, Bliss, Waters and others

As an example of the romantic cloak and sword drama "Scaramouche" will hold its own with any of recent years, I mean as a play; but if there has been any case of miscasting to equal it in as many years I would like to be informed of it. This piece demands a fiery, over-emphatic reading of the principal role. It demands an actor who can wear shorts and ruffles, one with a commanding presence and a ringing voice; and of all people Sidney Blackmer, a quiet player of the "repressed" school, is selected to play this swash-buckling hero. Need I say that the play suffers terribly as a consequence?

The hero of "Scaramouche" is a young man full of the traditions of the nobility in the days just before these gentry were made short work of by the French revolutionists. A friend of his being killed in cold blood by one of the nobles, he goes on the warpath and thru his eloquence inflames the mob to violence against the nobles. He is then a hunted man and takes refuge with a troupe of wandering players, which he builds up into a company of consequence. He is discovered, and escaping, as he is about to be arrested, throws in his lot with the revolutionaries, where rising high in their councils he is able to connive at the escape of a little band of people, among them a lady, who turns out to be his mother; his enemy, who is revealed as his father, his godfather and his sweetheart. A stirring yarn of stirring times, which demands full-blooded and vigorous treatment if it is to get across the footlights.

Now everything possible has been done to effect this end save right casting. Mr. Wagner has provided splendid settings for the play, the costuming is right and the play itself is good, only the right kind of actor for the leading part has been overlooked. Sidney Blackmer is a player of very distinct limitations. He is essentially a modern actor, by that meaning one who in the search for "naturalness" keeps to a quiet tone in both voice and gesture. That suits a certain line of parts right down to the ground,

but not "Scaramouche". In fact, a good guide for any player attempting the part would be to watch Mr. Blackmer in the role and then play it exactly opposite to the way he does. As I see it, Mr. Blackmer is entirely unsuited to the part and thru this the play is halting and rheumatic where it should be swift and nimble.

The rest of the cast acquit themselves of their roles in varying degrees of excellence. Thus H. Cooper-Cliffe is altogether splendid as the leader of the little troupe of mimes; J. M. Kerrigan, another member of the troupe, gives a glowing performance of a comedy role, while Vivienne Osborne looks and acts the part of an ambitious actress with rare skill. Margalo Gillmore did well with a part that should be beneath her notice. One with such talent as hers is utterly wasted in a part which makes no demands on her and which will add nothing to the stock of acting knowledge she seems ever ready to acquire. Stanley Howlett did well as a pleader for the revolutionists' cause, John L. Shine was excellent as the godfather of Scaramouche and Percy Haswell made an appealing figure as the boy's unknown mother. Frederic Worlock gave a generally good rendition of the villainous nobleman and William Crimans did a bit in the last act most skillfully. The rest of the parts are minor ones and were well handled by Knox Herold, Allyn Joslyn, Walter Timmis, Herbert Belmore, Arthur De Langis, Sheldon Stanwood, Dorothy Tierney, Mary Cecil, E. J. Ballantine, Orlo Sheldon, Robert La Sœur, Tim Walters and John Turner.

Thruout the play there is evidence of careful preparation in the matter of stage pictures, the working of off-stage noises and the settings of the play. All this goes largely for naught, tho, when Mr. Blackmer steps forth and lets the play down. This he does persistently and insistently. I am not saying it is his fault. On the contrary, I believe it is beyond his control; he seems to me to be constitutionally, as an actor, unfitted to play this kind of part. Whoever selected him for "Scaramouche" showed lamentable judgment and by doing so spoiled completely what might be, under other conditions, a thoroly enjoyable play.

A good romantic drama with a badly miscast leading role.
GORDON WHYTE.

CENTURY THEATER, NEW YORK
Beginning Thursday Evening, October 25, 1923

SIR JOHN MARTIN-HARVEY

—In—
SOPHOCLES'
"OEDIPUS REX"

Translated by Prof. Gilbert Murray
Oedipus, Elected King of Thebes.....
.....Martin-Harvey
Jocasta, His Queen, Widow to Lains.....
.....Miriam Lewes
Creon, Brother to Jocasta.....Gordon McLeod
Tiresias, a Blind Seer of Thebes.....Fred Grove
A Messenger From Corinth.....Walter Pearce
An Old Servant of Laius.....Harold Carton
A Messenger From the Palace.....
.....Eugene Wellesley
A Priest.....Paul Barry
Leader of the Chorus.....Harvey Graban
First Attendant to Jocasta.....Mary Gray
Second Attendant to Jocasta.....Ann Furrell
Theban Elders—Messrs. Daniels, Ibberson, Bain, Mackenzie, Carton, Muir Little, Watts, Weston, Thirlwell and Stirling

The performance of "Oedipus Rex" as given by Sir John Martin-Harvey is absolutely a thrilling one. Had anyone told me in advance that this could be possible I should have been tempted to question their sanity. But it is as it is—a really thrilling performance.

This is so because of a combination

ORIGINAL MARRIAGE CODE

Introduced by Ted Shapiro and
Fiancee To Guide Them on
Matrimonial Sea

San Francisco, Oct. 20.—Ted Shapiro, now playing locally with Sophie Tucker, and Thelma Connor, of the Connor Twins, played together here in "The Pepper Box Revue" several months ago. Today Shapiro announced his engagement to Thelma Connor. That isn't all of it, however. Shapiro made public a prenuptial agreement that is somewhat unique. It was signed by both parties and reads as follows:

- 1—Neither one shall stay away from the family fireside after 11 p.m. without the other's consent.
 - 2—Neither one shall drink without the other's consent.
 - 3—Each shall have a vacation of one month a year to be passed away from the other.
 - 4—The first to discover that love has flown will notify the other.
 - 5—Lies, even "white" lies, are taboo.
 - 6—The husband shall introduce women with whom he plays on the stage to his wife.
 - 7—The husband shall never take off the wristband.
 - 8—The wife shall never remove her wedding ring.
 - 9—Both shall try to obtain work in the same cast.
 - 10—The agreement shall be binding in a law court.
- The marriage, Shapiro today announced, will take place at the Connor home at Houston, Tex., on Christmas Day. And more: In lieu of any engagement ring, each is wearing a silver band bracelet on the right wrist. Now, who says there's nothing new on the stage?

of good acting, well-planned staging and the use of a human text. I call Gilbert Murray's translation of this tragedy of Sophocles human because that seems to fit it better as a blanket term than any other which comes to mind. Its humanness is founded on a nice choice of words and the avoidance of all pomposity. The text rolls naturally from the players' mouths and much of the stilted and artificial air which is inherently part of other translations is pleasantly lacking here. With the matter of text admirably disposed of the staging must have been the next problem to be attacked by the producers. These in the original London production were the present star and Max Reinhardt. I can say with truth that if Professor Reinhardt handles his other productions with the rare judgment he has used in "Oedipus Rex" his coming New York season will be worth waiting for. This production is so unusually done that a description of it in detail may be worth while.

When one enters the theater the curtain is already raised and the stage set. The scene is the facade of a Greek palace, done in very dark tone. It is bathed in a dim blue light and two soldiers in armor guard the bronze door. They remain there, motionless, until the performance begins. This is signaled by a blast of trumpets and the murmuring of a crowd in the lobby. The sound grows louder and nearer and the mob rushes down the aisles with outstretched arms, crowds up on the stage and kneels in supplication before the palace, crying for Oedipus. By this time the lights have been increased, until when Oedipus makes his entrance, above and in the middle of the crowd, the stage is gleaming in a hard white light. For effectiveness I commend this bit of staging to the attention of all producers.

The play then rolls on without intermission to its end, and during this time the interest never slackens. This because the cast never lets it happen. Martin-Harvey, as Oedipus, is a commanding figure and a most tragic one. He has a magnificent voice and a mode of gesture that is truly regal. The pathos, the tragedy of Oedipus, is faithfully depicted in manner, voice and pose. The only flaw I could see and it is a minor one, is the trick the star has of pro-

Chelsea Production Company Is Bankrupt

Owners of "Jack and Jill" File
Schedule Giving Liabilities
as \$147,062

New York, Oct. 28.—A voluntary petition in bankruptcy was filed here yesterday by the Chelsea Production Corporation, owner of "Jack and Jill", which failed recently. Liabilities are scheduled at \$147,062 and assets at \$5,500. Among the liabilities are the salaries of chorus and principals, aggregating \$5,717. Papers revealed that Otto H. Kahn, prominent financier and art patron, dropped \$15,000 in the venture, while H. C. Sheridan lost \$15,000 and John Murray Anderson \$15,000. Hugh A. Anderson, secretary and treasurer of the bankrupt company, said that failure was due to the high cost of production while the company was on the road and to small receipts. Papers in the case show that the piece cost \$65,000 to produce.

"Jack and Jill" ran here at the Giebe Theater last season for ninety-two performances and after a summer layoff was taken on the road, opening in Detroit and going to Chicago for an expected run. Business was bad there and the show was again taken on tour and wound up in Cincinnati week of October 15, when the box-office receipts were attached. All members of the company, costumes and scenery have been brought to New York.

BARRYMORE FOR CHICAGO

New York, Oct. 26.—Next week will see Lionel Barrymore and "Laugh, Clown, Laugh", at Powers' Theater in Chicago, where it is scheduled to remain for an indefinite stay. This play is an adaptation by David Belasco and Tom Cushing of Fausto Martin's "Ridi, Pagliaccio", and is expected to reach New York early in December. Mrs. Fiske is due to terminate her engagement in "Mary, Mary, Quite Contrary" at the Belasco Theater about that time. The cast of the Barrymore production includes Irene Fenwick, who has the chief feminine role, Henry Herbert, Ian Keith, Sidney Toler, Giorgio Majeroni, Guy Nichols, Thomas Reynolds, Nick Long, Katherine Kerrigan, Rose Morrison and Harry Craven.

longing a vowel until it becomes a musical sound. This is done a bit too frequently. Otherwise he gives a masterly reading of a most arduous role.

The Jocasta of Miriam Lewes was a fitting counterpart to Harvey's Oedipus. Miss Lewes is the possessor of a fine voice and a stately manner and used both with marvelous effect. The Creon played by Gordon McLeod was splendidly done, as was the Tiresias of Fred Grove. Walter Pearce, Harold Carton, Eugene Wellesley, Paul Barry, Mary Gray and Ann Furrell were each excellent, and Harvey Braban, as the leader of the chorus, fulfilled this important function better than I have ever seen it done before.

One thing which particularly impressed me in this production of "Oedipus Rex" was the way in which you were made to feel that you were part of the performance. This is undoubtedly due to the manner of production, the way in which the stage is made to melt into the auditorium and the use of the aisles as entrances and exits. It gives one an impression of intimacy, of participation, that is thoroly enjoyable, and to it I put much of the satisfying feeling one has at the play. "Oedipus Rex" is a splendid example of theatrical art, that art which calls for a mixture of intelligence and talent in about equal parts. The American theater has been honored by Sir John Martin-Harvey's visit and my earnest hope is that he will be adequately rewarded for the care and thought he has lavished on this production.

A masterly presentation of a Greek tragedy.
GORDON WHYTE.

MORE NEW PLAY REVIEWS
ON PAGES 36 and 37

W. V. M. A. "Advanced Idea" May Revolutionize Free-Act Field

J. C. McCaffery, New Head of Fair Department of the Organization, Plans Grand-Stand Spectacles and Other Novelties on Elaborate Scale

NEW YORK, Oct. 27.—The reorganization of the fair department of the Western Vaudeville Managers' Association, with headquarters in Chicago, under J. C. McCaffery, former carnival man and executive of the United States Tent & Awning Company, is progressing rapidly, much to the satisfaction of Charles E. Bray, general manager of the association.

Mr. McCaffery has revealed a vision of the "advanced idea" kind that promises to revolutionize the presentation of grand stand spectacles and sensational acts. He has been given carte blanche to go the limit to attain the ends desired, i. e., to not alone compile the most elaborate catalog ever issued, but is to have the goods listed and illustrated therein that can be delivered without delay or substitution on the day and date for which the fair managers contract.

Since taking his desk in the State-Lake Building, Chicago, the head of the outdoor department has been conducting an extensive correspondence with available of the free-act world and has received response gratifying in the extreme. During a visit to New York before assuming the duties of his new field, Mr. McCaffery called on a number of managers and producers of acts and outlined his ideas tentatively and, as well, secured the rights for the mechanical under-water effects used in several of the New York Hippodrome productions.

Among the big things planned and to be built by the association is a water spectacle which will require the services of more than 100 aquatic stars, mechanics and effect men, and will be lavishly costumed and mounted. Others will be fighting the flames in fireworks, aquatic spectacles, mechanical musical numbers and several other novelties never before presented at fairs. "Bigness and elaborateness in all offerings of the Western Vaudeville" is to be the slogan, and the work is being ably financed.

"Nothing will be left undone to carry this policy to successful termination," said Mr. McCaffery when interviewed by a Billboard reporter. As to the firm's plan regarding the booking of carnivals he said in conclusion: "We have had the matter under consideration, but nothing definite has been decided upon. It is possible we will abandon that end of the fair booking business and leave the field open to men who specialize in that line of outdoor amusements."

Chicago, Oct. 27.—J. C. McCaffery told a Billboard representative today that his department has opened a subdivision for the booking of indoor circuses. He says that as there are more than 500 indoor circuses put on each year he believes this will prove a good channel for the activities of his department. All of the best known fraternal organizations in the West are being notified of this service which is available to them. Mr. McCaffery said that many other plans are in preparation which are not yet ready for publication, being as yet incomplete. That the carnival business is destined to undergo sweeping changes in the next few years is Mr. McCaffery's opinion.

"I think," said Mr. McCaffery, "that one of these changes will take the form of really magnificent show—shows that people will be amazed at first to find on a carnival organization. There will also be an element of responsibility manifest that will demonstrate to the public that dependable executives are back of each carnival enterprise. The carnival, that is the right kind of carnival, is so necessary and has so much reason for its existence that it will never be obliterated. In my opinion it will become more and more of an institution than sheer merit."

SHAKESPEAREAN PAGEANT

Boston, Oct. 23.—A festival commemorating the tercentenary of the first Shakespeare folio will be given November 16 in the ballroom of the Copely Plaza Hotel under auspices of the Frances Jewett Repertory Theater Club. All persons who attend will be in Shakespearean costume. The program includes a processional march of the historic figures of Shakespeare's day, many of his most famous characters, several scenes from his plays, singing, dancing and general merry-making by various clowns from the author's works. Courtenay Guild will represent the character of Shakespeare and S. Hooper Hooper will be master of ceremonies.

FAMOUS PLAYERS-LASKY CUTS HALF OF ITS HELP

Detroit, Oct. 27.—A general order issued today by the Famous Players-Lasky Corporation lets out all but six of the company's exploitation men throughout the country, and, in each office, reduces the number of salesmen, bookers, shippers and other employees by about fifty per cent. This curtailment of help is in line with the suspension of production for ten weeks at the company's Long Island and West Coast studios.

OPERA ORCHESTRA GREETED STOCK WITH BIG WELCOME

Chicago, Oct. 25.—When Musical Director Giorgio Polacco, of the Chicago Civic Opera Company, formally introduced Frederick Stock, director of the Symphony Orchestra, to the opera orchestra in the Auditorium yesterday, the latter was greeted with prolonged applause as the guest conductor who will conduct "Siegfried" when that opera is sung this season.

It was at Mr. Polacco's suggestion that Mr. Stock was invited to conduct "Siegfried" this season. The veteran symphony conductor expressed his keen appreciation of the honor extended him, raised his baton and the initial rehearsal of "Siegfried" was on.

"NIFTIES" CLOSES NEXT WEEK

New York, Oct. 27.—Sam Bernard and William Collier's "Nifties of 1923" will appear for one more week at the Fulton Theater. With the closing of the Dillingham production George White's "Scandals" will vacate the Globe Theater and move around the corner to the Fulton for only eight more performances, following which the revue opens in Boston at the Colonial Theater on November 12.

BANDITS ROB JERSEY THEATER

New York, Oct. 29.—Two men held up the office of the Majestic Theater, Jersey City, shortly after noon today, took \$2,500 from the safe and escaped.

BAZAAR TO BE FREE

New York, Oct. 29.—There will be no admission charge at the annual bazaar to be held at the Hotel McAlpin November 15, 16 and 17 by the Professional Woman's League, Inc., of New York, of which Mrs. Arthur H. Bridge is president. Many novel articles have been made for the event by the members of the league. It is suggested that Christmas shoppers will make pleasant discoveries at the bazaar.

BUSINESS CONDITIONS

NEW YORK, Oct. 29.—Business conditions at large give neither promise of a decided movement for the better nor any indication of a decrease below normal. Caution is observed in most business fields, while transactions seem to be of the hand-to-hand sort, with the trend of prices downward. Labor is said to be working at peak wages, although employment is slowly falling off. There is a practically unlimited supply of money, with the current rates for capital approximately the lowest of the year, but the money market is as tight as it has been at any time this year. Transportation reports show the railroads continuing a normal movement, while stocks continue irregular and without definite trend. An outstanding incident on the stock market during the past week was the fourteen-point drop of Famous Players-Lasky, 108,200 shares changing hands.

WJAZ RECITAL

Chicago, Oct. 26.—The compositions of Louis Victor Saar were broadcasted in a recital by several artists from the Zenith Edgewater Beach Studio station WJAZ yesterday evening. Among the artists were Hortense Young, with, pianist; Bernice Lieb, pianist; Theodore B. King, violinist; Madeline Snyder, soprano. The recital of the Saar compositions was interspersed with selections by Benny Krueger's orchestra.

"STICKS" CLASSIFICATION

There are only four important theatrical stands in this country, according to the Broadway magnates. These are New York, Chicago, Boston and Philadelphia, in the order named. All other plays, including Cleveland, Detroit and St. Louis, which outrank Boston in population, are regarded as the "sticks". They are simply one and two week stands for productions that run anywhere from three to twenty weeks in Boston and Philadelphia. The big suburban population of the "Big Four" is largely responsible for their supremacy as theatrical centers.

ACTRESS AWARDED \$2,900

New York, Oct. 27.—Helen Gill, leading woman of "Zeno" at the Forty-Eighth Street Theater, was awarded \$2,900 yesterday in her suit against Herman Kreiberg, with whom she had planned to present several plays. The money represents the amount advanced to Kreiberg for production. Samuel Schwarzberg represented Miss Gill in the litigation proceedings.

BELASCO TO VISIT CHICAGO

Chicago, Oct. 25.—David Belasco will arrive in Chicago Sunday and view the opening of his play, "Laugh, Clown, Laugh", which opens in the Powers Sunday night, in which Lionel Barrymore is starred. The production is a massive one, there being fifty-five players in the cast.

BOURGET THEATER, MONTREAL

Montreal, Oct. 27.—Eighteen years ago Arthur Bourget, Sr., built a theater at 1274 Notre Dame street, West, which he named the National Biograph. At that time his only competitor in the picture business here was Ernest Oulmet. These two were the pioneers of the motion picture industry in Montreal.

Mr. Bourget has just opened a more beautiful and more up-to-date house which will be known as the Bourget Theater. Arthur Bourget, Jr., is manager of the new theater.

THOMAS MUSIC COMPANY SEEKS LARGER LOCATION

Chicago, Oct. 27.—The George W. Thomas Music Company is seeking a location with more room and nearer the Loop. Mr. Thomas said that his latest hits are meeting with much success. His sister, Sipp Wallace, composer of "Up the Country Blues", will have this number and Mr. Thomas' numbers, "I Ain't No Sinner, Just Sweet Papa, That's All", and "I've Got a Papa of My Own", recorded on the Okeh records.

"BIRTHDAY WEEK" FOR THE CHICAGO THEATER

Chicago, Oct. 26.—Balaban & Katz's Chicago Theater is having a "birthday week" this week, celebrating the close of the second year since the vast movie palace opened. The film offering is "The Bad Man", with Holbrook Blinn as the star.

The picture is surrounded by an elaborate "birthday" tableau; a massive rendition of the "Thannhauser Chorus"; a new kind of comedy, "High Life"; a vivid prolog to "The Bad Man"; a stage creation, "The Cello", and other dramatic features.

JOSEPH ROBERTS DIES

New York, Oct. 29.—Joseph Roberts, 53, motion picture comedian, died of apoplexy today in Los Angeles.

KEITH FOREIGN SCOUT

Completes First Leg of Tour Around World

New York, Oct. 29.—Harry J. Mondorf, foreign scout for the Keith Circuit, has arrived in Shanghai, China, completing the first leg of his round-the-world tour in search of novelties for the New York Hippodrome. From Shanghai he will go to Japan, where, he writes: "Things are quieting down now." In Japan he will visit Kyoto to view an act which has been described to him as "The Wonder of the Japanese Theater". From Japan he will return to Shanghai, where he will make his Oriental headquarters. He will also visit Peking to confer with Mel Ling Fank, China's most famous actor, whose wide knowledge of stage arts and artists in the Far East has been placed at the disposal of the Keith scout. Mondorf reports having witnessed a large number of Oriental novelties suitable for American presentation, and says he is somewhat in a quandary as to "the matter of selections".

BANDITS ROB THEATER FOR THIRD TIME IN YEAR

New York, Oct. 29.—For the third time in a year bandits made way with the box-office receipts at Loew's 116th Street Theater last night. Only \$155 was taken, altho the safe which the burglars cracked after overcoming the watchman contained \$2,000. They were frightened away, according to the police, by the noise made in blowing the door of the strong box.

About a year ago a similar robbery was pulled off at this house, and six months ago Charles Friedlander, manager, was held up as he was leaving the theater for the bank, and was robbed.

"PUBLICITY" PRESENTED

New York, Oct. 29.—"Publicity", a new satirical comedy by Joseph Michael, was presented last night at the Earl Carroll Theater by the Circle Players. The performance marked the first of a series to be given by this group of semiprofessionals, the proceeds from which will go to charity.

The Earl Carroll Theater has been secured by Murray Phillips, who is the guiding spirit of the Circle Players, for December 9, February 17 and March 23, when similar performances will be staged.

FULLER WORKING ON "Q T"

New York, Oct. 29.—Sir Benjamin Fuller, head of the Fuller Vaudeville Circuit in Australia, and who has been here for the past two weeks, has seemed inclined to keep his whereabouts secret. He has been getting his mail at the Sam H. Harris office, while he maintains his headquarters at the office of Sam Baerwitz, vaudeville agent.

Fuller is doing considerable booking on his own and expects to leave for London in a week or two.

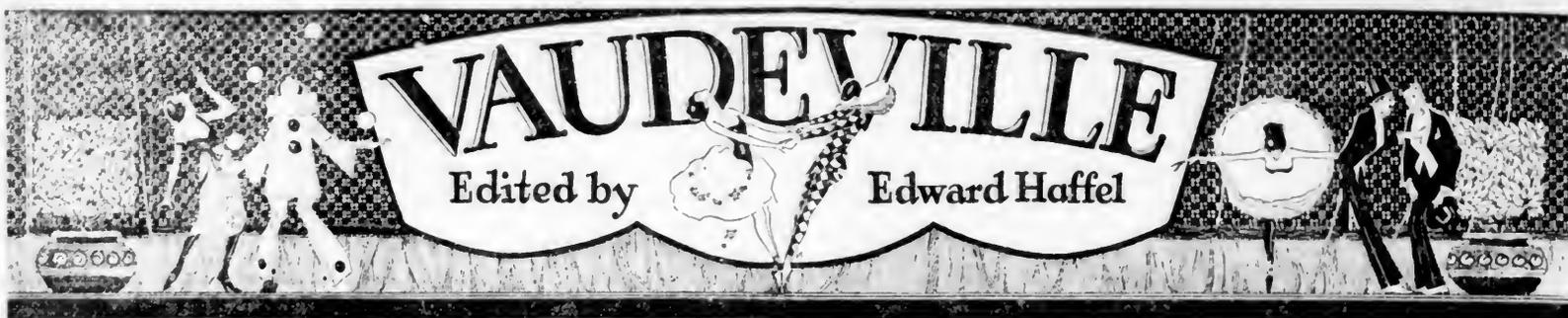
CHILDREN'S THEATER

Of Boston Opens Sixth Season—To Visit Nearby Cities

Boston, Oct. 26.—The Children's Theater Company, at the Emerson College of Oratory, opened its sixth season a week ago with a performance of "Hilga and the White Peacock", a fairy play in three acts by Cornelia Meigs. A new program will be presented by the company every other Saturday at its playhouse in the Emerson College, and the alternate Saturdays will be devoted to performances in other towns and cities in New England. The plays to be presented between now and Christmas are, "The Undoing of Giant Hot-stuff" and two other short plays by Samuel Caudwell, "The Poet's Well" and "The Blue Prince", by Alice C. D. Riley; "The Prince and the Panper", by Mark Twain, and "Puss in Boots", a fairy play adapted to the holiday season. The prices of admission are 15, 25, 35 and 50 cents.

KITTY DONER ARRESTED: IS A PUBLICITY STUNT

Boston, Oct. 26.—Kitty Doner, member of "The Dancing Girl" at the Shubert Theater, was arrested yesterday afternoon in Dewey Square when she attempted to climb a telegraph pole as the final stunt in an escapade that turned out to be nothing more than a publicity stunt—and a very successful one. Kitty, dressed in natty male attire and accompanied by her brother and sister and two students of the Massachusetts Institute of Technology, walked thru the streets of Boston and Cambridge without arousing any suspicion. The pole-climbing stunt had to be brought in as a last resort to make the publicity scheme effective. With hundreds of people looking on, a cop coaxed her down from the pole and took her into custody. She was arraigned in the municipal court on a charge of masquerading in men's clothes, to which she pleaded guilty and the case was filed.



ALBEE USES ACTORS' FUND OFFICE TO ADVERTISE N. V. A.

Contrasts Fund Organization With "Company Union" as Only Means of Caring for Profession in Appeal for More Actor Members

NEW YORK, Oct. 27.—E. F. Albee uses his official position as vice-president of the Actors' Fund organization to advertise the National Vaudeville Artists' Association, the non-union body created by the vaudeville managers to offset the labor movement in the profession, in a letter addressed to managers of all dramatic, burlesque and vaudeville theaters in the land.

There has been no question of an ulterior motive up to now in the active part Mr. Albee has played in enlisting new members in the Actors' Fund. This latest appeal, however, which draws a parallel between the Actors' Fund and the N. V. A. as the only means of caring for the people of the profession, draws a healthy protest from the organized members of the Fund.

The particular sentence in Mr. Albee's appeal to which the organized members of the profession—all of whom hold the Actors' Fund in the highest regard—object is this:

"There are 30,000 or more dramatic, vaudeville and burlesque people in our profession, and the only means of caring for them is thru the Actors' Fund and the National Vaudeville Artists' Association."

Comparison Endangers Fund Cause

It is pointed out that contrasting the Actors' Fund with the N. V. A. serves to weaken the strength of the appeal made for new members, inasmuch as it infers that there are two charity organizations in the field.

This is not the case, however, as the N. V. A., unlike the Actors' Fund, is designed for purposes other than dispensing charity alone. Also, the N. V. A. is a "class" organization, while the Actors' Fund embraces the entire profession.

Mr. Albee's communication in full reads:

"When any particular charity or disaster is called to your attention, it is no doubt your custom to co-operate and contribute in some kind of a way. Theatrical people throughout the United States did wonderful work during and since the war in helping all charitable causes. We have become so interested in other people's troubles that we forget our own. There are 30,000 or more dramatic, vaudeville and burlesque people in our profession, and the only means of caring for them is thru the Actors' Fund and the National Vaudeville Artists' Association.

1,500 Actor Members

"The Actors' Fund has received only a slight passing interest from the multitude of theatrical people. Out of these 30,000 there are only about 1,500 who pay \$2 a year, and what charity has been disbursed lately has been thru the activities of Daniel Frohman and the members of the board, also managers and actors who have helped when benefits were given, raising a sum—not a great sum—for the care of our unfortunate. This is only a drop in the bucket compared with the needs of a very large number, who, thru age, illness and other unfortunate conditions which have overtaken them, are unable to care for themselves. The Actors' Fund is doing heroic work with

successful in inducing a large number outside of the theatrical business to join, who have graciously and liberally sent checks. They include business men, bankers, laymen of every calling, heads of the churches, ministers, but very few theatrical people, excepting the managers of vaudeville, who have sent in large numbers of applications and checks received from different sources.

"It is time for us all to wake up to the importance of this movement, and it isn't to our credit that out of all these applications which have been received there is only a very small percentage from theatrical people, either managers or artists. If we want the respect of and recognition from the outside world, let us have interest in and respect for our own business, and for the obligations which we in duty bound should observe.

"Don't throw this letter into your wastepaper basket. It isn't an outside appeal. It is an appeal for your own, for the dignity of our profession and for the care of our unfortunate. Lay it on your desk and look at it once in a while, and then put into action this appeal to secure memberships and contributions from any and every source, particularly from the theatrical people, and send same

Burlesquers Working Sunday Jobs in Hat

Jump Into Spots Left Vacant by Vaude. Acts Driven Elsewhere by Agents

Boston, Oct. 26.—With practically every moving picture house in the city and suburbs of Boston willing to give vaudeville concerts on Sunday, and very few suitable acts available because grasping agents have driven most of the good vaudeville talent away from these parts, members of burlesque companies playing this city are taking advantage of the opportunity to make a little extra money by accepting Sunday engagements. Some burlesquers even manage to appear in several movie theaters while here, often going from one house to another on the same night, or doing a turn on the Sunday of their arrival in town and again on the Sunday after they close and before jumping to their next burlesque stand.

Since the meager compensation offered by most local booking agents for Sunday work—and the exorbitant fees they exact—would hardly be attractive to burlesquers, it is said that many of them have their bookings arranged thru the advance agent of their company, who offers the acts to theaters as special attractions at an appreciable figure, at the same time picking up a bit of change for himself.

Thomas R. Henry, manager of the Gayety Theater, declares this practice is detrimental to the interests of burlesque, because it enables people to see, for twenty-five or fifty cents, one or more leading attractions of a burlesque show for which an admission charge of a dollar or more is made by the burlesque house.

It would not be so bad, Mr. Henry says, if burlesque principals made no outside appearances until the Sunday after their regular show closed, or if they appeared only in towns not in the vicinity of a burlesque circuit house. He thinks there should be a clause in burlesque contracts prohibiting members of companies from accepting outside engagements except in certain specified cases which would not conflict with the interests of the burlesque circuits. In other words, the same conditions imposed by the Keith Circuit on acts playing that time.

In addition to affecting the burlesque interests, this invasion of burlesquers into Sunday vaudeville is unfair to many vaudeville performers who are unemployed much of the time and depend upon the Sunday concerts for emergency money. Because of alleged unfair discrimination a large number of local acts are unable to secure extended bookings and must depend upon short engagements for a source of income. If even this field is taken away from them, they will certainly be in a pitiable state.

HARRISON GOES TO CUBA

Chicago, Oct. 23.—Happy Harrison has five months' booking in Cuba for her animal act and will leave in a few days for the Southern republic. She will open for four weeks in Havana and the rest of the time will consist of a tour in the other Cuban cities. Miss Harrison told The Billboard that her luck must be changing. She said that usually about this season of the year she has landed Canadian booking just in time to catch the cold weather in the Far North.

MEL EASTMAN IN VAUDEVILLE

Boston, Oct. 25.—Headlining the bill at the Bowdoin Square Theater next week will be Mel Eastman, who gained fame as one of the campaign singers for Mayor Curley. Mel, who is considered an unusually clever monolog artist, has embarked on a vaudeville career and plans to stage a comeback that will be of much interest to those in theatrical circles. The management of the Bowdoin Square has set aside the evening of Thursday, November 4, as "Mel Eastman Night", at which time the many friends of this entertainer will tender him a reception.

WHY DUNCAN SISTERS LIKE FRISCO



The foregoing photo may explain why the Duncan Sisters, who were recently "fired" from the musical show, "Topsy and Eva", playing in a Frisco Theater, don't want to leave the Golden Gate region.

the small amount it has at its command. Wouldn't it seem only fair to ourselves, and to the great industry which we represent, that, instead of having outside people take care of our unfortunate in different cities, we, as a body, should care for our own? This can only be done by each man taking an interest and inducing some of his friends to become members of this organization. I have been suc-

cessful in inducing a large number outside of the theatrical business to join, who have graciously and liberally sent checks. They include business men, bankers, laymen of every calling, heads of the churches, ministers, but very few theatrical people, excepting the managers of vaudeville, who have sent in large numbers of applications and checks received from different sources.

"I trust this appeal will not be in vain."
—E. F. ALBEE."

SHUBERTS SUE KEITH CIRCUIT FOR \$10,050,000

Long Expected Anti-Trust Action Is Filed—Sensational Charges Made

ALBEE MASTER MIND OF VAUDE. "TRUST" CHARGE

NEW YORK, Oct. 29.—Shubert Advanced Vaudeville, Inc., thru its attorney, William Klein, filed suit today in the United States District Court for \$10,050,000 damages against the B. F. Keith Vaudeville Exchange, Orpheum Circuit, Inc.; Edward F. Albee, John J. Murdock, Frederick E. Proctor, State Senator Henry Walters, Maurice Goodman, Edwin Lauder, Mark Heiman, Morris Meyerfield, Jr.; Harry Jordan, Frank Vincent and Mort Singer. The action is brought on the alleged ground of violation of the Sherman Act with reference to unlawful combinations in restraint of trade and treble damages are asked accordingly, as follows: \$2,000,000 damages by reason of conspiracy, \$1,000,000 by reason of loss of rentals, \$100,000 owing to the unlawful acts with respect to performers who were taken away by the defendants and \$200,000 by reason of the advertisements inserted in a theatrical trade paper.

Anti-trust actions now pending against the Keith interests total \$18,000,000. These suits are: Max Hart action \$5,000,000, scheduled to come up for trial some time in November; Jenie Jacobs, also a former Keith agent, is suing for \$3,000,000, and the Shubert suit brings it up to the sum mentioned.

Outstanding features of the complaint by Shubert Advanced Vaudeville, Inc., which alleges that it is a Delaware Corporation doing business in New York and operating many theaters in the United States, are:

1—Allegations to the effect that the Keith and Orpheum Circuits are known as the "Vaudeville Trust" and that E. F. Albee is the "master mind of the trust".

2—That the alleged "trust" wields tremendous power and influence in vaudeville and that it punishes and blacklists performers who appear in theaters other than those booked by it; that performers are terrorized to do the bidding of the trust.

3—That Albee and co-defendants maliciously and wrongfully, in order to restrain and stifle, restrict and suppress vaudeville competition in the United States, conspired together, with intent to harm the complainant.

4—That the continuation of the conspiracy resulted ultimately in the elimination of the complainant as a competitor in the vaudeville business.

5—That in carrying out the alleged unlawful conspiracy as mentioned in the complaint, defendants, Albee, Murdock, Goodman, Senator Walters and Lauder, wrongfully and maliciously solicited a vaudeville team known as Smith and Dale to terminate their services with Shubert vaudeville and instead of appearing at an opening performance at the Winter Garden they appeared at a Keith house. That the defendant Orpheum Circuit induced and persuaded a team of performers known as Moran and Mack to refuse to appear for the complainant and to show at Orpheum houses instead, despite the fact that the team in question had a contract with the Winter Garden company as a Shubert vaudeville agency, and continued to book the team, altho an injunction

Hart Case Will Be Called This Month

NEW YORK, Oct. 27.—Counsel for both sides in the Sherman anti-trust law action brought by Max Hart, former Keith agent, against E. F. Albee, the Keith and Orpheum circuits, et al, are expecting to lock horns for the biggest legal tilt in the history of the vaudeville business in the United States District Court here some time around November 15. The United States Supreme Court, in a decision handed down in Washington last spring, ruled that the case must be tried in this district on its own merits after the local court had thrown it out on a technicality.

No offer of a settlement or compromise has emanated from the defendants' headquarters. Hart asks damages amounting to \$5,000,000 and an injunction that will restrain the defendants from continuing their present system of doing business.

Vaudeville circles all over the country, and even Europe, are awaiting with keen interest the outcome of the litigation. Little hope that the fray between Albee and Hart interests would be brought for final issue before a jury was entertained until the United States Supreme Court entered into the lists and ruled that vaudeville came within the scope of the interstate commerce laws.

was granted the plaintiffs in a Minnesota court.

6—That Gallagher and Shean, vaudeville team, failed to appear at the opening performance at the Forty-Fourth Street Theater, altho under contract to do so. Instead they entered upon a fifty-four weeks' engagement for the Keith Circuit. That the attorney who appeared for Gallagher and Shean in a subsequent court proceedings was Edward E. McCall, a counsel for Defendant Albee and the B. F. Keith Vaudeville Exchange. That same counsel appeared for Smith and Dale and that the witnesses for the defendants in said suits who testified that the above acts were neither extraordinary nor unique were managers and agents acting exclusively for the defendants (Albee et al).

7—That in furtherance of the alleged conspiracy the defendants caused vaudeville performers, who played their acts in the theaters operated by complainant, to insert advertisements in a weekly theatrical paper, in which said advertisements complainant's business was held up to ridicule and represented to the public as being unsound and having no standing whatsoever.

8—That many of the advertisements of such performers were written by or thru the instrumentality of the defendants, Albee or Murdock, or their employees, and that the advertisements were paid for by the defendants, and, following the payment of such ads, the act in question was immediately given work on the Keith Time.

9—That by reason of the acts of the defendants, complainant was compelled to close its theaters and has lost patronage and trade and has been prevented from expanding and increasing its business; that the alleged conspirators intended that the complainant be destroyed and that its patronage, trade and profit be turned their way.

The Complaint

The preamble of the complaint gives a brief resume of the holdings, etc., of the B. F. Keith Vaudeville Exchange and the Orpheum Circuit, Inc., mentioning the theaters controlled by the organizations and the functions of the circuits. The defendants are enumerated and their affiliation with the Keith and Orpheum Circuits explained, with a short outline of the organizations' history included. Regarding itself, Shubert Advanced Vaudeville, Inc., sets forth that it has actually invested upwards of \$1,000,000 in the business in addition to money expended in contracts with performers and their scenery. It mentions theaters owned, controlled or leased by it, and declares these theaters were especially adapted for vaudeville purposes and that the houses acquired in connection with Shubert vaudeville were renovated, constructed and completed at an expense upwards of \$200,000, and were designed for no other purpose than the presentation of such vaudeville acts as mentioned in the complaint.

Getting down to business, the complaint continues:

Vaudeville Defined

Vaudeville, as the term is used and understood thruout the United States and in the Dominion of Canada, consists of an entertainment for hire, extending over a period of time of from three to four hours, during the day or night, upon the stage of a regularly licensed theater or playhouse, where in return for one admission fee the spectators are afforded the opportunity of witnessing a number of dissipated, short performances by actors, acrobats, musicians, singers, dancers, exhibitors, conjurers, athletes and other entertainers, with their properties, scenery, and animals, and high-class vaudeville is vaudeville as above defined, performed by high-class artistes and acts at theaters having but two performances a day.

The business, trade and commerce of producing vaudeville, as hereinbefore defined, is conducted by six classes of persons, to-wit:

(a) Authors of vaudeville acts or production;

(b) The producers of vaudeville acts and productions;

(c) Performers;

(d) Managers or personal representatives;

(e) Booking agents or agencies;

(f) Theater proprietors.

(A) The authors of vaudeville acts or productions are persons who conceive and create the script or action or arrangements of the acts. The acts when so created are usually copyrighted, and the authors are the owners of the property rights in the property so created by them, and when copyrighted have the exclusive right to print, reprint, publish, copy and vend the copyrighted work; to perform or represent the copyrighted work published; to send any manuscript or any record whatsoever, thereof; to make or to procure the making of any transcript or record thereof by or from which, in whole or in part, it may in any manner or by any method be exhibited, performed, represented, produced or reproduced, and to exhibit, perform, represent, produce or reproduce it in any manner or by any method whatsoever.

The authors of the acts next attempt either to produce the act themselves, or to contract for its production.

(B) The producers of vaudeville acts or productions consist of individuals, co-partners or corporations engaged in the business of organizing and building vaudeville acts, and the production involves the acquisition from the author of the rights to produce: the purchase of such costumes, scenery, mechanical and electrical effects or whatever may be necessary to produce the acts, and generally the employment of performers, and finally the direction and rehearsal of the act, until it becomes the production conceived by the author and is ready for booking.

When the production is ready for booking, the producer's next step is to secure contracts for such acts, and practically all negotiations for such contracts not only contemplate, but if successful result in the transportation of such acts from State to State, thruout a part if not all of the States and Territories of the United States of America and Canada.

(C) The class of performers embraces actors, acrobats, athletes, musicians, singers, jugglers, conjurers and a great many other entertainers, together with their properties, scenery, or animals, and which are an essential and an integral part and parcel of their said vaudeville acts.

(D) The class of managers or personal representatives embraces those who are regularly engaged as the personal representatives and business managers of those embraced in the foregoing three classes.

(E) The class of booking agents or booking agencies embraces those agencies which arrange for contracts between the proprietors of theaters and the owners of acts or performers.

(F) The class of proprietors embraces the owners, lessees and proprietors of theaters and playhouses who are engaged in presenting vaudeville entertainment for hire; this latter class contracts with those embraced in the first, second and third classes for completed production, usually thru the agencies of those embraced in the fourth and fifth classes.

The proprietors own, lease or control theaters and playhouses, at which and in connection with which they employ numerous persons, such as stage hands, property men, carpenters, electricians, ushers, ticket sellers, stage managers, conductors and musicians; they purchase and cause to be manufactured and shipped to them at such theaters and playhouses large quantities of valuable scenery, furniture, fixtures and costumes, some of which is purchased in a State other than that in which such theater or playhouse is located, and shipped from such State to the State where such theater or playhouse is located; these proprietors also purchase and cause to be manufactured for and shipped to them, great quantities of advertising matter, such as bill posters and hand bills, much of which they cause and procure to be transported in interstate and foreign commerce; they also cause and procure to be printed, and thereafter offer the same for sale, and do sell tickets of admission to the entertainments which they are engaged in producing, and for which tickets they receive large sums of money.

As a further part of the aforesaid business, trade and commerce, said theater proprietors enter into contracts with the producers and owners of vaudeville acts wherein and whereby such acts are contracted for to appear at said proprietors' theaters. Said contracts are known as and referred to as "booking contracts".

Such acts are generally booked in New York, and the contracts contemplate and result in the transportation of the acts, which, of course, include the performers, scenery, music, animals, stage properties, costumes and whatever constitutes the act, from State to State, and from, to, thru and among the various States and Territories of the United States of America, and the District of Columbia, and the said business has grown to such proportions that there is a constant stream of commerce in and among the States and from State to State, and thru the various Territories of the United States, in said business.

The transportation of these acts is not only an essential element of the contracts, but is one of the greatest importance, involving in many cases the use of large quantities of stage properties and accessories and special transportation equipment and facilities.

The theaters in the aforesaid Keith Circuit and Orpheum Circuit and those of the complainant herein, constitute and are practically all of the theaters in the United States and the Dominion of Canada at which high-class vaudeville entertainments are produced.

Keith Time Artistes' Goal

All persons who perform in vaudeville in the United States and Canada aspire to obtain employment by the owners and operators of said theaters in said Keith Circuit and Orpheum Circuit, and no high-class performer who is debarred therefrom can obtain sufficient employment in vaudeville at any other theaters in the United States and the Dominion of Canada, at which high-class vaudeville entertainments are produced, from which he or she can earn a living.

That the complainant on the one hand, and the defendants, B. F. Keith Vaudeville Exchange and Orpheum Circuit, Inc., on the other hand, since the 24th day of January, 1921, are competitors in the business of vaudeville for the amusement, recreation and education of the inhabitants of the United States of America.

Complainant at all times hereinafter mentioned has maintained an office and place of business in the City of New York and State of New York. Complainant owns, leases and has contracts with proprietors of theaters and playhouses, keeping them advised of the latest attractions and successes in vaudeville and also keeps them advised thru which theaters they may present their performances; thru this comprehensive acquaintance with the vaudeville situation, plaintiff has been enabled to and does conduct a large business as manager of theaters and as manager and booker of vaudeville performers and acts.

Upon information and belief, that the defendants Albee, Murdock, Proctor, Goodman, Walters and Lauder are the principal owners of stock of B. F. Keith Vaudeville Exchange, and the defendants Albee, Murdock, Proctor, Goodman, Walters and Lauder are the directing personalities of the said B. F. Keith Vaudeville Exchange, and that the defendants, Meyerfield, Jr.; Heiman, Singer, Vincent and Jordan, are the directing personalities and principal owners of stock of Orpheum Circuit, Inc.

(Continued on page 118)

V. A. F. DRAFTS NEW CONTRACT TO MEET REVUE INVASION

Proposed Contract Intended To Protect Revue Artistes in Music-Hall Domain and in Touring Companies From Irresponsible Managers

LONDON, Oct. 18.—Confronted with the rapidly increasing invasion of the variety field by touring revues and those replacing vaudeville in the London music halls, the Variety Artistes' Federation is preparing an equitable revue contract for use of artistes engaged in such productions, and one based on the letter and spirit of the arbitrator's award of 1919.

It is planned by the V. A. F. executive committee to submit the draft of a fair and equitable revue contract to all parties concerned, and for the use of revue artistes engaged on music hall territory where the twice-nightly system generally prevails, in an effort to protect the various small artistes from the grossly inequitable contracts issued by certain unestablished and irresponsible touring managers exploiting the variety field.

Suggestions along this line are being solicited from members of the V. A. F. and after the general body of the Federation's members have been consulted at a special general meeting, the draft of the proposed revue contract will be submitted to the government arbitrator for discussion.

Of the various suggestions put forward by members of the organization that proposing revue contracts contain a clause within the limits of Clause 2 of the 1919 Award so as not to conflict with its provisions for the payment of extra performances, is regarded as the most important.

The clauses contained in the following draft are suggested by certain members of the V. A. F. Executive Committee as those that should form the basis of discussion:

Proposed V. A. F. Production Contract for Twice-Nightly Music Halls and Theaters

An agreement made the ___ day of ___, 19___ between ___, hereinafter called the management, of the one part, and ___, hereinafter called the artiste, of the other part. Witnesseth that the management hereby engages the artiste, and the artiste agrees to perform the part of ___ in the production ___ at such times and at such theaters as the management shall, from time to time, direct, upon and subject to the rules and regulations printed on the back of this agreement and also to the undermentioned conditions:

1. The word "artiste" shall include the feminine and the plural, and any troupe, company, partnership, sketch or other combination on whose behalf the artiste contracts or purports to contract. The word "theater" shall include all places of public entertainment.

"At the Rate of One-Twelfth"

2. The artiste agrees to appear at the number of performances usually performed at the theater (such number not in any case to exceed twelve per week) at a salary of £___ per week. The artiste shall be paid at the rate of one-twelfth of the weekly salary for each performance in excess of the number of performances usually performed at the theater and shall, unless prevented by illness, accident or other unavoidable cause, be entitled to play at, or be paid for, all performances (evening or matinee) in respect of which his name appears on the bills or advertisements.

3. The engagement shall commence on ___ and shall be for a period of not less than ___ weeks, but in the event of the engagement exceeding such period the engagement shall be terminable by either party giving fourteen days' notice in writing, or the management may, with the consent of the artiste, prolong the engagement for the run, or tour, or season, but notice of such prolongation must be served in writing.

The Lesser-Paid Artiste

4. If the artiste's salary is less than £6 per week, or if, in the case of a partnership, the salary is, when proportionately divided, less than £6 per head, each such artiste shall, prior to production, be paid half salary for each week of rehearsal and pro rata for any lesser period. If the salary of the artiste is in excess of £6 per week payment for rehearsals shall be such as may be mutually agreed upon. All other rehearsals required by the management shall be given free by the artiste during the period of this engagement. No rehearsals shall be called for a Sunday, Good Friday or Christmas Day except by mutual consent.

5. The artiste shall not appear or perform anywhere outside this agreement without the written permission of the management.

6. No salary shall be paid for days upon which the management close the theater by

ROSE COGLAN



Well-known actress, who is appearing in a new vaudeville sketch, entitled "The Shattered Idol". She was last seen on the legitimate stage with Lionel Atwill in "Deburau".

reason of national mourning, war, fire, strikes or lockouts in the district directly affecting the theater, or by reason of the order of the licensing or any public authority having jurisdiction, nor for days upon which the management close the theater for a cause beyond their control.

Rules and Regulations

1. Salaries will become due after the close of the last performance in each week.

Note—It is recommended that the management, for the convenience of the artiste, pay salaries on Friday night.

2. The management shall deliver the part or parts complete, and such as can be clearly read, at least one week before the commencement of rehearsals, and the artiste undertakes to study such part or parts so that at the termination of the third rehearsal he may be rough perfect in the words and business assigned to him.

3. Any artiste being in the theater in a state of intoxication may be fined one week's salary, or his engagement may be canceled.

Railway Fares

4. The management shall pay the artiste's fares from ___ and from place to place where the production is performed during the engagement, also incidental fares while crossing London or any other center, and to ___ at the termination of the engagement.

The management shall not be liable for any railway fares thru the termination of the engagement by the artiste.

The artiste shall in all cases travel by the train or conveyance appointed by the management and in the compartment assigned to him when a coach is reserved, unless special arrangements have been made to the contrary.

The artiste shall be allowed to have reasonable baggage conveyed at the expense of the management on trains or boats to and from the theater, and also to keep at the theater, subject to the permission of the resident management, but at all times at the risk of the artiste.

The artiste shall be deemed to consent to the signing of any consignment note by the management, whether at own risk or otherwise, for the purpose of such transport and to be a party thereto.

Illness Clause

5. In the event of the artiste being unable to perform thru illness the management must

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ODDITIES in The Week's News

NEW YORK

At Dublin, song writer and shell-shocked war veteran, has just turned up after a mysterious absence of eight months. Dublin recites a strange tale in which he says that he shipped to South Africa as a seaman while suffering from aphasia. While in these distant parts he says he wandered into a music hall where a song pluggger woke him to his right senses. Altho Dublin's mind was blank for eight months, upon arriving back in town he discovered that his royalty statement was quite the contrary. He wrote "Just a Girl That Men Forget". Odd!

The strong-man vogue in vaudeville is responsible for this one: One of the muscle-bound German rock-crushers now appearing in the two-day in this country offered himself to a well-known international agent four years ago for \$400. The agent wrote back that he couldn't see any sauerkraut-eating iron-bender at that figure—then or ever. The Heimb Heracles is now pulling down \$1,750 a week and the agent has decided to throw away his book and take up gym work.

One of the latest uses for radio was demonstrated last week by a local orchestra looking organization, which gave an out-of-town client an earful of a combination he was desirous of engaging. This method does away with try-outs and subsequent dissatisfaction. In the future this looking organization will transact all its business with out-of-town customers in this manner.

FOREIGN

LONDON—Her Serene Highness Princess Catherine Yourievsky, as her visiting card still styles the daughter of the late Alexander II, Emperor of all the Russias, by his morganatic marriage, earns her living by singing Russian folk song in British vaudeville theaters and picks up a bit of "pin money" by permitting the use of her name—with full title and a photograph—as an advertisement for a nerve stimulant. Princess Catherine's voice and stage manner, according to critics, who never miss an opportunity to refer to the "nerve tonic", is much better suited to the drawing room of the Imperial palace than to the tastes of the average crowd of music-hall gallery gods.

PARIS—Because one prefers jazz to the classics, he is not necessarily a lout, according to Maurice Ravel, one of the most famous French composers of classical music. "Jazz," he says, "has most original rhythmic and harmonious qualities as well as distinctive instrumentation. No one can listen to the best examples of this type of music without getting a vivid impression of something genuine. In the evolution of the dance jazz has taken the place of the minuet and one may compare the elegance and grace of the latter with the enormous rhythmic vitality of the former."

BERLIN—As chairman of a committee of cabaret proprietors, Richard Heinrodt, formerly head waiter at the Waldorf-Astoria, but now manager of one of Berlin's most fashionable dancing places, is organizing a campaign of passive resistance against the official decree limiting public dancing to Thursday, Saturday and Sunday evenings. Heinrodt says he and his associates are prepared to strike unless the government permits dancing every night in the week and extends the closing till at least one o'clock. "The restrictions on dancing were decreed as part of the resistance in the Ruhr," he says, "tho, strangely enough, they were never applied there, where one can dance every night and all night unless the French interfere. Now that the resistance policy has been abandoned, why shouldn't we revert to previous conditions? Dancing in restaurants would help bring tourists to Berlin, and give the State trillions of marks in taxes."

LONDON—A novel orchestra—The Futurists—now playing at Jones' Corner House, is attracting a lot of attention here. Many of the instruments have been designed to produce unique tonal effects. Among these are the "Steelophonium", the basis of which is tuned steel tubes; the "Draumphonia", a combination of drums, effects and musical instruments, and the "Xylophone", a piano mechanism of simple nature that may be adapted to any sound-producing material. These strange instruments are the invention of Violet Alma, director of the combination.

BUILDING COSTLY PAVILION

London, Oct. 27 (Special Cable to The Billboard).—Bournemouth Corporation is building a sea-front entertainment pavilion to cost more than \$550,000.

Eva Tanguay's Effects Bring \$14,000 at Sale

New York, Oct. 29.—Eva Tanguay's double-house furnishings and personal belongings, including some of her most treasured possessions, didn't bring quite \$14,000 at a four-day auction sale. It is expected that Miss Tanguay will derive enough from the sale of her effects to furnish a cozy little bungalow in Hollywood, where she goes next month.

Stagefolks, many prominent along Broadway, crowded the auction salesroom and engaged in some spirited bidding for the better part of Miss Tanguay's house furnishings. A representative of J. J. Simber bought a gorgeous bedroom suite and several pieces of tapestry and bric-a-brac. Jolyna Howland evidently took advantage of the sale to do some house-furnishing of her own, purchasing a number of chairs, rugs and other stuff. Among the other buyers and bidders present at the various sales were Marjorie Rameau, Mildred Kents, Hel Brook Hill, William Faversham, Ann Caldwell, Lew Dockstader, Blanche Ring, Edith Day, George Arliss, James J. Corbett, Henri Scotti, Adele Rowland (Mrs. Conway Torrell) and Bessie Clayton.

Many of the actress' gorgeous evening gowns and other wearing apparel and precious mementoes aroused little interest in those attending the sales and were disposed of for almost nothing. Miss Tanguay's valuable collection of steins brought just \$10. A four-piece mahogany Colonial bedroom suite of six pieces, worth at least \$800, was knocked down for \$150, while another bedroom suite, considerably more costly, went to Blanche Ring for \$180.

ALTERATIONS PROPOSED IN THEATER LICENSING

London, Oct. 27 (Special Cable to The Billboard).—The Labor party in the London County Council has requested the theaters and music hall committee of the L. C. C. to hear representatives of four labor unions relative to proposed alterations in the licensing of theaters. The labor unions are making a strong point that the L. C. C. insist that no artiste or employee be employed in the same place of entertainment for more than six consecutive weekdays, so that if an employee, musician or artiste wants to work Sundays it must be on a separate contract and at a different hall. This is also to apply to cabaret shows, hotels, etc.

COCHRAN TO MANAGE LORD MAYOR'S SHOW

London, Oct. 27 (Special Cable to The Billboard).—Chas. B. Cochran will stage manage the Lord Mayor's show this year and is arranging two auto tableaux representing the British Empire in 1823 and 1923, and has invited Gladys Cooper and Fay Compton to represent the Britannias. The Lord Mayor's show is a glorified civic circus parade thru London's streets and dislocates traffic and business the whole day of November 9.

MOUNTFORD VISITS CHICAGO

Chicago, Oct. 27.—Harry Mountford visited Chicago last week, during which time he is said to have called on several members of the Federal Trade Commission, State's Attorney Crowe and representatives of the A. A. F. in this city.

Theodore Roberts



Movie star, now in vaudeville in a new skit, entitled "The Man Higher Up", written by Cecil De Mille, the screen director.

No Outstanding Song Hits on Market

While Sheet Music Sales Are Off, Mechanicals Are Setting Fast Selling Pace

NEW YORK, Oct. 29.—While there is no outstanding song hit on the market, and the sale of sheet music is far from what it might be, phonograph records of every description are selling better than ever, and the February mechanical statements rendered to publishers will show the present season to be one of the most profitable since the post-war era of prosperity.

Most of the songs in the publishers' catalogs, according to recording laboratory managers, are of an unusually catchy sort of the kind that make good records, especially for dancers. Another help, and somewhat unexpected, is the crop of musical comedy hits that are showing up surprisingly well.

Early record concern is putting out releases and competing with an almost feverish activity due not only to the usual competition, but the actual rush of "good" songs. Waltz songs are getting a big representation, several of them being much on the order of the Viennese composition, "Dreamy Melody" came to the front a little slowly at first, but is firmly established now. Another waltz song and great talent that is probably out-selling all other songs of the type right now is "Just a Girl That Men Forget". "I'd Like to Be a Boy" and "I'm Getting Back to Broadway" are also included in the list of waltz ballads that are selling records.

Exoticists include such numbers as "Chansonette", "On the Back Porch", "I'm Sitting Pretty in a Pretty Little City", "Old Gang of Mine", "I've Got a Song for Sale" and a few others that have already been "made".

The musical comedy selections come as a surprise to some extent. "Look for the Happy Ending", from "Helen of Troy", is said to be coming down the line like a hot iron. "I Love You", from "Little Jesse James", is showing up strong due to the fact that a fourteen-piece orchestra in the show plays the song. "Pretty Peggy", written for Peggy Hopkins Joyce in "Varieties of 1923", is another surprise. The "Music Box Revue" holds several songs that are promising, including "Orange Blossom Grove in California" and "Little Butterfly".

At least those in the newly opened "Ziegfeld Follies" have merit and are expected to develop powerfully. "I'd Love to Waltz Thru Life With You", a Victor Herbert waltz, is one of them, while "Shake Your Feet" is running neck and neck with "Swanee River Blues" for first place.

WORCESTER DANCERS HEADLINERS AT POLI'S

Worcester, Mass., Oct. 25.—Jimmy Ray and Mae Sheehan, popular Worcester exhibition dancers, appeared at Poli's Elm Street vaudeville and picture house first half of this week and secured a hit. Assisted, synoptically, by Turner's Serenaders of Atlanta, Ga., they received an ovation from Monday evening's audience and proved the merit of their act by holding the crowd in the last spot and receiving repeated curtain calls. With magnificent wardrobe and classy personality they featured the latest ballroom dances, and followed with Spanish and arabic dances and an original novelty dance to the music of "The Parade of the Wooden Soldiers", with elaborate and appropriate changes of costumes for each number. Following a tour of the circuits the act expects to visit Europe next summer.

COMEDIAN SETTLES SUIT

New York, Oct. 27.—Frank J. Hurley, notable comedian, known on the stage as Frank Ross, as sole legatee and executor of the \$2,000,000 estate left by Catherine Charles, former theatrical rooming house keeper, has settled a claim for \$333.50 for burial expenses. Mrs. Charles died in 1922 and left her entire property to the neophyte, who she said "for thirty years" resided in her boarding and rooming house. In recognition of his helpful assistance from time in carrying on the business of the house and in attending to my personal wants while I was in suffering health.

RIALTO TO FEATURE STARS

New York, Oct. 25.—Ralph Ketterling tells The Billboard that Jones, Link & Schaefer will feature a big list of stars in the Rialto during the greater vaudeville season of that house. One character, musical comedy star, will be featured of these headliners next week.

\$125,000 BRONX THEATER LOAN

New York, Oct. 27.—A loan of \$125,000 at 5 per cent for a term of five years on the theater recently completed by the Royval Holding Company, in the Bronx. The theater has a seating capacity of 1,500 and is under a lease for a long term.

From Movie to Vaude



Herschel Mayall, recruited for vaudeville from motion pictures. He is shown in the accompanying photo as the sheriff in the sketch, "The Stripped Man", by Harris Dickson.

SISTER TEAM SUES TO REGAIN FURNITURE

New York, Oct. 27.—Nellie and Sara Kouns, well known in vaudeville and at present in concert, this week told of their experience with the housing problem. When they left for Europe they sublet their apartment in Ninety-fourth street to a woman for six months. When the sister team returned to claim their apartment the woman refused to vacate, whereupon the sisters sued. The sisters did not continue the case when they found that the emergency rent law gave the tenant the right to retain the apartment as long as she paid rent. Meanwhile, also, the lease expired. The sisters replevined their furniture.

German Concentration Marvel Here



Photo shows Theda Alba executing a triple concentration stunt, that of writing "New York" in the regular way and "Buenos Aires" upside down and backwards. She arrived here recently from Germany to play the Keith Circuit.

KIN AND FRIENDS GET MRS. PASTOR'S JEWELS

New York, Oct. 27.—The will of Josephine M. Pastor, widow of Tony Pastor, was filed in the Surrogate's Court of Jamaica County yesterday. Mrs. Pastor left an estate of more than \$10,000, a large part of which was in jewels, which were willed to friends and relatives all over the United States. The famous Tony Pastor collection of photographs of actors and actresses was willed to the Actors' Fund of America, as were many books on the theater.

MUSIC HALL ARTISTES ASSN. ON THE UP GRADE

London, Oct. 27 (Special Cable to The Billboard).—At the annual general meeting of the Music Hall Artistes' Railway Association, the balance sheet presented shows that bankruptcy has been avoided and that the application of the act has enabled debts to be nearly cleared and the association is now on the up-financial grade. Harry Cliff has been elected president in place of Bransby Williams. Harry Marlow and Bruce Green were re-elected trustees, and Monte Bayly was re-elected honorary treasurer.

FRANKLYN FASHION SHOW

New York, Oct. 27.—B. S. Moss' Franklyn Theater will stage a neighborhood fashion show for the week of November 12 as the result of a tieup with local merchants. The stunt is a follow-up on amateur follies started by this house, and Manager Fotheringham believes that the fashion show will prove to be as good a draw as the neighborhood follies idea. Local talent will be the cast, of course. The amateur show that played the Franklyn will be seen at other Moss houses, the show being at the Cellarum this week, with the Hamilton, Flatbush and Regent to follow.

10-CENT TOP IN DETROIT

Detroit, Oct. 27.—In an effort to boost business at the early noon show—11:30 to 1 o'clock—the Orpheum Theater has reduced the admission charge to ten cents. The first show includes a feature picture and a bill of five vaudeville acts. For this week, the first under this new policy, the bill included the film, "April Showers", with the following vaudeville lineup: Mysterious Blacksmiths, Five Lamays, Burns and Wilson, Orpheum Jazz Kings and Frost and Morrison. The ten-cent admission price is for any seat in the house between the stipulated hours.

TO APPRAISE ACTOR'S ESTATE

New York, Oct. 27.—By direction of the Surrogate's Court, a transfer tax State appraiser has been appointed to appraise the estate left by Stanley J. Murphy, former vaudeville artiste and songwriter, who for many years had been connected with Jerome H. Benick Company, music publishers.

"SEE AMERICA FIRST" ROUTED

New York, Oct. 27.—"See America First", a musical revue produced by Hooky & Green, opens Thursday of this week at Philadelphia, following which a four-week route will be played over the Poli Time. The act will then be played in New York. The cast includes Eddie Riley, Ruth Thomas, Anita Gordon, Lauretta Ahearn, Nellie Leach and the Liberty Quartet.

ACCUSED OF STEALING SAXOPHONES—HELD FOR G. J.

New York, Oct. 27.—Herman Levine, vaudeville producer and agent at 245 West Forty-seventh street, and Harry Lewis, brother of Nat Lewis, who is owner of the building at that address, were among the witnesses called to testify in the criminal proceedings against Leon F. Condon, "hanger on" around theatrical offices in the Times Square district, who was found guilty by Judge Rittenberg in Yorkville Court on Wednesday of this week of the grand larceny charge preferred against him by the New York Central Railroad, which accused him of the theft of twelve saxophones while en route from the manufacturers, Gantler & Company, Lockport, Ind., to the Fred Grotsch Company, musical instrument dealers, this city. Condon was held for grand jury investigation.

According to Detectives Dick Murphy, of the Fourth District, and Hickey, of the railroad company, who apprehended the prisoner and located the saxophones in pawnshops throughout the city, where they had been pledged by Condon and his confederates, who are known both as Ken Brothers and Fulton Brothers, the saxophones were taken from the freight car upon its arrival here and distributed in various pawnbrokers' shops for sale or pawn. Levine was questioned when it was discovered Condon had given his address as 204 Romax Building, which is Levine's office, and the "Fulton Brothers" were in possession of stationery bearing their name and that room address in the Romax. Nat Lewis, owner of the building, was subsequently subpoenaed.

On the stand Lewis testified that he had no such tenant in his building, never did have and was not acquainted with the name, and Levine testified that he had given no one authorization to use his office as their address. Levine admitted he knew Condon casually, having seen him around his office a good deal, "hanging around" as he characterized it, but he denied that he knew or recognized anyone known as the Ken Brothers or Fulton Brothers.

MOVIE STAR "DISCOVERS" SINGER

Los Angeles, Oct. 27.—Daniel Higgins, who before the war was one of the features at the Folies Bergeres, Paris, and who followed the conflict dropped back into practical obscurity, is to be given a chance to come back in his own country via the Keith route. Higgins, who is said to have a tenor voice of phenomenal operatic quality, was "discovered" by Barbara La Marr, screen star, during her recent trip to Paris. Higgins accompanied the actress and her husband, Jack Dougherty, back to this country, where the latter arranged a route for him thru Harry Weber. He is under personal contract to Dougherty.

LOU SIDNEY AIDINE MANAGER

Pittsburg, Oct. 27.—Louis K. Sidney has been chosen by the Marcus Loew Enterprises to manage the new Aldine Theater here, which opened early in the fall. Sidney was at one time water boy at the New York Hippodrome. He speedily rose to manager of the advertising department, and later was manager of the Fox Enterprises in New York and other large cities. He is a brother of George Sidney, well-known actor, and has another brother playing in vaudeville.

MORE VAUDE. IN DETROIT

Detroit, Oct. 27.—The Ferry Field Theater, a first-run picture house, changes its policy this month to include a bill of five vaudeville acts. With the change in policy comes a change in the management. Edward Frank, the past five years manager of the Colonial, has taken over the management of the Ferry Field, and is now negotiating for affiliation with one of the larger vaudeville circuits. The Ferry Field will play split weeks.

VELIE PAIR IN VAUDE. ACT

New York, Oct. 29.—Jeanette Velle, who had a part in the musical show, "Jack and Jill", and her brother, Jay, who was last seen in "Little Jesse James", have teamed with Muriel Pollock, writer of the music for "Jack and Jill", to appear in vaudeville. The act opens today in Hartford for a route over the Bob Time, upon completion of which it will play either the Eastern Keith or the Orpheum Circuit. Rosalie Stewart is the producer of the turn.

"THE COUNTRY CLUB" REVIVED

New York, Oct. 29.—Jesse Lasky's vaudeville playlet, "The Country Club", will be revived on Thursday of this week by Charles B. Madock, who has arranged some preliminary dates to break in the piece. The cast which Madock has assembled includes George Spang, Catherine Miloy, William Sellers and Sid Williams. "The Country Club", the one of the most popular acts ever played on a vaudeville circuit, has not been done since Lasky had it out fifteen years ago.

This Week's Reviews of Vaudeville Theaters

B. F. Keith's Palace, N. Y.

(Reviewed Monday Matinee, October 29)

Those who miss seeing the bill at the Palace this week will forego a rare vaudeville treat, for the show as a whole is excellent. There was quite a little sob stuff, it is true, but there was also quite a little comedy. The only exception anyone could take would be the sketch, "The Unknown Lady", written by George Middleton and played by Nazimova and Company. The playlet has absolutely no place in vaudeville, is raw in the extreme and just why such a consummate artiste as Mme. Nazimova should have selected it for vaudeville, or why Mr. Albee should permit it in vaudeville will always be one of the mysteries of vaudeville. Had it not been for the genius of Nazimova, really an excellent actress, and the convincing manner and work of Herbert Hayes, her leading man, I do not think the audience would have tolerated any such dragging thru the mire of the seamy side of a time-honored profession.

There was considerable juggling around of acts, Captain H. C. McIntyre and Company, scheduled to close, opening the bill—and right smart they did it, too. This is a classy shooting act much above the average, and it made a decided hit in the initial position.

The Russian Art Company stopped the show cold in the third position for quite some time. Finally Vlasta Maslova was compelled to make a speech before the show could proceed. Al and Fanny Stedman were funnier than ever in the next spot and you can take it from me the position was a hard one.

"Wee" Georgie Wood made the outstanding hit of the second half and went as big as any act on the bill. If I mistake not it is Wood's first appearance at the Palace. He is an artiste supreme in his line and had the honor and pleasure of stopping the show also. Forced to make a speech and countered neatly. Received quite a large basket of flowers decorated with English and American flags from the Lee Kids, who were present with their mother in the audience.

Healy and Cross landed solidly with several numbers most cleverly sung. Frankie Heath in a tough spot, next to closing, held them exceptionally well, and decided credit goes to Margie Clifton, who also held them in and did a very superior gymnastic act, closing the bill.

Captain McIntyre, assisted by Rose McIntyre, gave the bill a very smooth start and took an encore on a shooting act—some feat. The concluding trick was shooting thru a phonograph record hole, breaking a target and piercing a number of business cards. Act reviewed in detail next issue.

Bernard and Garry, with their oft-reviewed turn, preceded the Russian Art Company, a string orchestra, under the direction of Philip Peiz, who made an individual hit with a cornet solo. Vlasta Maslova in dances and Olga Kazanskaya in a coloratura solo registered individually.

Al and Fanny Stedman repeated their former success. Fanny is surely some comic.

Nazimova created a very favorable impression by reason of her acting. In the more rapid passages, however, she is inclined to rush the words so that they are unintelligible.

Healy and Cross sang "Blue Hoosier Blues", "Oh, How She Lied", "Little Boy of Mine", "My Home Town" and several old melodies, including "Silver Threads Among the Gold". They were a riot.

"Wee" Georgie Wood, assisted by Dolly Hamer and Tom Blacklock, was also a riot. Reviewed in detail later.

Frankie Heath in special songs was a distinct hit, and Marguerite Clifton the first woman understander I ever thought clever. The ease with which she handles her male partner is highly commendable, as is also the class and showmanship displayed. MARK HENRY.

Orpheum, St. Louis

(Reviewed Sunday Matinee, October 28)

Topics of the Day.

Les Elleks is a clever electrical novelty act, probably the only one of its kind on the variety stage in this country. Electrically illumined figures representing humans, animals, birds and insects gyrate, step and dance for nine speedy minutes. Full stage; four curtains.

Franklin, violinist, with Alfred Barr accompanying at the piano. Frederic Franklin ranks with the best violinists of this age and ably delivered six selections. He gave "Kiss Me Again" for an encore, which called for five additional bows. Fifteen minutes, in one.

Bert Fitzgibbon, "The Original Daffy Dill", and his brother, Lew Fitzgibbon. Nut talk and acting went over great with the auditors and they were laughing continuously. Brother Lew is no slouch as a xylophone player and knows how to put things over so that Bert will get

(Continued on page 17)



HARRY (HICKEY) LeVAN in "TOWN SCANDALS"

(Reviewed Monday Matinee, October 29)

A Columbia Circuit attraction, produced under the personal direction of Arthur Clamage. Musical numbers produced by Etta Donnelly. All material copyrighted and protected by Leon A. Berezniak, attorney for Irons & Clamage, Chicago, Ill. Presented by Irons & Clamage week of October 29.

THE CAST—Harry (Hickey) LeVan, Joe Mack, Ray King, J. Hudgins, Exie Butler, Lillian Beason, Lettie Bolles, Micky Sweeney, Barrie Lydon, Arthur Lyons, Bessie McCoy.

CHORUS—Mabel Poore, Nan Delmer, Nell Adams, Madeline Collins, Maude Kirby, Mae Burnette, Doris McFee, Bobbie Day, Dot Gilmore, Vivian Clarke, Margie Owens, Atha Howard, Mae Shaw, Grace Fall, Jessie Mack, Billie Wetherall, Thelma McCoy and Rena Wellington.

Review

Part One—Scene one was a silk drape for a song recital prolog by Barrie Lydon in male attire as a crook, Joe Mack as an eccentric Dutch chef and Ray King as a nattily attired doctor.

Scene two was a villa set for the introduction of the entire company. Micky Sweeney, a Dresden doll soubret, who is evidently new to burlesque, but one who will be welcomed with open arms for her pleasing personality, enchanted by her singing and dancing ability; Lettie Bolles, a modellesque blond ingenue, more personally attractive, talented and able than ever before; Ray King, the straight man, and there are few who can excel him in personal appearance and clear delivery of undefiled English, in scenes as a vocalist, solo, duet or in ensemble; Lillian Beason, a well-formed comedienne who can sing, dance and work in scenes like a real comedienne; Exie Butler, a slender, stately prima donna, who can sing far sweeter and carry herself far more gracefully than many on the circuit; Johnny Hudgins, a colored performer, who indicated that he would deliver when the opportunity came, and last, but far from being least, Harry (Hickey) LeVan in a red-headed Patsy characterization, backed up by an ensemble of pretty-faced, slender-formed girls, who have youth, beauty, talent and ability. With the entire company on the stage the feminine principals put over their respective numbers to encores. There isn't a poor singer among them, and they were ably supported by the choristers, especially a little brunet pony on the right, who is evidently a coming soubret.

Joe Mack, a former advance agent and manager of Irons & Clamage's attractions, also a former comic of burlesque, recently replaced Frank O'Neill, second comic. He is doing a Dutch characterization exceptionally well and garnering laughs on his own account and in company with the others in scenes.

Scene three was a silk drape for Prima Butler in a saxo. specialty, in which she proved her mastery of the saxo, likewise a picture of refined gracefulness in a Spanish costume, with a quick change to an opera cloak for a yodeling number that won for her prolonged applause.

Scene four was a drawing room interior for Ingenue Bolles as the wife and "Hickey" as the husband, who goes mad at the mention of money by his visitors, and shoots them off one by one until he finishes his wife and self in a clean and clever bit of burlesquing that brought forth round after round of applause.

Scene five was a lavender velvet drape for John Hudgins, the colored fashion-plate singer and dancer, and never in all the years that we have reviewed Hudgins' work in other shows has he appeared to as good advantage. He has taken on a polish that is real and not veneer, and 'tis only a matter of a short time until Broadway will welcome his name in electric lights in front of the house. The applause that greeted his singing and dancing must have been sweet music to his ears, and he accepted it with a modesty of manner that was admirable.

Scene six offered special settings and electric effects for a posing number by the feminines that is a beautiful conception and an artistic realization for Producer Andrew Lydon, who can be justly proud of his work, likewise the work of the posers, for it was picturesque beyond words. The singing of "Mother of Mine", by Straight King, was a classic in sentimental vocalism and merited the repeated encores given song and singer.

Scene seven was a pictorial drop for Straight King and Comic-in-Chief "Hickey" in red riding habiliments to put over a fast and funny cross-fire patter on hunting for laughter and applause.

Scene eight was an artistic interior of a song shop, with Soubret Sweeney leading a number, followed by "Hickey", Mack and Prima Butler with different musical instruments, with a dancing finish by Hudgins to the baby banjo playing of "Hickey" and the side patter of Comic Mack, in which they could have stopped the show had Hickey permitted, but which went into a gorgeously gowned ensemble for the finale.

Part Two—Scene one was an artistic and realistic circus set for an ensemble number, in which the girls demonstrated that they had been rehearsed by a master of the drill, for their movements were in unison, and in this scene Straight King again gave vent to admirable vocalism. Comic Mack, as a ticket-selling grinder, corralled the ensemble for his side-shows, and that was followed by Barrie Lydon, again in male attire, as a boy gate crasher, to break into song, and her rendering of "Buddy" was sentimental vocalism personified. Straight King, in gorgeous Mexican attire, staged the knife-throwing bit, with Hudgins as the victim, and the mechanism of the knife-board led many in the audience to hold their breath in suspense, taking it for the real thing. It was only the clever comedy making of Hudgins that dispelled the tragic part of the act, which is one of the best bits of burlesque that we have seen.

Comic Mack in song, leading a parade of feminine prop. "Spark Plugs", proved himself a singer, and the little brunet pony somewhat of a comedienne, in an admirable manner.

A pageant of Oriental-costumed girls led up to the dance of the Orient by Lillian Beason in a picturesque manner.

Scene two was a silk drape for "Hickey" and Ingenue Bolles to put over "Hickey's" specialty at the piano. Miss Bolles left nothing to be desired in her singing or working in the scene, for never has "Hickey" put it over with more telling effect, and, again, he could have stopped the show could he been minded to do so.

Straight King and Comic Mack, introducing the girls in old-fashioned costumes and songs apropos and jazz girls up to date, was enhanced by a duet by Straight King and Barrie Lydon. Why Miss Lydon doesn't put over more numbers during the show is beyond understanding.

Scene three was the interior of the photo shop, with "Hickey" as the feminine photographer, and it kept the audience in convulsions of laughter until the lineup of gorgeously gowned feminines for the close of show.

COMMENT—Scenery, gowns and costumes attractive and admirable for the feminine principals and the chorus has outdone many others on the circuit. Anyone who thinks the Columbia audience at the Monday matinee is hardbitten should have been there this afternoon, for it was continuous laughter and applause from the first appearance of the comics until the final drop of the curtain. A decidedly clean and clever presentation of burlesque, in which "Hickey" gave way to his associates whenever possible, and never has "Hickey" appeared to as good advantage. The same is applicable to Lettie Bolles. The chorus in all that could be desired any way taken. This show is a credit to the circuit and burlesque in general.

ALFRED NELSON (NELSE).

Palace, Chicago

(Reviewed Sunday Matinee, October 29)

Victoria and Dupree, in pretty setting, started with a modest dancing act that turned out to be a knockout tumbling, somersaulting and spinning act that landed solidly. They took their bows from the side instead of from behind the curtain and the crowd didn't know they were thru. Seven minutes, in four; two bows.

Clas, Sargent and John Marvin followed with a novelty singing and musical act that included ukeleles, guitars, clarinet and musical saws, and were on a fair way to stop the show when they rang in a long encore that tired the crowd. Clean and clever, musically expert and splendid variety. Fifteen minutes, in one; three bows.

Mollie Fuller in a one-act sketch, "Twilight", assisted by Lella Romer and Bert Kelley. She is sojourning in a mountain retreat for actors, with a board bill overdue and a garrulous landlady. Bert Kelley gives a vague imitation of Bert Savoy coming to her rescue. This splendid lady of yesterday's successes gives a wholesome, sympathetic touch to vaudeville that is much needed, and her reception today is a fine tribute to the place in the hearts of vaudeville fans that she and her old-time associates hold. Beautifully set and presented. Twenty-two minutes, in four; five curtains.

The Four Camerons, "Like Father, Like Son", a comedy novelty acrobatic act, with brains, centering largely in the antics of Louis Cameron. The girls please the eye and are not on long enough to cause uneasiness. Twenty minutes, in one and four; four bows.

Dolly Connolly, in songs by Percy Wenrich. She takes herself out of the jazz-shouter class and uses words like "apropos" with perfect ease. Sang "Hunky Dory", "Goodbye, Dobbin'", "Bessy Man's Love Song", "When the Shadows Fall", "Lindy Lady", "Barefoot Boy", and brought on Mr. Wenrich on an encore to play his popular melody. Her voice is losing some of its old brilliancy, but she pleases as much as ever. Twenty-six minutes, in one; two bows and encores.

Frisco, jazz dancer, with Eddie Cox and Legatta McDeremott. A wily pair of feet on each of the three, and Frisco's imagination even permits of the stately "Pilgrim's Chorus" as opening music. He lets his helpers dance to their hearts' content and he talks and hoofs his way into a big hit. Thirty-one minutes; six bows.

Marion Harris, phonograph songstress, in a variety of ditties. Sang "Nobody Cares", "Two-Time Dan", "Dirty Hands", "Cross-Eyed Papa", and changed gowns during a piano interlude. A dulcet voice and gracious, winsome personality, clear enunciation and fine style. Seventeen minutes, in one; three bows.

Egan's Orchestra, with the Garvin Twins. A pleasing orchestra act with speed and noise. The strings and brasses ceased on tempos at times and one of the cornets ran away with his solos, but individual ability and good showmanship of the director saved the day. A pot-pouri based on the "Old Apple Tree" made a great encore. After twenty-three minutes of music some of the other acts came on for eight minutes more of specialty work in an impromptu finale. Full stage.

LOUIS O. RUNNER.

Keith's, Cincinnati

(Reviewed Monday Matinee, October 29)

Affording sufficient variety and a good array of talent the current bill stacks up as one of the season's best for this house.

Novelty Clintons. Nattily attired and with every move a picture this man and woman present a routine of trapeze, ring and unique gymnastic stunts that is difficult to surpass. Entertainment value is apparent each second. A feet-to-feet catch is one of the difficult feats. Five minutes, full stage; applause thruout and two bows.

The McGrubs. The contortionist is quite the greatest seen by this reviewer. His man and woman partners supply pleasing ground acrobatics. A worthwhile silent act. Seven minutes, in one; four bows.

Harry Miller and Peggy Fears. The quality and delivery of the talking and singing part of their skit does not compare with the dancing end. Miller is a clever eccentric hooper and Miss Fears gains favor with dainty foot work that would, perhaps, register stronger if she wore a longer and tighter dress. Sixteen minutes, in two; three bows.

Steve Freda and Jack Anthony landed squarely with their "wop" crossfire, Freda a guitar playing and Anthony's Irish stepping. For an encore they did a laughable Gallagher and Shean imitation. Twenty-two minutes, in one.

"Now What?", a sketch by Wilfred Clarke, deals with the much-used cross "fore" between two married couples and caught-in-the-net idea, but with a brand of humor that greatly smooths

(Continued on page 17)

From Coast to Coast by Special Wire

Grand O. H., St. Louis

(Reviewed Sunday Evening, October 28)

Burns Brothers, "Society Gymnasts", a dumb act in which two men do some good standard stunts and acrobatics, best of which is the hand and head balancing. Six minutes, special in two, two bows.

Marie Rich and George Banta, "Musical Comedies". Banta portrays a "drunk" and puts over "That Old Gang of Mine" to a big hit. Miss Rich is pretty, but not a good singer. They close with a burlesque on Geo. M. Cohan's "The American Idea", which was not too well done. Sixteen minutes, in one; three bows.

Alexander Brothers and Evelyn, "All Pawled Up". When it comes to bouncing, juggling and throwing balls, this trio are there and they deftly put good comedy thruout their turn, to many laughs. However, we are inclined to believe that they miss their old pal, Joe Cook. Eleven minutes, special plush drop in two, three curtains.

Merce and Roslyn, "A Whirl of Melody". This team offers a variegated repertoire from which, however, the Victorian and Indian numbers should be eliminated, as they are both obsolete. The man has an exceptionally strong bass voice and was good only in his black-face song. Both members of the team are too affected and lacked showmanship. They would fare infinitely better if they would forget this affectation and stick more to their musical instruments, as they are equally accomplished on the piano-accordion, banjo and guitar. Nine minutes, special in one and three; two bows.

"Just Out of Knickers", a splendid playlet featuring the juvenile David Sprattling. The story pertains to a youthful aspiring lover doing his first pair of long trousers and his initial losing in the game of love. Sprattling is a very good, bashful, would-be man, while the other youthful parts are ably acted by Jack Ryan, Edna Howard and Julia Duncan. Many clean comedy lines put the sketch over to a decided hit. Twenty minutes, full stage; four curtains.

O'Halligan and Levi, in comedy songs, chatter and ordinary humor, had the house with them from the start. "No, No, Nora", "Banana Blues", "Juanita" and a satire on Rudolph Valentino brought them hundreds of laughs. Nineteen minutes, in one; five bows and speech.

Daisy Von and Lew Victor's Orchestra, with Robert and Nata. The six musicians are very good, each doing a specialty in one of their selections, but where Daisy, Lew Roberts and Nata come in we couldn't see. The only additional attraction to the musicians was a woman who poorly strutted and poorly sang two jazz numbers to the accompaniment of the orchestra. Nine minutes, in four; three curtains.

George A. Mack, "Somewhat Different", opened singing "Sleepy Hills of Tennessee", then spilled his regular monolog, of which the kid stories drew the most laughs, and closed with "Midnight Rose". Didn't go over as well as usual. Twelve minutes, in one; two bows.

Herbert's Animals is a large aggregation of dogs, cats, pigeons and a rooster. Practically every conceivable breed of dog is found among the members of this troupe. Somersaults and tricks by the smaller animals and giant leaping by the greyhounds brought things to a successful close. Eight minutes, full stage; two curtains.

F. B. JOERLING.

Loew's State, New York

(Reviewed Monday Matinee, October 29)

The house was jammed, as usual, this afternoon, with six good acts supplying the entertainment, backed by the feature film, "Strangers of the Night". Hori Trio, Japanese showmen, offered some snappy balancing stunts. Riskey work, done with comedy innuendos, and other novelty bits that held the patrons' attention and scored strongly. Goldie and Beatty, doing a sister singing act, harmonized well with pleasing song selections. Their voices, style and other attributes get them across easily.

Quinn Ross, and Smith romped thru their comedy, singing and dancing bit with fairly good results. The boys open as a vaudeville team razed out of a theater and proceed to show the stuff they failed to get away with. Most of this is on the hoke order. The girl arrives as a cashier from across the stage entrance, and, after explaining how she lost her job, does her song and dance. Her stuff is good and she proves to be a dainty, graceful stunner. Toward the close of the offering a burlesque Egyptian bit is done, the act being the same as it was playing the Keith houses last season.

Clas, T. Aldrich, American protean artist, who has played for years in England and last seen in this country in Shubert vaudeville, had little trouble in showing the class attached to his art. Early in the act he did his lightning changes into various well-known characters,

Palace, Cincinnati

(Reviewed Monday Matinee, October 29)

Stone and Hello, man and woman, opened with a neat little recitation about how they are going to entertain. Then they danced in lifeless fashion. Their steps are greatly in need of improvement, while the costumes of the woman seemed much out of fashion. Six minutes, in one.

Helen Merrill won marked approval with several popular love ballads and operatic selections. Miss Moretti has an easy manner of delivery and pronounces distinctly. She seemed a bit out of tune in the more difficult classical numbers and some of her high notes were thin. The more simple ballads seemed to please most. Ten minutes, in one; three bows and an encore.

Mayo Leslie and Company of one man and two women put over an abundance of old-time humor well. The men were heartily applauded for their singing, especially the one who played the piano. He sang "That Old Gang of Mine" laboriously, but to definite plauditory returns. The girls seemed amateurish in speaking lines, but sang well. Sixteen minutes, in one and two; three bows.

George Yoeman and Lizzie present a comedy playlet entitled "The Editor of the Assassinated Press", or rather Yoeman does, as Lizzie is an imaginary character. The "playlet" is nothing but a funny monolog, delivered in droll fashion. Yoeman disposes of quite a number of clever and timely gags, the some passed unfathomed. Twelve minutes, in three and two; several bows.

Mack and Lane are indeed accomplished laugh creators; are clean, neat appearing and versatile. Mr. Mack, in the reviewer's opinion, is above all a dancer and could add to the attractiveness of the turn by spending more time dancing. His one eccentric snot-shoe effort was a treat. Miss Lane has considerable clowning ability herself, a winning personality and a good voice. Fifteen minutes, in one; numerous bows and an encore.

Rezalan and White, singers, assisted by Peggy Stewart, dancer, delighted with an artistically presented offering. The singing of Rezalan and Edna White was enthusiastically received, while Miss White played a difficult cornet solo well-nigh faultlessly. Miss Stewart, one-time soloist with the Metropolitan Opera ballet, was exceedingly graceful in a Spanish and later a Grecian dance, the she was hand-clapped by the musical accompaniment, which was atrocious. Thirteen minutes, in two; several well-earned bows.

Howard, Holt and Kendrick, two men and a woman, offer something new in bicycle acts. Very interesting and at times thrilling. The interest and the thrills could be doubled if the outcome of the game were not prearranged. Seven minutes, full stage; hearty applause.

KARL D. SCHMITZ.

passing behind a screen thru which his feet were visible, and never hesitating for a second. Following this he did his quick-face changes behind a newspaper, and closed with the river scene and comedy that goes with it. He works in two, eyes, and uses a curtain between scenes. While taking his bows he did a few lightning facial changes in full view, which went big with the patrons. Aldrich is one unusual artist and is virtually in a class by himself insofar as his style of protean offering is concerned.

Carl McCullough, monologist, opened and closed with song and filled in with some humorous talk. The telephone stuff, while good, runs a little too long. Like several other acts on the bill not used to working in such a vast auditorium. His talk at times was hardly audible. His voice is fair and appearance unusually neat.

Paul Cunningham and Florence Bennett closed the show with their new revue, which they broke in recently on the Keith Time. With the team is a competent six-piece orchestra and a colored duo. The high spot of the offering is the "Conscience-Stricken Blues" number, done by Cunningham, with the aid of Miss Bennett.

TED SHAPIRO.

Orpheum, St. Louis

(Continued from page 16)

the credit. Twenty-two minutes, in one; encore and speeches.

William Courtenay and Company, in "The Dragnet". This is a clever playlet based on the dope traffic wherein the wealthy rheumatic banker is disclosed as the master mind of an immense narcotic ring by Gentleman Bill, a crook, who turns out to be the head of the clean-up squad. The vehicle contains a series of thrills interspersed with numerous comedy lines. Courtenay, as Gentleman Bill, stars thruout. The supporting cast consists of Walter Lawrence, author of the play; Miriam Hicks, Fredrick Wilson and Edwin Forsberg. Eighteen minutes, full stage; four curtains.

Senator Ford, from Michigan. The house was

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, October 29)

The inefficiency of the stage crew at this house was unmistakably apparent on two different occasions when gross errors with no excuse were made. On the Moro Castle Orchestra act a border and hanging spot were lowered four feet more than they should have been, and the closing act on the bill, the Hal Jung Troupe, was compelled to abandon its punch trick because a suspended rope and hook and a batten were foul in the rigging somewhere.

Moore and Arnold opened the show with an offering of hand roller skating and mild acrobatics. Moore exhibited his skill on the roller skates and Miss Arnold did a number of light stunts on a ring trapeze, the skating standing out as the noteworthy feature of the act.

Lynn and Howland have a comedy act in one that can be classed as medium entertainment. One of the men did an English comic, his partner playing straight. Gags were exchanged, and both sang numbers. The straight suppressed the power of his voice on the ballad, but for the English in duo it was up to snuff, so to speak. Primrose Four, a male quartet of middle-aged men, proved very popular, so much so that an encore was taken. They sang popular songs, each of the quartet leading off individually on four of the six numbers rendered.

Moro Castle Orchestra, with Harry White and Viola May, threatened to stop the show and would have done so had had showmanship not prevented it. The orchestra, which is led by a girl, is a modicum above the average, but the dancing of White and May is what makes the act a good one. If the honors were to be divided between White and May, the latter would justifiably get the larger share. She is indeed graceful, sprightly and a corking good dancer.

Henry and Moore were the actual stoppers of this show. They present a diversified act of comedy, singing and dancing in front of a special drop. Little by little Henry ingratiates himself into the favor of the audience, working up to a point for his finish that warranted the taking of three encores, by arousing the audience with a couple of notes on his violin. Immediately they wanted more; he had to give it to them three times. Henry displays good showmanship, and no doubt good business acumen, judging from his remark when he found himself so popular, i. e.: "The next time we play here there'll be a more definite understanding regarding money."

The closing act, Hal Jung Troupe, of two men and three women, Japanese, had to get off without their closing stunt because of the stage crew discrepancies. The tricks they did up to this point were stereotyped, but withal completely performed. Two of the women members are excellent contortionists.

ROY CHARTIER.

In no mood for the monologist this afternoon and he was on a passively received, altho his humorous discourse on topical subjects was good stuff. Ten minutes, in one; one bow.

Allan Rogers and Leonora Allen. The distinguished singers, appropriately costumed for the various numbers in two sumptuous scenes, included "Caramba", "Just a Little Love", "Mon Homme", "On the Road to Mandalay" and "Samson and Delilah" in their repertoire. Rogers is a tenor of note and harmonizes splendidly with the soprano voice of Miss Allen. Twenty minutes, specials in one, two and full stage; four bows.

Joe Morris and Flo Campbell, in "The Aviate-Her". The long, skinny funster has a style of comedy all his own. His recitations of foolish chatter and the knitting skit, which he does from a box, kept the patrons chuckling thruout. Miss Campbell sang several numbers, of which "A Wonderful Man" brought the biggest hand. As an encore Morris pulled his "original ice skating" stunt. Twenty-four minutes, in one; two bows.

The Eight Blue Demons, whirling Arabians, took the stage at four-thirty and went thru six minutes of fast tumbling, balancing, lifting, cart-wheeling and pyramid building. Full stage; two curtains.

Pathe Weekly closed. F. B. JOERLING.

Keith's, Cincinnati

(Continued from page 16)

the "unrefined" edge. Clarke is the center of action and plays the part as splendidly as he wrote it. Phyllis Jackson, Russell Swan, Dorothy Revere and Hugh Wright are his support. Sixteen minutes, special interior; three curtains.

"Broomstick" Elliott and Babe La Tour present a laugh act that is a knockout from start to finish. Elliott appears as an undersized boob and Miss La Tour, heavy of weight and personality, registers strongly with jazz songs and as a tough girl. Elliott contributes a hot eccentric dance and pays tunes on a one-string fiddle, kazoo, mandolin and a song whistle with rubber

Majestic, Chicago

(Reviewed Sunday Matinee, October 28)

The new bill at the Majestic maintains a good balance and has no weak spots worthy of caustic comment.

The Wheeler Trio, comedy acrobats and equilibrists, opened. Three men, all clever. Act drags the least bit now and then, openings for effects presumably being sought. A standard offering, however. Nine minutes, full stage; two bows.

Willard and Jordan, with piano, is a comedy offering and good of its particular class. Execution is fast and material suited to the actors. Ten minutes, in one; three bows.

Frank L. Whittier and Company, two men and two women, have a comedy sketch. Somewhere we seem to remember some of the material, but it is all good. The acting is still better. The comedy is apt and sustained. Fourteen minutes, full stage; three bows.

Stanley and McNah, two men, have a comedy duo with piano. The singing is fair. The act pleased. Nine minutes, in one; two bows.

Edwin George is a monologist and comedy juggler. He borders on the eccentric and got away strong. Ten minutes, in one; three bows.

Harry Waiman and Debutantes is a band presentation. All are girls but Mr. Waiman, or, anyway, the man who directs. There are some excellent performers in the organization. Act is well dressed and girls pretty in the bargain. Special drops, twelve minutes, full stage; encore and bows.

Sid Lewis, in comedy monolog, was a hit. He hasn't much material and doesn't seem to need any. He's one of the spontaneous sort. Went fine. Nine minutes, in one; three bows. Princess Olga is a mind-reading act, put on with Hindu accessories, and, presumably, principals. Ten minutes, full stage; two bows.

FRED HOLLMAN.

Lafayette, New York

(Reviewed Sunday Concert, October 28)

Ross and Ludovic, a woman pianist who has a pleasing voice and a male violinist who proved that he can do a bit of character acting, opened the bill. The class of their work promised a high standard for the evening. Subsequent developments showed that they deserved to be spotted further down on the program.

Crumly and Martin, a new team in the metropolis, one member of which was until recently a partner of Irving Jones, and the comic, a tab. owner from the Southern Time, were second. They opened with "Is Everybody Happy?" and closed with "What a Time", after gathering a few laughs for their comedy talk.

Tia Sonora, an Indian maiden, offered a cycle of foreign language song numbers, costuming each, and closed her act with a medley of Indian numbers. The woman has an excellent voice, great personality and a command of languages that combines to make the act an unusually good one.

Easton and Stewart, borrowed from a Mutual Wheel burlesque show, opened to a reception, maintained eighteen minutes of continued laughter and closed to an encore and several bows. Their routine of comedy talk is good and the novelty musical instruments they introduce are a knockout.

Three of the billed Silverstone Four, a colored quartet, put over a satisfactory vocal entertainment. The boys have excellent voices and it is pitiful that they should not have sufficient confidence in themselves to originate an act rather than to plagiarize the material made famous by the Four Harmony Kings, whose every number and gesture is duplicated in the act. They are good enough to go for themselves instead of imitating the work of others. Recognition of this fact would add greatly to the value of the act.

An act variously billed as "The Melody Shop" and as the "Song and Dance Shop" closed the bill. Two girls and four dancing boys make up the group, which worked full stage. They were provided with special silk drops, but lost much of the value these should have added to the presentation by the total bareness of the stage.

J. A. JACKSON.

hose attachment. Twenty minutes, in one; two encores, applause.

Harry A. Yerke's Famous Flotilla Orchestra, an eleven-piece string and brass combination, directed by Dick Barton. This is unquestionably the greatest band act to visit here. The young men tend strictly to the business of providing harmony, and several scenes, offered on a miniature stage, enhance the themes of various selections, particularly in the "Cut Yourself a Piece of Cake" number, when a mammoth cake is opened to introduce a colored boy and girl for a fast-time cake walk. The program included "China Boy", "Red Head Gal", "Il Trovatore", "Good Night Waltz" and "March of the Siamese". Twenty-eight minutes, special, in full stage.

JOE KOLLING.

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

(Reviewed Thursday Evening, October 25)

A corking bill that breezed across nicely; six acts, with the Six Sheiks of Araby included, and the feature film "Six Days" also part of the show.

Moore and Arnold, man and woman, opened with a neat acrobatic routine showing unusual skill on the trapeze.

Dave Harris and Company kept the house in good humor with his line of songs, talk and musical entertainment. Last season he was seen in company with his own jazz band, but there are three people in his present offering. (See New Turns.)

Jarrow, slight-of-hand performer, who does his stuff in company to German accents, gathered numerous laughs while he did a few tricks with the cards, the patrons being more interested in his gags than efforts in the land of legerdemain. Included in his material is a trip to the audience for the loan of a few dollars, which he apparently transfers to a lemon, etc. This, of course, is sure-fire stuff and his happy-go-lucky style is effective.

"The Explorers", done by Paul Nevin and Company, proved to be a funny comedy skit with the action taking place in a sheik's tent and the comedy arising from the colored servant of a tourist. Attractive girls supply the singing and dancing. (See New Turns.)

Gordon and Gates registered well with their nonsensical comedy, the man doing his comedy somewhat on the nut order, while the girl made an excellent straight woman. They opened with a few funny verses and after some talk she continues in her straight part by making a bluff at starting a song while her partner continually interrupted by passing by in various make-ups, resulting in a few comedy bits. Following this they work into their closing song and dance cleverly.

The Six Sheiks of Araby, a colored orchestra that includes one woman, who also sings and dances, and a boy dancer closed the vaudeville end of the bill with a novelty rendition of songs done in revue fashion.

S. H. MYER.

Proctor's 5th Ave., N. Y.

(Reviewed Thursday Evening, October 25)

Roscoe Allis and Katie Pailman, served up as dessert on a choice menu of entertainment, whetted an already satiated appetite with their superb offering of eccentric acrobatic dancing. Both having attained mastery of their art, provided movement in all its giddy abandonment as they slid, shuffled, tumbled and gambled thru a turn replete with terpsichorean thrills. Charles Calvert contributed a rare hit of split dancing, while the University Orchestra deluged the act with a shower of dazzling melody.

Mme. Dorée's "Operalog" scored a tremendous hit with its offering of song, ranging from the best in grand opera's repertoire to the latest in jazz. Mme. Dorée struck a high note in melodic presentation with the very first number, the Barcarolle from the "Tales of Hoffmann", sustaining this richness of vocal

(Continued on page 123)

Fox's City, New York

(Reviewed Thursday Matinee, October 25)

Balmos, Irma and Milo, formerly known as the Balmes Trio, opened the bill, presenting a posing act. A number of statuesque poses are done in gilt, but the positions are not held long enough to denote especial ability. Miss Balmos does a couple of dances and the men

alternate with feats of strength. The turn is one suitable for the opening spot in the neighborhood houses.

Reno and Duckman entertain with songs and instrument selections. The boys harmonize well, both having rather good voices. Their personalities are a great asset and help considerably to put their numbers over. A violin solo of "Love Sends a Little Gift of Roses" pleased immensely and the duo went off to a fair hand. (See New Turns.)

Jason and Harrigan are a couple of attractive misses who have good voices and know how to put their numbers across. They sang a number of popular melodies and at the finish some operatic stuff. For an encore the girls rendered "Beside a Babbling Brook", going over big. (See New Turns.)

Dunham and O'Malley, doing a talking and musical act, threatened to stop the show. Following several bows an encore was taken which pleased so greatly that Dunham was obliged to make a short "get-away" speech. Miss O'Malley sang several numbers, each of them going strong, and Dunham registered

(Continued on page 123)

M. M. P. U. DENIED INJUNCTION

New York, Oct. 27.—Judge Learned Hand has dismissed the action brought in the United States District Court by Assemblyman Louis A. Cuvillier on behalf of Americo Gentile and twenty-three others, members of the Musical Mutual Protective Union, against Joseph N. Weber, individually and as president of the American Federation of Musicians, and other officers and directors of the federation and the local governing board. The reason given by the court was that the action failed to set up diversity of citizenship, thereby failing to confer jurisdiction of the court to consider the matter.

SAVOY'S FUNERAL COST \$4,294

New York, Oct. 27.—The funeral of Bert Savoy, the comedian, who was killed last summer by a bolt of lightning, was as lavish as his life. The burial expenses of the female impersonator amounted to \$4,294, according to a bill presented by James J. Brennan, his partner, this week to the Surrogate's Court.

One of the items is a bronze coffin costing \$2,000.

SETTLE KEITH EMPLOYEE SUIT

New York, Oct. 27.—An action against the New York Municipal Railway Company, growing out of the death of Marguerite T. Cleary, former assistant treasurer of Keith's Orpheum, Brooklyn, who was killed in a wreck in 1918, has been settled out of court for \$6,000.

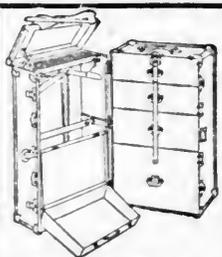
JAZZ OPERA IN PARIS

Paris, Oct. 27.—The sensation of the moment is a jazz opera entitled "Within the Quota", produced here at the Champs Elysees Theater this week by two young Americans, Cole Porter and Gerald Murphy. The theme of the piece is "Americanism". The scenery is painted with huge headlines, a composite of American newspapers. The audience was enthusiastic on the opening night.

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VAUDEVILLE NOTES

AL WELLS is rehearsing a new act entitled "School Pranks", which will open early in November. Others in the cast are: ADELE MANSFIELD, MILDRED RYE and MOE CANTER. . . . PAT ROONEY and MARION BENT filled in for HARRY CARROLL at the Palace, New York, last week, when the latter became ill. The ROONEY and BENT act, "Shamrocks", doubled from the Alhambra. CARROLL, who was showing his new revue for the first time, was able to finish out the week. . . . FARLEY and BUTLER have been routed for the Gus Sun Time, with the Ackerman & Harris Circuit to follow. . . . CARMELA PONSELLE, opera singer and sister of ROSA, is preparing a new vaudeville act for the Keith Time. HERBERT SPENCER, the composer, will assist at the piano. . . . SNOWY BAKER is one of the latest screen stars to join the ranks of the vaudevillians. He is doing an act for the Keith-Orpheum houses.



SNOWY BAKER

MAX ALLISON, motion picture star, will be seen shortly in the two-a-day houses in a sketch under the direction of ROSE and CURTIS. . . . RAYMOND MATTHEWS, arranger and composer, is now associated with the Vincent Sherwood Music Co. . . . BERT LYTEL is playing his final week in vaudeville at the Orpheum Theater, Brooklyn. He will sail next week for Algeria to resume picture work. . . . FRANCIS RENAULT sailed last week for Europe. He will open at the Palladium, London, November 3, following which he will take up an engagement at the Folies Bergere, Paris. . . . DAVID P. DAVID has placed a new singing and dancing novelty, entitled "In Spain", in rehearsal. BARRY CURRAN will stage the skit, which will include in the cast JUAN PULIDO, baritone, recently arrived from Europe; RAYMON, dancer from the Casino, Havana, and MARY ELBE, danseuse. . . . CHARLES S. WILSHIN and LEW SHARPE have changed the title of their new act, "The Toy Shop", to "The Broken Doll".

MARY SEARING is recovering from a major operation, performed some time ago. She is confined in her apartment at 817 Park avenue, Omaha, Neb., and would appreciate letters from her friends. . . . RALPH EDDY, "The Bashful Barefoot Boy", is resting at French Lick Springs, Ind., and preparing his new act, "Huck Finn and His Father", which he will present on the Pantages Circuit, beginning the third week in November at Memphis, Tenn. GOSHEN PALMETER will play the part of the elder FINN. . . . FANNY SIMPSON and CARL DEAN, in their new act, "Chop Stewy", scored heavily during a recent showing at Poli's Worcester Theater, Worcester, Mass. . . . C. ROLTARE EGGLESTON, manager of Keith's, Indianapolis, Ind., has been named a member of the entertainment committee of the Indianapolis Rotary Club. . . . THE EUROPEAN BELL VIRTUOSOS, with Europe's greatest bell instrument, consisting of 125 bells, ranging in weight from

12 pounds to a few ounces, and played by five men, gave a recital at Mechanics' Hall, Worcester, Mass., October 25. . . . Special mention is due HELEN LYVERS, of TONY SARG'S Marionettes, which played Worcester, Mass., recently, for her singing of the "Duchess Song" for one of the marionettes in "Don Quixote". . . . THERESA G. SPRAGUE, a clever young lady with a soprano voice of great range and sweetness, who was featured a season ago with Teel's Boston Band, made a big hit last week when she appeared at the Strand Theater, Lynn, Mass. . . . WERR'S ORCHESTRA, while playing Proctor's, Troy, N. Y., recently, entertained the disabled World War veterans and other patients at the Pawling Sanitarium in that city. Arrangements for the affair were jointly made by the Troy branch of the Red Cross and by CHARLES H. GOULDING, manager of Proctor's. . . . LEW HANVEY and NELLIE FRANCIS headed the bill at the Kingston Opera House, Kingston, N. Y., the first half of last week. They were cordially received by their many friends in that city, near which they live. . . . JOHN A. HUTCHESON, manager of the Keith theaters in Amsterdam, N. Y., has been appointed chairman of the committee in charge of arrangements for the celebration of Armistice Day in that city. MR. HUTCHESON is one of the most active community workers in Amsterdam.

DAVIS and DARNELL have shelved their "Bird Seed" act and have a new one called "THE CATERPILLAR", in which they made their bow last week at the Alhambra, New York. CLIFF DEAN is in the supporting cast. . . . THE MARMER SISTERS, MIRIAM, IRENE and PHYLLIS, have returned from Europe and will shortly present their dancing turn in the Keith houses. . . . FORD and STERLING are featured in a new act entitled "The Ogler", which opened last week at Newburg, N. Y., for a break-in. . . . EDITH JANE has a new act called "Steps", by FRANCES NORDSTROM. MISS JANE appeared last season with HAROLD MILLER. The latter is now one of the features of JACK CONNOR'S REVUE.

IDA MAY CHADWICK is one of the outstanding features of HARRY CARROLL'S new revue, "Everything Will Be All Right", which opened last week at the Palace, New York, for a tour of the Keith two-a-day houses. . . . BOB STERLING, formerly associated with the Joe Morris Music Publishing Company, is now New York representative of the FEDEROFF MUSIC COMPANY, of Baltimore. . . . PAUL HILL and DOT BALFOUR have a new act called "The Two Wise Fools". . . . HARRY ASHTON is back in vaudeville after an absence of five years. . . . KANE and HERMAN have resumed their Keith vaudeville route, which they were obliged to abandon eight months ago, when HERMAN was taken ill. . . . TOM BURKE has joined the cast of "The Greenleaf Village Follies" at the Winter Garden, New York. . . . HELEN FABLES will be featured in a new act which GEORGE CHOOS will produce. . . . IDA MAY has a new act in preparation by BERT REED. . . .



IDA MAY CHADWICK

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"I AM ME"

By BERTON BELLIS

I am the maker and inventor of my own happiness.
I am the creator of my own misery.
I am the curver of my lips into a smile,
Or sicer of my mouth into bile's cynical echo.
I am the measurer of my own ignorance.
I am the weigher of myself on my own balance.
I may behold all of life's beauties,
And drink of all her pleasures—
If I but look in the right direction.
Or I may turn my back to the light
And look into the pitchy darkness
Of pestilence, greed, selfishness, jealousy,
And into a stink pot of fool's gold.
I may imitate the fish, and bite at
Anything that glitters, only to swallow
death.
I am the moulder and maker of my destiny
While I have breath.
I am the master builder of my own ship
Of life after birth.
I am the pilot of that ship.
I AM THAT SHIP!
I travel whatever sea route I wish to travel.
If my beams be strong and symmetrical,
My sail's substantial, my compass prime and
true.
What fear have I for the raging storm?
For the morrow brings out the hidden sun-
shine.
The silvery clouds, the rainbows, the twi-
lights.
And discloses the fringed line of the shore
Where looms the harbor of safety and pacific
waters.
Beautiful climes and riches in great abun-
dance.
I am the one who brings worry on myself.
And am cheated out of that much life as a
resultant.
I am the one who can fill myself full of
conceit.
An overestimation of my own ignorance.
I am my own glutton of forbidden foods and
drinks
Of bilious poisons.
I am the controller of my own appetite
As a builder of my body and a tonic to my
mind.
I may be greedy, sometimes called sensitive,
Or a friend of myself;
Sometimes called forgetful of myself.
I am the maker of my friends and comrades.
I estimate and number my own enemies.
I am the befooler of my own breath
That evenoms the tongue which lashes the
innocent.
I am the developer and moulder of my con-
science.
I AM MY CONSCIENCE.
I am but the developed embryo that has
traveled
Down the chain of my ancestors.
I am but a link of that chain.
I may weaken that chain by being a weak
link.
I am the developed fruit of the tree of my
family;
Or the worm-infested rotten one now fallen
in the mire.
I AM ME!—I show the way to myself.
I can make mistakes and falsely accuse
others.
I travel the road selected by me only.
I choose the scenery best adapted to my eye
and taste.
I am my own fault or blessing.
I am my own heaven or hell.
I can choose God or the devil for my com-
panion.
WHAT A POWER! for living germs, moving
electrons,
Solar atoms, enclosing a soul that is only—
ME.

Extract from letter of recog-
nition on one of the war poems
by Bertion Bellis:
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cious language, also very sym-
pathetic.
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millions of remembrances."
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ROYAL PEKIN TROUPE

Reviewed Wednesday afternoon, October 24, at Loew's American Theater, New York. Style—Novelty. Setting—Special, in three. Time—Nineteen minutes.

A troupe of Japanese all exceptionally clever in the presentation of magic, juggling, contortion, plate spinning and acrobatics. Opens with the burnt and restored ribbons and the production of a number of bowls of goldfish swimming in water, also the production of a large bowl in a Ching Ling Poo.

Plate spinning followed and at this great dexterity was displayed, as was also in the subsequent throwing of boomerangs. One of the men doing the plate spinning is a finished artist, graceful and quite professional.

A girl did some good backbends, picking up and drinking a glass of wine while on a very unstable support.

There were a number of other juggling feats which won approbation, the act being concluded with two of the members of the troupe swinging by their pigtails from a rope which was swung across the stage and doing a number of revolutions while interlocked.

A big-time act of the Class A variety that could make more than good anywhere.

M. H.

THE EXPLORERS

Reviewed Thursday evening, October 25, at Proctor's Twenty-Third Street Theater, New York. Style—Comedy, singing, dancing. Setting—In three (special). Time—Sixteen minutes.

The locale is the inside of a desert princess' tent. In the cast are the princess, her two girl attendants, some sort of a wise man of the neighborhood, an American tourist and his Negro servant. There is just enough plot to carry the action along and make it interesting and plausible in a way. The wise man with flowing beard reads the crystal and says that there are strangers coming and the princess is glad. They arrive and the comedy starts at once, as the black-face comedian gets frightened at the mysterious doling of the old bird. The tourist is searching for King Tut's tomb and the old man is determined that he shouldn't. The princess' maids fill in with occasional songs and dances done in costumes that are daring and cool, to say the least. As the old man starts the funny works the comedy gets better until the comedian finally gets up enough courage to chase him with his razor and brings back the beard. It closes fairly strong with an ensemble number in back of the comedian, who did a dance. The prima-donna princess has an excellent voice and rendered one or two selections, stopping the act.

DAVE HARRIS

Reviewed Thursday evening, October 25, at Proctor's Twenty-Third Street Theater, New York. Style—Musical. Setting—One and two. Time—Sixteen minutes.

Dave Harris is well known as an entertainer, coming out each season with a new angle to his offering, although essentially it is about the same insofar as his efforts are concerned, for he talks, sings in good voice and plays about every instrument used in modern jazz bands. In his present vehicle he is not accompanied by an orchestra of his own, as last season, but another man and woman assist him. Attractive eyes and drop with purple border give the act a bit of class and dignity at once.

In the early part of the offering Harris does a hit at the piano and sings his usual introduction or prolog. His favorite clowning bit with the bass viol follows. In one he plays drums and traps as well as several other instruments, with both assistants filling in at various times, the girl mostly dancing and the boy playing instruments and helping with the comedy. A xylophone is also played by the latter. Harris knows how to sell his stuff and when reviewed the offering got across for a hit easily.

CLARK AND STOREY

Reviewed Wednesday afternoon, October 24, at Loew's American Theater, New York. Style—Singing and piano playing. Setting—Special, in one. Time—Fifteen minutes.

Assisted by Storey at the piano, Miss Clark sang "Struttin' Jim", "What Do They Mean By Love?", "Gee, I Soltiny Must Be in Love", "Where Papa Goes", and for an encore "They Love It". Storey played an old rag and a new one.

The songs are for the most part engstive—a couple particularly so and one should not be allowed at all.

Miss Clark puts them over—but almost any one can get over with suggestive material, if that means anything. To hear a woman descend to vulgarity always fills the clean-minded with something akin to disgust. Miss Clark is clever enough to get over without having to resort to such methods.

M. H.

NEW TURNS and RETURNS

JACK FITZGERALD

Reviewed Wednesday afternoon, October 24, at Loew's American Theater, New York. Style—Imitations. Setting—One. Time—Nine minutes.

Jack Fitzgerald rather explodes his introductory talk in rhyme set to music. Following he did a number of imitations—quite a number. He does birds, beasts, fowls, machinery, baby cry, steamboat, etc. For a finish he whistles "You're the Kind of a Girl That Men Forget", "Bambalina" and the inevitable "Mocking Bird" for an encore.

Over nicely and is a good medium-time act.

MCGARRY BROS. AND MARGIE

Reviewed Wednesday afternoon, October 24, at Loew's American Theater, New York. Style—Dancing and singing. Setting—Special, in two. Time—Ten minutes.

McGarry Brothers and Margie open with "Please Don't Talk About Me When I'm Gone", followed by a dance. The McGarry Brothers then do snappy solo dances—one is quite heavy on his feet.

Margie in cascaded hoopskirt of pink and polk bonnet sings "Cinoline Days". This was weak and availed nothing. In another change of gown Margie assisted at the piano while "A Look, a Smile, a Twinkle in Your Eyes" brought nothing but negation preceding the concluding dance, in which the boys used wooden shoes and made a lot of noise.

Only over fair—is weak and needs punch.

M. H.

BLUEBIRD REVUE

Reviewed Thursday evening, October 25, at Proctor's 125th Street Theater, New York. Style—Singing. Setting—Full stage cycloramic effect, drapes, etc. with props. Time—Sixteen minutes.

The setting for the Bluebird Revue, which is composed of two male and two female singers, is tasteful, elaborate and yet adequately simple. A grand piano with floor lamp and a settee and chairs are the props. On the opening number, which is a classical selection, one of the girls is seated at the piano while the other three cluster about it. The song is well received, as are those which follow. The men render a pretty melody entitled "Why Don't She Hurry Back Home?", and the girls sing "Bluebird", a special number. "My Home Town" was sung in quartet form and the tenor soloed "Caroline". The girl who doubled for piano has a fine soprano voice and it was disappointing that she didn't do a solo. The routine is well timed and staged. The selection which appeared to please best was the tenor solo of "Caroline".

R. C.

BUD AND JACK PIERSON

Reviewed Thursday evening, October 25, at Proctor's 125th Street Theater, New York. Style—Dancing. Setting—One. Time—Ten minutes.

The Pierson boys do a straight dancing act. Clad in tuxedos they do an eccentric dance which creates no special stir. Returning, a soft-shoe dance is done, followed by a mixed clog and buck-and-wing dance. In this dance the Piersons executed a number of clever trick steps, drawing a fair hand. The boys are lithe, speedy and effective with the difficult steps, tho as the offering now stands it is not bound to hold up well. Some comedy lines or a song or two ought to be interpolated to relieve the monotony and provide diversion. Even the best of our vaudeville steppers realize the necessity for it.

R. C.

LAWTON

Reviewed Thursday evening, October 25, at Proctor's 125th Street Theater, New York. Style—Juggling. Setting—One. Time—Twelve minutes.

Lawton is not the best juggler that has graced the boards, but he is better than many when it comes to telling jokes and pulling good puns, all of which help to put a veneer on whatever erring his fingers, hands or eyes cause.

He opened juggling an emblazoned tennis racket and clubs, following with a rubber ball routine. He missed several times, but kept up a lively train of good patter, catching many laughs. His outstanding juggling feat, a novel one, was the beating of a snare drum with the trio of balls, playing an accompaniment with the orchestra, and giving the illusion via the drum of an approaching locomotive.

For the finish Lawton juggled three heavy iron balls, tossing them into the air and catching them on his neck and shoulders. To disprove any attitude of drowsiness on the part of the audience, the balls were dropped on the stage floor with a bang.

R. C.

CHARLES AHEARN AND CO.

Reviewed Thursday evening, October 25, Proctor's Fifty-Eighth Street Theater, New York. Style—Clown orchestra. Setting—Full stage exterior. Time—Sixteen minutes.

Charles Ahearn's novelty offering proved a wow.

The surprise comes when a puchritudinous miss in a dapper costume comes out in front of an elaborately designed smoke velour drop to announce the "million-dollar orchestra", creating the impression that a worthy exponent of the musical world will soon be revealed. With every one expectant the "music" begins. It sounds like a cross between a boiler factory and a Scotch picnic. With the ascension of the drop one sees the most ludicrous and absurd combination of musical instruments and musicians that human imagination could ever evolve.

The typical clown band with a circus, with which every one is familiar, is tame compared with Charles Ahearn's aggregation. His musicians are as funny looking in their hobo raiment and makeup as their music is funny sounding.

It seemed, however, that Charles Ahearn, who essayed the director role, ought to have heavier comedy lines written into his act, as little of the spoken gags aroused much laughter. He has the foundation, but requires more humorous dialog to put the offering over on a big scale.

R. C.

NOWLIN AND ST. CLAIRE

Reviewed Thursday evening, October 25, at Proctor's Fifty-Eighth Street Theater, New York. Style—Singing and impersonation. Setting—One. Time—Twelve minutes.

Nowlin and St. Claire, man and woman, open with a bang singing a comedy number, following it up with some conventional patter. Nowlin exits and St. Claire sings "Go to Sleep, My Baby". The former returns as she exits to sing "Buckwheat Cake". Of the vocal numbers, Miss St. Claire registered best on her solo. An introductory song about "the farm" led into the barnyard impersonations. Nowlin pantomimed and quacked for a duck, and both did goat, cow, hen and rooster, humbees and "Tom and Pussy" imitations, bringing in a song at the finish entitled "On the Dear Old Farm". The turn is a good one, suitable for medium time. The impersonations are particularly funny and the songs do not exactly detract from the value of the offering. Both are good singers.

R. C.

ROSE MARY KING AND COMPANY

In a Dramatic Skit by George Kelly, "SMARTY'S PARTY"

Reviewed Thursday evening, October 25, at Proctor's Fifth Avenue Theater, New York. Setting—Special, in three. Time—Twenty-three minutes.

To be the author of both so relishing a farce as "The Torchbearers" and such drossy lokum as "Smarty's Party" is nothing short of amazing. The sketch is talky, devoid of any striking dramatic or comic situations and borrows to the extreme in its effort to delineate motivation and appear convincing.

Evidently the skit had been manufactured to the order of Miss King—a vehicle for her particular style of acting, reminiscent of the old 10-20-30-cent school of melodrama. Before each "big speech" Miss King is sure to inhale heavily, turn full face upon the audience and let go. The litheous naturalness of the two juveniles are the skit's redeeming features.

The story of this bit has to do with a wealthy woman who, on returning home from an extended stay abroad, learns that her son has been spending his time at Atlantic City and he has frequently brought a young woman to his home during her absence. This information is gleaned by means of a wobbly, very much over-written dialog between the mother and her maid.

The son, effervescent with the surprise he holds in store for his mother, soon appears on the scene with his bride. The mother takes the news tragically. She refuses to see the humor of his plan to surprise her. No, she will have nothing to do with him or his bride. In a fit of vengeance for her son's perfidy, she tells him he is not "her son", but the child of an unfortunate servant at one time in her family's employ.

The son and his bride refuse to believe this. Somehow we even doubted it, and it remained a doubt at the curtain. Well, the young fellow, disowned and disloused, makes the best of it and repairs with his bride to the latter's home. The mother a moment later informs the servant she is going to get married and in a sobly outburst warbles something about a woman scorned and the curtain puts an end to this piece of impossible bunk.

B. B.

HARRY CARROLL

"EVERYTHING WILL BE ALL RIGHT"
Written by Ballard MacDonald—Composed by Harry Carroll

IDA MAE CHADWICK
O'Neal Sisters, Joe Donahue and Enid Meredith, Jeanette Gilmore, Helen O'Shea, Mabel Hill

Staged by Julian Alfred
Scene 1—In the Office.
Scene 2—Dress Rehearsal.
a. "Swinging on the Garden Gate".....
b. "Why Does She Keep Him After School".....
c. "Klondike Lou".....
d. "Broadway Butterfly".....

The Oats.....
The White Moth.....
The Butterfly.....
e. Specialty Dance.....
f. "Mamie McGee".....
g. "My Little Tune".....
Indian Girl.....
Italian Girl.....
Hungarian Girl.....
Rusian Girl.....

Scene 3—"Hell!"
Reviewed Monday afternoon, October 22, at Palace Theater, New York. Style—Revue. Setting—Special, in two and three. Time—Forty-seven minutes.

Carroll has "gone and done it" again! Once more he has produced a very snappy revue with a lot of good talent and some very excellent melodies. "Everything Will Be All Right" surely portends the future, for if the hit that this revue made on its opening at the Palace in any indication, the offering should continue playing to success for a long time.

There is a certain resemblance in spots to Carroll's former revue, but enough differentiation to offset a "copy" classification. The girls can not be said to be as shapely, pretty or as talented as his former chorus either—but that other group would be mighty hard to equal. Taking it all in all, however, it is a nifty, snappy, up-to-date offering.

Chief among the principals is Ida Mae Chadwick, who proved a sensation. This was not only thru her characterization of the role assigned, which seemed written especially for her, but by reason of the excellence of her dancing, her authority, assurance, professionalism and personality. Her dancing was as good as Lulu Beeson in her palmist days, and Lulu won many prizes in the days when they used to give silver cups away at Madison Square Garden. Altogether, Miss Chadwick is most human, entertaining and decidedly clever.

Joe Donahue danced in a manner to win approval and the O'Neal Sisters, dressed as kids, sang several songs. The "Why Does She Keep Him After School?" number is inclined to be suggestive, otherwise there was nothing in the act that could be referred to as not clean.

Carroll worked like a Trojan—he always does—and thru sheer force, if nothing else, snaps over his acts in a manner superior to other producers of revues in vaudeville. Carroll can always be relied upon for the best and is without a peer as a vaudeville revue producer today. Ballard MacDonald, who wrote the act and those wonderful lyrics, also deserves unstinted praise. The lyric to "Broadway Butterfly" is a classic of its kind, and I predict that before a great while the catchy melody and the words will be heard up and down Broadway and all over the country. The number is a sure hit.

The "Mamie McGee" number, a travesty on "The Shooting of Dan McGraw", found favor, as did also "My Little Tune", in which various members of the company impersonated different types of dancers. Mabel Hill with a beautiful form, considerable of which was displayed, did the "Indian Girl" (East) and her dancing, with just a suggestion of a cooch, drew a hand.

The first scene was in an office and the dialog written in synecopated time, much after the manner of an earlier revue of George Cohan. It was well timed and capably presented, Miss Chadwick appearing to advantage in this scene.

Following the entire action was staged against a black velvet eye with Carroll at the piano in an overhead spot. This last scene was in Illades ("Hell" on the program) and was a well-painted set, very effective from the front. The company did a dance that fits the scene well.

The applause at the conclusion was of the most decided sort and Carroll responded with an encore, which embraced a resume of previous hits, as has been his style in producing revues in the past, and was also formerly employed in musical comedies.

The Butterfly number was exceptionally staged with artistic finesse, the Owl being a clever conception.

Unstinted praise is due Carroll, MacDonald and all the others, not forgetting Ida Mae Chadwick.

M. H.

GOMEZ TRIO

Reviewed Monday afternoon, October 22, at Palace Theater, New York. Style—Dancing. Setting—Special, in three. Time—Eight minutes.

The Gomez Trio hadn't much of a chance closing the strong bill that preceded them.

especially so as there was such admirable dancing in both the Harry Carroll act and in the Imperial Russian Entertainers, which was but two turns ahead.

Two men and one woman danced to Spanish music and costumes, displaying fast stepping. All the dances resembled the dances previously done by them, the differentiation not being sufficiently marked to make for other than a monotonous routine.

The Gomez Trio are undoubtedly clever in their line, but need a better routine.

M. H.

JOE E. BROWN AND COMPANY
In "ARREST ME"

CAST

Down and Out.....Joe E. Brown
The Plaintiff.....Ernest Morey
The Officer.....Roy Purviance
The Man.....Gene Keith
The Thief.....Ernest Morey
The Woman.....Bessie Hubbard
The Son-in-law.....Gene Keith
The Girl.....Anita Valli

Time—Christmas Morning.
Place—Madison Square Park.
Reviewed Monday afternoon, October 22, at Palace Theater, New York. Style—Comedy playlet. Setting—Special, in one. Time—Twelve minutes.

The comedy of the playlet is derived from the efforts of "Down and Out", played by Joe E. Brown, to get arrested so that on Christmas Day he will have a warm place to stay and something to eat. He tries every method he knows, unsuccessfully, until some one rewards him with a roll of money for having turned in a fire alarm and saved a mother-in-law. Just as "Down and Out" is about to profit by his deed the officer places him under arrest.

The idea is not a new one and has been worked frequently in a variety of ways before. The act lacks definite punch at the conclusion. Brown seemed to sense this and did a solo dance that went over well. The various characters were well typed and adequately played. The playing of the Jewish air in the church set, however, followed by Brown's "Christmas Day", seemed incongruous. If put in for comedy effect—and it may have been from the fact that Brown put over the "Christmas Day" the twice is too subtle. At least it was at the Palace—and they are pretty wise at this hour.

M. H.

RENO AND DUCKMAN

Reviewed Thursday afternoon, October 25, at Fox's City Theater, New York. Style—Singing. Setting—One. Time—Ten minutes.

This male team, working before a drop in size, are good performers. They utilize their personalities to the fullest extent in putting their material over. Duckman works at the piano while Reno delivers "Hot Roasted Peanuts", following it up quickly with a violin solo of "Love Sends a Little Gift of Roses". A piano and violin duo is then rendered of "Oh Gee, Oh Gosh, Oh Golly, I'm in Love", both singing the lyrics upon reaching the chorus. This number went over successfully and a quick follow-up of "Somebody Stole My Gal" provided a good close. The impromptu dance steps near the close could be dispensed with without detracting from the entertainment value of the turn as a whole.

R. C.

HAROLD STERN AND ORCHESTRA

Reviewed Thursday afternoon, October 25, at Fox's City Theater, New York. Style—Band and solos. Setting—Full stage drapes. Time—Nineteen minutes.

Harold Stern has collected together an orchestra of ten musicians that threatens to rival the best in vaudeville. With able directorship and a keen sense of musical values Stern puts his orchestra over in fine fashion. "Bebe" is the first number played. "Covered Wagon Blues" next and "To a Wild Rose" follows. Stern does a violin solo, in spotlight, of "Oh Gee, Oh Gosh, Oh Golly, I'm in Love", and the same number is picked up by the cornetist. The words of the song are projected on a screen while the number is done back of the drop. Other numbers by the band were "When You Walked Out, Someone Else Walked In", and "My Sweetie Went Away".

R. C.

YORKE AND LORD

Reviewed Monday afternoon, October 22, at Palace Theater, New York. Style—Comedy. Setting—One. Time—Twelve minutes.

Bert Yorke and Ed Lord have a turn of undisciplined humor, but clean humor that is sold for good laughs in a manner to win decided plaudits. They nearly stopped the show, and would have if the stage management had accorded them the same privilege as many another act appearing at the Palace.

They have many clever hits of business, among which that fall with the clarinets was a wow.

A sure-fire turn for any spot on any bill and CLEAN.

M. H.

DUNHAM AND O'MALLEY

Reviewed Thursday afternoon, October 25, at Fox's City Theater, New York. Style—Singing and talking. Setting—One. Time—Eighteen minutes.

Dunham works into his initial comedy scene with a song. Miss O'Malley interrupting the number. The comedy that ensues is vaudeville, some of the gaze laugh-provoking, others bordering on the absurd. For instance, the girl says she's from Egypt, and Dunham answers, "She's a Turkish towel." Miss O'Malley, it was noticed, mispronounced "victuals", which does not have two syllables or a long "a" as she used it.

These minor shortcomings, however, are drowned irretrievably by the otherwise good features of the offering, and the songs which are rendered, both in single and in duo. Dunham sings a Chinese number and Miss O'Malley, in a Colonial costume, does a specialty song which called for a repeat. Dunham, perfect comedian that he is, was remarkably funny in his burlesque on a man with a wooden leg. For an encore Dunham picks the uke and Miss O'Malley sings "Little Birdie Told Me", which receive no end of applause.

R. C.

YETTA AND MANDEL

Reviewed Wednesday afternoon, October 24, at Loew's American Theater, New York. Style—Gymnastic. Setting—Three. Time—Eight minutes.

Yetta and Mandel, man and woman, who open with acrobatic dance, which went over for a hand. Man supports a perch on a skull-cap and the woman, displaying a beautiful and well-developed physique in white tights and a bodice of silver cloth, does a number of tricks, including a layout. The man walks, turns and balances the woman in her perilous position with apparent ease.

For a finish the woman is swung thru the air by the man, who does a toothhold to a piece of apparatus which she grasps with both hands. It was a sensational finish and sent them over very strong. The woman's shoulder and arm development shows great strength and she is quite classy looking.

Yetta and Mandel could easily make good in the two-day houses, where they belong.

M. H.

IMPERIAL RUSSIAN ENTERTAINERS

Reviewed Monday afternoon, October 22, at Palace Theater, New York. Style—Musical, dancing and singing. Setting—Special, in three. Time—Fifteen minutes.

The Imperial Russian Entertainers, with Betsy Rees and Ivan Arbuckle, consist of a group of musicians who play string instruments, including varieties of the mandolin and balalaikas.

The playing of these instruments is very good, as is also the singing of Ivan Arbuckle. The particularly bright spot of the production however, was the dancing of the very shapely, graceful and altogether alluring Betsy Rees. This young girl has everything—lift, impressiveness, technique, style, smile, undulation, face, form and fancy. Beautiful neck, shoulders, arms and bust, nether limbs symmetrical, not muscularly overdeveloped. She is a wonder on her toes and made the big hit of the offering.

An act different from the rest, a distinct novelty and a welcome relief from a surfeit of noise-producing jazz bands.

M. H.

ROATTINA AND BARRETTA
With LITTLE BILLY NUGENT

Reviewed Thursday evening, October 25, at Proctor's Fifty-fifth Street Theater, New York. Style—Skit with songs. Setting—Exterior, in three, of Country Club. Time—Sixteen minutes.

Billy Nugent, an attractive lad, playing a caddy part, opens with the Irish number, "Nancy, Clancy". The young protege possesses an exceptionally good voice—clear, clean-cut and incisive. A comedy scene ensues when Roattina and Barretta, the former a tennis star and the latter a temperamental French girl, engage in some hot rebuffs and sensational slapstick on the greensward. Nugent has exited and it transpires that the French lady is conching him in his singing and likes the boy so much she is going to give him a home. A human touch is given the scene when she relates that the boy has no father or mother, no one to take care of him, and has to earn his living on the links. Presently he appears on the scene and sings another song, this time going bigger than the first. "Marutcha on the Links", as the skit is entitled, has the invariable happy ending and the kid has a pa and ma at last. Personally it is thought no one would be displeased if the boy sang a couple more numbers. The chances are the part of the comedy scene which would have to be cut would not be missed.

R. C.

LYNNE OVERMAN AND COMPANY

In "THE HIGHEST BIDDER"
By Everett Ruskey
Mr. Smith.....Lynne Overman
Mrs. Smith.....Beatrice Maud
Mr. Barton.....John T. Dwyer

Reviewed Monday afternoon, October 22, at Palace Theater, New York. Style—Sketch. Setting—Three. Time—Nineteen minutes.

The story of "The Highest Bidder" is of a wife who is about to divorce her husband and, because of his unwillingness to pay alimony, is about to consent to having him sent to jail. This intention on her part is aided and abetted by her attorney. The husband comes to his former home and the whole thing is amicably adjusted, the husband and wife being together at the finish and the attorney making his exit.

A simple enough story, but handled quite well by Lynne Overman in a convincing, tho' wifal, quiet style and manner of playing.

Beatrice Maud seemed negative in the role of the wife. John T. Dwyer was quite adequate as the attorney.

The act went over nicely without being any riot. It is a quiet affair with a conclusion more after the manner of the older sketches than the present-day vaudeville style.

M. H.

DON VALERIO AND COMPANY

Reviewed Monday afternoon, October 22, at Palace, New York. Style—Wire walking. Setting—Special, in three. Time—Six minutes.

Altho this wire-walking act only lasted six minutes, it was SOME six minutes and SOME ACT.

Not only is Don Valerio a mighty clever performer, but the two snappy-looking girls are right there also.

The trio dances better on the wire than some do on the floor. The girls are shapely, look pretty and do a routine in addition to the dancing that embraces jumps, ensemble grouping, running and a rapid succession of other feats.

Don Valerio himself has to work hard and fast to keep up with them, but is very clever, especially with that running, sliding split. This drew a spontaneous outburst of approval and deserved it.

A first-class, A-1, two-a-day turn that will more than make good anywhere in the world.

M. H.

KRAMER AND GRIFFEN

Reviewed Thursday afternoon, October 25, at Loew's American Theater, New York. Style—Talking and singing. Setting—One. Time—Fourteen minutes.

Kramer and Griffen are two men who sell their material in forceful fashion, even the some of it is quite old, notably the "uh huh and uh" gag, the fake card trick and several other gags.

The opening on the bench is efficient, even tho the "time" and watch business thing is not new; and the numbers, "Hi Lee, Hi Lo", and "You'll Be Sorry That You Made Me Cry", as delivered were admirably. The "Stingo Stingo" number was sung well, but is suggestive; it failed to get anything when the reviewer caught the act and were it eliminated the offering would be entirely clean.

The feed on the "uh huh" gag is too long. Otherwise back and forth retort seemed o. k.

A good medium-time, two-man act that gets over.

M. H.

RICHARD WALLY

Reviewed Thursday afternoon, October 25, at Loew's American Theater, New York. Style—Juggling. Setting—Special, in three. Time—Thirteen minutes.

In a special setting to represent a billiard parlor, Richard Wally dressed as an attendant, juggles a variety of objects, principally billiard balls and cues.

He manipulates flower pot, stand and watering can and juggles balls to the top of a rack supported on his chin. The balls zig zag down the rack and are caught and rethrown. This trick was formerly shown by Kara and others. Several other objects are kept successively in the air preceding the playing of a saxophone while a table is balanced atop a pole on the forehead.

The offering was concluded with the manipulation of billiard balls, bouncing them on a small trampoline and juggling so that they ran in and out of a series of pockets attached to a coat. The direct finish consisted of picking up three balls from a table with two cues, throwing them in the air simultaneously and catching the balls in three pockets. This is a very clever feat.

Wally has a neat opening act for the medium time. When reviewed he had any number of misses, but it might have been one of those days.

M. H.

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

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STERLING AND GOLD

Reviewed Thursday afternoon, October 25, at Loew's American Theater, New York. Style—Singing. Setting—One. Time—Eleven minutes.

The girl's contribution consisted in playing the piano accompaniments and one verse and one chorus of "Oh, How He Lied". The man sang "You Ought To Go and See the Women Swimm'n", "Fickle Flo From Kokomo", with its geographical linking of names; "That Old Gang of Mine", "Oh Gee, Oh Gosh, Oh Golly, I'm in Love", and for an encore "Just the Kind of a Girl That Men Forget". He also picked up the second chorus of "Oh, How He Lied", singing a topical baseball version and selling it well.

The numbers all were sold in a manner to win distinct approbation and the act made a distinct hit. It is rather a single turn than a team as routined at present. The man should get away from that pronunciation of "girl" he employs. He drags it out to "gural".

M. H.

HARRY MAYO

Reviewed Wednesday afternoon, October 24, at Loew's American Theater, New York. Style—Singing and talking. Setting—One. Time—Thirteen minutes.

Harry Mayo has a beautiful, heavy baritone with a bass quality. He sings forcefully, magnificently and artistically. His tones are round, full and sympathetic.

Opening with "The Road to Mandalay" seemed rather wrong in the routine, however, especially with the tramp makeup.

A monolog went over for good laughs and "When Will the Sun Shine for Me?" sold very well, indeed, and provided Mayo with a good conclusion. He wisely refrained from trying to force an encore, nor did he steal bows.

In neat makeup, which would give Mayo more class, he could qualify for the two-day houses easily; his voice would carry him alone, and just what he is doing on the medium-time bills, where he has been playing for some time, is a mystery to the writer.

M. H.

JASON AND HARRIGAN

Reviewed Thursday afternoon, October 25, at Fox's City Theater, New York. Style—Singing. Setting—One. Time—Nine minutes.

The Misses Jason and Harrigan open with "Blue Hooster Blues", establishing themselves deep in the favor of the audience. One of the girls takes to the piano while the other sings "Midnight Rose" in a mellifluous voice. "Louisiana Blues", a new number, is then sung by the girl at the piano. Her partner subsequently returns and the two leut their exquisite voices to classical bits, encoring to enthusiastic plaudits with "Beside a Babbling Brook". The offering is one which has been carefully worked out and arranged with numbers, all of which are good and well suited to the performers.

R. C.

MELODY MART

Josie Miles, colored artiste, who first came into prominence with the "Shuffle Along" show, has been signed as an exclusive singer by the Gennett Record Company, for which she is to record forty blues songs during the coming season. Her first releases are "Baby's Got the Blues" and "Kansas City Man Blues". She is working under the direction of Joe Davis, of the Triangle Music Company, who arranged the contract with the phonograph company.

Jerry Hoffman, for the past eight years connected with theatrical trade papers, is now with E. B. Marks in the capacity of exploitation manager. Included in the list of numbers he will work on are "Just for Tonight", an imported waltz hit; "The March of the Siamese" and "Didn't It Rain", a comedy number by Eddie Leonard.

Paul Specht, orchestra man, now in vaudeville with his Alamac Band, is accomplishing a unique stunt in his routine by rendering with a dance combination of limited instrumentation such masterpieces as the "1512 Overture" and other selections equally difficult.

Herman Eller, a newcomer to the ranks of the song writers, has composed a new number which he has placed with the L. Wolfe Gilbert Music Corporation. It is "Don't Say That You Won't Cry" and, according to all reports, seems a winner.

The American Society of Orchestra Leaders met recently in New York and further strengthened plans for a permanent protective organization. A committee was selected to draw up by-laws.

New additions to the Jack Mills, Inc., catalog include "Immigration Rose", by Irwin Dash and Eugene West; "Eccentric" and "Erratic", piano solos by J. Russell Robinson.

Joe Fisher and George B. McConnell have joined the Mills professional department staff.

The Consolidated Orchestra Booking Exchange has announced its first booking activities, the list including a dozen or more well-known orchestras for various social occasions at ballrooms and big hotels in and near New York.

"Nashville Nightingale", by Irving Caesar and George Gershwin, which is in the "Nifties of 1923", has been released for the use of the professional department by Harms, Inc., giving vaudeville singers an unusually jazzy song full of pep from start to finish. Arthur Behm, manager of the Harms, Inc., professional department, believes it the best fox-trot tune that ever graduated from a musical comedy.

Bob Haring and His Orchestra of eleven pieces have been signed as exclusive artists by the Cameo Record Corporation. The combination, which comes from the West, is said to be one of the finest that ever came east from a country that has developed world famous dance orchestras.

George Bosford, formerly with Jerome H. Remick & Company as a harmony man, is now in the recording laboratories of the Victor company, where he is assistant to Eddie King, recording manager.

Irving Kaufman, one of the well-known members of the brother team of Irving and Jack Kaufman, has signed to record exclusively for Vocalion records, which are put out by the Acolian Company.

The Spencer Williams Publishing Company has five releases on the Victor, all out within a comparatively short time. They are: "You're Always Messin' Around With My Man", "Low-Down Papa", "Cotton Belt Blues", "Keep Yourself Together Sweet Papa" and "Black Man Be on Your Way".

Mgr. Patrick F. Scanlan, managing editor of The Tablet, foremost Catholic publication in the United States, has written Jack Mills, Inc., heartily commending the concern for such a song as "Just a Girl That Men Forget", which he says is a welcome relief from the songs one has to apologize for to guests. Other members of the clergy, rabbis and church folk have written similar letters to the Mills concern.

Joseph Cherniavsky, musical director at the Nora Bayes Theater and composer, has signed to give E. B. Marks the exclusive right to publish his works for a term of years. The composer's musical comedy, "Three Little Business Men", is playing to capacity and the songs, "Oh Say the Word" and "Money and Love", are two of the hits. His work is likened to the style of the Viennese and he is more or less referred to as the "Russian-American Lehar". Two offers to compose for the books of Broadway shows are under consideration by the composer and producers believe they

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have a new composer on the style of Lehar, Friml and Oscar Strauss and Paul Lincke. Cherniavsky, a graduate of the Petrograd Conservatory, studied in other foreign music centers and has added to his laurels yearly.

John B. Johnston, attorney and former representative in Congress, was appointed receiver in equity for the Sonora Phonograph Company, of Oyster Bay, Long Island, under a bond of \$50,000. The appointment was made by Judge Edwin L. Garvin, of the United States District Court, on the application of Susan B. Ketcham, of Philadelphia, and Florence B. Rumbough, of Hot Springs, N. C., stockholders. "In order to conserve the assets of the corporation and to reorganize its finances." The concern is said to be solvent, but suffering from recent business depression. There will be a hearing November 5, at which time the receiver may or may not be made permanent.

Fred Fisher, of the music house that bears his name, arranged a profitable dance and entertainment for October 25 in his home town, Mount Vernon, N. Y., for the benefit of a local convalescent home. The affair was held at the Westchester Women's Club. All of the 1,000 tickets were disposed of by Mrs. Fred Fisher, who sold them for \$2 each. Well known vaudeville and cabaret talent was secured by Fisher for the affair.

It became known this week that Henry Waterson, music publisher and Cameo record manufacturer, was the sportsman who made the big offer for Papyrus, the English derby winner, recently defeated by Zev. Waterson owns several race horses, including Brainstorm and Cameo.

ODETTE MYRTIL BIG HIT

London, Oct. 27 (Special Cable to The Billboard).—The Alhambra is playing this week to record business with Odette Myrtill as the outstanding hit, despite the fact that Alfred Lester and Beatrice Lillie are co-stars. She would be a riot in America.

ARNOLD CASE IN PROGRESS

London, Oct. 27 (Special Cable to The Billboard).—J. B. Arnold applied to the Chancery Court, October 24, to have his action against Casson, Joyce and Fry expedited. Patrick Hastings, K. C., M. P., defended the J. P. C. Arnold said the J. P. C. was continuing its campaign against him and that no theater manager of repute would engage his company, and that the J. P. C. was trying to smash him before the trial could be heard. Hastings said that the J. P. C. wanted Arnold to make a disclosure of his receipts, payments and trading accounts. Justice Russell refused to accelerate the hearing of the trial until Arnold had complied with these conditions.

The Actors' Association's boycott in South Wales has a stranglehold on Arnold and his stubborn resistance, and his ability to hire highly paid legal counsel seems to confirm the impression that Arnold is subsidized by some parties interested in the defeat of the J. P. C.

LOPEZ ORCHESTRA AT THE STATLER, BUFFALO

Buffalo, N. Y., Oct. 26.—The dance season here seemed to open officially on Monday night when the Vincent Lopez Statler Hotel Orchestra got under way at the hotel. The orchestra, composed of eleven men, has been rehearsing for a period of five weeks under the personal direction of Vincent Lopez in New York and the arrival of the band played up in the local dailies, while commercial establishments such as department store music departments displayed the Vincent Lopez records, etc.

At the opening night a capacity crowd was on hand to attend as well as city officials and local society, guests of E. M. Statler. Lopez will make a trip to Buffalo once a month or more often to look after the orchestra and rehearse them in the playing of the special Lopez arrangements. James Gillespie was here as representative of Lopez.

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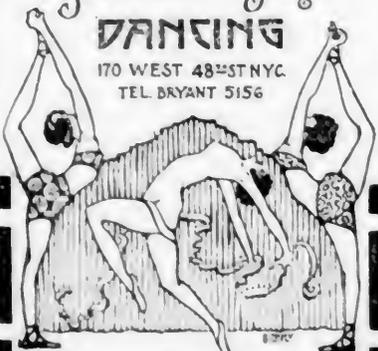
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VAUDEVILLE NOTES

(Continued from page 19)

ELSIE JANIS was given the "freedom of the city" in Brooklyn last week. It not being Sunday, there was no place to go, however.

FERDINAND THETION, internationally known marksman, accidentally shot himself in his dressing room in a St. Louis vaudeville theater. His wound is said to be critical. THETION was an ace in the French aviation service during the World War. . . . MORALES BROTHERS and DAISY will open on the Gus Sun Circuit at Muncie, Ind., shortly. They have been in California the past several months. . . . LAURA ORDWAY is showing her comedy character impersonations in the Pull houses. . . . EDDIE HAYDEN O'CONNOR has been commissioned to write new material for DURANTE and KAIN, SAM WHITMAN and GLEN GOODMAN. . . . MAY WAGNER, after placing her son in school at Pittsburgh, played a few vaudeville dates in and around Smoketown. . . . "THE OFFSET", mystery drama by EDDIE HAYDEN O'CONNOR and JOHN J. COCHRAN, will be produced shortly. It is reported. . . . NAZIMOVA played to turnaway business at the Zenoplin-Orpheum Theater, Minneapolis, Minn., all last week. . . . WALTER LADDIE and ROSE GARDEN are to play some dates in Michigan for the Carrell Agency in the near future. . . . HAPPY HARRISON'S CIRCUS, now in Chicago after a tour of fairs, has been submitted for the Pantages Circuit by ALLEN SUMMERS. . . . THE FOUR PEARLS are to make a tour of the Ackerman & Harris Circuit, booked by SIDNEY SCHALLMANN. . . . THE THIRTEEN LOMANO SISTERS have been booked by SIDNEY SCHALLMANN on the Ackerman & Harris Time and opened October 29. . . . WILLISCH, the juggler, recently concluded eight weeks for the Billy Diamond office in Chicago and is now working for Carrell. He intends to report at his home city, Philadelphia, shortly, and expects to work there all winter. . . . TROVATO who is playing the Bow tour, scored a big hit in Memphis, Tenn., after some critics complained that he was too much of an artist not to confine himself to straight playing. . . . THE SUPERBA COMEDY FOUR is playing Lily Diamond bookings in Chicago, having been placed by ALLEN SUMMERS. . . . "CHU' ENQUE", a revue featuring BITA TOWNSEND and BILLY BOLD, is playing for the Western Keith office, having been booked by EDWARD MORSE. . . . TOM POWELL'S "Button Pickers" is playing W. V. M. A. Time. . . . "SEVEN MISCHIEVOUS KIDS", a school net, which played for Carrell recently, has NED FINE as teacher, MARIE TRAINOR, EDNA OLSEN, GLADYS JONES, PHIL MONTE, ELMER NORDLEY and GEORGE T. FINESTEAD (manager). . . . "NOW AND THEN", a three-people song act of TOM POWELL'S, is playing Association Time. . . . "DANCE FADS OF 1923", a new act shown recently in Chicago, has HARRY WEBER, MILLER and FAIN, GLADYS LADD and VIRGINIA MARTIN as specialty dancers. . . . THE PANTHON SINGERS, who are meeting with great success in picture theaters under the direction of EDWARD MORSE, will be seen at Denver, Pueblo and Colorado Springs, Col., shortly. The net was held a second week at the Grand Central in St. Louis. . . . RICHARDSON BROTHERS and CHARIE have resumed their vaudeville dates and are playing in the Midwest for the Carrell Agency. . . . BROWNIE'S "HICKVILLE FOLLIES" is now making the Ackerman & Harris tour and is proving a success out that way. . . . TALLMAN and KERWIN, in Chicago at the American Theater for three days last week, registered a big laughing hit thru JAQUELINE TALLMAN'S comedy. . . . BENSON and JOHNSON reached Chicago recently after summing in the Southwest and opened for Carrell October 21. . . . MILLARD and WILKEY are playing BILLY DIAMOND Time in Chicago, placed by ALLEN SUMMERS. . . . THE FOUR DELIAVENS, a new act, had its first showing at the Star in Jackson on Friday night, October 19. . . . THE JACKSON SISTERS are playing BILLY DIAMOND houses in Chicago, booked by ALLEN SUMMERS. . . . VERA SABINA and the Blue and White Marimba Band is being booked in the Middle West by PHIL TYRRELL, of the Gus Sun (Billy Diamond) picture department. . . . LITTLE CARLOS, who is now playing in Chicago territory, will make a tour of the Ackerman & Harris Time later in the season. . . . BERRY'S LIONS are booked to make the Ackerman & Harris tour, opening later in the season. . . . EARL TAYLOR, the Chicago agent, who has dropped the last name of "Birdseller" recently, has recovered from an illness which kept him away from his office for a fortnight. . . . ROBERT SHERMAN'S act, "Pinched", written by WHITNEY COLLINS, is playing the Thielon Time in Illinois, which is booked by SAM TISHMAN, out of the W. V. M. A. . . . ROBINSON'S SYNCOPATORS have been booked by EARL TAYLOR for the Pantages tour, to open at Winnipeg, Can., November 5. . . . SYLVIA MORA and RECKLESS BOB, who recently completed a tour of Association Time which kept the act going from last April, are shortly to play Ohio dates for the Keith Western agency. . . . THE MUSICAL MISSES write from Bakers-

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field, Calif., that they are on the Bert Levey Time and have several weeks more to work. MARY GOODRICH READ is violinist with this combination. . . . LOUIS JOSEPH, a native of Dubuque, Ia., internationally known as "FRISCO", spent a week of rest in his home town after a four months' tour on the Orpheum Circuit. He was given an ovation at a Rotary Club luncheon, at which he was guest, speaking on jazz dancing, "doing his stuff" to the immense delight of the Rotarians.

THE DRAMATIC STAGE

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A DEPARTMENT OF NEWS AND OPINIONS Conducted By GORDON WHYTE

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

Censors for Broadway Shows

Citizen Jury System To Be Invoked To Pass on Plays Now on View

New York, Oct. 27.—The introduction to Broadway this season of several plays which specialize in profanity and nude display has started action looking toward a censoring of these productions. Four plays are said to be due for a visit from the "citizens' jury", which was planned last season but never used. In the minds of those responsible for its creation the time has come to invoke it against certain plays which have been the cause of comment thru their salacity and plain speaking.

The first step towards censoring these plays was taken yesterday when John S. Sumner, secretary of the Society for the Suppression of Vice, wrote a letter to Commissioner of Licenses Glatzmayer, asking him to order the jury into action. Mr. Sumner said he had not taken this step until after consultation with Frank Gilmore, executive secretary of Equity, representing the players, and Augustus Thomas, representing the managers.

The plays due for a visit from the jury were not named by Mr. Sumner, who said he was unwilling to make their names public because this invariably brought big business in its train. All he would say, was that the jury was decided on as the means of action rather than going to court, and instanced the case of "The God of Vengeance" as an example for doing so. This play was proceeded against last season as an offense against public decency and after a lapse of six months the star and the producer were fined and the balance of the cast had suspended sentences given them. During this time the play was allowed to run and obtained much publicity and business.

The jury system has been brought into being to obtain results quickly and without publicity. Last year several reform organizations, the Equity and the P. M. A. agreed that when a play was reported indecent a number of public-spirited citizens, not connected with the theater, should be impaneled and from their ranks a jury drawn to visit the complained-of play and pass their opinion as to its indecency upon it. In the event that the jury decided it was unoffending the play was to continue its run, but if, in the opinion of the jury, it offended public morals it was to be withdrawn. The Equity and the P. M. A. have bound their members to the decisions of the jury and have agreed that they shall abide by its decisions. This means that if the play is produced with Equity members they will leave the cast if the jury says the play is offensive and the managers will take off the play in a like case.

It is believed that by this system most of the objectionable features to police censoring will be done away with and the creation of a public censor forestalled. At one time it looked as tho the latter might be brought into being and it was the talk of this that led to the creation of the jury plan. The theatrical interests, both on the managerial and playing side, believed

that it would be better for the theater to attend to its own censoring rather than to leave it to the mercies of a public official. So far the jury has not had a chance to substantiate these claims and Broadway is looking forward with eagerness to this, its first trial. It is expected that the plays selected for visitation will be seen within a week or so.

CAST OF QUEEN VICTORIA*

New York, Oct. 26.—Equity Players Inc., will open its second season at the Forty Eighth Street Theater on Thursday, November 8, with "Queen Victoria", a play in seven episodes by David Carb and Walter Pritchard Eaton. Beryl Mercer, remembered for her splendid work in Barrie's "The Old Lady Shows Her Medals" and other plays, will be seen in the title role. Others in the cast are: Anita Rothe, Winifred Hanley, W. H. Ingersoll, Donald Cameron, Lambert Wilke, Albert Tavernier, Herbert Standing, Jr.; George Thorp, Arthur Maude, Herbert Farjeon, Borden Harriman and James Meighan, Jr. Priestly Morrison will direct the play, for which the costumes and settings have been designed by Woodman Thompson.

RUTH GORDON AND GREGORY KELLY



In "Tweedles", at the Frazee Theater, New York. Altho this delightful Booth Tarkington play will be removed from the boards this week, those who have seen it will not soon forget the pathos of the humble little maid of ye village antique shop and the wistful yet ludicrous woes of first love expressed by Gregory Kelly, as the son of the village's wealthiest family, who woos the poor little Tweedles girl.

Gregory Kelly and Ruth Gordon Team Mates in Life as Well as on the Stage

We've heard many actors and actresses lament the fact that theatrical producers were poor promoters of romance, because of their tendency to discriminate against husband and wife contracts, unless the individuals had already attained a national reputation for team work. Being convinced that two hearts that beat as one should not be forced to beat separately even for art's sake, we are highly pleased to note that Ruth Gordon and Gregory Kelly, or Mr. and Mrs. Kelly, were co-starring in Booth Tarkington's "Tweedles" at the Frazee Theater, New York. We hastened to see the play and were so charmed with the costars, in their respective roles, that we called on Robert McLaughlin for a photograph of the inimitable pair. We asked for it with enthusiasm, but were told without enthusiasm that the play was closing—"so what's the use?" But we were not to be discouraged. "It may not be news", reasoned we, "but it will be a memorial for 'Tweedles', one of the sweetest plays we've ever seen."

We regret that "Tweedles" is closing if for no other reason than that New York's resident and visiting adolescents will be denied the pleasure of seeing a play so typical of the first blush of romance and chivalry, played by two such ingenuous players as Ruth Gordon and Gregory Kelly. In fact, if we were the Mayor of the City of New York, we would send a delegation of diplomats to call on August Heckscher, who donated the Heckscher Foundation Theater in Fifth Avenue, New York, with a petition to present Ruth Gordon and Gregory Kelly in "Tweedles" at that house of fairy story murals. But not being the mayor we can only remember with a reminiscent smile the musical laughter of the children who attended a matinee of "Tweedles".

So much for "Tweedles", lest we find ourselves in the same mental state as the youthful hero of the story who, repined in his courtship of the Tweedles by much talk about representatives of the Tweedles family, exclaims dazedly, "Tweedles, I'm Tweedles, you're Tweedles, we're all Tweedles and everybody's Tweedles," or words to that effect.

Anyway, Mr. Kelly told us he was born in New York City, while Miss Gordon hails from New England. He began his stage career about twelve years ago, in stock, while she made her professional bow with Maude Adams in "Peter Pan". In addition to playing in various stock companies, Mr. and Mrs. Kelly have had their own stock companies. Mr. Kelly is well remembered for his juvenile characterizations in Booth Tarkington's "Seventeen", "Clarence" and in "Dulcy". Later he replaced Frank Craven and Miss Gordon replaced Roberta Arnold for two weeks in "The First Year", while Frank Craven played golf, we assume.

ELITA MILLER LENZ.

MISS FERGUSON IN NEW PLAY

New York, Oct. 26.—Elsie Ferguson, who severed her connections with the Klaw management over the casting of "The Wheel of Life", has accepted a play from the pen of Mrs. Malanie Koll, entitled "My Lady of the Streets". Lester Bryant will sponsor the production, which will probably be given a Chicago premiere at the Central Theater around the holidays. Miss Ferguson will be seen in New York early in the spring. Mrs. Koll is also the author of a comedy, called "The Sunday Husband", and a drama in which William Courtney will be presented at the conclusion of his vaudeville tour. As in the instance of Miss Ferguson's vehicle, Bryant will give the latter two plays a Chicago hearing. He has also acquired the rights to Owen Davis' plays, "Icebound" and "Home Fires".

CAST OF "ALL ALONE SUSIE"

New York, Oct. 26.—Grace George's company for "All Alone Susie", the new play by Leo D. Freeman, is now complete and includes George Tully, Marie Hassell, Evelyn Carter Carrington, Anita Damosch, Jane Wheatley, Edith Meiser, Reginald Sheffield, Arthur Bowyer, John Gray and Carol Benezet. Miss George's premiere will take place tomorrow at the Trent Theater in Toronto preliminary to its Washington opening next Monday.

SIMONE IN AMERICAN PLAY

New York, Oct. 26.—Edgar MacGregor has arranged to bring over Mme. Simone, the noted French actress, for his production of "The Scarlet Mantle", a drama by Samuel Ruskin Golding. Her arrival in New York is expected early in November, when she will begin rehearsals almost immediately. At the conclusion of her engagement in America Mme. Simone will present "The Scarlet Mantle" in Paris.

EQUITY ANNUAL BALL, NOV. 17

New York, Oct. 27.—The Actors' Equity Association announces that the Equity annual ball will take place on Saturday night, November 17, in the grand ballroom of the Hotel Astor. As has been customary in other years, it will include an elaborate entertainment, entitled "Midnight Jollies", staged by Hazzard Short.

This feature is called the greatest cabaret in the world, as the Equity, thru its membership of nearly 17,000, is able to command nearly all the dancers and singers of America. The Equity annual ball has become one of the most notable social and theatrical events of the season. That night the leading social lights can be seen mingling with the great stars of the stage and screen.

This is the fourth annual ball given by the Equity and each year the attendance has grown. Last year so eager was the public to attend this event that the firemen stopped the sale of tickets. George LaGuere, as in former years, will be general manager. The committee on arrangements includes Ralph Morgan, Berton Churchill, Margaret Smith and Robert Strange.

MISS BARRYMORE IN NEW PLAY

New York, Oct. 26.—Arthur Hopkins announces that Ethel Barrymore will come to the Plymouth Theater on Monday evening, November 12, in "A Royal Fandango", a new comedy by Zoe Akins. The production will be designed by Robert Edmond Jones. Miss Barrymore will play a week's engagement at the Shubert-Belasco Theater in Washington, beginning November 5, and will return directly for the New York premiere. The cast of "A Royal Fandango" includes Cyril Keightley, Beverly Sittgreaves, Jose Alessandro, Edward G. Robinson, Virginia Chauvent and others.

"WHITE DESERT" CLOSES

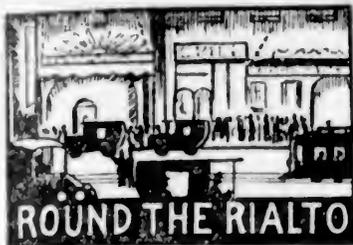
New York, Oct. 26.—"White Desert" will come to a close tomorrow night at the Princess Theater after a brief career of less than two weeks. The play is the work of Maxwell Anderson, an editorial writer, Brock Pemberton, who sponsored the production, will begin work on one of Pirandello's plays, which he will present in association with Henry W. Savage.

JANE COWL'S REPERTOIRE

New York, Oct. 26.—Jane Cowl's first offering of the season will be Macterrilck's romance, "Pellican and Mellisande", in which she will appear on Broadway this winter under the management of the Selwyns and Adolph Klueber. It was thought that "Anthony and Cleopatra" would be the star's first choice in her season of repertoire. In addition to the latter play she will do "Twelfth Night" and "Romeo and Juliet". Rehearsals will begin shortly under the direction of Frank Reicher. Rollo Peters will again be seen in support of Miss Cowl.

BIBLICAL PLAY PROTESTED

Naples, Oct. 27.—Giovanni Boclo's play, "Christ at the Feast of Purim", which is playing at the Theater Sannozaro here, having opened recently, has aroused a storm of discussion. Some consider it a noble portrayal, while others, including the diocesan association, have protested against the performance because of "misrepresentation of Jesus according to the Catholic doctrine." The play, however, continues.



COMING TO BROADWAY

New York, Oct. 27.—There are six openings scheduled for next week, four of them being new productions and two changes of bill by companies already playing here.

The most important premiere of the week is that of Eleonora Duse, who will begin her American tour, the first in twenty years, on Monday night at the Metropolitan Opera House. The play will be Ibsen's "The Lady From the Sea" and it will be the only night performance the famous Italian star will play here.

THIS has been a busy week on the Rialto, what with the openings and the rest of it. : : : One of the features was the squawk let out by the gang who paid \$22 a seat for the "Follies" opening. : : : Ziegfeld ran the show until after 2 a.m. and the \$22 full guys roared the next day about the bad show he had given them for the money. : : : But the specs are all stocked up with "Follies" seats, notwithstanding, and we venture to say the same easy marks will be ponying up their \$22 next year to see the "Follies" opening. : : : We have just returned from paying our first visit to the new store of The Gotham Book Mart at 51 West Forty-seventh street. : : : This is our favorite book shop and the new quarters are handsome, indeed. : : : About four years ago Mr. and Mrs. David Moss came into the theatrical district with a little money, a few books and a lot of courage. : : : They opened a small store on Forty-fifth street, and so well have they done that now they have two shops and a host of adoring customers. : : : We wish them every success in their new venture and commend them to the attention of our book-loving readers. : : : We ran into Hal Dyson, who has returned from a tour in vaudeville with Hal Skelly, as conductor. : : : Hal, Conductor Hal we mean, is now writing songs with James Kendis. : : : At the "Follies" we had the pleasure of meeting Lawrence Hampden, the inventor of the "Shadowgraph" effect used in the show, and, incidentally, the big novelty of it. : : : He told us that he has still another effect which is to go into the piece when it gets into smooth-running order. : : : We met George Gorman, of the famous Gorman Brothers. : : : He told us that he is doing an act in vaudeville called "Bits of Old Broadway" and that it looks good. : : : Barney Fagan is in the act with him, along with several other of the oldtimers. : : : Tom saw Berta Donn on the Rialto recently. : : : Berta recently closed with "The Leftover" and since then has been having a sick spell. : : : She is all right again now and has hopes of shaking a nimble toe in a new Broadway production ere long. : : : At the opening of "The Swan" Tom saw a lot of the Broadway crowd, but had an opportunity to speak with only a few of them. : : : Among others he met Gilbert Seldes, the editor of The Dial. : : : He has just returned from a nine months' trip to Europe and is not looking forward with any great glee to making his usual round of the shows. : : : Gilbert introduced us to Paul Rosenfeld, the noted art and music critic, whose writings on these subjects are always packed with sound knowledge and are most interesting. : : : Rosenfeld has just put out a new book of criticism which has received a host of complimentary reviews. : : : Another we met at "The Swan" was Ludwig Lewisohn, whose novel, "Don Juan", is selling extremely well. : : : Our copy has just come in and we are anxious to read it. : : : We also had a chance to say a few words to Francis Wilson, who is looking splendid, notwithstanding that some vandals have messed up his country home. : : : When we mentioned it to him he simply smiled as tho they must have been most unhappy and misguided wretches. : : : We fear we would not have taken it so calmly. TOM PEPPER.

DRAMATIC NOTES

Lucia Moore will leave the cast of "The Whole Town's Talking" at the Bijou Theater, New York. She plays the role of Mrs. Simons.

"The Good Old Days", Aaron Hoffman's comedy, at the conclusion of its engagement in Brooklyn, N. Y., this week, moves to the Walnut Street Theater in Philadelphia, where it will stay for a run.

Valerie Valaire, who was seen in New York in "Connie Goes Home", has joined the cast of "The Wasp", due for a tour of the road. Miss Valaire will play the role formerly created by Emily Ann Wellman.

Margaret Lawrence will leave "Secrets", at the Harris, Chicago, this week and return to New York to begin rehearsals in a new play

will appear in the leading male role. Others in the cast are H. Conway Wingfield, Harris Gilmore and Annette Margules.

Gladys Wilson, who closed in Chicago in "Up the Ladder", has been engaged for John Henry Mears' production of "Katy Didnt", which opens in Stamford, Conn., this week.

The Selwyns have engaged Gordon Ashe for the role created by the late Kenneth Douglas in "Spring Cleaning", now being shown in Chicago. Ashe until recently appeared in a minor role in the Frederick Lonsdale play. He in turn is succeeded by Frank Sumpter.

Among the volunteers who assisted at the Actors' Fund benefit held last week at Ford's Theater in Baltimore were Elsie Ferguson, Amelia Bingham, Patricia Collinge, Harry K. Morton and Zella Russell. Another benefit for the Actors' Fund was also held last week at the National Theater in Washington.

Olgo Petrova is in New York for a brief stay, and together with Richard G. Herndon, her new manager, will go over the plans for the production of her new play, "Hurricane". The star will make her appearance in this play at the conclusion of her present tour in vaudeville, which will be around the Christmas holidays.

Lewis and Gordon are assembling a second company of Owen Davis' farce, "The Nervous Wreck", which has scored a decisive hit at the Sam H. Harris Theater, New York. It will be sent to Chicago some time next month and will have Taylor Holmes as the principal member of the cast.

Late additions to the cast of "The Gift", the new play by Julia Chandler and Alethea Luce, are Leonore McDonough, Ida Mille and Hans Sandquist. Doris Kenyon was previously announced for the leading feminine role of Anna Lambert Stewart's initial production, which goes into rehearsals this week.

"The Wasp", presented in New York last season, first at the Morosco Theater and later at the Selwyn, has begun a tour of the road with Paterson, N. J., as its first stand. Galina Kopernek is playing her original role. A new corporation known as the Admill Productions has booked "The Wasp" for Chicago around the Christmas holidays. This organization has also accepted a new play from the pen of Willard Mack, entitled "Dear Old Chris", which will go into rehearsals next week.

The Most Rev. Patrick J. Hayes, Archbishop of the Roman Catholic Church, and Auxiliary Bishop John J. Dunn, have joined the Actors' (Continued on page 80)

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Oct. 27.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, theater, and performance count. Includes titles like 'Able's Irish Rose', 'Aren't We All', 'Casanova', etc.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, theater, and performance count. Includes titles like 'Fool, The', 'Merton of the Movies', 'Old Soak', etc.

IN BOSTON

Table listing dramatic plays in Boston with columns for play title, theater, and performance count. Includes titles like 'Cat and Canary', 'Riki', 'Merchant of Venice', etc.

high figures. Mme. Duse is under the management of Morris Gest.

At the Ambassador Theater, on Monday night, George H. Brennan, Inc. will present a new play, entitled "Steadfast", with Frank McGlynn, of "Abraham Lincoln" fame, as the featured player.

The Colonial Theater, heretofore devoted to the varieties, both big and small, will become a "legitimate" house on Monday night, when George White presents "Runnin' Wild", the latest of the all-colored musical shows, there. This piece has a book by F. E. Miller and A. L. Lyles, with lyrics by Ceell Mack and music by James Johnson, Miller and Lyles are the stars of the company and in their support will be seen C. Wesley Hill, Arthur D. Porter, Revella Hughes, Paul C. Floyd, Mattie Wilkes, Ina Duncan, Adalade Hall, Eddie Gray, J. Wesley Jeffrey, Katherine Yarborough, Georgette Harvey, Lionel Monagas, George Stephens, Tommy Woods, Clarence Robinson, Charles Olden, Elizabeth Welsh, James H. Woodson, George Stamper, Billy Andrews, Rob Lee and Ralph Bryson.

called "Fairy Tales". The new piece is scheduled to reach the stage before Christmas.

Charles J. Mulligan, who was recently stricken with pneumonia, has turned his production of "White Cargo" over to Earl Carroll, who will present Leon Gordon's play in New York without the customary try-out performances in the outlying districts. A. E. Anson

playing Shakespearean repertoire at the Jolson Theater, will produce "Hamlet" on Monday night instead of "Romeo and Juliet" as previously announced. The latter piece, for which a new production is being made, was not completed in time for its being used next week. Instead it will be presented for the week of November 12.

The Grand Guignol Players, who are holding forth in a repertoire of one-act plays in French at the Frolic Theater, will also change their bill on Monday night. They will present "Sur la Dalle (On the Slab)", "Les Crucifies (The Crucified)" and "Aldie People".

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DRAMATIC STOCK

Reviews, News and Comment by Alfred Nelson
Communications to 1493 Broadway, New York

CANADIAN STOCKS CHANGE LOCATIONS

Lyric Company in Hamilton Now at Temple—Maurice British Players in Toronto Move to Comedy

Hamilton, Ont., Oct. 24.—The Lyric Stock Company has now transferred its headquarters to the Temple Theater and will in future be known as the Temple Stock Company. William Hackett left the company last week and has been replaced as leading man by Arthur Chatterton. The company is still under the direction of Arthur Holman, while Marjorie Foster remains a strong favorite as leading woman. The excellent business formerly in evidence at the Lyric Theater has been more than maintained to date. Last week's offering, "Adam and Eva", played to capacity houses, while the comedy, "The Gold Diggers", the attraction this week, is proving equally successful. There has been considerable talk of a second stock company which was stated to have approached proprietors of the Savoy Theater, but the matter is hanging fire and does not appear likely to materialize.

B. J. McKILLIAM.

Toronto, Can., Oct. 26.—The Maurice British Players, which have been playing dramatic stock at the Princess Theater, have transferred activities to the Comedy Theater, formerly called the Gayety, which for several seasons presented burlesque shows. Since it was dropped from the burlesque circuit it has remained dark, but it has been renovated and re-decorated for the new policy of dramatic stock and the attendance this week was very good indeed, and the patrons were loud in their expression of approval for the presentation of "If Winter Comes".

SAENGER PLAYERS

New Orleans, Oct. 21.—With scenery, stage settings and accessories, the creations of O. W. Wegner and A. Alloy, seldom equaled by the heavy traveling combinations which occasionally visit this section, "The Cave Girl" opened this afternoon to the usual S. R. O. business and again demonstrated that the Saenger Players at the St. Charles is one of the fixed institutions of New Orleans. A new face appeared, that of Vincent Dennis, who created a favorable impression as Baptiste. Tho the part was small Mr. Dennis proved that he is an actor capable of handling more important and heavier roles. Lee Sterrett, who in addition to directing the production was the "life of the party" as J. T. Bates, furnished the major portion of the comedy, assisted by Orris Holland as Rufus Paterson. Leona Powers, more attractive than ever in blouse and pants, as Margot, developed a new character and proves that the little lady is as much at home as the daughter of the north woods as she is in parts calling for that of the society belle. Robert Bentley as Divy Bates could not be excelled by any stock man or even in the big houses in the metropolis. Handsome, young, well groomed on and off, Mr. Bentley has made many friends in this city. Kathryn Givney as Elsie Case was fair. Others on the bill were Julian Noa as Rogers, Lora Rogers as Georgina Case, William Melville as Prof. Orlande Sperry, and Donald Gregory as Mr. Keyes, the sheriff. Mr. Gregory is assistant stage director and his work shines through all productions.

HAZELE BURGESS PLAYERS

West Hoboken, N. J., Oct. 24.—The Hazele Burgess Players, at the Roosevelt Theater, are presenting with considerable success "Captain Applejack". Jack Hayden directed the production with his usual care. Hazele Burgess appeared to splendid advantage as Anna Valeska. Robert Gleckler, the new leading man, won many new friends and admirers of his art by his brilliant performance. Eleanor Carleton and C. Elwood Farber as Mr. and Mrs. Pengard both made favorable impressions. Dorothy Holmes as Poppy Faire was very sweet and girlish. C. Russell Sage as Ivan Borolsky again demonstrated the fact that he is a clever character actor of no small ability. Other members of the cast who appeared to advantage were Seth Arnold, Edna Marshall, Day Manson and William Davidge.

THE PROCTOR PLAYERS

Elizabeth, N. J., Oct. 23.—"The Demi Virgin" is being presented by The Proctor Players to a record attendance. While this is a seemingly easy farce to present it requires all the combined efforts of the players to "put it over" properly and each and every member of the cast meets the necessary requirements of impersonations and types perfectly. Russell Hicks and Ruth Riekaby as the temperamental film stars are admirable, while Jessie Brink, Harry Huguonot, Olga Hanson and Wm. Townsend legitimately "hooked" to the large audience's approval. William Gerald, Harold Burnett, Joseph Moran and Myrtle Bellair added color to the "studio" scene. Honors for the performance, however, go to the Misses Ritter, Gentry, Bishop, Meldals and Lloyd (Ziegfeldian types) for the delicate manner in which they handled the "disrobing card" scene. This vivacious, unsophisticated hit brought joy to even the most staid Puritan. A. J. Edwards directed the production.

HAWKINS-BALL PLAYERS

Kansas City, Oct. 24.—The Hawkins-Ball Stock Company presented "Scandal" last week in such a clean, wholesome manner that the audience failed to see the suggestiveness of the production at all and left the theater in a most pleasant frame of mind. Florence Lewin and George Whitaker have the principal roles and the others who appear have but minor parts and make but few entrances and exits. Miss Lewin as Beatrix Vandordyke is charming and tightened her hold on Kansas City's heart with her captivating manners. Incidentally "Scandal" allowed Miss Lewin to wear a most wonderful gown of cloth of gold which with her auburn hair made a very effective picture. Mr. Whitaker was most interesting and turned many a ticklish situation into good fun with his slow smile and twinkling eyes. The rest of the company that appeared were Craig Neslo, Earl Ross, Alex McIntosh, Eva Sargent, Francis Valley, Al C. Wilson, Irma Earl and Jack Ball.

I. S.

RUSSELL HICKS

A Leading Actor in the World War and Dramatic Stock

Russell Hicks, who is leading man with the Proctor Players in Elizabeth, N. J., gained his first stage experience as a member of the dramatic society of the Baltimore Polytechnic Institute High School. Graduating from there he went west to seek fame and fortune in the pictures. His first job was as an extra in "Intolerance". While struggling to keep his head above water by playing small roles before the camera Mr. Hicks secured a position doing bits with Burbank's Stock Company at the old Burbank in Los Angeles, where Lewis Stone and William Desmond once appeared. It was Russell's first professional engagement behind the footlights. Sandwiched in between it were occasional jobs in pictures, playing small roles, programmed and unprogrammed. In those days Mr. Hicks knew all the heartaches, joy and romance that are pictured in "Merton of the Movies". As he progressed more important roles were entrusted to him. He played with Wallace Reid in "Tall Timber" and with Jack Dickford in "The Varmint". In 1917 William Desmond Taylor had cast Mr. Hicks for the role of Huck Finn in "Tom Sawyer", but he threw up his big opportunity to enlist as a private in Uncle Sam's armed forces. By the time his regiment reached France Russell had risen to the rank of first lieutenant. Following his return to this country he played opposite May Robson in "Mother's Money" and "It Pays To Smile". An engagement as leading man with the Proctor Players in Troy came to Mr. Hicks last May on recommendation of Augustus Pfitzer. It was the first time he had played leads in stock, but he acquitted himself splendidly. Closing in Troy September 1 he opened in Elizabeth on September 3.

RUSSELL HICKS



Movie actor, World War veteran, and now leading man with the Proctor Players in Elizabeth, N. J.

AUGUSTIN STOCK COMPANY

Boston, Oct. 25.—One of the best portrayals ever seen in Framingham, Mass., was Ruth Garland playing the role of Ann Mortimer in "The Ruined Lady", presented last week by the William Augustin Stock Company at the Gorman Theater. James B. Marsh, as Bill Bruce, shared honors with Miss Garland, and fine support was given by Kenneth Diven, Margaret Arnold, Eleanor Brownell, Percy Bollinger, Edw. R. Davidson, Florence Kavanell and Agnes James.

This week the Gorman Theater audiences are deriving much hearty enjoyment from the company's presentation of "Alias Nora O'Brien", the wholesome Irish comedy by Marion Short and Lynn Osborn. Miss Garland further entrenches herself in the hearts of Framingham audiences by her rendition of the lovable Nora role, a part that she handles very fittingly—brogue and all. Mr. Marsh elicits admiration as the lover and shows that he possesses both manliness and art. Special mention is due Mr. Bollinger for his portrayal of the dual role of Hosen Pettigew and Angus MacFarlane. Mr. Davidson created some surprise by his masterly handling of the part of Henry Ruggs. Mr. Palazzi looks very royal and imposing in the part of Lord Viscount Beverly, and excellent work is done by Winn Hyatt, Nandine Panley, Miss Arnold, Miss Brownell and Mr. Diven.

Both plays were staged by Mr. Davidson, assisted by Mr. Palazzi.

WILKES PLAYERS, DENVER

Denver, Col., Oct. 25.—In "Merely Mary Ann", this week's comedy presentation at the Denham Theater, George Barnes as Lancelot and Gladys George as Mary Ann are only two of nearly a score of lovable and unique characters. Miss George, the leading lady of the Wilkes Players, has been given an excellent role, which she plays in an excellent manner. Seeing her as Mary Ann, Denham patrons forget many of the glittering roles she has played so far this season.

THE BROADWAY PLAYERS

San Diego, Calif., Oct. 18.—The Broadway Players, at the Broadway Theater, under the management of Taylor & Wells, closed a six weeks' engagement October 14. The theater reopens under the management of G. A. Bush October 27 in "The Boomerang". James Dillon, former producer and stage director under the Alfred Cross regime, is now in Los Angeles signing contracts for a new company.

AUDITORIUM PLAYERS

Malden, Mass., Oct. 26.—Tommy Martelle, starring in "The Fashion Girl", is the big attraction at the Auditorium Theater this week, and the Auditorium Players are giving Tommy ample support in evoking laughter and applause from the audience. The play is cast as follows: Bob Dunn, by Walter P. Richardson; Jean Dunn, by Dorothy Hodgson; Sam Hill, by Jack Westerman; Mary Tutwiler, by Gladys Hurlbut; Squire Tutwiler, by Guy Hittner; Mrs. Tutwiler, by Bessie Warren; Spike Kelly, by Robt. Lawrence; Cedric Braton, by William Florence; Ida Roper, by Edith Gresham; Jack Rolan, by Tommy Martelle.

During the presentation Mr. Martelle sings four numbers alone, leads an ensemble number and a masculine quartet made up of Messrs. Martelle, Richardson, Westerman and Lawrence. Mr. Westerman sings one alone and the same is applicable to Miss Hurlbut and Miss Hodgson. Arthur Ritchie staged the production, assisted by Richard Castilla, with E. A. Hammond as the scenic artist.

GORDINIER PLAYERS

Ft. Dodge, Ia., Oct. 25.—"Polly With a Past" is the offering for the current week and the Gordinier Players are doing full justice to the play. This is especially true of Paul Hazelton as "Polly". S. O. Gordinier as the "fixer" fixed everyone and everything in a manner that merited the approval of the auditors. Arthur L. Hayes as "Rex" was all that could be desired. Jimmie Williams as the uncle displayed a remarkable knowledge of women which fully entitled him to be known as a man with a past. Robert Thompson, the scenic artist, is also an artist in his role. Altho it was a small one he made it distinctive. Milton Relek also had a minor role in this play in comparison with more important roles in other presentations, but he proved his acting ability in every line and act. Grace Edwards, Verda Viola and Marion Fink were equally good in their respective roles, and the presentation as a whole was an exceptionally good one in every respect.

PERSONALITIES Here and There

Florence Rittenhouse, well known in dramatic stock, is now appearing in "The Shame Woman" on Broadway and being highly commended for her emotional characterization.

George Arvine, formerly manager of the Orpheum Theater, Reading, Pa., opened a season of stock at the Broad Street Theater, Newark, N. J., October 22, with "Six-Cylinder Love".

The Clyde Wadell Players, of Rockford and Freeport, Ill., are issuing a neat little newspaper, titled "Squabb", in which there is much interesting and instructive news relative to their plays and players, and as the paper also carries the program it is read by one and all alike.

One of the big features of the Ella Kramer Players at the Chestnut Theater, Sunbury, Pa., is a symphony orchestra, for which Manager Pietro Mazzu, of the theater, is responsible. Earl Moses is the conductor and his concerts are the talk of the town and a big drawing card with lovers of music.

In these days of reformers who do everything possible to take the joy out of life it is a welcome relief to record the opinion of Daniel J. McCormack, of the local Board of Censors of Everett, Mass., in a recent issue of The Everett Gazette, in referring to the Abbott Players at the local house, for Censor McCormack is very emphatic in his declaration that they are an asset to the city, for their plays and players are beyond reproach.

The Nellie Gill Players closed their summer stock season at St. Johnsbury, Vt., Saturday evening, October 20, and during the past week played Oleans, Sheffield and Plainfield, where the company disbanded, as the company will not go to St. Johns, N. B., as contemplated. Ella Young and Pearl Young are preparing to go into vaudeville and William Henry and Miss Gill returned to New York City to negotiate other activities.

Our Malden (Mass.) correspondent in sending in recent contributions had two on one sheet and in rewriting them for publication we erred in making it appear under the caption Auditorium Players, that Arthur Ritchie, as Billy Wade, supported Miss Harbut, whereas it should have read that Owen Cunningham, as Billy Wade, supported Miss Harbut in a capable manner. Mr. Cunningham substituted for Walter P. Richardson in "Nice People" and Mr. Ritchie substituted for Mr. Richardson in "Mary", due to the absence of Mr. Richardson on the sick list.

THE STATE PLAYERS

Springfield, Mass., Oct. 24.—The versatility of the State Players is tested this, the second week of their local engagement when they are called on to present a strong melodrama, "The Acquittal", after doing the sophisticated sex comedy, "Why Men Leave Home", last week. They emerge from the trial triumphant. Douglas R. Dumbrell has the big role in "The Acquittal", that of the newspaper reporter. He plays it with sincerity and conviction, strengthening the good impression he made on his debut last week. Lola Bolton, as Madeline Winthrop, profits by her first real opportunity for dramatic acting given her in the second act. It's a far cry from the part of the light-headed Fifi, which she played last week, but the skill with which Miss Bolton handles the role is proof of her adaptability to the varying types which come the way of a leading woman.

NOTICE!

It is imperative that all correspondents who contribute copy and programs relative to dramatic stock mail it to Alfred Nelson, The Billboard, 1493 Broadway, New York City, as copy and programs mailed direct to the Cincinnati office are forwarded to New York City, thereby causing a delay that oftentimes results in the copy being lost to the next issue and losing all news value for subsequent issues and being discarded.

We have been favored with numerous programs that do not carry the name of the city in which they are used, and this causes delay in looking up the routes to ascertain where the companies are playing. Correspondents are requested to get their contributions to New York City by Thursday morning of each week if possible, or not later than Friday morning, to insure publication in the next week's issue.

Co-operation along these lines will assure the recognition that is due the various plays and players. **ALFRED NELSON,**
Editor of Dramatic Stock.



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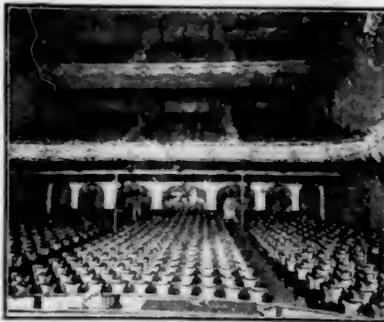
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ELLA KRAMER PLAYERS

Sunbury, Pa., Oct. 22.—At the Chestnut Street Theater the Ella Kramer Players are presenting "Peg of My Heart".

Miss Kramer carries off the honors with an excellent interpretation of Laurette Taylor's famous role. The part of Jerry, as played by Clarence Le Roy, was a splendid one. Gordon Ruffin did justice to his part as Alaric, Ralph Crabtree gave a sincere performance of the philandering Brent, and Frederick Clayton did ample justice to the part of Hawzee. Helen Potter Jackson as Mrs. Chichester was a typical society mother, while Genevieve Berkeley, cast as her daughter, carried her part with grace and perfection. Louise Thornton and Wesley Harny were in the servants' hall and gave good service.

The staging was admirably done by Miss Kramer and the scenery by George Gilday. The one setting leaves nothing to be desired. It was very striking and in perfect taste.

HENRY CARLETON PLAYERS

Pawtucket, R. I., Oct. 25.—The Henry Carleton Players at the Star Theater are offering "The Silver Dagger", casted as follows: Parker, servant of Hilda Powell, by Marlon Taggart; Hilda Powell, an adventuress, Betty Ferris; Rufus Kerr, her accomplice, Jack McKenna; Martha Hotchkiss, a suffragette, Peggy Martin; Evelyn Jessamy, Oliver Grimshaw's ward, by Jessica Paige; Lonesome Larkins, a knight of the road, John Flemmings; Oliver Grimshaw, a wealthy collector, Fred G. Morris; Lawrence Orme, in love with Evelyn, Herbert Butterfield; Joffie Sprowle, a confidence man, posing as a minister, Henry Carleton; Oliver Mareau, an attorney, Robert Stone.

The play is staged by Edwin E. Vickery, assisted by Fred G. Morris. The scenery is by Charles W. Holzappel. All three have accomplished wonders in the staging of the production. While the presentation is somewhat melodramatic, nevertheless there are moments when the auditors were convulsed with laughter.

Marlon Taggart is back in the cast, but has little to do in this play. Betty Ferris as the adventuress was admirable. Jack McKenna, her accomplice, has a light comedy role and gets a lot out of it. Peggy Martin as a suffragette was a delight. Jessica Paige was at her best and her interpretation and portrayal were excellent. John Flemmings was laugh-evoking in his every line and act. Fred G. Morris was artistic and realistic as an elderly gentleman. Herman Butterfield handled a minor role well.

BURNS-KASPER PLAYERS

Wilmington, Del., Oct. 25.—Skeptical Wilmington playgoers believe that the Burns-Kasper Players, who opened the season at the Garrick here Monday night, have a bright future. Stepping from burlesque to stock is not always an easy matter if the incoming stock organization has any intention of being conservative, but the new players have accomplished this. Mayor Forrest with a party and Wm. T. Budd, secretary of the local Chamber of Commerce, also with a party, as well as a number of locally prominent persons, attended the opening performance, and they are unanimous in their praise. In the play, "Why Men Leave Home", the casting director has used his material to good advantage. Mr. Kasper, who plays the part of Tom Morgan, works up to a splendid climax in the second act and uses his extremely good speaking voice to good advantage. Mr. Burns apparently knows the difference between comedy and buffoonery because he tempers Artie Lorimer to the right degree, while Iona Jacobs really knows a new-old grandmother and uses this knowledge. There is a spirit of camaraderie in the company which seems to have been projected into the audience; each member of the cast is good. The settings were cleverly thought out and executed and were consistent, the women's dresses were suitable and worn with distinction.

The presentation was casted as follows: Parker, by Jack McCann; Grandma Sutton, by Iona Jacobs; Tom Morgan, by Edwin H. Kasper; Fifi, by Peggy Hastings; Sybil Sutton, by Eleanor Reynolds; Billy Reynolds, by J. Andrew Johnson; Nina Hargraves, by Kay Ellis; Betty Lorimer, by Dora Matthews; Sam Hargraves, by Allen Jenkins; Artie Lorimer, by Nat Burns; Mary, by Adele Kellar; Doris Ketcham, by Dorothy Moon.

F. JAMES CARROLL PLAYERS

St. John, N. B., Oct. 22.—"Parlor, Bedroom and Bath", last week's bill at the Opera House as presented by the F. James Carroll Players, delighted a capacity house the opening night.

Dorit Kelton, the clever character woman, played Polly Hatheway so well that today she is the talk of the town. James Coats, as Reggie Irving, gave a splendid performance and won new friends for his clever comedy work. Edna Preston played Angelica in a manner that left nothing to be desired. Other members played the various minor roles in a painstaking manner and all contributed to a splendid performance; but the evening was a distinct triumph for Miss Kelton.

GENE LEWIS-OLGA WORTH

Memphis, Tenn., Oct. 20.—Never before in theatrical history of Memphis has any theater done the business now being done at the Lyceum Theater by the Gene Lewis-Olga Worth Company. The first two weeks they had a hard fight, but now it is impossible to get a seat at any performance unless you engage them weeks in advance. Work will commence the coming week to enlarge the box-office so that

(Continued on page 29)



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PROFITABLE TOUR

For the Sights Comedians

Canvas Season Consisted of 24 Weeks, All Played Within 50 Miles of La Harpe, Ill.

The Sights Comedians closed a season of twenty-four weeks under canvas on October 13. Manager J. W. Sights says this was one of the most profitable summer seasons in the history of the show. The entire season was played in Illinois within fifty miles of Mr. Sights' home town, La Harpe. All the jumps were made with trucks and autos. Sixteen people were carried, including a band of eight pieces, under the leadership of Bert Riebel, and an orchestra of five pieces. The plays presented included a number of old-time favorites. The three most pleasing bills proved to be "Love and Horseshoe", from the pen of Don Melrose; "East Lynne" and "Hush Money". Only three changes were made during the season, the Vickers Trio joining the first of July. The roster of the show at closing was: J. W. Sights, owner; Pauline Sights, treasurer; Harry Page, business manager; H. P. Markwell, stage manager and electrician; Homer Tatum, property man; Maynard Puckett, carpenter; Kate Pace, cook; Bert Riebel, musical cornet; B. & O.; Trilix Riebel, piano and stage; Baby Maxine Riebel, specialties; The Vickers Trio, M. A. Vickers, cornet and violin; Mrs. M. A. Vickers, trap drums and stage; Victoria Vickers, slide trombone and stage; Bill Page, bass drum and stage; Loren Thompson, baritone and stage; Charline Barnes, singing and dancing soubret.

Dan Cupid proved to be the star actor of the season. On Sunday afternoon, October 7, a beautiful day, Charline Barnes asked Mrs. Sights to take a walk. Accompanied by Mrs. Page they strolled down the main street of the little town of Good Hope, the company's last stand, and were met at the Methodist parsonage by Maynard Puckett. They called on the pastor, who made Miss Barnes and Mr. Puckett partners for life. That same evening H. P. Markwell stole away to Bushnell, where he met Maude Vaughn, of Smithfield, and at the witching hour of midnight they were joined in wedlock. At the close of the season the Vickers Trio left for their home at Flint, Mich. The Riebel family went to their home in Maquoketa, Ill. The Pace family have leased a flat in Bushnell, where they will spend the winter. Loren Thompson went to Bushnell to look for employment for the winter. Maynard Puckett also went home to Bushnell, where he has a good position with a business firm for the winter. His wife left for her home in Kingman, Kan., to take up her last year in school. H. P. Markwell went to Smithfield to spend some time with his wife's folks. Miss Barnes and Mr. Puckett will be with the show again next summer. Mr. and Mrs. Sights and Homer Tatum went home to La Harpe to store the outfit and to build a garage for the truck and car. While there had been cross words spoken at times, the members of the company fought the stormy weather and muddy lots together, and all regretted to say goodby.

MAXWELL'S ESSAY ON DOPE HAS PREVIEW IN FRISCO

Ted and Virginia Maxwell's essay, "Something To Think About", written especially for Nan Harper, prominent in Los Angeles society circles and recently with Nance O'Neill, had its preview recently in the ballroom of the Alexander Hotel, one of Los Angeles' most select hostesses. "Something To Think About" was written for the purpose of enlightenment on the narcotic problem, and had the earnest cooperation and support of Dr. L. Deal, head of the Narcotic Crusade in Frisco. The essay is in two episodes, one on "Woman", the other and second, spanning a lapse of five years, the dramatic living example of the ravages of body and soul by narcotics. The hostesses were Mrs. W. Z. Heary, Mrs. Lanra P. Joyce, Mrs. W. C. Stose, Mrs. Francis Stanton, Mrs. J. C. Feunall and Mrs. J. Gregg Layne. Special music was composed for this essay by Sidney Bracy, well-known Broadway actor. Mary Christine Philbin, accomplished pianiste of note, rendered, during the intermission, Chopin's Butterfly Etude and Nocturne in E Major. The essay was a tremendous success and was imme-

diately booked by the many clubs represented. Miss Harper was a picture of gorgeous beauty as she radiantly delivered her address on "Woman"—the first episode—and held her audience spellbound with her quick change to the woman whose life had been ruined by man-kiad's most vicious enemy—narcotics.

CRAWLEY'S COMEDIANS

We opened our winter season five weeks ago, and so far business thru Illinois has been very good. The show is playing a return date this week at the Grand, Lincoln.

We are carrying a small band and orchestra, also a large four-octave uafson mounted on the running board of Jean Bradley's big auto. Believe me, that uafson is some business stimulator! Our plays are all new four-act comedy dramas, especially written by Geo. J. Crawley for this company, and we are giving them plenty of vaudeville between acts. Mr.

Jack", and Margaret Anglin's success. "The Woman in Bronze", was presented Thursday; the perennial "Twin Beds" was to be seen Friday, and "That Girl Mickey" was to serve as the closing piece on Saturday. "The Love Child" is not "still playing in New York," as advertised. The scale of prices for the Champlin engagement is 25 and 30 cents, unreserved, at matinees, and 55 and 83 cents, reserved, in the evening.

DIXON PLAYERS NOT CLOSED

Don Dixon wired The Billboard from Centerville, Ia., under date of October 26, that his company, The Dixon Players, has not closed, as was reported on the Dramatic Stock page in last week's issue. The wire further reads: "I am booked solid, playing six to ten weeks in Okaloosa, Burlington, Ottumwa and Fort Madison, and then to Cedar Rapids or Quincy for a summer run."

IBSEN'S LIVING PLAYS

ALL great art depends upon living ideas; ideas that, despite the fact that their creator has passed away, still emerge from the past to speak to us. The creation of a masterpiece of literature is to the author like the accomplishment of a successful love-affair; it is a thing on which he feels he can spend an infinite degree of pains, and which only the limitations of his physical strength forbid him to think of as being ever complete. Very few artists in literature have written more than one single great work, because very few have been so fortunate in regard to circumstances and material as to make their ideas live, thru the creative love lavished upon them, for more than a few pages at a time. Ibsen was one of the admitted exceptions; and this new edition of one of his two unquestioned masterpieces gives me an opportunity to say something about him.

Ibsen's life, as his art, falls readily into two parts—the first part of "storm and stress," culminating in the writing of "Brand" and of "Peer Gynt"; the second part, of growing fame without and growing disillusionment within, during which he wrote a long series of social tragedies in prose. To the men immediately following his emergence on the horizon, it was these later social plays that mattered; Bernard Shaw, for example, doubtless prefers to this day "Rosmersholm", "The Master Builder", "The Doll's House" and "Ghosts" to either "Brand" or "Peer Gynt". Ibsen's own opinion, if we are to take as a personal confession the shadowy figure of Rubek, the sculptor, in "When We Dead Awaken", was quite different; and the opinion of the present day is gradually, if insensibly, shifting again and settling without dispute on "Peer Gynt" and "Brand" as the sole living and vital works of their creator. There is justice in this verdict of time, and of posterity. Life is too important in itself to be wasted on the profitless task of threshing a little grain out of much chaff; and the later social plays of the great, but early-disillusioned, Norwegian may safely be read, or seen acted, once, but no more; whereas "Peer Gynt" and "Brand" have certain qualities which make them of perennial interest. One may congratulate the Theater Guild of New York for realizing that, despite its length, "Peer Gynt" is still an actable play, even in these days of empty-headed audiences and ill-deserved commercial successes in the theater. To those who will take the trouble to read this volume in its entirety, "Peer Gynt" is not only actable, but one of the great dramatic poems of the world.

What apparently happened to Ibsen was this: He grew up, despite the stifling narrowness and provincialism of his own surroundings, despite his own early struggles with poverty, into not only a poet, but a great poet. As Brandes said somewhere, he probably had a lyric Pegasus shot under him in early youth. The struggles of his early manhood, working upon the fiery, independent, wild and supremely individualistic genius that he was, transformed him into a dramatic poet. Out of this came "Brand" and "Peer Gynt", written with a year's gap between them, when Ibsen was 37 and 39 respectively. It was just after he had become an exile, and at the ebb-tide in his personal fortunes, that he poured forth his whole soul in these two works. Nothing in its way is stranger than that "Brand" should have been written at Rome and "Peer Gynt" at Frascati and Ischia; but it is so. The essentially Northern genius of Ibsen was proof even against the seductions of the Italian climate, as in the parallel case of Dostojewsky, whose "Idiot" came to light in Florence, or Nietzsche, whose "Zarathustra" was written largely at Rapallo.

—THE FREEMAN.

Crawley walked into the hotel and a big surprise, October 22, the surprise being a birthday dinner and some very fine presents, especially a beautiful watch from his wife.

There are three cars on the show and most of the bunch use them en route, leaving J. M. Scott to trounce along via railroad with the baggage. He's the business manager, poor devil. Carolyn De Graw is doing the ingenues; "Billy" Primrose, characters and feature specialties; Marie Grey Crawley, leading business; Jean Bradley, leads; John Scott, heavies; Sam Marcus, characters, and Crawley, his own brand of hokum comedy.

We are sorry to say that Mr. and Mrs. Bradley left for Chicago October 15, owing to the serious illness of her mother, Clara De Graw, who passed away a few hours after their arrival in the city. Death was caused by pneumonia. The deceased was 74 years of age. The Bradleys are back on the show again and we are very glad to have them here.

—J. M.

CHAS. K. CHAMPLIN COMPANY

Middletown, N. Y., Oct. 25.—The Charles K. Champlin Stock Company is holding forth at the Stratton Theater all this week. The opening bill, Monday night, was "It Is the Law". Tuesday matinee and night "The Love Child" was presented; Wednesday, "Captain Apple-

JOHN WINNINGER DOING A PROFITABLE BUSINESS

Chicago, Oct. 26.—Reports from the John D. Winninger show indicate the usual excellent patronage enjoyed by that widely known organization. The company, which opened in Sturgeon Bay, Wis., September 9, travels entirely by auto truck, and has not lost a night thus far this season. One immense truck, specially constructed, is used, and it takes care of all scenery, props and the members of the company with ease and comfort.

The program used consists of "It's a Boy", "The Bad Man", "The Taming of Kate", "The Man Who Came Back", which is the feature play; "The Gilded Cage", "The Unseen Way", "Shavings" and "Why Men Leave Home".

NORTH PLAYERS REOPEN

The "Ted" North Players reopened their winter season at Beatrice, Neb., playing the Gilbert Theater week October 15. The company will tour Kansas, Nebraska, Missouri and Illinois, presenting all new plays, with special scenic productions and six vaudeville features. The following is the roster of the company: Ted North, Marie Peters, "Heavenly, The Great"; Gale Sisters, saxophone trio; Nat and Verba Cross, Earl Gregg, Leon Jump and Jim Fraine, advance agent.

REP. TATTLES

Al Clark and wife have joined Billy (Black-face) Russell's Company in Cincinnati for general business.

Jessalyn Delzell, leading woman with the Beveridge Players for several years, is in Chicago visiting friends, following the closing for the season of the company two weeks ago.

Mac Le Vay recently closed with Jack Ripple's Comedians in Cherry Hill, Va., and motored to his home in Rochester, N. Y., where he will spend the winter with his wife and baby.

T. A. McGlanis, advance agent with the William Todd Motorized Shows this season, had to close with the show at Four Oaks, N. C., October 8 on account of illness. Mac motored to Kings Mountain, N. C., where he is improving under a doctor's care.

Carl Whyte, pianist, has joined a musical review out of Winnipeg, playing the principal cities in the Northwest. Mr. Whyte was in former seasons musical director with the Beach-Jones Stock Company and the Sherman Kelly Players.

W. H. Everstie and wife, Dot E. Jewell, will winter in Bangor, Me., as guests of the latter's sister, who has greatly improved from a recent illness. The Eversties were obliged to close with E. C. Ward's Princess Stock Company early in September to allow Miss Jewell to hasten to the bedside of her sister.

Bert Howell is in Cincinnati and there is talk going the rounds that he will organize a dramatic tab. company for rotary houses. Howell and the Blakes, Bert and Dot, were seen with their heads together the other night. Howell was associated with J. D. Kilgour's Comedians the past summer.

Terry's "Uncle Tom's Cabin" Company is reported to have closed a successful season in Council Bluffs, Ia., and the outfit shipped to winter quarters in Little Sioux, Ia., where it can be seen by prospective buyers. Mrs. Dickey will put out what will be known as Beecher's Black and White Orchestra for the winter.

Walter and Helen Alderson have placed their son, Donald, in the St. Aloysius Academy in Fayetteville, O., for the winter. During their several weeks' stay in Cincinnati the mother made frequent visits to the institution and returned saying that Donald was very well pleased with the surroundings and the manner in which he was being treated by the Catholic Sisters.

The J. C. Williams Stock Company played its final performance of the season under canvas in Bradfordsville, Ky., Saturday night, October 27, and opened the season in houses in Springfield, Ky., this week, with a four weeks' engagement in Louisville to follow, according to a letter from Clarence H. Webster, a member of the company.

The writer is in receipt of a beautiful souvenir folder from Lethbridge, Alta., for which we thank Harry ("Doc") Heller, advance representative of the Maude Henderson Stock Company, playing the Dominion. It contains—well, what any other folder of its kind contains—views of the principal streets, colored reproductions of beautiful structures and bird's-eye views of the open country.

Billy Kittle is "wildcating" the "Why Wives Go Wrong" Company to the Coast. This is one of the National Production Company's shows out of Chicago. In past seasons Billy has been ahead of various repertoire shows and one-night-stand attractions and for a time the past summer managed the water circus with the Boyd & Linderman Carnival. He was also connected for a short time with Ernest Latimore's "Mutt and Jeff" Company in the South.

A letter dated October 15 and signed Hay & Nicholas, owners of the Haynic and Strand theaters in Fairmont, Minn., reads as follows: "A solid week of S. R. O. business. The Gifford Players opened on Monday to slightly more than capacity and have increased each night. On two occasions the fire chief stopped us selling tickets. This is Gifford's third season here, each time playing to bigger business. He has his usual excellent company presenting good bills with an abundance of good specialties between acts and has given universal satisfaction."

It is worthy of note that Harry Edward Lloyd, who is playing the character roles with the Herschell Players in Cincinnati, is the godson of Sir Henry E. Irving. His mother was known on the stage as Eliza Newton. Harry made his first stage appearance at Kernan's Central Theater, Baltimore, Md., as a musical mope, then went to New York City, where he worked in stock productions for three years, playing in support of many of the stars in the eighties. A stock engagement in New Haven in support of Press Eldridge followed. Later he was co-star with Mabel Florence in "Faith.

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or A Daughter's Wrong", after which he made coast-to-coast tours with "Siberia", "The Silver King", "The Power of Money", "My Partner", "The Two Orphans", "The Unknown" and J. C. Lewis' "Si Perkins and Si Plunkard". He went into the moving picture business in San Francisco, Calif., and remained there from 1893 until the earthquake in 1906; also claims to have had a music publishing house in Frisco and turned out many of his own compositions, among them "San Francisco", "My Little Honey Dew", "Little Black Kid Glove", "Do You Take Me for a Christmas Tree", "Lost and Found", "The Little Baby Carriage That Mother Used to Wheel" and "She Still Retains the Wedding Ring". Harry has many friends on and off the stage and speaks well of everybody. The Billboard tab. editor christened him "The Man With the Broad Smile".

A hundred or so newsboys and carriers of The Daily Banner were guests at one of the evening performances when Brunk's Comedians played Duncan, Ok., recently.
"When Toby Comes to Town" is being taken well. It is said to be one of the cleanest and most delightful comedies played by the Brunk Company.
Ladies are admitted free when accompanied by another person holding a paid admission ticket the night "Wise Fools" is presented.
Mr. Brunk has dusted off his large stores in preparation for cold nights.

GENE LEWIS-OLGA WORTH

(Continued from page 27)
there will be room for more people to work, as under the present condition it is impossible to handle the crowds.

For "Potash and Perlmutter" last week people were turned away at every performance, and the advance sale for "Smilin' Through" is the heaviest in the history of the theater.

Gene Lewis deserves great credit for the production he is putting on. Gene is a hustler and it only took a few weeks for the people of Memphis to know that he is a real showman and believes in giving each play just the same as when produced on Broadway. Next week Mr. Lewis will appear in George M. Cohan's big success, "Broadway Jones". This play was given over the radio for one of the local papers by the players, giving one act each week, which was heard by thousands, and there is no doubt but what the house will again be sold out each night.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

BROCKTON PLAYERS

Brockton, Mass., Oct. 26.—At the City Theater the Brockton Players are putting on "The House of Glass", with Nancy Duncan in the leading role, and her acting of the emotional role was all that could be desired by the most critical. Manager James J. Hayden, as the reformed crook, would delight the heart of Tom Osborn if he could see Hayden in the play. Vincent Coleman and Carl Jackson handled their lines well, and their makeup and mannerism were admirable. Henry Crossen endeared himself to all in his characterization of the detective with a heart. The others also handled their parts well. It was cast as follows:

Nellie, by Virginia Richmond; Margaret Case, by Nancy Duncan; Mrs. Brandt, by Grace Lockwood; James Burke, by James J. Hayden; Carroll, by Henry Crossen; Crowley, by Walter Bedell; Watson, by Bernard Pate; Harvey Lake, by Vincent Coleman; Edward McClellan, by Carl Jackson; Judson Atwood, by Herbert Clark; Elith, by Jean Arden; Hon. H. T. Paterson, by Carroll Daly.
Produced under the direction of Carroll Daly, assisted by Bernard Pate, with the scenic sets by E. L. Molten.

THE WOODWARD PLAYERS

St. Louis, Mo., Oct. 26.—O. D. Woodward gave all of his players an opportunity this week in his production of "The Meanest Man in the World". The man wasn't as mean as he pretended to be, otherwise why should the audience give its approval to his characterization by Alexis Luce? Or it may be due to the work of unmaking the mean man by Hazel Whitmore. Be that as it may, the patrons showed their approval of the play and the players, who were cast as follows: Bart Nash, by Bobby Reed; Kitty Crockett, Sylvia Farnese; Richard Clarke, Alexis Luce; Ned Stephens, Sherold Page; Mrs. Clarke, Alice Baker; Nellie Clarke, Ann Austin; Frederick Leggett, Frank McNeelia; Henry Billings, Alva Stuma; Carlton Childs, Edward Schilling; Michael O'Brien, Raymond Brown; Jane Hudson, Hazel Whitmore; Hiram Leeds, Clare Hutton; Franklyn Fielding, Harry Allen.

ABBOTT STOCK COMPANY

Everett, Mass., Oct. 23.—The Abbott Stock Company at the Strand Theater gave its patrons something new last week in a musical comedy in two acts by Carlton Russell Foster, with special music composed by Edwin A. Freeman, who conducts the ten-piece orchestra. Songs
(Continued on page 121)

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GATTI-CASAZZA

**Announces Operas for Metropolitan's Opening Week—
Many Debuts in First Week**

General Manager Gatti-Casazza has announced the operas and the casts for the opening week of the Metropolitan, beginning with the evening of November 5. As previously stated, "Thais" will be sung at the first performance of the season, with a cast including Jeritza, Whitehill, Tokatyán, Telva, Anthony and Louis Hassellmans as conductor. As usual there will be no performance on Tuesday evening, and "Mida" is scheduled for Wednesday, November 6, with an entirely new scenic setting and a cast which includes Elizabeth Reibberg, Margaret Matzenauer, Phradie Wells, who will make her debut in this opera; Martinelli, Danise, Mardones, James Wolf, who also makes his debut on this evening, and the conductor will be Moranzoni. "Tosca" will be sung Thursday evening by Jeritza and Henrietta Wakefield, and Friday evening will be noteworthy for the revival of "Die Meistersinger", which has not been heard at the Metropolitan since the spring of 1917. The cast for this opera will include Florence Easton, Kathleen Howard, Rudolph Laubenthal, who makes his debut; Clarence Whitehill, Paul Bender, Schutendorff, George Meader, Gabor, who also makes his first appearance, and the conductor will be Artur Bodanzky. For the Saturday matinee "Romeo et Juliet" has been chosen, with Bori, Delaunoi, Wakefield, Gigli, DeLuca, Didur and Rothier in the cast. For the first popular Saturday night performance "Rigoletto" has been selected, with Queena Mario, Jean Gordon, Nanette Gullford, who will make her debut at this time, Grace Anthony and Messrs. Fleta, Danise and Martino in the cast and Papi as conductor.

SCHUBERT CLUB

Of St. Paul Will Enlarge Its Scope

The Schubert Club of St. Paul, which is justly noted in the Northwest for its musical activities, has announced a most ambitious program for the year. There will be seven artists' recitals, the first of which was given on October 24, when Bertha Farner, American soprano, was presented, and on Tuesday, October 30, Joseph Schwarz, Russian baritone, presented the second concert of the series. Other artists to be heard include Clyde Stevens, pianist; the London String Quartet, Claire Dux, soprano; Ruth Breton, American violinist, and Olga Samaroff, the noted pianist.

For several seasons the Schubert Club, of which Mrs. Warren S. Briggs is the president, has offered scholarships whereby musical students were aided in proceeding with their study of music. Three scholarships have been offered, each for \$100, and they are awarded for voice, piano and violin. Furthermore the club is interesting public-spirited citizens towards offering "memorial" scholarships, thus affording an opportunity to help the club in its worthy work. Heretofore the scholarship fund has been raised entirely by private subscription. Thru its extension work the club this year will expand its program to such an extent as to make it possible to operate music schools in which 110 pupils are enrolled in separate districts. By this means instruction will be made available to children who otherwise could not proceed with their musical studies, and thru the co-operation of the committee appointed by Mrs. Briggs a corps of studio teachers has been provided and lessons will be given at a cost of 25 cents. Then there is the new work of promoting greater interest in music in industrial plants. A special committee has been appointed to develop the possibility of chorus classes and instrumental group work among employees. During the season the club will present free entertainment in relief and detention institutions, and in this line the work includes from fifty to eighty programs; then there is the free entertainment of public school music students as an educational work at certain of the evening artists' recitals.

MARJORIE SQUIRES

To Appear as Soloist with New York Oratorio Society

Marjorie Squires, contralto, has been engaged as soloist by the New York Oratorio Society for their presentation of "Elijah" at Carnegie Hall, New York, on November 21. On the 28th of November Miss Squires will appear in another performance of that same oratorio in Belleville, Ill.

THREE MATINEE CONCERTS

To Be Given in Eastman Theater at Special Low Rates

A forward step in the cause of music is being taken in Rochester, N. Y., thru the presentation of symphony programs at special low prices for three matinee concerts in the Eastman Theater. Under the direction of Eugene Goossens the Rochester Philharmonic Orchestra will be presented in three matinee

RECREATION CONGRESS

Endorses People's Song Campaign

Heartly endorsement was given to the initial year's work of the Committee on People's Songs by the tenth Recreation Congress which was held recently in Springfield, Ill. It will be remembered that the committee was appointed when the congress met in 1922 for the express purpose of compiling a list of the favorite songs of the American people and of familiarizing the general public with these songs. Professor Peter W. Dykema, of the University of Wisconsin, chairman of the committee, presented to the congress the completed list of favorite American songs which had been voted upon by community song leaders and approved and amended by committee members. He also announced that the committee had prepared a series of human interest sketches of these songs which would be syndicated to local newspapers. At one of the music section meetings of the congress a committee was appointed to draw up a resolution committing the congress to an endorsement of the work of the Committee on People's Songs and a request that it continue its work along the same lines. The resolution read as follows:

"Whereas, This Recreation Congress has heard the report of the Committee on People's Songs on its initial year's work and it approves of the steps that have been taken to discover, inspire and foster worthy songs which reflect the life and ideals of the American people; be it

Resolved, That the congress heartily endorse the following list of twenty songs selected by the committee as the best songs of American origin used in community singing:

"Old Folks at Home", "My Old Kentucky Home", "America", "Old Black Joe", "Dixie", "Battle Hymn of the Republic", "Carry Me Back to Old Virginia", "There's a Long, Long Trail", "America, the Beautiful", "The Star-Spangled Banner", "Home, Sweet Home", "Good Night, Ladies", "Juanita, My Bonnie", "Mother March", "Till We Meet Again", "Columbia, the Gem of the Ocean", "When Good Fellows Get Together", "Smiles", "I've Been Working on the Railroad".

"And he it further resolved, That it recommend that all social agencies aid not only in the frequent singing of these songs until our people can sing them from memory, but also in giving wide publicity to the sketches of the history and significance of these songs.

"Be it further resolved, That the congress request that the Committee on People's Songs take steps toward creating in time a large national repertory by adding worthy, wholesome material, both old and new, to the list already selected for intensive attention and use."

N. F. M. C. DIRECTORS

To Hold Semi-Annual Meeting in New York City

Mrs. John F. Lyons, president of the National Federation of Music Clubs, has announced the semi-annual meeting of the board of directors will be held in New York City. The dates selected are November 15, 16 and 17 and the meeting promises to be one of the most interesting in the history of the organization. Thru the vast amount of business to be transacted during the meetings there will not be the usual entertainment programs between sessions, but each of the three days will be given over exclusively to business.

The Washington Heights Musical Club gave a program of MacDowell music with Mrs. Edward MacDowell at the piano on the evening of October 21 at the Plaza Hotel, New York City. The program was prefaced with a short talk on the work of the Edward MacDowell Association and the Peterboro Pageant. Following this Mrs. MacDowell presented selections from "New England Idylls" and from "Sea Pieces" by Edward MacDowell. At the request of Mrs. MacDowell a group of songs were given by Ethel Grow, contralto, with Frank Stewart Adams as accompanist. The program was brought to a close with the presentation by Mrs. MacDowell of several selections from "Fireside Tales, Opus 61".



Mary Lewis, formerly a member of the "Ziegfeld Follies", is now a successful singer of grand opera. Miss Lewis made her debut just a few days ago at the National Grand Opera House in Vienna as Marguerite in "Faust", and was accorded a genuine ovation.

EIGHTY-SECOND SEASON

Opened by Philharmonic Orchestra at Carnegie Hall

The Philharmonic Society of New York opened its eighty-second season in Carnegie Hall the evening of October 25. When von Hoogstraten, the new conductor, was welcomed with hearty applause by an audience which made the S. R. O. sign necessary long before the concert began. Mr. von Hoogstraten chose for the first program Brandenburg Concerto No. 3 by Bach, Brahms' Symphony No. 3 in F Major, and selections by Mendelssohn, Debussy and Tchaikovsky. The first movement in the Bach number was given with much beauty of tone, but the second movement was marred greatly thru being read at a tempo far too slow, which made it uninteresting. The symphony was not given with the finish one expected from the Philharmonic, as there was lacking the usual smoothness and skillful interpretation of the composition, but this doubtless was at least in part due to the various changes which have been made in the personnel of the orchestra and will be eliminated when the players have worked longer together and have become more accustomed to the methods of Mr. von Hoogstraten.

concerts, and the time of these concerts has been specially fixed at 8:30 p.m. in order to afford university students and children of the public schools opportunity to attend. Furthermore, the prices are within the reach of practically every one, as orchestra tickets can be had at 50 cents and balcony seats at the low rate of 25 cents. This is an example which might well be emulated by all the large motion picture theaters having symphony orchestras.

RETURN ENGAGEMENT

At Town Hall Booked for Nils Bukh and His Dancers

The demand for a return engagement in New York City for Nils Bukh and his pupils from Denmark has been so great that his manager, W. B. Fenkins, has arranged two more appearances in the Town Hall, November 9 and 10. Since their performances in New York City they have appeared in many of the principal cities of the East with much success. Following their New York dates they will play at Symphony Hall, Boston, on the 11th, and on the next evening the Town Officers' Society of Providence will present them in that city. The Playground Association and five other organizations are endorsing their appearance at the Metropolitan Opera House in Philadelphia on the evening of the 14th, and they sail for their homes in Denmark on November 15.

NEW YORK RECITALS

Mitja Nikisch

Carnegie Hall, Oct. 24.—Last evening Mitja Nikisch, pianist, son of the famous conductor, Arthur Nikisch, gave a recital of compositions by Bach, Beethoven, Chopin and Liszt. His reading of the Chromatique Fantasy and Fugue in B-flat was artistically and skillfully given, but it was in the Beethoven Sonata that the young artist appeared at his best. His playing of this number placed him in the list of artists whose appearances will be looked forward to with interest. It was true that at times expression was lacking, particularly in the Chopin group, but given a little further time we believe young Mr. Nikisch will be in the first rank of pianists.

Madison Hall, Oct. 25.—Myra Hess, English pianiste, gave her first New York recital of the season, including in her program compositions by Bach, Beethoven and Bax. Miss Hess

is one of the most distinguished artists now playing here and her exacting program last evening added in no small measure to the high esteem in which she is held in New York. Her interpretation of the Four Preludes and Fugues (Book 1) by Bach was given an artistic reading, and in the Bax Sonata, Op. 110, Miss Hess displayed her excellent musicianship and technique. In response to insistent applause after her numbers she was most gracious with encores.

Althouse and Middleton

Carnegie Hall, Oct. 25.—Direct contradiction of the oft-quoted statement that an artist is without recognition in his own country was that made by the size of the audience which gathered last evening to hear the first joint recital given in New York City by Paul Althouse, tenor, and Arthur Middleton, baritone, and also thru the hearty applause given these two American artists. Their duets from Verdi's "La Forza del Destino" and Gounod's "Faust" were sung with fine artistry, and particularly praiseworthy was the duet from "Faust" which was sung in English. Mr. Middleton sang with ease and distinction three songs by Schubert and a group of Salt Water Ballads by Keel. Paul Althouse, who possesses a tenor voice of excellent quality, won vociferous applause with his masterly singing of the aria from "Joseph en Egypte", by De-Mehul. These two artists, who but a short time ago concluded a long tour which took them as far away as Australia, are booked for a tour which will keep them busy until late in the spring of next year.

SOUTHERN AMERICAN TOUR

To Be Made by Titta Ruffo at Large Salary

Titta Ruffo, baritone, has signed a contract with Adolfo Bracale, impresario of Havana, for a tour of the principal cities of Central and South America. The contract stipulates the noted baritone will give fifty performances of opera for which he is to be paid \$4,000 for each performance. This places Mr. Ruffo at the head of the list of earnings by singers, as even Caruso did not draw any such fee for a single performance. Mr. Bracale will, however, receive a subsidy from the several governments of the South American countries and this enables him to offer this princely salary. The tour will begin in January at Havana and Mr. Ruffo will be presented in a repertoire which includes selections from "Rigoletto", "Barber of Seville", "Pagliacci", "Thais" and others.

COMMUNITY MUSICAL ACTIVITIES

Cleveland, O., has a high-school girls' band of seventy-four musicians. The girls are members of the Genevieve High School of that city and with but few exceptions commenced the study of their respective instruments but two years ago. Under the direction of Griffith Jones, conductor, they have become a strong musical organization. C. M. Tremaine, of the National Bureau for the Advancement of Music, who heard them perform before the National Supervisors' Conference in Cleveland, states he was very much impressed with their work and thru the bureau has issued a bulletin relative

to the work of the band in order that other high-school girls and school music supervisors may know of what can be done along musical lines by those who love music.

The Morgan County Fair Association of Jacksonville, Ill., had its musical program furnished by the Community Band of Jacksonville. This band is composed of farmers, tradesmen, business men and professional men from all over Morgan County and they have organized themselves and meet once a week for a rehearsal in the Chamber of Commerce rooms. Some of the men drive as far as twenty-five miles to attend rehearsals. The band is not organized as a profit proposition and the money received from their different engagements does not in any way compensate them for the time lost from their particular lines of activity, and on many occasions the entire band gives their services without compensation. Jacksonville is planning for a band tournament in which prizes running into \$2,000 will be offered for the best bands entered in the competition.

The music department of the Holstein Park Recreation Center of Chicago is to conduct a music memory contest, under the direction of R. L. Decker, director.

The Woman's Club of Palo Alto, Calif., has opened its clubhouse for weekly sings, to which the community is invited. The series of sings to be given during the season will be under the direction of a committee headed by Mrs. Emily S. Dixon.

More than five thousand persons attended the third annual community sing of Harnett County, held in the Farmers' Warehouse at Lillington, Ga., under the auspices of the County Department of Public Welfare, of which Mayme Camp is the superintendent. The morning session was given over to competitive class singing by the townships and the Lillington chorus won the silver cup donated by all the banks in the county. Neill's Creek and Dunn won the second and third places, respectively. The afternoon was taken up in a special feature program, with community singing directed by Roy L. Hoffmeister, of Baltimore.

Plans for obtaining the much-needed municipal auditorium in Los Angeles were brought a step nearer realization thru a recent meeting of the executive committee of the Civic Music and Art Association, Ben F. Pearson, president. Mrs. J. J. Carter, vice-president, prepared a resolution to the effect that plans be carried out to arrange for placing a bond item covering the cost of such an auditorium on the ballot at the charter election in May, 1924, and this was unanimously passed. It was further decided to appoint a citizens' advisory committee to act in working further on the plans.

the aria from "La Tosca", sung by Mme. Stralla. The Ballet Divertissement consists of two numbers, "To a Wild Rose", interpreted by Mlle. Gambarelli and sung by William Robyn, tenor, with special settings designed by Clark Robinson, and an eccentric character dance by Thalla Zanou, called "Golly-Wog".

(Continued on page 129)

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Additional Concert and Opera News on Page 126

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MUSICAL COMEDY

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HARD LUCK FOR PLAYER

Bert Wheeler Makes Hit in "Follies", Then Breaks Arm

New York, Oct. 29.—One of the worst cases of a bad break in luck which Broadway has heard of in a long time claims Bert Wheeler as the victim. Wheeler, known in vaudeville as one of the team of Bert and Betty Wheeler, made an outstanding hit in the new Ziegfeld "Follies" and received flattering notices from all the reviewers. Yesterday he was rehearsing a new comedy sketch in which he was to appear with Fannie Brice. The act, which portrays the troubles of installing a radio set, called for Wheeler climbing to the roof of a set house to fix the aerial. While doing this he suddenly slipped and fell to the stage, breaking his left arm at the elbow. He was immediately taken to a hospital, where it was said he would not be able to reappear for two weeks at least, with the possibility of it being much longer.

Eddie Cantor took Wheeler's place in the show last night and will probably continue until Wheeler is ready to return. Ann Pennington was put in the show at the same time. Ziegfeld also arranged with James J. Corbett and Jack Norworth to enter the "Follies". These two players lately joined into a combination for vaudeville and were released for the "Follies" on the request of Ziegfeld. They will make their first appearance in the show Monday night.

FOY SHOW STARTS

New York, Oct. 27.—Eddie Foy and the famous Foy Family began a preliminary engagement Tuesday at the Lyceum Theater in Paterson, N. J., in "That Casey Girl", a new musical comedy in three acts. The production, sponsored by George Nicolai and Jack Welch, fits Foy's talents admirably, according to various reports. The book is by Willard Mack and George V. Hobart, while the lyrics and music are the contributions of William Jerome and Jean Schwartz. In addition to the star and the Foy Family the cast includes Bee Singer, Marie Cattell, Joseph Simpson, James Boshell, Edna Colgne, Miriam Molloy, Mrs. Charles Willard, Maren Bernine, George W. Squizz and Howard Sinclair. The dancing and musical numbers were staged by Jack Mason.

CHICAGO RUNS EXTENDED

Chicago, Oct. 27.—"The Fool", which was to have departed from the Selwyn November 10, will remain in that house at least until December 1. "The Rise of Rosie O'Reilly", in Cohan's Grand, booked for a six weeks' engagement, has been granted an additional two weeks, leaving on November 17. Both shows are among the strongest attractions in the Loop.

NORA BAYES HELPS FUND

New York, Oct. 27.—Nora Bayes sent to the Actors' Fund a check for \$398.50, being the one-third share of the concert given by her and Cecilia Loftus on the steamer which brought them over from London a few days ago. It was agreed that the Actors' Fund should benefit on condition that the society organize the entertainment. This contribution supplements Al Jolson's check of \$500 obtained on his voyage last summer.

DANCER IN "PETER PAN"

New York, Oct. 26.—Dorothy Dickson, the American dancer who played the title role in the English production of "Sally" and is at present the star of "The Beauty Prize", one of the current musical comedy successes in London, will in all probability appear there as Peter Pan in the annual revival this winter of Barrie's famous play. Miss Dickson was last seen in New York in the musical production of "Lassie".

"BEGGAR'S OPERA" CLOSING

London, Oct. 26.—"The Beggar's Opera", after a sensational run of nearly four years, is due to close here next month. Never in the history of the English theater has a production enjoyed such popularity as this piece.

"GO-GO" STILL GOING

New York, Oct. 27.—Despite reports that "Go-Go" was about to close, John Cort issues a statement to the contrary, claiming that his musical production in Philadelphia was playing to big business at the Forrest Theater, the last week's receipts having been \$15,000. A recent change of cast was made when Muriel Hudson replaced Texas Guinan. Others in the company are: May Boley, Don Barclay, Paul Burns, Nita Varnille and Josephine Stevens.

"SUNBONNET SUE" CALLED OFF

New York, Oct. 26.—Gus Edwards' "Sunbonnet Sue", which took a flop in Chicago after a two weeks' engagement at the Illinois Theater, was recently brought back to New York. The production suffered heavy losses in its attempt to compete with other musical shows now current in the Middle West. Following several changes in the cast, Edwards will reopen "Sunbonnet Sue".

CANTOR STAR OF "KID BOOTS"

New York, Oct. 26.—Eddie Cantor is about to begin rehearsals of "Kid Boots", the McGuire-Harback-McCarthy-Tierney musical comedy, in which he is to star under the management of Florenz Ziegfeld. The production will be given its premiere in Cleveland the week of November 24 and in all probability will put in an appearance on Broadway New Year's Eve. Edward Royce has been engaged to stage the Cantor show.

MITZI TO SING FOR ASSEMBLY

New York, Oct. 26.—Mitzi, with a program of her musical numbers from "The Magic Ring", will be one of the features at the opening of the Theater Assembly November 16 at the Astor Hotel. The diminutive star will be introduced to members of the Assembly by Zaida Sears, author of "The Magic Ring", who will herself take part in the program, accompanied by Harold Levey, the composer.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Oct. 27.

IN NEW YORK

Adrienne.....	Geo. M. Cohan.....	May 26.....	179
Artists and Models.....	Shubert.....	Aug. 21.....	82
Battling Buttlers.....	Selwyn.....	Oct. 8.....	25
Ginger.....	Daly's.....	Oct. 16.....	14
Greenwich Village Follies.....	Winter Garden.....	Sep. 20.....	45
Helen of Troy, New York.....	Times Square.....	June 19.....	152
Little Jessie James.....	Longacre.....	Aug. 15.....	87
Magic Ring, The.....	Liberty.....	Oct. 1.....	33
Music Box Revue.....	Music Box.....	Sep. 22.....	41
Nitties of 1923.....	Bernard & Collier.....	Sep. 25.....	30
Poppy.....	Madge Kennedy.....	Sep. 3.....	65
Runnin' Wild.....	Miller-Lyles.....	Oct. 29.....	—
Scandals, George White's.....	Globe.....	June 18.....	152
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IN CHICAGO

Gingham Girl.....	Garrick.....	Aug. 29.....	77	
Greenwich Village Follies.....	Apollo.....	Oct. 7.....	27	
I'll Say She Is.....	Four Marx Brothers.....	Studebaker.....	Oct. 14.....	18
Molly Darling.....	Jack Donahue.....	Colonial.....	Oct. 14.....	18
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IN BOSTON

Caroline.....	Myrtle Schaaf.....	Majestic.....	Oct. 22.....	8
Dancing Girl, The.....	Shubert.....	Oct. 22.....	8	
Sally, Irene and Mary.....	Eddie Dowling.....	Willbur.....	Aug. 6.....	98
Ziegfeld Follies.....	Colonial.....	Sep. 17.....	48	

*Closed October 27.

LAWYER IN MITZI SHOW

New York, Oct. 26.—Boyd Marshall, who plays Mitzi's stalwart hero in "The Magic Ring" at the Liberty Theater, is a graduate of Ohio State University and completed his studies abroad at Cambridge University. His legal career began in the office of his brother, who was at one time Attorney General of Ohio. Marshall, however, confesses to having suffered a "convenient nervous breakdown" after a year of practicing law. Being well grounded in the knowledge of music, he was engaged by Henry W. Savage for the leading role on tour with Mitzi in "Pom Pom". He later appeared with the star in "Head Over Heels" and "Lady Billy".

SWEDISH BALLET DUE SHORTLY

New York, Oct. 29.—The Swedish Ballet (Le Ballet Suedois) will begin its metropolitan season November 19 at the Century Roof, instead of at the Ambassador Theater, as previously announced. The organization will end its Paris season at the Theatre des Champs Elysees October 31 and sail for this country on the President Roosevelt early the following week. The public opening will be preceded by a "repetition generale" for invited guests, which will be given at the Century Roof Sunday night, November 18.

SECOND "HELEN OF TROY" CO.

New York, Oct. 26.—Wilmer & Vincent have assembled a second company of "Helen of Troy, New York", which will do a tour of one-night stands. The larger cities will be held in reserve for the original company, now in for a run at the Times Square Theater.

MUSICAL SHOW ON "BANANAS"

New York, Oct. 29.—Gus Hill will use "Yes, We Have No Bananas", the title of the song hit of the season, as the name for his new musical production. The show, in six scenes and two acts, was written by John P. Mulgrew. The cast includes Irene Bente, Bessie Leonard, Fannie Vedder, Ethel Proctor, Billy Moore and others. The piece is now undergoing rehearsals.

SINGER SIGNS FOR LONG TERM

New York, Oct. 27.—Isabella Fosta, who sings the prima donna role in "Artists and Models", has just signed a long-term contract with the Shuberts which stipulates that she will be featured in leading roles in musical productions. Miss Fosta made her first concert appearance in Milan in the summer of 1922.

"MARY JANE McKANE" READY

New York, Oct. 23.—"Mary Jane McKane", Arthur Hammerstein's new musical show, opened yesterday at Wilkes-Barre, Pa. Mary Hay is the featured member of the cast. The rest of the principals are: Hal Skelly, Kitty Kelly, Dallas Wolford, Stanley Ridges, Louis Morrell, James Heenan, Walter Tenney, the Keen Twins and Lionel Macklyn.

"JOLLY TAILORS" IN YIDDISH

New York, Oct. 26.—"The Jolly Tailors", a musical comedy, will be Boris Thomashofsky's next offering at the former Nora Bayes Theater. Joseph Chernavsky has contributed the score. The producer will close his other Yiddish production of "Three Little Business Men" to make room for "The Jolly Tailors".

MUSICAL COMEDY NOTES

Charles Meakins has been recruited to the cast of "The Magic Ring", the Mitzi show at the Liberty Theater, New York. His engagement is the result of Zaida Sears having introduced another part into her musical comedy.

Hugh Cameron, who is appearing in Irving Berlin's revue at the Music Box, New York, will shortly face the camera in Thomas Meighan's latest Paramount picture, "Pied Piper Malone", a film adaptation from Booth Tarkington's original story.

The entire first act of "Battling Buttlers", George Chook's musical comedy at the Selwyn Theater, New York, was recently given radio treatment. The broadcasting instruments were installed back of the Selwyn stage by the RCA Station.

Richard (Skeets) Gallagher, until recently with "Up She Goes", William A. Brady's musical comedy, has been engaged by A. L. Erlanger for "Plain Jane", starring Julia Sanderson. Helen Bolton has also been added to the cast of the Erlanger production.

George White's "Scandals" at the Globe Theater, New York, is definitely booked to open at Boston November 5 for a run at the Colonial Theater. Fred Stone and "The Stepping Stones" will be the next tenants at the Globe.

L. Lawrence Weber has sold the Austrian rights to "Little Jessie James", now current at the Longacre Theater, New York. It will be presented in Vienna New Year's Eve. Margaret Wilson has joined the cast of Weber's musical comedy. She was seen last season in "Make It Snappy".

In and out of the "The Greenwich Village Follies" is the order of procedure at the Winter Garden Theater, New York. Tom Burke, Irish tenor, is the newcomer in the revue, while Leo Donnelly, but recently engaged, does a swan song. The latter is to appear in a new drama later in the season.

Charles Mitchell, brother of Julian Mitchell, well-known director of musical productions, has been engaged as stage manager of the special company of "Little Nellie Kelly" now touring Pennsylvania. Forrest Crossman is managing the business end of the Cohan production, while Rod Waggoner is handling the publicity work.

Sam Bernard and William Collier are about to adopt a "guest star" system for "Nitties of 1923", whereby a star will be invited to appear at a Tuesday matinee performance of the revue at the Fulton Theater, New York, in a burlesque of the play in which that player appears. Allan K. Foster has staged a new ensemble number called "Africa" for the Bernard-Collier show.

John Cort is preparing to present musical comedy this season. It is entitled "Sharlee" and is the joint effort of Harry L. Cort and George E. Stoddard. The lyrics and score have been furnished by C. Luckeyth Roberts and Alex Rogers. The production was tried out last season under the title of "That's That". Some of the principals already engaged are Juliette Day, last seen in "Pride"; Eddie Nelson, Frances Arms and Sydney Grant.

Ethel McElroy, specialty dancer in "The Greenwich Village Follies", is the proud recipient of a highly decorated scroll bearing congratulations on her successful performance at the Winter Garden Theater, New York. The scroll was presented and signed by the entire membership of the Lambs. Miss McElroy's father, Stephen McElroy, has been a popular employee of the actors' club for more than twenty-five years.

GREENSTREET TO LECTURE

New York, Oct. 26.—Sydney Greenstreet, Shakespearean actor, who for the last three years has been identified with musical comedy productions, has been invited to address the students of Dow School at Briarcliffe. He will lecture on "Fragments From Shakespeare". Greenstreet is in the cast of "The Magic Ring" at the Liberty Theater.

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TABLOIDS

(Communications to our Cincinnati Office)

TABLOIDS no longer play the Liberty Theater, Oklahoma City, Ok., feature pictures having replaced the former policy.

CHAS. (TRAMP) McNALLY severed his connection as featured comic with "Breezy Times" at the Columbia Theater, Cleveland, last week.

HAL RING and wife motored to Cleveland from Detroit, Mich., recently, and will again play rotary stock around Cleveland outlying houses this winter.

FLORENCE ELAM, former sobret with one of the Fred Hurley attractions, has joined the chorus with "Laughin' Thru 1924" Company on the Mutual Wheel.

CHUCK CONNERS, pianist and buck dancer, who has been out with various tabs, opened an engagement in stock at the Star Theater, Cleveland, October 28.

MARIE DORCA, sobret, received some commendable press notices during her stay in Cleveland while appearing at the Majestic Theater with the "Maid of the Mist" Company.

SCOTT AND CHAFFIN, playing the Hippodrome Theater, Los Angeles, were recent guests of Chick Griffin and wife and the party took in all the sights around Los Angeles and Hollywood in Chick's new sedan.

CLEVELAND MANAGERS have been so hard pressed for chorus girls that they have been using minors. A prominent down-town manager was haled into court the other day for having a fourteen-year-old girl in line.

ALBERT ROSS, the jovial night clerk at the Hannah Hotel, Cleveland, motored to Akron, O., October 21, and visited his old partner, Mr. Shaw. For years in vanderlife the team of Ross and Shaw was very well known.

HAZEL HANSON, chorister, left the "Laughin' Thru 1924" Company in Cleveland recently and will remain in the Forest City for a short time. Miss Hanson was also doing an Oriental dance as a specialty with the company.

DAVE HOPKINS picked the Giants to win the World's Series and as a result had to walk around a city block in a Kansas city ten times. Bert Dexter, a Yankee fan and with whom Hopkins made the wager, was out to see Hopkins pound the sidewalk. Hopkins is piano player and Dexter character man with Chas. Morton's "Flappers of 1923".

THE BILLBOARD is in receipt of a letter from Mrs. Jack Bast in which she denies that Jack Harris bought the title of the La Salle Musical Comedy Company from her husband, as Mr. Harris announced thru this department recently. Mrs. Bast says she intended to put the show out with Mr. Harris as manager, but for good and sufficient reasons changed her mind.

JIM COLLIER, while playing at the Star Theater, Monessen, Pa., was tendered a banquet by House Manager McShaffrey in honor of his birthday. About twenty-five couples were present, including all the employees of the Star and several Newark (O.) police, who were off duty. Mr. Collier's company includes beside himself as manager and comedian the following: Ralph Helston, comedian; Tommy Murray, straight; Caroline Taube, sobret; Jean Morgan, Agnes Smith, Margie Burns, May Tuka and Peggy Gordon.

RAY STINNETT has sold his lease on the Jefferson Theater, Dallas, Tex., which has more than four years to run, to the Lasker Brothers, who control and operate a string of theaters, and will devote his entire time to the joint management of the Capitol Theater with St. Charninsky. The Jefferson will undergo complete renovation and open with Pete Pale and his "Syncopated Steppers", the company now playing at the Jefferson moving to Lasker Brothers' Cozy Theater, Houston, Tex. Raleigh Dent will manage the Jefferson.

JACK SHEARS, manager of the "Follies Revue", writes that everything is going along fine with his company on the Sun Circuit. "I believe I have the best show this season that I have ever had," Shears writes, "and am well pleased with it." The roster: Jack Shears, manager and producing comedian; Mae Elmer (Mrs. Shears), singing and dancing ingenue; Bert Lamb, second comic; Harry Pepper, straight; Anna Stoddard and Ned Lamb, parts; Shears and Elmer, Bert and Ned Lamb, Pepper and Stoddard, specialties, and a chorus of six girls.

H. T. SNOWDEN was a visitor to the writer's desk last week and informed that he has taken over the management of the Opera House in Greenville, O. "Human Wreckage", starring Mrs. Wallace Reid; "Long Live the King", the Metro production featuring Jackie Coogan, and other "big" screen productions of late release Mr. Snowden has booked for early presentation. Musical tabs will augment the Opera House program every other week. Mr. Snowden is well known in motion picture circles thru his former association as exploita-

tion manager of Goldwyn-Cosmopolitan, and in addition has had a spasmodic career in newspaper work.

BILLY EARLE is presenting his "Jazz Mania Revue" at the Manhattan Theater, El Dorado, Ark., for four weeks, following a twenty-two-week run at the Jefferson Theater, Dallas, Tex., with the Hyatt Time to follow. In the company are Billy Earle, owner and manager; Bea D. Wilson, specialties; Lillian Colson, sobret; Nella Gibson, characters, and Tessie Wilson, ingenue. The chorus, under the direction of Charlotte Earle, includes "Billy" Rollins, Gloria Murphy, Bobby Williams, Dot Bell, Alma Wall, Beniah LeRoy, Lee Beardon, Lee Rogers and Edna Stacey. Dave Vining is musical director and Rex McConn is advance agent. Mr. Earle's revue is presenting one-hour shows.

H. K. WICKHAM, booking manager of the tabloid and attractions department of the Sun Offices in Chicago, has placed Le Roy Osborne's "Love Time Revue" at the Empress Theater, Kansas City, for an indefinite run. The show opened there October 14, and will be brought east after the K. C. engagement. Wickham has also signed up Kiark's "Kate Kids" Company, now playing in Ottumwa, Ia., for an indefinite run. This show is enlarging to sixteen people and carries a jazz band. H. K. has added four more theaters to the Sun Time in Kansas. Drake & Walker's "Bombay Girls" are still in Kansas and doing big business in all houses. The company is booked up until January 1.

A PEEP INTO HOLLYWOOD'S Morieland took place October 22 at the apartment of Lester LaMont, the "Paper Fashion Plate", in Cincinnati, the occasion being the joint birthday anniversary of Mrs. Nellie Bell, Mr. LaMont's grandmother, and her friend, Roy Simmons. The guests, representing their favorite movie stars, included Mr. LaMont as Mae Murray in "Peacock Alley", Mrs. Hazel LaMont Schneller, Mrs. Roy Simmons, Alice Driscoll, Ann Dean, Robert LaMont, Carl Kimmick, B. Dieken, Roy Simmons and H. Bauer. After dancing and partaking of a luncheon fit for the real movie celebrities the guests dispersed, wishing Mrs. Bell and Mr. Simmons many more happy birthdays.

GEORGE CLIFFORD'S "Pep and Ginger Revue" is on its tenth week at Quebec City, Que., and reports are that the show is going big as usual. This is the show's second season in Quebec with an all-American cast. The houses are ninety per cent French and it is

said to be the first time in the history of Quebec that a show of this kind has stayed without any French in the show. The shows put on by Mr. Clifford are said to be clean and refined, with good wardrobe, special scenery and plenty of specialties in each bill. With the company are: Tommy Burns, first comic; Marion Mason, prima donna; Harry Pierce, second comic and dancer; Joe Long, characters; George Clifford, straight; Dolly Greenfield, sobret; Marie Burns, Roane King, Jernain Massie, Buddy Demsey, Beatrice Vester, May Long and Lilly Dale, chorus.

"TOMMY SOMERS' FOLLIES" will have entered upon their seventh week of a ten-week engagement at the La Plaza Theater, Toronto, Can., when this is being read. The company includes Tommy Somers and Russell (Casey) Lavery, comedians; Winnifred Baker, prima donna; Kitty Billins and "Billie" Shannon, sobrets; Jeanie McNaughton and Kitty Webber, specialties; Mrs. B. Cook, wardrobe mistress, and six chorus girls. The La Plaza is under the management of S. Bloom & Co., who recently leased the house for a period of ten years. The lessees are said to have spent \$12,000 redecorating and overhauling the theater, making it one of the prettiest family houses in Toronto. When the "Follies" close at the La Plaza they go into the Beaver for a run. Mr. Somers is organizing a No. 2 company to place in one of Toronto's east-end houses.

SEVERAL CHANGES in the personnel of the "Sweet Stuff" Company, which has been playing for a number of weeks at the Capitol Theater, Lansing, Mich., were effective last week. Palmer Illies as director has been succeeded by Lew Mack, better known as Red, who has been playing most of the lead roles. He will serve as director hereafter in addition to acting. He has been in Lansing for sixteen weeks, eight weeks with Bert Smith's "Ragtime Wonders" and eight with the "Sweet Stuff" Company. He is a comedian who has built up a strong following in this city. His first production as director is "The Country Boy". Included in the new cast is Ruth King, who comes from a 20-week stock engagement at Atlanta, Ga.; William Seldon, from the Wilkes Players, dramatic stock at Indianapolis, Ind.; Frank Rogers, Johnny Knott, Bill Dunn and Jack Marlow, while Juliet Heath and Mae Mack remain with the company. Most of the other principals have left the company. The company is part of the Claude E. Cady enterprises in Lansing. These include the Gladmer, Capitol and Colonial theaters.

THE RIVOLI THEATER, Denver, Col., reopened October 27 under the ownership of Frank "Rube" Milton, of the former vanderlife act of "Rube" Milton and the De Long Sisters, who played the Orpheum Circuit for years. This theater, formerly an exclusive picture house, has adopted a three-in-one policy, namely, musical comedy tabloid, feature pictures and a jazz orchestra. The tabloid company will

include W. Rex Jewell, director; Hoyte Smythe, principal comedian; Thomas De Pul, second comic; Dorita Dordero, prima donna; Norah Bowser, sobret; Helen Turner, ballet mistress, and a big chorus. The company will be known as "Milton's Musical Merry Makers". The seating capacity of the newly redecorated house is 2,500.

TOMMY WARNE reports contentment with Bert Smith's "Ragtime Wonders" Company. (Continued on page 35)

Park Theatre Toronto, Can.

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I. H. HERK STARTS SOMETHING

Mutual Circuit Shows To Get More Money

New York, Oct. 26.—With I. H. Herk and his associates in control of the Mutual Burlesque Association, likewise shows and theaters on the Mutual Circuit, a call was sent out for a meeting of the stockholders, producing managers and house managers, who came together in the executive offices of the M. B. A. in the Navex Building, this city, on Tuesday last for a discussion of ways and means to better conditions of shows and houses on the Mutual Circuit.

Mr. Herk, presiding, laid a plan of action before the house managers whereby they would be taxed an additional \$100 a week in an effort to enable show managers to give them better shows, and this was agreed to by the house managers. Another plan called for the managers of houses in the West to pay \$215 weekly for the railroad transportation of the companies, due to the jumps in the West being longer than those in the East, and this was also agreed to by the house managers in the West, while the house managers in the East agreed to pay \$125 weekly, as the jumps in the East are much shorter than in the West.

Heretofore the house managers have furnished the transportation to the individual companies, but by the new agreement they will pay it direct to the Mutual Burlesque Association, which has completed arrangements with Harry Downing, theatrical representative of the Lehigh Valley Railroad, to handle all movements of the Mutual Circuit shows independent of what railroads are used. Transportation will be given the manager of shows every Saturday for the next stand.

When the house managers' meeting adjourned everyone present expressed their satisfaction at the new arrangement on the assurance of General Manager Herk that immediate steps would be taken to censor all shows on the circuit with a view to making them far better than they have been since the opening of the season.

When the producing managers' meeting was called to order General Manager Herk informed the producers that the Mutual Burlesque Association had purchased the contracts of the costume and scenery people and now owned all the costumes and scenery being used for shows on the circuit, and if the producers desired to purchase the costumes and scenery they could do so by signing over to the Mutual Burlesque Association the \$1,000 that they had put up at the opening of the season with the Mutual Burlesque Association, to be held in escrow, and there was a unanimous acceptance on the part of the producers, who expressed themselves as being well satisfied with the arrangement whereby they will become the owners of the entire show.

After their acceptance Mr. Herk informed them of the arrangements that he had completed with house managers to increase the guaranteed receipts to shows from its former \$1,100 to \$1,200 weekly, thereby enabling them to make their shows better by paying higher salaries or putting in additional scenery or costumes. This will go into effect November 12, and he made it plain to the producers that it was now up to them, as owners of the scenery and costumes, to take care of both (and protect their investment), which many of them have failed to do since the opening of the season, on the theory that they did not own either scenery or costumes and it was up to the M. B. A. to replace them when necessary, with the result that some shows are taking on a shabby appearance while others appear as good as new.

When the board of directors met Mr. Herk made a motion that there be a new stock issue of the preferred type, in view of an expansion of the circuit calling for new houses and new shows, and this prevailed, so that the M. B. A. has now issued stock to the amount of \$25,000, par value \$100 a share, at 7 per cent, redeemable at any time within three years, and it was quickly taken up by the officials of the M. B. A. franchise-operating managers and house managers.

Negotiations are under way to close several options that Mr. Herk and his associates had on houses in the West prior to their affiliations with the M. B. A., and there is every indica-

tion that they will be closed during the coming week and that all the open time on the circuit will be closed, thereby making the railroad jumps in the West shorter and making room for several additional shows, for since Mr. Herk and his associates have taken control of the M. B. A. several producing managers, heretofore skeptical of the stability of the Mutual Circuit, have made applications for franchises to operate shows on the Mutual Circuit.

During the coming week a censor board will be appointed and Sam Morris, of Morris &

Bernard, who have a show on the Mutual Circuit, may become an official censor. In addition to those who will work in the open, Mr. Herk will have secret censors, unknown to burlesquers, reporting on the shows and conditions of houses on the circuit.

WALTER LESLIE TO MANAGE
COLUMBIA, CLEVELAND

New York, Oct. 26.—Walter Leslie, formerly manager of the Casino Theater, Philadelphia, and more recently exploiting featured films, is scheduled to leave the city tonight for Cleveland to relieve Otto Cleves of the management of the Columbia Theater, playing Columbia Circuit attractions. Mr. Cleves has been in poor health since going to Cleveland and on the advice of his physician he will in all probability seek another climate, and there is every indication that he will be appointed manager of a Columbia Circuit show.

BEBE ALMOND

The "Jackie Coogan" of
Burlesque

Born in Manchester, England, Bebe Almond left there before she was old enough to drop her "H's" and became a regular "Canuck" up Canada way, living the life of other juveniles in and around Montreal until she was old enough to become an illustrated song singer in the movies and tab. houses in Montreal and adjacent towns for three years, when she graduated into a tab. show on tour.

Like many other juveniles, Bebe was stung with the California bug and sought relief with the Pacific Musical Comedy Stock at the Burbank Theater, Los Angeles, where she continued for an entire year, making good in her work and popularity with the patrons, under the personal direction of Lee Harrison.

Becoming homesick for a peep at her former juvenile friends in Canada she returned and went into burlesque stock under the direction of George W. Walsh in Toronto, where she attracted the attention of Irons & Clamage, who engaged her as soloist for their "Town Scandals" Company on the Columbia Circuit.

Seeing her in that show Barney Gerard captured her for his "Follies of the Day" on the Columbia Circuit and she remained with that show for an entire season, which extended into part of a summer run at the Columbia Theater, New York City.

Leaving the "Follies of the Day" Bebe finished out the summer with the Olympic stock, New York City, where, by direction of the Krans Bros., Raymond Payne and Eddie Lloyd coached Bebe in a number of new dances that became sufficiently famous to attract the attention of Mollie Williams, who signed Bebe up for the "Mollie Williams Own Show" on the Columbia Circuit.

A descriptive review of Mollie's show appeared in our last issue.

Mollie has taken an unusual interest in Bebe and given her every opportunity to advance, so much so that she conceived the idea of having Bebe do a "Jackie Coogan" specialty in the show and had a special act written for her in conjunction with Wallace Jackson, the clever juvenile. When Mollie decides that the talent and ability of her performers warrant advancement it's a foregone conclusion that they will get it, and if they profit by the opportunity thus given them it's only a matter of time until they take their place among the leaders in their particular line of work, for Mollie is a discerning producer and seldom if ever picks an undesirable for advancement; therefore it will be well for Broadway producing managers to keep an eye on Bebe. NELSE.

"LAFFIN' THRU" ENDORSED
BY LOCAL MANAGER

TO WHOM IT MAY CONCERN: I hereby truthfully state that the "Laffin' Thru" Company, which played here week of October 7, is the best show we have had this season.

Scenery and wardrobe come under the heading of AA-I and the songs are full of pep and ginger.

The performers are the hardest bunch of workers we have ever had here.

The comics are very good and the house is kept roaring at their every appearance. They are capably aided by the good work of Gus Flagg and Paul Ryan, straight man and characters. Miss Bunny Dale and Opal Taylor, soubret and prima donna, also help the show. Jeanette Buckley is also very good.

The principal comedian is Chas. (Klatz) Country and his assistant is Lake V. Keitum, and they are what you call real makers of fun.

This show has broken all records for attendance at this theater and we have statements to show that the receipts were the best.

Yours truly,

M. LANTZ.

Manager Empress Theater, Mutual Attractions, Cincinnati, O.

"Sheriff" Jack Levy, agent in advance of "Jimmie Cooper's Beauty Revue", forwards a review of the show that appeared in The Free Press, of London, Ont., under date of October 19, in which the show is highly commended. If space were available we would reprint it as the "Sheriff" requests, but we'll be at the Columbia to give our own review when the show strikes New York.

BEBE ALMOND



A bobbed-brunet singing and dancing soubret, now doing a "Jackie Coogan" specialty in "Mollie Williams' Own Show" on the Columbia Circuit.

SAM A. SCRIBNER

Sends Out a Call for New Songs—Constant Repetition Condemned

New York, Oct. 24.—On his return from his recent trip of review of shows and houses on the Columbia Circuit, General Manager Sam A. Scribner expressed himself as being well satisfied with most of the shows, but ordered changes in several of them that will tend to their improvement, and this is especially true of J. Herbert Mack's "Breezy Times" show. For in a communication to Mr. Mack he suggested improvements that Mr. Mack acted upon immediately by engaging Arthur Pearson to entrain with a special car of new scenery and

a number of performers, including Jamie Coughlin, Fred Hall, Mossman and Turner, and Jay and Wesson. Mr. Pearson is authorized to reconstruct the entire show and reorganize the company until it meets the requirements. Mr. Mack has set an example that others on the circuit will have to follow if their shows do not come up to the standard set for the new order of Columbia burlesque, which is to be bigger and better than any other burlesque.

As we predicted in our last issue, Joe Ed-

(Continued on page 113)

MUTUAL CIRCUIT

Star Theater, Brooklyn, N. Y.

"THE LONDON GAYETY GIRLS"

Reviewed Tuesday Matinee, October 23)

A Mutual Circuit attraction, with Bob Nugent and James Davis. Staged by Bob Nugent under the personal direction of Griff Williams. Presented by Griff Williams, week of October 22.

REVIEW

THE CAST—Bob Nugent, James Davis, Fred Reese, Billy Bendon, Clara Gray, Anna Grant, Gerie DeFay and Mae Clark.

PART ONE

Scene 1 was a hotel set for an ensemble of girls, young and old, thin and fat, with frowny eyebrows and bare legs of many hues, who went thru the number any old way, which evidenced lack of experience or training in ensembles.

Clara Gray, a heavyweight, bob blond in incense gown and white tights, which set off a modelesque form, went thru a singing number and made some little pretense of dancing.

Anna Grant shows her age in her facial registrations, nevertheless has a pretty face of intellect and refinement and a slender, symmetrical form, and her vocalism was above par.

Mae Clark, a well-developed bob brunet, is there with a modelesque form, but her manner of using it in a slow, deliberate, crotch grind while putting over her number brought forth a howl of delight from a few grease balls and silent disgust from the major part of the audience.

Bob Nugent and James Davis, the comics in bum makeup and mannerism, came to the front in song and registered, until Fred Reese, a manly, clean-cut straight, put over the "long story" burlesqued by the comics for a dancing exit.

Ingenue Gray then came on for a number and, having witnessed the applause of the grease balls, she did her best to put over a grind that fell flat, and wasn't helped by two of the girls on the runway grinding to each other.

Straight Reese staged the lost-money bit for Comic Nugent and Prima Grant and she tried to help it along with a sensuous grind that at least was artistic and graceful even to the indecent.

Straight Reese proved his vocalism in a song to a gray-haired couple and a pretty stage picture it made in comparison with the lewdness that had preceded. Reese then staged the treat-enough bit for Juvenile Bendon and Prima Grant, likewise for Comic Davis and Brunet Clark, and their grind-to-each-other exit was decidedly repulsive. Likewise the unneeded, meaningless and oft-repeated dums of Nugent.

Gerie DeFay, a pretty face, bob brown-haired girl with a slender, shapely form, is evidently being fostered by the management as a soubret, but she will have to have more talent, ability and experience to make good in the role. However, in the hands of a competent teacher this girl can be developed into an exceptionally attractive soubret if she has the talent to back up her pleasing personality.

Straight Reese staged the esp and crook cross-fire patter bit, followed by Juvenile Bendon in a frenzied dramatic portrayal that demonstrated his dramatic talent, which was well burlesqued by Comic Nugent.

Prima Grant in a number repeated her sensuous crotch movements and fell for the grease balls for three unneeded repeats.

Scene 2 was a silk drape for Bendon and Clark in what has evidently been a vaudeville act, in which Bendon sings to his old-fashioned girl, Mae Clark, in crinoline costume, thence a quick change to another attractive gown and the act started off with every indication of refinement, but closed with poorly handled double entendre in a cross-fire patter.

Straight Reese and Juvenile Bendon in an auto barking bit were well burlesqued by the comics.

Soubret DeFay in a cloak number brought on the girls in lingerie and white tights, which was a welcome relief to their former bare legs.

Scene 3 was a hotel corridor set for laugh-evoking comedy, followed by the argument over the location of Paris.

PART TWO

Scene 1 was a cabaret set for an ensemble seated, followed by Comic Davis making a play in French to Prima Grant, but the comedy for the most part was furnished by French Water Reese, while Davis furnished numerous bells that didn't mean a thing to the hit, and became tiresome by their meaningless repetition. However, Davis did put over a drunken dance that was all to the good.

Davis reappeared in clean face, evening at the, accompanied by a pretty little brunet, for a dancing specialty that was the best thing he did in the show. Outside of the

specialty he was simply a foil for Nugent and was evidently afraid to let himself do anything among the lines of individual comedy.

Prima Grant in another number that was encoored couldn't resist the temptation to reappear after the drop was down for a crotch dancing movement.

A cross-fire patter between Straight Reese and the comics on the canary and parrot and some other double entendre badly handled led up to the baby-in-carriage bit for Flirling Nugent and Leg Garter Gray along the usual lines.

COMMENT

The scenery and costumes up to the standard of the circuit. The gowling and costuming admirable, and that was the only part of the show outside of Straight Reese that was admirable.

NELSE.

CHATTER FROM CLEVELAND

Ann Clifton, the phenomenal lady baritone, appearing with "Bubble Bubble" the past week at the Columbia Theater, stopped the show at every performance with her rendition of "Just a Girl That Men Forget". Miss Clifton dressed as a counsellor and working the number to Ruth Rosemond was certainly a knockout. The clean comedy of Abe Reynolds and Jack Engray was welcome after the way the hokum has been played around this city.

Evelyn Cunningham, prima donna, and George Leon, principal comic, are the only members of the cast retained in "Breezy Times". Gerie Allen, Helen Andrews, Don Trent, Corree (Cramp) McNally and Crendon and Tyne leaving in Cleveland, O.

Danny DeMar, comedian, has been at the Star Theater for seventeen consecutive weeks now.

Ima Disberg gave a dinner for Fanny Washington at the apartment of the writer Sunday evening, October 21. Fanny is one of the most popular choristers in the city. She is all the Star.

Carrie Finnell, interpreter of modern jazz dances, is in her seventh week at the Empire. George Pueget and Italy and Daly, Joe Forte, Eileen Rogers and Eva LaMont continue to hold their own at the Grandbox.

Hazel Hanson left "Laffin' Thru" here the past week and is also at the Grandbox. Roy Hughes is featured comedian. Hilda Klum, chorister, is another who left "Laffin' Thru" during its engagement here. She will stay in Cleveland for a short time.

Hal King and wife are back in the city and expect to put on rotary stock in the outlying houses again this winter. Mr. and Mrs. King have been playing vaudeville, also stock, in Detroit, Mich.

James Barton, who used to be a favorite here in his burlesque days, was accorded a wonderful reception on his opening with "Dew Drop Inn". Many of his former patrons were in the audience.

FLO ROCKWOOD.

SEEN AND HEARD

By NELSE

Ike Weber has placed the Original Chicago Five with Jacobs & Jermon's "Bon Tons" on the Columbia Circuit, and Fay Norman, an ingenue-prima, with the "Girty Girl Revue" on the Gus Sun Time.

Louis Rodelsheimer, booking agent for the Mutual Circuit shows, has placed Cave and Penny to replace Carlton and Dorrow in "Georgia Peaches", O'Brien and Bradley to replace Stern and Rosa, and Madelyn Fisher to replace Marie Claire in "Smiles and Kisses", and Harry Clark to replace Peter Wells in Joe Oppenheim's "Broadway Belles".



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The Louisville Courier Journal gave up much review space to the personality and ability of Mildred Austin, the prima donna in S. W. Mannheim's "Laffin' Thru" Company on the Mutual Circuit.

Charlie Edwards, late manager of the Casino, New York, and now managing one of the "Barney Google" companies, communicates that it is a revelation to him, for in his former days as actor and manager with "Beef Trust" Watson's "O'Hoodigan's Wedding" on the one-nighters one could find ninety-eight stagehands and transfer men on the stage during the performance and not one after the curtain went down to move the scenery and baggage, whereas now with unionized houses the stage is kept free of "gate crashers" and the scenery and baggage handled as it should be handled by paid experts and not by alley bums. Charlie says that his show is going over the top for big money. Lou Lesser, another burlesquer, is slated to manage another of the "Barney Google" companies now being organized to go on tour.

Emmetta Jermaine made a record for herself as a soubret in Irons & Clamage's Haymarket Stock Company in Chicago and a record for quick jumps, for she closed at the Haymarket on Saturday night and was in the east of the Gaiety Stock in Minneapolis at the Sunday matinee, carrying with her beautiful floral trappings that the attaches and patrons of the Haymarket loaded on her on her exit from Chicago.

TABLOIDS

(Continued from page 33)

which he and Evelyn Murray, his wife, joined eight weeks ago after spending a month's vacation in Syracuse, N. Y.

BILLY and KITTY MCCOY, formerly with Jack Crawford's "Bon Ton Follies" Company, recently closed a ten weeks' stock burlesque engagement at the Band Box Theater, Cleveland, O., and are now visiting their sister and brother in Buffalo, N. Y.

"THE KENTUCKY BELLES", under the management of Charles Morton, opened the 1923-'24 season at the Orpheum, Joplin, Mo., making the third company launched by Manager Morton this season. The roster: Cal Lavance, producer and principal comic; Jules Kimball, second comedy; Ted Lester, general business; Harry Goldie, straight; Pearl Wilson, soubret; Dorothy Hazar, ingenue; Louise Mason, Theo Mason, Saraga Murlin, Gladys Evance, Iva Murphy and Grace Roberts, chorists. Jimmy Murphy is musical director. The show is booked on the Barbours Circuit.

GEORGE BROADHURST, last season featured with Mannheim's attractions, is being co-featured with Billy Emerson with the "Lyric Revue", produced by Frank Wakefield, now playing at the Palace Theater, Minneapolis. Urie Creech is musical director. Frank Strasser is also with the Wakefield attraction doing straight.

JIMMIE (BEVO) BARRETT'S Musical Comedy Company at the Bijou Theater, Wausau, Wis., is pulling business to the satisfaction of Manager Schochow. The roster: Jimmie (Bevo) Barrett, Billy Band, Lillian Barrett, Jack Cronin, Helen Robinson, the White Oak Trio, Blake, Wellington and Foyer, and Clara Rogers, Peggy O'Brien, Sylvia Day, Helen Jordan, Violet Chulmer and Edith Davis, chorists. Earl Blankenship is musical director. This is the company's ninth week at the Bijou.

BOR GREER has added a jazz band to his show at the Grand Theater, San Antonio, Tex. It includes himself, Karl Mielhal, Arthur Jackson and Stove Powers. Babe Demont recently joined as soubret. Pat Patterson, who worked with Greer for fifteen weeks in Dallas, opened at the Pearl Theater, San Antonio, recently, as did his wife, Daisy.

"THE FASHION OF 1924", a John Connts unit, played the Empire Theater, Glens Falls, N. Y., last week. Two bills were given, with a change made on Thursday. Sultz Moore and Abe Sher were the comedians, appearing at different times thruout the performance in rib-ticking hits that were received with hearty laughter. The pair were not strangers to Glens

Falls audiences, as they had played in the city several times before. Mr. Sher as a member of the Billy Allen Musical Comedy Company. One of the hits of the show came when Mr. Sher stepped out of his character to sing, in a pleasing voice, "Wonder If She Is Or Not". Another feature of the performance was the specialty of Dolly Beranger and Babe Burns, two young women, assisted by Ed Calame. Their offering was a mixture of mirth, melody and dancing, with a liberal amount of personality to top it off. Miss Lynch, who had appeared in Glens Falls with the Billy Allen Company, scored with songs, as did Rose Clapman. A feature picture was shown in addition to the tab. attraction.

GEORGE CLIFFORD'S "Pop and Ginger Revue" is reported drawing good patronage at the Princess Theater, Quebec, Canada, where the company has been booked for an indefinite period. Marion Mason (Mrs. George Clifford), prima donna with the show, who underwent an operation at the Quebec Hospital last season, is feeling fine and singing better than ever, they say.

THE ROSTER of the "Frisco Frolies" Company has been handed to The Billboard as follows: Maurice Cash, producing comic; Ole Adams, second comedian; Bob Stevens, straight; Buddy Lewis, juvenile; Dot Allen, soubret; Ivy Evelyn, prima donna; Billie Martin, ingenue; choristers, Estelle Edmonds, Dolly Murray, Peggy Clarke, Blanche DeShong, Billie Best, Dolly Davis, Rosebud Schoor and Bebe Woods. The show is said to be equipped for long stock engagements with specialties and is being booked by the Continental Vaudeville Exchange.

JACK MAHONEY'S "Motor Girl" Company is booked at the Model Theater, Sioux City, Ia., indefinitely. The cast includes Ed Critchley, straight and juvenile; Al Russel, character and comedy; Grace Dodge, leads and characters; Jessie Mahoney, ingenue and soubret; Jack Mahoney, character comedy, and a chorus of six. The specialties are Ed Critchley, bass solos; Grace Dodge, soprano; Jack Mahoney, tenor and comedy specialties; Al Russel, lead singer and comedy specialties. Nathan Dax is quoted as having said the show is one of the best that has played his theater.

THE FLO ROCKWOOD ENTERTAINERS put on a program Saturday night, October 20, for the Cleveland Amateur Baseball Umpires' Association. This is the second appearance for this group of entertainers for this organization. The program was put on between courses served at a dinner at the Hotel Winton. Melvin Jennings, pianist, accompanied Miss Rockwood in an offering of popular songs. Josef Mebler told some interesting anecdotes. Sylvia Avery pre-

(Continued on page 46)

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CORT THEATER, NEW YORK
Beginning Tuesday Evening October
23, 1923

CHARLES FROHMAN Presents

"THE SWAN"

A Comedy in Three Acts by
Ferenc Molnar
Translated by Melville Baker. Staged
by David Burton

THE CHARACTERS

(In the Order of Entrance)

Dr. Nicholas Arden Basil Rathbone
George George Walcott
Arsene Alan Willey
Princess Beatrice Hilda Spong
Alexandre Eva Le Gallienne
Famier Hyacinthe Halliwell Hobbes
Symphora Alice John
Prince Albert Phillip Merivale
Colonel Warden Henry Warwick
Count Lutzen Carl Hartberg
Alfred Stanley Kalkhurst
Casar Richie Ling
Maid Nancie B. Marsland
Princess Maria Domina Alison Skipworth
Countess Erdely Geraldine Beckwith
Ladies in Waiting, Jane Shaw and Margaret Farr
Lackeys, Boswell Davenport and Tom Collins
Hussars, Jack Cobb and Stanley Grand

"The Swan" is one of those rare plays in which satire is successfully blended with romance. In this particular case it is done with a knowing hand, and the result yields one of the most satisfying evenings the season has afforded.

Molnar has taken a not altogether new theme and treated it in a delightful way. It is the story of the low-born man who falls in love, reverently, but nevertheless strongly, with a princess. In this case she happens to be a princess with a match-making mother intent on wedding her to the royal heir. He does not respond to the trap set for him, so a tutor in the household is designated to act as a spur to the prince's affections. This is the man who is in love with the princess, and when, fired with the graciousness with which she treats him, he learns of the part he is acting he flares up and declares himself to all and sundry. Declaring oneself is not done in royal circles, it seems, and the princess, contrite over her part in the wounding of a noble character, gives him a good buss on the lips before the scandalized company. This is the climax of a second act which for interest and suspense has not its equal in any play now on Broadway. All that can be done after it is to wind the play up as quickly as possible, and this is done without an appreciable slackening of the interest. A tall piece of playwriting I call this, and it stamps Molnar as perhaps none other of his plays has as a consummate master of his art.

Now, this play would be almost hopeless if it were not given absolutely the right treatment. I do not know of a play in which quite so much depends on the creation of an atmosphere and proper sort of direction. Also, I do not call to mind a play in which this has been quite so successfully accomplished. The credit for this goes to David Burton, and I think it can be said without in any degree overstating the case that the lion's share of whatever success "The Swan" may have will be due to him.

One of the things which indicates the excellence of Mr. Burton's guiding hand is the superb way in which everyone of the cast plays his or her role. Individually and as an ensemble this cast could hardly be bettered, but if there is one member of it who stands out above the rest then my cap will be shied in the direction of Basil Rathbone. He is the leading man par excellence, with the looks, bearing and acting capacity which should go with the genius, but is not always found there. Mr. Rathbone, as the tutor in love with the princess, reveals himself as a superlative actor; a player with a firm grip on all the essentials of his art and the intellect to put them to the best use. He was sincere always, never wavered a hair's breadth from the part, and made it a completely engaging character. It is the sort of

THE NEW PLAYS ON BROADWAY

acting which we always hope to see but seldom do

Eva Le Gallienne plays the princess, and incidentally does the finest work she has even done in it. There is a glamour to her characterization of the role which is exactly what it requires, and at the same time there is the underlying sweetness, the sub-surface spirituality, necessary to make it sympathetic. Without this the play would fall to pieces; with it the play is credible and satisfying.

The prince was excellently done by Phillip Merivale; Halliwell Hobbes made an unforgettable figure of a practical-minded friar, Alice John was delightful as a minor princess, Richie Ling was exactly right as a pompous major domo, and Hilda Spong, the match-making mother of the princess, with the exception of an irritatingly granular quality of voice, fulfilled all the role's requirements. Two younger princes were splendidly played by George Walcott and Alan Willey, and several smaller roles were nicely done by Carl Hartberg, Stanley Kalkhurst, Nancie B. Marsland, Geraldine Beckwith, Jane Shaw, Margaret Farr, Boswell Davenport, Tom Collins, Jack Cobb and Stanley Grand.

That leaves one player unaccounted for, and I have purposely saved her for the last. That is the way Alison Skipworth entered the play, for she made her first appearance in the last act. When she had done this she just took the play into her hands, wrapped it up into a neat package and walked off with it. Whenever she was on the stage no one else stood a chance, and this was done without once pushing herself out of focus or doing anything save play her part legitimately, with the soundest knowledge of its values and the way to get them out. I make a healthy obeisance to Miss Skipworth as one actress who knows what to do and how to do it.

Now, take all these elements: a good play, a well-acted play, a capably-directed play, and what have we? To my way of thinking we have a piece which will satisfy an inordinate number of playgoers. Those who miff the satire, the rich fun-poking at the make-believe sanctity of royalty, which distinguishes "The Swan" above all else, will be amply entertained by the high romance and gentle comedy of the rest of it. Thus, it seems to me, "The Swan" has them going and coming. I cannot see failure anywhere about it. On the contrary, I hazard the guess, perilous as it may be, that it will, not only be a distinguished success, but a popular one as well.

A genuinely fine play, extremely well directed and played.
GORDON WHYTE.

NEW AMSTERDAM THEATER, NEW YORK

Beginning Saturday Evening, October
20, 1923

FLORENZ ZIEGFELD Offers
the Eighteenth of the Series of The
National Institution

GLORIFYING THE AMERICAN GIRL "ZIEGFELD FOLLIES"

Staged by Ned Wayburn
Lyrics by Gene Buck. Music by Victor
Herbert, Rudolph Frimi and Dave
Stamper. Scenic Investiture
by Joseph Urban

Orchestra Under Direction of Oscar
Radin

THE CAST—Olga Steck, Marion Hamilton,
Egon Vaumar, Mildred Billeri, "Linda", William
Roselle, Edna Leedom, Gladys Coburn, Helen
Lee Worthing, Hilda Ferguson, Brooke Johns,
Fannie Brice, Paulette Duval, Florianne and
Revel, Dave Stamper, Alexander Yakovlev,
Harold Dixon, Roy Cropper, Harry Short, Bert
and Betty Wheeler, Robert Quinault, Iris Rowe,
Bob Karna, Marie Callahan, Florentine Gos-
nova, Catherine Gallimore, Arthur West and
Paul Whiteman and His Orchestra.

No matter how good a show is, it

can be too much of a good thing if it runs from 8:30 until midnight, as the "Follies" did on the night I saw it. At that I suppose I should consider myself lucky in not being there on the opening night, when it ran until after 2 a.m. But I was not one of the gulls who forked over \$22 a seat to see a quarter-baked show. I was just one of the chumps who paid \$5.50 to see a half-baked one. And that is just what the "Follies" was on the second night.

I marvel at the bad judgment of Ziegfeld in thrusting an ill-prepared production before his public. If his costumer delivered a dress to him with the sleeves unfinished and the stitching incomplete, he would be justified in roaring like a wounded lion. If the costumer charged him four times the price for the imperfect gown, you would hear his shouts of rage in Harlem. Yet, this is just what he did on his opening performance, and what was still going on when I saw the show. He charged big prices for unfinished goods. Even with two hours cut out, the production has plenty of weak spots and could stand further slashing, for there is more than enough good material in the show to make a superlative entertainment. As it is, it is a strange mixture of good and bad.

It is impossible to describe the show in detail without exceeding the limits of the space allotted me, so I must be content with indicating the conspicuous spots, both good and bad. Of the latter, one of the worst is "Webbing", a number in which a group of girls endeavor to do a routine of tricks a la "Dainty Marie". It is hopelessly ragged and almost devoid of merit. This number, on second, gives the show a bad start, when it is pulled up by a good number by Olga Steck and another by Fannie Brice. Then it flops with a dull thud in "The Bridegroom", an inept and suggestive sketch, by Frederic Lonsdale. And so it goes thruout the evening. However, with the cutting already done, the good far outweighs the bad, so that all the piece needs now is tightening and speeding up to make it the equal of its predecessors.

I say it will be the equal of the "Follies" which have preceded it, but it is a different kind of "Follies" than those of the past few years. It marks, to a considerable extent, a return to the type of show which Ziegfeld gave before he became obsessed with the idea of beauty. This year he seems to be relying more on the innate ability of his artists to entertain, and has thrust scenery and decorations into the background. There are few massive sets in the show, there are not many set numbers with big chorus parades, there is little trouping on of show girls, but there is lots of specialty entertaining and plenty of dancing. There is also more of an attempt to create a comedy atmosphere and time made for the artists to do it in.

Fannie Brice, for example, is given plenty of opportunity and she makes excellent use of it. This inimitable woman sings, dances and burlesques the Russian players and history with consummate artistry. Almost all of her numbers are genuinely funny, and her takeoff on the Moscow school of art is delicious. One line in the latter bit tickled me inordinately and I pass it on for the delectation of my fellow lowbrows. Miss Brice is exposing the personal idiosyncrasies of the Muscovites, and remarks:

"They don't wear no collars and cuffs. But on their faces they all wear muffs."

Bert and Betty Wheeler were extremely funny, the antics of the male Wheeler while endeavoring to sing a pathetic song and eat a sandwich at the same time being particularly comic. Then there were Edna Leedom, an angular young woman with genuine laugh-

getting ability, and Arthur West, who with only one real chance as a boy in the gallery hurling invective at a lot of amateur entertainers made a big hit. These are the principal funmakers of the show and they all do vallant work.

The singing is done by Olga Steck, who has vastly improved since I last saw her and who has developed a voice of remarkably sweet and true quality; Brooke Johns, who, if he would not slacken his tension, would be one of the best of the "blues" singers, and Roy Cropper, who has a golden tenor voice.

The dancers are numerous and all are excellent. Harriad Dixon and Marie Callahan are not only graceful, but have routines that are new; Alexander Yakovlev is a remarkable ballet dancer, and Robert Quinault and Iris Rowe, adepts in the same school, are splendid pantomimists as well. The most hearty appreciation, tho, was manifested at the dancing of The Empire Girls, a Tiller group, who are just as nimble and exact as the rest of their tribe and who have some new steps to show as well.

Of the novelties presented, the "Shadowgraph", a species of stereoscopic shadow projector, was the most successful. Bob Karna with the crowd, Jocko, corralled a real hit, and Paul Whiteman dispensed his brand of symphonic jazz to big results.

At present the "Follies" is pretty ragged. Stage hands were exposed several times thru error on the night I saw the show, there were wails and there were mistakes in light and music cues. In the present stage of its development I should say it was like most youngsters—it needs care and attention if it is to grow up strong and beautiful. Doubtless it will get this and be just as jasty as the other children of its famous parent. Right now it is a spoiled child, with enough good traits to insure a splendid future if the bad is whipped out of it.

A good musical revue, with the promise of being a better one when it is properly remodeled.
GORDON WHYTE.

KLAW THEATER, NEW YORK
Beginning Monday Evening, October
22, 1923

ROBERT McLAUGHLIN Presents

FRANCINE LARRIMORE

In a New Comedy

"NOBODY'S BUSINESS"

By Frank Mandel and Guy Bolton

THE CHARACTERS

(As you meet them)

Brakeman Alfred West
Vera Smith Josephine Drake
Marjorie Benton Francine Larrimore
Jerry Moore Louis Bennison
Train Conductor Arthur Sparks
Palman Conductor Paul Yaple
"Uncle" Willie Travers Burke Clarke
Arthur Moore Charles Webster
Dick Abbott Fred Irving Lewis
Hines Caryl Gillin
Vincent Frank Die
Paul Gregory Frank Conroy
Oliver Prall Wallace Ford
Savannah Billaine Davies

If giving them the standard goods of Broadway dished up with a lot of sex stuff should make a hit, then "Nobody's Business" should be just that. The authors went to the shelves of the theatrical foundry to that section labeled "sure-fire characters", took down a half dozen molds, dusted them off carefully, poured a quantity of red-hot dialog into them, and, after cooling them, obtained replicas of what are deemed snappy characters for the Broadway trade. Among the molds selected were the slang vaudevillian, the chippy-chasing broker, the artist villain, the honest lover, the small-town hick and the "woiking goll" beset by temptation but never succumbing. I fear, tho, that with all this "Nobody's Business" will not fetch the customers, for the piece is muddled in

the writing and not too convincingly presented.

Already extensive experimenting is apparently going on for the sequence of scenes has been changed since the opening. The ingenious device of playing the second act first is being tried, but that doesn't seem to help much, though it does contain possibilities for the doctoring of plays, I'll admit.

As the story goes now, a girl comes to New York to be an artist, with the idea of working out her future on the same lines as a man would. A rich broker scoffs at the idea, and she agrees that if she feels the need of assistance from any man, with all that the broker suggests this might entail, she will apply to him first. She gets into a love affair with a musician and is about to run away with him when she learns that he has deceived her with a story of an insane wife as a reason for not marrying her. The broker then claims that she has not played fair with him and threatens to get what he claims is his due. However, our young lady spoils the plan by appealing to his honor, and she is safe. This story is told by means of a flashback, when the man she really loves gets a bit of the story and demands all of it.

Now, the whole of this is told with an eye on the immediate effect of the lines, with little thought paid to the building up of a consecutive and plausible narrative, and it is played in the same spirit by most of the cast. Francine Larrimore is as explosive as a pack of firecrackers and as futile in ultimate effect. I do not know if the character she plays could be made a life-like one by anybody, but in her hands it is as artificial as paste jewelry. The slang-slugging vaudevillian is played for laughs by Josephine Drake, and she gets them whenever they are there, but they are less part of the play's body than exercises on it. Louis Bennison is the broker and gave it a sincere if somewhat sugary reading, and Fred Irving Lewis, as the girl's lover, was altogether good.

The best performance in the piece is given by Frank Conroy, who plays the villainous musician. This was a splendidly wrought characterization, full of

light and shade and painstakingly done. The hack from the hinterland was another part well played by Wallace Ford. He looked it and extracted every bit of acting from it by careful work. Frank Dag also made a fine impression as a hip variety artist, and Alfred West, Arthur Sparks, Paul Yapple, Burke Clarke, Charles Webster, Caryl Gillin and Elaine Davies, in minor parts, were quite what they should have been.

The main fault with "Nobody's Business" is with the play itself and the direction of it. It is at no time convincing, has little suspense, is far too sexy, and the dialog is flat when it is not forced. I see little to commend in it.

A badly written and not too well played drama of New York life. GORDON WHYTE.

WHAT THE NEW YORK CRITICS SAY

"Ziegfeld Follies"

(New Amsterdam Theater)

POST: "A typical Ziegfeld production with a little less spectacle and a little more of vaudeville than usual."—Charles Pike Sawyer.

TRIBUNE: "The cleanest, most wholesome and the richest of the series, the least laughable."—Percy Hammond.

TIMES: "It will be a great 'Follies' when it is cut down to fit a theater."—George S. Kaufman.

WORLD: "Ample stuff of first-rate quality to make an excellent entertainment if the shoddy is eliminated."—Heywood Brown.

"The Swan"

(Cort Theater)

HERALD: "A silvery, delicately wrought and utterly delightful play that found in America the kind of performance which playwrights have in mind when they say their prayers at night."—Alexander Woolcott.

TIMES: "What is unique in the play is its literary art, the freshness and beauty of its characterizations, and the dramatic skill with which it is sustained on the level of high comedy and significant romance."—John Corbin.

WORLD: "It is a superb production, a good play and an excellent entertainment."—Heywood Brown.

POST: "From first to last it is thoroughly enjoyable."—J. Ranken Towse.

"Nobody's Business"

(Klaw Theater)

HERALD: "A tissue of uneasy and unglamorous make believe."—Alexander Woolcott.

WORLD: "A clumsy comedy of small coin sequence."—Heywood Brown.

TRIBUNE: "It is a mildly interesting entertainment of its kind, the slow at times and with places here and there where it is awkwardly put together."—Percy Hammond.

TIMES: "Possibly the play will prove successful. It very often has, even when far less adroitly and amusingly written."—John Coghlin.

NEW CHICAGO PLAYS

SHUBERT PRINCESS THEATER, CHICAGO

Beginning Sunday Evening, October 21, 1923

ARTHUR HOPKINS Presents

"THE OLD SOAK"

A Timely Comedy by Don Marquis

—With—

TOM WISE

(Play Presented by Arrangement With Philip Goodnan)

Settings by Cleon Throckmorton Staged by Arthur Hopkins

CHARACTERS

Clem Hawley, the Old Soak.....Tom Wise
Matilda, His Wife.....Adelaide Hibbard
Lucy, Their Daughter.....Donna Padeloup
Clem, Jr.....Leward Meeker
Cousin Webster Parsons, the Village Banker, a Distant Relation of Matilda's.....William Robyns
Tom Ogden, Lucy's Sweetheart.....George Meeker
Ma Heath.....John Shaw
Nelle, the Head Girl.....Miss Norton
"AM".....John E. Young

You can booze to your heart's content and yet be happy and keep your family happy. You can steal and keep out of jail if you are lucky. If anyone legally hoodwinks you out of your money you can use violence, if need be, to recover it. And, compared to the major sins of life, making a drunken sot of yourself and dragging a wife and family thru the gutter are mere pleasantries.

After you have subscribed to all this, then you are in a fit mood to bask in the mellow bottled-in-bond aura of "The Old Soak". Chicago's special company, headed by Tom Wise, molds to-

gether a disjointed play, with a plot of alphabet intricacy, and including some good and bad acting and some good and bad props and some good and bad jokes. As the story has already been told in The Billboard, the reviewer will pass it up here.

The play belongs to the "Rip Van Winkle" and "Lightnin'" group. Tom Wise is perfectly cast for the role. It is a role that permits of wide liberties, and we can imagine an equally effective characterization by Brother Hitchcock, who heads another special company in the South. Adelaide Hibbard is a good stage wife, William Robyns is effective as the banker and John Young is an erstwhile bartender gone wrong, now a bootlegger. Angie Norton drags in the low comedy with a booze-loving-maid role. The others don't help or hurt the play much, except for George Meeker, who is awkwardly amateurish as the daughter's lover. His brother, Leward, is a bit more at home in the son role. Never before have we seen ordinary blank note paper so clumsily used in place of a necessary tintype, nor have we noted plain, ordinary pieces of yellow paper serving conspicuously instead of \$100 bills, at least on a metropolitan stage.

As a vehicle for Tom Wise in the best characterization of his career, "The Old Soak" answers the purpose. As a play it is claptrap, except when he functions, and then it is rare comedy, with an occasional touch of pathos.

Time of action, two hours. Nine curtains. LOUIS O. RUNNER.

COMMENT

TRIBUNE: "Wise most amusing. Other roles acted sometimes rather well and sometimes rather badly."

POST: "If it isn't the best of the 'Old Soaks' this season then the others are wonders indeed."

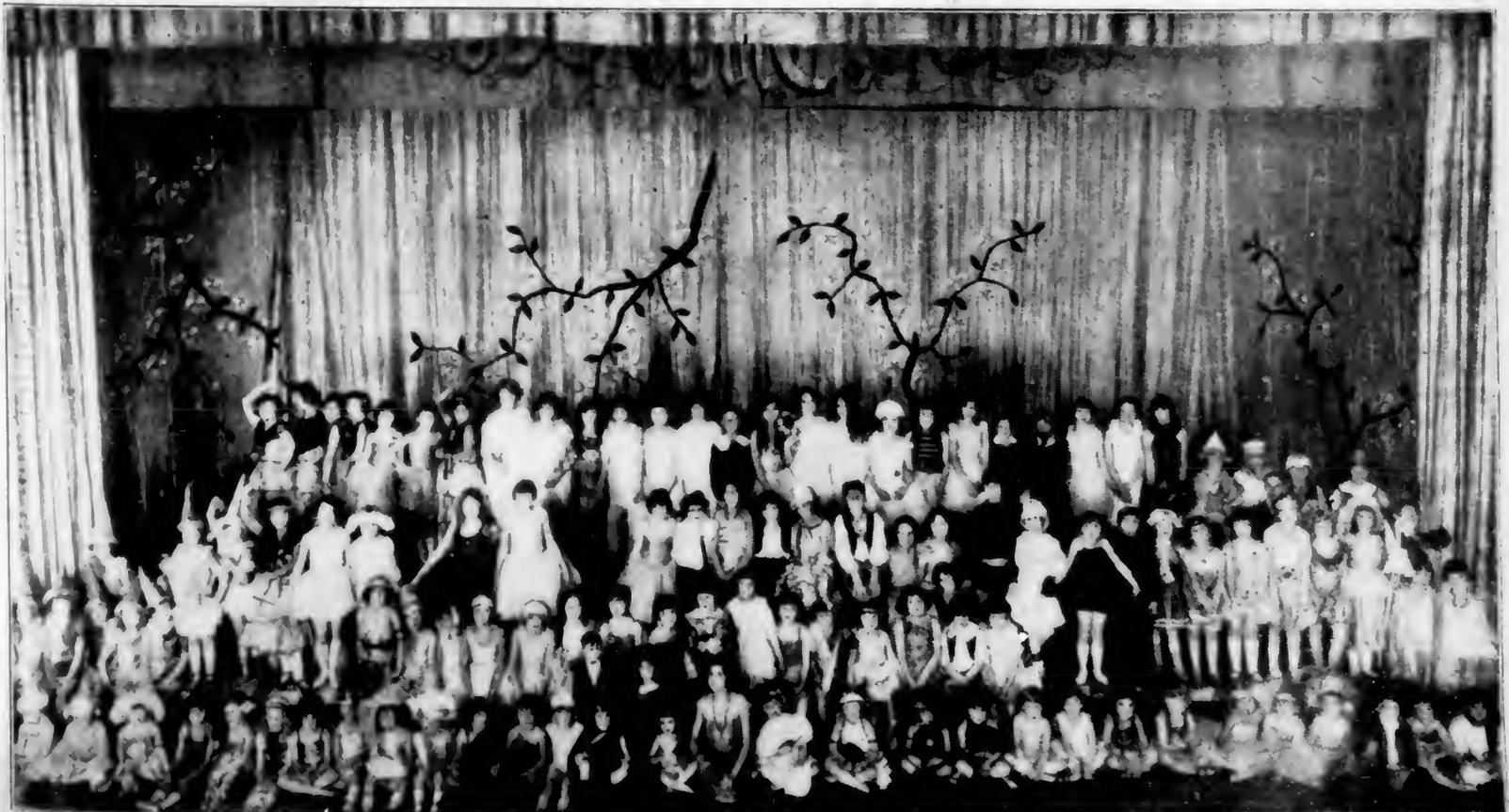
NEWS: "Wise mellow as an autumn peach and makes one of biggest successes."

JOURNAL: "Wise is able to take a role and inform it with life itself. An entirely successful entertainment."

EXAMINER: "More of a part than a play. Occasional weakness as drama does not affect it as entertainment."

Rose Coglian, last seen in David Belasco's production of "Deburau", is about to begin an engagement in vaudeville on the Proctor Circuit in a one-act playlet called "The Star-tored Idol". She will be supported by her nephew, Charles Coglian.

SOME OF OUR FUTURE STARS



America's cleverest stage children, presented at the Apollo Theater, New York, October 21, by the National Stage Children's Association, Inc.

ACCORS' EQUITY ASSOCIATION

John Emerson, President. * * * Ethel Barrymore, Vice-President.
 Paul N. Curner, Counsel. Frank Gillmore, Executive Sec. Treas. Grant Stewart, Rec. Sec.
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115 W. 47th St. NEW YORK Tel. Bryant 2141-2
CHICAGO OFFICE CAPITOL Bldg.
KANSAS CITY OFFICE Gayety Theatre Bldg.

Fact vs. Fiction

"THE lady who defames us" in a daily newspaper is becoming more rabid. It has been suggested that she is only obeying orders and some people are asking who pays for the clipping and dispatching of her articles to prominent actors.

In the spring and early summer of 1919 it was the policy of Equity's opponents to vilify the leaders of the actors' cause and to attempt to found a rival organization. Apparently those same tactics are to be followed again, and as they did not succeed then there is little probability of their succeeding now. It is rather pathetic that five years should have taught no lesson; should have brought no added wisdom.

But to return to "the lady". In the past we have often pointed out to her wherein she has been mistaken in her facts, and, tho she admits to reading this page, she has never been courteous enough to retract a single thing.

Four Points

This week she states in part as follows: "Frank Gillmore, with a fanfare of trumpets, called an actors' strike for June, 1921. The strike is for the 'Equity' (closed) shop, better dressing rooms, better traveling conditions and higher wages."

In the first place Frank Gillmore has not the power, of himself, to call a strike. The policy of the A. E. A. in such matters is agreed upon by the council and after endorsement by the members becomes set. The last occasions when the members placed their stamp of approval upon the actions of the council were at the Plaza Hotel, April 23, 1923, and the annual meeting at the Astor Hotel, June 4, 1923. Actually no strike has been called at all and will not be called if a new agreement can be made with the P. M. A.

In regard to better dressing-room accommodations, while Equity is naturally anxious for improvement along that line—and God knows it is needed in some theaters—we should never dream of striking for it.

As to better pay, anyone who has even a cursory knowledge of our policies should have grasped the fact that Equity believes that the salary question is one for the actor and the manager to settle between themselves and that, while we naturally wish our people to earn as much as possible, we believe it would be bad for them if Equity were to set up a standard of wages. The minimum wage for members of the Chorus Equity Association should not be confused with any action of the Actors' Equity Association.

As to better traveling conditions we are at a loss to understand what the lady means, unless she refers to the case where our members declined to travel three days in an auto truck after their season was over. However a little later in her article she mentions the Chorus, which we again point out is a different organization and controlled by different rules. It is true that the Chorus Equity Association believes its members should not be piled two in a berth, but we have yet to learn that it has been made an issue.

Personal Mention

Later on she calls us "A foreign born agitator who came up out of oblivion to take command of the artists of this nation," then she mentions certain great names "which will endure long after Gillmore has dropped back into the obscurity from whence he came." And further: "Mr. Gillmore calls a strike and threatens to tie up the theatrical industry to safeguard HIS OWN WELL-PAID JOB (the caps ours—P. G.) to retain control of a great art to which he has personally contributed nothing, and of a colossal business in a company to which he cannot even claim a birthright."

Maybe we were not a particularly successful actor, maybe the managers who engaged us for over twenty-five years to play leading parts were dull and stupid and did not know their business, maybe Mrs. Fiske herself, with whom we had the honor of appearing a second season, as well as others, showed bad judgment. That is not for us to deny. But in being one of the rank and file there is this advantage that we may possibly be able to understand their problems better than would those whose supreme gifts lift them up to a higher plane.

The lady's favorite sneer at us is our "well-paid job". This phrase with offensive variations liberally bestows her articles. Some people may consider our position overpaid,

but such as the salary is it has been set by the council and not by us. Therefore the criticism should really be directed against the fifty ladies and gentlemen who constitute the sole governing board of the association. We fear too that even the members themselves cannot escape since our salary is well known and they all have voices which could have been raised in protest. Such a matter is not the business of an outsider anyway.

But Mrs. Torres, for that is the lady's name, is wrong when she says we cannot claim a birthright in America. She may call us an agitator, but not a foreign-born one, since we have the honor of being a native New Yorker.

It would be wearisome to go into the other charges, but we think we have proved that five out of the six, every one, in fact, except that of being an obscure actor, are not true. We have taken the trouble to pull her recent article to pieces only to give an example of the unreliability of them all since the others could be dissected just as easily. Her opinion of our ability, of our political beliefs, etc., is legitimate criticism, but why interweave with it such a mass of false and malicious statements?

Praise for "Equity" Editorial

It is always pleasant to receive a letter such as the following from O. A. Woodruff of the Metropolitan Life Insurance Company, of New York City:

"I commend to your members the splendid editorial in the current issue of 'Equity'. I hope they will all read it. I can even go further and express the hope that it may be given wide publicity and thereby offer an opportunity to people outside your organization to learn more about your activities.

"I have been a resident of this town for nearly thirty-five years and during all this time have maintained a very keen interest in musical and dramatic work, and some of my warmest friends are in the profession. Through them and by personal observation, both in front and behind the curtain, I have kept myself fully informed, and, needless to say, the great change for the better that has taken place within recent years has not by any means escaped my notice. Neither am I unmindful that all this has been brought about by your splendid organization whose affairs are handled by very much the right sort of people, people who frown upon indigencies and indecencies and unfairness of any sort, and who are constantly on the alert to protect its members in every way. And all these reforms have not been for the good of the profession only—the public has, and is, reaping a very great benefit from your activities, and I believe the public should know more about your work.

"Through my daughter's membership in your

association I am privileged to read 'Equity' and I want you to know that I peruse each and every issue carefully and with much interest. It is a splendid publication.

"With all kind regards and good wishes and trusting your organization will continue to grow and prosper as it richly deserves to do, I am,

"Most cordially yours,
 "(Signed) O. A. WOODRUFF."

About That "Thank U" Broadcasting

Since a good deal has been printed to the effect that the A. E. A. refused to allow the members of the "Thank U" Company to give a radio performance on Sunday night, October 21, without pay, perhaps it would be as well for us to go into the details.

We were informed that a call had been placed on the theater board instructing the company to appear at Shopper's Store in Boston on Sunday night at 8:30 to go thru the play for the radio. We therefore called up the manager and expressed our belief that the actors of the company would be paid one-eighth of a week's salary as for any other extra performance. Apparently this was not the idea, for the broadcasting was called off.

Several people connected with the affair called on us for an explanation. We pointed out that actors lived by their talents, that they had long idle periods between engagements, and that additional performances given by them were in our opinion as worthy of compensation as an extra day's work done, let us say, by a stenographer. We did not decline to let our people broadcast, but we believed that in view of the fact that they had been called for a Sunday evening, which they naturally expected to have to themselves, they should be paid for their performances.

The advertising value of broadcasting was pointed out. We replied that the manager would think very little of an additional hundred dollars or so if it concerned newspaper advertising, then why not pay for advertising over the radio? We also suggested that as the radio company gave these entertainments for the benefit of its patrons then the radio company and the manager should be willing to divide the expense.

We are glad to say that the gentlemen from the radio company to whom we talked confessed that our arguments had weight, and that we parted with good will on both sides.

Call for New York Deputies

There will be a meeting of deputies of companies playing in and near New York City Monday afternoon, October 29, at 3:30 o'clock, at headquarters, 115 W. 47th street, New York.

The Council realizes that there are many problems which deputies would like to discuss with

the officials of the organization, and the relating of experiences of brother deputies should prove interesting and beneficial.

Delmaines Have Third Anniversary

Mr. and Mrs. Frank Delmaine write us that they are celebrating their third anniversary as Equity representatives in Kansas City this week.

Semi-Annual Dues Now

Members are respectfully reminded that the semi-annual dues of \$9 are payable November 1, for the next six months' period.

Floods Hit Oklahoma Companies

A company presenting one of last season's biggest hits thru Oklahoma may have to lose

(Continued on page 51)

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Hip Pocket	\$2.50	\$3.25	\$1.50
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Chorus Equity Association of America

JOHN EMERSON, President. DOROTHY BRYANT, Executive Secretary.

FORTY-FIVE new members joined the Chorus Equity in the past week.

To date there are forty-two registrations for the dancing class. Half of these registrations were made by members of the Actors' Equity Association. In other words, people who are already principals are recognizing the necessity of improving their work. If the lessons given here are of value to principals, how much more necessary is it for chorus people who hope to become principals to take lessons. The Chorus Equity is standing a large part of the expense of the school. That is the reason we can offer it to our members for 50 cents an hour. A member can take an hour's lesson every day for \$3.50 a week. Some of our people have complained that they need music for dancing lessons. Thru an arrangement with the Columbia Graphophone Company we are to have a graphnola at cost price for the use of this class. Telephone the office to make appointments for dancing lessons.

The Engagement Department is casting for three New York productions and several road shows. Some of these calls have to be answered immediately and there isn't always time to send for people. If members would make a practice of calling in at the office once a day they would be sure of losing no opportunity for work.

All the members of the "Jack and Jill" Company, which closed Saturday night, October 20, have not filed their claims. This should be done immediately. We should be able to give a correct list of these claims by the end of the week. If your claim is not filed in time you may not be able to collect.

We are holding a check in settlement of a claim for Ann Smith.

Do you hold a card paid to November 1, 1923?
DOROTHY BRYANT, Executive Secretary.

J. GLASSBERG SHORT VAMP SHOES \$4.75
 Reg. \$5.50

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Talk

There are many kinds of talk in the theater. By talk we mean not only speech, but all the moods and conventions and personal horizon that enters into talk. While there is a passionate love story in "A Lesson in Love", the dialog is constantly balanced by a discussion of ideas, ideas that are impersonal, the ideas that shape society and make social order. There is mental acumen, argumentative logic and a persuasive attitude of mind in talk that deals with ideas.

In "Lauzi" there is the talk of passion, love passions in Europe, passion in Budapest. A mother and a daughter fall in love with the same "boy". They sit on the bed and talk all night about the depth and agony of their loves. The mother goes away in order to forget, and the daughter attempts suicide. After the daughter is rescued she wishes to consider herself as dead. Her lover must come and see her on her funeral bier. In hopes to save her mind her father arranges the spectacle. But even the sight of the dead does not change the "boy's" heart. He still loves another. Here the girl mentally leaves this world and her imagination carries her into the next. The talk of this play is entirely selfish, passionately selfish.

In "The White Desert" the scene is a camp in North Dakota. Five persons are alone in this white desert. The talk is just human. It deals with the individual as a human being in his simple daily needs of trust and affection. There is no grand passion, no social pride or fear. There is just the normal, everyday person thinking aloud. This talk is personal and "just human".

In "Two Fellows and a Girl" and "In Love With Love" we hear the talk of sentiment, boy and girl love dallying. This is moon talk.

In "Merton of the Movies" there is more youth, but this is the youth of aspiration, the drive of ambition, the solid desire to be something, to find one's self.

In "Mary, Mary, Quite Contrary" we have the talk of whimsicality, talk about nothing, talk about everything, talk that is delightful because it expresses personality and topples over all our conventions and set habits.

In "The Crooked Square" the talk is all about plot. Whatever the actors do they must tell the story, point out the villains and the heroes and explain the scenery. They must tell jokes and "put over" local sayings. This is "putted conversation", stage-hand talk.

In vaudeville we often find pure "style". B. C. Williams, for instance, makes a pianolo stand out by his mastery of diction. In a conversational tone he speaks at such a rapid tempo that it is a marvel to find that he doesn't miss a syllable or blur a sound. Here we enjoy the technique, for we forget the ideas in watching the skill of the performer. We could go on with the kinds of talk. All talk has a special attitude of mind, a special "feeling", a different tension of the body, a different quality of voice and a different vocal attack.

"The White Desert", presented and directed by Brock Pemberton, charmed me more than a little. It has a unffy of feeling that puts the audience in a comfortable state of attention very early in the evening and holds them there to the end of the play. Notwithstanding the unhappy ending, the play is positively soothing. It has music, Maxwell Anderson, the author, has ear and a sense of fitness in dialog. Mr. Pemberton has ear as a director. The actors have ear as actors. Happy combination!

The hardest character to assimilate from the audience point of view is Michael Kane. We admit that there are jealous men in the world, but in watching this character on the stage we somehow have to echo Porthia's speech: the author "made him and therefore let him pass for a man." Granted that Michael is an unreasoning, jealous man, we find Frank Shannon very acceptable in the part. His Irish voice and Irish brogue is always agreeable, and as an actor he fits the lonely tempo and softness of light in the snow-covered North Dakota prairie.

Both Merrill is especially interesting in this play. She lives thru every scene of her part. The sum of her experiences includes the crushing of her faith and the wrecking of an ideal. She never sacrifices the naturalness of her acting in order to be "dramatic". Her voice seems never to be a physical voice. It has a softness of tone, a gentleness of attack, and yet a volume of oral resonance that gives completed character to the voice and makes it entirely adequate to fill the Princess Theater, which is conveniently small for a play of the intimate quality. She speaks "in the vowel" in a tone that is relatively full. Her articulation is true, but her mechanics of speech are well concealed. She has no favorite consonants, and no individual sounds stand out above the others. The same is true of the sound as applied to the naturalness of the flow of speech. With Miss Merrill we think only of the flow of ideas. Her intonation is equally natural. Her voice is quietly and subtly sensitive to emotion. It changes like a leaf in the sun, never by any sign of artificial manipulation. There is an art in her speech, else it could not reach the audience with such certainty. But from the front Miss

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

Merrill seems only to live her part, and I believe she never descends to a theatrical trick.

George Abbott is so likable as Svorre Peterson that we are in danger of thinking that Mr. Abbott is sailing with the wind in popularity. I would give more credit to Mr. Abbott. I believe that he is a sincere and conscientious artist. I have seen him many times, and each time he gives me a little more of his artistic background. He very easily gives the jolly, light-hearted side of human nature. But he does more. There is something lastingly noble in Svorre's respect for Mary Kane, and yet when the barriers of convention are removed he is an eloquent lover. Jolly nature, nobleness of heart and poetry of soul all find expression in this man's temperament. There wasn't a sordid notion, touch or look in Mr. Abbott's characterization of Svorre. He made the character just human, and I thank him for a feeling of poetry in his human understanding. In my estimation Mr. Abbott has something inside of him that is bound to find expression in better and bigger parts as he finds his way in good plays on Broadway. In voice he is fortunate. It is a voice that goes directly from actor to audience, and it has no mannerisms. Mr. Abbott's articulation is clean-cut, but it is a cleanliness of his whole person rather than any convention of speech. It is in intonation that this actor is especially pleasing. It is his intonation that gives him

his complete humanness with his suggestion of poetry. Perhaps Mr. Abbott would not wish me to mention the poetry, but whether he knows it or not it is there.

Ethel Wright attains naturalness in a type of character that is easily ruined by overacting. She hits off a soft-headed woman without making her a fool. She assumes that a soft-headed woman is a fairly normal variation in this everyday world. Miss Wright's childishly open eyes, her round features, limp muscles and tenseless speech all fit together. Her unassertive intonation with its non-committal ups and downs is a striking feature of her work. This is necessarily artificial and for this reason it requires most watching lest it become an obvious elaboration. Miss Wright is pretty secure in that respect, for she "paints with her voice" according to her feeling for the character.

In "Lauzi", Pauline Lord and Adrienne Morrison represent different types of speech. Miss Morrison is a cultured speaker, her culture represents conventional society, and the conventions of good breeding that to some extent conceal the frankness of human nature. Conventional speech therefore takes on a polish and an elegance that may attract attention to itself in the same way that a pearl necklace or a fashionable gown may attract attention. As the sophisticated woman—mother of Lauzi—Miss Morrison illustrates sophisticated speech. One notices her refinements in Standard Eng-

lish, her precision and surety of attack. In this type of woman there is willful control in the voice and less of the natural "human nature" which is the backbone of "The White Desert". As Claire, Miss Morrison is not essentially a mother or a wife or a mistress. She is a selfish product of society, a conventional pleasure seeker. Miss Morrison plays this part with understanding and her cultured speech has distinction.

Miss Lord does not play in the school of conventional characters. For this reason we shall always think of Miss Lord's voice more than we think of her speech. What is striking in Miss Lord's speech is not its execution, but the spontaneous impulse that prompts it. It comes strictly from within. It comes unadorned. It expresses an experience. Miss Lord and Miss Merrill have something in common. Miss Merrill's voice has a purer quality than Miss Lord's, but the "mixed" quality in Miss Lord's voice has some advantages in her work. Miss Merrill is happy in dealing with an individual. Miss Lord can raise the individual to the plane of the universal. Here she can pour forth a full note of human suffering, as she did at the end of act two in "Lauzi". The play should have ended at this point. In this scene Miss Lord spoke in a full vowel, with a "pouring" of the voice and a rising bigness of expression that was thoroughly effective.

In quieter speech Miss Lord might aim for a little more conventional elegance. There is a slight "interference" in her voice that could be corrected. In sentences that begin with a vowel sound she has a noticeable glottal stop, instead of speaking "on the breath", the breath breaks thru a closed glottis, sounding an interference. In general Miss Lord is by no means a careless speaker. Her standard of pronunciation is good, and the resonances of her voice are well managed. She gives an old-fashioned precision to "forehead" making it two distinct words, whereas one stress ("faw-rid) is cultured usage. There is an emotional truth, depth and flow of feeling, convincingly spontaneous, that gives Miss Lord her hold upon the imagination. We could not ask Miss Lord to become entirely "conventional". She will doubtless attend to it, that her artistry keeps pace with her range of parts.

Mr. Saxon Kiling seemed to have the wrong attack entirely as the "boy" in "Lauzi". His speech was brackish, angular and jerky. It seemed entirely devoid of imagination. It came over the footlights in splinters and we could hear them strike on the walls of the theater.

A theater in a basement does not sound very inviting, but Kathleen Kirkwood's Triangle Theater between Eleventh and Perry streets, Greenwich Village, is worth visiting. But the magic of stage lighting and the magic of imagination makes you forget all about the basement.

Constance D'Darcy's "Recompense" was artistically played by Burton Mallory, Robert Forsythe and Barbara Chambers. Burton Mallory is a versatile actor. There is an unusual grip in his voice, it has some of the stuff and powder of Norman Trevor's voice, and it has an emotional sincerity that is born and not made. This little play deals with the last hours of Stephen Foster, author of "The Swanee River" and "My Old Kentucky Home". It is delicately written with the charm of sentiment that Miss Mackay invariably gives to a one-act play. Mr. Mallory's careful makeup and sympathetic characterization was especially faithful to the story. It made a deep and lasting impression on the Triangle audience. Mr. Forsythe played the boy with simplicity of heart, and Miss Chambers as the maid made a distinct character of a small part.

The "After Eden", played by Marion Chisnell, Alfredo Urch and Floyd Chever, was

(Continued on page 42)

SHREW AND SHROW

IN "Taming of the Shrew", Southern and Marlowe pronounce "shrew" to rhyme with "show" and "so". A correspondent asks to have this explained, and remarks: "When was 'ew' ever pronounced with an o-sound?" In answer to the last question, we may turn to Webster's dictionary of the present date and find "shew", a variation of "show", pronounced with an o-sound. This spelling is now archaic or rare, in modern usage the pronunciation of "shrew" has the o-sound, but Webster also gives the choice of an o-sound with the caution that this is especially British. This has also become archaic or rare even in British usage. But Webster's school dictionary of 1876 gives "strew" in two ways, both with o-sound and o-sound. In his National reader, published in New York in 1835, John Pierpont of Boston especially instructed his readers to pronounce "strew" and "strewed" with an o-sound. That was the pronunciation of the pastor of the Hollis Street Church in Boston, and it must have been general at the time.

In special cases, then, certain "ow" spellings have had an o-pronunciation even down to the present generation. If we turn to the old spelling of Shakespeare we find better rhymes than we do in the modern spelling. At the end of the dinner scene in "Taming of the Shrew", Petruchio closes the scene with a rhymed couplet. We use Shakespeare's spelling:

"He that knows better how to tame a Shrew,
Now let him speak! tis charity to shew."

This does not appear to prove the case, but if we turn to the couplet at the end of act five, we find this:

"Now, goe thy wayes; thou hast tam'd a curst Shrow;
Tis a wonder, by your leave, she will be tam'd so!"

Shakespeare uses "shrow" again in "The Merchant of Venice", where Lorenzo says:

"In such a night
Did pretty Jessica (like a little shrow) . . ."

Southern and Marlowe are perfectly justified in pronouncing "shrew" with an o-sound. It gives Shakespeare's rhymes better than modern English, and it is an Elizabethan pronunciation that we may well be reminded of.

It would be a long story to explain the vowel changes, even in a single word, thru the Old English (1100-1350) and the Middle English (1350-1550) periods. Modern "show" comes from M. E. "schewen", which comes from Anglo-Saxon "sceawian". "Shrew" is derived from Anglo-Saxon "screawa", a shrew-mouse, said to have a venomous bite. The Middle English adjective "shrew" meant wicked or bad, which has given us the modern noun "shrew", meaning a scold. A derivative of this word is "shrew" or "shrew" used in Chaucer and Shakespeare in the sense of to curse or to talk like a shrew.

As for differences in spelling, Shakespeare wrote "shrew" and "shrow" just as he wrote "shew" and "show", even in the same sentence. In "Measure for Measure" we find:

"I shew it most of all, when I show justice."

"Shaw" and "strew" in Anglo-Saxon were weak verbs—show, showed, shown; they added endings to form the tenses. The strong verbs underwent vowel change to form the preterite and past participial. During the M. E. period, there was much variation in strong and weak conjugations. The analogy of verbs like "known", "blow", and "grow" led to the wide employment of vowel changes in verbs that were originally weak, those that added endings instead of changing vowels. This gave us "show, shew, shown" if not "snow, snow, snow", which is found as a curiosity in some of the grammars. "Shown" and "strewn" as past participles have come down in modern usage. The mixture of strong and weak conjugations partly accounts for a mixture of vowel changes and pronunciations that have since been discarded.

Other changes that affected pronunciation were the change of Anglo-Saxon diphthongs into monophthongs, and then the general vowel shift that changed "moon" from a long o-sound (moon) to a long oo-sound (moon) and "sun" from an oo-sound (soo-ne) to the u-sound in "up" (sun).

Shakespeare made "shrew" and "shrow" to rhyme with "so" and "show" pretty nearly as in modern usage. "Show" has come down to us with an o-pronunciation. In provincial speech "strewed" came down to modern times with an o-sound, altho this usage is now obsolete. "Shrew" left the o-sound classification to become an oo-sound word to rhyme with "true" and "blue". How these words came into being can be suggested briefly.

Middle English eu words with a close-e resembling the i-sound in "it" came from O. E. as in "spewen" and "spwian" for modern "spew"; and from O. E. cow as in "trew" and "trowe" for modern "true"; and from French ieu as in "riwle" for modern "rule", and from French eu as in "dewe" for modern "due".

The M. E. eu appears in present pronunciation as in "duke", "new", and "feud". After "r", and sometimes after "l", the glide (y) as in "you" (yoo); is lost, as in "true", "crew", "blue" and "sure".

The whole story of vowel change in the particular words "shrew" and "strew", which would deal with the whole change of Anglo-Saxon diphthongs thru Old English and Middle English periods, is not attempted. But enough has been said to suggest that modern pronunciation represents changes of fashion thru a period of three hundred years since Shakespeare, to say nothing of the variability and instability of usage in earlier periods.



Large list of new and standard plays, royalty and non-royalty, comedies, farces, dramas, vaudeville acts, stage monologues, specialties, minstrel first-parts, skits and after-pieces, musical comedies and revues, short cast bills, new and old, for stock and repertoire; Boy Scout, Camp Fire Girls and other Juvenile plays, all in book form. Complete line of novelty entertainment books for all occasions.

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EVERYONE'S VARIETY

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Feminine Fritills

By Elita Miller Lenz

The Shopper's Christmas Suggestions

The smart-looking individual who is consulting a time table believes in carrying her chapeaux right with her when she travels. She carries them in the Daisy Hat Bag, which is



DAISY HAT BAG

hung over her arm. And she totes them without the slightest inconvenience, for the Daisy Hat Bag is very light in weight. It is made of black patent leather and lined with cretonne. The strap handle may be buttoned over the arm by a snap or over the roborall of an automobile. It accommodates not only hats, but other articles of wearing apparel as well. What smarter or more useful gift could one find for femininity of any age at the modest price of \$3.50?

A dainty and inexpensive Christmas remembrance is the Window Shade Pull shown in the sketch. It is carved from a flat plaque of wood to suggest a flower basket filled with hand-painted flowers, suspended from silken cord ornamented with wooden beads. It sells for the modest price of 50 cents. Please note that it will require at least two weeks to fill an order for this



Hand-made Window Shade Pull.

A handy apron I have found. A spring of steel the waist goes round. Don't have to tie it or even pin it—For in a jiffy you find you're in it.

As the sketch suggests the apron consists of gay cretonne shirred on an adjustable spring that is clasped about the waist or under the arms. Apron and spring, \$1.50. Springs may be purchased separately for 50 cents each. When ordering please include 10 cents for postage.



Pat. Assn. 1221

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Two traveling coats that offer the dashing style demanded by the theatrical woman. Their grace of line and detailed perfection are peculiar to Hart, Schaffner & Marx's tailoring methods. Developed from the soft, fleecy woolsens so fashionable this season, in plain, striped and plaid weaves. \$45 to \$150. Particulars from Shopper.

GLIMPING THE MODE

The costumes in "Tweedles" at the Frazee, New York, are very few and far between so far as elegance is concerned. For Ruth Gordon, co-starring with Gregory Kelly in this delightful Booth Tarkington story, wears quaint little gingham frocks and dotted Swiss aprons, in keeping with the antique shop in which the scenes of the play are laid.

FLORENCE PENDLETON

Who plays the role of the wealthy Mrs. Castlebury, looks very aristocratic in an afternoon dress of cocoa-brown chiffon. The bodice is draped surplice fashion in front and finished with a bloused panel in back. One sleeve is a flowing wing effect and the other defines a shapely arm by fitting snugly to the wrist. A buckle of rhinestones, posed on a side panel that was half-chiffon and half-silk fringe, was the only touch of brilliance. Miss Pendleton

Elita Miller Lenz, care The Billboard, 1493 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Co.

Please do not make remittances in the form of checks. The merchants will not accept them. Money orders are always acceptable.

A stamp should accompany letters to which replies are desired.

Every article described in this column may be purchased thru The Shopper.

wears a large sailor-shaped chiffon hat matching the costume in shade.

CORNELIA OTIS SKINNER

Makes a dashing appearance in a white satin princess or sheath effect frock of white satin, the fullness of the skirt massed to the front and secured with a coral beaded medallion. The sleeves are fitted to the elbow and slashed from elbow to wrist, the hands being thrust thru the slashes on the inner side and a coral beaded ball dangles from the outer side of each sleeve. Corsi beads, a chic white satin hat and a black swaggar cane complete this smart dress ensemble.

"BATTLING BUTTLER"

At the Selwyn, New York, "a musical knock-out in three rounds", is also a knockout so far as costume are concerned. The Twelve English Rockets, who dance in such perfect rhythm, exemplified the charm of gingham for ensemble costumes by stepping forth in green and white gingham frocks, over skirts of white organdie that extend about five inches below the gingham, revealing a border of fruit, worked in yellow, orange and purple chenille. Wee, coquettish bows of orchid velvet adorn the fitted bodices in a straight row from the berth-like collar of white organdie to the waistline and are repeated on the sleeves. And every "Rocket" is a redhead, accomplished by wigs, of course, encircled with green ribbon

(Continued on page 42)

THE SHOPPER

Dorothea Antel showed us some fine, intricate opera-length hose which she is selling for \$5 a pair. With a wise look in her eyes she declares that they are the best value in opera-length hose she has ever seen. And Dorothea ought to know. She used to be a trouper. This is just by way of a gift suggestion. She is also handling Christmas cards, in two assortments, which she herself has selected. One assortment consists of fifteen for \$2. The quality cards with engraved verses, enclosed in tissue-lined envelopes. The other assortment consists of fifteen good-looking cards, in envelopes, for \$1. Dorothea says she knows these are just the kind of cards to please the trouper. When ordering, please enclose 4 cents for postage.

If you are thinking of buying novelty jewelry The Shopper would like to send you a Shaw catalog, featuring gifts for men and women from \$1 up. Make your selections from the catalog and order thru The Shopper.

Other catalogs on hand pertain to knitted goods, shoes, underwear and stylish outer apparel—all from the leading shops. Your name, address and a stamp will bring you copies of the catalogs you designate.

A former actress, who is an expert needlewoman, writes The Shopper that she has on hand some beautiful three-piece buffet sets, hand embroidered, at \$2; dresser scarfs at \$1.75 and some chic French boudoir caps of lace and ribbon, hand effect, for \$1.50. These articles may be purchased thru The Shopper.

The Make-Up Box

A most amusing thing happened at the Drama Comedy Club social at the Hotel Astor a few days ago. There was a general discussion of the popular novel, "Black Oxen", the heroine of which, a woman of 57, is rejuvenated by a gland treatment. Mildred Holland, the one-time dramatic star, was invited to give her views on the subject. When she arose she was greeted by a storm of applause, being very popular with the women of the club because of her ever-youthful spirit. Miss Holland, who is past 50, laughed at the idea of a woman of 57 undergoing a gland rejuvenation process because, to quote her: "The woman of the hour takes such good care of herself that she isn't worried about appearing old at 57." The president of the club interrupted with the playful remark that "Mildred is saying one word for 'Black Oxen' and two words for Mildred Holland's Rejuvenating Cream," whereupon there was great applause from the users of said cream who were present. Miss Holland's cream is procurable at \$1.50 a jar.

Is she dainty and smart with the up-to-date habit of taking particular care of her pretty complexion? If she is you couldn't give her anything more pleasing for Christmas than an Elizabeth Arden "Bebe" Beauty Box, of pink fauquier, in that enchanting shade known as Dullary pink, of a convenient size to slip into a traveling bag. In various compartments are the famous Arden Cleansing Cream, Skin Tonic, Velva Cream, Pore Cream and an assortment of cleansing tissues, as well as samples of powder, rouge and Lillie Lotion. The price of "Bebe" is \$3.85.

A Valaze Lip Luster Stick, in a special container, at \$2.50 is a novel gift that may be carried in the purse. The Lip Luster Stick, which may be had in dark, medium or light shades, imparts to the lips a soft gloss that is very vivacious in effect. If you would like to test the Lip Luster a small size may be purchased for \$1.

Lucille Savoy is putting up some adorable Flower-Oil perfumes in small vials. They may be had in Orange Blossom, Russian Violet and Lily of the Valley. Just a touch of the glass stopper-rod to the palm of the hand or handkerchief imparts a lasting fragrance. These Flower-Oil concentrates are especially pleasing to the woman who does not like spicy perfumes, but prefers the delicate odors of flowers. The vials are \$3 each. Miss Savoy is also making an orange-tinted rouge for the cheeks at \$1.50.

"Poralin" is a new liquid preparation for the treatment of enlarged pores. It is applied after the usual cleansing process with your favorite cream to loosen pore secretions and to reduce the pores to their natural state. It is fragrant and pleasant to use, being put up in an attractive receptacle resembling a perfume bottle, with fancy glass stopper.

The individual who has a sensitive skin, predisposed to redness and eruptions, will be glad to know about a cream that is guaranteed to be 100 per cent pure. It is a combination of imported hay rum and fresh lemon juice, combined with natural cleansing substances. This

(Continued on page 42)

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MANSTYLES

Clothes Make the External Man and Often Clinch the Engagement

A style authority displays a refreshing originality by advising men to wear the tie over or under the collar tabs to suit their individual preferences.

A derby used to be the commonplace hat, but nowadays it is the hat extraordinary because so few men wear it, preferring the soft felt. But anyway the derby is coming back.

"Battling Buttler" at the Selwyn Theater, New York, is a beautifully costumed show, with one exception: The chorus men are dressed in green suits, yellow shoes and purple ties, the idea being to carry out the colors worn by the chorus girls and leading lady. The effect is flagrantly inharmonious, exemplifying the fact that yellow shoes are always in bad taste.

SHOPPING TIPS

Dorothy Antel is taking subscriptions for magazines, in case you are thinking of giving someone a magazine subscription for a present. Her list of magazines on request.

Lustrous English broad-cloth shirts with delicate polka dots in pastel shades of robin-egg blue, lavender, brown and grey are very new. They are sold by an exclusive shop for \$3.75. A fine Christmas gift.

Speaking of gifts, the Shopper will be glad to do your shopping for you, and has on hand numerous catalogs from which you can select gifts. Please advise what lines of apparel you are interested in.

Perhaps she would like a gift of personal stationery, with her name and address embossed at the top, 200 sheets and 100 envelopes for \$1, name and address embossed in bronze or blue ink. Any other color 50 cents extra.

How about a Crinoline Girl bouquet, made of



Copyright 1923 Hart Schaffner & Marx THE NEW TOP COATS ARE VERY SWAGGER

"A smartly cut suit or a beautifully made overcoat count for nothing if the boots and hat that go with them are not equally smart," says Vanity Fair.

Cross-striped shirts are very passe and look well only upon the man who can carry off almost "anything" with distinction.

"R. E. R." wishes to know what the middle-aged man wears in an afternoon scene, stating that the character is a man of dignity.

Answer—The dignified man past fifty (there is no middle-aged man nowadays) should wear the black frock coat with gray trousers, a white linen wing collar and a small black tie.

James Watson asks if it is customary to lift one's hat when greeting an elderly man on the street. The answer is that it is not customary unless the elderly man be a superior in office, a clergyman or a man of high position.

J. A. inquires about the proper color for a man's stationery. To our mind there is very little latitude in this respect. There are just three shades that may be designated as masculine. They are buff, gray and white.

everlasting flowers, at \$1.50? It comes in an attractive little container in imitation of a hat box.

Are you interested in trunks and luggage? If you are, the Shopper will be glad to send you illustrated literature on these subjects.

Falling hair? Or bald? Perhaps the roots are not dead, but are like bulbs buried in a corked bottle. They can not grow because they are unable to breathe, surrounded by foreign matter. An interesting little booklet on this subject will be sent you on receipt of a two-cent stamp. Ask for the hair booklet.

If there is one gift that every man and woman will appreciate it is a book on etiquette. No matter how well educated one may be, one may not be well versed in the art of perfect manners. Not to be well versed in this art is to be ill at ease when in distinguished company. But to be well versed gives one assurance and confidence in any situation. The Shopper is taking orders for an up-to-date book on this subject, which is being offered for the holidays at \$1.98.

The very cheap radium paint about which so many men have been writing the Shopper may be purchased in green, blue, violet and orange at \$2 per ounce. Paint like that used in the

(Continued on page 42)

Established 1902

J. GLASSBERG'S Short Vamp Shoes



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Our 'Submarine'

Patent: Coltskin. Neat Ankle and Front Strap.

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Long Acre goes twice as far as most other creams, and is therefore most economical. If you have not used Long Acre, begin now. Sold in attractive half-pound and pound tins at 50c and \$1.00. Ask for Long Acre at any drug or theatrical toilet counter. Where unobtainable, order direct, adding 10c for postage. LONG ACRE COLD CREAM CO., 210 E. 125th St., N. Y. City.

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That other women may share her beauty secret, Miss Holland is offering this delightful cream at \$2 a jar. It acts as a skin food and tones up the skin. Also a fine base for powder.

As a companion beautifier, the Mildred Holland Cleansing Cream in jars of \$1.00 and \$1.50.

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WIGS of All Descriptions LEICHER'S & STEIN'S MAKE-UP

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Reflections of Dorothea

TALK about the pride of kings, did you ever see any one prouder than a young couple with their first baby? Ernest and Mrs. Paul, who are well known on both the vaudeville and legitimate stage, are the proud parents of a baby girl. I had the pleasure of being the first one to have a visit from Mary Claire, who is now six weeks old. That she will probably uphold the dramatic traditions of her parents is obvious. She is already writing most of the time. I suppose I will be writing an act one of these days for the little actress.

Katherine Redfield, prima donna, entertained me with several of her selections. She is now playing in one of Madame Doree's acts over the Keith Trust. Katherine is a member of the well-known Redfield family. Her father, William Redfield, was at one time a musical man and is now with the music publishing house of Waterson, Berlin & Standen, while her brother Henry is now on the Grubbsam Circuit.

An example of sisterly affection, Genevieve Tobin, of the "Polly Preferred" Company at the LaSalle Theater in Chicago, wanted to see the first showing of her new picture, so Vivian, her sister, now playing in vaudeville, will give up her engagement and assume Genevieve's role temporarily.

Vera and Frederic Lyon, of whom I had lost track for several years, surprised me with a visit the other day. Frederic is now a member of the Elm City Quartet in "Nifties of 1923", while Vera is conducting a dancing academy in the twenties.

Mary Ann Dentler, formerly leading woman with the Bell Players in Hartford, Conn., is now with the Century Players at the Broad Street, Newark, N. J.

Alice Adams, at present an inmate of the Actors' Fund Home, writes to ask if I am the Dorothea Antel who was with her in "Get-Rich Quick Wallingford". Yes, little Aunt Alice, I am, and thank you for your nice letter. Hope to hear from you again.

John Lyon, who recently completed a season of forty-two weeks in stock in Minneapolis, has just told me he is opening with the Plain Field Players at Plainfield, N. J. John is known throughout the country for his versatility in character and other parts in stock.

From reports I get it appears that the accomplishments of the father fall upon the children. That seems to be the case with Fred Stone and his dear daughter Dorothy, who will open at the Globe Theater in the new success called "Stepping Stones". More power to you, Fred Stone and Miss Dorothy.

Will the young lady who wrote me from Monroe, La., who was with a musical tab show, send me her name and address? If she is in trouble I will be glad to give her advice and answer her questions.

Remember, dear readers, my column is always open for interesting bits of news regarding the profession. Don't forget to send them direct to 696 West 186th street.

Dorothea Antel

GLIMPING THE MODE

(Continued from page 40)

bands. Possibly the wearing of the red, green and orchid is out of deference to the leading woman, Helen Eley, who has glorious red hair and makes her first appearance in a frock of jade green chiffon, the bodice arranged in simple fashion and the skirt composed of alternating folds of jade and orchid chiffon, cut triangular shape to give an uneven hem effect. Narrow bands of blue and yellow ribbon edged with gold define a normal waistline and are looped into a corsage of flowers. With this color combination are worn blond silk stockings and jade green satin pumps.

Other style notes of the play are frocks which are poetic conceptions of the sports mode, featuring coats of silk with velvet bows down the front and skirts with insets of chiffon in flowered effect. The spectacular period models that have become a feature of every musical comedy are also shown, in combinations of metal cloth, lace, flowers, rhinestones and silk, with "futuristic" color touches.

SHOPPING TIPS

(Continued from page 41)

"Tollies", which is lasting in effect, sells for \$10 an ounce in purple and blue and \$12 an ounce in green and orange. It is necessary to use lacquer in mixing the latter paint, which is quoted at \$1 an ounce. An ounce of the paint covers eight square feet of material. For further particulars write the Shopper.

If you are in need of dancing oxfords, at \$7 and \$8, a catalog will be sent you from which to make selections.

Last, but not least, here is a gift suggestion: If she is hard to please, why not purchase for her a traveling case? We know of a beauty, light in weight, made of cobra-grain cowhide, with a removable tray complete with an eleven-piece shell or amber

toilet set, at \$17. All sizes. The traveling case without the toilet set is quoted at \$15.

THE MAKE-UP BOX

(Continued from page 40)

When the anesthetic and tonic action on the skin and is free from any hair-growing properties. This is said to be the private formula of Denna Zenda, writer of short stories. Price, \$1.

Another gift suggestion is the thinnest obtainable powder compact. Round in contour, about three inches in diameter, feather weight with a downy silk-backed puff and quick-drying spring that needs but the lightest pressure, the compact sells for \$1. The fragrance of the compact, which may be had in Natural, Vanilla and Peach is refined yet distinctive.

THE SPOKEN WORD

(Continued from page 39)

It is so interesting to the Spoken Word. Village-dialect was too much in evidence, with inserted sounds and a general standard of speech that is not especially adapted to the theater. Miss O'Connell was not always audible when she looked off stage and looked at her "lost paradise", and Mr. Chever was needlessly noisy even for Dode. Marguerite Azule's dancing and the stage lighting effects were especially interesting as accessories to the play.

HARD WORDS

DUSE ("doo-ze), Eleonora, eminent Italian tragedienne. Give the first syllable the shortened consonant of "doot". The Italian vowel is not long as in English. The final e-sound is intermediate between a French close-e and the English "met". In the English diphthong, (ei), in "mate" (met), the first element of the diphthong (ei) gives a good approximation to the final e-sound in "Duse". Put no vanish on the Italian e-sound. It is (e), not (ei).

CANZ (ganzt), Rudolph, Swiss pianist.

GRAND GUIGNOL PLAYERS, Paris. "Grand" is (grah) with the (ah) nasalized. "Guignol" is (gi:gnawl). Make the (i:) short instead of long as here represented. The (gn) represents one sound. Place the tip of the tongue against the lower teeth and press the front of the tongue against the hard palate. This closes the mouth passage and gives a nasal consonant. Compare the e-sound in "sing" and the g-sound in "Guignol".

GUILBERT (gil:ber), Yvette (i:vet), French chansonnette. The (i:) in (gil:) should be short, (g) as in "girl". In (i:vet) the vowel is open as in "there" and the (r) is trilled. The first vowel in "Yvette" is the short of (i:) in "see", covered by drawing down the upper lip.

MONNA VANNA ("mawn-nah-vahn-nah), play by Maurice Maeterlinck. "Monna" is an abbreviated form of "Madonna".

PUCCINI (poo:tsi:ni), Giacomo ("dzhab-ko-mo), Composer: "La Boheme", "Madam Butterfly", etc.

OEDIPUS REX ("i:d-i-pus 'reks), Greek tragedy by Sophocles. The spelling is Latin transliteration of the Greek. Some American dictionaries give ("ed-i-pus), but the Latin diphthong "oe" became one sound closely allied to an e-sound.

SCARAMOUCHE. The French pronunciation is (skah-rah-moo-sh). English pronunciation is ("ska-rmuh-oo-sh). The word comes from Italian "Scaramuccia", the name of a comic character in the Italian comedy of masks, the commedia dell'arte. This character was the creation of Tiberio Fiorillo, who made a great name for himself in France in the 17th century. At the age of eighty-three this actor was able to administer a box on the ear with his foot; he was considered the "completest, the most famous Italian artist of the seventeenth century". The character became a "type", famous as a boastful coward.

SOPHOCLES ("saw-fn-kll:z), Greek tragic poet (496?-406 B. C.).

KEY: (i:) as in "see" (si:), (i) as in "it" (it), (e) as in "met" (met), (ei) as in "day" (dei), (e:) as in "there" (dhe:u), (ai) as in "at" (at), (ai) as in "ice" (ais), (oo:) as in "boot" (boot), (oo) as in "look" (look), (ooo) as in "go" (go:oo), (aw:) as in "law" (law:), (oi) as in "boy" (boi), (aw) as in "on" (awn), (ah:) as in "father" ("fab:dthu), (u:) as in "urge" (urdzh), (u) as in "water" ("waw-tu).

PLAY CONTEST RULES STATED

Drama League Center To Conduct Annual Event of Interest

Opening of the play contest for 1923-'24 by the Pasadena Center of the Drama League of America is announced by the play contest committee, of which Mrs. George R. MacMinn is chairman. Rules for the contest are given below.

The committee is also announcing the co-operation for the contest of the Community Arts Association, of Santa Barbara; the Forest Theater Association, of Carmel; these two organizations having agreed that manuscripts of play entries submitted for the Pasadena contest may be submitted in duplicate to the contests to be held, respectively, in Santa Barbara and Carmel.

Information relative to the Pasadena contest, in addition to that given below, may be obtained from Mrs. Gertrude M. Fuller, 499 Ellis street, Pasadena. For the Community Arts Association contact information may be obtained from Mrs. O. L. Hathaway, 936 Santa Barbara street, Santa Barbara. For the Carmel contest address Mrs. V. M. Porter, secretary of the Forest Theater Association, Carmel-by-the-Sea, Calif.

Pasadena Center of the Drama League of America is much pleased to receive the interest and co-operation of these producing centers of organizations, and hopes that entrants for the Pasadena contest will avail themselves

of this opportunity to bring their work to the attention of the increased number of judges. Some of the contests will be held under its own rules and will make its own awards, irrespective of the decisions of the other contests.

Rules for Contest (Pasadena)

- 1. The contest opened October 1, 1923 and closes February 1, 1924. Residents of any part of the United States may submit plays. All manuscripts for the contest must be in the hands of Mrs. Gertrude M. Fuller, 499 Ellis street, Pasadena, Calif., on or before February 1, 1924.
2. Plays submitted may be either (a) full evening plays or (b) one-act plays. Full evening plays must cover at least two hours for playing time. One-act plays must not exceed forty-five minutes for playing time. State playing time on each manuscript.
3. No dramatization nor adaptation of published plays or stories, whether written by the author or others, will be acceptable. Also, any play or plays which have taken prizes in any previous contest will be disqualified. No translations will be acceptable. All subject matter must be original, altho two or more authors may collaborate.
4. There is no limit to the number of plays each author may submit but there are limitations to the subject or scope of the plays.
5. Each manuscript shall bear the inscription: "Submitted in the 1923-'24 Play Contest of the Pasadena Center of the Drama League of America."
6. Manuscripts must not be signed with the real name of the author, but with a pen name. Neither the author's address nor any indication



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No craving for tobacco in any form after you begin taking Tobacco Redeemer. Don't try to quit the tobacco habit unaided. It's often a losing fight against heavy odds and may mean a serious shock to the nervous system. Let us help the tobacco habit to quit YOU. It will quit you, if you will just take Tobacco Redeemer according to directions. It is marvelously quick; thoroughly reliable.

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The Drama League, but are hereby invited to do so if they desire. The membership fee is \$2, and this includes a year's subscription from date to The Drama, a monthly magazine. The membership fee is to be paid to the Center's treasurer, George Judd, care of the Pacific-Southwest Trust and Savings Bank, 85 East Colorado street, Pasadena, Calif. The Children's Play Contest is postponed until further notice.

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

Shakespeare's New Home

LONDON, Eng., Oct. 12.—Donald Calthrop has taken the Kingway Theater and will make it "The Home of Shakespeare in the West End" he says. The first plays to be given there will be "Twelfth Night" and "A Midsummer Night's Dream."

Donald can be relied upon to produce interestingly and to cast judiciously—the last is no common gift nowadays. I could wish that he had chosen another house, for the fates have turned their faces for the Kingway lately. But with Balliol Holloway as Malvolvo and Sydney Fairbrother as Maria, he ought to defy fate for many weeks. Calthrop promised to play in these productions. Good!

Sutro-Prinsep Rubies

Anthony Prinsep has acquired the rights of a new play by Alfred Sutro. The piece is a sophisticated modern comedy containing the familiar Sutro ingredients and is called "Far Above Rubies". Marie Lohr will play the leading part when she finishes her highly successful provincial tour of Sutro's "The Laughing Lady" about Christmas time. Owing to the success of "Aurham's "Our Betters", it is possible that another house than the Globe will have to be sought by this energetic management.

Wild Rumors

Spiritualism has often been on nodding acquaintance with the theater—in more ways than one. But the last is a new way. For a Mrs. Travers-Smith, living in Chelsea, and a "Mr. V.", reputedly a professor of an English university, have tapped Oscar Wilde's celestial wire to excellent purpose, and the epigrammatist's spook is busy "communicating" a play to these psychic receiving sets.

The comedy is said to bear a strong resemblance to "The Importance of Being Earnest" and the usual assurance that skeptics are convinced is forthcoming. I have not yet heard that any London manager is negotiating for a London production. But if the "auto-scriptive" piece is up to the alleged sample it will be very welcome after Milne, Barrie and Sutro.

By the way, the Oxford Harrovians, assisted by girl students of the Royal Academy of Dramatic Art, gave an entertaining performance of "The Importance of Being Earnest" at King George's Hall last week.

Boy Scouts' Theater

The commissioner for Music and Drama of the Imperial Scout Headquarters, Arthur Poyser, has long nursed the idea of having a Scout theater in London and this is now taking practical shape. During Christmas it is hoped to run a brief series of matinees of scout music plays. This week, too, the Lord Mayor's Scouts will make a real beginning by presenting "The Colonel in the Camp" and "Uncle Charlie", both musical pieces, at the Guildhall School of Music. It is hoped that before long the boys will have their own building.

Amateurs in Lancashire

Manchester and district have been poorly off for drama since Miss Horniman gave up her repertory theater during the war. But local amateur clubs' and playgoers' society activities are evidence that the desire for live plays is strong in Lancashire. These have lately produced among other works, Dowson's "A Pierrot of the Minute", Dunsany's "The Glittering Gate" and "If", Brighouse's "The Happy Hangman", Comyns Carr's "King Arthur" and Moliere's "Le Medecin malgre lui".

Future productions by local societies include several plays by local authors, besides Andreyev's "The Dear Departing", Maurice Baring's "Catherine Parr", Clemence Dane's "A Bill of Divorcement", Barrie's "The Admirable Crichton" and Shaw's "Widowers' Houses". Most of these are performed several times.

Indeed it would seem that a public is assured to any local or other impresario who would found a little theater (it need not be very "little") in Manchester. Milton Rosmer who with his talented wife, Irene Rooke, has a friendly following among Mancunians, does not deny the rumor that he contemplates some such venture.

"Cymbeline" Finishes

The New Theater revival of "Cymbeline" came to an end last Saturday after some twenty performances with a loss of over \$7,500. Sybil Thorndike has thus suffered the first serious reverse of her managerial career. For the her previous runs at the New were not of considerable duration, they were good, especially as the plays were not merely popularity-mongering potboilers. Miss Thorndike's career has been meteoric—the trite epithet is just. After years of hard but undistinguished work followed by a brief series of special performances in Greek drama and highbrow plays at the Holburn Empire, she

suddenly became a press pet—"England's greatest tragic actress", and so forth. Adulation became the rule, superlatives were piled into her press-book, the queen (of the illustrated papers) could do no wrong. Editors said "Sybil Thorndike is good copy." Reporters seeking information on theatrical economics, face creams or the latest things in accents thought first and last of Sybil Thorndike. Criticism ceased, and was replaced by flattery.

One or two watchful critics kept their heads. These recognized in the idol of Fleet Street a competent hard-working practitioner zealous for sound plays. They did not join the chorus of reckless commendation. They watched and advised. Miss Thorndike certainly never had her head turned, the head less stocked with good gray matter would certainly have whirled like a weathervane in a typhoon. Then Miss Thorndike and her husband and producer, Lewis Casson, went off on a provincial tour and concocted the current "Cymbeline". Something must have gone wrong with the works while they were

in the country, for, as I remarked in my criticism, its casting was positively insane. Also the choice of play was, to put it mildly, extremely risky; for "Cymbeline" is a veritable hotch-potch of misfits masquerading as a Shakespearean play. And while she was away, in some odd manner best known to or perhaps tucked away in the unconscious mind of journalists, Sybil Thorndike had ceased to be good copy. The reception of the piece by the press was chilly. The public was even cooler. And Saturday saw the last of a palpable error.

Advice Gratis

I gave this much of my circumscribed space to this failure because I feel that the English stage has much to win from this actress-manageress. Sybil Thorndike has many of the requisites of singular achievement, presence, technique, aplomb, judgment and a following, all in no slight measure. She owes it to herself and us to give us fine things in the days to come. For this, however, she must forget all that she has ever done in management up to now and I advise the following prescription, to be taken in this order:

- (1) Six months complete holiday, preferably abroad. If she can stay away from the theater entirely meanwhile, good. If not, let her see the work of the best continental dramatists and producers.
- (2) The co-operation of a first-class producer in her next essay in management. This would probably denude her of many tricks and man-

nerisms which have ceased to mean anything both to her and her public. It would also probably lead to the casting of the play outside a certain range of associates.

(3) A recognition of the fact that straight comedy and good modern drama are not negligible factors in the development of an actress' craft and in the winning of audiences.

(4) (5) (6) (7) (8) Remembrance of the fact that personal conviction is nine points of the player's art of convincing the folk on the other side of the floats. Re item three, I should not be surprised to hear that Miss Thorndike had swallowed that draught already, for "The Lie", by Henry Arthur Jones is to follow "Cymbeline" in the New.

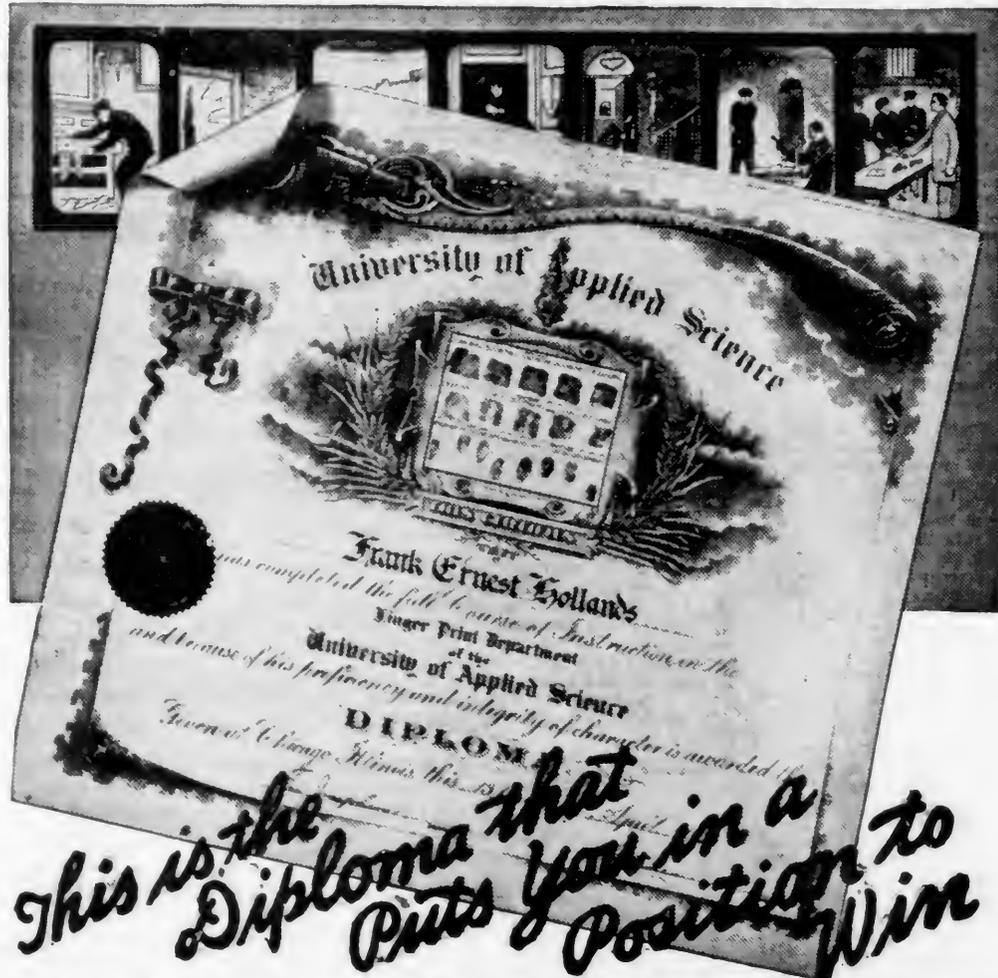
And as a parting word, please will the Casson-Thorndike management remember that in Lillian Noubrey they have an actress who ought to be surprising and pleasing London instead of "walking on"?

J. P. C.

The efforts to get the Theatrical Managers' Association and the Society of West End Managers inside the Joint Protection Committee still continue. Casson has written them an explicit invitation, refusal of which would show that the protestations of these two bodies (that they desired the betterment of the industry and the final expulsion of bogus managers) are light as air.

Whatever the reply of the West End men, I suspect that the resident managers will

(Continued on page 49)



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LITTLE THEATERS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

The Carolina Playmakers of the University of North Carolina, Chapel Hill, N. C., of which Professor of Dramatic Literature Frederick H. Koch is director, celebrated the tercentenary year of the publication of the first folio of the works of William Shakespeare by giving a performance of "The Taming of the Shrew", done in the Elizabethan manner, at their beautiful Forest Theater at Chapel Hill, Monday afternoon, October 15.

Professor Koch writes us that "The Forest Theater was lovely in the autumn foliage and the performance was a fitting commemoration of the tercentenary of the publication of the first folio of Shakespeare. We hope to have a permanent commemoration in the willow oak which we planted on the stage just after the presentation of the play."

George V. Denny, manager of the Playmakers, advises that the Playmakers opened the new municipal theater in High Point October 25 with "When Witches Ride", the first play in the volume of plays by the Carolina Playmakers, written by Ernest Thompson, winner of the 1923 fellowship at the university.

Particulars regarding the play contest now being conducted by the Pasadena Center of the Drama League of America will be found on page 42. This contest is of interest to all amateur playwrights.

The Drama Guild of the Oranges, Orange, N. J., opened its current season Wednesday evening, October 24, with an informal evening with the drama at the Bellmore, 95 Harrison street, East Orange. The program was under the auspices of the literary department of the guild, of which Mrs. A. B. Hopper is chairman, and consisted of the reading of two plays, "The Old Lady Shows Her Medals", by J. M. Barrie, and "The Rising of the Moon", by Lady Gregory.

The officers of the Drama Guild of the Oranges are: Charles Edison, president; R. H. Monaghan, vice-president; Mrs. W. Lewis Smith, vice-president; Wilbur Muan, treasurer, and J. J. Hayes, 211 Prospect street, East Orange, N. J., secretary.

The Princeton Theater Intime of Princeton University, Princeton, N. J., formally opened the season Thursday evening, October 18, with a program of three one-act plays. "The Clod", a story of Civil War times, by Lewis Beach, first on the bill, had Mrs. William Parke, who at one time acted with the Washington Square Players, New York, in the leading feminine role. The other plays were "The Pot Boilers", by Alice Gerstenberg, and "A Night at an Inn", a mystery play by Lord Dunsany.

Detroit, Mich., has a new amateur dramatic organization, to be known as the Player Folk of the General Motors Company. The membership is made up of employees of the General Motors Company and consists of sixty men and women, several of whom have had either professional or amateur experience, or both.

Kathryn Vincent Mayer has been engaged to direct the Player Folk in a series of six plays, the first of which, "Adam and Eve", by Guy Bolton, will be presented the latter part of November. One play a month will be given until the series is completed.

C. S. Mott, vice-president of General Motors, is the honorary president of the Player Folk, with the following active officers: President, S. B. Bunker; secretary, Wendel Hall; treasurer, Stanley G. Boynton. President Bunker has named the following committee: Executive—Walter C. Boynton, Blake Parks, Adele Chick Pfeiffer, Gloria J. Villaret and Miriam Levin; membership—Clarence Pfeiffer, L. R. Gason and Helen L. Fox; plays—Wendel Hall, Lois M. Baker, Gordon A. Shaw, Lilli B. Dennis and Dorenda Sonchereau; stage—Loren T. Robinson, H. P. Smith and Ralph W. Garlick.

The Union of the East and West, with a membership composed of Hindu and American amateur players, gave a lecture and recital at the Anderson Galleries, New York, Friday evening, October 26. Two Hindu plays were discussed by Dhal Gopal Mukherji. The object of the Union of the East and West is to spread knowledge of the East to the West, and vice versa, with a view to promoting a better understanding among all people and in particular to bring the message of India to the West. Its method of accomplishing this is by giving free public performances of Eastern plays; by arranging free lectures on art, literature and the philosophy of the East; by publishing free literature on Oriental subjects and by bringing the famous people of the East in close contact with the people of the West. The group is supported by voluntary contributions and from proceeds of the special performances and lectures organized by the Union of the

East and West, of which K. N. Das Gupta, 67 West Forty-fourth street, New York, is director.

TRAINING PLAYWRIGHTS AND PLAY DIRECTORS

"As a result of the little theater movement that is sweeping the country with its fruitage of little theaters the demand for trained writers and directors has grown far beyond the supply," avers the Bayonne Theater Guild, of 249 Avenue B, Bayonne, N. J. To remedy this shortage the guild offers courses which cover playwrighting, scenery, lighting, play direction and business management. Membership is open to all who may care to join and the cost is small. Those interested are invited to send their applications to the production manager, John Clements, office 249 Avenue B, Bayonne. A meeting is held every Tuesday evening at 249 Avenue B at 8:15 p.m. An invitation is extended to all who may care to attend the meetings.

Johnny Flood will produce the famous "Coffee Bean" show for the Men's Mission Church of Brooklyn at the Opera House, Bayonne, N. J., November 18. Rehearsals are in charge of Dick Flood.

The B. & W. Players, made up of employees of the Babcock & Wilcox Company, Elizabeth-

ment, "The Portal Playhouse Company has followed none of the customs of the ordinary non-commercial organizations," wrote a Minneapolis dramatic critic. "In its freedom of attitude lies hope for its endurance."

"The players are now rehearsing Luigi Pirandello's 'Six Characters in Search of an Author', while in prospect for the coming season are a new translation of Arthur Schnitzler's 'The Green Cockade', Shaw's 'Major Barbara', 'Strife' by Galsworthy, 'Moral' by Ludwig Thoma, 'The Awakening of Spring' by Wedekind, 'Right You Are—if You Think So' by Pirandello, 'The Verge' by Susan Glaspell, 'When We Dead Awaken', and such short plays as 'The Outside' by Susan Glaspell, 'The Creditor' and 'Miss Julie' by Strindberg, 'In the Shadow of the Glen' by Synge, and 'A Complete Epistle', a drama of Walt Whitman by Dean Jensen and Elwin Bartlett."

The Kansas City Theater, Kansas City, Mo., is to present a play each month during the season, the first of which will be "Amulshi", by Arthur Richman, some time in November. Robert Peel Noble is directing this group.

We gather from the English press that the Pioneer Players of Melbourne, Australia, which began their activities last summer, have been enthusiastically supported by Melbourne folk and as a result feel that they are permanently established.

"The Truth About Blayds" was presented by the members of the Ft. Dodge (Ia.) Drama League at the High School Auditorium Thursday evening, October 18, with the following cast: Oliver Blayds, M. F. Healy; Isabel Blayds, Mrs. Floyd Douglas; Boyer, E. E. Cavanaugh; Wm. Blayds-Conway, Granger Mitchell; Mrs. Wm. Blayds-Conway, Mrs.

LITTLE THEATER ARTICLE CONTEST CLOSING NOVEMBER 24

The Little Theater Article Contest will close with the November 24 issue of The Billboard. The name of the winner of the \$100 cash prize will be announced after all articles submitted for the contest have been printed. Those who wish their groups to be represented in the Little Theater booklet which will be printed by The Billboard for free distribution to little theaters, to consist of articles submitted in the contest, have just three weeks to write and send in their contributions.

Please remember that the contest is confined solely to Little Theater members.

The subjects suggested are Organization of the Little Theater from the standpoint of problems overcome—Stage Lighting, Costuming and Scenery.

The length of the article should not exceed five pages of double-spaced typewriting.

Your contribution will be judged by its helpfulness and not by rhetorical flourishes.

The judges in the contest are: Wm. A. Brady, the well-known theatrical manager; Walter Hartwig, director of the Little Theater Service of the New York Drama League; Kathleen Kirkwood, director of The Triangle Theater, New York, and Gordon Whyte, dramatic and literary critic of The Billboard.

Address all manuscripts to the Little Theater Editor, care The Billboard, 1493 Broadway, New York, N. Y.

port, N. J., are planning to produce "Robinson Crusoe Up to Date" in the near future.

"In a church basement, with sacking to curtain the stage, another little theater movement has been started that promises to become the most important non-commercial endeavor in local history," writes the Minneapolis (Minn.) correspondent of The Christian Science Monitor in a special article to that paper, which continues as follows:

"Altho the Portal Playhouse Players have given but four public performances, they already have attracted wide attention of the organization.

"The Portal Playhouse was founded last January by a small group of trained and experienced workers in the theater, including several professionals. They believed that the drama can be as subjective as any other mode of artistic expression and that conventional patterns are not, in many instances, the most expressive. The only auditorium available, a church basement, was secured, and despite an inadequate stage and the handicaps of poor lighting and limited room for settings they have become a vital force in community affairs.

"There are three types of memberships in the Portal Playhouse. Active members are those engaged in the writing or production of plays, the membership being limited to thirty. Associate members include those who act only in an advisory capacity and also those who desire to become active members. Sustaining members are those who do not wish to take active part, but who wish to meet informally with the active members or who are interested in the work and desire to foster the move-

ment. Charles Larrabee; Oliver Blayds-Conway, James Dilliver; Septima Blayds-Conway, Kattie Hiltne; Parson, Mrs. M. J. Fitzpatrick.

COMMUNITY ACTIVITIES

"Let us arrange a dramatic program for you," is the slogan of the service bureau of Hagerstown, Md., Community Service. The bureau will soon be able to supply nearby towns and cities with a repertoire of one-act plays, the casts made up from its Community Players group, organized last winter. Six one-act plays of a varied nature will be thoroughly rehearsed, so that programs may be arranged on short notice. The group believes that these six plays will be a sufficient repertoire to last until the first of the year, when substitutions will be made for plays that may be showing signs of wear.

At a recent meeting of the drama committee of the Houston Recreation and Community Service Association it was decided that community theater productions, children's dramas, Biblical drama and pageantry would be the activities for the coming season. Frances Fox is drama director. Adult groups for studying and producing plays and children's dramatic groups will be organized where there is an interest shown. The committee hopes to organize players' guilds in the churches for the dramatization of Bible stories, with special reference to Christmas and Easter celebrations. The pageantry department plans a pageant depicting the history of the city. A leader's training course will be put on by the drama committee.

The dramatic section of San Francisco Community Service has under rehearsal seven one-

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act plays which will be presented this season at army and navy posts, hospitals and prisons in the bay district. Fred Diltmar is in charge of the rehearsals.

The three groups of neighborhood players organized last year in Huntington, W. Va., are embarking on their fall and winter program under the direction of Ian Forbes, Community Service executive, and Mrs. E. N. Alker, chairman of the community dramatic committee. Each group will hold bi-weekly meetings, when there will be programs of one-act plays and studies of dramatic literature. Several large public productions will be given during the year.

A three weeks' dramatic institute conducted by Edna Keith of Community Service began in Monroe, La., recently. Community-wide dramatic organization is its object. The course includes instruction in play production and in all phases of the workshop, drama in the church, civic festivals and pageants, and children's neighborhood dramas.

At a meeting of the directors of the Newburg, N. Y., Community Theater preliminary plans to put the organization on an actual working basis were formed. George Junkin, drama organizer of Community Service, outlined the work of community theaters throughout the country. It was decided that a committee of three women and two men be given complete charge of the project in Newburg and start rehearsals for a play at an early date.

LITTLE THEATER ARTICLE CONTEST

Article No. 19:

LIGHTING THE LITTLE THEATER

By STEPHEN J. STROOCK
Manager the Temple Players, New York City

THE VALUE of artistic and scientific lighting in the theater, and especially the little theater, is commonly underestimated. Good stage illumination will make a poor play, while bad lighting may ruin an otherwise good production. Success in stage illumination requires not only all a suitable equipment, and security in intelligent use. We will discuss first the electrical equipment needed in the little theater.

Little theaters vary from those producing in professional theaters to those playing in a schoolroom or non-theatrical hall. All little theaters come under one classification; all, unfortunately, have limited funds to spend for electrical equipment. The problem is then to install a system with the least possible expense and at the same time to utilize any existing equipment.

Electrical contractors charge exceedingly high rates for installing theatrical equipment. Whenever possible it is advisable for little theater organizations to have all their installing done by a group of volunteers who have had some electrical experience, but the main requirements for this work are an active interest and a willingness to do hard work. This group can be greatly helped by the advice of professional electrical engineers, who may be consulted upon to render a service of this sort to the little theater movement. The first duty of this group is to draw up a detailed plan of the ultimate electrical installation for their theater. This does not mean the entire installation must be done at once, but it insures the finished equipment being practical and not a collection of unconnected additions. The equipment listed below is given in the order of its actual necessity. An organization should insist, so much as it is financially able to do, and may also make additions from time to time.

A main line of current conveniently located on the stage and capable of taking care of all present and future requirements should be the first and foremost. Next, we must obtain a means of lighting the stage with an even light that will give the least possible amount of shadow. This is done by hanging some sort of border light near the front of the stage and connected to the audience by the proscenium arch or a trolley. The most common form of border light consists of a board containing numerous low-wattage bulbs. A much more satisfactory method is that of using a few high-wattage bulbs of, say, 250 to 300 watts. This not only reduces the cost by decreasing the number of bulbs required, a still better method is the use of two dual lamps containing 250 or 300-watt bulbs according to the size of the stage. These lights are hung in a similar manner as border lights. The next improvement is the addition of reflectors which, besides concentrating the direction of the light, utilize the 75 per cent of light which was wasted without them. To ensure correct effect a reflector is inserted in front of the reflector. This method is far superior to the common practice of using the bulb, as it involves a wider range of color and it is an easier and more convenient method of changing the color, especially when high-wattage lamps are used. When colors are to be changed, only an additional set of border lamps containing the other color will be required. In professional theaters there are generally three sets of border lights, making possible three different colors and numerous combinations. The addition of two other series of border lights spread above the center of the stage and the other at the back of the stage is not advised, as it is unnecessary in the average little theater and interferes with the use of a ceiling pipe.

The price of switchboards is prohibitive and therefore a homemade board of some sort must be substituted. It will prove most satisfactory, as the experience of many little theaters has shown. Spare should be left for dimmers on the level as they must be added as soon as possible. The most satisfactory system of dimming for all-around use is that obtained by one big dimmer which will dim all the stage lights and a small separate dimmer on each side of lights. The combinations possible with this system are innumerable. As a rule dimmers may be obtained second-hand or at wholesale prices.

A means of lighting the apron and the actors is the next requirement. This is accomplished by placing fixed spotlights in the hall or theater. They may be attached by brackets to the wall and there are many methods of concealing

them from the audience. They should be controlled from the main switchboard. Movable spotlights are generally used only in musical comedy or vaudeville, but when necessary can be installed in most theaters. Back stage on each side of the proscenium arch a means of clamping a series of baby spotlights should be installed. From one to ten lights may be used on each side of the stage; these lights are adjustable. Footlights are not required in most instances, and if present they can be put to good use by placing them in back of the stage, sunk below the level of the floor and with a removable cover. They then could be used to light a sky drop or cyclorama, and may be used to good advantage in connection with profile scenery.

A means of plugging in lamps, flood lights and extra lights of all sorts should be included in the plan. A well-equipped little theater should have a dimmer connected with all the house lights, as this is appreciated by the audience. As to renting spotlights and other equipment, this may be done in all the larger cities; and arrangements can almost always be made by which the rental will be subtracted from the cost if the lights are purchased. However, excepting in extraordinary circumstances, renting is not advised, as it is much better to own one spotlight outright than to rent six at a high rental fee.

Having a fully equipped theater is of no avail unless it is used with care and foresight. Every production should have a light rehearsal and a light plot containing all light changes should be made for each play. As much care ought to be used in the lighting of a play as is exercised in producing any other part of it. No general rules may be given for lighting a play, as each production in fact each separate scene, must be dealt with as an entirely new and separate problem. The general method is to light the stage with an even light of the desired color and intensity with the aid of the border light and then to adjust the movable lights so that they light the centers of action in the plot.

Electrical effects for the reproduction of snow, rain, fire, etc., are on the market and may be rented very inexpensively. Projected scenery or projected parts of the scene may be used to good advantage in the little theater. The equipment given above provides for the use of these special effects.

DON'TS FOR STAGE LIGHTING

- DON'T install any units until you have planned your complete electrical installation.
- DON'T use poor bulbs; use gelatins.
- DON'T use many low-powered lamps; use a few high-powered ones.
- DON'T forget to light all backing for doors, windows and the like.
- DON'T illuminate the bottom of a sky drop as bright as the top.
- DON'T have too much light on the stage when using effects or projected scenery.
- DON'T have all your light coming from the same spot, as it will give bad shadows.
- DON'T illuminate the proscenium arch or orchestra. Concentrate your light on the stage.
- DON'T rush the lighting of a scene; a little patience, discretion and thought will generally accomplish a great deal more.

Article No. 20:

THE POTENTIAL NATIONAL THEATER

By HAROLD N. HOMANS
(Astoria Community Theater, Astoria, L. I., N. Y.)

WITH gratifying evidence of the rapid evolution of the little theater accumulating on every hand, it does not require any great amount of foresight to vision it in its ultimate terms as a national institution. In France and Russia it has already achieved this magnitude. Forecasting similar progressive development in this country. Wherefore, lest in this construction period, we build with only the present needs of the little theater in mind, let us extend our outlook and try to visualize the potentialities of what we are now in the act of creating.

The modern devaluation of the American stage has become a byword among critics. It is being painfully paraded before the public today to a procession of passion plays, sex problem plays, tainted comedies and lascivious musical shows all pitifully bare of any redeeming qualities to justify their creation. That the American public tolerates such dramatic sophistries is not, as it would seem from surface indications, because of any rampant immorality in the nation. Human nature, unfortunately, numbers among its blemishes certain gross instincts which are common to us all, good

and bad alike, and this fact is merely being capitalized by modern theatrical magnates. These men, motivated by the money madness which has descended upon this country like a pestilence, have commercialized the drama on a wholesale scale and are making a mockery of art by pandering to sensationalism. They hold the whiphand over both playwrights and performers, and these helpless pawns in the game are forced to recognize the side upon which their bread is buttered and take part in the general shame. That this condition exists cannot be other than a serious indictment against our national character, allowing a misinterpretation of American morals and ideals distasteful in the highest degree. If the injustice of this indictment is to be removed it can only be brought about by a refining influence emanating from an agency outside the scope of commercial domination. And where can such an agency be found better conceived and organized for this purpose than the little theater? Truly, it would seem that at this critical stage of the American drama the little theater has happily come into existence for the express object of grappling with the task of exalting our dramatic art to a plane worthy of our national ideals.

"Art for Art's Sake" has ever been the proud shibboleth of the amateur and now, in this time of its trial, it looks confidently to the little theater for triumphant vindication. It will be this institution's privilege to serve as the organ for expressing the true ideals of the American drama. This is a high purpose to entrust to an organization which is still in its dramatic childhood, but the little theater should prove entirely worthy of it. The very intrinsic nature of its composition—groups of players united by the all-sufficing aim of artistic creation—assures its competency for heroic achievements.

The question of what school of dramatic art is to be expounded by the little theater as it arises phoenixlike from the ashes of the present stage is immaterial. As Kipling says of tribal lays so is it with art:

"There are nine and sixty ways of constructing tribal lays,
And every single one of them is right."

The more one studies art the firmer becomes the conclusion that sixty-nine different ways of constructing art is a very conservative estimate. One has only to listen to a controversy between disciples of the contemporaneous schools of realism and mysticism to bear a hundred reasons advanced why each should be the highest form of art but is not. However, we need not soar up among the stars for a magic formula. Rather let us content ourselves at first with merely advocating that which is clean and wholesome in the drama. True art is independent of sensual appeal and this can be well left out of the play without sacrificing any of the elements which conspire to hold the interest of an audience. To reflect the commonplace in a magic mirror is an artistic triumph in itself and I feel safe in asserting that this is far nearer the real American ideal than the pseudo-realism garnished with sex sensationalism now flaunted from behind the footlights.

In achieving the expurgated drama reactionary measures will be necessary at first, but only for the same purpose which leads a runner to draw back in order to gain momentum for a flying start. Once away from the mark the movement will be given impetus by the natural morality and cleanliness which form the basic elements of American character. The main difficulty to be contended with lies in the uncertain ground which must be covered before a flying start may be gained, and here the possibilities of slipping are very numerous. No condition of human affairs which has been the result of a gradual evolution can be satisfactorily changed over night, but can only be altered by a similar system of development in a different direction. And if that development is unobviously hurried disastrous complications are very likely to occur. Therefore much discretion and discrimination must be employed in selecting a practical program for the little theater. The paramount issue in the beginning is the rejection of all plays based upon sex emotionalism or in any degree lascivious. And in this care must be exercised that the other extreme is not reached. All reform movements inevitably gain radical followers and it is to be expected that there will be those among little theater groups which advocate the symbolical drama and other intellectual stage portrayals. Of course, the locality where the play is to be presented should determine largely the type selected, but as a general rule theatergoers look for relaxation and entertainment rather than intellectual stimulus. Therefore the high-brow problem may be very advantageously relegated to the shelf, perhaps for future use in that singularly approaching age of universal enlightenment of which H. G. Wells so optimistically writes in *The New York World*.

As New York, with over sixty first-class

theaters, is the dramatic Mecca of the nation. It is right here that the little theater will find its most fruitful field of endeavor. However, metropolitan theater audiences are not as black as they are painted. While they have gained the reputation of being thrill seekers, their notoriety in this respect is not entirely deserved. It is true that a certain class of theatergoers, mostly recruited from a strata of society generally questing thrills as a purge for idleness, worship at the shrine of ultra-sophistication, but it is also true that their patronage is not that which actually supports the stage. The real backbone of the New York theatrical public is synthetic, being composed of many different elements, and among these elements the thrill seekers, while in reality vastly in the minority, yet are accorded undue magnitude by reason of the wicked glamour which surrounds them. The average theatergoer is looking for entertainment and the type of amusement provided is immaterial so long as it is interesting. We are all more or less plastic where pleasure is concerned and this fact has merely been taken advantage of by avaricious producers who can gain larger profits by providing a low-grade show with an appeal to our baser instincts than by appealing to our higher traits with real art, which necessitates more work and expense. The real art critics are cried down and others who would uplift the drama are daunted by the impracticality of instituting a sudden change before audiences have been prepared to appreciate better things. The only hope for the succoring of the modern stage lies in the guiding spirits of the little theater. That this hope will be realized I confidently predict, for already indications point to the dawning of a new era in the history of the American drama. In the final analysis the essential requisites which will sustain the potential national theater until its hour of triumph will be an even perspective, an elimination of the false note of sensationalism and a common-sense program reflecting sincerity, integrity, wholesomeness and the upright fearlessness which sound the true chord of our American character.



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Theatrical Notes

G. C. Hansen has taken over management of the Crescent Theater, Kearney, Neb.

Hostettler Brothers, of Omaha, Neb., have purchased the Swan and North theaters at Columbus, Neb.

N. E. Shaffer and W. E. Sanders have disposed of the Amos Theater, Hooper, Neb., to August Herman, Jr.

I. A. Iverson recently sold the Alcazar Theater, Great Falls, Mont., to George Plessen, of Calgary, Alta., Canada.

Frank Edison, well known in the picture business in New Orleans, has opened the Dixie Theater, Dryden and Cadiz streets, that city.

A lease on the new Opera House at Manitowoc, Wis., has been secured by Peter G. Thiele, former manager of the Orpheum and Capitol theaters in that place.

The Columbia Theater at Casper, Wyo., was reopened last month, under the management of the Radio Theaters Company, with Orpheum vaudeville and pictures.

The Henderson Theater Company, composed of Thomas Baskett, Le. Baskett, Louis Hays and Stewart Starling, has purchased the Grand Opera House, Henderson, Ky., for \$10,500.

George F. Clark resigned as manager of the Capitol Theater, Des Moines, Ia., late last month. The Capitol is controlled by the A. H. Blank interests.

Brennen Brown, who control four picture theaters in the city, are now affiliated with the Saenger Amusement Company as far as the booking of films is concerned. This gives the Saengers an outlet in the lower part of the city which has been neglected for late releases.

L. R. Ledbetter, who has managed the Yazoo Theater, Yazoo City, Miss., for more than a year, has been transferred to the Saenger Amusement Company's house at Biloxi, Miss., and John E. Gower, manager of the Biloxi theater, has gone to Yazoo City to look after the Saenger interests there.

Leo G. Garner is the new manager of the Columbia Theater, Bristol, Va., succeeding F. O. Buchanan, retired. The Columbia is a picture and vaudeville house and it is Mr. Garner's intention of continuing the improvements on the Columbia started while Mr. Buchanan was manager.

The Detroit News Pictorial made its debut on October 21 thru the medium of approximately 100 motion picture theaters in Detroit and throughout the State. The mechanical details, the taking of the pictures, distribution, etc., are being handled by the Metropolitan Motion Picture Company, under the personal direction of Maurice J. Caplan.

Fire broke out on the stage of the Capitol Theater, Vancouver, B. C., the evening of October 17, while more than 1,000 persons were in the auditorium. The orchestra played steadily on with a blazing panoramic curtain scorching their faces. The asbestos curtain

CLEVER DANCERS



Jimmy Eray and Mae Sheeran, of Worcester, Mass., are clever exhibition dancers and recently headlined at Poli's Elm street vaudeville house in Worcester, making a big hit. —Photo by Ober.



(Communications to Our New York Offices)

A NEW LIFE OF SHAKESPEARE

OF all the great men who ever lived, less is known about Shakespeare. I suppose, than any other. Certainly none comes readily to mind about whom less is certainly known. We know he was born, tho not the exact date; we know he lived in Stratford-on-Avon, we know he married there, we know he wrote plays and shared in the earnings of theatrical companies, we know he died and left a will, we know he is buried in Stratford-on-Avon. These facts we know; they are a matter of record. Of the rest much is conjecture, and practically all we know save these few facts is arrived at by circumstantial evidence and deduction. Is it any wonder, then, that he is charged with being the "ghost" of another author; that imbecilic ciphers are constructed to prove that Bacon is the writer of his plays? It is a wonder, rather, that more legend and myth has not been written around him.

In the latest biography of the poet, *A Life of William Shakespeare*, by Joseph Quincy Adams, some of these myths are dispelled and their place is sometimes taken by explanations more credible. For instance: Professor Adams kicks the deer-stealing episode overboard and substitutes in its place the theory that Shakespeare spent his time, between his leaving Stratford and his turning up in London, as a school teacher. This seems plausible, and he presents some good evidence to bear out his belief.

Thus, it is pretty certain that Shakespeare went to the Stratford Grammar School, and this institution was considered one of the finest in England. Therefore, as it was the duty of the older boys to instruct the younger ones, a certain amount of pedagogical training can be presupposed, and this, with the advantage of having attended a first-rate school, might make Shakespeare likely material for a school teacher. One man, Beeston, who knew Shakespeare, flatly stated so, and this, with attendant evidence that he was not far from Stratford during this time, lends weight to the theory. I point out this departure from generally accepted belief to demonstrate that Professor Adams has been able to give us a fresh viewpoint on the life of the greatest English poet in some instances.

At the same time, in reading the book, I often felt that the author was too intent on making fact out of what was conjecture. Professor Adams is sometimes dogmatic where he has little right to be and has the trick of discrediting a source when it does not fall in with what he wants to prove, accepting the same source when it falls in line with his own beliefs. He makes the flat statement that in 1599 Shakespeare "had won frank recognition as England's chief man of letters," and to back up this assertion quotes John Weever, "who sets himself up as a critic" to the extent of a verse praising the characters in Shakespeare's plays; a quotation from the Parnassus plays written by the students of Cambridge, which, to use Professor Adams' words, show "that the young men of the university then recognized him as the most popular writer in England," and a flowery quotation from Francis Meres lauding the poet. I submit that this is not substantiating the claim that at this period Shakespeare "had won frank recognition as England's chief man of letters." As a matter of fact the evidence points the other way, and it was not until many years after Shakespeare's death that he reached this position. Again, Professor Adams, when he is laying the foundations for his theory that Shakespeare became a school master after leaving Stratford, belittles the story of his apprenticeship to a butcher. This tradition comes from Dowdall, who in 1693 visited Stratford in quest of information about Shakespeare and found the parish "Clarke" willing to give him a lot of it. The story which comes from the "Clarke", Professor Adams says, "bears every evidence of having been the product of a guide's obliging but not very fertile imagination." Much further on in the book Dowdall and the "Clarke" are drawn on again, this time for information about the famous epitaph on Shakespeare's tomb and the disposition of his descendants' remains. Here, tho, there is no inclination evidenced to discredit the "Clarke" on the ground that the information is the "product of a guide's obliging but not very fertile imagination." As a matter of fact the evidence is just as reliable, or unreliable, in one case as it is in another, even tho it may not suit the author's purpose or theory so well.

I cite these instances of the way in which Professor Adams has handled certain materials to show you what is very apt to occur when an author attempts to construct a connected biography, from the scanty sources at his disposal, of Shakespeare. In reality there is not enough of fact to fill an eight-page booklet, and to get together enough matter to construct a full life of the poet needs drawing on a large stock of inference, collateral events, circumstantial evidence and conjecture. After frankly recognizing this, we can say, in all honesty, that Professor Adams has made splendid use of this material in the main, but we must ever keep in mind that this is the sort of material from which any life of Shakespeare must be constructed, unless the future brings discoveries undreamed of now.

Admittedly handicapped at the start, the biographer of Shakespeare has a difficult job ahead of him. Halliwell-Phillipps and Sir Sidney Lee, tho, have done much of the pioneer work, and Professor Adams can, and does, lean heavily on them. I don't think he has bettered their work. I do think, tho, he has written a volume which will deservedly have a more popular appeal than either of these two authors. Throuthout the book he has kept the human side of Shakespeare ever before the reader, and he has set the poet against the background of his time better than anyone else has done. Professor Adams is thoroly at home here, his book on "Shakespearean Playhouses" being a standard work on the subject, and the fruits of his investigations in this field are apparent on many pages, particularly in the chapters dealing with Shakespeare's career in London theaters. The book, too, is entirely readable and bears no semblance at all to what we commonly dub a "professor's book". I commend it to my readers as an easily read and enjoyable life of Shakespeare, at the same time cautioning them to ever keep in mind the difficulties of obtaining any exact knowledge of the poet's life as a connected and exact narrative.

IN THE MAGAZINES

Vanity Fair for November contains several articles calculated to interest the amusement world. There is "I Am Here Today", a story of Charlie Chaplin, by Gilbert Seldes; Mrs. Fiske Comes to Town, by Alexander Woolcott; The Key, a one-act play, by Ferenc Molnar; Tearing a Passion to Ragtime, by Vivian Shaw, and The Films and the Little Theaters, by Kenneth Macgowan.

A LIFE OF WILLIAM SHAKESPEARE, by Joseph Quincy Adams. Published by Houghton-Mifflin Company, Boston, Mass. \$7.50.

was lowered and the orchestra continued playing until the last of the audience had left the theater.

Harold D. Winney, of Schenectady, N. Y., has become associated with the Anderson Picture Corporation, a newly organized distributing

corporation, which has branch offices in the principal cities of the country. Mr. Winney is working in the New York office. He was interested in the Little Theater movement in Schenectady and was a writer for various publications.

At a meeting of the stockholders of the Allegheny Theater Company, of Richwood, W. Va., which recently took over several theaters and increased its stock from \$10,000 to \$50,000, the following officers were elected: President, James J. Dotson; general manager and vice-president, D. T. Brooks; secretary and treasurer, J. D. Rake; and chief auditor, C. W. Seeley. The company has under its management seven theaters in West Virginia.

Casson Ferguson, who played Shakespeare with Robert Mantel several years ago and who is now under contract with the Famous Players-Lasky Corporation, is about to conclude a two months' rest at the home of his sister, Mrs. R. M. Quigley, in Ft. Worth, Tex. Ferguson suffered a breakdown during filming of two pictures at one time. He has so far recuperated, however, as to take a week's hunting trip and expects to leave for the Pacific Coast shortly.

The two principal Lansing (Mich.) picture houses are inaugurating a policy of several vaudeville acts along with a film. This plan was started at the Gladner, where two or three vaudeville acts are given besides the picture. The Strand, one of the Lansing Butterfield theaters, also announces a similar policy. The recent, a Butterfield house, is showing musical comedy and pictures. The Colonial, a Claude E. Cady property, which has been closed for months, has been reopened and is showing Paramount and other pictures.

The American Theater, Cherokee, Ia., uncompleted, a boom project of Barry Sisk, of Sioux City, and Walter James of Cherokee, is to be sold to satisfy a mechanic's lien of \$1,400.00 and costs. Other liens of a total of \$13,000 and a mortgage of \$30,000 are held against the property in addition to rentals upon the lots occupied by the building. Over \$100,000 was spent on the plant and \$30,000 would have finished the structure. The promoters, however, were unable to swing the deal and now court litigation promises to tie up the property further.

Motion picture theaters of Wichita, Kan., alone turned in between \$500 and \$600 to the Kansas seed wheat pool, according to figures compiled by the management of the six theaters there. One-fourth of the total receipts were pledged to the pool, according to agreements made at the recent convention of Motion Picture Theater Owners of Kansas, Inc. In the smaller cities of Kansas the film exchanges furnished the pictures either free of cost or at a nominal price and in those cases the full day's receipts were pledged to the pool. It is believed \$15,000 was raised.

TABLOIDS

(Continued from page 35)

sent several interesting and pleasing interpretative dances and Miss. Maureen topped the program with some of the latest variations of Jazz dances. This same group, augmented by Martin Jennings, vocalist and dancer; LA Petite Ruth, ballet danseuse; Irma Dishana, balladist, and Flozari, with ballet of eight children, put on a program for the Shriner's Club in Cleveland on October 25. Red Watson, Ray Rockwood and Flozari motored to Mansfield, O., the other day to visit friends and enjoyed the day out on the farm as guests of Mr. and Mrs. Leonard Frost.

PETE PATER'S "Syncopated Steppers No. 2", with Walter Wright and Raymond Justice, have just finished a very successful week at Fayetteville, N. C., according to Claude R. Ellis, press representative of the Greater Sheesley Shows, a big time carnival organization which played the Cape Fear Fair at Fayetteville during the Wright-Justice engagement. Mr. Ellis writes that the showfolk paid mutual visits to the fair grounds and to the Rose Theater, renewing acquaintances. Secretary Charles H. Pounds of the Sheesley Shows worked with the team. In place of comedian, fourteen years ago. The tabloid has been giving a creditable account of itself all thru the South and well-filled houses have created the fast-stepping syncopators wherever they have held forth. One of the big features is Jolly Gramme, the "One Man Band", who seldom fails to stop the show with his guitar and instrumentally developed vocal cords. His imitations of various instruments used in up-to-date jazz bands are correct which, together with a winning personality, makes him a big favorite. Wright and Justice began their theatrical career together some years ago, but drifted into different lines. Now being together again, they are developing some out-of-the-ordinary specialties, among them being an acrobatic dance that audiences apparently find is not at all hard to take.

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.
899 Main Street, Buffalo, N. Y.

The theatrical mutual association is an organization that should be looked up to, as it devotes its time, money and efforts to the care of the sick, the burying of the dead and the aiding of the distressed. Through its various lodges it has paid out during the past two years in sick benefits, death benefits and doctors' fees the sum of \$1,967.77. Is this not something to be proud of? If you do not belong, why don't you? Any white person in the amusement line from 18 to 50, of good moral character and in sound health is eligible and NOW is the time to join. There are lodges in most all of the large cities where you can receive medical attention and care in case of sickness. Most of the lodges have club-rooms where you can while away your leisure moments and associate with men who are of the true caliber when it comes to social times or when in need or distress. Think it over and put your application with some lodge and have the benefits of this grand organization, whether at home or on the road.

Those who are eligible to join are actors, advance agents, advertising men, all circus men, inspectors, custodians, concession men, doormen, electricians, house officers, house firemen, managers, musicians, motion picture operators, motion picture actors, motion picture camera men, owners, performers, promoters, programmers, ushers, secretaries, stage employees, stage assistants, treasurers, ticket sellers and ticket takers.

Sick benefits run from \$5 per week to \$15 per week. Death benefits from \$100 to \$150 and you have the privilege of a lodge doctor at all times.

There are many advantages to be had in belonging to the T. M. A. If on the road how nice it is to step into a theater and find a house worked by members of this order. As soon as they see your button you can rest assured that you have a pleasant week or spill week before you. This is no labor organization, but one founded on the true principles of CHARITY, BENEVOLENCE and FIDELITY banded together for the past fifty years for the purpose of helping one another. Don't think about it, but do it while you have the chance.

Information can be had from any member in any city where there is a lodge and he will gladly give you all you desire.

New York Lodge No. 1

Brother James Hovey has been appointed deputy grand president. After the big benefit a drive for new members will be started.

The night of all nights—Sunday, November 18, 1923, at the Apollo Theater, Forty-second street, near Seventh avenue. The big show by big stars.

Sunday, November 4, at the regular meeting nominations for officers will be held.

Sunday, December 2, election of officers.

Sunday, January 6, installation of officers, followed by dancing and a good time. Bring the ladies.

Boston Lodge No. 2

Boston lodge meets every second Sunday of the month at 1 p. m. at 3 Baylston Place, Edward E. Chapman, president; James H. Duffy, secretary.

"Bill" Toody of Allston has been appointed deputy grand president for the Massachusetts district.

Chicago Lodge No. 4

Chicago lodge meets every fourth Wednesday at 11:30 p. m. West Randolph street, Herbert Frankson, president; Edward A. Green, secretary.

A. E. Byrne, deputy grand president, is getting ready for a drive in his territory for new lodges. He is now making preparations with the grand lodge for an extensive campaign through the Middle West.

St. Louis Lodge No. 5

St. Louis lodge meets every second and fourth Friday of the month at 11:30 p. m. at 3000 No. Grand avenue, Daniel Nelson, president; Phil Lars, secretary.

St. Paul Lodge No. 6

St. Paul lodge meets every fourth Tuesday at 11:30 p. m. in T. M. A. Hall, 332 Minnesota Street, Alex. Trezona, president; Fred Hillm, secretary.

Louisville Lodge No. 8

Louisville lodge meets every first Tuesday at 11 p. m., Sixth and Walnut, in Odd Fellows' Hall, John Svorl, president; James Duncan, secretary.

Cleveland Lodge No. 9

Cleveland lodge meets on the second Friday of each month at 11 a. m. at 710 Vincent avenue, N. E. Harry Levy, president, G. C. Weber, secretary.

Providence Lodge No. 10

Brother Philip Sugarman has been appointed deputy grand president for Rhode Island.

The lodge meets the first Sunday of the month at 7:30 p. m. at Second Street (at) Empire street, Herbert E. Carney, president; Walter L. DeFazio, secretary.

Rockford Lodge No. 19

Rockford lodge meets every third Sunday at 10 a. m. in T. M. A. Hall, 230 West State street, P. M. Osborne, president; M. J. Bowers, secretary.

San Francisco Lodge No. 21

San Francisco lodge meets on the second Tuesday of the month at 10:30 a. m. in Foghorn Hall, 273 Golden Gate avenue, M. B. Cohen, president; W. H. Whorff, secretary; Leo Marks, publicity agent.

This lodge is a very busy one and is already making preparations for the entertainment of the delegates to the convention in 1925.

London Lodge No. 23

London lodge meets every third Sunday of the month at 2:30 p. m. in People's Loan and Savings Building, Harry V. Floyd, president; J. A. Claves, secretary.

Hamilton Lodge No. 25

Hamilton lodge meets the first Sunday of the month at 2:30 p. m. at A. O. U. Hall, James street North, F. E. Paschall, president; Harry Stroud, secretary.

Regina Lodge No. 27

Regina lodge meets on the second Sunday of each month at 3 p. m. in K. of P. Hall, Seventh street, R. Wallace, president; H. Brooks, secretary.

With the
Stage Employees and PROJECTIONISTS

Personals and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

Frank B. Pratt, carpenter and member of Local Union No. 12, Columbus 11, is mourning the loss of his wife, who died at Irouton, O., October 3. Mrs. Pratt was laid to rest in Woodlawn Cemetery, Irouton, October 5.

An ordinance requiring the licensing of all motion picture operators in Pittsburg, Pa., under the supervision of Robert K. Costanzo, superintendent of the Building Inspection Bureau, was recommended to the Council by a unanimous vote of the safety committee.

Brother Charles Warner, chief projectionist at the Palace Theater, Hagerstown, Md., and a member of Local Union No. 594, Hagerstown, stole a march on his friends when he slipped away to Frederick, Md., December 18 and was married. Who's the lucky girl?

A short time ago Bert Campton, stage manager of the Strand Theater, Braintree, Mass., was about to leave the theater when he discovered that his hat, a very new one, was missing. Accusations were asked against a

number of persons, but all denied any knowledge of the loss. After searching vainly for several days, Campton bought a new one. When he opened his mail the morning after the second purchase, Bert found a letter from Will Morris, who appeared at the Strand when the hat disappeared, writing from Lewiston, Me., as follows: "When I opened my bicycle trunk I found a soft brown hat and didn't know how it got in there. Will get a box as soon as possible and send it to you, as the party will no doubt look to you for it." Break!

Members of the I. A. Local Union No. 31, the Musicians' Union Local No. 169 and the Projectionists' Local No. 352, Springfield, O., and their friends will be interested to learn that plans and preparations are now under way for the third annual Christmas entertainment sponsored by the above-mentioned lodges. John W. Potter, a member of the Operators' Union and who originated the annual entertainments, announces that he intends to surpass all former efforts this year, which means that he will have quite a task on his hands, for his first two attempts were the talk of union circles in Springfield for months afterwards. Mr. Potter is responsible for establishing a feeling of friendship among theatrical folk in Springfield which has practically assured the success of the event.

This year's program will start with a "revue" immediately following the closing of the theatres. Then the many members and their friends will be transported in automobiles to Mr. Potter's home on South Light street, where further entertainment will be offered. Among the individuals scheduled to amuse the guests are: T. J. Cramer, secretary of the Trades and Labor Assembly; Leon Kempler, violinist; Harry Yeager, pianist; Jack Going, saxophonist; "Doc" Hirschman and Clarence Milham.

Local No. 533, Frederick, Md.

Brother Arthur Wallace has returned to Frederick after spending several weeks in Baltimore and Washington, where he worked "The Music Box Review" and other large attractions.

President Charles S. Myers is confined in bed with a very bad attack of quinsy, but expects to be out shortly.

Brother Charles F. Knipple, Jr., is property master at Frederick's City Opera House.

Brother Albert Cannon was received in Local 533 recently as an electrician.

NEW THEATERS

The Capitol Theater, Whiting, Ind., was opened last month.

A theater, to cost \$175,000, is to be erected in Birmingham, Ala., by the Jefferson Amusement Co.

The Johnson Theater, Jasper, Ala., owned by John M. and Joe Johnson, is nearing completion and will be opened this month.

Plans for the theater and hotel to be erected at Tamaqua, Pa., by the George Higgins Co., of Shamokin, have been approved and submitted to contractors for bids.

Murphy Hamilton has been granted a permit to erect a brick and concrete theater, store and apartment building in Grove street, near Fifty-fourth, Oakland, Calif.

Proctor & Cleburn have been awarded the contract to erect a new theater at Fifth and Davis streets, Santa Rosa, Calif., for Twchlnl Brothers.

The Waldo District of Kansas City, Mo., was assured of a suburban theater when excavation for the Westmoreland Theater Building at the

(Continued on page 48)

Home Productions

The Dramatic Club of the James Millikin University, Bloomington, Ill., has decided to present "Carol Leavins" as a feature of the Christmas festivities November 9.

"His Majesty, Bunker Bean" has been selected as the annual play to be given November 16 and 17 by the High School Athletic Association of Hamilton, N. Y. Mrs. Walter Rowe is in charge of arrangements.

Members of Company F, 103rd Infantry, presented "The Arrival of Kitty" at Togus, Me., Saturday night, October 28, and at the City Hall, Auburn, Me., Wednesday night, October 21. H. H. Woster, the veteran actor and manager, guided the cast into giving a commendable performance.

Syracuse (N. Y.) theatricals—meaning home talent—are booming. Burt's Head and T. & B. are looking forward to a busy collegiate and dramatic year. The Home League, of Syracuse, started its little theater ball a rolling week before last, and the Hunter's Employees' Benefit and Social Association gave its second edition of the "Hicksville Follies" at the Y. W. C. A. Wednesday evening, October 24, with Adlai Wheel "at the wheel".

Two short plays, "Old Mitter Hubbard" and "Puss in Boots", featured an opening party for children and parents in the Jewish Communal Home, Auburn, N. Y., October 29. Besides the two plays the programs included an aesthetic dancing exhibition and radio selections.

Charles H. Sward, of Mansfield, O., is author of the 1924 Michigan Union Opera, the annual production of men students of University of Michigan. "Triton Stockings" is the name of the opera. It will have a cast and chorus of 75 and will play Ann Arbor, Mich., a week and Toledo, O., December 15. Fifteen principal cities will be visited this winter.

C. H. Todd, of the Fraternal Producing Company, Columbus, O., is in charge of rehearsals for the annual "Elks' Follies" at Warren, O., to be staged in the opera house October 29-31. More than fifty will be in the cast. Todd has had the Warren Elks' show for the past several years.

"The Three Wise Foods" will be presented at Port Clinton, O., November 7 and 8. This will be the first of a series of shows to be given under the direction of the Ladies' American Beneficial Union.

The Benton Parents' Club, of the public schools at St. Charles, Mo., presented "The Man From Home" at the Strand Theater in St. Charles October 12 and it was a decided success. The cast included James Kirkwood, Norman Kerry, Dorothy Coming and Anete Benson.

The cantata "Queen Esther" is to be given by the Methodist church choir at Bethany, Mo., November 11.

The Business and Professional Women's Club, Roseville, Mo., is making preparations to foster another competitive vaudeville at the Lyric Theater Thursday evening, November 8. There will be no junior organizations participating in the contest. A cash prize of \$50 will be given.

(Continued on page 51)

J. MAHLON DUGANNE

Composer of "Prince Charming", "Hello Uncle Sam", "College Hero", "Professor Napoleon", "Girls of America" March, "Dronco Ball", "A Night in Spain", and other hits, is probably better qualified than any other American composer to write for HOME TALENT PRODUCTIONS. Special Song or Dance Numbers, Dance Numbers, etc. Lyrics supplied when desired. Press high, but all numbers guaranteed to be eminently satisfactory! Address: **BOX 181, Altoona, Pa.**

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said to
HELECTIUS—
"I Disagree with
everything you say,
sir, but will defend
to the death
your right to
say it."

In advance of the featured film "The Covered Wagon" and when he opened his bundles and his trunk in the billroom of the Orpheum Theater the local boys opened their eyes in amazement at the many and varied colored lithos.

Fred De Coursey, the bustling press representative and promoter, of Philadelphia, who was formerly with the Sam Spencer Shows, is now promoting, directing and managing the Bellefonte Hospital and Moose Legionary Bazaar and Exposition, with a membership of 900 who will take part in the bazaar and exposition, which is the first of its kind to be conducted in Bellefonte, Pa.

L. Lawrence Weber, producer of "Little Jessie James", now at the Langmore Theater, New York, announces that he has appointed Alex Yoked his general publicity director of theatrical enterprises. Mr. Yoked is a former dramatic editor of The Chicago Examiner and of late has exploited a number of the feature motion pictures which have played in the legitimate theaters.

H. A. Morrison, for many years ahead and back with various road shows and for the past three years located at Wykes-Barre, Pa., with the Gamble Amusement Company, has made an enviable reputation for himself as resident manager of the New Luna Theater, Danville, Pa., and the Columbia Theater, Bloomsburg. Morrison also has the two billposting plants with plenty of paper going on the boards.

Charles W. Lynch, for 12 years with the New York American, and Dave Deutsch, an old standby of the New York Globe, who recently formed a publicity partnership, have opened up offices at 247 West 47th street, New York City. The boys had a very successful summer as publicity directors of Paradise Park Eye Beach, Rye, N. Y., and are now in the market for bigger game. As a finale at the park, the pair staged a Mardi Gras week that still has the natives singing their praise. Lynch is well known in the newspaper field as the author of "Under the Hammer", for years a feature of The Sunday American. As both boys have a host of friends in the profession, the alliance is expected to prove a very profitable one.

The Atlanta Georgian under the caption of "Heard and Seen", by Fuzzy Woodruff, publishes viz.: Ed Saiter, gallantly gray publicity agent of the Johnny Jones Shows, takes up down the Jay Trail. Carnival and circus press agents are of a distinct and interesting type. They spend their lives among thousands of people who are retreating back to youth for a day. That keeps the press agent youthful. Saiter looks like Robert Edison, of the movies, and acts like Lord Chamberlain. When he moves down the midway everybody connected with the shows kowtows. He is the diplomat of the organization and knows the intimacies of the lives of the little Igorrote boy who climbs a pole on all fours and "Schlitzky", the girl missing link, who has just brains enough to know kindness and enmity when she sees it, and therefore smiles on Mr. Saiter.

NEW THEATERS

(Continued from page 47)

northwest corner of Seventy-fifth and Washington streets was completed. The theater will have a seating capacity of 750 and will cost in the neighborhood of \$50,000.

A stock company has been formed at Oshkosh, Wis., to finance the creation of a theater in that city. Plans for the proposed structure have been submitted to the stockholders for consideration.

The New Gateway Theater, Little Falls, N. Y., erected at a cost of several hundred thousand dollars and having a seating capacity of 1,500, was opened October 22. The project was financed by citizens of Little Falls and Herkimer.

Work on the Blackstone Theater, Lansing, Mich., has been delayed due to the failure of materials to arrive on time. The Blackstone is being erected by the Lansing Theater Co. at Allegan street and Capitol avenue. It will cost in the neighborhood of \$150,000 and will have a seating capacity of 1,400.

Harry McCormack, manager of the Garden Theater, Kansas City, Mo., announced to the Kansas City (Kan.) Co-Operative Club, at its luncheon recently, that he would build a theater on Minnesota avenue in the latter city this winter to house a stock company. The seating capacity will be about 1,800, he said.

Four years ago construction of a theater building at Clark and West Twenty-fifth streets, Cleveland, O., was started, but was discontinued when all lines of business were hit by a general depression. Only the steel framework had been completed. The Greater Cleveland Realty Co. recently undertook to carry out the original plans. It will require about \$300,000 to complete the project.

Versatile Artiste Stays in West

Ruby, Idaho, Oct. 17, 1923.
Editor The Billboard—I noted with interest the very fine tribute to Alba Tiberio by "M. H." in the New Turns and Returns section of the October 13 issue of The Billboard and hope to fall into the hands of "M. H." if I ever work where he is. His writings surely will make any artiste feel like working.

Just thought I would introduce myself regarding the last two lines of that writeup: "We have no female artiste in this country who can compare with Miss Tiberio in her line."

I do a full evening show—a composite of nine acts, all different. I have done ten, but discontinued singing.

While I was born in New York I now refuse to go east of the Mississippi River and some day I hope to meet "M. H." in God's country.

(Signed) NANA GABLE,
1017 3rd ave., Durango, Col.

Tells How Tent Shows Help Towns

La Grange, Tex., Oct. 22, 1923.
Editor The Billboard—I read the article in the October 29 issue of the Billboard about Equity going to assist managers of tent shows in the fight to repeal the Texas tent show law. Bully for them. I wish them success.

The statement is correct that tent shows are a benefit to the merchants. For instance, last year we had two tent shows—Manville Bros' Comedians and Grandi Bros.—in our little city and both organizations drew a large crowd from the surrounding territory. People came from points twenty miles distant and many of them arrived before the stores closed so as to do some shopping.

I spoke to our representative, J. H. Wessels, a few days ago and he informed me that he had worked and voted against this particular tax law and said he will do so at the next session of the Legislature. I asked why it is that movies are permitted to run on Sundays and the tax on tent shows is made so heavy that they are run out of the State. He told me that he was for equal rights and that he could not tell what might be done at the next session.

Mr. Wessels offered a bill to make the extra tax on tent shows two dollars a day, which would have been reasonable enough and would bring the State more revenue than under present conditions.

(Signed) H. L. KOENECKE.

J. L. Guill Explains Difficulties

Quincy, Ill., Oct. 19, 1923.

Editor The Billboard—I read the remarks by former members of the Leighman Minstrels and would have refrained from retaliating, but the last article in your Minstrel columns "burned me up" and I concluded that you have always been fair and would hear my side of the story.

The Leighman Minstrels was organized last year and this was the second year. Instead of rehearsing several weeks in Centerville, Ia., we rehearsed thirteen days (an unlucky number). All members of the organization, with the exception of three, had to be "bought out" of hotels before we left Centerville. Mr. Randolph, of the Merchants Hotel, Centerville, Ia., will verify my statement and, if necessary, I can supply the names of rooming-house proprietors who will do the same. Imagine a whole troupe, with the exception of three, drawing at the same time. The first six days things were lovely, but the second week the avalanche of drawing began. What short time we were out every member got his hotel paid and drew money besides, also contracts read so much per week and transportation after the opening performance. Of course, we had our disappointments. A musician, hired to play alto in band and clarinet in orchestra, came on a freight and brought a cornet that he couldn't play, saying his money and two instruments had been stolen while he was sleeping in a park in Galesburg, Ill. A drummer, with a similar excuse, had no bass drum and the leader was forced to buy one as he had the orchestra and band on a contract.

One fellow represented that he was an end man with a well-known minstrel show last season and was hired for that reason. He was unable to land an encore. A baritone player off a circus, who had never done cork before, rehearsed his script one night and

landed three and four encores each show. He was forced to double orchestra and end because an end man failed to arrive. The company had hired thirty-two men, but we started with less than twenty-five, owing to non-arrivals. Our second man failed to appear and this was shipped out late and house managers relied upon to see that the paper was put up. The show couldn't live as we didn't meet half expenses while we were out. Why? Ask the manager of any house we played. The best things at the show were the quartet, which stopped every show; Lobby North, female impersonator; George Marshall, with his yodeling, and myself.

I fail to see how Mr. North could be out \$200. He came on to rehearsals Labor Day and his hotel was paid during rehearsals and while we were out, and he also drew. The fare to Centerville, Ia., from Springfield, O., and back from Ottumwa, Ia., is not \$200.

I was to get fifty per cent of the show for producing. Max M. Cohen was to put the money in it. He did put in all he had and I put in \$325 to try and see it make good. The hotel bills in Centerville ran from \$6.50 to \$13 a man. I thank the following named for their interest and help to me during our troubles: Denny Boyd, Bud Richards, George P. Marshall, "Smoke" Crossby, M. Smart, McElvain and Bobby North.

A man may be down, but never out, and Johnny Leighman will be heard from again. I hope all the boys got out of their difficulties better than I did and that they are all sitting pretty by now.

(Signed) JOHNNY LEIGHMAN GULL,

P. O. Box 361, Quincy, Ill.

P. S. My picture was on every letterhead with "John L. Guill" printed under each, so why the kirk? Guill is a French name and too hard to pronounce for use as a professional name. J. L. G.

S. H. Dudley Explains

Mr. J. A. Jackson, "The Page", care The Billboard.

Sir—What are the colored actors going to do and when are they going to wake up and support the man who has always fought their battles?

I am in receipt of a wire from Mr. Horwitz, manager of the Globe Theater, Cleveland, O., which states that I have written several acts saying if they accepted his house, which is an independent date. I would not book them. These acts turned my letters over to him and he claims he will bring the matter to court. I assure Mr. Horwitz that I meant him no harm, but simply advised the acts as I

thought it better for an act or company to get a season's work than to accept two or three weeks' independent booking and lay off. I did this for the actor who makes it possible for me and all other managers to make our living and the sooner the managers wake up to this fact and give the acts better treatment, the better it will be for all concerned. When I take such interest in the actors' behalf as to warn them and they deliberately show my correspondence to some manager who is not an agent and is not affiliated with our circuit, I think they are very unloyal to the man who fights so hard for them. Any act should know without my informing them that they should not accept any independent booking if they expect a season's booking. I don't know how other agents feel about this, as I would not ask them to do as I do. I have always used my own methods in my business and am proud to say I have always been successful and at this late date I do not intend to change.

Do actors realize that it was I who formed the first successful colored circuit? Have they ever stopped to think that at that time their salary was from \$25 to \$40 per week and very few acts worked over two consecutive weeks? The manager at that time would book more acts than he intended playing for fear of having a disappointment. Then he would play some and lay off some, keeping those that he laid off in his debt for transportation which he advanced and treated them as he pleased. They had no way of getting back at the managers as there was no agent to fight their battles.

To the Managers: You were in the same fix. You would book an act and if some other manager offered them \$5 more the act would disappoint you and sometimes take up the money you sent for transportation and you would never get it as the act would be afraid to come to your house, knowing they had mistreated you. So I want the actor and manager to look at this very important situation and to work to the best advantage of all concerned. I will ask you both if it is not better to let an agent handle your acts or book your theaters? The T. O. B. A. holds no malice against any manager or act, so I am informed by its manager. Let me ask all acts to book thru the T. O. B. A. and all independent theaters to put their houses on the circuit—it is the only thing to do. Let us all stop fighting and work together. Remember this is my thought. None of the officials of the T. O. B. A. asked me to write this letter; I am doing it because I think it is right. Think it over.

(Signed) S. H. DUDLEY,
"The Father of Colored Circuits".

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Wise and Otherwise

A well known and popular press representative recently accepted an engagement as general representative of a featured film now being exhibited in New York City, where for the first few weeks it was shown to crowded houses, but during the past three weeks the patronage fell off to an alarming extent, and the aforementioned representative set about stimulating the business, and in doing so sought our advice. Having seen the picture, we suggested that we would get in touch with the feminine multiplicity of a large organization which is kept posted on what pictures and plays to attend by a committee appointed for that purpose, of which our feminine friend is the censor, and it's up to her reports if they do or do not patronize the picture or plays.

We persuaded the feminine censor to take one of her associates and see for herself if the picture was suitable for the patronage of her organization and furnished her with a letter of introduction to the representative who holds down the front of the house at the matinee and evening shows, and on presenting the letter she was informed that the representative had severed his connections with the management the evening previous, and that the present management was not interested in

him or his connections, whereupon the embarrassed feminine censor stepped up to the box-office and paid \$1.65 each for two tickets to witness the exhibition. What her report will be to her organization is problematic, but we are inclined to the belief that, smarting under the recalled for humiliation of being turned down in the presence of incoming patrons, her judgment will be somewhat unconsciously biased against recommending the picture.

Some managers are wise and others are otherwise.

J. J. Wilson, formerly manager of "Rex the Mental Wizard" and more recently of the featured film "The White Sister" at the Forty-Fourth Street and the Ambassador theaters, New York City, has severed his connections with that attraction and entrusted for Minneapolis to take over the business management of Richards the Magician. "Doc" was on the verge of putting over a masterpiece of publicity for "The White Sister" but his sudden exit, and supplemental causes, caused the publicity to flicker, fliver and flounder.

Harry (T. N. T.) Bally, of Local 8, Hartford, Conn., made Nashville, Tenn., recently

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

SYDNEY, Sept. 28.—"The O'Brien Girl" opened its Sydney season last Saturday at the matinee instead of at the evening performance. This piece was a record breaker for Australia when produced in Melbourne and it has had a wonderful kick-off here. The combination is English and American. Hugh J. Ward is responsible for the production and is delighted at the way in which Australians have taken to this George M. Cohan musical comedy. Oswald Bonnard is still around Melbourne with his trained pigeon act, after playing a season under the Musgrove management.

Hugh J. Ward has occasioned considerable surprise by playing the "Robin Hood" film in the New Princess Theater, Melbourne.

Enrico Migletta, the young Italian singer who arrived here recently from New York, has been missing for some time.

The new picture company, the Winter Garden Theaters, Ltd., is being floated in Brisbane. It calls for a capital of £75,000. It is understood that the whole of the capital has been privately subscribed by United Theaters, Ltd., J. and N. Tait and E. J. and Dan Carroll. It is anticipated that the cost of the theater itself will be £120,000.

The New Plymouth Opera House Company, New Zealand, has been registered with a capital of £25,000.

Broadnought Pictures, Ltd. has just been registered under the companies' act in this State with a capital of £30,000.

From the above it will be seen that legitimate and picture theaters are springing up all over the place. Whether the country can stand them remains to be seen.

Madame Barbara Kassooskalan, Russian prima donna, is appearing at the Globe Theater, Sydney, in national numbers. The singer presents her songs in Cossack costumes.

The Four Tully Sisters, instrumentalists from California, are providing a high-class musical offering at the Haymarket Theater, Sydney.

The Fish Jubilee Singers (mostly colored) are in season at the Town Hall, Adelaide.

Al Tatro, American conductor of the Empire Orchestra, has had to vacate his position again owing to a recurrence of an illness which laid him off for some considerable time.

It is now definitely announced that the J. C. Williamson tour of the East has been called off on account of the earthquake in Japan.

The big seaside suburb of Manly will probably boast a most modern theater next year, as the prospectus of Many Theaters, Ltd., has now been issued. The nominal capital is mentioned as £50,000, divided into 50,000 shares of £1 each.

Lee White and Clay Smith, who are returning to England via America, taking with them that clever Australian mimic, Billie Lockwood, and the local dancers, Archie Thompson and Max Baird, left by the Ventura last week. Other theatricals aboard included Alan Brooks, Musgrove star, together with the Japanese actor who appeared in the big sketch, "Dollars and Sense."

In the Arbitration Court of Melbourne last week, during the hearing before Justice Powers of the Musicians' Union case, J. G. O'Brien, secretary of the union, stated that the principle with most vaudeville managers was the shorter the act the better, and he had known a manager to tell a performer that if he could shorten his turn he would have his salary doubled.

Teddy Shipp, ex-minstrel man, is around town again after a long spell of illness. He is the father of Les Shipp, Australian comedian and dancer.

Dorothy Waters, the clever young American, terminated a successful season at the Empire Theater, Brisbane, last Friday. Dorothy opens in Adelaide Saturday.

Ellie Hartwell, of Potter and Hartwell, leaves for America shortly to finalize matters in connection with a legacy left her by a relative in Pittsburg. Billy Potter will remain here.

Mr. Paul, the American mentalist, who was here last on the Fuller Time, has left West Australia for Singapore.

Hal Freeman left by the Montoro last Saturday week for Java, where he will manage a company known as "The Synopsated Stars", headed by Jessie Lester, the American comedienne.

Tano Tama and his pantomime company left for New Zealand last Saturday. They anticipate touring all over the dominion and may be on the road a year.

J. B. Atholwood, one of the most convincing actors of the old school, is now playing the part of the beggar in lieu of Reg. Roberts in "The Beggar's Opera" at the Palace Theater, Sydney.

The Mirano Brothers, sensational continental athletes, have been retained for a second week at the Haymarket Theater, Sydney.

Exhibitors are still up in arms against the action of some of the exchanges putting out ordinary features as specials. They have long

since woke up to the fact that the term "special" is a misnomer. Many country showmen who do not depend on pictures for their means of livelihood have put their shows on the market rather than pay for the privilege of keeping open at a loss.

The third Paramount Week has just been concluded. General Manager John W. Hicks, Jr., stating that it was the most successful of the lot.

"The Hottentot" is adjudged one of the few real comedies worthy of being featured during the past six months.

The late Wallace Bourne, who was killed in a motorcycle accident last week, formerly was associate to the editor of Everyone's, the Australian theatrical and moving picture organ.

Hector St. Clair, popular English comedian, has been engaged by Beaumont Smith for a series of Australian comedies.

Ben and John Fuller, Ltd., theatrical entrepreneurs, recently instituted an action against Frank Everest, vaudeville entertainer, for an alleged breach of agreement, in that he played the act of Everest's Monkeys elsewhere in Australia while still being under contract to the Fullers. The case is part heard.

Anstralian Empires, Ltd., with Dan Thomas, the well-known English comedian, as managing director, has been formed with the object of purchasing the vaudeville house in Western Australia known as the Shaftesbury Theater, Perth.

The Fox Film Corporation concluded their annual conference last week with a picnic and sports at "Dixieland", after which the various delegates returned home.

Charlie Ditcham, carnival worker, is playing the Melbourne suburbs.

James Howard, of Wirth's Circus, is spending a brief holiday in town, but rejoins the show next week.

Sam Norman, whilom carnival man, who put the first wild-man stunt on the map, is in Melbourne, and is now a bookmaker.

Albury (N. S. W.) Show was a very bad one for the hustlers, as it rained nearly all the time and most of the showmen were unable to work.

Barbarina, the dainty wire walker and potpourri artist, leaves for New Zealand this week to join Baker's Circus—her father's combination.

Apdale's Animal Circus, controlled by H. Foster, is now featured on the Clay Circuit. Apdale, Jr., is still with the act.

Luna Park, St. Kilda, Victoria, is being rebuilt, and will open shortly in time to catch the summer season. It should be a great opportunity for the itinerant showmen.

The Charibert Brothers and La Belle Marie are probably on their way out from England, as they intimated their intention of sailing for Australia by the Ormaz, leaving London on August 18. They are returning in consequence of the untimely deaths of W. See and C. Erenal, father and uncle of La Belle Marie (Mary Sole).

A LONDON LETTER

(Continued from page 43)

continue to stand outside the committee, this kind of "protection" being about the last thing that many members of the T. M. A. desire.

Brevities

The booking at His Majesty's beats all recollections of the "oldest inhabitant". Even "Chu Chin Chow's" best cannot compare with the "Hassan" last-offer siege.

"Dulcy", the Kaufman-Connelly comedy in which Bonnie Kelly appears this week at the King's, Haunersmith, has done well on tour so far.

"Omar Khayyam" at the Court and "Magic" at the Kingsway had their fiftieth performances last week.

I hear that Wynne Weaver and Laura Leycester's "The Rising Generation" made a very favorable impression at Southport last week and that Tom Walls and Leslie Henson, the producers, have lively hopes of its London reception next month.

Alfred Lugg, the A. A. secretary, has been sharply criticized in regard to a letter of commendation which he sent to the press in regard to a certain revue manager. It turns out that altho conditions are good, all the chorus made their first appearance on the boards in that company and, says The Era, "as a consequence they are taking the place of bona fide artists. Until some system is devised by which artists who have served their time at their profession are given preference over people who are taken from other walks of life we fear the ranks of the unemployed in theater and music hall will go on increasing to an extent more and more alarming."

When Clemence Dane's new play, "The Way Things Happen", is produced, Haidée Wright, now delighting Kingsway audiences with her Queen Elizabeth in "The Dark Lady of the Sonnets", will have a leading role.

The present season of the Phoenix Society will include two performances each of Marlowe's "Edward II", "King Lear" and Congreve's "The Way of the World". Wycherley's robustness and outspoken play, "The Country Wife", is also on the list.

Basil Dean has gone north to hunt the real thing in Scotch actors for his revival of Barrie's "The Little Minister", due shortly at the Queen's.

THEATRICAL NOTES

The Crescent Amusement Company is planning to spend several thousands of dollars in improving its theaters at Birmingham, Ala.

Fire of unknown origin destroyed the Grand Theater, Cushing, Ok., with a loss of approximately \$20,000.

The Royal Theater, Wisner, Neb., formerly operated by Mrs. Mary F. Rolfe, has been purchased by M. E. Schreiber, who will take possession November 1.

The Strand Theater, Evansville, Ind., dark during most of the summer, opened October 21 with pictures and Keith vaudeville. Frank Holland, manager of the Victory Theater, Evansville, is also managing the Strand.

Berlin News Letter

By O. M. SEIBT

BERLIN, Oct. 3.—Carnival men in this country say that the past summer, in spite of plenty of rain and much unsettled weather, was the best since pre-war days and they cannot account for the early closing of the local two amusement parks, the Luna and the Ulap, both having closed September 1, at least a full month earlier than usual. As regards the Luna, business here was very satisfactory on fine days, with about 90 per cent foreign visitors, since natives could not afford a visit; still running expenses were so high that it was considered too much of a chance to keep open during September and October. The Ulap never was a real success except, perhaps, during Breitbart's stay in July. At present there are any number of smaller amusement parks still open in Greater Berlin and its suburbs and with free admission and favored by the weather they all seem to be doing well. Both the Luna and the Ulap kept the crowds away with excessive admission and other charges.

John Ringling has booked the Kouyot Family of Hungarian trick riders for next season, Paul Spadoni doing the business in conjunction with H. B. Marinelli.

The booking of Hagedorn's Fairy Fountains for the New York Hippodrome, as previously reported in these columns, has just been confirmed by cable. This great spectacular act is slated to open November 15 for a run of fifteen weeks at a salary of \$500 weekly. Spadoni-Marinelli did the booking.

Agent Schiller, of Prag, Czechoslovakia, just notified the writer from Paris that he is scouring the French capital for vaudeville feature acts, but so far has been unsuccessful. There are good shows at the Alhambra, Olympia and at the smaller variety halls, but those acts he wants don't seem over-enthusiastic about a six weeks' tour of his country, with every chance of getting further bookings to follow in Austria or Germany, where they now pay gold standard wages to classy acts.

It is rather unlikely that the Passion Plays from the Circus Busch will go to America. It will be remembered they were under option to Tishman & O'Neill and following Tishman's visit here everything seemed settled. It now leaks out that the financial people behind Tishman are afraid the real Oberammergau actors may stop them for wrongly using the name Oberammergau, to which they certainly are not entitled; they come from Grafenort, Silesia, and were billed here correctly. Anton Lang, the original Oberammergau Christus, confirms the report that he will go over next spring with his entire company and open Holy Week in New York.

So many Russians are here that Berlin is spoken of as the Western suburb of Moscow. Four Russian dailies are appearing in this city and grand opera, legitimate, concert stage and cabarets are doing their bit to make these refugees feel at home. At the Great People's Opera "Snowflakes" was the third Rimsky-Korsakoff to be produced within a very short while, and to be candid was a slight frost. However, speaking of Russia, this country is now giving bread to German performers and Spadoni has just booked the following for the Moscow State Circus to open next month: Eight Lias, Four Slyphides, Three Faerols, Four Liviers, Two Ernesta, Moiker's Tigers and Svengali and Trilby.

Milvana Passmore, of the Chicago Grand Opera, is still at the Charlottenburg Opera House under Leo Blech.

Current Wintergarten bill: Lala Herdmenger, Ruth Schwarzkopf, Salerno, Fashion Show, Seven Kaytons, Fritchie, Ly and Lolotte Pieni, Two Barleys, Baba, Hynodes, Fred Chasyer and Bellia. The Circus Busch has a new show, "Peter the Great".

All German vaudeville actors under the new tariff contract are receiving their salary every Thursday instead of twice monthly as up till now following the government's fixing of the State index figure every Wednesday, according to which the salary is now reckoned. The Wintergarten claims the heaviest salary list on record and is now charging pre-war prices in paper marks, with 10,000,000 admission, 150,000,000 top. At the legitimate houses admissions are far bigger and the cloakroom charge alone is 10,000,000. Just a little more tumbling of the mark and we are even with the rubel. Perhaps with Russia as well.

The John Robinson Circus has booked the Sun Han Young Chinese Troupe of gymnasts thru Spadoni. The same agent has booked the Hagedorn Company for a six weeks' tour in Egypt, and Martha Farra, a female Breitbart, doing the same stunts, including the nailboard, for the Nouvau Cirque, Paris. The girl comes to Berlin next month to appear here for the first time, booked by the Circus Busch thru Paul Schultze, and she claims to hold a tempting offer for America. It was at the Circus Busch where Breitbart two years ago became widely known and instantly was offered to American vaudeville and circus managers, but flatly rejected by all.

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Featuring, among other American stars, ALLAN BROWN, RUBY NORTON, HERSCHEL HENLERS, LITTLE BILLY.



Equal owner and one of the star comedians with the Nell O'Brien Minstrels is Bert Swer. As a back-face comedian Bert is 100 per cent that. To say anything further would be superfluous.

had already tickled our risibilities. It's misrepresentation to say that the girls sing, dance and jest like burnt-cork veterans, altho their work is excellent and all were the recipients of applause from Palace audiences.

John Vogel turned the laugh on several members of the company while playing at Penn Yan, N. Y., recently. Manager Vogel, after an absence of several weeks at the head of his 1145 brigade, decided again to lead his boys on their jaunt about the paved streets. Mr. Vogel appearing about fifteen minutes late, "Poodles" Hewes was heard to remark: "Mr. Vogel, you had better 'get with it'. You know this is a one-night stand." Mr. Vogel turned and looked at "Poodles" while putting on his coat and remarked: "Never mind, young fellow, you'll know that you are 'with it' before we get back to the theater." Returning to the theater after the longest parade of the season, Mr. Vogel wheeled about to "Poodles" and said: "Now are you with it?" "Poodles" failed to reply, but Billie Williams took off his snare drum and while wiping the perspiration from his face said: "Whew! I'm worn down to a nub."

ACTORS' EQUITY ASSOCIATION

(Continued from page 38) several performances thru heavy floods which have swept away culverts and bridges.

From the Golden State

William H. Crane was a visitor at headquarters last week. This is his first trip in some years from Los Angeles, where he now resides.

Chicago Beats the "Specs."

As the result of a drastic law recently passed by the Illinois Legislature forbidding the sale of theater tickets at higher than box-office prices, tickets are to be withdrawn from all theatres in Chicago. The new law imposes a fine of \$5 for each offense. A further penalty is that the theater license may be revoked, and any person who pays more than the box-office price may recover \$20 for each ticket so purchased.

If we had such a law here in New York the first person in line at the opening of the box-office for a popular show would probably no longer be greeted by the familiar slogan: "Nothing nearer than the fifteenth row."

Two-Thirds of a Million Seats

We learn from the annual report of the New York Theatre Commission that the seating capacity of the theaters in Greater New York totals 677,140. The Borough of Manhattan is credited with 324,878; Brooklyn, 199,196; Bronx, 80,217; Queens, 67,087; and Richmond 6,523. These figures include the motion picture houses.

Past Performances Vs. Jokes

Who don't those responsible for theater programs give a list of the parts which the actors in the evening's cast have played, rather than a column of jokes, or something else nonessential?

Nearly everyone has wondered during the course of some performance as to where he has seen certain players before, and it might be pleasant to recall old memories.

FRANK GILLMORE, Executive Secretary.

Executive secretary's weekly report for council meeting October 23, 1923:

New Candidates

Regular Members—John Quinn Dunn, Mary Ann Hart, Pat Kelly, Grace Lockwood, Joanna Ross.

Members Without Vote (Junior Members)—Henry Thorne Clement, Elsie Duffield, George Duryea, Edward Emery, Jr.; Elizabeth Jaquet.

THE BILLBOARD HOTEL DIRECTORY

(Continued from opposite page.)

- ROCK ISLAND, ILL. COMO HOTEL AND COFFEE SHOP... Rates, \$1.00 up ST. LOUIS, MO. AMERICAN ANNEX... Olive 5300 BON-TON CAFETERIA AND RESTAURANT... EMPRENS-RIALTO HOTEL... METROPOLE HOTEL... PERSHING HOTEL... SPRINGFIELD, O. BANCROFT HOTEL... TEXARKANA, TEXAS. COSMOPOLITAN HOTEL... WICHITA, KAN. CADILLAC HOTEL... WORCESTER, MASS. NEW BAY STATE HOTEL...

James Kelly, Theresa Adele Miller, William C. Nettum, Emanuel Schrader, Lawrence Shirley, Ethel Spaulding, Irving J. White.

Chicago Office

Regular Members—Fortunello Alberti Braglia, Mazie Clifton, Frances Cornell, Rodion Gritzov, Marie Hilton, Manny Kofer, Cirillino G. Leghedoni, Ethel Davis Rich. Member Without Vote (Junior Member)—Florence Chenoweth.

Kansas City Office

Regular Members—Marvin E. Bybee, Naomi Felton. Member Without Vote (Junior Member)—Alice Davenport.

Los Angeles Office

Regular Members—Renee Lowrie, Anne O'Neal. Members Without Vote (Junior Members)—Lloyd G. De Suss, Minetta Ellen, Harry Furney.

FROM LONDON TOWN

The Vaudeville Field Billboard Office, 18 Charing Cross Road, W. C. 2 By "WESTCENT"

The Broadcasting Report

LONDON, Oct. 15.—The only thing the entertainment world worried about was what the report would say as to whether the B. B. C. had the right to steal the entertainments and broadcast them without our sea or air. The committee simply held that the parties concerned would get together and devise some mutually accepted scheme for fair treatment. As regards the report itself it leaves the situation absolutely unchanged. We have always asserted that the managers of places of entertainment have always had the matter absolutely under their immediate control; firstly by refusing to have a transmitter in the theater or place of entertainment and secondly by putting a harring clause in the contract, thus preventing the artists from broadcasting. Stop the trouble at the source. They seem to have effectively done this and nearly all sections of the entertainment world, with the sole exception of the Musicians' Union and the C. E. A., are unanimous in the decision not to encourage broadcasting by their members. The programs submitted by the B. B. C. are assured are deadly dull and of themselves a sufficient deterrent. You read the report that the postmaster general received an influential deputation from the entertainments anti-broadcasting committee and how he learned that there was such a thing as copyright and personality, and also that the B. B. C. threatened to be a revenue-reducing proposition as far as the entertainment tax was concerned. He listened and we presume he learned, then he suggested that the E. A. B. C. should suggest something. Very nice, but it was countered by Walter Payne with the following reply, since when nothing has been heard and the report was published:

...The Rt. Hon. Sir Laming Worthington-Evans, Bart, P. C., G. B. E., M. P., G. P. O., London:

"Dear Sir Laming—in accordance with my undertaking last Monday when you were good enough to receive at the post office the representatives of all the entertainment interests which compose the joint broadcasting committee I duly called together a full meeting both of the delegates and of those who appointed them to consider whether we were in a position to lay before you concrete suggestions for the due and adequate protection of the industry as a whole with respect to the developments in broadcasting contemplated as the result of your committee."

"The committee gave long and earnest consideration to the question and came unanimously to the following conclusions: (a) That it was neither sufficiently familiar with the present circumstances and difficulties nor with the views and intentions of the postmaster general to be able to suggest a basis guaranteeing full and adequate protection to the industry which would necessarily meet with official acceptance. (b) That in view of the very large commercial interests involved, the amount of capital invested and the vast volume of labor dependent on the industry for its existence—factors which, it was felt, government departments hardly realize—that no step it might take to permit the continuance of broadcasting should in any way jeopardize or damage those interests specified and that in consequence it was equally in-

cumbent on the government rather than on the industry to put forward practical suggestions for consideration and designed to meet the great anxiety now existing. (c) That it would most advantageously acquire the guidance it needed if official suggestions were to be made. I am to add that the committee would be very ready to give any suggestions immediate and most careful examination.

"The committee was also unanimous in maintaining its fundamental objections to the competition with existing organizations providing the best of all available kinds of entertainment, from unlimited broadcasting of entertainment by a monopoly (whether possessed individually or shared by others) aided, as well as participated in, by the State. My committee fully realizes that there is a certain and not unreasonable demand for the broadcasting of many topics, news and other matter, but any advantages there may be to listeners in from receiving at all times an undue preponderance of musical and theatrical matter appear to my committee to be totally inadequate to outweigh the disastrous consequences which must result to our industry not only from increased unemployment due to decreased public patronage of places of public entertainment, but also from the deterioration of the standard of popular amusement which even now is found most difficult to maintain. In view of the very serious nature of the problem I was asked to convey to you the undoubted opinion that very shortly it may well be necessary to confer with the Minister of Labor and the government as a whole regarding the gravity of the unemployment issue. The four trade unions which form part of the joint broadcasting committee are most insistent upon this and the committee as a whole fully shares their anxiety.

Naturally on this point I do not wish to anticipate, and to clear up any misconception which may still exist or to supply any further information or discuss any point you may desire I am asked by the committee to place myself at your service if you should wish for a personal interview, and this I do with pleasure.

"Yours faithfully,

(Signed) WALTER PAYNE,

"Chairman Entertainment Broadcasting Joint Committee."

HOME PRODUCTION

(Continued from page 47)

to the organization receiving the highest number of votes.

More than 200 persons of Independence, Mo., took part in the religious pageant, "Revelation", which was given free in a tent, October 6, under the direction of the Latter Day Saints Church. The Institute Orchestra of thirty pieces furnished the music.

"Home Ties", under the direction of Andrew Macalusa, was given by the Knights of Columbus in their auditorium on Carondelet street, New Orleans, La., October 22. Joseph Sterbenz, Virginia Cobb-Feraud, Edna d'Aquin, Vivian Abadie, Eunice Fienne and Henry Feraud had prominent parts.

Tulane University, New Orleans, La., is planning big things in the show world for the coming season and committees are active. Under the direction of President Henican the Glee Club is getting matters in shape and the musical programs will be under the supervision of Henri Wehrmann, who made a first-class organization out of the club last year. Several trips are being planned, the first to Alabama University. The Tulane Dramatic Club is no less optimistic for the coming season. Plans are being formulated for three big productions at a local theater and a tour of the State before Christmas. The Tulane band is under the direction of Prof. Paolietti, which is a sign of excellent results.

"Princess Bonnie", a romantic musical comedy, was presented under the auspices of Court McDermott, Catholic Daughters of America, at the Empire Theater, Glens Falls, N. Y., for two nights recently. Russell L. Howland, of the John H. Rogers Producing Company, directed the piece. The Glens Falls papers spoke in high praise of the performance, lauding the individual work of the players and commending the costumes and stage settings. Mrs. Thomas McArthur, Ruth Callahan, Clifford Morrissey and Bernard Fuller were among those seen in the show. Large audiences witnessed both performances.

Two large audiences gathered at the Cohoes Opera House, Cohoes, N. Y., the afternoon and evening of October 9, to witness the pageant and Greek comedy, "Endymion", given by the alumni and students of St. Bernard's Academy in honor of the diamond jubilee of the church and the golden jubilee of its pastor, Monsignor Thomas S. Keveny.

The Rotary Club, of Pittsfield, Mass., will stage a minstrel show at the Colonial Theater November 1 and 2. Arthur W. Brown, of New York, will direct the production.

A playlet, entitled "A Lapse of Law", was included in the entertainment given recently by the Cambridge Valley (N. Y.) Grange at a meeting of the White Creek Grange. Those who took part in it were Mrs. Lott Woodward, Mrs. Clayton Brownell and Harry C. Bennett.

"Smilin' Through" was recently presented, under the auspices of the Cambridge (N. Y.) Community Association, at the Cambridge Opera House.

Hotels with the professional atmosphere are what you want. The Hotel Directory in this issue may serve you.

JACK SAATKAMP'S ORCHESTRA



Never before has the open-air dance pavilion at Coney Island, Cincinnati, enjoyed the success that it has the past summer, in spite of its first season of operating on the nickel-and-dance policy. This is due to the popularity of Jack Saatkamp's Orchestra, which includes, besides himself at the piano, Ray Kleemeyer, trombone; Chapman Utley, cornet, saxophone and entertainer; Jimmie Morris, drums and singer; Earl Wilson, violin; Richard ("Dick") Quinlan, clarinet and saxophone, and Norman Klints, banjo. Hundreds of people gathered around the hall just to enjoy the delightful musical offerings, individual and ensemble, of this organization. Utley, Morris and Wilson have joined other combinations since closing at Coney Island.



(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

GLIMPSSES OF INDIA

The Stranger in India

By W. C. ANDERSON

ONE may be experienced in traveling and accustomed to overcoming inconveniences and difficulties and adapting oneself to very poor accommodations. An experienced traveler may feel equal to all and to any unexpected problems that have to be met, except in India, where



W. C. ANDERSON

the traveler has to provide his own sheets, pillows and cases, towels and soap, and sleep in dak bungalows. The dak bungalows are maintained by the government, where travelers are accommodated for a limited time with a sheetless bed without pillows. It may be an empty barracks or an empty tomb. It is not at all improbable that

the traveler will find it necessary to pack his own food. In the large cities there are hotels, in the smaller places dak bungalows, where jackals, screech owls and other things disturb the silence at night, and man hath hardly a place to lay his head.

The visitor to the country may have started on his journey with considerable information about the people and their customs, but once there unlooked for difficulties arise that leave one in doubt as to whether they can be overcome. Many visitors settle all doubt by leaving on the same ship that brought them. The stranger finds himself, after much inconvenience, in a "European" hotel, with few about who can speak English, the lobbies usually crowded with petrified government employes and others who converse in painful tones and who have no patience with strangers. They cannot be approached without an introduction and an engraved personal card. In some respects India is very exclusive. The guest is shown to a room that resembles the interior of a town hall. The lights are dim and one picks his way gingerly among the native servants wrapped in sheets and sleeping on the floors at the doors of their masters. An India hotel is a ghost show, weird and uncanny. The room may have a porcelain bath, but more likely the bath will be a cement floor, in a corner of the room with a six-inch cement combing to hold the overflow of water. A galvanized pan is the bathtub. A faucet high up on the side wall supplies the water if you can reach it. A gallon measure enables the bather to throw the water over himself.

A single bed (India is the home of twin beds) with four high posts supporting a tent-like mosquito net sets in the center of the room. The net hangs down and is tucked under the mattress. One doesn't know what it is all about. Each leg of the bed sets in a can of water. The net keeps the bugs, beetles, bats and green flies from annoying the guest while he dreams. The cans of water keep other things without wings from crawling up the legs of the bed and under the net. The servant tucks the net under the mattress after you go to bed. In the morning you are released. If you haven't a servant you stay in bed until the management misses you or until your bill is due. There are no maids or hotel servants to discover your plight. The hotels are fairly good, but no provision is made for the stranger who is not accustomed to comforts that are not comforts. The proprietors do not seem to realize that it is necessary to explain that the rooms are indoor zoological gardens; that the guest is safe at night while sleeping under the net.

In the Himalaya Mountain hotels a net on a pole, not unlike an angler's landing net, is furnished the guests so they may catch the moths and butterflies that occasionally swarm

the rooms. When the nights are cold the guest goes out and chops the wood for his own fire. The hotel supplies the ax. A Gurkha woman carries your trunk on her head from the station up the mountain side. Her husband carries your grip and smokes yong-cigarets.

The stranger doesn't get his choice of food. The assortment is surely large enough, but one who speaks only poor English finds much difficulty in ordering a meal, that is listed on a French bill of fare, from a frightened Hindu waiter who cannot read French nor speak English. The management probably goes on the theory that the less his guests know about the food the better it is for them. One

She almost insists on one remaining. The struggle for life requires all of one's energy. At first India gently lays the hand of death upon one, later it catches, and in a short time it has one by the throat. Eventually the decision must be made. It is either "clear out" or STAY.

She has been treating her willing and unwilling guests the same way for thousands of years. What has become of the Aryan stock that invaded India, the Mongolians, the Arabs, and what is happening to the Europeans? India absorbs them. So surely as the peaceful or arrogant invader strikes into India and intends to remain, she claims him. She doesn't claim him with much generosity either. She holds fast to him, and the everlasting stamp of "outcaste" is eventually left to posterity. There is no compromise. Several millions of Eurasians bear testimony to the fact. It doesn't happen at once. It may not happen in the first generation, nor in the second or third, but it comes to pass. The struggle against this race absorption is terrific. It is fought against long after the fight is lost. The color of the descendants of early invaders proves it emphatically. The defeat is pitiful. Especially

a Valsya, nor a Sudar woman." If he is asked whom the one converted to Hinduism may marry he will answer: "Some other woman." He means a coolie woman or an outcaste. Of course, if the Hindu convert did so, he would also be an outcaste but still a Hindu, which is only fair, as it costs about \$150 to become one. It wouldn't be the convert's fault if the Hindu woman wouldn't marry him. It is his fault if he marries an outcaste.

It only shows how anxious the Hindu is to please strangers. He will entertain, invite one to his home, get a shikari, or hunter, to take one out on shooting and fishing trips. He will be generous with gifts and open his garden house for the exclusive use of a stranger. He will even admit one into the Hindu fold and pay the Brahman priest for the necessary ceremony, give his food, open his purse and serve in every possible way, but he will not admit conversation with his women (except the grandmothers when they are very, very old). The stranger must respect the women.

While exceedingly aristocratic the Hindu is also most democratic. It takes time for the stranger to realize that he is among a very sociable and friendly people. That is India. Any and every method to hold the stranger! She has opposition in heat, heat exhaustion, epidemics and poor accommodations, yet strong appeals are made.

India pleads with the stranger in mysterious ways for him to remain. She follows the sick man who is carried to the ship to sail away. The man may be unconscious, still she urges. The Himalaya Mountains and Kashmir are offered as retreats. A willingness is expressed to send hundreds of miles in a first-class railway carriage, with ice to cool the fever, and sheets to keep the desert sand and dust out of one's eyes. The whole continent of India is offered and thrown open to the stranger to hold him. India is persistent, she knows what will happen to those who stay. Even after one has left letters begin to follow and they never stop. All of them with their urging and pleading to return. If you express uncertainty about returning, letters come asking for photographs which Hindu friends will explain are to be hung on the walls with the other pictures of their "gods".

India may be approached in many ways. To assume an attitude of indifference to the people and their customs would probably not be noticed. The country could be toured indefinitely, but the attitude of indifference would not bring one in close personal contact with the people. It would automatically shut one out of the native homes. It would not bring invitations to their religious festivals, funeral ceremonies and wedding processions. The opportunity to cultivate the friendship of the people would be lost. An attitude of superiority would have the same effect. The people readily recognize the assumed mannerisms of the new traveler. They avoid him not only in conversation, but personally. They will give the whole sidewalk or the whole street to one who thinks he owns it—AND DOES NOT!

The stranger who approaches the Hindu and the Mahomedan with any degree of kindness will find India accepting him with much graciousness. Invitations will come from unknown sources. One wonders about the numbers of them, and who sends them. Asking about them will show that the most elaborate system of inquiry has been made as to whether the invitation would be acceptable or not. After once deciding to send an invitation, a Hindu will follow it up personally to assure the invited one that it will please him if it is accepted. Often he will send a committee to prevail upon one to attend a special function. So soon as they learn that a stranger enjoys their social activities they will plan festivals for him. The Hindu performs his social functions with ease. There are no rehearsals preceding the coming events. He doesn't strive for social prominence, social notoriety or social distinction. He is too experienced in social affairs for that.

Often a stranger's name will appear on an invitation along with hundreds of Hindu names. The festival will be held for him and he will probably find himself of an evening sitting as the guest of honor and gazing on several hundred with golden brown faces, and clothed in silks and Kashmiri shawls. An Indian orchestra will play in that rhythm only known in India. Notes will be split into sixty-fourths.

(Continued on page 82)



A dak bungalow where travelers are accommodated for a limited time when there are no hotels. This particular bungalow was formerly an English barracks.

shouldn't inquire, nor ask questions about the food, nor about how it is prepared, nor where. It isn't advisable to be inquisitive about boarding-house or hotel "cookhouses". One should never see the food before it is cooked. The cook should never be seen. One can see the food in the bazaars and that is enough.

The cookhouse is usually in a secluded spot on the premises. The "gas range" is made of cement and resembles a miniature Pueblo village. There is no chimney and the smoke from the Rungunge soft coal envelops the cook and permeates the food. Everything is smoked and, like old Scotch, one can taste the smoke. There is no escape. All smoke leads to a cookhouse or a burning ghat. Still there is much style about India service. Meals are served in courses and dining is well done in tuxedos. All waiters wear turbans with crests and emblems on the front, but glide about in their bare feet. No one knows whether they are coming or going unless they drop a dish of croquets. India is the land of croquets.

If one could live in a Hindu home and partake of the food that is cooked there by the housewife, then the problem of nourishment would be settled. The sweetened cream, Hindu cakes of flour and water, the ghl (clarified butter), potatoes and other vegetables, as they are done, with Hindu sweets for dessert, would satisfy anyone. They are decidedly different and more palatable than what is prepared by Hindu outcastes and others who have no idea of cleanliness, unless it is forced upon them with blows and kicks. Knocking down cooks and punishing them is an indoor sport in India. The cooks haven't much chance with a hungry man who is burning up with the heat. Hunger and violence are inseparable friends in India. Everybody raves and growls at meal time. However, India does her best for the stranger. She greets him with a thousand open arms and invites him to stay.

when a black man will insist that he is white long after he has become black.

Strange as it may seem, India does not use the high caste Hindu for the purpose of absorbing the Europeans. She is too wise for that. She may start with those of ancient Dravid stock, or she may find a way thru the descendants of earlier invaders who may not be the golden brown color of the Hindu or Mahomedan. The Median may be apparently white or olive green, but the color is there. It may be more or less hidden, but in time it shows itself with unmistakable evidence. The present population of approximately 150,000 Europeans does not show much increase of the white races that have been pouring into India for 400 years. The millions of Eurasians show that the growth comes from within India and continued by the constant flow of Europeans. India absorbs them. It is not a white man's country. She belongs to the people of the land, or rather the people belong to her. Strangers are subject to the inexorable law: "You must become Indian, for we cannot become European." Yet India doesn't condone the offense of the white man becoming dark. Neither will she tolerate the Hindu becoming pale or olive green. She has a way of insisting on results that she does not want. Much patience is shown in the matter, and she appears content to wait, for past history proves that India takes care of strangers in her own way—not theirs.

A European may live there all his life, but he will still be a stranger. There is no way for him to become a part of India society except by absorption. Then he is no longer a European, neither is he an Indian. A Brahman priest may offer to pronounce one a Hindu, but before doing so he will lay the manu institutes before the convert. He will explain one thing after another and conclude by saying "You cannot marry a Brahman, a Keshtrya,

MAGICIANS I HAVE SEEN

CRITICAL COMMENT

THE HUMOR OF IT



THE GREAT CAUPELT, "Wizard of Magic". Just a good conjurer!

HINTS & SUGGESTIONS

Study well the angle of vision. Those who are sitting in the balconies paid to be mystified, too.

Do not use objects so small that they are practically invisible to all save the first ten rows.

Don't talk about the quickness of the hand deceiving the eye. It is NOT the quickness of the hand that deceives the eye—it SHOULD be your MISDIRECTION.

Utilize an easy, natural style and a gentlemanly address. Don't be flippant and do not run—especially upon a person's name.

Wearing warm woolen gloves in the winter-time, despite whether they are in style or not, will prove a decided advantage. When you arrive at the theater, private residence or club your hands will not have to be thawed out before you can proceed.

Remember that your performance will be greatly improved and your success all the more assured if those in the audience do not have to strain to hear what you are saying. This does not mean you should holler or be boisterous. Cultivate good diction and be careful about your pronunciation.

A dampened blotter, hidden where it may be easily reached (behind some piece of apparatus, or on a servant's tray), will prove valuable to those whose hands are inclined to be too dry. Simply touching the fingers to the blotter and then the palm, is all that is necessary. Or a very little vasoline, well spread, may be used on the blotter.

Do not use short lengths of elastic on pulls. The longer the better, even if necessary to go around the body twice. To those who do not know this "trick", try it—you will be surprised with the better results.

THE MAGIC OF NEW YORK

The Magic of New York, at least for week of October 15, cannot be said to have been even slightly indicative of a decadence.

Those who think Magic is dead or even near dying might ponder over the fact that Mystic Clayton and Frederick Eugene Powell were at the Colonial, Hanson and the Burton Sisters played the Jefferson, the Royal Pekin Troupe Loew's State, Charles Aldrich Loew's Delancey, the Merton Mystery, with Hope Eden and Freecolly the Alhambra; Princess Walecka Proctor's 23d Street, Miss Teria, "The Clock With the Human Hand", presented by Alburus in Jersey City; another act of the same kind by Tommy Jones at Union Hill, George Householding at Loew's Newark and Howard Thurston at the Majestic, Jersey City. And "Jorney" dropped into town to pay Howard Thurston a flying visit.

All this in one week is certainly some record—perhaps a world record for aught we know.

From all reports both East and West Magic is enjoying a greater popularity and attracting more box office patrons than ever before. Thurston broke his records for weeks of October 8 and 15 over previous seasons, and did more business at the Majestic in Jersey City than any other attraction with the exception of "Little Nellie Kelly".

Mystic Clayton and Dean Powell gave a show at Worcester, Mass., not long ago, at which time they entertained 3,500 school children.

(Continued from last issue)

Then there was Albini—Herbert Albini—who claimed to have invented the egg bag trick as it is performed today, altho I have seen it in almost identical form in a Latin book on magic published nearly 400 years before Albini's time. Albini was the first I recall in this country to use the billing, "King of Cards", and had lithographs in which he wore a four-pointed crown upon the spikes of which were impaled the four suits, diamonds, hearts, clubs and spades. He appeared in vaudeville and at the head of his own shows. Those who knew him personally, more intimately than I, said he was bighearted and kindly, but upon the stage, to me, Albini was always sarcastic and arrogant. He frequently insulted his audiences, and I never knew a fellow performer or a manager who, professionally, had a kind word about him.

As a magician he held a certain stability over the Sullivan & Considine Circuit thru testimony given in court regarding John Considine. His tricks were well performed for the most part—but only WHEN Albini felt in the humor. I have seen him start a fancy flourish, drop a couple of cards and then petulantly throw the whole pack on the stage, saying, "I don't feel like working today," and pass to something else. On an occasion at the Grand Opera House in Philadelphia he held up the matinee for nearly three-quarters of an hour because there was no rundown, refusing to use either set of steps. The rundown was built while the audience was in the theater, and when Albini appeared he said: "Ladies and gentlemen, excuse these rough boards; the management is too poor to afford a few rugs."

In addition to the egg bag Albini did slate writing, breaking a slate at the conclusion with the remark: "There's another ten cents gone to h—." In later years he went in for more illusions and less small tricks, doing the Madame Sans Gene, with a bellows table and several other illusions on bare stage.

Felix Fabian, or "Fabian", as he was known around Philadelphia, was one of the most clever sleight-of-hand experts along certain lines I have ever seen. He worked mostly clubs, altho he also played the Dime Museum, at Ninth and Arch streets. Fabian had the greatest chance in the world of becoming more than locally famous, but unfortunately died at an early age of tuberculosis, I believe. His forte was cards, and many of the present-day manipulations had their inception in Fabian's fertile brain. He was a "steve worker", and the changes he could ring by such a method would amaze many of our present-day "professionals". I have seen Felix lay a single card upon the palm of one hand, and by simply covering it with his other empty hand change the card and show both hands with but one card in view. Challenge him, there was a card in his sleeve and he would immediately show that you were mistaken, altho you really were right. I have seen him vanish a live canary bird using no pulls nor apparatus of any kind. This to me was marvelous and would severely tax the skill of any magician today—if they could do it at all.

Among many other sleights Fabian did the cups and balls wonderfully and the Three-Card Monte, with the double crimp, in a manner to fool even experts. One of his favorite tricks was finding three selected cards, and stabbing them with three knives while blindfolded.

Professor Marells always amused me. He talked a broken English and performed the most simple experiments with an air of the greatest importance. He took himself so seriously as he did the "Jumping Card trick"—yes, the simplest method, which anyone could buy most anywhere for ten cents. If a spectator would ask to examine the cards do you think it would feaze Marells? Not a whit. He would say, "Vit de greatest of pleasure," and awkwardly hold out the fake, passing eight or ten cards for examination.

Chinese Johnnie Williams was another of the horde of imitators of Ching Ling Foo who sprang up about the time the really clever Foo invaded this country. This was approximately twenty-five years ago. Williams had a penchant for duck productions which he did none too well.

Lawrence Crane I remember quite well in his early days. He dressed in short black satin breeches and wore a broad green band of silk across his shirt front. He borrowed the expression, "From the old world", from Bunth and Rindt, and used it upon every possible occasion. His handling of the egg bag was exceptionally clever, as was also his back-hand card manipulations. Later Crane developed quite a big act of magic and illusions with brilliant stage settings, a red velvet eye and a lot of showy and beautiful apparatus. He was featured over the Keith Time and was one of the first to present the glass trunk. He is still in the game, but devotes most of his time to the playing of clubs around the East.

Of Wilson, Kelly and Eisher I recall but little, except the fact that I did see them perform. Their magic was of the small sort. If I mistake not they appeared at Bradenburgh's Museum in Philadelphia. King Carlo also appeared there. He was of an engaging personality, did handkerchief tricks neatly and could do the single knot in a handkerchief with one hand in the twinkling of an eye.

My, but The Sphinx took a jump in the October issue. It is chock-full of interesting notes, information and many sleights. When I saw a copy on my desk sent by the amiable grand old man of magic I thought it was "St. Patrick's Day in the Mornin'." Why the green ink, doctor? Sorry I have not the time to read The Sphinx before going to press.

Evans Brown has sent me three wonderful decks of cards. The workmanship is the finest I have ever seen. He also sent a card trick which is decidedly clever and exceptionally well made. "The Joker's Own Wonder Deck" is really not a joker, but IS a WONDER, and does all the inventor claims for it. "The Wonder Triple Force Deck" is the only perfect forcing deck I have ever seen, and one cannot fail to force three cards in succession. This may sound impossible, but is not. Brown deserves credit for great ingenuity, practicability and neatness of workmanship. No one could be disappointed with any of his trick decks. The address is 1726 Vermont avenue, Connersville, Ind.

Brown was so nice about sending the decks I shall quote the following from his letter: "Regardless of whether you would care to review these tricks thru your columns, I am not giving you these in view of free advertising in return, but in appreciation of your labors for magicians. Your 'Magicland' is something that magicians should be proud of—with its reviews, suggestions, news, photo reproductions, etc. You are certainly making this department of The Billboard ALL that it could be. Magicians certainly owe you a vote of thanks and I am glad to know that many of them are expressing same. I also enjoy your vaudeville reviews very much." The editor certainly appreciates it all.

LOS ANGELES NOTES

By A. H. SHIRK

Marvels with playing cards that only a few privileged individuals or gatherings have been enabled to witness were enjoyed by the Los Angeles Society of Magicians and its guests Monday evening, October 15, when Nate Leipzig easily America's foremost manipulator of cards, was the organization's guest at a dinner at the Alexandria Hotel.

Adam Hull Shirk, president, opened the meeting and introduced the guest of honor. Then he turned the meeting over to Frank Fowling, who acted as master of ceremonies. Prof. Harry G. Cooke gave some reminiscences and performed the linking rings.

Others performed experiments, including the Barkleys, who are Australia's premier artists, and Mannel, "master of the mighty dollar", did amazing feats with coins, such as back-palming something like 24 dollar pieces. Larry Grey, "the dizzy wizard", kept them all laughing, and finally Leipzig took the floor.

Then for two hours, while the crowd gradually surrounded him, he did amazing sleights ranging from the rising cards performed without glass or holder within a foot of the spectators to control experiments, and new versions of the ace tricks, and so on.

Leipzig does things off the stage that are as bewildering as those he performs while on the boards, if not more so, because of the close proximity of the spectators. His easy address, his gentility and skill combine to make him a premier artist.

Harold Lloyd, Carter De Haven and other noted screen stars were in the audience, which numbered about 100. Credit is due the committee headed by E. H. Philbrook for the splendid affair. To Prof. Cooke, the indefatigable, there must also go a large share of praise. It was in every way a notable occasion and one not soon to be forgotten by the Magi of Los Angeles.

Carlo was quite expert at this. He also did coins.

The Razarfs played museums and also opened bills on the Keith Time. I saw them at the old Bijou in Philly, and the program included Kellar's coffee, milk and sugar trick, handkerchiefs and soup plates, using metal plates and card tricks. They frequently appeared at summer parks.

Sir Henry Turpin gave a matinee performance at the Chestnut Street Opera House in Philadelphia once—I fail to recall whether a second performance was given or not. The town was billed with numerous posters and stands which described his wonderful mental powers and the much-talked-of East Indian Rope Trick. He opened with the handkerchief and decanters that Kellar used to do, but from that moment everything seemed to go wrong. Stage traps opened at the wrong time—and in the wrong place. Poor Sir Henry in doing the Madame Sans Gene nearly fell thru the trap in view of the audience and had to hold onto the apparatus to keep from fainting. His mindreading did not get over either and I felt most sorry for him, and a very sorry performance.

(To be continued)

Not a great while ago Howard Thurston, Dean Powell and the editor of Magicland were dining in a small Italian restaurant. "When the Triple Alliance—Leroy, Powell and Fox—was on the road, did you make any money?" asked the editor. "Well, on our week stands we made money," said Powell, "but on our night stands we lost money." "Then your night stands turned out to be WEAK stands," flashed out of the party—and it wasn't Thurston!

Thurston reminiscently tells of the time when he could not afford a dress suit. "I was just trying to break into the business," said Howard, "and to offset the absence of a dress suit I used to make an announcement: 'Ladies and gentlemen, I am better than the other magicians—I can't need a dress suit with a lot of pockets—I don't do the same tricks in my ordinary clothes.'" Later Thurston managed to get a dress suit at Wilkes-Barre, I think he said, that cost the magnificent sum of \$9, and he has never made the announcement since. Needless to say he now has as many pockets as he wants, or needs—and plenty to put in them.

The editor of Magicland was performing a number of years ago at a theater in Paris. He called a small American boy upon the stage and in the course of a trick pointed a revolver at the boy for the comedy effect. "When I fire," said the magician, "hold perfectly still." The boy put both hands over his head and said "SHOOT!"

A story in which Houdini, Inaudi and Captain Spaulding, the fire king, figured will bear repetition. It happened while the three were playing in London. All met after their respective performances and Inaudi, the memory expert, invited the others to his home for lunch. When they arrived at the street Inaudi couldn't remember the number of his house. Houdini was disgusted and said: "Well, come over to my house for lunch and have a hot bird and a cold bottle." The trio trudged to Houdini's apartment, but the lock expert had left his keys at the theater and couldn't get in. Spaulding, the fire king, said: "You fellows make me tired; let's go to a lunch-counter." They all ordered coffee. The fire king took one mouthful and nearly spit it out. "D— it," said he, "that coffee's — hot!"

STILL THE EXPOSES

The Hudson Observer, of Hudson, N. Y., continues to expose good tricks in its columns.

It seems a crying shame that such effects as the restored paper (tip) rising cards, vanishing wand and card color changes should be given to the public. These and many more were in recent issues of the paper. Nothing is gained by the paper and incalculable harm is done many magicians.

To continue to print the articles after the detrimental effect has been pointed out is not only unethical and unprofessional, but MEAN.

MAGIC SOCIETY CHANGES NAME

At a recent meeting of the Rochester Society of Magicians it was decided to change the name of the organization to "The Rochester Council of Sorcerers". This step was taken because of the many organizations with "Society of Magicians", prefixed by the name of the city to which they belong.



W. DORNFIELD—"Dorny", of "Trix and Chatter" fame. Late of "Elsie Janis and Her Gang", now playing the Keith time. Dorny has an original twist to his humor which is unctuous and surefire always.

NEWS AND VIEWS

To the many who have written to the Magland department and have received no answers to their communications, the following expresses appreciation. A slight delay has prevented earlier replies—I'll catch up.

The Opels have closed their season and will spend the winter months in Toledo, O. Harry Opel is engaged in the commercial line and will play local engagements.

Dante made quite a hit at Fairmont, W. Va., recently, especially with "Sawing a Woman in Half", to which the newspapers given considerable space.

Professor Christenson, "The Mental Marvel", who recently closed at Coney Island, is now with the Backhawk Remedy Company in a store show at 15th and Market streets, Philadelphia.

Harold Alberto, "The Gay Deceiver", with "Miss Teria", played the Lyric, Richmond, Va., first half of last week, and the Colonial, Norfolk, Va., the last half. He is now on the Delmar Time.

M. L. (Doc) Baker is at present traveling thru Virginia presenting magic, juggling and fire-eating. He reports business good and the magic as going big.

"Leah, Maid O' Mist", created a very favorable impression at Rochester, N. Y., when it played the Temple Theater there not long ago.

"E-mar" is doing well around Pittsburg. He has written an article about mindreading, which will be published soon.

Ben Wiley, of linotype fame, sends me the most interesting letters done on the linotype machine. Wiley is different to say the least, and if his magic of the wand is equal to his conjuring of the type he's a wonder. Wiley says in part: "Recently George Lovett with his 'Concentration' act featuring his Mysterious Orchestra was on at the Empress here (Junior Orpheum), and no doubt he has taken the advice promulgated in your 'Magland' department and dressed a thought transference act in a new cloak. Mr. Lovett has surrounded himself with an exceptional body of musicians, for the night I witnessed his performance many classical as well as popular selections were requested and the orchestra without hesitation rendered enough of the number to be recognized. The great problem of exposing which is being discussed by professional magicians in your columns, in my opinion, is a long step in the right direction for mystery entertainment. Men who are well versed in secrets by which they formerly gained their livelihood and who now are writing for magazines and newspapers should be branded as outcasts by their fellow magis. It seems they originate nothing themselves, but exploit the efforts of some one else, which only shows up their principle so much the more. I am an amateur (the rankest kind), but hope I have never 'let anything get away from me' as positive I never have intentionally done so. I have never made a red cent from magic, but only used it for pastime and entertainment of friends, but I would not make public the few 'inside things' for several times my weekly salary. I am making a living at my line of work, enjoy the professionals when I have the opportunity of watching them work, and get a lot of pleasure out of magic in my home. The time is not far off if theater managers and agents continue to tolerate an act of magic in public, that some progressive magician who is also a good writer (and there are many) will start a series of newspaper articles on the manipulation of the many things that gouge the public. I believe the method of fighting the devil with the devil will have some effect on the exposing problem."

Blackstone is making quite a hit in the Middle West with his act, "The Birth of Fashion", which is making even a bigger hit than his "Vanishing Horse".

Miss Hudspeth is playing Corn Pennsylvania and doing nicely. She did exceptional business at Frederick, Md., recently.

Joe Berg, inventor of the "Royal Rising Cards", is playing the Ackerman-Harris Circuit in connection with Perry Taylor. Both boys are from Chicago.

De Graham is meeting with considerable success thru Iowa. He writes: "Magic is certainly 'on the boom' in this neck of the woods. Magi-

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W. W. Durbin's "Egyptian Hall" at his home in Kenton, O. "Bill's" theater is certainly complete in every detail and probably the only private theater of its kind in the world.

Magicians have presented their acts EVERY WEEK since the opening of the Majestic Theater in Cedar Rapids, Ia. On the opening bill was Houdini, "The Illusive American", then in rapid succession came Van Hoven, "the Happy Mad Magician"; Mr. Hymack, Kuma and Company and Gus Fowler, "the Watch King".

John J. Wilson, formerly manager of The Great Rex, joined The Great Richards at Minneapolis last week.

William C. Turtle, the indoor chautauqua magician, is working thru Illinois again after an absence of two years from that State.

Grady Nicholson, writing from Ardmore, Ok., says he believes he is the only one in that section of the State who rubs the magic wand. He also says: "I enjoy reading the Magland pages in The Billboard. It is a great improvement over the magicians' column that The Billboard formerly carried." Regarding exposes Nicholson says: "The recent articles on exposes are interesting. I am strongly against exposes. The minute that a trick is exposed to a layman, he says 'How simple'. He does not stop to think how many mirrors the magician fractured, nor how many hours he practiced before he was able to accomplish the effect without detection. He loses interest in the trick when it is exposed to him, whereas, if he was on the dark side, he would probably be anxious to see it presented again. As I stated before, I am against exposes, but I do not know where to draw the line between what is an expose and what is not an expose? For instance, the popular form of the 'Torn and Restored Napkin' trick. The effect is: The napkin is torn and then restored; the magician then states he will show how it is done. He rolls up a whole napkin and places it between his fingers. He then tears up another one and shows how the pieces are exchanged for the whole napkin. After unrolling the whole napkin, the pieces are unrolled and found restored also, thereby fooling the spectators more than ever. Do you consider this an expose or just a comedy effect?"

Strictly speaking, there is an expose, but if the direct method of palming is not disclosed, the editor would not consider the effect described as an expose in the sense of the classification he is doing his best to prevent.

Wright, "The Man of Mystery", writes: "I noted with a great deal of interest the article by Mysterious Thor in the columns of Magland under date of September 29 last, and indeed think that his remarks are to the point.

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Furthermore, I feel that all those who have our art at heart should endorse same. It may be a daring step to undertake the extermination of this disease of exposing, but I believe you will agree that it would be a very thoro method.

(Continued on page 82)

"UNMASKING THE MEDIUM" BOOKED

"Unmasking the Medium", a new and novel magic show, has been booked for a three-weeks' run in Philadelphia, Pa., opening November 4. It has been routed thru Pennsylvania to Pittsburg for a two-weeks' run there. Following, ten days will be played in Cleveland, O., preceding a schedule of three-months' bookings with all dates guaranteed. The show will be under the auspices of the Knights of Columbus and Holy Name societies of the Catholic churches.

The most novel part of the production is the fact that the show will be divided into three acts. The first in which the spectators are convinced of the fraud, the second in which they are deceived, leaving them in darkness as to the procedure in the first part. In fact more so, and the third in which they are bewildered by a rapid-fire presentation of illusions. These will include the Japanese Water Spectacle, Kellar Levitation, "The Clock with the Human Brain", and a writing automaton.

The company will travel in two motor cars, a truck being utilized to transport the apparatus and special scenery. The entire production will be piloted by Paul P. Fink, associate member of the Fink Lyceum Bureau. The personnel consists of Ray J. Fink, magician and lecturer on "Unmasking the Medium"; Professor Joseph Raymond, lecturer on India and spiritualism; Harry Alpigni, Hindoo magician, mental magic and East Indian miracles, featuring the Rope Climbing trick, and Walter D. Gibson, magician, will do the press work. Samuel Stout, who was formerly with S. S. Henry, will be the mechanic, and there will in addition be three female assistants. Forty pieces of live stock will be carried, including rabbits, ducks, pigs, cats and two Australian cockatoos.

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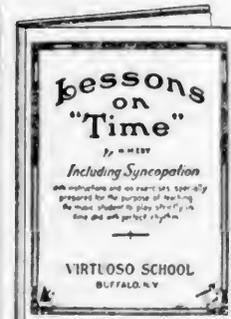
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MUSICAL MUSINGS

By the MUSE
(Communications to Cincinnati Office)

The Alabamians, a six-piece combination, are working north, having recently played thru West Virginia.

The Stevens Point (Wis.) Band will hold its annual band fair November 20 to 23. Four hundred tickets, guests and other favors have been ordered to supply the principal attraction.

Eddie Shea's Masters of Music have been engaged for the winter season at Guerin's Nakoma Ballroom, near Superior, Wis. Eddie was with Ed Chenette's Band during the past summer.

Among the old troupers located in Houston, Tex., are Mike Leopold, Ernest Hall, Frank Lewis, Fred Lewis, Bob "Whitey" Rice, George Davis, Ben Gussman and Tony Hattner. Clyde Elliott and Charlie Hood also are in Texas.

In 11 years, cornetist, closed with Merle Evans' band on the Roaring Barman Circus at Havana, Tex., and spent a week there with Frank Evans, going to play with a concert band at the Cotton Palace in Waco.

The concert to be given by Sousa's Band commencing Day at Des Moines, Ia., will feature a number of the drum corps of Sousa's band, made up of the mystic string. The band's organization is working west. It will leave for Chicago November 1.

James L. Matthews, bandleader, formerly of Harry Barr's Golden Melody Boy on the shores of Lake Ontario with Gus Edwards' orchestra at the Seelbach Hotel, Louisville, Ky., is now at his home in Springfield, Ill.

The personnel of Al Tucker's Society Orchestra, now playing the Pidi Time, is: Tucker, bandleader; Otis Spencer, piano; Barney De Augustine, cornet; Fred Conner, sax; Herman Stenge, trombone; Harry Lew, drums; John Montross, banjo. The act is under the direction of Bernard Burke.

Volney Strifert, trombonist, formerly with the California Movieband Syncopators, states that he is not playing with Don Warner's Syncopators, as recently mentioned in this department, but is with Ray Mullin's Orchestra, of Atlanta, Ga., for a fall and winter engagement at the Coliseum Dancing Academy, El Dorado, Ark.

One of the best little orchestras in Texas is at the Strand Theater, Waco. It plays an overture in the spotlight at every performance. Most of the members are troupers. Eddie See is leader, Artie Bolt clarinet, O. A. Peterson cornet, Bill Cummings trombone, H. R. Logsdun drums and xylophone, Mrs. See piano and Carl Ostermuhl string bass.

Magnus Budaj, former director of the Columbia College Band and for years identified with various musical organizations in Dubuque, Ia., and surrounding cities, is now playing bass with Bohunir Kyril and his band in concert engagements in the Midwest. Budaj can play practically every instrument, but shows particular merit in technique and beauty of tone on tuba.

The Virginia Ramblers, after playing a successful summer engagement in North Carolina, are touring the South. The roster: Graham Prince, trumpet; Tom Kelley, trombone; Joe Garner, saxophone, clarinet and manager; Paul Hinnart, saxophone and clarinet; Bill Hill, violin director; Judge Grubbs, banjo and singer; George Booker, piano and singer; Paige Bohannan, drums.

The Satterler Logan Orchestra opened at the Arcadia Ballroom, Lansing, Mich., October 20 and made a decided hit with the crowd, which numbered close to 500 couples. Bruce Satterler plays violin, Frank Logan, piano; Edwin LeHaine, sax and clarinet; Austin Owen, trumpet; Bernard Letts, trombone; Merton Barker, banjo; Ray R. Garrell, drums. A. G. Wesson is manager of the Arcadia, which is one of the most beautiful dansants in Michigan.

Lieut. Wm. M. Redfield, one of the best known musicians in Connecticut, has resigned as leader of the Governor's Foot Guard Band in Hartford, a position he filled for the past eight years, to write band scores in New York for Waterson, Berlin & Snyder. Lieut. Redfield is the author of "Governor Lake's March". At the age of ten years he was known as "The Boy Cornet Wonder".

Mark H. "Banjo" Goff and His Royal Garden Orchestra is making a fourth tour of the South and, it is reported, is booked for leading society events and theaters in the Carolinas until the first of the year. The members are Jim Young, tenor; Leo Steele, violin; Wilbur Kraft, trumpet; Goff, banjo-director; Jerry Hogan, drums; Faro Morse, sax; Fud Livingston, sax., and Francis N. Jackson, piano.

T. K. Kemp, Jr., recently returned from a three weeks' visit to Europe in the interest of "Whitey" Kaufman's Original Pennsylvania Serenaders, reports that the "Yes, We Have No Bananas" number is as much a hit in London as it was in New York. While in the British capital Kemp "caught" the English band that replaced Paul Whiteman's organization at the London Hippodrome and says it is very good, but does not come up to the White-man standard.

Hawkins' Nite Hawks, last heard from while playing at the Texas Hotel, Fort Worth, Tex., are now at the Modern Cafe, El Paso, Tex., where they will probably remain until spring. The boys remind that a six-cent ear fare takes them across the border to real Mexican "chili", etc. Jack Taylor is playing saxophone and clarinet, Bert Noyed piano, Cody Rogers trombone, Johnnie Mills trumpet, Billie McGee banjo, and Pete Hawkins drums and xylophone.

The Red Hussar Band of Dallas, Tex., which was one of the musical features at the recently held Texas State Fair, is conducted by W. T. Cox and has the following-named players: R. N. Brown and C. R. Avery, bass; J. S. Ramsey and Duke Morris, euphoniums; Earl Pilcher, Ed Hollick, R. B. Ford and Al Hill, trombones; George Kadel, F. W. Barrows and O. A. Combs, horns; LeRoy Hoster, Paul Whitacre, L. J. Harris, J. S. Cook and R. W. Whitton, cornets; S. H. Moore, Dave Singletary, Al Redding, Elise De Espina, A. W. Schelling and Mike Sullio, clarinets; J. F. Frisque, flute-piccato; Wells K. Egner, saxophone; W. H. Hamilton, snare drum;

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Owen V. Crockett, snare drum and xylophone, and W. H. Potter, bass drum, Pilcher and Hollick are trombone soloists and Higer is saxophone soloist.

Isham Jones, whose band is playing at College Inn, 1141 S. Dearborn, Chicago, believes syncopation is due for a big awakening as the result of a newly-perfected slide saxophone. Jones describes the instrument as a combination of the saxophone and slide trombone. The saxophone tone is retained, he says, and the slide attachment makes possible distinctive effects which give new expression to the theme. The slide saxophone, it is declared, has not as yet been put on the market.

Forrest Lamont, well-known American tenor, and Virgilio Lazzari, famous Italian basso, do not make use of jazz music, but think it fine. They are members of the Chicago Grand Opera Company and, with Irene Pavloska, mezzo-soprano, make up the Chicago Operatic Trio. Lazzari says of jazz: "It makes people joyous and has no permanent harmful effect upon good music. In Italy it is becoming an institution and the younger sets of Italian girls are finding it almost a necessary daily stimulant. In Italy, tho, they call jazz 'Musica Americana'. It is quite apt to be short-lived." Lamont speaks similarly in support of jazz.

Picked Up by the Page

This show business is funny sometimes. A fellow without a dime can take a bunch 200 miles away from home, strand them, discharge them without pay after a couple of weeks' struggle and the same performers will go to another show seeking a job and ask a salary that is precisely three times what they had ever hoped to draw from the former engagement. . . .

(Continued on page 82)

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA (COMMUNICATIONS TO OUR NEW YORK OFFICES)

MUSE SAYS A MOUTHFUL TO THE FILTHY FOLKS

The following from the pen of Clarence Muse, erstwhile actor, film director and journalist, appeared in The Chicago Enterprise of October 20, under the head of "The Negro Theater":

SOME SOCIAL DOIN'S

Actors are having the time of their lives this season, according to the correspondence that reaches us from over the country. The Masonic lodges entertained the "Runnin' Wild" Company before it left Boston, and Joseph Sherwood, the Knights Templars head of Minneapolis, is preparing to do things to Joe Simms, of the "Shuffle Along" show, as this page goes to press.

MICHAELS BROTHERS IN SUFFOLK, VA.

The Tidewater Fair grounds at Suffolk, Va., presented a beautiful picture with its spacious midway literally covered with Dan Michaels' carnival. The weather Tuesday, Wednesday and Thursday was ideal. Over 15,000 people were in attendance on Thursday alone.

Eddie Lemon shoots in the claim that the bootlegger scene used in the Harvey Minstrels is of his origin. Bob Russell staged the show. Further deponent sayeth not.

TO PRODUCE RACE PICTURES

The Mesco Pictures Corporation, an independent producing organization, has created a new unit which will make colored subjects exclusively. This unit, which will be known as "Gold Coast Productions", will be under the supervision of William H. Grimes and Howard Kendall Curtis, both men of extensive studio experience.

IRIS IN BUSINESS

Iris Hall, the little actress who made a name for herself on both the screen and the speaking stage, has abandoned the profession and gone into business. About 1918 she joined the Lafayette Players, then in their heyday at the New York playhouse of that name.

HARPER HAS ANOTHER REVUE

Since their return from Europe Leonard Harper and Osceola Blanks, his wife, have made a distinct place for themselves in the cabaret field of amusements. Early in the summer they opened with sixteen people and a band at a new resort in Harlem and put on a show that proved sufficiently strong to draw patrons from far downtown in New York.

HARLEM LIKES HARVEY'S

R. M. Harvey's Greater Minstrels, touring under direction of Jay Smith, invaded New York for the second time October 22, when they opened at the Lafayette Theater, presenting a show that fully justified the title supplement, that read, "The only show of its kind in the world;" for while produced along minstrel lines, the feminine tendency of the age is recognized to the extent that nine ladies appear in the first part, work in the afterpiece and execute a drill that is one of the high spots of the show.

The Conaway Brothers, of New York, are staging a Halloween party at the Renaissance Casino in that city at which the three musical organizations they control will all be presented. The boys have covered the city with some unique billing matter for the affair. More than fifty musicians will be utilized during the evening.



Dolores Haskins, leading lady in "Pa Williams' Gal". A very promising dramatic actress.



Marie Lucas and Evon Robinson, who, with a jazz band, have been featured with the Benbow "Get Happy" Company. They leave for an extended engagement in Cuba soon.

Minstrel and Tent Show Talk

Edwards and Edwards, who were with the Harry Minstrels last season, are with Campbell's New Orleans Minstrels now. At least Willie is. The letter from him is not as clear on that point as it might be. He does, however, ask for some advertising that is of the sort that must be paid for.

Helen Rumbry is the latest addition to the "Sisus Green" show. There is now a total of fourteen girls on the show, according to Mildred Scott, one of the all-season members of the company. Girl shows take well with the public, and Manager Collier can read signs as good as any show owner in the land.

Winnie Wilson sailed October 19 with Leo Heston's show for Porto Rico, with his pony, and did not act. He is anxious to hear from his wife Esther Jones, care The Billboard, New York.

H. K. Felts, who confesses that his indoor laundry at Smithers, W. Va., was a bloomer, but who has been doing nicely with his orchestra doing dance promotions, announces that he is going out ahead of the Ned Young production show. He will book it South. He also informs that Charleston, W. Va., will soon have another theater for our group.

Some Praise for Ed Lee

Ed Lee's "Creole Belles" company played on the Kentucky Amusement Company Alderson for under its own top, which when up covers 62 by 135 and which seats almost 700 people, to a very big week's business, opening September 24 and closing September 29. Although this is a colored show and played in the colored district this company played each night to a large audience and everyone that saw the show has claimed that it is the best colored musical comedy company that has played in Owensboro in years.

This company changed its entire program every night and did not use the same costumes or numbers twice while in the city. All the performers were of big-time type, especially Joe Seaphus, who kept the audience in an uproar. This fellow would be a great find for some big Eastern company. Ed Lee himself played in several of the shows during the week and is a finished performer as well as a great manager of a colored show. The show played to capacity almost all week with the exception of Saturday matinee, which was light. A mindreader with the show caused many a big laugh and was a good draw. We hope to play them back next season on the same grounds.

(Signed) J. H. MacSHANE, Mgr.

Notes From the "Dixie Strutters"

The "Dixie Strutters", Harry Biltek's show that includes Henry Reyno, stage manager; Wilson and Wilson, Happy Henderson, Mrs. Lillian Green, "Skinny" Hall, Madam Ollie Hall, George Shaffer, Mrs. Shirley Reyno and an orchestra under the direction of "Uncle" Joe Williams, with Kid Scheffer, Walter Williams, W. C. Steward, Prof. L. W. Payne and L. Williams, is doing a nice business in Missouri. Prof. Payne has charge of the band. When the show played Pittsburg, Kan., Payne was given a reception by Payne's Military Band of the town, an organization which he founded more than twenty years ago. Wm. Lacey is with the band.

The roster of officials includes Frank Ward, ticket seller; H. S. Garran, in charge of the tent; Bill McCally, chef, and Willie Jones, car taker. Mrs. Biltek, wife of the manager, has gone to Chicago for a visit. Mrs. Macy Shaffer has recovered from a recent illness, and "Skinny" Hall has been restored to the show, having been lost when the troupe passed thru Kansas City. The show is headed south.

Comment—The above is extracted from one of the most newsy letters that has reached the desk from any of the shows. In reply to the correspondent we wish to say that there is never any charge for printing the news. We are glad to receive it. The matter pertaining to people wanted is, however, pure advertising, which we must advise you should be taken up with the advertising department.

THE PAGE.

O'Brien Notes

O'Brien's Georgia Minstrels, now in the carolinas in its 33d week, reports excellent business in North Carolina. Colonel J. C. O'Brien has been with the show in person all summer and he informs that the show will remain out till the middle of December. The show carries fifty people.

A certain prolific writer who undertook to determine the policy of The Billboard and to turn the editor's functions in the interest of the show he is with, seems to be wakening up to the fact that what he determines to be important is not so important to the readers of this paper—a fact that its editors are employed to determine. News and pure advertising publicity are quite different things.

CHAMBERS' REVIEW

(Frolie Theater, Birmingham, Ala., Monday, October 15, 1923)

A fine vaudeville bill filled the house this week. The acts are: Bruce and Skinner, Conell and Wade, Whistling Pete and Brown and Titus. Each act held its spot wonderfully well. Conell and Wade opened the bill with a fast song, followed by a little soft-shoe stuff. The talk was good. Then the lady's "I'm Leaving", etc., pulled heavy applause, allowing Billy to come on with "It Can't Be Done". The talk that followed ended with a duet that scored. This act is good and a safe bet for any vaudeville house. We've seen them here before.

Bruce and Skinner came up to expectations. Opened full stage, offered a few well-selected songs, with one "blues" number, and closed to an applauding audience. This act is nothing but class. And if ovations and applause mean anything to an act the impression is that this city likes class.

Whistling Pete opened in one, whistling "Tuck Me to Sleep", then his talk and bird imitations made them laugh. He closed with "The Shrike", and for an encore "The Gif Coast Blues", pulling three encores to his credit. With a little more precaution in making up, less talk and a little more stagecraft he would have made a wonderful single.

Brown and Titus, two men, closed the bill. Their songs, talks and dances caused them to hold the spot well, for they were in a hard place. Brown was formerly of the Brown Brothers' act.

As a whole, this bill can be rated among some of the best ones seen here.

BILLY CHAMBERS.

GRAND OPERA FOR HARLEM

On November 12 the Freeman Opera Company will open at the Lafayette Theater in New York and opportunity will be afforded for the public to learn whether colored people can present grand opera that will be acceptable; and what's more to the point, whether the colored amusement patron cares for that form of entertainment; that is, in sufficient numbers to encourage further productions of the sort.

HERE AND THERE AMONG THE FOLKS

The attention of colored fair people and concessionaires is directed to an "Open letter" from Henry Hartman, publicity man of the colored Fair Association of Fairfax County, Va., in the Outdoor Forum in the rear section of this issue.

News from Raleigh, N. C., informs us that a company from New York called the "Black Swan Record Company" is playing church dates in that territory.

"The Sunny South", the show that Mr. Rockwell had made a New England and Canadian institution, went out this year under a management that had leased the title. After falling early in the summer, another attempt to float it was made in the fall. Word has just reached us that the show closed in the Province of Ontario early this month and that the performers have for the most part gone into Chicago. We are advised that Mr. Rockwell will present the old success in person next summer.

C. E. Nelson, president of the Hamilton County Fair, of Chattanooga, Tenn., and his board of directors have had to resort to the courts to adjust the disagreements that have grown out of the management of the fair. The president was arrested. It is pleasing to note, however, that his arrest in nowise affected the creditable conduct of the fair, so far as the public was concerned. We hope Mr. Nelson can vindicate himself, but, if wrong, it is well that he be properly punished, for the colored fair is too new to tolerate anything but the most careful and honest management.

Handy's Band has arranged to tour under the direction of Ernie Young, of Chicago. Sarah Martin will not be with the attraction.

"Vendetta" is the piece selected from Prof. Lawrence Freeman's repertoire of operas. Incidentally it is his most recent composition. Carlotta Freeman will do the leads. William Elkins, the baritone concert director; Cecile DeSilvia, a mezzo-soprano; Tyler Gordon, tenor; Marie Woodby, a contralto; Valdo Freeman, a baritone; Loula Mallory, soprano; Wm. Samuels, basso, and J. Martin Roles are the principals. A ballet of twelve and forty-eight choristers, equally divided between males and females, with an orchestra of fourteen pieces, supports the cast.

The opera is presented in three acts, all of Spanish settings. The sets are from the Millard H. France studios; costumes from Tams & Christdie and hats and accessories from the Cecile shop.

Valdo Freeman, the aggressive son of the composer, is in charge of the business affairs of the enterprise. The young man deserves a great deal of credit for his courage and the spirit with which he has engaged in what may be a very distinct advance in Negro theatricals.

VARNELL'S REVIEW

(Star Theater, Shreveport, La., October 15, Evening Show)

The James Crescent Players, with Tillie Johnson, Willie Glover, Profit Jackson, Frank DeLyons, Maggie Payne, Master James, Roxie Caldwell, Lena Jackson, Hattie McGreger and Ila Curry, furnished the show this week, and despite a heavy rainfall played to a more than half-filled house. The company was well costumed and scored a 95 for its efforts.

The show opened on full stage with a live number, after which Miss Johnson sent over a single offering to good effect. Glover and DeLyons took up the closing of this number and took applause. Payne and three of the girls did a nice dance specialty. Glover, DeLyons and the girls get over a comedy bit and the plot is started. The bit is called "The Parson's Annoyance". During its unfolding Master James riots the house with his dance stuff.

Glover scores with a whirlwind dance that follows another of Miss Johnson's songs and leads to the close of the hour and ten minutes' entertainment.

WESLEY VARNELL.

acts. For the week of October 15 the house had Butter Beans and Susie, Wells and Wells, Fairchild Duo, Jolly Saunders and Watts and Willis. Sounds like a good evening's entertainment.

How's this: A show on the circuit "down home" gets \$225 for nine people. The salary list is \$198, the agent's commission is \$11.25 and the jump is \$61. And yet we wonder why the show owner and his people are not satisfied—and why they don't bring better shows. Do some arithmetic with those figures, folks.

Claude Austin, whose orchestra is playing at Cuneo's Lake Katrine Inn, near Kingston, N. Y., has staged a dance and concert for the colored citizens of the town. The band has been receiving a lot of favorable comment in local papers.

The employees of the John T. Gibson theaters in Philadelphia have organized an association with John T. as honorary president and treasurer. The other officers are: Joseph Williams, president; Chas. B. Erwin, vice-president; Mrs. Ethel H. Taylor, secretary, and Jesse Dunson, press agent. The objects are mutual improvement and business progress.

Joe Davis, stage manager of the Lafayette Theater, Winston-Salem, N. C., has been on the sick list for a few days.

The new Dunbar Theater, Los Angeles, opened October 6, with Leroy Knox, Leo Bailey, Kid Rumski, Tommy Gates, Eddie Carson, George Green and Heywood Jones on the initial bill. "Ragtime" Billy Tacker was in charge of the stage, but immediately after the opening was placed as house manager, with T. A. Cole, the owner, in the front office.

Lillian Radcliffe, Esther Johnson, Myrtle Edwards, Walter Lamar, Walter Curtis, Jerry Anthony and Frank Radcliffe, with a few

(Continued on page 82)

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Vol. XXXV. NOV. 3. No. 44

Editorial Comment

DIANA BOURBON declares that "those who think that poetry cannot make an 'entertainment' in the theater are mistaken"—that Basil Dean's production (in London) of Flecker's "Hassan" proves it—alho, curiously enough, she goes on to say: "The modern actor seems unable to rise to the full demands of poetry, whether it be Shakespearean or 'prose poetry'. His voice lacks the range, the flexibility, the skill in phrasing, in piling up a crescendo to its legitimate climax necessary to get the full value of music from the words," which seems inconsistent and is entirely unwarranted. Comparisons of the range, flexibility and musical qualities of the modern actor's voice with those of players who trod the boards ages ago by a modern reviewer are without any value, for the modern reviewer has heard only the voices of modern actors and can speak with authority only of the latter.

THE public is spending money more and more carefully—at least that portion of it which we refer to as the showgoing public.

Men and women look at a dollar with an appraising eye, and before parting with it want to feel quite sure that what they will receive in return for it will measure up reasonably with their notion of its value.

Lower prices do not always mean less receipts. In the face of advancing costs the theater manager must not be blamed if he snarls at any suggestion that he reduce his prices, but if he is only selling a half or two-thirds of his seats, it is a legitimate subject for his consideration.

THERE are over 1,900 homophones in the English language. Collectively they constitute one of the greatest difficulties the player has to contend with, and yet, as such, they pass almost unrecognized—even by many actors and actresses.

Homophones are words pronounced alike but of different meanings. They trouble writers also, especially careful writers, but, as they are frequently spelled differently, not nearly so much as they do the people of the stage and platform. Take, for instance, "to", "two" and "too". These are easy for

been completely superseded. This thought was prompted by a glance at the program of "Merton of the Movies". Its arrangement follows neither the old nor the new way. It is different, but it is a difference achieved without a reason—or an excuse.

We are trying—trying constantly and trying hard—to present the news with-
out bias.

Doubtless many of our readers imagine that that ought to be an easy task.

But it distinctly is not.

Why is too long a story to detail here. Suffice it to say that we are receiving the compliments of discerning readers in constantly increasing volume, which indicates that we are progressing.

George C. Whitehead, speaking of chautauquas, is quoted as saying: "The play's the thing." Dramas and light operas lead in popularity. Musical groups, such as male quartets, come next, with lecturing celebrities far down the ladder of favor. Chautauqua tradition rates William Jennings Bryan as the only big gun lecturer able to draw a crowd outside the season-ticket holders sufficient to warrant his own contract salary. Piano

and tongue are well preserved and he continues to fetch first page with much of his pristine precision and frequency. The chautauquas are still bidding for him eagerly.

Lady Eleanor Smith, who accompanied her father, Lord Birkenhead, on his visit to this country, is quoted as saying that she is astounded at American adoration of lecturers and devotion to lectures. "Everywhere we go," she declared, "the halls are crowded with people willing to listen. In England it is not like that. Folk do not care for talk."

And Lady Eleanor did not have her tongue in her cheek when she made the observation. She meant every word of it.

Also any reform that is really needed will eventually win out in spite of all its friends and all of the propaganda written and planted in support of it.

New York producing managers have a higher regard for Equity and unionism than ever. Even among those who will not admit it the fact crops out in various ways—in indirect statements, off-hand remarks and unguarded admissions.

The number of those who openly and frankly declare themselves pro-Equity is constantly growing.

Chic Sale had to wait long for the legitimate bid for his services, but tardy as the recognition was, it came at last, as it was bound to.

During last summer more than 100,000 persons used Pullman car service daily, according to a report of the company made public recently. For the entire year of 1922 the average exceeded 90,000 persons daily. To handle this service the company owned 7,665 cars, and is adding 211 cars this year.

Highly improbable as the statement may appear to elderly players, there is nothing the younger generation yearns for more eagerly than good advice. If it has acquired a reputation for irreverent and unmannerly skepticism, and for indifference regarding the views and opinions of the vets, it is due to much poor and even bad advice handed down by the oldsters of late years.

The youngsters want advice all right, but it must be good.

A Harlem "German" band was found recently to be made up of two Italians, one Irishman, one Swede, one Dane and one Negro.

Anne O'Hare McCormick declares that, while much of Vienna has been salvaged, the city famous for music and operettas, for theaters and concert halls, for cabarets, beer gardens and open-air shows, is gone.

The zeal of Boston's authorities in arresting youngsters and a few street men for selling German paper marks at the rate of 10,000 for ten cents—as souvenirs to purchasers, who well knew, as does everyone, that they were then 50,000,000 to the dollar—and falling—reminds The Christian Science Monitor that only a short time since, when certain Boston bankers and brokers were selling these same marks in large volume as an investment, and assuring the public that they would be valuable eventually, there was no activity on the part of the authorities manifested. Of course, the vendors were taken on the technicality that they had no license, but then neither did the bankers and brokers—to swindle.

"Papyrus" is quite generally mispronounced—even in the "Music Box Review" the players accent the first syllable when it should fall upon the second.

HOMEWARD BOUND

THROUGH the haze of the Indian summer period the caravans are heading homeward, one by one. Some are laden with a fair share of the season's opulence and others limp and halt as they seek the warmth of the burning home fires. It has not been a unique season. It is always more or less thus. Not all are garnered with shekels each season. Nature seems to have made a law that involves a strange system of turnabout. The summer dramatic repertoire shows have about all folded their tents and trekked back to the metropolis of the prairies. As always, they give varying accounts of their earnings—some good and others not so good. The circuses and carnivals are looking about for the "home-run" stand which sounds taps for the season. It is a strange life these people lead—strange to everybody but themselves. Many of them could make more money in another calling. Many have done so until a stronger call, the call of the "road", swept them from their feet into the old current that led to the lot, the "big top" or the footlights. And it is this stronger call that makes good showmen out of men and women. It is the call that reaches the audience and gives some of its potency to us in thrills, new thoughts and at least a temporary laying aside of depression and mental ills due to driving in a mental rut. Not all sermons come from preachers; not all pictures are painted on canvas nor are all tonics contained in bottles. The composite show world has much to offer every mind, according to its craving. And those coming homeward in the Indian summer haze are bringing, perhaps, new things to tell us and new things to please us. We await their unfoldment with confidence and good luck to them all.

the writer, because his reader's eye comes to his rescue. But most homophones are like "bark" (a tree's), "bark" (a dog's), "bark" (to abrade the skin), "bark" (a sailing vessel); or "light" (daylight), "light" (new facts making for better understanding), "light" (antonym of heavy), "light" (to set fire to), "light" (to land or settle after flight), "light" (not of full or honest weight or measure).

Dr. Bridges pronounces homophones a nuisance, declares they are exceptionally frequent in English, avers they are self-destructive, and holds that this constantly tends to impoverish the language.

Tyra De Kleen had a highly interesting and very informing article on Javanese marionets in The Christian Science Monitor for October 16. No one who is interested in the puppets should miss it. This form of entertainment existed in Java further back than recorded history, originating with shadow pictures, and has developed along entirely different lines from those of the Western art.

The only important change or improvement made in the program or bill-of-the-play since the first one came off the press—the listing of the characters "in the order of their appearance"—is now so widely followed that the old order may be said to have

players and readers, no matter how good, are the stepchildren of the business. Unless such an entertainer also can toot a saxophone or do sleight-of-hand stunts, he is like an outfield who can't bat. And the supply exceeds demand."

Antonio Scotti will celebrate the advent of his twenty-fifth season with the Metropolitan Opera Company when the big opera house next throws open its doors. He was singing in London under Maurice Grau in 1899 when first engaged, and has been a fixture ever since. No other member of the company can point to so long a record of continuous service.

Will Irwin, who knows as much about publicity as any man in the United States, has been telling some very interesting truths about how the people have been fooled thru newspaper propaganda. He claims, however, that it has been so overdue that the public has developed a "sixth sense for truth", which enables it to spot press agents' dope intuitively and to brand it "newspaper bunk" at a glance.

We do not know to what extent Mr. Irwin's generalization is true of the public, but it is almost 90 per cent true of the profession.

"Bryan is getting old" sadly observes an editorial writer. Yes, but his voice

CONVENTION AND BANQUET PROGRAMS

Speakers, Entertainers and Musicians Need Expert Guidance—Assemblies and Organizations Should Be Directed—A New Profession Being Developed

By FRED HIGH

UNCLE SAM'S other name ought to be Convention—as a people we are the greatest organized force that ever lived. We are organized to further every shade of difference in belief, opinion, theory, religion, business, industry, art, commerce, play, work, desire, purpose, any thinkable thing.

Our modern hotels are made possible by the patronage that they obtain from catering to those who attend the various conventions that meet at intervals ranging from daily to yearly.

Since John Barleycorn has been losing out as the Master of Ceremonies at all such functions millions of people have suffered indescribable afflictions at the hands of those who are supposed to edify, entertain, instruct and amuse the assembled multitudes who meet at these various conventions, banquets and dinners. The duties which these delegates were sent to perform should be made events of pleasure.

A noted actor, who calls himself a comedian, recently railed against prohibition saying: "It has robbed our American people of that sense of humor for which we have been noted." He said: "In the good old days, after the glasses had been drained, it was easy to make the audience laugh." No better compliment was ever paid to Americans than that so-called comedian paid in that statement.

The greatest art in the world is the art of being funny. The greatest achievement is to make people happy, to make them laugh, to make them love their neighbors as themselves.

Real funmakers and real humorists have been noted as much for their high ideals, noble purposes and seriousness as they have for their fun.

But who is to be the arbiter of what is to constitute the bill of mental fare that is to be served at the business banquet table?

The long-winded, dry-as-dust, that-reminds-me-of-a-story, monotone, indistinct, mumble-of-words speaker thinks he is the whole banquet. He thinks he should talk on, and on, and on, and the more the audience languishes the more he must talk. He shouldn't be the judge.

The jazzed nut imagines that he must spin around on his cocoon and while doing it blast a few cardrums, balance a chair on his nose and muffle a horn with a hat or tin can and show how the same syncopation can be manipulated in four or five hundred different styles and ways so as to make a noise without playing a tune.

Is this long-winded, wily jazz hound to be given the right of way, to go as far as he likes, and stay as long as he pleases, and, incidentally, blow as long as he can?

The circus has developed its efficiency as the greatest organized amusement and educational institution in the world largely thru its organization of farces.

The Ringmaster is all that that name implies. He is the one who runs the show. He times the acts, cuts off a second here and stages each feature as he thinks best. He is the judge. He decides which act is featured, which one is incidental.

The stage has its director who says how long an act shall run, what can be said or done. He stands as the guardian of every precious moment that from one thousand to five thousand people have to devote to the pursuit of happiness.

The greatest actors have to submit to the stage director. E. H. Sothern and Julia Marlowe opened last present season in New York by taking about four hours' time in which to present "Cavalcade". The stage director cut one hour from the show for the second night. He told even the celebrated J. H. Marlowe to step on the gas and speed the lines as William said they should be spoken trippingly upon the tongue. This cut down the time twenty minutes more and added greatly to the pleasure and profit of the thousands who will see this show this season.

The old Independent Chautauqua, of which only the Mother Assembly exceeded in value and influence, developed a new type of profession known as the Platform Manager.

The late Dr. W. L. Davidson was the master of them all as a platform manager. He could run the program, speed up the slothful, shut off the gas from the hot-air speakers, stop the long-winded ones and by his tact, clever introductions and knowledge of crowds enable the audience to get the greatest value of each number, be it music, oratory, story or song.

There was a long list of great platform man-

agers then developed: Lincoln McConnell was a real Chautauqua Ringmaster. Maynard Lee Daggy was able to get the maximum of any offering with the minimum of effort on the part of the audience. Chaplain Varney was a star in the Redpath firmament.

But the circuit chautauqua developed the contract agent, who generally increased his importance at the expense of the real platform manager until today the circuits contract with contractors, stipulating that the second town that fails to contract will spell Waterloo for the particular superintendent who is in charge of the program in that town.

The fact that last season nearly one thousand towns are reported to have refused to sign on the dotted line proves to some of us at least that it would be the part of wisdom to develop more platform managers, as well as more contracting agents.

The contracting agent should not be the same one who is platform manager. The Minister is never as effective as an exhorter when he turns his pulpit into a book-stall and proceeds to sell even Bibles as a means of earning a livelihood.

There have been hundreds of young folks who have had a partial training as platform managers who should cultivate this field. It represents a coming sphere of usefulness and a growing activity. The greatest need in this country today is not to bring booze back to the banquet hall, nor to set loose the vamps and wild women on a defenseless convention, but to plan programs, speed up the action, manage the platforms, stage the speeches, put life into the reports and humanize the doings of the delegates.

Those who attended the International Association of Fairs and Expositions held at Toronto, Canada, last year were all struck with the way their big banquet was conducted. Jules Brazil, a little peppy Scotchman, who wore kilts with the same sense of importance that he exhibited when he led the delegates in song or convulsed them with laughter, was an ever-present, always-at-it individual. He ran the show.

Every city and town should develop an enterprise whose real business it is to conduct conventions, banquets, public meetings and gatherings of every sort where the public is asked to assemble.

The crying need of the Churches of America is for a stage director. The average service is a series of solos and individual stunts, most of them thrown together without any regard to their relation to the whole service.

The need is for leadership, the hardest job to man that our time faces.

The Methodist Church celebrated its Centenary in peaceantry presented at Columbus, O., where thousands witnessed the great allegorical story setting forth the work of the church in scenes and episodes that were spectacular and thrilling. That celebration developed Rev. Henry C. Dickson into such a capable managing producer that from that day on he has never been able to get away from this activity.

He is now the executive secretary of the Columbus Convention and Publicity Bureau, an organization with 5,000 members, each member paying \$10 as his or her yearly dues. Columbus just entertained the Knights Templars and the big thing about it was the way it was all handled.

The Columbus organization has developed its own men and women so that they are now capable of handling any phase of this activity.

Parades are more than a collection of units, with each unit arranging its own ways of displaying or marching, so that now a parade is organized without any idea of unity. A Grand Marshal should do more than pull on one rein, causing his old farm steed to walk side ways and prance as proudly, if not as gracefully, as a grandfather does at the christening of his first great grandchild.

Conventions and banquets, parades and celebrations should develop local leaders capable of expertly handling these events.

In Chicago Jennie Hoover has gradually built a fine business booking picked speakers for special events. She does not handle lycium or chautauqua lecturers, she books specialists—people who will fit the occasion. Every city in America should have such a business office.

I would like to cite a little personal experience that shows the folly of the hit-and-miss

method of conducting conventions, banquets and such gatherings.

For the past three years I have been scheduled to speak at the Illinois-Iowa Kiwanis Convention. The first year at Aurora I sat at the banquet table from 6:30 p.m. until 11:15 p.m. waiting for the call to arms. At fifteen minutes past eleven I was introduced, and as there was a DANCE scheduled to follow the speech and as we were then two hours and fifteen minutes past the time set for the light-footed ones to start their festivities I merely excused myself and sat down, thereby registering a solid hit, and in spite of the lateness of the hour caused a number of people to express the wish that I had gone on with the speech.

The time had all been consumed by men who had been asked to make "a few remarks." One of the remarkers kept on remarking for fifty-five minutes and after being shut off still had some remarks left unremarked.

The good brethren in charge then held me over for a year, slid me in at an opportune time at Decatur, and as there was sufficient interest in what was left unsaid at that convention I was again scheduled for the big event recently held at Dubuque, Ia., by the same organization. A speaker was asked for a ten-minute talk and he consumed fifty minutes, forty of which were anything but soothing to that exasperated audience that had been promised an opportunity to trip the light fantastic toe beginning at nine o'clock.

Again I won the everlasting gratitude of the multitude by making it short and snappy.

What these banquets needed was a director trained to handle these very situations.

A few days I was at the Missouri, Kansas, Arkansas Convention of the Kiwanis Clubs as the speaker at their closing banquet. This banquet was held in the basement of one of the churches in Springfield, Mo. The ceiling was very low, there was no such thing as a platform, and ten minutes after assembling the audience had hit the ceiling and pandemonium held sway for the next hour.

The expressed hopes for a good speech were as consoling as Jack Dempsey's congratulations were to Firpo after "The Wild Bull of the Pampas" had decided not to be in too big a hurry in getting up. He and Jack had done their best in seeing how near they could come to killing each other without committing actual murder.

But I took in the situation and suggested that we adjourn to the Auditorium above and there continue the feast. It was easily arranged. Without the loss of time and with the loss of but a handful of people the crowd of one thousand assembled in the auditorium and promptly at eight, as per schedule, I was presented and there held forth for one hour, as stated.

The dance was set for 9 p.m. and if one missed a single dance it was his or her own fault. At the banquet table I was approached by three persons who asked if I thought I could hold that hoisterous crowd for fifteen minutes.

Upstairs in the big auditorium these same delegates constituted a quiet and as sympathetic an audience as I ever faced.

The difference was not in the speaker but in the environment.

On October 17 the Illinois Chamber of Commerce at its annual convention served a luncheon for the delegates who were in attendance from 114 towns and cities. Approximately 1,000 delegates were at the luncheon. The chairman of the meeting took the gavel, and the audience immediately began the familiar cry of "Louder! Louder!" A thing that a trained manager should have prevented.

At that table were seated four United States Senators—Medill McCormick, of Illinois; Smith W. Brookhart, Iowa; Kenneth McKellar, Tennessee; E. W. Broussard, Louisiana. And a number of Congressmen were in attendance at that gathering. It was a very important meeting, attended by many very busy men and women.

As I happened to be one of the speakers at that meeting I was seated at the speakers' table along with the real dignitaries. I sat between ex-Congressman J. Adam Bede and ex-Alderman William Healey, of Chicago. And in our conversation I happened to remark that I was then preparing this particular article and I explained my purpose in writing it.

Mr. Healey said: "I doubt if there are any in this audience who fully realize the need of just such a move as you are making. Several years ago while a member of the Chicago City Council, and at that time the traction question was at its greatest intensity, a delegation was sent to England to study the problem as it was then worked out in London. Various civic and professional organizations joined with the City Council and sent representatives. The party consisted of thirty-two delegates and a number of casual visitors who were interested in sight-seeing only."

Continuing the ex-Alderman said: "We were four weeks on the trip. We found that one man in London had done more to solve the problem than any group with whom we came in contact. We returned home, made our report, and then recommended that the city should send for this distinguished worker, have him come to Chicago and tell us all he could about our needs and the way to meet them."

This London expert was then brought to

(Continued on page 93)

ROSS A STRONG CONVENTION SPEAKER

Convention Officials Pleased

Galen Starr Ross Makes a Real Bull's-Eye Talk at National Restaurant Convention

Tuesday forenoon, Oct. 9th, the members of the National Restaurant Association were thrilled and inspired by the challenging address of Galen Starr Ross, of Columbus, Ohio, who spoke to them from the viewpoint of the customer.

His subject was "The Service Ideal in Business," and his plea for courtesy out in front and conscience in the kitchen for the restaurant business made a deep and lasting impression on the minds of all the delegates.



Ross is sought after more and more for this sort of public service, and during the past year he has addressed fourteen different state and national trade gatherings in Ohio.

His regular work is that of educational director for the Business Science Club of Columbus, Ohio. In connection with his training school for salesmen and executives he operates a large private employment service for leading Ohio firms, placing yearly hundreds of overhead division people of all sorts.

MOTION PICTURES

Edited by H.E. Shumlin Communications to New York Office

Famous Players-Lasky Curtailing Production

Failure of Exhibitors To Pay High Rentals for Expensive Films the Reason

New York, Oct. 27.—Famous Players-Lasky announced yesterday the stopping of all picture production, startling the picture industry and emphasizing the precarious situation in the business, due to the failure of exhibitors to pay the necessarily high rentals for the expensive productions already produced this season in line with the policy of "bigger and better" pictures. This announcement, coming on the heels of the report that Adolph Zukor, head of the company, held hardly any stock in the Famous corporation he founded, crystallized the pessimism that has prevailed in the industry for some time, since Richard Rowland, general manager for Associated First National Pictures, Inc., openly declared that the producers and directors of inordinately expensive pictures were fanning the whirlwind of financial disaster. The Famous Players' announcement reads as follows:

"The Famous Players-Lasky Corporation has completed the production program for this fall that was outlined in its announcement several months ago. We are now curtailing production in our studios to the greatest possible extent and will not resume the making of any further new negatives until production costs have come down to a common-sense basis."

Famous Players has twenty productions completed, and its calling a halt on all studio activities is undoubtedly inspired by the desire to see the sales results of the majority of these pictures before completing the balance of its program for 1923-1924, totalling fifty-two pictures in all. If the exhibitors continue to hold off bookings at high rentals demanded, the new Paramount pictures will be produced at much lower cost.

It may be the end of January before Famous Players' studios in Hollywood and Long Island resume activities.

The curtailing of producing by Famous Players-Lasky will undoubtedly have an important effect upon many other producers. Any radical move by this company, the industry's leader, reacts upon the industry as a whole.

(EDITOR'S NOTE—The Billboard's Motion Picture Department has consistently sounded warnings against the expensive feature pictures that have been the rule this season. It has repeatedly called attention to the fact that the huge sums spent by producers upon ordinary pictures was out of all proportion to the rentals exhibitors can pay. Famous Players-Lasky's action is the first definite sign that producers are aware of the dangerous waters they are nearing. It is to be hoped that other producers will recognize the danger in time to avoid total collapse.)

POWERS OUT OF F. B. O.

New York, Oct. 27.—P. A. Powers has resigned as general manager of the Film Booking Offices of America, his place having been taken by Major Charles Thompson, personal representative of H. Graham, the Englishman holding the controlling interest in the company. The F. B. O. was formerly known as Robertson-Cole, financed almost entirely by English capital.

BLANEY WITH VITAGRAPH

New York, Oct. 29.—Charles E. Blaney, famous writer and producer of melodramatic thrillers, has contracted for the distribution of twelve pictures he will make thru Vitagraph. The first Blaney picture, "The Love Bandit", featuring Doris Kenyon, Cecil Spooner and Victor Sutherland, is finished. The second will be "One Law for the Woman". The Blaney deal increases the Vitagraph releases to over thirty for 1923-1924.

CAREY SERIES FOR HODKINSON

New York, Oct. 29.—A series of six Harry Carey pictures, directed by Hunt Stromberg, will be released thru Hodkinson. The deal has been pending for some time. Stromberg will also make a new series of short comedies featuring Bull Montana.

It Strikes Me—

IT'S getting tiresome to see the same old faces in secondary feature parts in the pictures. There seem to be about a score of actors who are constantly employed; some of them must play in as many as fifty pictures a year. It isn't as if they were stars, and even stars can't stand being seen too often; these pets of the studios play the important parts in support of the leads. Judging by the number of pictures in which many of them are seen, they must work in two or three productions at one time.

Besides it being tiresome to see these same faces time and time again, such constant demand on the services of these favored few must shoot their salaries up to enormous figures. Yet there are exceedingly few of these sub-stars who mean anything to the box-office. There are hundreds of actors every bit as capable as the studio pets, and their use would lower production costs to a certain extent. More important than the salary question, however, is the fact that it would be a relief to the public to see some new faces in the pictures.

A letter from an exhibitor in a Mid-Western town of 20,000 population advises me not to pay much attention to the box-office results of Broadway showings, and also of showings in the larger first-run cities. "They don't mean a thing to the average neighborhood or small city and town theaters," he writes. "The picture that cleans up for a week or two on Broadway is, in nine cases out of ten, a terrible frost in the average picture house. Likewise the picture that is praised by the critics of the New York daily newspapers for its artistic qualities is a failure with the run of exhibitors. In the big cities an artistic picture will do well, because it can play to enough people of more than average intelligence and artistic tastes; people who enjoy legitimate stage plays like 'R. U. R.' and pictures like 'Only 35'. But in the smaller cities and in the neighborhood houses where there is no transient patronage the artistic picture is miles over their heads. They want the oldtime, obvious dramas, with plenty of action, simple, romantic plots, and no subtlety. They eat up pictures like 'Over the Hill' and 'The Third Alarm', so why bother with the admittedly better, in the artistic sense, pictures? If a picture doesn't pack 'em in on Broadway, I'd rather play it than I would the picture that draws praise from every New York newspaper critic. That holds good for most of the pictures shown on Broadway, altho there is occasionally one that appeals to both classes of moviegoers."

My exhibitor-correspondent has the right dope. In nine cases out of ten the big figures rolled up by pictures shown at the Broadway houses have little bearing on the value of the films in the average picture theater. Which brings us to the subject of the Paramount demonstration theaters. Until the new Paramounts are played at the demonstration houses in the smaller cities the exhibition value of the pictures cannot be fairly established. The box-office figures of "The Spanish Dancer" at the Rialto and Rivoli are no index. And it should be remembered, also, that the showing of this picture in the demonstration theaters was preceded by large advertisements calling the public's attention to the new system. This certainly doesn't come under the head of being "natural" exploitation. Why did the public have to be brought into the secret, since the only guide to the pictures' value is the box-office? After the public pays its admission to the demonstration houses patrons are not going to be asked how they liked the pictures, but calling upon them to judge the pictures in the selected theaters is certainly bound to boost the receipts. It strikes me that this demonstration system cannot be judged until at least three new Paramounts have been shown.

H. E. Shumlin

WARNER FILMS

Released in England First

New York, Oct. 29.—The distributors of Warner Brothers' pictures in England are announcing that the new Warner product is being released in that country before its general distribution in the United States. This is believed to be the first time that American films are being distributed in a foreign country previous to domestic release.

The situations is said to be somewhat similar to that of manufactured articles, before the war, being sold in Europe cheaper than at home, in order to keep the prices up in this country.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

SPECIAL SHOWS FOR CHILDREN

New York, Oct. 27.—The Better Films Association is preparing a program of approved pictures for children, expecting to have its first show ready for release by January 1. It is exploiting its prospective show thru tieups with national charity and women's club organizations and also with the public schools.

FEATURE AND SERIAL OF THE SAME STORY

New York, Oct. 27.—Pathe will release both a feature and a serial production of Emerson Hough's novel, "The Way of a Man". Both versions are being produced at the same time by George Seltz. It is a Western. The idea is to show the feature in better-class theaters which do not run serials, and at the same time sell the serial production to the neighborhood and small-city houses.

Hays To Aid Settlement of "Enemies" Dispute

Head of M. P. P. D. A. Agrees to T. O. C. C. Request That He Handle Acute Situation

New York, Oct. 29.—Will H. Hays has agreed to the request of Charles L. O'Reilly that he give his attention to the dispute between exhibitors and the Cosmopolitan Corporation over the contract rights to "Enemies of Women" and "Little Old New York". O'Reilly, as president of the Theater Owners' Chamber of Commerce, stated some time ago that it was his intention to take the whole matter and lay it before Hays. He said at that time that unless Hays used his powers in the settlement of the dispute it would reflect upon the uniform contract.

William Randolph Hearst and Cosmopolitan are members of the Motion Picture Producers and Distributors' Association, and as such are bound to accept the rulings of that organization. If Hays makes a decision in the matter, Hearst is bound to accept it.

Several law suits have been unsuccessfully brought by exhibitors, but the T. O. C. C., which filed two actions, is not satisfied that the exhibitors who hold Famous Players-Lasky contracts for the two Cosmopolitan films have not a strong claim to the pictures. The T. O. C. C. officials and members feel that the contract for the pictures, made before Hearst turned his distribution over to Goldwyn, should be fulfilled.

At the regular T. O. C. C. meeting to be held this Tuesday President O'Reilly is expected to state the details of his interview with Hays.

PRODUCING "ASHES OF WASTE"

Tempe, Ariz., Oct. 27.—Roy Hughes is here directing the exterior scenes for his new production, "Ashes of Waste", featuring Miles A. Leavens and Donna Hale. The interiors were made in Hollywood. The picture will be released in December.

TODD MAKING "FAUST"

Livingston, Mont., Oct. 27.—Frederick A. Todd has just completed the filming of exterior scenes for his forthcoming production of



"Faust", based on Goethe's play. He is leaving for Hollywood, where the picture will be finished. The picture will be shown in conjunction with an opera company which will sing the music from the opera, "Faust". The picture is in natural colors.

Todd accompanied the late President Harding on his tour thru Yellowstone Park. He made a two-reel picture, titled "Thru Yellowstone National Park With Our Late President", which is being released by Arrow Film Corporation.

REVIEWS

By SHUMLIN

"UNSEEING EYES"

A Cosmopolitan-Goldwyn Picture

A thrilling melodrama of the snowbound Canadian wild, "Unseeing Eyes" is exceptionally well acted and intelligently directed. It has loads of action, plenty of suspense, savage conflict and, of course, love interest. The melodramatic situations are at all times logical and reasonable, which is the reason for its being so very enjoyable a picture.

Lionel Barrymore, Seena Owen, Louis Wolheim and Walter Miller head a cast which is capable, even to the small-part actors. Barrymore and Wolheim indulge in some scrapping which is just as intense, if perhaps not as drawn out, as the memorable struggle in "The Spillies". Barrymore is always good, altho it would be a real delight to see him once in a while playing a part that called for the character acting he rarely gets a chance to display in the movies. Miss Owen is quite good. She is given little opportunity to wear pretty clothes, her dress during the body of the film being just the usual rough outdoor garb. Only in a short scene at the beginning and one at the end—both, by the way, entirely unnecessary to the plot—has she the chance to show how well she looks in pretty clothes.

The action of "Unseeing Eyes" all takes place in Canada in the dead of the winter; snow, snow and yet more snow is always present in every exterior scene. There are several shots, however, of the New York home of two of the principal characters. The interior settings in these shots are the work of Joseph Irish, who is also the decorator of the bizarre Cosmopolitan Theater. These interiors are about the nuttiest-looking things I have ever seen. Black and white walls, in polka dot and similarly outre designs, and furniture a la Rube Goldberg. Wait till you see it—you'll laugh too!

Barrymore plays the part of Conrad Dean, former army aviator, now paying court to Miriam Helston, wealthy inheritor, with her brother, Dick, of a rich gold mine far to the north of Canada. He accompanies the Helstons to Quebec, where Dick leaves them for a trip to the mine, which has been closed. When he arrives at the mine, accompanied by two engineers, he discovers it being looted by a band of cut-throat halfbreeds led by a fierce, inhuman brute by the name of Laird. The two engineers are killed, and Dick is wounded by the gang and left to die. An old Indian, hating Laird, who has taken his daughter, saves Dick, taking him to his shack and nursing him back to health. A message is sent to Miriam in Quebec to come to his aid. All railroads being blocked by heavy snows, Dean obtains an airplane and sets out in it with her. Forced down by motor trouble in the wilderness near the mine, they are separated in a blizzard.

Miriam is blinded the next day by the snow and wanders around for hours, finally being found by two of Laird's gangsters, who take her to their hangout. The drunken gang attacks her, blind as she is, but when Laird sees her and discovers who she is he offers to save her if she will marry him. Frenzied she agrees. Then Dean gets on her track and trails her to the hangout. He fights Laird, but is overpowered and strung up on the rafters of the shack. Laird leaves with Miriam, but first sets fire to the shack. Dean gets free, sets Dick Helston free, and both recover the plane and set out to find Laird and Miriam. They finally do just after Miriam has recovered her sight and seen the manner of least who is forcing her to marry him. In another fierce struggle, during which Dean and Laird roll down a snow-covered cliff, Laird is killed by a bullet from the rifle of the venerable old Indian.

The picture has obviously been directed with a great deal of careful pride in workmanship. It is a credit to E. H. Griffith, the director, and Bayard Veiller, who prepared the scenario from the story by Arthur Struger. Produced by Cosmopolitan Corporation and distributed by Goldwyn-Cosmopolitan.

"A MILLION TO BURN"

A Universal Picture

Not a bad comedy-drama, this. A bit weak in the finish, which is minus the punch, but the fact that the picture has a lot of laughable incidents and a fairly logical continuity is some compensation for that lack.

Herbert Rawlinson is starred in it. He is his usual handsome self, and is required to knock only one person out in the entire film, which is quite unusual for him. Kalla Pasha is very good as a radical hotel chef. Others in the cast are Beatrice Bernham, Margaret Landis, George Marlon and Melbourne McDowell.

The production accorded "A Million To Burn" is entirely suitable to the plot, yet has not required the building of any flashy sets or the staging of film-wasting cabaret scenes—which

"RICHARD THE LION-HEARTED"

An Associated Authors Picture

This picture is a sequel to Douglas Fairbanks' "Robin Hood", the action taking place in the Holy Land, where the Christian Crusaders, led by King Richard of England, are fighting the Infidels, while Robin Hood is back in Britain robbing around, as those who saw the Fairbanks picture may recall.

As one of the many who saw "Robin Hood", I felt that Wallace Beery, as Richard, was the most striking figure in the picture, not even excepting Fairbanks. In every one of the few scenes in which he appeared Beery was magnificently impressive as the valiant, by turns rough and tender, bear-like Norman king. In this new picture, "Richard the Lion-Hearted", he lives up to the impression he made in the previous picture. He is splendid. Such a virile performance as he gives is a welcome oddity in the movies. Beery has well deserved this opportunity to appear in a heroic role and he certainly makes the most of it. "Richard the Lion-Hearted" is a picture that will entertain any audience. It is hugely entertaining and it is a screen novelty.

Altho such a picture as this must of necessity cost more to produce than an ordinary picture, the producers are to be recommended for avoiding undue extravagance in the settings and the crowd scenes. Scenery is cleverly used instead of actual buildings in several long shots, and scenes showing the armies of the Crusaders and the Saracens are splendidly handled without using more than a few hundred extras.

In the supporting cast are Charles Gerrard as Sultan Saladin, Kathleen Clifford as Queen Berengaria, Marguerite de La Motte as Lady Edith Plantagenet, John Bowers as Sir Kenneth, Knight of the Leopard; Clarence Geldart as Sir Conrad de Montserrat. With the exception of Miss Clifford the entire cast is excellent. Miss Clifford is decidedly out of place as the Queen.

The story is an adaptation of Walter Scott's novel, "The Talisman". It deals with the events that led up to the victory of the Crusaders over Sultan Saladin, which resulted in the recovery of the Holy Sepulcher in Jerusalem from the Infidels. King Richard, the leader of the Crusade, faces treachery among his allies, fostered by de Montserrat, who is conniving with Saladin. He is further plinned into trouble when a jest perpetrated by his wife, the Queen, who with her court accompanies the army, leads him to believe that she is unfaithful to him. He consents to be banished from the army the mysterious Knight of the Leopard, who is really Prince David of Scotland. The knight loves the King's cousin, Lady Edith.

The banished knight redeems himself in Richard's eyes when he saves him from an assassin. The Knight of the Leopard also shows his mettle when Saladin swoops down upon the King's camp while he is away and captures the Queen and the ladies of the court. With the sudden return of Richard and his soldiers Saladin is defeated and forced to make a treaty of peace. It is then that the real identity of the Knight of the Leopard is revealed to the King, who sanctions his marriage to Lady Edith.

There are a few short shots, in the shape of flashbacks, of scenes from "Robin Hood", in which Fairbanks appears. They establish the connecting link between the two pictures.

Direction by Chet Withey. Produced by Associated Authors, Inc. Distributed by Allied Producers and Distributors' Corp.

is a relief. If the picture is sold to the exhibitor for a reasonable price it should be fairly satisfactory in the daily change houses.

The story of "A Million To Burn" is about a young man who spends an inherited fortune upon an unsuccessful philanthropic scheme to foster the artistic consciousness of employees of a mountain hotel. At the beginning he is a waiter in this hotel, altho he is a college graduate. He has ideas, and when the hotel employees go on strike he persuades the owner of the hotel to make him manager. As manager, he makes the servants happy by allowing them to do anything they desire, but the hotel loses money. When he is discharged he is informed of the death of a wealthy uncle who left him a large fortune, and the young philanthropist buys the hotel and turns it into an Utopian commonwealth, where there is no charge for anything, and salary paid while playing. Each of the employees strives to attain his ambition; one practises singing, another acrobatic dancing, four servants do a strong-men act, and so on.

The ungrateful servants take all sorts of advantage of the philanthropist, whose money is finally entirely dissipated. To make his sorrows heavier, he sees the girl he loves, a chambermaid who is studying the drama, apparently making love to another man. He gives up the idea of aiding suffering humanity and turns the hotel back to the old owner. Happiness comes to him in the last few feet of the picture, however, for his sweetheart tells him she was only rehearsing a scene, and the old owner of the hotel makes him manager again.

Directed by William Parke. Distributed by Universal Pictures Corp.

"THE ETERNAL STRUGGLE"

A Metro Picture

For the first three reels this picture promises to be very good, and then it goes bad. It gets dull, and then duller; the end seems just around the corner, but no, the picture goes on and on, dearly, and winds up with the thud known far and wide as sickening. I cannot think of anything more irritating and exasperating than the ending to a story or play which, had it been discovered in time, would have prevented there being any story. Had the director taken advantage of the opportunity for drama the story gives him instead of keeping to a policy of "lovely virtue" the plot would have been forgivable. I refer to the situation of two men, pals, confined for several months in a snowbound cabin with the woman they both love. Instead of realistically portraying the pent-up passions of the men, turning them into the emotion-racked creatures such a situation could not help but produce, the director sets them up as mere effigies of men, romantically virtuous persons, each sacrificing his own desires to lofty ideals of duty and sentiment. Bah!

"The Eternal Struggle"—the title means nothing—is a story of the mounted police of the Great Canadian Northwest. Scenically the picture is very pretty; lofty mountains, rushing streams, lots of snow and plenty of trees. Dramatically the picture gives way too much to the alleged standards of entertainment the producers insist on assuring themselves the public demands.

In the cast are Renee Adoree, Earle Williams, Barbara La Marr, Pat O'Malley, Wallace Beery, Josef Swickard, Anders Randolph and others. Miss Adoree is surprisingly fine. Despite her dapperish appearance she rises to really superb emotional heights. In one scene especially, where she comes upon her sleeping sweetheart, she is superbly expressive of the emotion of affection. Williams is the same serious, soberly virtuous hero he used to portray in years gone by. Aside from being a trifle heavier he has not changed much. Barbara La Marr is her usual artificial self; her performance is a series of animated poses. The ear-to-ear grin of Pat O'Malley is quite in keeping with the careful character he portrays. And as for Wallace Beery, he proves he can be just as villainous without a mustache as he can be with one.

Renee Adoree plays ill' Andree Grange, daughter of the trading station saloonkeeper. Despite the fact that she is the life of the saloon she is as pure as the driven snow. In love with Andrew is Nell Tempest, sergeant of the N. W. M. P. He wants to marry her so that he can "take care of her," as he puts it, but she tells him to wait until she is older. Then "Bucky" O'Hara, another mounted policeman, comes to town and makes a hit with dear Andree right off the bat. She falls in love with him on the spot, but he, reckless heartbreaker that he is, considers it "just another affair". When his dear friend Tempest, "who made a man of him," tells "Bucky" that he loves Andree and wants to marry her "Bucky" drops her like a heated potato. When he tells Andree that he does not love her the poor kid is all upset. She rushes out into the night, and it's raining like anything, and staggers into the arms of Barode Dukane, who, as you may have guessed from his name, is a deep-dyed dirty dog. She is so dazed that Dukane has no trouble, leading her into his cabin. There he gets real nasty, and Andree hurls a knife at him, apparently killing him. She rushes away to her father, and father rushes her away to the north in charge of a couple of Indians. "Bucky" goes after her to bring her back to face trial for the murder. The Indians get her aboard an ice-bound boat in the Arctic, which is to take her away when the ice breaks up. There "Bucky" finds her and brings her back. Halfway back the two meet Tempest, who is looking for them. The three continue on the journey. Tempest wants "Bucky" to run away with Andree and not bring her to face justice. "Bucky" refuses to be unfaithful to his duty, however, altho he has learned to love Andree. Then Tempest and Andree sneak away one night and try to escape in a canoe, but the redoubtable "Bucky" catches them. Finally they get back to the trading station and "Bucky" delivers his beloved prisoner. You can imagine their glad surprise when they are told that Andree did not kill Dukane, that he was only stunned and was finished off by another woman, who confessed. When the first shock of this reception is over "Bucky" and Andree engage in a lovely embrace, just as good as any of the twenty thousand fadeouts that have gone before. And that's "The Eternal Struggle".

To be perfectly fair, "The Eternal Struggle" is not a terribly bad picture from the box-office standpoint. It has the love interest and a little of the sex stuff, some action scenes, altho few and far between, and it ends happily. It won't send your audiences away dazed with the abundance of entertainment, but, on the other hand, most audiences are satisfied with this sort of thing.

Direction of Reginald Barker. Produced by Louis B. Mayer. Distributed by Metro Pictures Corporation.

"ON THE BANKS OF THE WABASH"

A Vitagraph Picture

If a set of comedy subtitles had been used in this picture it would be one of the funniest burlesques ever produced. It's a scream! Of all the cheap, sentimental, unnatural, artificial contraptions that have ever been aimed at the nitwit's pocket money, this takes the cake. Words fail me; it cannot be described. Suffice it to say that all the hokum of "The Village Blacksmith", "The Old Homestead", "The Midnight Alarm" and the rest of the trashy films that have been successful at the box office has been incorporated in "On the Banks of the Wabash".

There are innumerable flaws in technique, in logic, in everything that makes for an intelligent, coherent picture. The story is bad enough, but if it had only been directed with some show of minor intelligence and a small measure of respect for the brains of the people who may pay to see it if the picture should be shown at first-class theaters—if it only had, there would have been some excuse for it. It hasn't, but there is every reason to expect that "On the Banks of the Wabash" will prove financially successful just the same.

The cast is a fiendish joke, I'm sure. I cannot imagine any director, no matter how stupid, selecting such actors as have been used in this picture in all seriousness. I'm sure that there was a spirit of heavy-handed irony behind it. Mary Carr is damnable sweet as a middle-aged wife of a snappy husband who seems young enough to be her son, played by Lumsden Hare. He is an artist. There is no question about his being an artist, because he wears a velvet jacket and a Windsor tie. He lives in the country with his loving wife and two children, one of whom, the girl, is at least sixteen years old—figure out how old he should be, and still painting pictures—and everybody knows he is bound to be successful because he looks so much like an artist. Now there is a retired river captain, Mr. Hammond, who has a son, and said son has invented a boat that is propelled by power extracted from the air by a radio set. The captain's son ought to love the artist's daughter, but he doesn't, and falls instead for a city flapper, who smokes cigarets in a long holder and carries a one-ounce flask of whisky in her sweater pocket. Other important characters are a crooked real estate agent, who is also the owner of the town's sole newspaper, a weekly, and his sister, a cranky old maid, who runs the postoffice.

The crooked realtor defrauds the townspeople of their money, the disappointed artist jumps into the river and is missed for a year, the wireless boat is a success, the artist's wife and children have a tough time to get along, etc., etc. On the anniversary of their marriage the artist's wife expects him to come back to her and waits up at night with the lamp burning in the window, altho the Wabash is overflowing its banks. Then a dam bursts, Captain Hammond gets his old river boat going and saves a couple hundred people, and the artist suddenly appears, out of nowhere, right on the deck of the boat. He saves his dear, loving, kind wife from the flood, and fire that breaks out in the house, and everything is fine. Oh, yes! Almost forgot that the crooked real estate agent and his equally bad sister are given their just deserts, the artist's picture wins a prize, Captain Hammond's son decides he loves the artist's daughter and—and—well, several other things happen that I can't just remember.

"On the Banks of the Wabash" is a ten-twenty-third picture for ten-twenty-third people. Directed by J. Stuart Blackton. Distributed by Vitagraph.

"HELD TO ANSWER"

A Metro Picture

In this picture we have the well-known situation of the minister of the gospel who allows himself to be considered guilty of a crime in order to shield the guilty person. This particular situation is one of the ten best bets among movie plots; it always satisfies them. Therefore, no person who realizes that the box-office is the keystone of the movie "art" can very well find fault with it. Unfortunately, in "Held To Answer" this situation is all there is to the picture, and that's very, very bad. We have come to accept the alleged fact that the public wants the good old plots and situations over and over again, but we have also come to the point where we demand that those dependable plots be varied with special treatment in each rendition. "Held To Answer" does not do this. The whole picture leads slowly up to the climax with no interesting side lines of action, with no self-explaining development of characters. All there is to it is the bare skeleton of the main situation, wound round with colorless, dull scenes, which in themselves mean nothing.

In the cast of "Held To Answer" we have the manly looking House Peters, he of the heroic build and stern, handsome features; Grace Carlyle, sensual vampire that she appears; Evelyn Brent, with purity and innocence obvious in her

(Continued on page 104)

**J. R. Denniston Heads
M. P. T. O. of Michigan**

Convention at Jackson Outstanding Success—\$10,000 Pledged—Saginaw Next Meeting Place

Detroit, Mich., Oct. 25.—Hanging up a record of accomplishments that it had never before equaled, the Jackson convention closed officially last Wednesday night the most remarkable gathering of Motion Picture Theater Owners ever held in Michigan. Despite the fact that all phases of the industry were represented, and also that the problems were many and varied, there was not one discordant note struck during the entire three days' gathering. On Tuesday afternoon, without perceptible effort or without the slightest coercion, \$10,000.50 as voluntary pledges to the organization was raised. Representatives of trade publications and oldtimers in organization work were unanimous in their statements that the Jackson meeting will go down in history as the greatest they ever had the privilege of attending.

Joseph R. Denniston, oldtimer in exhibitor organization in Michigan and one of the best-loved exhibitors in the organization, was the unanimous choice of the convention for the next president, taking up the work so admirably carried on by W. S. McLaren, of Jackson. Jackson welcomed the exhibitors of Michigan with open arms. Not a stone was left unturned to make the stay a pleasant one.

The outstanding features of the convention were the compromise conference between representatives of the association and J. C. Rosenthal, Mr. Hartman and Mr. Dentz, of the American Society of Composers, Authors and Publishers, over the music tax; the comprehensive plans for assistance on the admission tax matter as handled by Claude E. Cady; the assurance given by C. C. Pettijohn, of the Motion Picture Producers and Distributors, that Michigan would be given relief from the non-theatrical hooking menace; the comprehensive outline of a program for the building of public good will in Michigan, and the excellent financial standing of the association.

The new officers and directors of the association for the coming year are: J. R. Denniston, Monroe, president; Phil Gleichman, Detroit, vice-president; H. T. Hall, Detroit, secretary; John E. Niebes, Detroit, treasurer. Board of directors: Sam Ackerman, Detroit; Bert R. Williams, Detroit; Paul Schlossman, Muskegon; Vernon Lacey, Howell; W. S. McLaren, Jackson; James C. Ritter, Detroit; Claude E. Cady, Lansing; W. S. Butterfield, Battle Creek; Charles Q. Carlisle, Saginaw; A. J. Kleist, Pontiac; G. A. Cross, Battle Creek.

W. S. McLaren entertained the organization's board of directors at a complimentary dinner at the Jackson City Club Monday evening and in turn was presented by the board with a fine walrus traveling bag and a fine brief case in appreciation for his services during the past year.

H. M. Richey, manager of the organization, briefly reviewed the work of the past year, calling it the most successful in the organization's history and accrediting a large measure of the success to the efficient activity of Mr. McLaren. The Michigan association, Richey said, is acknowledged in theatrical circles as the greatest organization of its kind in the country, a model for others.

The address of welcome, Tuesday morning, was given by Leland S. Bisbee, city attorney of Jackson, and E. R. Linabury, manager of the Jackson Chamber of Commerce.

G. A. Cross then read the report of the Auditing and Budget Committee. The report was that of a certified public accountant and showed that, altho the organization had had the most active year in its history, had grossed over \$32,000 and expended \$25,000, it still had a balance of \$6,222.00. Mr. Cross went into details regarding this report, explaining each and every item.

J. C. Rosenthal of the American Society of Composers, Authors and Publishers, who the

(Continued on page 89)

**HOUSE PETERS SUES
TO ENJOIN PRODUCER**

New York, Oct. 27.—Justice Vernon M. Davis of the Supreme Court has issued an order directing Charles O. Bauman, of 152 West 42d street, to show cause why an injunction should not issue restraining him from circulating any announcements, assertions or statements to the effect that House Peters, the well-known motion picture actor, is under contract with him.

Peters in his petition filed by his attorney, Frederick E. Goldsmith, asserts that in March last he made a contract with the defendant to appear as the star in a series of motion picture comedy plays for a period of five years

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BIG PICTURES DO THE BUSINESS.

"BIRTH OF A NATION" netted nearly \$11,000.00 one week. "WAY DOWN EAST" netted nearly \$10,000.00 one week. "COVERED WAGON" netted nearly \$8,200.00 (three days run). THURSTON netted nearly \$7,000.00 one week. GALLI-CURCI, one night, October 11, \$3,310.00. Lestimate attractions with a name do very big. Write to DAN GUGGENHEIM, Manager.

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PRICES:

Five Thousand, - - -	\$3.00
Ten Thousand, - - -	5.00
Fifteen Thousand, - - -	6.50
Twenty-Five Thousand, - - -	9.00
Fifty Thousand, - - -	12.50
One Hundred Thousand, - - -	18.00

THE BIG TICKET AT THE SMALL PRICE

Your own Special Ticket, any color, accurately numbered, every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, \$6.00. Prompt shipments. Cash with order. Get the samples. Send diagram for Reserved Seat Coupon Tickets. State how many sets desired, serial or dated. All tickets must conform to Government regulations and bear established price of admission and tax paid.

NATIONAL TICKET CO., - Shamokin, Pa.

on the basis of a drawing account of \$250 per week and one-half of all the net profits from the pictures, including a deposit of \$75,000 with the Farmers and Merchants' National Bank of Los Angeles, Calif., in advance of the production of each play, this sum to insure the proper production of each play which was to be under the immediate supervision of Peters. The latter alleges he carried out his part of the contract, but that Bauman breached his part of same by failing to pay the \$250

per week and deposit the \$75,000 in the Los Angeles bank. He alleges Bauman in August last caused to be published in the "Daily Film" an advertisement to the effect that Peters is under contract with him for five years and that he intended to hold Peters to the contract. This, Peters avers, was intended to prevent him obtaining employment with other producers, and that it has accomplished its purpose, hence the application for an injunction.

JOSEPH R. DENNISTON



Mr. Denniston, the new president of the Motion Picture Theater Owners of Michigan, has been a director of the organization for the past four years. He is past president of the Exchange Club of Monroe, Mich.; is at the present time president of the Monroe Building and Loan Association, and recently had the acceptance or refusal of the honor of nomination for Mayor of Monroe tendered him, which honor he declined because of his other civic activities. The Family Theater at Monroe, of which he is president and manager, is a fine type of playhouse—a credit to the community.

**Gov't Educational! Dep't
Aids Nat'l Movie Day**

Commissioner of Education Advises All School Heads To Work Together With Theaters

New York, Oct. 27.—One of the most important announcements concerning NATIONAL MOTION PICTURE DAY on November 19 is to the effect that the Bureau of Education of the Department of the Interior, Washington, thru Dr. John J. Thirt, Commissioner of Education, is cooperating with the theater owners in making the event an outstanding success. As American Education Week, in which the Bureau of Education is interested, will be observed November 18 to 24, inclusive, and NATIONAL MOTION PICTURE DAY is to be held on November 19, the educational forces of the country and the Motion Picture Theater Owners of America are uniting their mutual interests for that date.

To achieve contact between local school authorities and the theater owners in each community, the Commissioner of Education is writing to each and every superintendent of schools and high-school principals throughout the entire country urging them to immediately get in touch with the motion picture theater owners in their respective localities toward the end of meeting the theater owners and effecting a line of mutual service in carrying out the purposes of the week. A portion of one of these letters from the Commissioner is quoted in the statement from the Motion Picture Theater Owners of America as follows:

"We respectfully suggest that you have all the teachers in your district call the attention of the pupils of the schools to the fact that NATIONAL MOTION PICTURE DAY is being observed on Monday, November 19, in all the theaters of the United States and that on that day special attention will be given to our National Constitution as part of the program of American Education Week. We will be pleased to have you make such suggestions to the theater owners as will best serve our mutual purposes. Slides and other material to present this matter on the screen will be furnished by the theater owners and you can cooperate with him in determining just what shall be placed on the same."

In addition to writing the above communication to all superintendents and high-school (Continued on page 104)

MOTION PICTURE CAMERAS

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These values are known the world over. All makes, Williams, De France, Willart, Pathé, De Brie and Universal—all guaranteed.

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LYCEUM CHAUTAUQUA FESTIVAL

THE PLATFORM

SPEAKERS ENTERTAINERS MUSICAL ARTISTS

Conducted by AL FLUDE

THAT MATTER OF PUBLICITY

The items we have been running on this page of The Billboard in regard to publicity have stirred up some of the attractions, especially those who are doing their best to give the committees something to work with.

I am in receipt of a newsy letter from L. Verne Slout, of the Slout Players. I am copying two paragraphs of it, even tho it was not sent for publication. They are as follows: "In this week's Billboard I note what you say regarding the Press Sheet. I have always been a great advocate of this form of service for the local committees. Last year I used a rather pretentious affair, but rather doubted whether the bureaus appreciated the time and money that I spent on it, and it is the bureau that we have to please, you know. This year I am using a mimeographed sheet with a small writeup on it. I shall compare results of the two seasons and perhaps I shall feel compelled to go back to the more pretentious sheet."

"If I were playing the courses and vitally interested in the money at the door I certainly should use a big sheet, but after giving all this service (unasked for by the bureau), besides furnishing special cuts to the towns and programs, I found that the majority of the bureaus wanted to know if you couldn't cut off a few dollars the next year on salary and not one said 'Thank you for helping us out with your publicity service.' Now, because I am laying down on the publicity stunt this year, don't think that I am laying down on our programs. This work means much to me. One manager said: 'Slout, you take your work too seriously.' He wanted me to present plays without scenery, adequate properties, etc., and yet wanted to sell me as offering something distinctive. All this I am writing, by the way, is not for publication. It is simply like the old woman at the camp meeting—'When the brethren shut I just turns my soul loose.'"

We are glad to note that Slout is doing his best to give the necessary publicity. Unless committees get encouragement in the way of plenty of material to work with, it is not to be wondered at that they sometimes lose heart. We are glad that Slout is on the right track.

The same mail brings us a wonderfully fine sheet from Edmund Vance Cooke. Of course, Cooke is one of the exceptions that prove the rule. He has always understood the vital necessity of publicity and he gives the committees an abundance of material to work with.

If these items in The Billboard could only

ROSELTH KNAPP BREED

Among the many entertainers of the chautauqua and lyceum there are few who are so successful as Roselth Knapp Breed. Hers is an art somewhat unique among women. She is an impersonator of humorous characters and her unusual understanding of human nature



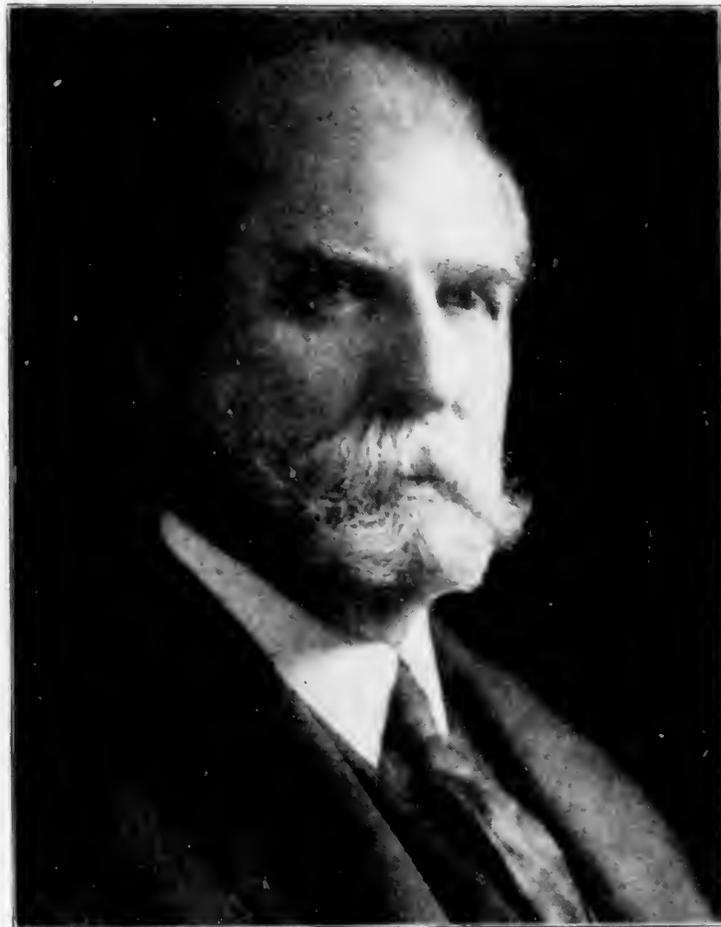
enables her to make these true to life as well as laughably funny. On her recent trip to New England she had the pleasure of numbering the father of President Coolidge in her audience and also had the privilege of visiting in the Coolidge home.

Induce other attractions upon the platform to furnish this necessary publicity, the entire lyceum problem would be very much nearer solution.

A NOTABLE CHAUTAUQUA ENDORSEMENT

Hon. Charles E. Hughes, Secretary of State, Writes Dr. Pearson His Impression of the Chautauqua Movement

That the Secretary of State thought enough of the importance of the chautauqua movement



HON. CHARLES E. HUGHES, SECRETARY OF STATE

to write the following splendid endorsement of its aim and purposes is the best possible proof of its achievements in the past. Following is the letter:

"Dear Dr. Pearson—Please accept my hearty congratulations upon the fifteenth anniversary of the first Chautauqua Assembly. As the importance of the institutions of the republic depends upon the intelligence and constant vigilance of a well-informed electorate, there is nothing more important to the nation than that of bringing abroad entertainers, and I count among these the society our schools and colleges, the most noblest kind of the platform which presents to the masses the highest wisdom and noblest impulses to thought and action. The chautauqua movement is one of the most important of our democratic endeavors and I wish for its common success. With kindest regards, I am, Very sincerely yours, CHARLES E. HUGHES."

The chautauqua at Bellefontaine, O., is to run five days next summer, July 14 to 18. It is under the management of James H. Shaw, who has been the superintendent there for a number of years.

LYCEUM PUBLICITY

Fred Mann, general merchant, of Devils Lake, N. D., who has become nationally known on account of his financial success, said, when writing about his start: "I told him I didn't know how to write an advertisement, and that is what I find all over the country today. To me the greatest tragedy in the retail business of the United States is just that one thing." Mr. Mann might well have included platform people in that remark. It is the tragedy of the entire lyceum and chautauqua profession. We do not know how to advertise. For every dollar that is made by lyceum advertising ten are invested. The platformist judges his advertising entirely by its appearance. If the portrait looks well, if the wording is unctuously flattering, then he is content. Not one advertiser in a hundred in this line ever stops to

the lyceum was launched. They never had the real appeal or the real merit or the genuine opportunity of the lyceum and chautauqua. But they fell into the hands of business men who knew the value of letting the people know—the absolute necessity of putting into the minds of the great masses of the people the attractiveness of their product. The thousands and thousands of picture houses which are dotting the country might just as well have been lyceum temples and chautauqua auditoriums if we had been real students of that science of publicity. I talk plainly and mean what I say. Don't read into this what it does not say. The Lyceum Magazine is the organ of the platform. We need it as a medium of exchange. I would not deprive it of one line of advertising. I commend it to the people of the platform. But that is not publicity. Publicity means to reach the minds and hearts and convictions and interests of 200,000,000 people in the United States alone and as many more in other countries. What have we done to meet that situation? In the little country town in which I ran the intellectual palladium of news for many years was an old drayman, who once a week made a freight trip for the local merchants to Cedar Rapids, sixteen miles away. One day as he approached the railroad a freight train whizzed by. The old man stopped his horses, stood up and shook his fist at the train, shouting: "Whistle and toot, damn ye, whistle and toot. But I'll show you who hauls the freight." And in a like manner we sometimes shout "Whistle and toot" at the movies. But we soon tire and sink back again into that troubled sleep of complacency from which there seems to be no waking.

THE INTERSTATE LYCEUM CIRCUIT

Bob Myers does not appear in print very often. He acquired that habit, I suppose, when he was coach of the famous Centre College eleven that brought dismay into the hearts of the football fans of the East. But he kept boring in with his everyday work and the result was success. Over in his office in the Lytton Building he does not talk very much, but gets results in just the same way. This season he is including in his lyceum circuit The Boyds, with Kathryn Gutchell; Henry Clark, lecturer; the Collins Novelty Company and the Russian Orchestral Quartet. The Boyds, by the way, are at present in New York making records for the Edison Phonograph Company. Miss Gutchell is with them assisting in the work. She already has a number of records with that company. The Boyds have appeared in every State in the union before the most critical audiences and have



Mr. and Mrs. Ernest Henri Boyd in one of their sketches.

made for themselves a most enviable record. Their programs consist of songs, instrumental music and humorous sketches.

Frank Waller Allen, of Springfield, Ill., is looking his lyceum season by remaining in a community for one week, during which time he delivers a series of lectures under the general title of "Literature and Life". His work appeals particularly to literary and women's clubs and splendid reports are received as to his success.

consider the question of circulation. Who is going to read the ad after it is printed? Who will have an opportunity? How many copies are printed? To whom will they go? Most of us think that the bureau contract is the ultima thule beyond which one does not need to go. The thought of building a demand for the wares which we have for sale never seems to enter our heads. The Negro boy who refused to carry a grip for a quarter because he already had a quarter is the attitude of most of us on the platform. We do not advertise for a contract because we have a contract. "N chevo," the Russian says, meaning "I should worry." Platformists are Nichevo folks. I have talked to hundreds of platform people who were bitter, and disappointed, and disillusioned because their time was un sold. "Unfair," they cry. "Bureaus do not want quality." And yet they had never spent one moment studying thoughtfully the great game of publicity. "Hit or miss," that is the plan of the lyceum folks. Bureaus are about as negligent as attractions. The greatest movement for good in the history of any nation is being allowed to languish, simply because we have not had the mere common sense to look the matter fairly and squarely in the face. The moving picture interests started long after

News Notes

After a lapse of several years, Freeport, Ill., is enjoying a lecture course this season as follows: Betty Booth Concert Company, November 5; Judge Ben Lindsey, December 7; National Male Quartet, February 11; Harp Novicity Company, January 14.

The Davenport, Ia., lyceum course is in charge of the Camp Fire Girls. They report a wonderfully fine success with their first number, the Welsh Miners' Quintet.

The Redpath Bureau, of New York, is conducting "indoor chautauqs" in that State this season. Evelyn Bargelt, the National Male Quartet, Dr. Hilton Ira Jones, the Duval Brothers, Katherine Ridgeway, Eugene Knox and the three-act comedy, "The Bubble". A fine program!

Senator William B. McKinley, who has just returned from a tour of Europe, is now giving his experiences in a lecture.

Thirteen clubs are behind the lyceum course at Washington, Ia.

A course of lectures given primarily for business men is being held in Birmingham, Ala., two lectures being given each week throughout the season, or sixty lectures in all. They are to be given by Dr. Bohannon, of Howard College, and while they are to be given under the auspices of the college and are primarily for the business men of the city, the course is recognized as a part of the curriculum of the college. The subjects of the addresses all relate to psychology as related to every-day life.

Down in Fulton, Ky., they are giving lectures on "How to Behave in Church"—sort of a revival of one of the lost arts.

William Jennings Bryan is giving an occasional lecture this season, tho he is avoiding anything like a solid lecture tour. He is filling a few dates in Pennsylvania, giving his famous lecture, "The Greatest Need in the World".

Miss Luella Gittinger is presenting "Peg o' My Heart" to lyceum audiences under the management of the Columbia Lyceum Bureau, of St. Joseph, Mo. Newspaper reports indicate that she is thoroly pleasing her audiences.

A four consecutive day lyceum course is being put on at Rouseville, Pa., the attractions having been secured from the Affiliated list. The consecutive booking of lyceum courses, sometimes called the festival, is one of the most encouraging features of the lyceum.

There has been considerable interest among chautauqua committees upon the question of rain insurance. It seems that it may be a question as to when insurance is not insurance. A suit is pending in the United States District Court in Chicago between the White Sox baseball team and the Eagle Star and British Dominion Insurance Company to recover \$10,000 on account of rain. The insurance was for \$18,750. The policy provided that in the event that over one one-hundredth of an inch of rain fell between noon and five o'clock of the playing day the company would reimburse the club for losses when the expenses exceeded the gross income of the day. The company refuses to pay on the claim that the smaller number of spectators was not due to the rain.

Major General Henry T. Allen, who was commander-in-chief of the American Army of Occupation in Germany and who is one of the best-informed men in this country on European conditions, is being booked for a lecture tour in the United States by a New York bureau.

A convention of festival workers of the Edison-White Lyceum Bureau was held at Billings, Mont., the first week in October.

The Hammond Concert Company met with a serious mishap recently at Council Bluffs, Ia. They were playing at the Strand Theater in that city, when the river came into the dressing rooms of the theater and ruined much of their wardrobe. The members of the company barely escaped with their lives. They made their escape thru the front of the theater and in less than two minutes after they left the dressing rooms the water filled the rooms to the ceiling. It followed them down thru the theater and they were obliged to go thru the

orchestra pit with water nearly to their chins. The middle part of the theater caved in and their escape was by but a narrow margin.

The Affiliated Bureaus report that they have added Roy Chapman Andrews to their list of speakers. Andrews is a splendid example of what determination can do. He is well known at Beloit, Wis., as a former student in the college at that place. After leaving school he developed a wanderlust which has led him into many of the out-of-the-way places of the earth. He has made a most thoro exploration of Mongolia and probably knows more about that strange land than any other traveler. His articles in Asia and other prominent magazines have brought him recognition in both literary and educational circles. His story might serve as an inspiration to thousands of young people who complain that they would like to travel if they only had the opportunity. Andrews made his own opportunity.

A letter from Geoffrey Morgan states that he has noticed the very just criticism of the tendency of lecturers to deal in generalities and to ignore plain speaking and hard facts. He thoroly endorses that position. We notice, by the way, a long clipping from The Santa Monica (Calif.) Outlook in regard to Morgan's lecture, which seems to indicate that Morgan himself is indeed getting down to brass tacks. He gave a most pertinent lecture on the subject of "Patriotism and Bunk", and I do not know of any subject which might be used in a more telling way today when very much of what passes for patriotism is bunk, and true patriotism is too often forgotten.

The Smith-Spring-Holmes Company had a rather unique experience this season. They closed their concert tour at Beloit, Wis., April 28, last spring, and opened their fall tour in the same auditorium this October 1. This makes five appearances in this city in as many years. As they rested and did no chautauqua work this past summer, they were all feeling fine and fit and "rarin' to go" this fall.

Packard is expecting to go to Europe next year. He is going to take the Mrs. with him, as he says the quartet of kids are now out of

MACOMB (ILL.) CHAUTAUQUA A PIONEER ASSEMBLY

The Macomb Chautauqua celebrated its twentieth anniversary this year. Its program booklet publishes the names of the guarantors who make the chautauqua possible. There are 133 of them. It is a roll of honor which any one may well be proud to join. This is the way the program booklet presents the matter to its patrons:

"Chautauquas have two functions to perform in community life—education and entertainment for the people. They should supply education in things that are worth while and entertainment of a character that will at once have popular appeal and real inspiration.

"Your board of directors and committees in charge of arranging a program for the Macomb Chautauqua for 1923 believe that they have obtained such a program. It includes a wide variety of subjects to be discussed by men and women who are recognized as leaders in national thought, and they are entertainers of more than national renown.

"These are big days in world history and in our own national history. There are many problems which must be met squarely by the average man and woman as well as those who happen now to be in government authority. Every man and woman in this community must regard it as a duty to hear presentation of these issues by men who know their subjects well and who will suggest proper solutions.

"Balancing this serious side of the chautauqua is a wonderful program of entertainment. There will be music, reading of stories and production of simple plays. Each of these entertainments was selected with the sole idea of giving the people of the community an hour or two of wholesome pleasure each day of the chautauqua."

The various churches of Macomb, the State Teachers' College, the Rotary and Kiwanis clubs, the Commercial Club—each occupied space in the booklet in order to urge their members to get in line and push the chautauqua. There were blank pages for memoranda and three pages of song for use in community singing. Altogether the Macomb printed pro-

gram had a number of ideas worth remembering.

college and can shift for themselves one season. Packard will do Europe in a way that will mean a great good to his many platform friends. He will come back and put Europe on the case, and will do away with part of the tragedy of the old world by bringing to us just a little of the comedy. That is good news for all, and the new Packard program will be an event worth while.

Frederic Elmore, the magician, who toured the past summer under the management of A. A. Davis, is back at his home in Tampa, Fla., for the winter, being called in by the serious illness of his father, who is now on the road to recovery. Mr. Davis, the independent tour manager, spent the latter part of the summer on his ranch near Edmonton, Alberta, Canada.

Carl H. Walker, baritone and saxophonist, who has had one or two seasons in the lyceum, under management of Edwards, of Louisiana, is now "married and settled", directing orchestra and teaching manual training in the high school at Cripple Creek, Col. He says there is no lust that gets so deeply fixed in his makeup as the lyceum wanderlust and the long trail keeps a-calling him. Mr. and Mrs. Walker, by the way, have a real million-dollar son, they say, a namesake of Elmore Lucey, who gave Mr. Walker his first platform engagement.

Strickland Gillian and T. Elmore Lucey recently met on the same train on the round of the chautauquas, each recognizing the other by his mutual ugliness, rather than the blue-and-gold button, and there was a happy exchange of pen and platform reminiscences. Strick's European tour fund is swelling rapidly, as his facile pen—or Corona—keeps pounding away grinding out jokes, poems and stories, while Lucey occasionally picks up the price of a new overcoat with his verses.

The first number of the lecture course financed and offered free to the public by the City Federation of Women's Clubs of Lapeer, Mich., was Professor Hayden, October 15. The balance of the course is as follows: Professor Frayer on "Russia", Dr. Sundwall on "Critical Age of Forty", Professor Henderson on "Modern Science and the Bible", and Professor Aubrey Tealdi on "The Flower Garden".

Canton, O., will put on the following lyceum course: October 22, Dr. Robert McGowan; November 7, Dr. E. E. Violett; November 22, Ladies' Rainbow Orchestra; December 10, Edwin M. Whitney; December 17, Judge Ben Lindsay; January 5, T. Elwood Bailey; January 31, Tom Skeyhill; February 12, Maud Ballington Booth; February 18, Edward Amherst Ott; February 22, California Male Quartet. All the numbers except two are lectures.

The Central Michigan Normal School, Mt. Pleasant, Mich., will put on a nine-number

DR. THOMAS E. GREEN HONORED

It was a great honor which came to Dr. Green when he received the Cross of the Legion of Honor, which was presented to him by Gen. A. L. Dumont, Military Attache of the French



Embassy. This decoration was given him in the name of the President of France for his services with the American Red Cross during the war. A picture of the event recently appeared in The Washington Post.

course this year as follows: Cyrena Van Gordon, of the Chicago Opera Company, October 23; Dr. Emanuel Sternheim, Hon. Owen B. Lovejoy, Herbert Gould, basso of the Chicago Opera Company; Charles Marshall, tenor; Dr. Wilfred Grenfell, Ralph Bingham, Jacques Gordon, violinist with the Chicago Symphony Orchestra, and Maude Willis, reader.

Five towns out of the first week, four out of the second, five out of the third and three out of the fourth were return dates for the Smith-Spring-Holmes Company this year. These people opine this is a pretty good return-date (Continued on page 105)

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Those who place weight on the national question in music will find that quality here in its fullest power, for in the befringing of Flanders we have an art that has been zealously fostered by a single nation. In some of the Flemish cities, Bruges for instance, the traffic is suspended for the recital hour. At Loughborough this difficulty has been avoided by placing the carillon a little way out of the town in a park of its own. The special art of listening has already developed too. There seemed to be few people who could not detect the different styles of the various bell-players, and perceive that with most of this music the Flemish strain is a very strong one. Nor is it any the worse for this, as the Belgian national melodies thus preserved are amongst the most beautiful in the world. The Loughborough Corporation has taken the bold step of appointing its own town carillonneur. Mr. Jordan, formerly a local organist.

The carillon is played from a manual keyboard and a set of pedals not unlike those of an organ. The keys are usually struck with the closed fist, but are occasionally seized by the hand for the tremolo. Leather gloves are mostly used to protect the hands, as the key-fall must be deep to allow variety of expression and force. The Loughborough carillon possesses a complete chromatic series of bells extending over four octaves. The bells are fixed and not swung, and range from the low C, weighing four tons, up to the high G, a small silvery bell, weighing only a few pounds.

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(Continued on Page 72)

FORMULAS

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Mint Vending and All Kinds of Coin-Controlled Machines. Bought, sold, leased, exchanged and repaired. THE DIAMOND NOVELTY CO., 417 Madison Ave., Indianapolis, Indiana. nov10

Tell Us What You Need and sell us what you've got. RAY SHOW PROPERTY EXCHANGE, 1339 S. Broadway, D. Ray Phillips, Mgr., St. Louis, Missouri. nov10

Popcorn-Hamburger Trunk—Brand new, guaranteed. \$57.50. NORTH-SIDE CO., 1306 Fifth, Des Moines, Iowa. nov24

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A COTTON CANDY MACHINE, run by hand or electricity, gas or gasoline heat. Motor used about 10 hours. Excellent candy maker. Also about \$100.00 takes it. "CANDY FLOSS", 452 McKinzie St., Youngstown, Ohio. nov10

ATTENTION—Mutoscope Reels, special sale for two weeks only. Ask for complete list of subjects and bargain prices. INTERNATIONAL MUTOSCOPE REEL CO., 546 West 23rd Street, New York. nov17

BARGAIN—Evans Walking Charley Base, motor, two large curtains, 20x14 backdrop. Game new last spring. Will sell for \$30.50. BASIL FRENIER, 91 Lancaster St., Albany, New York. nov10

BEN HUR—Good as new, B. & D. Scales, BOX 20, Providence, Rhode Island. nov10

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FOR SALE—One Murphy Shooting Gallery, complete. four guns. Worth \$600.00, \$500.00 takes it. J. G. BOUTELLE, 402 Jackson St., Toledo, Ohio. nov3

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FOR SALE—Penny Arcade Machines. All kinds of Cash and Vending Machines. T. J. NERTNEY, Ottawa, Illinois. nov10

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ORCHESTRA MUSIC—Overtures, Selections, Concert, etc. List, OTTO LIEBELT, 1016 Washington, Waco, Texas. nov10

RESERVE SEAT BENCHES—45 Baker-Lockwood 5-seated Benches and 88 T. S. special make 2-seated Benches. Good condition. Bargain price, \$150.00. Address S. G. DAVIDSON, Sumner, Iowa. nov10

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SECOND-HAND TRUNKS—Army Pitchmen Cases, each \$1.50; Army Lockers, each \$3.00; Fibre and Theatrical Trunks, from \$7.00 to \$12.00. It will pay you to call at my store. Open evenings also until 9 p.m. Deposit required on all orders. J. COHEN, 35 Canal St., New York. nov3

SIXTY LEATHER BAGS, Suitcases and Grips at prices that will suit you. Closing out all leather goods at less than wholesale prices. BEDINGTON CO., Scranton, Pennsylvania. nov19

SLOT MACHINES—Mills Ovis, Cattle Puck, 6 Busy Bee, 3 Horse Shoes, 1 Bee Hive, 1 Cracker Jack Pot, 2 Poker Card Machines, cheap. CHAS. LOHLE, J.H., 1037 Springfield Ave., Irvington, New Jersey. nov10

SLOT MACHINES—Mills 25c Play O. K. Mint Venders priced light. PEERLESS, 2406 Central Ave., Minneapolis, Minnesota. nov24

HELP WANTED

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Advance Man That Can Back first-class Dance Orchestra, six nights, on straight commission plan. Hustler can make \$150.00 per week. Must have car. Join at once. KAMERER'S JOLLY SIX ORCHESTRA, Rankin, Illinois. nov10

Earn Money at Home During spare time painting Lamp Shades, Pillow Tops for us. No canvassing. Easy and interesting work. Experience unnecessary. NILE-ART COMPANY, 2256 Ft. Wayne, Indiana. dec14

Jack Lee Punch and Judy Man wanted. Write DIAMOND SHOE & GARNET COMPANY, Charleston, West Virginia. nov10

Musicians and Dwarfs Wanted for big comedy band act. Cornet, Trombone, Baritone. Those having minstrel experience write. Adverts and lyrics send photo; state all. CHARLIE AHEARN, Palace Hotel, 132 W. 45th Street, New York. nov10

Wanted—Ex-Medicine Show Doctors to demonstrate a real tonic in drug stores. Write HOMEWOOD PHARMACAL CO., Pittsburgh, Pennsylvania. nov21

Wanted To Hear From First-class Amateur Dancing Girls who do tap dancing. Also Girl with contralto voice. Prefer one who plays some instrument. VAUDEVILLE ACT, care Billboard, Chicago, Illinois. nov10

WOMEN, good build, for carnival, posing. CHARLES DUSTIN, Billboard, Cincinnati, Ohio. nov10

HELP WANTED—MUSICIANS

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

A-1 Cellist, Immediately. Thirty-five; seven days; pictures. Union. Steady job. State all in first letter or wire. Address ROOM 135, Pontiac, Oswego, New York. nov10

For Attractive Florida Engagement and year-round work. Want Brass Bass, doubling String; feature Saxophone, doubling Clarinet. Union, unmarried, experienced, gentlemanly musicians. Concert and modern dance work. CHAS. L. FISCHER, Orchestras, No. West, Kalamazoo, Michigan. nov10

Wanted—Good Clarinet Player for vaudeville tour with Rubie Band Act. Must be sober and reliable. Young man with dance orchestra and band experience preferred. A pleasant engagement and your money sure. Can join you at once. Elwood, Ind., 25th, 20th and 21st; Danville, Ill., 28th to 31st; Laporte, Ind., November 1st to 3rd; Saginaw, Mich., 4th to 7th; with plenty of time to follow. This is the "Ezra Huzington" outfit, one of the best musical novelty acts in America. Address MARK D. SCHAFER, Manager, care of Theatre. nov10

Wanted—Snappy Jazzy Violin Player. Others write. THE PAVILION, Eagle Lake, Florida. nov10

FEATURE DANCE TRUMPET, Alto Saxophone, Banjo, Piano-Accordion, Drummer. Preference doubling instruments—singing. Tuxedo. Require references. Age, photo. BOX 502, Madison, So. Dak. nov10

GIRL SINGING VIOLINIST, personality and ability essential. Hotel orchestra. SAM D. SMITH, Hanover Hotel, Philadelphia, Pennsylvania. nov10

MUSICIANS WANTED—R. and O. Travel. Clarinet or Cornet doubling Saxophone or Banjo. Others write. Want trotters with vaudeville experience. FRED HAMMONTREE, Ft. Smith, Ark., week Oct. 30. nov10

PIANO PLAYER for dance orchestra. No stipulated salary, but do well to answer. Excellent proposition offered. Can clear fifty. Address "LEADER", Brunswick Music Store, Pikeville, Kentucky. nov10

WANT CORNET, Trombone, Bass Drummer. All-winter work. Wire or write. State lowest. Sure money and light work. Address WILLIS WALTERS, Band Leader, Georgia Expo. Shows, Marietta, Ga. nov10

WANTED—For 3rd Cavalry Band. Fort Myer, Virginia, 1 Solo Cornet, 1 First Cornet, 2 Trombones, 1 Bass, 1 Eb Bass, 1 Tenor Saxophone, 1 Baritone Saxophone, 1 Second Clarinet; also one Violin and one Piano Player who double on some brass instrument. If Piano does not play a standard instrument will teach him Saxophone. This is a splendid post, five minutes from Washington, D. C. Good administration. Good positions open for right men. Write to RAND LEADER, Fort Myer, Virginia, for further information. nov3

WANTED—Pianists, Organists, learn pipe organ theatre playing; exceptional opportunity; position. THEATRE, care Billboard, New York. nov3

WANTED—Competent A. F. of M. Organist Musician soloist, able to play orchestra overtime. Absolute synchronism necessary. Write experience, references, size library, night reader, age, reliable, sober. Six hours daily; no Sunday work. Also first-class Pianist and Trumpet for orchestra. Address H. C. FOUNTON, Strand, Norfolk, Virginia. nov10

WANTED—Edly Pianist, with plenty of experience, to play pictures with cue music; sight reader, etc. Work easy, one show of 6 and 7 reels on Monday, Tuesday, Wednesday, Thursday. Two shows Fridays and Saturdays with matinee. State lowest salary per week. Permanent position. Don't apply unless you are fit and can fill the bill. Write P. J. LEGER, Bathurst Opera House, N. B., Canada. nov10

WANTED—Male Piano Player, doubling parts. Circle stock. Equity. Address FRANK CONDON, Box 297 DeWitt, Ia. Mail only. nov10

WANTED—Saxophonist or Clarinetist who can sing tenor, for Vaudeville. Good salary. PAUL FRENCH, 612 Real Estate Trust Bldg., Philadelphia. nov10

WANTED—Man and Wife for Aerobic Act. Address with all particulars, ACROBATIC THOTPE, Hillbush, Chicago. nov10

WANTED—Lady Musicians, concert band, Cornetist, Saxophone and Drums. Others write. E. F. MUNN, 315 S. Wabash Ave., Chicago. nov10

WANTED—Topmouther, for hand-to-hand balancing act. Join immediately. Can also use two Men Handbalancing Act for week November 12th. Address J. SCHALLER, Mgr. Bell-Theater Attractions, Phoenix, Arizona. nov10

WANTED—Girl for Aerobic Act, at once. Write or wire. ADELAIDE DOBBINS, Billboard Office, Chicago. nov10

ACROBATIC STUNTS—Complete instruction on Circus Tightrope, Hurdling, Hurdling, Hurdling, etc.; fully illustrated; \$2.00. JINGLE HAMMOND, Adrian, Michigan. nov3

INSTRUCTIONS for Stage Cartooning and Chalk Talking, with 23 Trick Cartoons, Stunts, for \$1.00. BALDAR ART SERVICE STUDIOS, Oskosh, Wis. nov10

VENTRILOQUISM taught almost anyone at home. Small cost. Send 2c stamp today for particulars and proof. GEO. SMITH, Room M-828, 125 N. Jefferson, Peoria, Illinois. nov24

10,000 GERMAN MARKS and the book, "Home Man" for Men and Women", only 25c. F. FISHER, 531 Phillips Bldg., Los Angeles. nov17

Wholesome Plays and Good Business

THE shortsighted business policy adopted recently by the manager of a stock company in a city in one of the Western States, and the swiftness with which thereby the proverbial parent of the golden egg was killed, indicates clearly the position the salacious play holds in the theater as a good or bad business proposition. The company in question had been playing to audiences composed of the best people in the city, and had every prospect of retaining and increasing that steady, substantial patronage, when to the manager came the questionably brilliant idea that, in order to boom business, he would "do" a play that had been the subject of the most unsavory notoriety in New York last season. The result of this change of policy was that his attractive theater was filled for the week with audiences, of the quality of a large percentage of which he was not particularly proud. Business had increased, however, and a second play, of the same type, was decided on. This plan was continued for some five or six weeks, until the list of the recent tabooed plays was exhausted, at the end of which time a return to the former, better-class plays was found necessary.

The damage had been done, however. The newly found and thrill-seeking floating population did not want the more dignified plays, and sought excitement elsewhere. The citizens who had composed the former audiences stayed away on account of the unpleasant reputation the theater had acquired. Thus, the theater found itself without substantial support from either group, and in a very short time was forced to discontinue.

Managers have long since learned that a notorious play can never be used for a return engagement, whereas, the higher the type of the play, the more often may it be repeated. "Heu-Hur", for example, has toured each season for more than twenty-five years and is said to have cleared considerably over \$1,000,000. John Golden has come out and stands squarely behind "clean plays." He not only has earned a large fortune, but the admiration of a large number of his fellow citizens. There is nothing in Mr. Golden's theatrical enterprises of which he need be ashamed. Many other managers find the production of wholesome plays to their taste and at the same time very profitable.

For the successful carrying on of a salacious play the man who attends the performances is as responsible as the manager who produces it. Both are guilty of an offense against society and both should be, and both are, ashamed.

—CHRISTIAN SCIENCE MONITOR.

SLOT MACHINES—Mills O. K. Venders, \$50.00 each; Cattle Bells, \$35.00; Cattle Eclipse, floor size, 5c play, Combination Lifter and Grips, \$20.00; Auto Card Printer. F. D. ROSE, 301 Main St., Gloucester, Massachusetts. nov3

SLOT MACHINES—First \$50.00 takes 2 good Mills O. K. Mint Venders. C. J. HOLZBACH & CO., 2533 Dupont, So., Minneapolis, Minnesota. nov3

SLOT MACHINES, new and second-hand, bought, sold, leased, repaired and exchanged. Write for illustrative and descriptive list. We have for immediate delivery, Mills or Jennings O. K. Gum Venders, all in 5c or 25c play. Also Brownies, Eagles, Nationals, Judges, Owls and all styles and makes too numerous to mention. Send in your old Operator Bells and let us make them into money-getting two-pay-out styles. Our construction is fool proof and made for long distance operator with our improved parts. We do machine repair work of all kinds. Address P. O. BOX 178, North Side Station, Pittsburgh, Pennsylvania. nov17

TWO-MACHINE BOOTH, with wiring and conduits, \$130. J. P. BEDINGTON, Scranton, Pa. nov10

TWO MILLS O. K. VENDERS, \$125.00, run like new; 1 Operator Bell, \$50.00. Act today. PALACE BILLIARD PARLOR, 16 Third St., Dover, N. H. nov10

10,000 YARDS BATTLESHIP LINOLEUM and Cork Carpet, Government standard, at prices fully half retail. J. P. BEDINGTON, Scranton, Pa. nov10

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RICTON'S ROOMING HOUSES, Cincinnati, Ohio. A chain of 7, all down town, few minutes from all theatres. No. 156 E. 9th St., No. 610 Richmond St., No. 617 Richmond St., No. 123 Shillito Place, No. 8 Garfield Place, No. 816 Walnut St., No. 522 Sycamore St. RICTON is at 816 Walnut St. nov10

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FOR SALE.

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Chester Magic Shop. Anything

in Magic. List for stamp. 403 No. State, Chicago, Ill. nov17

DUE TO ENORMOUS PRODUCTION of Anna Eva Day Mindreading Acts, we are offering same complete at only \$5.00. NELSON ENTERPRISES, 55 Woodland, Columbus, Ohio. nov10

LAURICE MAGICAL SHOP, 799 Broadway, Brooklyn, New York.

MAGIC AT GIVE-AWAY PRICES—Stamp for list. LOHMEYER, 50 S. Garfield St., Dayton, O. nov24

ORIGINAL RESISTO'S SECRET, strongest man cannot lift you, \$3.00. Miller, 528 Main, Norfolk, Va. nov24

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Settled mind, quiet disposition. Character parts and songs. To assist comedian in two-people comedy act. Fifty-fifty proposition. I will have act and drop built to suit characters. Send lobby. Address GEO. W. FERRELL, Billboard, Kansas City, Missouri.

The Need of an Experimental Theater

By E. A. BAUGHAN

A CORRESPONDENT reminds me that I did not mention the "Irritating waste of time to be found at many performances" as one of the reasons why the theater is becoming unpopular. An instance is given of a theater where only 90 minutes out of 155 were devoted to actual theatrical performance.

That was probably an exception, but there is no doubt that many modern theaters give very little value for money. The intervals are unnecessarily long and are not to be accounted for either by a change of scene or costumes or by the need of rest for the players.

I think if there is any real slackening of interest in the theater it is due to many causes, some of them rather difficult to diagnose. The financial side of the question is clear enough. It is easy to understand how the cost of running a theater in these days makes it necessary that a play shall attract full houses at every performance in the week.

Still, in viewing the matter broadly, we must admit that even in these days there are successful plays. To write as if no play attracted is absurd. It is also absurd to expect that every good play should be popular. That is the line many of the critics take. If an interesting play fails we give every reason but the right one, which is simply that the public in England that takes the theater seriously is small. It has been made still smaller by a curious miscalculation of what an intelligent public requires. By intelligent public I mean the educated men and women who are not faddists, but carry on the work of the world.

My intelligent public does not want sordid plays. They do not take a ghoulish delight in witnessing a drama in which every character is morally and intellectually below par.

I class myself among the theatrical highbrows, but I also possess a certain common sense and a strong sympathy with the public. I admired, for instance, Eugene O'Neill's "Anna Christie". To my mind it was big drama, for it dealt not with mere sordidness or pettiness, but with big tragic issues—nothing less than the regeneration of a soul and its right to salvation here and now.

But, frankly, I did not expect that it would be very successful. Indeed, I did not think it would run as long as it did. I quite recognized that the ordinary public would not think it an evening's entertainment, and when I saw it a second time I had to admit to myself the force of the public's reasoning.

Paul Reichman's "Ambush" has been highly praised, and perhaps its acting will make it popular, and also the fact that it has more humor than "Anna Christie". It is in every respect an infinitely weaker and less sincere play than "Anna Christie". Its characters do not seem to me alive, and are dramatically undeveloped. The very central idea of the play, that we are ambushed by fate, is against strong drama, which, for the most part, consists in the valiant fight of men and women against circumstances that bind them, and, in many cases, against their own natures.

Again, to take another instance of a play highly praised, and rightly, by the critics which was not a popular success. I refer to "The Romantic Young Lady". I thought it a distinguished piece of work, but I must confess that it is singularly empty and fragile. There was really nothing in it, beyond its distinction.

But are we, then, to be bound by the ordinary intelligent public—the plain men and women who carry on the work of the world? I say emphatically, no! What we want in London is an experimental theater at which plays which might not be generally popular could be produced. Some of them, no doubt, would be strong enough to be afterwards performed at ordinary theaters. There would then be a center from which might radiate new influences. "At Mrs. Beam's", a comedy which has been one of the successes of the season, was brought into being by the Stage Society. My experimental theater would be a kind of permanent Stage Society.

—LONDON (ENG.) DAILY NEWS.

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When no date is given the week of Oct. 29-Nov. 3 is to be supplied.

Albion (Lyric) Mobile, Ala.
Albion (Lyric) St. Louis, Mo.
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Bent & Partner (Edgemont) Chester, Pa.
Beverly & White (Palace) Pittsburgh.
Bewley, Harry, & Co. (18th St.) Minneapolis.
Beyer, Ben (Arden) Jacksonville, Fla.
Bozellan & White (Palace) Cincinnati.

Campbell, Craig (Temple) Detroit.
Capitol Revue (Hipp.) Youngstown, O.
Cardo & Noll (Palace) Brooklyn.
Carletons, Two (Nixon) Philadelphia.
Carlson Sisters (Pantages) San Francisco; (Pantages) Los Angeles 5-10.

Cosca & Verdi (Victory) Holyoke, Mass.
Cosmopolitan Trio (Temple) Rochester, N. Y.
Coutney, I., & Co. (Binghamton) Binghamton, Pa.
Cox, Hazel (Davis) Pittsburgh.

D. D. H. (Bushwick) Brooklyn.
Dalny Marie (Boston) Boston.
Dale, Fred & Margie (Greely Sq.) New York 1-3.
Dalton & Craig (Chateau) Chicago 1-3.

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Amos, Harry & Co. (Strand) Greensburg, Pa.
Amos (Hollywood) Brooklyn.
Amos Sisters (Albee) Providence.
Amos & Lyle (Orpheum) Kansas City.
Amos & Bob (Orpheum) Los Angeles; (Orpheum) San Francisco 5-10.

Borden, Eddie (Pantages) Seattle; (Pantages) Vancouver, Can. 5-10.
Bardner & Hoyer (Colonial) Erie, Pa.
Barnes (Rialto) St. Louis.
Barnhill & Bernard (Boston) Boston.

Clark, Ann & Marie (Lyceum) Canton, O.
Clark, Sylvia (Majestic) Springfield, Ill.
Clark & Crosby (State) Buffalo.
Clark & O'Neill (Pantages) Kansas City; (Pantages) Memphis 5-10.

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

Babcock & Dolly (Henderson) Brooklyn.
Bairnsfather, Bruce (Albee) Providence.
Baker, Bert, & Co. (Columbia) Davenport, Ia.; (State Lake) Chicago 5-10.

Braatz, Selma (Miller) Milwaukee.
Bradon, Harry (Dijon) Battle Creek, Mich.
Brady & Maloney (Keystone) Philadelphia.
Brady, Florence (Edgemont) Chester, Pa.

Clifford, Jack, & Co. (Palace) South Bend, Ind.; (Palace) Chicago 5-10.
Clifford & Bailey (Capitol) New Britain, Conn.
Clifford & Gray (Pantages) Winnipeg, Can.; (Pantages) Regina 5-7.

Denton, H. & Co. (Kearsy) Charleston, W. Va.
Devoy, Arthur, & Co. (Cosmos) Washington.
Dewey & Rogers (National) New York 1-3.
Diamond, Maurine (Golden Gate) San Francisco; (Orpheum) Los Angeles 5-10.

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 Ala.
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 tages) Minneapolis Nov. 4-10.
 Orrin & Drew (Majestic) Dallas, Tex.; (Ma-
 jestic) Houston 5-10.
 Orton, Four (State) Nanticoke, Pa., 1-3;
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 8-10.
 Orz, Hack & Mack (Princess) Nashville, Tenn.
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 Orz, De Vos (Loew) Dayton, O.
 Orz, Fred, & Co. (Miller) Milwaukee.
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 tages) Seattle 5-10.
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 tages) Kansas City 5-10.
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 tages) Memphis 5-10.
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 Rucker & Perrin (Pantages) San Francisco 5
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 Rulo & O'Brien (Jefferson) Auburn, N. Y.
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 pheum) Ogden 5-10.
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 Ryan & Lee (Orpheum) Omaha; (Hennepin)
 Minneapolis 5-10.
 Ryan, Thos. J. (Palace) St. Paul.

Saline, Ted, & Co. (Palace) Pittsfield, Mass.
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 tages) Vancouver, Can., 5-10.
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 hill, Mass.
 Sampion, Willie (Orpheum) Fresno, Calif.; (Or-
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 Sampion, Wm. (Orpheum) Portland, Ore.; (Or-
 pheum) San Francisco 5-10.
 Sampion & Austin (Palace) St. Paul.
 Sampion, Three (Orpheum) Tulsa, Ok.
 Sampion, Lola, Co. (Liberty) Terre Haute, Ind.
 Sampion, Margaret (State-Lake) Chicago; (Hen-
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 Sampion, Low, & Co. (Majestic) Houston, Tex.;
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 Sampion, Thos. E. (Orpheum) Fresno, Calif.; (Or-
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 Vancouver, Can., 5-10.
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 1-3.
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 tages) Edmonton 5-10.
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 Sylvester Family (Palace) Peoria, Ill.
 Synopating Toes (Princess) Nashville, Tenn.

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 Taylor, Howard (Pantages) Tacoma, Wash.,
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 Texas Comedy Four (Lyric) Fitchburg, Mass.
 Theater Comique (Hipp.) Baltimore.
 Thompson & Cowan (Albee) Providence.
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 Thierlo, Herman (State) Buffalo.
 Thierlo & Levere (State) New Brunswick, N. J.
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 Tomney & George (Delancey St.) New York 1-3.
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 Torchbearers, The (Keith) Syracuse, N. Y.
 Toto (Temple) Detroit.
 Tower & D'Hortos (Orpheum) Seattle; (Orphe-
 um) Portland 5-10.
 Towle, Joe (Orpheum) Portland, Ore.; (Orphe-
 um) San Francisco 5-10.
 Townsend, Bold & Co. (Kialto) Racine, Wis.
 Tracey & McBride (Cross Keys) Philadelphia.
 Traps (Broadway) Philadelphia.
 Travelene, Nan, & Co. (Orpheum) Germantown,
 Pa.
 Trella Co. (Pantages) Tacoma, Wash., 5-10.
 Trenchell Trio (Orpheum) New Orleans.
 Trovato (Grand) Oshkosh, Wis., 2-4.
 Tucker, Sophie (Hill St.) Los Angeles.
 Turner, Jimmie & Little Bits (Keith) Cincin-
 nati.
 Turner Bros (American) New York 1-3.
 Tuscano Bros. (Keith) Winston-Salem, N. C.

Ulis & Clark (Rivoli) Toledo, O.
 Ulis & Lee (Globe) Gloversville, N. Y.

Vadler, Marion, Dancers (Lyric) Mobile, Ala.
 Valerio, Don (Albee) Providence.
 Van Cello & Mary (Keith) Dayton, O.
 Van Iloven (Orpheum) Oakland, Calif.; (Or-
 pheum) Fresno 8-10.
 Valle, J. & J. (Palace) New Haven, Conn.
 Venetian Five (Keystone) Philadelphia.
 Verza, N. & Gladys (Miller) Milwaukee.
 Versatile Five (Panor) Lima, O.
 Vernon, Raymond (Pantages) Vancouver, Can.
 Victoria & Dunree (Palace) Chicago; (Orpheum)
 St. Louis 5-10.
 Vine & Temple (Pantages) Los Angeles; (Pan-
 tages) San Diego 5-10.
 Volunteers, The (Colonial) Lancaster, Pa.
 Von Fossen, Harry (Orpheum) Wichita, Kan.

Wahl, Dorothy (Franklin) Ottawa, Can.
 Walsh & Ellis (Grand) Clarkburg, W. Va.
 Walsh & Tye (Lyric) Fitchburg, Mass.
 Walter & Walter (Keith) Dayton, O.
 Walton, F. & Co. (Keith) Washington.
 Walton, Bert (National) New York 1-3.
 Walton & Brandt (Capitol) Union Hill, N. J.
 Wautou, Riding (Poll) Bridgeport, Conn.
 Wanka (Palace) Chicago.
 Ward & Bohman (Broadway) Springfield, Mass.
 Ward, Frank (State) Newark, N. J.
 Ward, Will J. (Aldine) Wilmington, Del.
 Warren & Raymond (Pantages) Vancouver, Can.
 Warren & O'Brien (Miles) Detroit.
 Watson Sisters (Pantages) Saskatoon, Can.;
 (Pantages) Edmonton 5-10.
 Watson, Harry (Orpheum) Winnipeg, Can.;
 (Orpheum) Vancouver 5-10.
 Watson, J. K. (Orpheum) Oakland, Calif.; (Or-
 pheum) Fresno 8-10.
 Watts & Hawley (Dawls) Pittsburg.
 Wauson, Chas. & Co. (Palace) Rockford, Ill.
 Weak Spot (Orpheum) Vancouver, Can.; (Or-
 pheum) Seattle 5-10.
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 (World) Omaha 5-10.
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 Stevens & Brunelle (Palace) New Orleans.
 Stillwell & Frazer (Orpheum) New York 1-3.
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 Ia.; (Orpheum) Waukegan, Conn. 5-10.
 Stone & Hall (Palace) Cincinnati.
 Stonehouse, Ruth (Pantages) Denver; (Pan-
 tages) Pueblo 8-10.
 Stratford Comedy Four (Electric) Joplin, Mo.
 Strickland's Entertainers (Hipp.) Birmingham,
 Ala.
 Striker, Al (Kialto) St. Louis.
 Strobel & Merton (Bushwick) Brooklyn.
 Strouse, Jack (Chateau) Chicago 1-3.
 Sullivan & Meyers (Hoyt) Long Beach, Calif.;
 (Pantages) Salt Lake City 5-10.
 Su Huan & Mack (Columbia) Detroit; (Colonial)
 Detroit 4-10.
 Sully & Loughton (Orpheum) Des Moines, Ia.
 Sully & Thomas (Palace) Waterbury, Conn.
 Sultan (Jefferson) New York.
 Sanner, Fred, Co. (Palace) Chicago 4-10.
 Sunbonnets (Lyons) Morristown, N. J.
 Suratt, Valaska, & Co. (Pantages) Minneapolis;
 (Pantages) Winnipeg, Can., 5-10.
 Sutton, Larry; (Orpheum) Waukegan, Ill., 1-3.

Weston & Elaine (Jefferson) New York.
 Weston, Billy, & Co. (Pantages) Los Angeles;
 (Pantages) San Diego 5-10.
 Weyman & Co. (Sodaly) St. Louis.
 Wheeler & Potter (Lyric) Memphis, Ala.
 Wheeler Trio (Majestic) Chicago (Majestic)
 Springfield 4-7; (Orpheum) Indianapolis 5-10.
 Whirlwinds, Three (Majestic) Houston, Tex.;
 (Majestic) San Antonio 5-11.
 White, Bob (Columbia) St. Louis.
 White, Frances (Orpheum) Omaha; (Orpheum)
 Des Moines, Ia., 5-10.
 White Bros. (Broadway) Springfield, Mass.
 White, Elsie (Strand) Bayonne, N. J.
 White Screamers (Broadway) New York.
 Whitelaw, Arthur (State) Nanticoke, Pa.
 Whitener, Rusty (Hull) Racine, Wis., 1-3.
 Wilbert & Dawson (Hull) Bangor, Me.
 Wilkins & Wilkins (Victoria) New York 1-1.
 Willie Bros. (Lyric) Indianapolis.
 Williams & Wolfus (Princess) Montreal.
 Williams & Taylor (23rd St.) New York.
 Williams & Courtney (Orpheum) St. Louis.
 Willing & Jordan (Majestic) Chicago.
 Willis, Bob (Majestic) Cedar Rapids, Ia.
 Willis & Robbins (Empress) Grand Rapids,
 Mich.
 Wilson & Kelly (Irwin) Carbondale, Pa.
 Wilson, Frank (Main St.) Asbury Park, N. J.
 Wilson Bros. (Empire) Grand Rapids, Mich.
 Wilson, M. H. (Hipp.) Baltimore.
 Wilson, Chas. (Orpheum) New Orleans 5-10.
 Winfred & Brown (Lyceum) Canton, O.
 Winton Bros. (Pantages) Memphis.
 Wirth, May, & Co. (Orpheum) Kansas City;
 (Orpheum) Des Moines, Ia., 5-10.
 Withers, Chas. (State-Lake) Chicago.
 Wohlman, Al (Shea) Buffalo.
 Wolgast & Gilie (Hipp.) Baltimore.
 Wood, Britt (Colonial) Harrisburg, Pa.
 Wood, Wee George (Busbywick) Brooklyn.
 Worden Bros. (Hila) Chicago.
 World of Make Believe (Riverside) New York.
 Worth & Willing (Lyric) Birmingham, Ala.
 Worth, Josephine, & Co. (Capitol) Windsor,
 Can.
 Wrecker, The (Fifth Ave.) New York.
 Wylie & Hartman (Keystone) Philadelphia.
 Wyoming Duo (Globe) Philadelphia.
 Wyse, Ross, & Co. (Pantages) Spokane 5-10.

Yarmark (Proctor) Mt. Vernon, N. Y.
 Yeoman, Geo. & Lizzie (Palace) Cincinnati.
 Yerke's Orch. (Keith) Cincinnati.
 Yetta & Manell (Lincoln Sq.) New York 1-3.
 Yip Yip Yaphankers (Orpheum) Los Angeles.
 Yong Wong Bros. (Orpheum) Vancouver, Can.;
 (Orpheum) Seattle 4-10.
 York & Lord (Keith) Boston.
 Yorke & King (Keith) Washington.
 Young America (Seventh St.) Minneapolis.
 Young & Wheeler (Cosmos) Washington.
 Young, Madelyn, & Southern Singers (Orpheum)
 Aberdeen, S. D., 3-4; (Orpheum) Sioux Falls
 8-10.
 Youth (Rivoli) Toledo, O.
 Yvette (Chateau) Chicago 1-3.

Zeck & Randolph (State) Jersey City, N. J.
 Zeigler, H. & L. (Palace) Rockford, Ill.
 Zelaya (Wm. Penn) Philadelphia.

LES ZERADOS

Third season with Ringling Bros., Barnum and Bailey
 Circus, as per route.

Zemater & Smith (Towers) Camden, N. J.,
 1-3; (Globe) Philadelphia 5-10.
 Zig Zag Comedy Trio (Majestic) Evansville,
 Ind.
 Zohn & Dreis (Orpheum) Des Moines, Ia.

OUTDOOR FREE ACTS

(ROUTES FOR THIS COLUMN SHOULD REACH
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 ADDRESSES WILL NOT BE PUBLISHED FREE
 OF CHARGE.)

Castellos, Riding: Beaumont, Tex., Nov. 1-7.
 Christensens, Aerial: (South Park Festival)
 Dayton, O., 31-Nov. 1.

ALFRENO (Swartz) Greatest of All
 Comedy and Sensational High
 Wire Acts. Address Mrs. A. A. SWARTZ, Manager,
 care The Billboard, or 252 Fulton St., New York.

Cloyd, Comedy: (Fair) Prattville, Ala., 30-
 Nov. 2.
 Gaylor Bros.: Whiteville, N. C., 29-Nov. 2.

OSCAR V BABCOCK
 Performing the largest Sensational Act in the Out-
 door Amusement World. A Combination "DEATH
 TRAP LOOP" AND "FLUME" ACT. Now look-
 ing season of 1923. Address:
 3 STURGIS STREET, WINTHROP, MASS.

Harrisons, The: (Fair) Prattville, Ala., 30-
 Nov. 2.
 Hurlingston & Johnson: (Fair) Spartanburg,
 S. C., 29-Nov. 2.

Marvelous MELVILLE

Producing the World's Greatest Open Air Attraction.
 Care Billboard, New York.

Maxwell Trio: (Fair) Houston, Tex., Nov. 1-15.
 McCune Grant Trio: (Elks' Festival) Tulsa, Ok.,
 Nov. 3-10.
 Rosard Trio: Prattville, Ala., 30-Nov. 2; Cleon,
 Tex., 8-10.

HARRY RICH

THE MAN WHO FLIRTS WITH DEATH.
 Highest Aerial Act on Earth. Address
 MISS ETHEL ROBINSON,
 202 South State Street, Chicago, Ill.
 Telephone, Wabash 5486.

Stanton, Walter: (Fair) Hammond, La., 29-
 Nov. 3.
 Uncle Hiram and Aunt Lavinia Birdsseed: (Tri-
 State Fair) Savannah, Ga., 29-Nov. 3.
 Vincent, Earl, & Montie LeMay: Whiteville,
 N. C., 30-Nov. 3.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH
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Baner, Harold: (Aeolian Hall) New York 3.
 Buhl, Nels, & Pupils of Denmark: Buffalo,
 N. Y., 1; Rochester 2; (Town Hall) New
 York 3.
 Cafarelli, Carmela: Cleveland 5.
 Challapin, Foodor: Chicago 8.
 Davies Opera Co.: Superior, Wis., 1; Medford
 5; Arcadia St. Sierra 14.
 Duncan Danvers: Washington, D. C., 9; Phila-
 delphia, Pa., 10.
 Farrar, Geraldine: Kansas City, Mo., 1.
 Galli-Curci, Mimi: Boston 4.
 Garden, Mary: Oklahoma City, Ok., 5.
 Gauthier, Mimi: (Cincinnati) O., 9-10.
 Gerhardt, Elena: (Town Hall) New York 4.
 Graveyard: (Lyceum) Chicago 4.
 Hess, Myra: Boston Oct. 31; Rochester, N. Y.,
 Nov. 6; Columbus, O., 9-10.
 Hoffmann, Josef: Rochester, N. Y., 7.
 Hopner, De Wolf, Opera Co.: (Garden) Kansas
 City, Mo., Oct. 15-Dec. 22.
 Janis, Elsie: (Aeolian Hall) New York 2; Bos-
 ton 10.
 Levitzki, Mischa: Philadelphia 3.
 Major, Guy, & Leo Pattison: Muncie, Ind., 5.
 McFormack, John: Chicago 4.
 Metropolitan Opera Co.: New York Nov. 5,
 10, 15, 20, 25, 30.
 Niklsch, Mitja: Boston 2.
 Pavlova, Anna, & Ballet Russe: (Boston O. H.)
 Boston 29-Nov. 3; Bridgeport, Conn., 4.
 Polnh, Andre: New York 6; Brooklyn 7.
 Salvé, Alberto: Washington, D. C., 9.
 San Carlo Grand Opera Co., Fortune Gallo,
 mgr.: (Metropolitan) Philadelphia 29-Nov. 3;
 (Boston O. H.) Boston 5-21.
 San Carlo Grand Opera Co. (Special Co.), Frank
 Kintzler, mgr.: Laredo, Tex., 31; San An-
 tonio Nov. 1; Houston 2-3; Denton 5; Dallas
 6-7; Wichita Falls 8; Amarillo 9-10.
 Schumann-Heink, Mimi: Rochester, N. Y.,
 Oct. 31.
 Sousa and His Band: St. Louis 1; Cincinnati 4.
 St. Louis, Ruth, & Co.: Washington, D. C., 1;
 Elizabeth, N. J., 3.
 Thomas, John Charles: Baltimore 6.
 Wagnerian Opera Co.: (Great Northern) Chi-
 cago 28-Nov. 10.
 Werrourath, Reinold: New York 4.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH
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Able's Irish Rose, Arthur B. Benson, mgr.:
 (Grand O. H.) Toronto, Can., Sept. 17, indef.
 Also: Irish Rose (Republic) New York May
 29, indef.
 Able's Irish Rose: (Lyceum) Columbus, O.,
 indef.
 Adrienne: (Geo. M. Cohan) New York May 26,
 indef.
 Aren't We All?, with Cyril Maude: (Gaiety)
 New York May 21, indef.
 Artists and Models: (Shubert) New York Aug.
 16, indef.
 Atoll, Lionel, Co., Bert St. John, mgr.: Mon-
 teclair, Can., 29-Nov. 3; Toronto 5-10.
 Barney Google: (No. 11) La Salle, Ill., 31;
 Princeton Nov. 1; Ottawa 2; Jacksonville 3.
 Bat, The: (Auditorium) Dallas, Tex., 29-Nov.
 3; Waco 5-6; Eastland 7; Ft. Worth 8-10.
 Bat, The (Eastern): Norwich, N. Y., 31; Wal-
 ton Nov. 1; Oneonta 2; Auburn 3.
 Bat, The (Western): New Film, Minn., 31;
 Pipestone Nov. 1; Brainerd 2; Duluth 3-4.
 Bat, The: Chattanooga, Tenn., 31; Columbia
 Nov. 1; Nashville 2-3; (Jefferson) Birming-
 ham, Ala., 5-7.
 Bat, The (City Co.), L. W. Hope, mgr.:
 (Shubert-Jefferson) St. Louis 28-Nov. 3; (Shu-
 bert-Cox) Cincinnati 4-10.
 Battling Buttrick: (Selwyn) New York Oct. 8,
 indef.
 Blossom Time (No. 3): Atlanta, Ga., 29-Nov. 3.
 Blossom Time: Fairmont, W. Va., 31; Clarke-
 burg Nov. 1; Parkersburg 2-3.
 Carolina: (Majestic) Boston Oct. 22, indef.
 Casanova, with Lowell Slierman: (Empire) New
 York Sept. 15, indef.
 Cat and the Canary: (Metropolitan) St. Paul
 29-Nov. 3; (Davidson) Milwaukee 5-10.
 Cat and the Canary (Coast Co.): (Hellig) Port-
 land, Ore., 1-3; Pendleton 5; Walla Walla,
 Wash., 6; Lewiston, 10, 7; (American) Spoke-
 kane, Wash., 8-10.
 Cat and the Canary: Logan, W. Va., 31;
 Huntington Nov. 1; Maysville, Ky., 3; Chil-
 lenhe, O., 5; Wilmington 6; Springfield 7;
 Tiqua 8; Greenville, N. Anderson, Ind., 10.
 Cat and the Canary: (Slymouth) Boston Sept.
 3, indef.
 Chains: (Playhouse) New York Sept. 19, indef.
 Changelings, The: (Henry Miller's) New York
 Sept. 17, indef.
 Chauve-Souris: (Shubert) Philadelphia 29-Nov.
 3; Baltimore 5-10.
 Chicken Feed: (Little) New York Sept. 24,
 indef.
 Children of the Moon: (Comedy) New York
 Aug. 15, indef.
 Claire, Ina, in The Awful Truth: Pittsburg 29-
 Nov. 3; New York 5-10.
 Clinging Vine, with Peggy Wood: (American)
 St. Louis 29-Nov. 3.
 Crooked Square: (Hudson) New York Sept. 10,
 indef.
 Cuddle Up, O. E. Wee, mgr.: Aberdeen, Miss.,
 31; Tupelo Nov. 1; Birmingham, Ala., 2-3;
 Selma 5; Laurel, Miss., 6; Gulfport 7; Hart-
 lesburg 8; Jackson 9; McComb 10.
 Dancers, The, with Richard Bennett: (Broad-
 hurst) New York Oct. 17, indef.
 Dancing Girl: (Shubert) Boston Oct. 22, indef.
 Deep Tangled Wildwood: (Frazee) New York
 Oct. 29, indef.
 First Year: (Shubert) Kansas City, Mo., 29-
 Nov. 3.
 First Year: (Broadway) Denver, Col., 29-Nov. 3.
 Fool, The (Co. 1): Fall River, Mass., 31;
 Pittsburg Nov. 1; Manchester, N. H., 2-3.
 Fool, The, Chas. Hunt, mgr.: (Shubert-Teller)
 Brooklyn 29-Nov. 3; (Bronx O. H.) New York
 5-10.
 Fool, The (Co. 1): Harrisburg, Pa., 1-3;
 Johnstown 5-7; Altoona 8-10.
 Fool, The (Southern): Montgomery, Ala., 31;
 Selma Nov. 1; Mobile 2-3; New Orleans, La.,
 4-10.
 Fool, The (Selwyn) Chicago Sept. 2, indef.
 For All of Us, with Wm. Lodge: (Forty-Ninth
 St.) New York Oct. 15, indef.
 George, Harry, Co.: (Shubert-Belasco) Wash-
 ington, D. C., 29-Nov. 3.
 Ginger: (Daly's) New York Oct. 16, indef.
 Gingham Girl: (Garrick) Chicago Sept. 3, indef.

Give and Take, with Mann & Sidney: (Adelphi)
 Philadelphia Sept. 10, indef.
 Go-Go, J. Edwin Cort, mgr.: (Ford) Baltimore
 29-Nov. 3; (Shubert-Riviera) New York 5-10.
 Good Morning, Dearie: Battle Creek, Mich., 31;
 Pontiac Nov. 1; Jackson 2; Ann Arbor 3;
 Toledo, O., 7-7; Columbus 8-10.
 Grand Gungol Players: (Frolic) New York
 Oct. 15, indef.
 Greenwich Village Follies: (Winter Garden)
 New York Sept. 17, indef.
 Greenwich Village Follies: (Apollo) Chicago Oct.
 7, indef.
 Hampden, Walter, Co.: (National) New York
 Oct. 27, indef.
 Heart of Cellini: (His Majesty's) Montreal,
 Can., 29-Nov. 3; Toronto 5-10.
 Helen of Troy, New York: (Times Sq.) New
 York June 13, indef.
 Honeymoon House: Asheville, N. C., 31.
 I'll Say She Is, with Four Marx Bros.: (Stude-
 baker) Chicago Oct. 14, indef.
 In Love With Love: (Ritz) New York Aug. 6,
 indef.
 Irene: (Mason O. H.) Los Angeles, Calif., 29-
 Nov. 3; (Spreckles) San Diego 4-7; Santa
 Anna 8; Pasadena 9; Riverside 10.
 Just Married, Frank Livingston, mgr.: Gouver-
 neur, N. Y., 31; Carthage Nov. 1; Home 2;
 Oswego 3; Sodus 5; Onondaga 6; Gloversville
 8; Schenectady 9-10.
 Just Married (No. 1): Norfolk, Va., 31; Rich-
 mond Nov. 1-3.
 Kiki, with Lenore Ulric: (Tremont) Boston
 29-Nov. 10.
 Lady From the Sea: (Metropolitan) New York
 Oct. 29, indef.
 Lady in Ermine: (Poll) Washington, D. C., 29-
 Nov. 3.
 Laugh, Clown, Laugh: (Powers) Chicago 29-
 Nov. 24.
 Lesson in Love, A: (Thirty-Ninth St.) New
 York Sept. 24, indef.
 Lightnin': (Broad St.) Philadelphia Sept. 10,
 indef.
 Lightnin' (Western): Oklahoma City, Ok., 31;
 Enid Nov. 1; Ponca City 2; Arkansas City,
 Kan., 3; Wichita 5.
 Listen to Me, Flesher & George, mgrs.: Freder-
 ickton, N. B., Can., 2-3; Sherbrooke, Que.,
 Can., 5; Newport, Vt., 6; St. Johnsbury 7;
 Burr 8; Montpelier 9; Burlington 10.
 Little Nellie Kelly: (Majestic) Buffalo 29-Nov.
 3; Bradford Nov. 5; Dunkirk, N. Y., 6;
 Jamestown 7; Sharon, Pa., 8; E. Liverpool,
 O., 9.
 Little Miss Bluebird, with Irene Bordun
 (Lyceum) New York Aug. 28, indef.
 Little Jesse James: (Longacre) New York
 Aug. 15, indef.
 Love Child: (Walnut St.) Philadelphia Oct. 15,
 indef.
 Lullaby, The, with Florence Reed: (Knicker-
 bocker) New York Sept. 17, indef.
 Magic Ring, The, with Mitzi: (Liberty) New
 York Oct. 1, indef.
 Mantell, Robert B., Co.: Albany, N. Y., 29-
 Nov. 3.
 Mary, Mary, Quite Contrary, with Mrs. Flske:
 (Belasco) New York Sept. 11, indef.
 Mary Jane McKane: (Auditorium) Baltimore
 29-Nov. 3.
 Mary the Third: (Pitt) Pittsburg 29-Nov. 3.
 Merton of the Movies: (Blackstone) Chicago
 Oct. 21, indef.
 Merton of the Movies: Elmira, N. Y., 31;
 Wilkes-Barre, Pa., Nov. 1-3; Scranton 5-7;
 Allentown 8-10.
 Music Box Revue (Second Edition), Sam H.
 Harris, mgr.: (Colonial) Chicago Oct. 29-
 Dec. 22.
 Music Box Revue: (Music Box) New York
 Sept. 17, indef.
 My China Doll, Flesher & George, mgrs.: War-
 ren, Pa., 31; Kane Nov. 2; Wellsboro 3;
 Elmira, N. Y., 5; Binghamton 6; Owego 7;
 Sayre, Pa., 8; Towanda 9; Ithaca, N. Y., 10.
 Nervous Wreck, The: (Harris) New York Oct.
 9, indef.
 Nittles of 1923, with Bernard & Collier: (Ful-
 ton) New York Sept. 25, indef.
 Nobody's Business, with Francine Larrimore:
 (Klaw) New York Oct. 22, indef.
 O'Hara, Flske, Co., A. Pitou, mgr.: (Walker)
 Winnipeg, Man., Can., 29-Nov. 3; Crookston,
 Minn., 5; Fargo, N. D., 6-7; Brainerd,
 Minn., 8; Duluth 9-10.
 Octopus, Rex, with Sir John Martin Harvey:
 (Century) New York Oct. 25, indef.
 Old Homestead, A. Pitou, mgr.: Rochester,
 N. Y., 31; Fort Plain Nov. 1; Schenectady
 2-3; Cooperstown 5; Oneonta 6; Norwich 7;
 Delhi 8; Sidney 9; Walton 10.
 Old Soak, with Harry Heresford: (Selwyn) Bos-
 ton Oct. 22, indef.
 Old Soak, with Tom Wise: (Princess) Chicago
 Oct. 21, indef.
 Partners Again: Cleveland 29-Nov. 3; Pitts-
 burg 5-10.
 Passing Show of 1923: Detroit 29-Nov. 3;
 (Shubert-Murat) Indianapolis 5-10.
 Passing Show of 1922: (Hartman) Columbus,
 O., 1-3; (Shubert) Cincinnati 4-10.
 Patton, W. B., in The Slow Poke, Frank B.
 Smith, mgr.: Cherokee, Ia., 1; Spencer 2;
 Sutherland 3; Remsen 4; Blair, Neb., 5;
 Wahoo 6; York 7; Kearney 8; Minden 9;
 McCook 10.
 Player Queen, The: (Neighborhood) New York
 Oct. 16, indef.
 Polly Preferred, with Genevieve Tobin: (La
 Salle) Chicago Sept. 9, indef.
 Popsy, with Madge Kennedy: (Apollo) New
 York Sept. 3, indef.
 Rain, with Joanne Engels: (Maxine Elliott)
 New York Nov. 7, indef.
 Rainy Day: (Curt) Chicago Oct. 7, indef.
 Ray, Charles, Co.: Ft. Dodge, Ia., 31; Des
 Moines Nov. 1-3.
 Red Light Annie, with Mary Ryan: (Eltinge)
 New York Aug. 21, indef.
 Rise of Rosie O'Reilly: (Cohan's Grand) Chicago
 Sept. 23, indef.
 Robson, May, Co., A. Pitou, Inc., mgr.: Green
 Bay, Wis., 31; Mantowoc Nov. 1; Fond du
 Lac 2; Appleton 3; Wausau 5; Eau Claire 6;
 La Crosse 7; Winona, Minn., 8; Rochester 9;
 Red Wing 10.
 Runnin' Wild, with Miller and Lyles: (Colonial)
 New York Oct. 29, indef.
 Sally: (Grand) Cincinnati 4-10.
 Sally, Irene and Mary (No. 21), (Shubert) Cin-
 cinnati 28-Nov. 3; Detroit 4-17.
 Sally, Irene and Mary: (Willbur) Boston Aug.
 6, indef.
 Samson's (Morosco) New York Oct. 21,
 indef.
 Secrets, with Margaret Lawrence: (Harris)
 Chicago Oct. 11, indef.
 Seventh Heaven: (Booth) New York Oct. 30,
 indef.
 Shame Woman, The: (Greenwich Village) New
 York Oct. 16, indef.

Showing Up of Blanco Posnet, The: (Neigh-
 borhood) New York Oct. 16, indef.
 Shuttle Along: (Cox) Cincinnati 29-Nov. 3.
 So This Is London: (National) Washington,
 D. C., 29-Nov. 3.
 So This Is London: Columbus, O., 31; Dayton
 Nov. 1-3.
 Song and Dance Man: (Garrick) Philadelphia
 29-Nov. 10.
 Solheim & Marlowe Co.: (Jolson) New York
 Oct. 15, indef.
 Spice of 1922, Edward L. Bloom, mgr.: Cedar
 Rapids, Ia., 31; Waterloo Nov. 1; Dubuque
 2; Madison, Wis., 3; (Apollo) Chicago, Ill.,
 4, indef.
 Spring Cleaning: (Adelphi) Chicago Sept. 9, in-
 def.
 Steadfast: (Ambassador) New York Oct. 29,
 indef.
 Swamp: (Lenox Hill) New York May 24, indef.
 Tarnish: (Belmont) New York Oct. 1, indef.
 Theater Guild Repertory Co.: (Teck) Buffalo
 29-Nov. 3.
 Thank I: (Hobbs) Boston, Mass., Sept. 17, in-
 def.
 Three Little Business Men: (Thomashefsky's)
 New York Sept. 3, indef.
 Two Dollars and a Girl: (Vanderbilt) New
 York July 13, indef.
 Uncle Tom's Cabin: (Newton & Livingston's
 Eastern), Thos. Alton, bus. mgr.: Haverhill,
 Pa., 31; Barneshorn Nov. 1; Imbols 2;
 Clearfield 3; Chewsville 5; Puxsuntawney
 6; Ridgeway 7; Johnsonburg 8; Mt. Jewett
 9; Bradford 10.
 Uncle Tom's Cabin: (Newton & Livingston's
 Special Co.), Thos. Alton, bus. mgr.: Potts-
 ville, Pa., 31; Shenandoah Nov. 1; Hazleton
 2; Allentown 3; Easton 4; Bethlehem 6; Har-
 risburg 7; Chambersburg 8; Waynesburg 9;
 Hagerstown, Md., 10.
 Up She Goes: (Alvin) Pittsburg 29-Nov. 3.
 Up the Ladder: Burlington, Ia., 31; Keokuk
 Nov. 1; Galesburg, Ill., 2; Bloomington 3;
 La Salle 5; Ottawa 6; Streator 7; Springfield
 8; Peoria 9-10.
 Up She Goes: (Lyric) Philadelphia Oct. 22,
 indef.
 Vanities of 1923: (Earl Carroll) New York
 July 2, indef.
 Wardell, David: (Colonial) Boston 29-Nov. 10.
 Wash, The: (Lyceum) Paterson, N. J., 29-
 Nov. 3.
 What a Wife: (Century Roof) New York Oct.
 1, indef.
 Whispering Wires (No. 3): Watertown, N. Y.,
 31; Geneva Nov. 1; Ithaca 2-3.
 Whispering Wires (No. 2): (Royal Alexandra)
 Toronto, Can., 29-Nov. 3; Buffalo 5-10.
 Whispering Wires: (Shubert-Garrick) Detroit
 29-Nov. 3; (Hanna) Cleveland 3-10.
 White Desert, The: (Princess) New York Oct.
 1, indef.
 White's George Scandals: (Globe) New York
 June 15, indef.
 Whole Town's Talking: (Bijou) New York
 Aug. 22, indef.
 Wildflower: (Casino) New York Feb. 7, indef.
 Wildflower (No. 2): New Castle, Pa., 31;
 Wheeling, W. Va., Nov. 1-3.
 Windows: (Garrick) New York Oct. 8, indef.
 Wynn, Ed. in The Perfect Fool, Bert C. Whit-
 sey, mgr.: Ogden, Utah, 31; Salt Lake City
 Nov. 1-3; (Mason O. H.) Los Angeles 5-18.
 You and I, with Lucille Watson: (Playhouse)
 Chicago Sept. 9, indef.
 Zander the Great: (Grand) Cincinnati 29-Nov. 3.
 Zeno: (48th Street) New York Aug. 25, indef.
 Ziegfeld Follies: (Forrest) Philadelphia Oct.
 29, indef.
 Ziegfeld Follies (New Edition): (New Amster-
 dam) New York Oct. 20, indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH
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Abbott, Forest, Players: (Strand) Everett,
 Mass., indef.
 Abbott's Criterion Players: (Criterion) Buffalo,
 N. Y., indef.
 Alhambra Players: (Alhambra) Brooklyn, N.
 Y., indef.
 Auditorium Players: (Auditorium) Malden,
 Mass., indef.
 Augustin, Wm., Stock Co.: (Gorman) Framing-
 ham, Mass., indef.
 Augustin, Wm., Stock Co.: (Olympia) Gloucester,
 Mass., indef.
 Balnbridge Players: (Shubert) Minneapolis Aug.
 19, indef.
 Biesty Players: (Fifth Ave.) Brooklyn, N. Y.,
 indef.
 Boston Stock Co.: (St. James) Boston, Mass.,
 Oct. 27, indef.
 Broadway Players: (Broadway) Columbus, O.,
 indef.
 Brockton Players: (City) Brockton, Mass.,
 indef.
 Bryant, Marguerite, Players: (Globe) Washing-
 ton, Pa., indef.
 Buffalo Players, Inc.: (The Playhouse) Buffalo,
 N. Y., indef.
 Burgess, Hazel, Players: (Roosevelt) West
 Haven, N. J., indef.
 Burns-Kaspar Players: (Garrick) Wilmington,
 Del., Oct. 22, indef.
 Cameron-Matthews English Players: (Regent)
 Toronto, Ont., Can., Sept. 3, indef.
 Capitol Players: (Capitol) Lansing, Mich., in-
 def.
 Carleton, Henry, Players: (Star) Pawtucket,
 R. I., indef.
 Carroll Players: (Opera House) St. John, N. B.,
 Can., Sept. 3, indef.
 Casino, Stock Co.: (Casino) San Francisco,
 Calif., indef.
 Century Players: (Auditorium) Lynn, Mass.,
 indef.
 Century Stock Co.: (Broad St.) Newark, N. J.,
 Oct. 22, indef.
 Chase-Lister Co., Glenn F. Chase, mgr.: (Lotus)
 Sheridan, Wyo., 29-Nov. 3.
 Chicago Stock Co., Chas. H. Roskam, mgr.:
 Chicago, Ill., Imbols, Pa., 29-Nov. 3; (Strand)
 Ridgeway 5-10.
 City Players: (City) Haverhill, N. J., indef.
 Clumker, Ralph, Players: (Wilkes) Salt Lake
 City, Utah, indef.
 Colonial Players: (Colonial) Lawrence, Mass.,
 indef.
 Colonial Players: (Colonial) Akron, O., indef.
 DeLuxe Players: (Hudson), Kan., indef.
 Desmond, Mae, Players: (Desmond) Philadel-
 phia, Pa., Sept. 15, indef.
 Egan Stock Co.: (Egan) Los Angeles, Calif.,
 indef.
 Empire Theater Stock Co.: (Empire) Salem,
 Mass., indef.

Deamantle Co., F. Loomis and G. R. ...
 Players: (Impress) Butte, Mont., In-
 Stock Co.: (Lyric) Atlanta, Ga., Indef.
 Stock Co.: (Fulton) Oakland, Calif.,
 Stock Co.: (Garriek) Milwaukee, Wis.,
 Vanhan, Players: (Uptown) Toronto,
 Players: (Clyde H. Gordinier, mgr.;
 Players: S. D. & Chas. A. Gordinier,
 Princess) Ft. Dodge, Ia., Sept. 2,
 Grand Players: (Grand) Calgary, Alta., Can.,
 Grand Players: Davenport, Ia., Sept. 2, Indef.
 Grand Players: (Grand) Washington, Pa., In-
 Harder Hall Players: (O. H.) Bayonne, N. J.,
 Indef.
 Hastings, Jane, Stock Co., Adam W. Friend,
 (Grand O. H.) Kingston, Ont., Can.,
 Indef.
 Hawkins Intl Stock Co.: (Auditorium) Kansas
 City, Sept. 2, Indef.
 Jewett's, Henry, Repertoire Co.: (Copley Sq.)
 Boston, Mass., Indef.
 Kramer, Ethel, Stock Co.: (Chestnut St.) Sun-
 bury, Pa., Indef.
 LaVern, Broadway, Players: (Grand) Evansville,
 Ind., Sept. 2, Indef.
 Lewis, Gene-Deza Worth Co., Dave Hellman,
 bus mgr.: (Lyceum) Memphis, Tenn., Sept. 2,
 Indef.
 Lewis, Jack X., Players: (Jefferson) Roanoke,
 Va., Indef.
 Luttringer, Al, Players: (Lowell O. H.) Low-
 ell, Mass., Sept. 2, Indef.
 Majestic Players: (Hallifax) Halifax, N. S.,
 Can., Indef.
 Majestic Stock Co.: (Majestic) Los Angeles,
 Calif., Indef.
 Majestic Players: (Majestic) Utica, N. Y.,
 April 2, Indef.
 Maudie British Players: (Comedy) Toronto,
 Ont., Can. Sept. 3, Indef.
 Maybun Players: (Circle Stock) Oroville, Calif.,
 Indef.
 McKinley Sq. Stock Co.: (McKinley Sq.) New
 York, Indef.
 Morland, Hal, Stock Co.: Kalamazoo, Mich.,
 Aug. 26, Indef.
 Moroso Stock Co.: (Moroscol) Los Angeles,
 Calif., Indef.
 National Players: (Missouri) Kansas City, Mo.,
 Sept. 22, Indef.
 New Bedford Players: New Bedford, Mass.,
 Sept. 3, Indef.
 Nevan Stock Co.: Cape Girardeau, Mo., 29-
 Nov. 3.
 North Bros.' Stock Co.: (Princess) Wichita,
 Kan., Oct. 1, Indef.
 Palace Stock Co.: (Palace) Houston, Tex.,
 Indef.
 Palace Players: (Palace) Danville, Ill., Indef.
 Park, Edna Players: (Royal) San Antonio, Tex.,
 Sept. 2, Indef.
 Phelan, E. A., Players: (Park) Manchester,
 N. H., Aug. 27, Indef.
 Pittsfield Stock Co.: (Union Sq.) Pittsfield,
 Mass., Indef.
 Plainfield Stock Co.: (Plainfield) Plainfield, N. J.,
 Indef.
 Poll Players: (Grand) Worcester, Mass., Indef.
 Powers Stock Co.: (Powers) Grand Rapids,
 Mich., Indef.
 Princess Players: (Princess) Des Moines, Ia.,
 Nov. 4, Indef.
 Princess Players: (Princess) Chester, Pa., In-
 def.
 Proctor Players: (Proctor) Elizabeth, N. J.,
 Sept. 3, Indef.
 Saenger Players: (St. Charles) New Orleans,
 La., Indef.
 Sherman Stock Co.: (Strand) Ft. Wayne, Ind.,
 Sept. 16, Indef.
 Somerville Theater Players: Somerville, Mass.,
 Sept. 3, Indef.
 State Players: (State) Springfield, Mass., Indef.
 Strand Players: (Strand) San Diego, Calif., In-
 def.
 Toledo Stock Co.: (Toledo) Toledo, O., Indef.
 Trossbach Stock Co.: (Rapid City, S. D., 29-
 Nov. 3.
 Victory Players: (Victory) Charleston, S. C.,
 Indef.
 Waddell Players: (Rockford) Rockford, Ill.,
 Sept. 26, Indef.
 Warburton Theater Stock: (Warburton) Yonk-
 ers, N. Y., Sept. 3, Indef.
 Washburn Players: (Washburn) Chester, Pa.,
 Indef.
 Wilkes Players: (Denham) Denver, Col., Indef.
 Wilkes Stock Co.: (Wilkes) San Francisco, In-
 def.
 Wilson Stock Co.: (Raleigh M. Wilson, mgr.:
 Walnut, Ill., 29-Nov. 3.
 Winnipeg Stock Co.: (Winnipeg, Man., Can.,
 Indef.
 Wynn, Frank, Co.: (Calmnet, Mich., 29-
 Nov. 3; Escanaba 5-10.
 Wood's, Leonard, Players: (Fulton O. H.) Lan-
 caster, Pa., July 2, Indef.
 Woodward Players: (Empress) St. Louis, Mo.,
 Sept. 1, Indef.
 Woodward Players: (Majestic) Detroit, Mich.,
 Indef.

Giggles: (Gayety) Pittsburg 29-Nov. 3; (Court)
 Wheeling, W. Va., 5-7; (Grand) Canton, O.,
 8-10.
 Happy Days: (Gayety) Boston 29-Nov. 3; (Cly-
 perion) New Haven, Conn., 5-10.
 Happy-Go-Lucky: (Minor's) Bronx New York
 29-Nov. 3; (Yorkville) New York 5-10.
 Hippy Top: (Gymna) Cincinnati 29-Nov. 3;
 (Capitol) Indianapolis 5-10.
 Hollywood Follies: (Empire) Providence 29-Nov.
 3; (Cinema) Boston 5-10.
 Hot Tunes: (Hudson) Union Hill, N. J., 29-
 Nov. 3; (Casino) Philadelphia 5-10.
 Let's Go: (Star & Garter) Chicago 29-Nov. 3;
 (Gayety) Detroit 5-10.
 Marlon's, Dave, Show: (Van Carter) Schene-
 ctady, N. Y., 29-31; (Harmonia Bleecker Hall)
 Albany Nov. 1-3; (Gayety) Boston 5-10.
 Monkey Shines: (Palace) Baltimore 29-Nov. 3;
 (Gayety) Washington 5-10.
 Niffles of 1923: (Poll) Waterbury, Conn., 29-
 31; (Lyric) Bridgeport Nov. 1-3; (Minor's
 Bronx) New York 5-10.
 Queens of Paris: Open week 29-Nov. 3; (Gay-
 ety) Omaha 5-10.
 Radio Girls: (Orpheum) Paterson, N. J., 29-
 Nov. 3; (Empire) Newark 5-10.
 Record Breakers: (Gayety) St. Louis 29-Nov.
 3; (Gayety) Kansas City 5-10.
 Rounin' Wild: (Gayety) Detroit 29-Nov. 3;
 (Grand) London, Can., 5-7; (Grand) Hamilt-
 on 8-10.
 Silk Stocking Revue: (Casino) Brooklyn 29-
 Nov. 3; (Hudson) Union Hill, N. J., 5-10.
 Stop on It: (Yorkville) New York 29-Nov. 3;
 (Empire) Providence 5-10.
 Talk of the Town: (Hyperion) New Haven,
 Conn., 29-Nov. 3; (Poll) Waterbury 5-7;
 (Lyric) Bridgeport 8-10.
 Temptations of 1923: (Cinema) Boston 29-Nov.
 3; (Columbia) New York 5-10.
 Town Scandals: (Columbia) New York 29-Nov.
 3; (Casino) Brooklyn 5-10.
 Vanities: (Gayety) Rochester, N. Y., 29-Nov.
 3; Auburn 5; Elmira 6; Binghamton 7;
 (Columbia) Utica 8-10.
 Watson's, Billy, Roof Trust: (Gayety) Washing-
 ton 29-Nov. 3; (Gayety) Pittsburg 5-10.
 Watson, Sibling Billy: (Gayety) Montreal 29-
 Nov. 3; (Van Carter) Schenectady, N. Y.,
 5-7; (Harmonia Bleecker Hall) Albany 8-10.
 Wild of Girls: (Olympic) Chicago 29-Nov. 3;
 (Star & Garter) Chicago 5-10.
 Williams', Mollie, Show: (Empire) Brooklyn
 29-Nov. 3; (Orpheum) Paterson, N. J., 5-10.
 Wine, Woman and Song: (Capitol) Indianapolis
 29-Nov. 3; (Gayety) St. Louis 5-10.
 Youthful Follies: (Columbia) Cleveland 29-Nov.
 3; (Empire) Toledo, O., 5-10.

MUTUAL CIRCUIT

Band Box Revue: (Majestic) Scranton, Pa., 29-
 Nov. 3; (Manhattan) Wilkes Barre, Pa. 5-10.
 Bits of Hiss: (Gayety) Brooklyn 29-Nov. 3;
 (Howard) Boston 5-10.
 Broadway Baiters: (Olympic) New York 29-Nov.
 3; (Star) Brooklyn 5-10.
 Dandee Follies: (Howard) Boston 29-Nov. 3;
 (Olympic) New York 5-10.
 Fillets and Sops: (Empress) Milwaukee 29-
 Nov. 3; open week 5-10.
 Folly Toss: (Empire) Baltimore 29-Nov. 3; Penn
 Circuit No. 2 5-10.
 French Models: Open week 29-Nov. 3; (Garriek)
 St. Louis 5-10.
 Georgia Deacons: (Empire) Hoboken, N. J., 29-
 Nov. 3; (Gayety) Brooklyn 5-10.
 Helter Skelter: (Garriek) St. Louis 29-Nov. 3;
 open week 5-10.
 Hello Jake Girls: (Bijou) Philadelphia 29-Nov.
 3; Penn Circuit No. 1 5-10.
 Joy Riders: (Carnegie) Niagara Falls, N. Y.,
 Nov. 1-3; (Carnegie) Buffalo 5-10.
 Laffin' Time: (Garden) Buffalo 29-Nov. 3; (Ma-
 jestic) Scranton, Pa., 5-10.
 London Gayety: (Globe) Newark, N. J.,
 29-Nov. 3; (Bijou) Philadelphia 5-10.
 Make It Poppy: Open week 29-Nov. 3; (Gayety)
 Louisville 5-10.
 Miss Venus: (Park) Youngstown, O., 29-31;
 (Lyceum) Columbus Nov. 1-3; (Empress) Mil-
 waukee 5-10.
 Moonlight Madams: Penn Circuit No. 2 29-
 Nov. 3; (Academy) Pittsburg 5-10.
 Oh, Joy: Open week 29-Nov. 3; (Folly) Balti-
 more 5-10.
 Pell Mell: Penn Circuit No. 1 29-Nov. 3; (Em-
 pire) Hoboken, N. J., 5-10.
 Round the Town: (Empire) Cleveland 29-Nov.
 3; Elyria, O.; Fremont 6; Sandusky 7;
 (Catawact) Niagara Falls, N. Y., 8-10.
 Saucy Bits: (Gayety) Louisville 29-Nov. 3;
 (Empress) Cincinnati 5-10.
 Snappy Snaps: (Star) Brooklyn 29-Nov. 3;
 (Lyric) Newark, N. J., 5-10.
 Stop Lively Girls: (Academy) Pittsburg 29-Nov.
 3; open week 5-10.
 Step Along: (Empress) Cincinnati 29-Nov. 3;
 (Empire) Cleveland 5-10.

PENN CIRCUIT ROUTE NO. 1

Allentown, Pa., Monday.
 Reading, Pa., Tuesday.
 Williamsport, Pa., Wednesday.
 Columbia, Pa., Thursday.
 Oneonta, Pa., Friday.
 Bethlehem, Pa., Saturday.

PENN CIRCUIT ROUTE NO. 2

York, Pa., Monday.
 Cumberland, Md., Tuesday.
 Altoona, Pa., Wednesday.
 Lewistown, Pa., Thursday.
 Pottsville, Pa., Friday.
 New Castle, Pa., Saturday.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH
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Barrett's, Jimmie (Iveto), Musical Review:
 (Bijou) Wausau, Wis., Indef.
 Birdie's, Eddie, Smiles and Chuckles: (Alvin)
 Mansfield, O., 28-Nov. 3; (Princess) Youngs-
 town 5-10.

Geo. W. Blackburn's Million-Dollar Baby Co.

With Leo E. Field, versatile Character. Hippodrome
 Theatre, Covington, Va., week October 29.

Broadway Pilgrims, Frank Maley, mgr.: (Grand)
 Boston, Pa., 29-Nov. 3.
 Brown's Mary, Trip-End Madis: (Liberty) New
 Castle, Pa., 29-Nov. 3.
 Clifford's, George, Peo & Ginger Revue: (Prin-
 cess) Quebec City, Que., Can., Indef.

Collifer's, Jim, Flapper Revue: (Majestic) Cleve-
 land, O., 29-Nov. 3.
 Deimer's, Geo., Stamford Revue: (Rotary
 Stock) Detroit, Mich.
 Drake-Walker Co. & Jazz Band: (Orpheum)
 Springfield, Mo., 29-Nov. 3; (Colonial) Pitts-
 burg, Kan., 5-10.
 Flappers of 1923, Eddie Trout, mgr.: (Murray)
 Omaha City, Ok., 29-Nov. 3.
 Forth's Comefuns, Allen Forth, mgr.: (Jefferson)
 Dallas, Tex., Sept. 16, Indef.
 Get Happy, Wm. Henbow, mgr.: (Areadia) Can-
 nellsville, Pa., 29-Nov. 3; (Globe) Washing-
 ton 5-10.
 Honey Bunch, E. B. Coleman, mgr.: (Orpheum)
 Bay City, Mich., 29-Nov. 3; (Majestic)
 Jackson 4-7.
 Hurley's All-Jazz Revue, Fred Hurley, mgr.:
 (Clifford) Elkhart, O., Indef.
 Hurley's Big-Town Revue, Ralph Smith, mgr.:
 (Lyceum) Beaver Falls, Pa., 29-Nov. 3.
 Hutchison Ziz-Zaz Revue: (Hogent) Jackson,
 Mich., 29-Nov. 3; (Orpheum) Marlon, O.,
 4-10.
 Jazz-Mania Revue, Billy Earle, mgr.: (Man-
 hattan) Eldorado, Ark., until Nov. 10.
 Jenk's Musical Maids, Fred J. Jenkins, mgr.:
 (Gayety) Indianapolis, Ind., Indef.
 Kelly, Lew, Show: (Plaza) Brownsville, Pa.,
 29-Nov. 10.
 Levene's, Tommy, O. You Baby Co.: Des Moines,
 Ia., 29-Nov. 3; St. Joseph, Mo., 4-10.
 Long, Sam, Hip, Hip, Hooley Girls: (Gem)
 Little Rock, Ark., Indef.
 Lord, Jack, Musical Comedy Co.: (The House
 of Lord's) LaVore, Wyo., Indef.
 McGee's, Jay, Musical Revue: (Superba) Grand
 Rapids, Mich., Indef.
 Mattie, Johnny, & Dixie Darling Co.: (Lyric)
 Lexington, N. C., Indef.
 Morton's Kentucky Belles, Cal LaVance, mgr.:
 (Tackett) Coffeyville, Kan., 29-Nov. 3.
 Morton's Blue Grass Belles, Bert Henze, mgr.:
 (Orpheum) Joplin, Mo., 29-Nov. 3.
 Morton's Broadway Masqueraders, Eddie Ford,
 mgr.: (Grand) Ida, Kan., 29-Nov. 3.
 Parkland Beauty Revue, Arthur M. Ford, mgr.:
 (Walburn) Bristol, Ok., 29-Nov. 3; (Okla)
 Bartlesville 5-10.
 Passing Parade Co., Harry Corlray, mgr.:
 (Castle Creek) Lavoye, Wyo., Indef.
 Patie's, Pete, Syncopated Steppers: (Kyle) Beau-
 mont, Tex., Indef.
 Patie's, Pete, Syncopated Steppers: (Cozy) Hous-
 ton, Tex., Indef.
 Peck & Sweet's High Life Revue Co.: (Colum-
 bia) Casper, Wyo., Indef.
 Sancy Baby, E. B. Coleman, mgr.: (Palace)
 Flint, Mich., 29-Nov. 10.
 School Day Follies, James Richards, mgr.:
 Hastings, Minn., 1; Ellsworth, Wis., 2; Lake
 City, Minn., 3; Cannon Falls 4; Red Wing
 5; Winona 6-7.
 Taylor's, Sude (Mike), Boys & Girls: (Rialto)
 Superior, Wis., Indef.
 Taylor's Tango Girls, H. W. Taylor, mgr.:
 Hudson, Mass., 1-3; Taunton 5-10.
 Walker's, Marshall, Whiz Bang Revue: (Tootle)
 St. Joseph, Mo., 29-Nov. 3.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH
 THE CINCINNATI OFFICE BY SATURDAY MOR-
 NING TO INSURE PUBLICATION. PERMANENT
 ADDRESSES WILL NOT BE PUBLISHED FREE
 OF CHARGE.)

Ace's, Jimmy, Orch.: (Downtown) Dance Gar-
 dens) Youngstown, O., Sept. 17, Indef.
 Allen's, Jean, Band: El Dorado, Ark., 29-
 Nov. 3.
 Alpert's Band: Bennettsville, S. C., 29-Nov. 3.
 Bauer's Orch.: (Big Kid's Palace) Juarez,
 Mex., until Dec. 1.
 Bear Cat Orch.: Clarence Christian, dir.:
 (Hurler's Dancing Academy) Tulsa, Ok., Sept.
 22, Indef.
 Birdie's Band: (Fairl) Andalusia, Ala., 29-Nov.
 3.
 Black & White Serenaders, John A. G. Van
 Cleave, mgr.: Decatur, Ill., until Nov. 1.
 Black & White Syncopators, P. Hurd, bus. mgr.:
 (Apollo Dancing Academy) Toronto, Can.,
 Oct. 27, Indef.
 Borchart's, Chas., Orch.: (Alhambra Dance Gar-
 dens) Winthrop, Man., Can., Sept. 17, Indef.
 California's Loveland Syncopators, Billie Cor-
 thay, mgr.: (Palais de France) New York
 City until Nov. 1.
 Dixie Serenaders, Tom O'Kelley, mgr.: (Linger
 Longer Lodge) Raleigh, N. C., Indef.
 Duncane's Mills High Orch.: (Empress Rustic
 Garden) Omaha, Neb., Indef.
 Emerson's, Wayne, Orch.: (Fort Steuben Hotel)
 Seneca, N. Y., until March 1.
 Eubank's, Philip Lee, Orch.: (St. Anthony Hot-
 el) San Antonio, Tex., Sept. 4, Indef.
 Ferrante's, D., Band: Lonoke, Ark., 1; Perry
 2; Danville 3.
 Fingerhut's, John, Band: Tarboro, N. C., 29-
 Nov. 3.
 Great Lakes Six Orch., George E. Pelton, mgr.:
 Chautauque Lake (Fredonia), N. Y., Indef.
 Harman's, Dave, Orch.: Williamsport, Pa., 5;
 Greensburg 6; Lock Haven 7; Pottsville 8;
 State College 9.
 Harris', Harry P., Orch.: (Knickerbocker)
 Nashville, Tenn., Indef.
 Hartigan Bros.' Orch., J. W. Hartigan, Jr.,
 mgr.: Columbus, O., 29-Nov. 3; Dayton 5-7;
 Middletown 8; Springfield 9-10.
 Higgins, Frank E., Band: Roseboro, N. C.,
 29-Nov. 3; Clinton 5-10.
 Kembler's Society Orch.: (Highland Country
 Club) Pittsburg, Pa., Indef.
 Kitchy Kermel, Joe, E., Huffman, mgr.:
 (Winter Garden) Wichita, Kan., Oct. 15-
 May 1.
 Keyes, I. V., Orch.: Colerain, N. C., 29-Nov. 3;
 Winton 5-10.
 Kirkham's, Don, Serenaders: (Winter Garden)
 Portland, Ore., Sept. 8, Indef.
 Landry's, Art, Call of the North Orch.: (Cot-
 ton Palace) Waco, Tex., 29-Nov. 3.
 McDowell's, Adrian, Dixie Syncopators: (New
 Princess) Honolulu, Hawaii, Indef.
 Mc-Sparrow's Band: Marianna, Ark., 29-Nov. 3.
 Meredith, Jack, Entertainers: (Grape Arch)
 Etica, N. Y., Sept. 17, Indef.
 Neel's, Carl, Band: Colerain, N. C., 29-Nov. 3;
 Winton 5-10.
 Original Domino Orch., W. H. Bullard, dir.:
 Charlotte, N. C., Indef.
 Ozely's, Harold, Society Entertainers: (Do-
 quevine Winter Garden) Pittsburg, Pa., Indef.
 Royal Sisters' Women's Orch.: (Missouri) Kan-
 sas City, Mo., Indef.
 Royal Scotch Highlanders' Band: Savannah,
 Ga., 29-Nov. 3.
 Satterla-Logan Orch.: (Areadia Ballroom)
 Lansing, Mich., until April 27.

Shen's, Eddie, Orch.: (Armory) Duluth, Minn.,
 29-Nov. 3; (Nakoma Ballroom) Superior, Wis.,
 1-7.
 Spindler's, Harry, Orch.: (Beaux Art Cafe) At-
 lantic City, N. J., Sept. 10-Nov. 1.
 Thomas's, Wit, Orch.: Huntington, W. Va., in-
 def.
 Tivoli Rainbow Orch.: (Tivoli Ballroom) Ra-
 cine, Wis., Indef.
 Turner's Serenaders, J. C. Turner, Jr., mgr.:
 (Thomas Royal) Worcester, Mass., Indef.
 Virginia Entertainers: (Rialto) Atlanta, Ga.,
 29-Nov. 3.
 Warner Seven Aces, Thomas M. Brannon, bus.
 mgr.: (Piedmont Driving Club) Atlanta, Ga.,
 Indef.
 Worden's, Geraldine, Margold Orch.: (Fort
 Des Moines Hotel) Des Moines, Ia., Indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH
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Campbell's, Wm., New Orleans: Texarkana,
 Ark., 3; Marshall, Tex., 5; Center 6; Carthage
 7; Kirbyville 8; Beaumont 9; Galveston 10.
 Coburn's, I. A., Morillon, Miss., 31; Tusca-
 loosa, Ala., Nov. 1; Selma 2; Greenville 3;
 Montgomery 4; Galveston 5; Annonis 7; Co-
 lumbus, Miss., 8; Macon 9.
 Evans Honey Boy, John W. Vogel, mgr.: Tren-
 ton, Ont., Can., Nov. 1; Lindsay 2; Peterboro
 3.
 Flehi, Al G.: New Orleans, La., 29-Nov. 3;
 Lake Charles 4; Beaumont, Tex., 5; Houston
 6; Galveston 7; Austin 8; San Antonio 9-10.
 Hello, Rufus, Leon Long, mgr.: Alva, Tenn.,
 1; Cleveland 2-3; (Gem) Chattanooga 4-10.
 Harvey's Gravier, John R. Andrew, mgr.: War-
 wick, N. Y., 1; Spring Valley 2; Kingston 3;
 Catskill 5; Albany 6-7; Schenectady 8; Gran-
 ville 9; Rutland, Vt., 10.
 O'Brien's, Nell, Chas. E. Vaughn, mgr.: Tulsa,
 Ok., 31; McMaster Nov. 1; Ft. Smith, Ark.,
 2; Springfield, Mo., 3; (American) St. Louis
 4-10.
 Williams, Lassus, Spaeth & Co., mgrs.: Char-
 lotte, N. C., 31; Greenville, S. C., Nov. 1;
 Asheville, N. C., 2-3; Columbia, S. C., 5-6;
 Augusta, Ga., 7; Anderson, S. C., 8; Abbe-
 ville 9; Athens, Ga., 10.

BAZAARS-INDOOR SHOWS

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Schulz, Wm., Society Circus: (K. of P.) Cleve-
 land Nov. 5-10.
 Senter & Chappell Indoor Circus: Beatrice,
 Neb., 1; Fairbury 2-3.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH
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Adams, James, Floating Theater: Colerain, N. C.,
 29-Nov. 3; Winton 5-10.
 Argus, Magellan: Port Washington, Wis., 29-
 Nov. 3.
 Becker, Wm. E., Jr., Magellan: Waukara,
 Ind., 29-Nov. 3.
 Bell's Hawaiian Revue: (Classic) Watertown,
 Wis., 1-2; Monroe 3; (Majestic) Madison 4-10.
 Collins, Simon D. J., Revue: (Hipp.) Leaven-
 worth, Kan., 29-Nov. 3; (Kiwiana Show)
 Kansas City, Mo., 4-10.
 Covered Wagon, R. N. Harris, mgr.; L. E.
 Mangly, bus. dir.: (Grand) Bellefontaine,
 O., 2-3; (Faurot) Lima 4-7; (Majestic) Ft.
 Wayne, Ind., 8-13.
 Corle's, E. R., Museum: DeWitt, Ark., 29-
 Nov. 3.
 Dante, Magellan, J. F. Burke, mgr.: (Auditori-
 um) Newark, O., 1-3; (Weller) Zanesville
 5-8; (Sixth St.) Coshocton 7-8; (Union) New
 Philadelphia 9-10.
 Daniel, H. A., Magellan: Port Royal, Ky., 1-2;
 Frankton 4; Lockport 5; Bethlehem 6;
 Pleasantville 7-9.
 Francis Hypnotic Co., Harry Burton, bus.
 mgr.: Moline, Ill., 29-Nov. 3; Rock Island
 5-10.
 Hammel, Magellan: Leighton, Pa., 29-Nov. 3.
 Harmond Hypnotic Co.: Kansas City, Mo.,
 Indef.
 Hoeverly, the Mystic, T. North, mgr.: Auburn,
 Neb., 1-3; York 5-10.
 International Productions Co.: (Elks') Charity
 Circus Sioux City, Ia., 5-10.
 Lippincott, Malcolm & Maxine: Leonard, Mo.,
 1-2.
 Lucy, Thos. Elmore: Asotin, Wash., 3; Lewist-
 on, Id., 5; Crankton 6; Winchester 7; New
 Perea 8; Cottonwood 9; Grangeville 10-11.
 Night in the Orient, with Lucy Paka: Purcell,
 Ok., 1; Shawnee 2-3; Wewoka 4.
 Phillips Vandeville & Picture Co.: Orwell, N.
 Y., 1-3; Rockford 5-7.
 Smith, Myserious Co., A. P. Smith, mgr.: Mt.
 Carmel, Ill., 29-Nov. 3; Henderson, Ky.,
 5-10.
 Stuart's, Neil, Shows: Coteau, N. D., 29-
 Nov. 10.
 Vierra's, Jos., Hawaiians: Britt, Ia., 31-Nov. 1;
 Estherville 2; Sween City 3; Spencer 5; Hart-
 ley 6; LeMars 7-8; Cherokee 9-10.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH
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Beasley & Boucher Shows, R. C. Beasley, mgr.:
 Comanche, Tex., 29-Nov. 3.
 Bernard Expo. Shows: Marysville, Calif., 29-
 Nov. 3.
 Boyd & Linderman Shows: Savannah, Ga., 29-
 Nov. 3.
 Brown & Dyer Shows: Tallahassee, Fla., 29-
 Nov. 3; Perry 5-10.
 Central States Shows: Sylvan, Ga., 29-Nov. 3.
 Dalton & Anderson Shows: Leachville, Ark., 29-
 Nov. 3.
 DeMar Shows, Dr. J. E. Shugart, mgr.: Waco,
 Tex., 29-Nov. 3.

(Continued on page 127)

ADDITIONAL ROUTES ON
PAGE 127

GREAT WHITE WAY SHOWS
 new booking Shows, Rides and Possessions for next
 season. Winter Quarters, 1923-8, 2d St., Martine
 Ferry, O. C. M. NIGRO, Manager.

RAILROAD
AND
OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS
AND
PRIVILEGES

AND HIS MAJESTY, THE TROUPER

NEW WILD ANIMAL CIRCUS BEING ORGANIZED FOR 1924

Pacific States Circus and Amusement Company Will Open in Kansas City Next March— I. S. Horne Building Show

San Diego, Calif., Oct. 26.—Contracts have been signed and work is well under way on the construction of what is aimed to be the largest strictly wild animal circus in the United States. I. S. Horne, owner of Horne's Zoological Arena in Kansas City, Mo., is building and equipping a complete circus for J. M. Stotsbury, T. A. Shofner, O. W. Moore and B. H. Rothwell, of Los Angeles, and Harry C. Payne, of San Diego, at a cost of \$500,000. The circus is to be delivered to the owners complete February 1 and will open in Kansas City Convention Hall March 15, and then tour the Coast, opening in San Diego early in May, working north on the Pacific Coast into Canada. The circus outfit will be a 25-car show and its winter quarters will be in San Diego, Calif. It is announced by Harry Payne, the manager of the show, that it will be their aim to cater to women and children especially, and a clean, wholesome entertainment is assured, featuring animal acts, including performing reindeer, mule oxen, group of kangaroos, lions, tigers and leopards mixed act, two lion acts, one polar bear, one leopard act, one bear act, two elephant acts, twenty horse acts, racing Arabian camels, ponies,

mules, etc. The main tent will have a 140-foot round top and three 50-foot middles, menagerie 110-foot main top and two 50-foot middles, side-show 250-foot front and second side-show 150-foot front. Horse tents, mess tents, etc., with all new canvas. The main tent will have lighting effects never before seen under canvas. It is said. Each section will be equipped with electric fans with exhaust fans in the walls. The seating capacity will be 7,500. The circus will be known as the Pacific States Circus and Amusement Company and has a capital of almost \$1,000,000 according to Payne.

CIRCUS GOSSIP

By JEROME T. HARRIMAN

Since the close of the Walter L. Main Circus season the writer has spent two enjoyable weeks with the Hunt's New Modern Shows, an overland aggregation, as the guest of friend Charles T. Hunt. The New Modern outfit consists of eighteen wagons, three trucks and two autos in advance and sure makes a large spread on the lot. The big top is an eighty-foot round top, with two thirty-foot middles. The performance is given in two rings. The slide-show tent is a fifty-foot round top, with two twenty-foot middle pieces. The Hunt Show closed its season October 20 at Pikeville, Md., and drove into winter quarters at Arlington, Md. The season's tour was successful.

Had a letter from Thomas Hewer, superintendent reserved seat tickets with the Walter L. Main Circus the past season, who was compelled to leave the show before it closed on account of illness. Tom is now fully recovered and at present is resting at the home of his wife's father at Sellers P. O., New Ontario, Can., but Thomas can hardly wait until the doctors give him permission to return to his home at Toronto, Ont., where he will spend the remainder of the cold days. Mr. Hewer is a brother of Mrs. Andrew Downie.

Doc Oyler, slide-show manager the past season with the Walter L. Main Circus, pens from Statesboro, Ga., that he is now with the Hoyd & Linderman Shows and doing fine.

GENTRY-PATTERSON CIRCUS

Will Close at Henryetta, Ok., November 17—Successful Thirty Weeks' Season

After a most successful season lasting thirty weeks the Gentry-Patterson Circus will close at Henryetta, Ok., November 17, making the run of 278 miles from there into winter quarters at Paola, Kan.

The farther the route takes this show into the Southwest country the more business increases. The majority of stands in Arkansas and Louisiana were not as heavy as expected, due to the lateness of the cotton crop and damage done by the weevil, but these adverse conditions made only one stand a loser, that being Winstboro, La. Tallulah and Lake Providence, both Louisiana, were big ones, and the same can be said of Monticello and Warren, both Arkansas. Lake Village, while rather small for this size show, surprised everyone by the big attendance, as they came from all sections.

Rayville, La., October 22, was a good spot, side-shows, annex, candy stands and big-show concert getting a heavy play. Ruston, La., gave a big matinee and capacity night business. Due to the bad condition of the streets from the train to the lot, the show was late in getting set up, but the parade left the lot at 11:30. Winnfield, La-Compte and Eunice, all Louisiana, were good stands.

At Lake Providence the night show was called off on account of the heavy rains, this being the eighth performance of the season that has been canceled.

Notes

After being compelled to work their act with only four people, the Matlock Family is rejoicing over the recovery of Mrs. Matlock, who returned to the act last week.

The one big serious question that is being discussed by the members of the big show band is, who will have the honor of taking care of their dog, Elmer, which has been their mascot the last half of the season. Bob Williams, corner player, is the only one who declares to have anything to do with anything pertaining to dog life.

A more congenial bunch of boys cannot be found on any show; that is what everyone says of Prof. Rodney Harris' big show band. Their concert before the shows is one that is hard to beat and the program rendered during the performance is of high-class order.

"Gov." Patterson left the show at Warren, Ark., for a short visit with Mrs. Patterson, who is all at their country home at Paola, Kan. While showing Lake Village, Ark., J. H. Adkins, assistant manager, entertained George Ryan and wife at dinner. George is looking the picture of health and says the country life is the greatest life in the world.

Viola Brainerd, sister of Mrs. Patterson, held sort of a homecoming at Tallulah, La., as this thriving little city claims Viola is one of the best teachers that ever held a position in its public schools.

Grace Hironaka, menage rider, who has been ill for some time, is back with the menage group and receiving lots of applause for her horsemanship.

Misses Pearl Webber and Vera Spriggs, in ring 1 with their double iron-jaw act, are one of the strongest acts on the bill and one of the few double acts that has such a wonderful array of wardrobe.

R. B. DEAN (for the Show).

SIG. SAUTELLE

Will Operate Humpty-Dumpty Circus

Fort Edward, N. Y., Oct. 26.—Sig. Sautelle, veteran circus man, who got his start here in the business in which he later made his name famous, was in Fort Edward last Saturday for the purpose of placing flowers upon the grave of his wife, whose early home was also in this village. Sig., who had just returned from a summer season spent with the George L. Dodson Shows, said that he never felt better in his life. During the summer the carnival traveled extensively in the territory where the name Sig. Sautelle is a household word, and it was his pleasure to meet many acquaintances of "the good old days." Some of them recalled the Punch and Judy days and later, when he traveled by canal, then by wagon and finally by train, when he owned the "Circus Beautifull," a finely equipped twenty-two-car outfit. Sautelle will reside in Glens Falls during the winter, except when he will be absent operating his Humpty-Dumpty Circus. The circus opens its season at the Empire Theater, Glens Falls, Saturday morning, giving a complete performance for the children at 10 o'clock. Sig.'s bookings include all the theaters on the Lew Fisher Circuit, which will bring him here.

The great white rhinoceros of the upper valley of the Nile is quite different from its smaller relatives to be found thru Africa, Asia and Malaysia and, despite its formidable appearance, is a very sociable and inoffensive beast. It never attacks men and never quarrels with its own kind. Their number has been reduced to 3,000, great quantities of them having been slaughtered ruthlessly.



Personnel of the No. 1 advertising car of the Ringling Bros. and Barnum & Bailey Combined Shows. Reading from left to right, bottom row: J. W. Grist, G. W. O'Connor, Harry (Put) Johnson, Ed Orth, George Stricker, Car Manager George Goodhart, J. W. Dahm, E. Mahaffey, George Orth. Upper row: Frank Campbell (in charge of the "paper"), Walter Kemp, Sam J. Clauson, Tommy Connors, Pat Connors, Nick J. Nary, James Labraico, W. S. Richardson, Tom Salmon, Charley (Berlin, N. H.) La Vesque, James Mulvaney. Standing in the vestibule door of the No. 1 car is Harry Bechtold. Sam J. Banks, the contracting press agent, and the following men were absent when the picture was taken: Harry Engler, F. J. Riley and E. Rivers. The photo was made in Houston, Tex., September 22, 1923.

LINDEMAN BROS.' CIRCUS

Closed October 16 and Is Now in Quarters at Knoxville, Ia.

Lindeman Bros.' Circus became stuck in the mud at New Virginia, Ia., and closed October 16, moving into quarters at the fair grounds, Knoxville, Ia., October 18, reports Lyle Pirchette. Trucks are now being overhauled and repainted. Albert Sigbee will have charge of the quarters and will train many new animal acts for next season. Most of the performers have left for their winter homes. Lyle Smith, clown, went to Portland, Ore.; Clint Clemes to Des Moines, Ia.; Hanson Family of balancers to Omaha, Neb.; John Smith, whip-cracker, to Hermansville, Mich.; Mrs. Billy Lindeman, Harry Martin, Art Heller, Ole Berg, Theo. Weber to Sheboygan, Wis.; Frank Ross, contortionist, to Detroit, Mich. O. K. Slim, Dewey Lyle Pirchette, Capt. Wm. Sells and Billy Lindeman will remain in winter quarters for another week. As soon as Mr. and Mrs. Sigbee get back from their visit to Milwaukee Billy Lindeman will start for Chicago and then go to Sheboygan, Wis., for a rest. The show will be enlarged in all departments for the 1924 season, and Albert Sigbee will again be the pathfinder and general agent.

I. A. B. P. & B., LOCAL NO. 5

St. Louis, Oct. 27.—Harry Crabtree, of San Francisco Local No. 44, was in the city for a few days. P. Hays, of Pittsburg Local No. 3, was also here for a few days. Ed Conrad, formerly of Walker-White Billposting Co., is now advertising agent at the West End Lyric Theater. Chas. Slatery, veteran circus billposter and agent after several weeks in the hospital, is slowly recovering, and says he will be in good shape in a few weeks. George Stuart and V. Conklin are now members of Local No. 5.

The following members are employed by the St. Louis Poster Advertising Co.: Harry Smith and C. P. Whalen, truck No. 1; Chas. Skinner and C. O. Skinner, truck No. 2; T. Xyle and Mr. McCurdy, truck No. 3; Cliff Guy and J. Gilmore, truck No. 2; Geo. Denton and Chas. Betts, truck No. 4; Harry Cook and C. G. Roberts, truck No. 5; Al Klopman and B. Miller, truck No. 6; Lyle Lake and Mr. Robbins, truck No. 8; Al Orleman and C. Lendholm, truck No. 10; Larry Dallas and George Bunnick, truck No. 11; Harry Lake, foreman of the shop.

The Walker-White Sniping Billposting Co., Inc., formerly located at 14 Pine street, has moved into new headquarters at 1319 Chestnut street. The company is under the ownership of R. Walker and O'Connor. The following members of Local No. 5 are employed by the firm: Walter Gazzola, shop foreman; Jim Atkinson, Jean Conklin and John Bruning, D. Moreschouse, Nick Cook and D. Damsack, billposters. BEN F. MILLER.

THOS. SALMON BACK HOME

Fairbury, Ill., Oct. 27.—Thomas Salmon, one of four Ringling-Barnum billposters who qualified for the \$50 bonus for posting most bills during the season, is home again after a 15,000-mile season tour. He was with the advance crew from the opening of the season until its close.

EXPLOITED PICTURE BIG DRAW

Canton, O., Oct. 26.—Exploiting anything in the way of exploitation of a feature picture was the advertising stunt pulled here this week by J. D. Kessler, manager of the Alhambra Theater, in connection with the screening of the first National picture, "Circus Days", starring Jackie Coogan. For six weeks Kessler had been at work on details for exploiting this picture, which has broken all records for a film here from a box-office standpoint. In the midst of Saturday afternoon's busy shopping rush a circus parade more than a half mile in length, with bands, wild and domestic animals, open cages, floats, ponies, horses, clowns and even the traditional barking mule, started natives when it appeared in the downtown streets. The parade was repeated on Tuesday and Thursday afternoons with much success.

Newspapers gave Kessler much credit for the stunt. He succeeded in putting over the stunt by enlisting circus people who are home from the "white tops" and pressed their equipment into service for the parade. All wagons were lettered "Coogan-Kessler Combined Shows".

GREAT KEYSTONE SHOW CLOSES

The Great Keystone Show closed at Collier, Pa., October 20, after a season of twenty-eight weeks. The show opened April 7 at Hope Mills, N. C., and, altho handicapped somewhat at the beginning of the season by not having at the right kind of people, it finished a very good season financially. The show drove to Dearth, a suburb of Uniontown, Pa., where it has suitable winter quarters and where work will be started in a few weeks getting the show ready for next season.

L. C. Smith and T. A. Dapew, who had charge of the pit show for Wiley Ferris, returned to their homes at Sontag, Va. Trover Schaffer and wife left for Fort London, Va., where Trover will work in his brother's garage. Doc

Doc says he recently spent a pleasant day visiting the Hazenbeck-Waltace Circus and his friend, Arthur Hoffman. He also states that the Boyd & Linderman Shows will be on the road yet for about six weeks and at the close of the season he will return to Baltimore and open a museum for the winter, featuring Freddie, his armless wonder, and Mary Gullichia, the Italian madrigal princess.

Ralph Somerville, boss candy butcher of the Main Show, left Havre de Grace last week for his home in Medina, N. Y. Ralph will only have a short stay at home this year as he must return to Mr. Downie's winter quarters. He will be superintendent of the painters and decorators. The first two wagons to hit the paint shops will be the air and steam callipers, so that should the "Governor" play labor dates, these will be ready.

Walter L. Main is at his home, Geneva, O. He will journey to Chicago for the Showmen's League ball.

William Emerson, of calliope fame, is considered a real friend by all the working men at the Main quarters, as Bill now has charge of the commissary department and the boys claim that his apple pie can't be beat.

Alfred (Spot) Pensonson spent a few days in Baltimore en route to Washington to join his pal, Sam Fink. Spot claims that he and Fink will put out a motorized circus next season, using the title of Moon Hros.

Hell, Jack Hell and Wiley Ferris will go to Wiley's farm at Chester, Va., where they will spend a few weeks. Doc Bell has been engaged to handle the advance for the 1924 season. The writer, wife and children will again spend the winter in Reading, Pa. H. R. Brisson, Jr., singing and talking clown, celebrated his sixth birthday October 16. He will start to school on reaching Reading. Mr. Dock intends to add two trucks, three more cages and a calliope next season.

H. R. BRISON (for the Show).

CARNIVAL, CIRCUS, CONCESSION MEN

WHAT ARE YOUR REQUIREMENTS FOR 1924?

GIVE US YOUR ORDER BEFORE JANUARY 1, 1924, ^{FOR FUTURE DELIVERY} AND RECEIVE HIGH-GRADE TENTS, BANNERS AND EQUIPMENT AT WINTER PRICES

ALL CANVAS PRICES WILL BE ADVANCED AFTER ABOVE DATE

U.S. TENT & AWNING CO.

The World's Largest Manufacturers of Tents

217-231 N. DESPLAINES ST., CHICAGO, ILLINOIS

T-E-N-T-S
AND
S-E-A-T-S

Write for Complete List.

The BEVERLY Co.
220 W. Main Street, LOUISVILLE, KY.

RINGLING-BARNUM CIRCUS
Has Many Visitors in Southern Cities

Fred Warrell tells the following as an aftermath of losing the Bonamont (Tex.) date: Two Negroes were discussing the show in Bonamont and its inability to exhibit, and one asked the other, "How come?", and his answer was: "Well, Ringling, he done got here all right, but ole P. T., he is stuck in the bog in Houston."

Jules Wiggins was on hand bright and early at Texarkana and glad to let his friends know he is in wonderful health. Jules, since retiring from the circus game, has taken an executive position with the Cotton Belt Railway. At Little Rock W. W. Gentry was a breakfast guest of Ray Elder, and Ed Roberts, Frank Head, Bill Bowman and Bill Maurice visited the show. Little Dick and Faerber sent word they were too busy. Joe Simons was busy shaking hands with old friends at Memphis, it being his home town.

Dr. Wegefurth, from the San Diego Zoo, visited at Memphis, as well as Al Witt, who showed up at Tupelo and Birmingham also. Joe Davis came over to visit Steward Webb, and the band top man from the Sparks Show spent the day with Band Top Dutch, Wilbur Williams, Ned Courtney and sister Madge were visitors. C. C. Knight, of the Evansville Courier, joined at Memphis to be with the show for a few days. He and Charley Kanally have great visits and a wonderful time comparing their different cartoons and character drawings. Geo. Witting, of the San Antonio Express, made it into Houston and Bonamont with the show, a yearly custom with him.

DON'T LET THE SEASON OF 1923 PASS WITHOUT GIVING "USAMP", "DFMP" and "DRMP" COMMERCIAL MILDEW-PROOF TENTS AN OPPORTUNITY TO CONVINCE YOU OF THEIR SUPERIOR QUALITY



SEND IN YOUR SPECIFICATIONS NOW

Fulton Bag & Cotton Mills
TENT LOFTS AT
ATLANTA BROOKLYN DALLAS
SALES OFFICES AT
MINNEAPOLIS ST. LOUIS NEW ORLEANS

44 YEARS REPUTATION BACK OF EVERY TENT

GOSS' SHOW CANVAS

CARNIVAL TENTS

FLAGS Waterproof Covers

SEND FOR NEW CATALOG AND SECOND HAND LIST

The J. C. GOSS CO. DETROIT MICH.

The Missouri Pacific gave the show a wonderful run into Memphis and everyone enjoyed the first Sunday in town since the show started on its long Western trip. Jerry Gamble goes to the Coast to work with Mack Sennett at the close of the season. Other news from clown alley, told by their reporter, is that Nelson has a new version on the water "gag" and is getting a top full of deep laughs from the audience daily, and it is said that he puts this "gag" over with a version of his own that is a sure-fire laugh-getter.

From Memphis the show made it to Tupelo, with a turnaway house in the afternoon. Starting at night at Little Rock, the weather became decidedly cold and was real wintery for Memphis, Tupelo and Birmingham. It started to warm up a little at Chattanooga. At Birmingham were visited by Leon Friedman, and "Oofle" was at the railroad yards when the train pulled in. Charles Sparks and "Butch" Fredericks spent the day with the show at Birmingham and after the night show were entertained at the Tutwiler Hotel by a few of the company, including Chick Bell, M. McGowan and Doc Nolan. Just as the night show was starting Oscar Mitchell was noticed.

STANLEY F. DAWSON (for the Show).

NOW IS THE TIME TO BUY

Your Equipment for Your Immediate Needs and for Future Requirements

Cotton has been advancing steadily with little prospect for lower prices before at least eight months. We have materials bought before the advance. We are trying to share the benefit with you. Write and tell us what you need and we will quote you price that will justify you in placing order in our hands for attention.

We ask your business on the basis of first-class material and workmanship at the lowest prices.

BAKER-LOCKWOOD MFG. CO., INC., KANSAS CITY, MISSOURI

WANT IMMEDIATELY

Circus Acts, Boss Hostler, Seat Men, Drivers

We pay good men as much as any show in America; others get what they are worth. Producing Clowns; must have plenty walk-arounds and props. Assistant Boss Caravanmen. Performers doing several acts. Equestrian Riders that can produce big Spectacle, Lady and Girl Singers, Lady Menage Riders. Place you desire this season and next. Show runs until December 20. Guest March 1. State salary and all you do. **CHRISTY BROS.' WILD ANIMAL SHOWS,** Marshfield, La. Nov. 3; Hainesville, 5; Homer, 7.

WANTED—When circus season closes, "trouper", age 25 to 40. Take orders house-to-house (no selling). If answering enclosure like photo (snap will do), also recommendation from your boss. A home and money is a "sell" until 1924 season opens. Address **LOK BOX 465, Painted Post, New York.**

NEUMANN TENT & AWNING CO.
EDWARD P. NEUMANN, President
1419 Carroll Ave., Chicago, Ill. Tel. Haymarket 2715
We are making a Specialty of
RENTING LARGE TENTS, CIRCUS SEATS, RESERVE SEATS FOR EVERY PURPOSE.

Mount Vernon Car Manufacturing Company
MOUNT VERNON, ILLINOIS

BUILDERS OF ALL KINDS OF **Freight Cars**



You cannot afford to be without modern, up-to-date Steel Cars—70 feet long and of sufficient capacity to carry all you can put on them.

NOW IS THE TIME TO BUY FOR **SPRING DELIVERY.**

CAMELS

INDIAN DROMEDARIES (Geldings) Good Size \$550 each
F. O. B. New York. We want to clean out these Camels and, owing to advanced season, we quote them **Below Cost.**

One tame **BABY ELEPHANT, MALE—a bargain**

LOUIS RUHE, 351 Bowery, New York

FOR SALE—5 TABLEAUX

Baggage body, all heavy wood, carved; each representing India, Asia, Russia, Japan, Mexico. Loading space, 5-6 wide, 5-8 high, 16 and 18 ft. long, 5 and 6 hundred each.

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DRIVER BROTHERS, Inc.
500-504 So. Green Street, Phone, Haymarket 0221
CHICAGO, ILL.
WALTER F. DRIVER, President. CHAS. G. DRIVER, Body and Truck.

GET OUR PRICES ON YOUR 1924 REQUIREMENTS

"DRIVER BRAND BEST ON EARTH."

UNDER THE MARQUEE

By CIRCUS SOLLY

Prof. Grant Light and his band are making a hit on the Golden Bros. Circus side-show.

Thomas F. Whiteside, tight-wire artist, who posed with the Atterbury Bros. Shows, is back with the Jack Moore Trio, which act will go to Cuba.

Eddie Boyce writes that he closed a pleasant season as loss photographer on the John Robinson Advertising Car No. 1, and is now at his home in Indianapolis, Ind.

Raymond R. Dean is compiling a route book of the Gentry Bros. Patterson Circus. It is claimed that it will be better than the usual run of these books.

Zona Cope, who has been out of the show business since 1917, is in the lumber business at Westwood, Calif., and doing well. Cope was with Tom Bailey on the Ringling No. 2 car and was also with the Yankee Robinson and other shows.

Concerning clowns, Al Cullen writes: "A clown is a person who has original ideas and is a serious thinker. It is his business to be funny and to possess the ability to make others laugh. He must be able to mimic as well as originate. It is his part to produce in action the comic side of a serious situation."

The Davenport Riding act of four people with the World Bros. Circus has changed their jockey act, their second number, from the two rings to a center ring erected especially in front of the steel arena, and are putting on a comedy riding act that is making a big hit. The feature is the comedy riding and acrobatic clowning of Freddy Freeman.

C. W. Finney, after completing his season's duties with the Sells-Floto Circus, spent a few days with his sister at Aurora, Ill., and was to leave there Thursday night, October 25, for St. Louis. He will devote most of the winter to special promotion work for the Hagenbeck-Wallace Indoor Circus. C. W. will again grace the Showmen's League Banquet and Ball with his presence.

The Original Nelson Family, one of the features with the Ringling-Barnum Circus, will play a number of indoor circuses the coming winter season, opening immediately after the close of the show. The Nelsons will open at Greensburg, Pa., for Harry C. Thomas, well-known Pittsburgh Indoor Circus promoter. The Wilsons, Impalement and sharpshooting act, who were with the Sells-Floto Circus in 1921; the Aerial Clark, Dick Hoshi, Japanese toe slide, and other acts will also play the Greensburg engagement.

Simon D. J. Collins kicks in with the following concerning clowns: "I have only been a clown for a short time and expect to take to the white tops next season. My idea of a clown is one who gives up his life to make others happy, mostly the kids. I have clowned in orphan homes and hospitals nearly all summer, free of charge, just to make some unfortunate one happy. Recently played my home town, Leavenworth, Kan., and brought my entire troupe (four girls) to St. Vincent's Orphan Home. We put on a show like they had never seen before and when I did my clowning I had every little one laughing, and it made me feel good. The sisters in charge have invited me to come out again, and will no doubt do it."

Roster of Advertising Car No. 1 of the Christy Bros. Circus includes W. McCorkhill, manager; Hans Schwitters, billposter and steward; Fred Bond, D. Vetter, H. Adams, Earl Miller, E. C. Davis and Joe Ellis, billposters; John Henry Rice and Tom Young, lithographers; Clyde Ellis and B. W. Bartlett, bannermen; Walker Speaks, pastemaker, and John Ware, chief. Mr. Schwitters, writing from Biola, Miss., October 17, says that the car is in its thirty-fifth week, having opened at Beaumont, Tex., March 4. The car has not encountered opposition during the season. The closing date has not been mentioned and prospects are that when the car rolls into winter quarters it will have at least a season of forty-one weeks. The management recently placed an auto truck on the car, which is proving a wonderful success in combating poor railroad service on different roads.

Some Do You Remember by Charles (Pek) Leaky: "When Bobby DeRue, Billy Beard, John Lane and Herman Myers were with the First Minstrels? When Fred Welcome was with Welsh Bros. Shows? When Billy DeRue was with the Goodrich Show? When Col. Fleming was with the Buffalo Bill Show? When Chauncey Oledot was with the Carneros Springs? When Ciek and McCullough left Springfield, O., to join the Smith-Stimel Show in 1922? When George Starch played cornet with Cole Bros. Show? When Max Sanford, Aerial Grants, Joe Weatherstein, Happy Gardner, Fred B. Avo, John Myers, Charles Riley, Roy Williams, Prof. Whitney, Doc Whitman, Jake Epstein, Bill Houseman and Frank Mazon were with the J. B. Van Arman New Model Shows? When the Morales Bros. were with Guy Bros. Minstrels? When Bounding Bunches, Three Zanos, Wink Weaver, Fessie Emerald and Wilson Lions were with the Gentry Bros. Shows? When Lew Hershey was with Wheeler Bros. Shows? When the Aerial McLains were with LaMont Bros. Shows?"

DELAYED MATINEE

For Ringling-Barnum Circus at Shreveport, La., Due to Late Arrival

Shreveport, La., Oct. 25.—The Louisiana State Fair opened October 18, day and date with the Ringling-Barnum Circus, both situated on Greenwood Road within four blocks of each other. The circus arrived late and unloaded on the K. C. S. tracks at Texas street right along with the circus going to from the fair grounds, there-

SEASON 1924

Walter L. Main Circus

WANTS NOVELTY AND FEATURE ACTS

of all kinds, Equestrian Director and Bosses in all departments. Wanted immediately for Winter Quarters, good General Blacksmith and Wagon Repair Man, first-class Letterer and Decorator.

Havre De Grace, Md.

by congesting traffic the entire day and delaying the speed of hauling to the extent that the afternoon show did not begin until five o'clock. The doors, however, were open at three for the big tent.

The sideshow was grinding away at noon and held the crowd until the principal performance began. The lot was very muddy and the riding acts were handicapped somewhat by horses bogging in the different rings, notwithstanding the fact that much sawdust was used. The menagerie was without a top. The shows at the fair grounds had their own despite the opposition. Weather was fair.

WHERE SOME OF G.-P. ADVANCE WILL WINTER

Glenn R. Edwards, local contractor of the Gentry-Patterson Circus, gives data as to where some of the advance men of that show will winter. Emory Proffitt, car manager, will go to Omaha as usual. Charles (Cracker) Thomas will probably spend most of his time in Montgomery and Florida. W. A. (Stogie) Brown, boss lithographer, will be in St. Louis and says he will keep open house for his friends; Mike Fagan, boss billposter, will winter in Shelbyville; James A. Crawford thinks he will go to Los Angeles and work in the movies; Joe Adams has not decided just what he will do; Harold Noose will stay at home with his wife; Samuel Gossman, lithographer, says the Sunny South for him, which no doubt indicates Miami. Others on car No. 1 are: Joe Adams, G. W. Brocherd, Willie Iyer, Ted Flurey and Chas. Miller, billposters; Ed C. Brown, chief; Fred McNary, pastemaker, and Joe Miller, porter, whose destinations are not known at this time.

GLIMPSES OF INDIA

(Continued from page 52)

The largo tempo is unknown. Hindu girls of few years will wave peacock fans and Hindu refreshments will be served with a grace that is only known in India. He will be served with betel nut wrapped in pure gold leaves. The guest is lucky who can escape without being covered with bouquets and garlands of flowers around his neck.

Many harsh things are said about Hindus and their customs, and one without an open mind may be influenced by the derogatory statements. The basis of the statements would be difficult to determine. Aside from a few peoples of India who are considered warriors and men quick to resent an insult, no matter how trivial, the majority are trained in the finer methods of peace. They are polite to the extreme. They know human nature, how to gain favors, and how to extend them, how to acquire friends and how to separate from them. Once they consider you their friend there is no end to their expressions of friendliness. They refuse to break friendly ties except in extreme cases. One can arouse their anger, disappoint them, criticize them and force the statement from them that they are "thru with you forever," but so sure as the next day is to come they will be back with an apologetic smile and with their palms together in an attitude of prayer, and say, "Marf karow, sahib," (please forgive me) and add: "I am your brother."

The stranger can reach the heart of the Hindu without effort. Ordinary consideration for his feelings and his customs is all that is necessary. Still there are many who have lived there for years and years and are still "strangers in India."

NEWS AND VIEWS

(Continued from page 54)

I would further suggest that you read again Mr. Thor's article, and I am sure its far-reaching and practical points will become self-evident.

"Whether I am the first to complain I do not know, but I certainly call the attached article from The Buffalo Courier of this week a very high-handed piece of work on the part of the author, especially to Crystal Gazers and Mind-readers. If this is the start, what will follow?"

"The Confessions of a Great Prestidigitator" is written by one who terms himself 'The Great Presto'. Honestly, now, do you think a person could have the Mystic Art at heart when he would write articles such as this, for the sole purpose of exposing? I don't, and I feel that when such widely-circulated and well-known papers as The Courier take up this work of exposing, the matter is far worse than we can imagine. I wonder whether the editorial staff of The Courier realizes this fact?"

The article referred to, "Confessions of a Great Prestidigitator" is the third of a series appearing in The Buffalo Sunday Courier Magazine and explains many of the inside details of

mindreading and crystal gazing. The page sent to the editor carries no date.

"In my own mind, Mysterious Thor's remedy is THE ONLY CURE, and believe you will realize the same, as you think more deeply of the dreaded results if this epidemic of exposing practical effects is allowed to continue."

PICKED UP BY THE PAGE

(Continued from page 56)

Katz and Mr. Levy, of the Loew offices in New York, journeyed to Baltimore to witness the reopening of the Douglas Theater there. E. C. Brown, of Philadelphia, and Mr. Lust, of Washington, were also present. The "Follow Me" show was the attraction, and the business was smashing. . . . The Baltimore Evening Sun raved about the show. . . . The Page receives forty-six colored newspapers from as many different cities. We also read nine different race monthlies, and the Associated Negro Press release containing a nationwide digest of Negro news comes to us regularly each week. All of this supplements and verifies our own sources of information. This is preliminary to mentioning that this week's paper from San Antonio, Tex., contains an ad for the reopening of the Bellinger Theater that announces that the vaudeville offered is looked into the house by the Ella B. Moore Circuit. Sounds interesting. Every week we hear from one or another circuit. Yet everything is serene. . . . Now comes The Philadelphia Record raving about "Follow Me". Must be some show to make that conservative daily use a lot of strong adjectives. . . . Have a letter before me from the "Dixie Strutters" show in which it is stated that the owner has lost more than \$800 this season in tickets advanced to Negro performers who have taken his money and tickets and then failed to show up on the job. Such as these are injuring the business, and it not only happens to the shows in the Far South. Know about a lot of this all over the country. . . .

Avor Morgan, Demus Jones, Fred Davis and W. H. Foster have organized the "Fo' Georgia Folks", quartet with comedy. The act opens in New York soon. . . . The "Liza" show visited the burial place of Joe Gans in Baltimore and placed a wreath on his tomb. It was a great mark of respect for the old master. Besides, it got the show pictured on the front page of The Afro-American, and perhaps some other papers. Since the party took care to have a cameraman along it is fair to suppose that publicity had a fair share of thought in the mind of whoever promoted the idea. . . .

Evon Robinson, Marie Lucas and their jazz band, now with the Benbow Company, are reported to be preparing to take a trip to Cuba and the West Indies. . . . C. Jay Smith, general agent of Harvey's Minstrels, dropped in to say good-bye before going to the New England district ahead of his show. In discussing colored show business, he said: "In the twenty-five years I have been associated with colored shows I have never seen a smoother performance than that offered by the 'Liza' show." This is praise coming from a high source. It is agreed with by most of us who have seen the spirited performance that the company presents in spite of the discouragement under which it has often worked. . . . Sunday, on Seventh avenue in Harlem. It is the joy spot of America insofar as the colored contingent of the population is concerned—more style, life, variety and novelty than can be observed in any similar length of thoroughfare in the country, and your writer has walked them all. Out for a stroll met Harry Fidler of the Harveys, looking for familiar faces. Then saw little Edna Morton, the movie star just back from the "Creole Follies" misfortune and already signed up with the revue at Broadway Jones' Garden. . . .

Then we bumped into a committee from the Cief Club distributing pamphlets descriptive of the Souvenir Autumn Dance at New Star Casino on October 25. John Newton Europe will direct the big orchestra for the occasion. . . . Chas. G. Kilpatrick, the Chicago insurance agent, reminds us that he wants to insure the folks. His office is in the Bookery Building in Chicago. He is a retired showman, knows the needs of the profession, and you need the insurance. Better write or call on him if in Chicago. . . .

Allie Moore, of the Chateau Music Publishing Company, tells us that he has written a new blues novelty in collaboration with Andrae Razaif, entitled "A Ra'roud Man's Good By Sometimes Ain't Gone". He thinks it will rival his hit, "You Can't Do What My Last Man Did". . . . When the "Smarter

Set" took the road Alma Mae Daniels replaced Marlon Harrison as leading lady, the latter with her mother returning to Chicago. Other additions were Marlon Davis, Nona Chester, Jesse Crawford, Bobbie Lee Fredericks and Alfred Chester. Walter Richardson and Loraine Sampson remained in New York when the show left. The company does two weeks in Philadelphia, then to Washington and Baltimore. . . . Bumped into famous Slim Austin, the "original Deacon" in Charles Thorpe's musical headquarters within an hour after the Harvey Minstrels reached town. He and Earl Granstaff, that other famous troupester, comparing instruments and ideas while Josie Graham (Mrs. Austin) looked over Charles' pictures. A great gang of square boys fringed them. . . .

Eddie Hunter, George Cooper and others of the recently closed "How Come" show have put out a tabloid of twenty people playing a version of the bootleggers' scene from the big show into the Lincoln Theater in Harlem. It is understood that the act, which opened October 29, is being whipped into shape for the Keith Circuit.

HERE AND THERE AMONG THE FOLKS

(Continued from page 57)

others, made up a company that played the Wm. Scales house in Winston-Salem week of October 8 and scored an even 100 per cent, in Willie Wall's estimation.

The Thanksgiving high spots this year will be Columbus, O., and Philadelphia, Pa. The performers with sporting inclinations who happen to be playing the Ohio city will be privileged to witness the football game between Virginia Collegiate Institute and Wilberforce College. Those playing or at liberty in Philadelphia on that day may go to the greatest annual social gathering of the race when Howard University and Lincoln U. play the annual classic. There are a lot of college-bred people in the show world, many from these very schools, and a lot more with interest in our educational progress who are financing members of their families as students.

Bessie Smith's engagement in Detroit at the Koppin Theater was the most heavily billed one ever offered by that house. Her appearance was for a time in doubt because of differences about the salary.

George Byrd is with Johnnie Lee Long's new show, which opened at the Washington Theater in Indianapolis, October 22.

R. R. Burt presents a fashion revue at the Dunbar Theater in Philadelphia on Thanksgiving Eve.

John Gertrude's "Dixie Flyers" are in the far South. They were seen by the bunch in Winston-Salem as they passed thru headed for the warm-weather territory.

Jennings and Aldrich have finished the Dudley Time with their new act. Were in the Koppin Theater, Detroit, October 22, and are now in the Chicago district. The act seems to have gone into immediate favor.

Roland Irving and Joe Trent, of the professional department of the Fred Fisher publishing house, have recorded three numbers recently—"I'm Tired of Livin' Alone", "Oh, Oh, Please Don't", and "Sweet Fain". In the latter number these young fellows seem to have hit public fancy land.

Baltimore has had some nice programs recently. On October 17 Puerto Rico, basso, appeared at Bethel Church auditorium under the promotion of Clarence Chambers, and on the 18th Eva B. Dykes, the Washington pianist, played in the Seventh Day Adventist Church.

J. M. McChane, of the Kentucky Amusement Co., operating in Owensboro, Ky., says this concerning colored pictures: "I have used several pictures of the Reel Productions Co. and from the McBeaux Company, and found them worthy of a line of praise in your paper from me. I informed them that, tho I am a white person, I wanted the best for my colored patrons. . . . and they sent them. For their sakes I want this fact made known. . . . Send me the names of any other producers of colored pictures. . . . I thank you for concerning me with these concerns. My people, my business and the film companies have all profited from The Billboard's kindly service."

COMMENT—The Billboard glories in being a service station for the amusement world. It is just such expressions as the above that keeps its staff encouraged to continue.—THE PAGE.

On October 8 the Ted Pope Company was late in arriving in Winston, and the Percy Wilson Company, with E. H. Rucker, Lena Varley, Clara Walker, Homer Johnson and some others, playing a fair date in the city, substituted for them.

The Al LePelter office in Detroit is keeping the Wells and Wells act busy in and about that city. The Bently office in that town is placing Aaron Gates with a trio on the Bert Levy Circuit for a trip to the Coast. Smith and Miles are in the city also.

On October 8 Clara Smith, Columbia record singer, opened at the Bijou Theater, Nashville, for the week and drew so well it was necessary to call four policemen to control the crowd that surged around the box-office after the house had been sold out. She is singing "Everywoman's Blues", "I Got What Every

(Continued on page 113)

PERSONNEL PAR EXCELLENCE

That's What the Ringling Brothers and Barnum & Bailey Executive Staff "Ain't Nothin' Else But"

When it comes to circus executives of ability and personality, hats must be taken off to the men of the Ringling Brothers and Barnum & Bailey Combined Shows.

Assistant Manager and Superintendent Fred Warrall moves the largest circus that was ever known in one hundred-car show as if it were one of the country's smaller circuses.

Treasurer Charles Hutchinson is a wonder in his department and, like Superintendent of Privileges, Lew Graham, an institution.

Secretary Carl Hathaway and Treasurer Fred C. DeWolfe, also, are positive geniuses in their lines.

William H. Horton, general agent, and George Michigan, railroad contractor, are in a class by themselves.

When it comes to "putting 'er up and taking 'er down", Superintendent of Canvases Jimmy Wheeler moves the world's largest circus in a way that is phenomenal.

Press Agents Dexter Fellows, Ed. P. Norwood, Lester Thompson, Sam J. Banks and Townsend Walsh, all of them trained, practical newspaper men, constitute a lineup such as no one show ever had at one time in the history of circuses.

John McLaughlin, trainmaster, is another wizard. Railroad men throughout the States and Canada will put this query to the advance agents of the Ringling-Barnum Show.

Charles (Chick) Bell, superintendent of reserved seats, is the king of them all in his line, and the manner in which he handles his work, both at the garden and on the road, is the talk of the circus world.

When it comes to feeding the real army of people carried by the Big Show, Superintendent of the Commissary Department Al. Webb is a veritable general.

Thomas Lynch, boss hostler, returns his charges to winter quarters as he takes 'em out in the springtime—in perfect condition.

Afonso Francois, superintendent of lights, does his work in a way that would be a delight to Thomas A. Edison, and Arnold Graves, superintendent of props.

Car Managers George Goodhart (No. 1), Tom Dudley (2), and Charles Snowhill (3), execute their work and get their cars over the road in

STRICKLIN TO TRAIN PONIES

Canton, O., Oct. 27.—Sam Stricklin, well known local showman, announced this week he would devote the winter months to training ponies and other animals for circuses.

WORLD BROS.' CIRCUS CLOSING

Word comes to The Billboard that the World Bros.' Circus will close at New Madrid, Mo., November 3 and go to Des Moines via the Dayton Belt and Wubash

a manner that is most astounding. And, a, the Mr. Goodhart has been in the business since 1873, he is as energetic and able, both mentally and physically, as he was twenty-five years ago.

Taken all in all, the executive staff of the Ringling Brothers and Barnum & Bailey Combined Shows is a wonderful array of representative circus men.

SOME OF THE OWNERS AND BUILDER OF THE PACIFIC STATES CIRCUS AND AMUSEMENT CO.



Top left, F. A. Shofner, one of the owners. Top right, Harry C. Payne, general manager. Lower left, J. M. Stotsbury, one of the owners. Lower right, I. S. Horne, builder of the show.

FIFTY YEARS WITH THE CIRCUS

George H. (Punch) Irving writes the circus editor as follows from Bradford, Mass.: "Having arrived home from my season with the Campbell Bros. Show, thought I would drop you a line, as I have been thinking of the many years I have spent with the followers of the canvas houses.

Fifty years ago last April, or to be exact, in 1873, I left a good home, or in other words ran away and joined the Great North American Circus, which traveled overland as most all circuses did in those days.

The various horse acts, as well as the aerial work, were very good, and the audiences were lavish in their praise. The day was ideal and the largest crowd ever in Bonham perhaps, no occasion excepted, was on the streets to witness the parade.

only music they had in those days. This suited me, as I received a larger salary—three dollars a week and my board. I slept in the side-show wagon and remained the entire season, when, besides getting cruminy as a chicken, I had money enough to purchase a new suit of clothes and my ticket home, where I was received with open arms by my parents.

"We had no trolley cars, no telephones, no automobiles, no airships, no radios, no electric lights and only one or two railroad shows in those days—but we had the circuses!"

SELLS-FLOTO CIRCUS

Has Big Day at Bonham, Tex.

The Sells-Floto Circus played Bonham, Tex., October 22 to capacity business at the matinee and a good night house. The acts are well staged, the costumes are all that the most critical would want, and the band under the direction of Al Massey is everything that a circus wants or the public demands along that line.

The various horse acts, as well as the aerial work, were very good, and the audiences were lavish in their praise. The day was ideal and the largest crowd ever in Bonham perhaps, no occasion excepted, was on the streets to witness the parade.

N. J. Shelton, press representative, was showered with compliments at his generosity with the press gang, as the writer was told and both Mr. Steele and Zack Terrell, manager of the show, were very courteous to all.

GEORGE MOYER REMEMBERED

Members of John Robinson Circus Adv. Car No. 1 Send Him Letter of Good Wishes

George C. Moyer, formerly general agent of the John Robinson Circus, received the following letter from the "boys" on the No. 1 Car of the Robinson Show:

"With the season's end rapidly approaching, we the members of the John Robinson Circus Adv. Car No. 1 wish to say that we've missed you this season and all hope that your health will be so that when the curtain rings up in 1924 you will again be amongst us and with us. Our thoughts will aid in your cure then you can be assured that all the following are constantly thinking of you and sincerely believe you will come back with us in normal health and spirits. Fred, B. Hickey, Bill Backell, Roy E. Smith, Hal Simpson, C. S. Fenton, W. M. Green, D. H. Smith, Rex Wilson, Wm. P. Fisher, Clarence Christman, W. R. Bruce, H. Kerkley, Edward Boyce, H. Withers, John Hart, N. Gambold, D. Deltz, Arthur Hopper and W. H. Downey."

Your wonderful letter at hand and would say that no one can express, at least I cannot put in writing, how much good that letter did for me. Your very thoughtful words expressed therein will ever be stored away in my memory box and will always be cherished in and at all times.

Advance Car No. 1, Brigade No. 1 and Advance Car No. 2 members purchased a radio set and sent it to Mr. Moyer as a birthday present.

MANY SHOWMEN

Make Their Home at Lima, O.

Lima, O., is the home of several good cigars, likewise the habitat of many well-known showmen whose services range from "backstage", "out front" to the "white tops", including well-known personalities such as George Tipton, whose name ranks among the top row of circus stewards and who has for some time been at home just sitting in now and then at a game of "rummy" at the Manhattan Hotel or whiling away a few hours in the foyer of the Argonne Hotel, where his son George officiates as manager.

Next we have Leonard Karsh, whose past several years have found him around the front door of the John Robinson Circus, and it is only a matter of a few more days before Leonard will be back in Lima, and his little "poodle jumper" will be seen parked in the "square" among the cars of other such celebrities.

Ray Winks, formerly manager of the Sigma Theatre, and who is now stage manager and director with Bert Smith's "Magnum Wonders", also claims this city as his regular place of abode and expects some day to be Mayor or city manager or some such official. Much must be said in Ray's favor regarding his valuable improvement to the Bert Smith aggregation, as he has built it up from a "talk" show with a few hanging pieces to a full two-set show, with enough changes and drops to warrant New York critics to give space in their columns.

Any agent, carpenter, second man or manager who does not know Lou Cunningham, whether he be with the "sawdust", "legit" or pictures, must have made his entry into the "show" world in the last twenty-four hours, because here is one character that has predominated so long in Lima that the early settlers can actually date back to when Lou used to run the "operas" over Hank Smith's livery barn. For many years Lou was at the Panora Opera House that housed all the legit and about a year ago took over the Regent and rechristened it the "Quina", where he now offers the very best in motion pictures and knows how to do it.

Then there is Harry Meyers. Harry has been connected with many "big top" aggregations, his last engagement twenty-four hour man with the Al C. Barnes Show. Harry keeps busy around the Ohio town and is always on hand to meet the agents, publicity men or others that happen thru the city during the course of the season.

Charles Beardorf, whose workings have included the management of the Sigma, the Orpheum and others, also claims Lima on the registers, and Charles is now hammering away at publicity in advance of the Metro Pictures. There are other notables located here, in fact too numerous to mention in this article, which should not Lima well in the limelight when it comes to production of "water finks".

BELMONT'S ATTRACTIONS

Engaged for M. L. Clark & Sons' Shows

After an engagement with the Rose Kilian Shows extending over a period of nearly five years, Frank Belmont has booked his attractions with M. L. Whittier for the M. L. Clark & Sons' show and joined that aggregation at Lumberton, Ark., October 28. Mr. Belmont states that Mrs. Kilian and son, Otto, are among the finest people he has ever worked for, and the five years he spent with their shows have been the most pleasant he has ever experienced in the many years he has had in as a circus manager. Belmont will have charge of the side-show with the Clark Show and will have an excellent lineup of attractions. Both the Clark and Kilian shows will stay out all winter.

Arkansas and Louisiana territory was very good for the Gentry Patterson Circus. At Smackover, Ark., the G. P. Show was the first to pay there and had a big day and orderly crowds.

THE CORRAL

By ROWDY WADDY

Next week the big rodeo at Madison Square Garden, New York.

'Tis said that there are but few motion picture shows in Honolulu, also that the natives are strong for Wild West thrillers.

Probably at any time elapses we will learn from Joe M. himself about the Miller Bros' Road West going on tour next season.

From every advance indication there will be plenty of good contest and exhibition hands present for the "Duck" Roping event in the Big Town.

Gordon S. Shaw, trick and bronk rider, wrote from New York State that he expects to launch his own show next year with a good carnival organization, to be known as the Montana Emma Wild West, two of the features being the dancing horse, Snake, and probably the youngest roper on the road—but 9 years old.

Rowdy hasn't heard from, or of, a certain rather old fellow for several weeks. If it wasn't for tipping off something would give a correct description of him and ask the folks if any of them had seen him lately (doubtless they have, and not only seen him but talked and joked with him and did not realize that he carries a well-known "mumuker").

Annie Oakley, the celebrated marksman and instructor in shooting, was again engaged to present her exhibition work at the Pinehurst (N. C.) Fair, October 30 to November 2, making her seventh engagement at that fair. Incidentally a recent letter from Frank E. Butler stated that Miss Oakley was fast recovering from the injuries she received in an automobile accident last winter.

Only one answer received yet regarding that inquiry of an Easterner recently published: "Why do cowboys wear handkerchiefs around their necks? What's the matter with you folks, have you all lost your spirit of humor? That one came from a George Sutherland down in Georgia, who stated he didn't "know much about range men," but he thought they "wear the neckerchiefs so that other folks know they are cowboys." Let's have your answer—briefly.

It looks like before the middle of the month there might be some instantaneous names in the highlight of extensive publicity among the contestants. Rowdy would not sanction any discredit to the honors gained by any of the boys and girls who have been already merrily printed about. But there's room for others to be added to the list of outstanding notables. Next year there will be quite a few big contests, and there will, resultingly, need be whole lots of topnotchers.

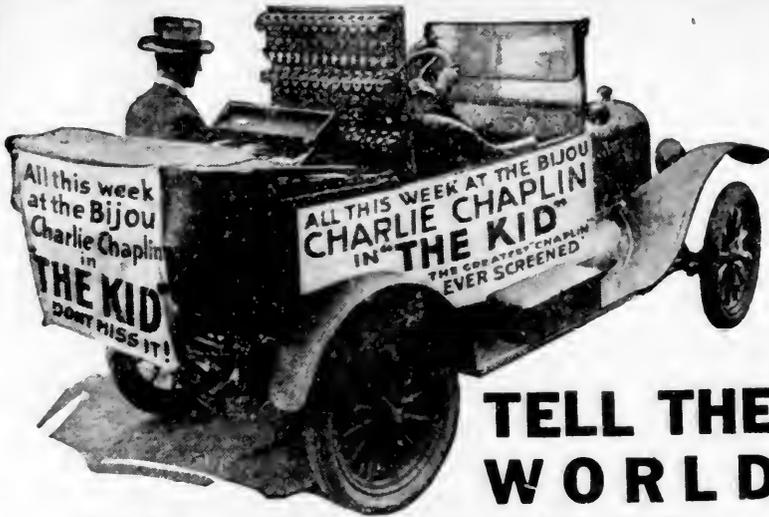
"Smockey", the horse from Cody, Wyo., to be used by Mrs. Harry Payne Whitney as a model for a mounted statue of the late "Buffalo Bill" she is making for Wyoming, recently arrived in New York City, accompanied by Lloyd and George Coleman, and was shown to Mrs. Whitney Thursday of last week. F. S. Groves, Jr., is the present owner of a ranch at Cody formerly owned by the deceased plainsman and showman, and it is said Mr. Groves at the solicitation of Mrs. Whitney chose "Smockey" as an animal resembling those ridden by Col. William F. Cody.

Notes from the concert of the Golden Bros. Circus: Carl Bruce is chief of cowboys, also does riding, and kicking 'em high at every performance. Jimmie Richardson does trick riding and roping, and he is good in both lines.

TOM L. BURNETT



Mr. Burnett is a wealthy ranchman of Texas and is very much interested in frontier sports. He takes an active part each year in the Southwestern Fat Stock Show at Fort Worth.



TELL THE WORLD

With a DEAGAN UNA-FON This Kind of Advertising Pays

PLAYED SAME AS PIANO BRASS BAND VOLUME

Two Sizes—\$375.00 and \$500.00

THE LARGEST SIZE WILL GO IN A FORD

Write for catalog F and full information

J. C. DEAGAN, Inc.

Deagan Bldg.

1780 Berteau Ave.

CHICAGO

Tex Smith does Australian bull whip manhandling and roping, riding over fire, as does Buck Owens, in trick riding. The concert has been "going over the top" every day. The writer has not seen any better roping or roping on any show this year, and Buck Owens says he finds it a pleasure to ride with a bunch of boys like these—GEORGE ANDERSON.

Col. Fleming—Glad to hear from you. Probably it is best to answer your inquiry right here in the column—there doubtless are others thinking the same thing after reading that article. It was a reproduction of a mention in a show trade paper published in England and was passed to The Corral readers for what it was worth—as interesting reading. Rowdy Waddy has heard nothing officially to the effect that a Buffalo Bill Wild West is expected to be launched in England by a relative of the late Colonel Cody or anyone else. Thanks for the inquiry—it gave a chance for explaining. By the way, Col., how's the dramatic show, or haven't you it out this season?

A telegram from Frank Halthcox, real estate man, of Orlando, Fla., and one of the heads of the Orlando Roundup, November 6, 7 and 8, to be produced by Milt Hinkle, stated that an error in the telegraphic message which provided data for an article in last issue (this column) caused an outstanding mistake to be printed regarding the prizes at the forthcoming affair. The amount was given as being "\$25,000", but there was one too many ciphers and it should have been \$2,500. Mr. Halthcox also stated that all concerned were exceedingly sorry the error was made, as they would not wish to be misrepresenting to the contestants desiring to attend the roundup. He is also making an official correction in the advertising columns of this issue.

While the Prince of Wales was on his ranch in Alberta, Canada, recently Gordon Hall, of the Shield Ranch; Clint Brown and Bill Selman, of the T. S. Ranch; Earl Heshlip, of the T. L. Ranch; Sam Smith, of the Bar K. S. Ranch; Eddie Waterin, of the Y. Cross, and Bert Pierson, of the Bar U., were cowboys who were guests on the ranch. Jack Dupon, of the O. H. Ranch; Marsden Seasmith, brand inspector at Calgary, and Herb Miller, of the Namaka Ranch—the bucking horse judges of the Calgary Stampede—explained the rules to the Prince while cowboys rode bronks at the E. P. corral. Alex Fleming, manager of the Bar U. Ranch and well known to every roper that ever roped at Calgary as the official starter in the cattle roping, was on hand.

The editor of this department has a plan made and will carry it thru for this winter and next spring that will place every annual contest decidedly on the map. Correspondence on it will start with the committees too, not for advertising within a few weeks. If they organize during the winter, all well and good. If they don't organize, also well and good. Either way we're going to do our damndest to get Frontier sports where they belong in the eyes of the public—right in the front ranks—and the annually held Western affairs and responsible promoters anywhere will get a great portion of the benefits if they but co-operate but a little bit. Can't rip off the method at present; suffice to say just now that it's strictly on the level with everybody and gone into for but the purpose stated in foregoing lines.

There were just as many good things said in this department in advance predictions of Tex Austin's Rodeo in New York as there are now being said for Mr. Ringling's duck files of The Billboard will prove it. Rowdy Waddy would not belittle himself or the paper by not helping along any show the it East or West that looks like it will go over and provide good work for the contestants. So that's that—as fact connotation on some propaganda spread here and there by a few shallow thinkers. Tex is a reliable and a blame good promoter, and when he gets ready to pull another big one it will be given every due credit in this column. There has always been just a little too much petty jealousy in contest circles, and impartiality in one manner in which to overcome it. Because one show looks good there is no need in knocking another of about the same caliber.

The following letter, dated October 23, was received from Edwin Gruber, superintendent of cattle, St. Paul Union Stockyards Company, South St. Paul, Minn.:

"Dear 'Rowdy'—A consignment of men and animals en route from White Sulphur Springs, Mont., to Madison Square Garden, for the Ringling big show and rodeo the early part of November, stopped here this morning for a twenty-four hours' rest. The outfit left Montana on the 18th, and is made up of the following with "Duck" riding in charge: "Doc" Hopkins, "Minnie" Galen, "Ben" Burnett, Charlie Murphy, Fred Reed, Jerome Kimberick and "Mike" Reed, all to take part in the big performance as trick and fancy riders, bronk riders, bulldoggers and ropers. The animal end of the outfit consisted of five cars of bucking horses from YE Ranch, one car of riding horses, two cars of long-horned Mexican cattle and two cars of cows and calves, all of which looks in excellent shape and should make a great showing in the big contest.

"The leader of the outfit, "Johnnie" Mullins, went direct to Kansas City to purchase two more car loads of cattle for the show. He is to meet the train at Chicago, where the next stop will be made.

"The writer will say that if spirit and condition count for anything, look out for this bunch. I'm sure they will be on hand when the prizes are given out."

From Fulton, Mo.: It was reported here that Fred Beebe, manager of the recent Cowboy Contest at Kansas City and himself a cowboy, was arrested at the close of the performance at Association Park, being charged with being "kind to animals". Mrs. Clara Allen, 3825 E. Ninth street, signed the warrant for his arrest. She said she was a representative of the American Humane Association, which has offices in Albany, N. Y. The rodeo was brought to Kansas City by the Fire Department to help raise money for the widows' and orphan's fund. Alex Henderson, fire chief, said it barely made expenses, and he doubted whether any money would be left for the fund. The attendance was kept down by the competition of the baseball series and by bad weather. "Mrs. Allen and eight other women were my guests the first day the show was given," the chief said. "Mrs. Allen was the only one who came to me with a complaint. Mr. Beebe has managed rodeos in Texas, Oklahoma and New Mexico, and so far as I know this is the first time he has been arrested." Henderson denied any of the animal was treated cruelly. The American Humane Association is in no way connected with the Kansas City Humane Society. It is said E. R. Weeks, president of the Kansas City Humane Society, said he was not opposed to the rodeo. Beebe's case was thrown out of the Municipal Court when called for trial. It was maintained the city, giver of the rodeo, could not be prosecuted.

Some more about the summer Pony Express Ride, by L. F. Foster: "August 31 R. L. Shepherd started from St. Joseph, Mo., at 10 a.m. on signal from President Coolidge on the first lap of the cross-country ride to California to commemorate the sixty-third anniversary of the pony express riders. Many prominent people were present to witness the start. To Atchison, Kan., the riders averaged over twelve miles an hour, the speed set by the committee. John Parker rode his lap of ten miles in 34 minutes and 30 seconds, which was the fastest time made in Kansas. The rider entered Burlington, Col., more than ten hours ahead of the mark set by the old-time pony express riders. At Buffalo Bill's grave, on Lookout Mountain, the rider halted to pay tribute to the blue scout and pony express rider, Johnny Baker made the ride to this point. On a limb of a tree beside Buffalo Bill's grave hung a saddle with the initials—(Continued on page 85)

NOTICE ORLANDO, FLORIDA, ROUND-UP November 6, 7 and 8

Cash prizes amount to \$2,500.00. Error in telegraphic communication caused the amount to be stated as \$25,000.00 in news item last week. FRANK HALTHCOX, Committeeman.

What about the copy of your advertisement for

The Christmas NUMBER OF The Billboard

It is not any too soon to prepare copy and determine amount of space you need, so that we can reserve a good position for your ad.

Special Reservations Will Close November 25

This big number coming out in December is an active advertising issue for the sale of show world goods and non-theatrical merchandise. It offers you an opportunity to announce your offerings for the future and secure help you need for 1924.

The Edition Will Be 105,000 COPIES

That is the amount of all orders to date. It may be increased, but you can bank on 105,000.

It will be issued December 11th, dated December 15th. The regular last display ad forms will close at midnight.

DECEMBER 9th

Space is now being reserved. Quick action will prevent disappointment.

The Billboard Pub. Co. NEW YORK

1493 Broadway. Phone Lackawanna 7100-1 CINCINNATI CHICAGO BOSTON ST. LOUIS LOS ANGELES

CIRCUS PICKUPS

And News Notes About People You Know in the Show Business

By FLETCHER SMITH

As soon as the Robinson Show closes its advance...

W. I. Haplyn, who had the advertising banners with the Christy Show...

Tom Finn, by the way, has had a big season playing over his old territory...

The Conleys, who were with the Main Show two seasons ago...

My old friend, Rube Walters, who has been under cover for some time...

Who remembers when Charlie York used to have a seven-piece "Tom" show...

Jim Cole, who has had the "King of Tramps" and other shows...

Capt. John Hoffman, late of Berlin, Germany, has joined the Christy Bros. Show...

Don McInyre, looking a little older than in the old days...

I learn from a supposedly reliable source that the Mugivan-Bowers-Ballard interests...

It Burns O'Sullivan takes on his proposed ten-car show...

"Red" Sells, who lives at Coolooone, N. C., and who has been clowning with Sparks...

My old friend, Lew Hershey, who graduated from clown school...

Billy Nelson, who has been living quietly at East Boston...

Me., has left that little town on the Penobscot and has located in Boston...

When the Christy Show played Cleveland, Tenn., two oldtimers showed up...

Had a nice visit with the editor of the weekly paper at Dalton, Ga., a while ago...

THE CORRAL

(Continued from page 84) scription, 'Pony Express, March 3, 1866'...

WHERE THEY WILL WINTER

Owners and managers of shows not represented in this list will confer a favor by sending The Billboard the addresses of their winter quarters...

- CIRCUSES AND WILD WEST SHOWS
Atkinson's Motorized Circus, Tom Atkinson, mgr.: 237 27th st., San Francisco, Calif.
Atterbury's Trained Wild Animal Show, R. L. Atterbury, mgr.: Sioux City, Ia.
Barnes, Al G., Circus, Al G. Barnes, prop.: Barnes Circus City, Palms, Calif.
Burlingame Bros., Shows, J. A. & E. C. Burlingame, mgrs.: 211 N. Clark st., New Martinsville, W. Va.
Campbell Bros.' Trained Wild Animal Shows, J. H. Barry, mgr.: Chicago, Ill.; office address, Suite 1616 Capitol Bldg., Chicago.
Christy Bros.' Circus, George W. Christy, mgr.: Beaumont, Tex.
Gentry Bros.' Shows, combined with Patterson's Trained Wild Animal Circus, James Patterson, mgr.: Paola, Kan.
Golden Bros.' Circus, Al E. Golden, prop. and mgr.: San Diego, Calif.
Great Sanger Circus, King Bros., owners: 4 S. Main st., Memphis, Tenn.
Hagenbeck-Wallace Circus, Bert Bowers, mgr.: West Baden, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Hunt's Overland Circus, Chas. T. Hunt, mgr.: 101 W. Rogers ave., Arlington, Md.
LaMont Bros.' Show, C. R. LaMont, mgr.: Salem, Ill.
Crouse United Shows, A. F. Crouse, mgr.: Morris, N. Y.; offices, 17 Tremont at., Binghamton, N. Y.
Dobyns Shows, George L. Dobyns, mgr.: (Fair Grounds) York, Pa.
Dodson's World's Fair Shows, C. G. Dodson, mgr.: Pensacola, Fla.
Dykman & Joyce Shows, Dykman & Joyce, mgrs.: Memphis, Tenn.
Elliott Amusement Co., Chas. Elliott, mgr.: 1218 Kneland ave., Milwaukee, Wis.
Fairly, Noble C., Shows, Noble C. Fairly, mgr.: 102 S. Third st., Leavenworth, Kan.
Fields Greater Shows, J. C. Fields, mgr.: Ladysmith, Wis.
Francis, John, Shows: (Fair Grounds) Tulsa, Ok.
Great Middle West Shows, H. T. Pierson, mgr.: 531 Wabasha st., St. Paul, Minn.
Great White Way Shows, C. M. Nigro, mgr.: 1021 S. 2nd st., Martins Ferry, O.
Great Patterson Shows, Arthur T. Brainerd, mgr.: Paola, Kan.; offices, Antoinette Apts., 921 Cherry st., Kansas City, Mo.
Hansher Bros.' Shows, Emil & Sam Hansher, mgrs.: Kansas City, Mo.; office address, 1011 Sherman st., Milwaukee, Wis.

WHERE WILL YOU WINTER?

Kindly give the information on this blank and mail to The Billboard, Cincinnati, O., for publication in our Winter Quarters List:

Name of Show
Name of Proprietor or Manager
Description of Show
Closes at
Date of Closing
Address of Winter Quarters

(Give address of offices here if you have any)

- Lindeman Bros.' Circus, Billy Lindeman, mgr.: (Fair Grounds) Knoxville, Ia.; home office, 504 S. 14th st., Shelbyville, Wis.
Main, Walter L., Circus, Andrew Downie, prop.: Havre de Grace, Md.
Mighty Haag Show, Marianna, Fla.
Montana Emma Wild West, Gordon S. Shaw, mgr.: Route No. 2, Adams Center, N. Y.
Penny's Wild West Shows, Bill Penny, mgr.: 1938 Sherman st., Denver, Col.
Ringling Bros. and Barnum & Bailey Combined Shows, Ringling Bros., props.: Bridgeport, Conn.; general offices, 221 Institute Place, Chicago, Ill.
Robinson, John, Circus, Dan Odum, mgr.: Peru, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Sells-Floto Circus, Zack Terrell, mgr.: Peru, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Sparks' World Famous Shows, Charles Sparks, prop.: Central City Park, Macon, Ga.

CARNIVAL COMPANIES

- American Expo, Shows, M. J. Lapp, mgr.: (Fair Grounds) White River Junction, Vt.
American Amusement Co., Frank Munde, mgr.: Philadelphia, Pa. (Lock Box 5120).
Barkoot Shows, K. G. Barkoot, mgr.: Dayton, O.
Benson Shows, James Benson, mgr.: Albany, N. Y.
Bernard Greater Shows, Wm. Glick, gen. mgr.: Baltimore, Md.
Brown & Dyer Shows, Al Derberger, mgr.: Miami, Fla.
Coleman Bros.' Shows, Thomas Coleman, mgr.: 520 High st., Middletown, Conn.
Corey Greater Shows, E. S. Corey, mgr.: (Fair Grounds) Hughesville, Pa.
Crescent Amusement Co., Geo. H. Myers, gen. mgr.: Rolla, Mo. (Box 436).
Hay & Hulke Shows, G. R. Hay & R. S. Hulke, mgrs.: Gothenburg, Neb.; office address, 1408 Williams st., Omaha, Neb.
Isler Greater Shows, Louis Isler, mgr.: Chapman, Kan.
Isser & Morris Shows, Yonkers, N. Y.
Jones' Greater Shows, A. H. Jones, mgr.: Danville, Ky.
Jones, Johnny J., Expo., Johnny J. Jones, prop.: Orlando, Fla.
Lathrop, Capt., Attractions: (Fair Grounds) Manchester, O.; offices, 209 Elm st., Charleston, W. Va.
Leggett, C. R., Shows, C. R. Leggett, mgr.: Alexandria, La.
Lewis, Harry J., Shows, Jas. I. McKellar, mgr.: Appleby, Tex.
Lippa Amusement Co., (Fair Grounds) Alpena, Mich.; offices, Normandie Hotel, Detroit.
Loos, J. George, Shows, J. George Loos, mgr.: Ft. Worth, Tex.
Loman-Robinson Attractions, Chas. R. Stratton, mgr.: 44 Branford Place, Newark, N. J.
McClellan Shows, J. T. McClellan, mgr.: Excelsior Springs, Mo.
Morris & Castle Shows, Milton M. Morris and John R. Castle, owners and mgrs.: (Fair Grounds) Shreveport, La., P. O. Box 1100.
Morrison, Harry J., Shows, H. J. Morrison, mgr.: 425 E. Main st., Grafton, W. Va.
Murphy, Frank J., Shows: Norwich, Conn.
Narder's Majestic Shows, Nathan C. Narder, mgr.: Sallsbury, Md.; office address, 2218 South Woodstock st.
National Amusement Co., Henry Oldham, mgr.: 1232 E. Third st., Tulsa, Ok.
Northwestern Shows, F. L. Plack, mgr.: 36 E. Woodbridge st., Detroit, Mich.

- Otis, Bud, Shows, Bud Otis, mgr.: Ft. Collins, Col. (Box 375).
Riley, Matthew J., Shows, Matthew J. Riley, mgr.: (Fair Grounds) Lancaster, Pa.
Royal American Shows, C. J. Sedlmayr, mgr.: Lock Box 36, Packers Station, Kansas City, Mo.
Savidge Amusement Co., Walter Savidge, mgr.: Wayne, Neb.
Spencer Shows, Sam E. Spencer, mgr.: Brookville, Pa.
Sunshine Expo. Shows, H. V. Rogers, mgr.: Bessemer, Ala., P. O. Box 275.
Wade & May Shows, W. G. Wade and E. C. May, props.: 3367 Michigan ave., Detroit, Mich.
Wallace Midway Attractions, I. K. Wallace, mgr.: Thornville, O.
West Shows, Harry Ramish, mgr.: (Fair Grounds) Greensboro, N. C.
World at Home Shows, Irving J. Polack, owner: Alexandria, Va.; offices, 904 Knickerbocker Bldg., New York, N. Y.
Zeiger, C. F., United Shows, C. F. Zeiger, mgr.: Fremont, Neb.; office address, Box 528, Kansas City, Mo.

MISCELLANEOUS

- Almond, Jethro, Vaudeville Show: Albemarle, N. C.
Braden & Davison Show, Findley Braden, mgr.: Doylestown, Pa.
Coleman's Dog & Pony Show, E. E. Coleman, mgr.: Dayton, O. (Rt. No. 10).
Daddy Dixie Shows, W. W. Gregory, mgr.: Broadnax, Va. (P. O. Box 68).
Dyer's One-ting Circus, L. H. Dyer, owner: Los Angeles, Calif.
Kell's Comedians, Leslie E. Kell, mgr.: Route 2, Box 386, Springfield, Mo.
Kinsely Bros.' Show, Kinsely Bros., mgrs.: Harborton, O.; offices, 211 Wooster ave., Akron, O.
Let Oie Do It, George E. Engesser, owner: Kansas City, Mo.
Lind Bros.' Show, Arthur Lind, mgr.: Fairbury, Neb.
Mackey's Comedy Players, J. Frank Mackey, mgr.: (Box 87) Avonmore, Pa.
McGriff Family Show, N. J. McGriff, mgr.: Route 2, Franklin, Pa.
Middle-Atlantic States Shows, J. Edward, mgr.: Watervliet, N. Y.; address mail care The Billboard, New York City.
Mighty Watson Shows, Paul S. Road, mgr.: Bradford, Pa.; office address, St. James Hotel.
Moore's, O. M., Shows: Box 128, Thorpe, W. Va.
Morris' Motorized Medicine Show, Dr. H. L. Morris, mgr.: 333-5 Columbus Place, Long Branch, N. J.
Orton Bros.' Show, Mrs. R. Z. Orton, mgr.: Ortonville, Ia.; P. O. address, Adel, Ia.
Outdoor Bazaar & Circus Co., Jack Pierce, mgr.: Gen. Del., Portland, Me.
Passing Parade Co., Harry Fordray, mgr.: Castle Creek Theater, Layove, W. Va.
Rose, Madame, Mentalist, E. C. Mayer, mgr.: 1418 S. Human ave., Chicago, Ill.
Russell & Robbins Shows, James W. Russell, mgr.: Norfolk, Va.
Schulz Novelty Circus, Wm. Schniz, mgr.: (Basketball) North Bend, O.
Selden's Big City Show, A. E. Selden, mgr.: 807 Larch st., N. Lansing, Mich.
Smith's \$10,000 Curiosity Hall, Col. F. M. Smith, mgr.: West Union, Ia.
Taber's, Bob, Justly Famous Shows, P. L. Taber, mgr.: 311 E. 7th st., Riverside, Calif.
Twentieth Century Show, Prof. Homer Mayer, mgr.: Box 87, Bellevue, Ia.
Uncle Tom's Cabin, George Engesser, owner: Albert Engesser, mgr.: St. Peter, Minn.
Young's Famous Entertainers, H. F. Young, mgr.: 310 N. Spring st., Loudonville, O.

JOHN ROBINSON CIRCUS

To Close at Trenton, Tenn., November 5

Trenton, Tenn., Oct. 27.—"The End of the 100th Tour" reads a line on the dates for the John Robinson Circus, which is scheduled to conclude its 1923 season in this city Monday, November 5, after a route which took the show thru Ontario and Quebec, Vermont, New York, Pennsylvania, Ohio, Michigan, Indiana, Kentucky, West Virginia, Maryland, Virginia, Tennessee, North and South Carolina, Georgia, Florida, Alabama and Mississippi.

Car No. 1 left Peru April 5 and the first town billed was Marion, Ind., for April 21. Since that date the car has always been ahead of its schedule or exactly on time, which is an excellent record considering railroad conditions in many States.

Practically every man who opened finished the season and many signed contracts to return for 1924. Names of the men who closed with the car follow: Bill Backell, car manager; Roy E. Smith, boss billposter; Clarence Fulton, secretary; Harry Withers, Johnny Hart, Russell Bruce, Willie Green, William P. Taylor, Nevin Gambold, Charles Grove and Bob Cameron, billposters; Edward Boyce, Clarence Chrismon, Larkin Dietz, Thomas Black, Rex Wilson and Harry Kackley, lithographers; Bill Shindler and Earl Paxson, bannermen; Hays Smith, pastemaker; Jerry Murphy, waiter; Bill Shaw, chef, and Tom Brown, porter.

Bob Morgan's opposition brigade, including Mr. Morgan, Walter Davis, Don Bailey, Paul Gidding, Eddie Fowler and Fred Merrill also closed the same day. Mr. Merrill jumped to Marion, Ind., to go ahead of Blackstone, the magician.

SPAUN SHOW CLOSES

The Spaun Family Show closed the season October 6. The show opened early in April and made from one to four week stands to excellent business. Next season the show will have two bands. The outfit is now in winter quarters at Adelphi, O., and work has already started for the coming season.

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

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

BYLANDER HAS MADE A WONDERFUL FAIR

In Three Years Arkansas State Fair Has Shown Remarkable Development

By the time this letter reaches print the third annual Arkansas State Fair will be a matter of history. During the six days of its operation all attendance records were broken and exceeded the estimate of the directors by over 25,000. They had put the attendance mark at 100,000. When the turnstiles were checked Saturday night the tabulation showed more than 125,000, over three times the record of 1922.

The Arkansas Fair was a wonderful success this year and has surpassed the fondest dreams of the executives who labored with unceasing energy for its success, and the phenomenal record of this year will be an added inspiration to the directorate to push to completion the plans now in hand for the 1924 exposition, so that when the fair is held next year on its permanent location this year's crowds will be far exceeded as they exceeded last year's.

The Arkansas State Fair occupies a unique place in the history of fair building. Born three years ago in the minds of the public-spirited citizens of Little Rock who felt that the great State was not keeping pace with her sisters in the matter of an annual exposition which should exploit her resources and at the same time act as a clearing house for its people in the way of an exchange of ideas and thru practical exhibits of modern agricultural methods, a visualization of the State's resources from state-wide displays being the four corners of the State into closer relationship and be of inestimable value to the community.

The tentative plans were submitted to the State executives and met with a ready response, and letters were sent to the various counties asking their cooperation which responded cordially, and in 1921 the Arkansas State Fair made its modest bow as a State institution. Its rapid rise to one of the leading fairs of the country is a matter of history and 1924 will see the exposition housed in its own plant at a cost of over a million dollars.

At the outset it was realized by the body of men who were sponsoring the movement that if the venture were to be a success it must have a practical executive at the head, a man versed in fair building who could with unerring judgment steer the little barge to success over an as yet uncharted sea. Prominent among the names mentioned was E. G. Bylander, who had attracted considerable attention in bringing the Missouri State Fair to a high degree of efficiency, and the position was tendered him and in the years of his incumbency of the office of secretary-manager he has proved to be among the leaders as a fair builder.

Mr. Bylander's accomplishments in the three years that he has held the reins have been those of remarkable development of meager resources. In 1921 when Mr. Bylander took hold of the executive end the association was without a dollar of State or city aid, but with the aid of a little group of public-spirited business men, with an even \$100,000 of their cash, got over to succeed the second annual fair, and the remarkable thing about it was that he made the fair pay in a year when most State expositions faced a deficit. The following tribute from John F. Case, editor of The Missouri Ruralist, sums up the accomplishments of Mr. Bylander as a capable State fair executive.

"When Ernest Bylander went down from Missouri to Arkansas at a salary exceeding what our great State provides by law for its secretary, he found a bare hillside with a few small structures put up in 1921, when the first attempt at a fair was made. Bylander was on trial, a condition that was frankly understood by all in the beginning; the directors showed their wisdom by placing their secretary-manager in sole charge and telling him to

(Continued on page 88)

JOHNSON SAYS ST. LOUIS SHOULD HOLD BIG FAIR

St. Louis, Mo., Oct. 26.—That St. Louis should hold an annual fair, representing agriculture, industry and education, was the recommendation recently of Curtis M. Johnson, president of the Minnesota State Fair, who addressed the Advertising Club following its weekly luncheon in the Hotel Statler. Johnson said the city has an extraordinary opportunity for the establishment of a Central States fair which could become a permanent institution and be held yearly in October. It would be of great value in trade extension and would build up the territory for five hundred miles around and knit that territory more closely to the city, he said, suggesting that whole-sale houses might also hold a market week at the same time.

The Minnesota State Fair has proved of great value to the State as a whole, Mr. Johnson said, and the institution has become so departmentalized that every one finds some feature to appeal to him. He also stressed the educational value of such fairs.

MISSISSIPPI STATE FAIR

Has Splendid Closing Days—Inclement Weather Did Not Seriously Hamper Fair

Jackson, Miss., Oct. 22.—After two remarkable closing days the twentieth annual Mississippi State Fair passed into history Saturday. Attendance figures are not available so early, but fair officials estimate that Friday's crowd exceeded last year's record mark of 40,000-odd, while the final day's was also believed to be very near a record-breaking one.

Football games between Millsaps and Birmingham Southern, Mississippi and Howard and Ole Miss and A & M, featured the last three days and brought out splendid crowds. Upward of 7,000 paid the regular 50 cents admission into the fair grounds and another \$1.50 into the grand stand to witness the Ole Miss-A & M contest Saturday. Booking of these three big games "makes" three days; that is all.

The Rubin & Cherry Shows were reported unofficially Friday to have had one of the best days of their present tour. The midway was densely packed from 10 o'clock to nearly midnight. Some idea of the enormous business done may be gained from the fact that "Superta", Lita Louise Blake's show, played nineteen performances. The R. & C. outfit left early Sunday morning for Mobile, where it is playing the exposition there this week.

The inclement weather of the middle of the week did not seriously hamper the fair. Townspeople turned out regardless, while few from outside the city stayed away on that account.

FLOYD COUNTY FAIR

BEST IN HISTORY

Rome, Ga., Oct. 17.—With ideal weather conditions prevailing Northwest Georgia's annual feature event, the Floyd County Fair, held at Rome October 2-6, was by far the best agricultural exposition ever given in North Georgia. It was not only better in the quantity and quality of the various exhibits, but the attendance was more than \$10,000 over last year. Also the fair association realized a nice financial profit. Fair patrons from all over the country are united in saying that for a well-rounded fair the 1923 event has never had an equal in Floyd County.

For a number of years previous to 1922 the fair at Rome had been conducted as the North Georgia Fair. Each year the old management had lost money, till finally the 1921 event ended up by failing to pay even local cash premium awards. That was the last straw. The promoters turned loose the enterprise, the property falling into the hands of a local bank, the main debtor.

In 1922 Rome business men collected a small amount of premium money and gave it to the local county farm bureau to aid in conducting a local fair. The directors of the farm bureau immediately decided to hold the fair as a strictly county event and to follow a conservative policy.

The first attempt of the farmers' organization was surprisingly successful. Despite two days of rain during the fair a good profit was made. However, this year the rural people took a more healthful interest in the fair, as did the city people. Practically the same amount of money was cleared as last year, even tho the expense this year was \$2,000 more.

HIRSCH PUTS OVER A BIG WINNER

Louisiana State Fair Having Most Successful Year in Its History

Shreveport, La., Oct. 27.—With five more days to go the Louisiana State Fair, the eighteenth annual event, has already established new records, and without question it will prove the most successful fair Shreveport has ever seen.

Right from the start the fair records for its eighteen years started falling, and every day the attendance beat that of the year previous. The first Sunday of the fair, October 21, a new record was made when 35,000 people passed thru the gates, and many with cars were turned away on account of the parking space being taxed to its very limit. Exhibits this year are right up to the top-notch quality for which the Louisiana State Fair is noted and in every department a splendid showing is made.

In the entertainment line Secretary W. R. "Bill" Hirsch has set a pace that will be hard to keep up with in coming years. The Morris & Castle Shows are on the "gladway" and are furnishing entertainment of a fine brand to the thousands of patrons.

This year to be seen in front of the grand stand are running horse races, auto polo, auto racing, seven "lightning" free acts, "Linda" by Thearle-Duffield Fireworks Co., and the personal direction of Frank Duffield, the second act from "Aida", by Tharvin, his band and company of operatic artists, and four football games. In all a very strong grand-stand program in accord with this great Southern fair and of the general secretary.

Many well-known fair men are visiting the fair. Among them were noted Thomas Canfield, secretary Minnesota State Fair; M. E. Bacon, secretary Mississippi Valley Fair and Exposition, Davenport, Ia.; E. C. Bracken and Joseph Clements, of the South Texas State Fair, Beaumont; E. D. Bylander, secretary Arkansas State Fair, Little Rock; Charles Duffield, Billy Collins and Frank Duffield, of the Thearle-Duffield Fireworks Co., Chicago, also were visitors.

Wires have been received from C. E. Cameron and A. R. Corey, president and secretary respectively of the Iowa State Fair, Des Moines, stating that they are on the way to the fair. Word also was received that Mabel L. Stipe, secretary of the Mississippi State Fair, Jackson, would be here the latter part of the week, also Mayor Scott of Jackson, on last Friday at noon George Freeman, Jr., president of the State fair of Louisiana, and Messrs. Morris and Castle entertained more than 100 Rotarians and their guests at luncheon on the fair grounds, afterward having the party as the guests of the Morris & Castle Shows on the "gladway".

The wonderful success of the eighteenth annual Louisiana State Fair has been remarked by everyone. Much of the credit for its success must be accorded Secretary Hirsch, who has handled his big job most capably, and at that always having time to entertain his many guests. George Freeman, president of the fair, also has been untiring in his work, and other members of the fair board have lent valuable aid.

CHATTAHOOCHEE

VALLEY FAIR

Columbus, Ga., Oct. 17.—Everything is running smoothly with the Chattahoochee Valley Fair, which enters its third day today. Attendance yesterday, Children's Day, was 7,429, of which number 3,900 were children. Rainfall after the gates opened probably cut down attendance.

The Johnny J. Jones Exposition, which has the midway, was giving an excellent play. Indications are that with good weather the fair should prove a success.

CHANGE OF POLICY HURT FAIR

Northampton, Mass., Oct. 21.—Final figures on gate and grandstand receipts at the Three-County Fair, held here recently, show a decrease of \$896 from last year's total. The only day that showed an increase was the last, when the total receipts were larger than those of last year by \$506. The loss of receipts of the first day have been attributed to a change of policy whereby children were charged admission for the first time.

RAIN BLAMED FOR DEFICIT

Henry Hill, Oct. 20.—The Marshall-Putnam County Fair at Henry this year was not the financial success its promoters hoped, due to two rainy days, which cut into the attendance. Preliminary report shows a deficit of \$1,500, which will be cut to \$2,000 when the State premium appropriation is received.

TROTTING PRECOCITY

In a remarkable season of harness racing, now drawing to a close, in which brilliant performances characterized the Grand Circuit from Cleveland to Lexington, no single day's performances surpassed in interest the achievements at Lexington when a two-year-old trotted in 2:04 and a three-year-old made a mark of 2:02½.

These figures, scored by Mr. McElwain and Ethelinda, are still further evidence of progress in the development of a truly American type of horse, in which racing quality is inherent. When a few years ago The Ideal Lady trotted to a record of 2:04½ at two years of age many horsemen declared that it would never be beaten; but some of those who attended the Grand Circuit meetings this season and observed the natural speed of the young horses taking part in the contests are of the opinion that before 1923 a two-year-old will trot in two minutes.

Ethelinda's mile in 2:02½ is on a par with that of Mr. McElwain, and she is regarded as a sure two-minute performer. Her sire was Peter the Great, whose glory is being added to almost daily by a brilliant progeny. As the new champion two-year-old in by Guy Axworthy out of a Peter the Great dam he is bred in the purple, including the strains of blood that have been most potent in recent years on the trotting turf.

Unquestionably early racing has made for precocity in the trotter. Will it lead to early physical development as in the case of some of our thoroughbred families? Most of the best harness horses of the present day are smaller than their predecessors of twenty years ago.

FLUVANNA FAIR

The Fluvanna Fair, Inc., held its annual meet at Carysbrook, Va., October 9-11, with results in advance of any season in its nine years' experience. Up to this season only a very few exhibits had ever been offered by Negroes. These always were accepted and placed among the other items, no distinction being made. For three years past the white public schools have made their annual exhibition at the fair, the Negro schools not being represented. This season it was decided to place the Negro school exhibit and also their offerings in home and domestic economy, fancy work, farm and garden produce in the association's big 20x60 tent, the idea being that if they made a good exhibit, showed interest, maintained good order and showed up at the gate in sufficient numbers this feature would be added as a permanent part of the fair. It was a very successful test. Their school exhibit filled one entire side of the tent and was a veritable surprise to all. Order was perfect and there was a very large attendance. It will now depend on the action of the stockholders' annual meeting in December whether this feature will be continued hereafter. "A large number of the county fairs in the South bar them out entirely," says Secretary J. B. Underhill, "but this association has been discussing for several years the propriety of adding a Negro department to its premium list and desired to test it. So far the results are satisfactory. Still I am beginning to hear complaints from our people and it may be that we will have to drop it. This year's fair was a signal success in every way, the highest gate we ever had, with a crush crowd the second day."

Gaylor and Gaylor, the giant frog free-act men, gave a varied and interesting act on the platform. There was an excellent midway.

Williams & Lee Attractions, free acts, closed their fair season at Bagley, Ia., after a most successful summer and fall. They had four people doing four acts and expect to have a bigger and better combination next season. They opened their vaudeville season week of October 22 at the Palace Theater, Detroit, Mich.

SOUTH CAROLINA

STATE FAIR

With bands playing and flags flying the South Carolina State Fair, Columbia, S. C., opened on Monday, October 22, with a show that, in point of excellence and variety of exhibits and quality of entertainment program, is probably ahead of any previous year.

Attendance on the opening day was large. Weather was fine and promised to continue so for the greater part of the week. The fair opened with a parade, preceded by a band concert, and there were addresses of welcome by State and city officials. Robert M. Cooper, Jr., president of the fair association, had charge of the opening exercises.

The T. A. Wolfe Shows furnished the midway for the fair, and among the free acts were the Duttons, the Jordan Sisters, Ben Jung, the Tetzlaf Duo, and others. Horse and auto races and four bands were other entertainment features.

Secretary D. E. Eford at the opening of the fair declared that in his long experience with fair attendance prospects for a big year were never brighter.

N. & W. RAILROAD BUYS FAIR GROUNDS

Roanoke, Va., Oct. 24.—Purchase of the fair grounds here, consisting of twenty-six acres, in Southwest Roanoke by the Norfolk & Western Railroad Company has been announced. The property was purchased from the Andover Company for a consideration said to be \$150,000.

It was stated that in purchasing the property the railway company had in mind the future growth of Roanoke and probable need of additional track space, but that for the present the fair grounds would be used for athletics and fairs and similar activities, as in the past, with the exception that Norfolk & Western athletics will be given the preference.

SPECIAL MEETING

OF Massachusetts Agricultural Fairs Association to be Held November 15

A. W. Lombard, secretary of the Massachusetts Agricultural Fairs Association, advises that a special meeting of the association will be held at the Hotel Hancock, Worcester, November 15.

At this meeting the subjects of concessions and the legislative program for next year will be discussed.

"Some of our fair managers are somewhat 'set up' over the way the concession problem has been handled this year," says Mr. Lombard, "and we expect a good live meeting."

The annual meeting of the association will be held in January. Twenty-five fairs are now members out of a possible thirty-one eligible to membership, and it is hoped that before long the state can report 100 per cent membership.

Officers of the association are: President, William A. Hurton, Egypt, Mass.; vice-presidents, Fred G. Carpenter, Groton; John W. Hazis, Greenfield, and I. H. Sawyer, Boxford; secretary-treasurer, A. W. Lombard, Boston; executive committee, F. W. Burnham, Greenfield; R. H. Baskill, Topsfield; H. N. Shepard, Warren; Diane S. Slater, Tyringham, and Elroy S. Thompson, Brookton.

The agricultural fairs of Massachusetts this year have drawn an attendance of very close to one million people and the quality of the exhibits have been very high. Mr. Lombard states, "Brookton had a very successful season, with an attendance of 275,000 for the five days and the gate receipts larger than ever before by several thousand dollars. The Eastern States Exposition had an attendance of 241,000 and this, considering the wet weather of the last two days, was very creditable."

LIMESTONE COUNTY FAIR

Athens, Ala., Oct. 20.—Limestone County's fifth annual fair proved to be the best in the association's history, the dates being September 26, 27 and 28, and the gate receipts exceeding last year's by \$11. The total gate was \$5,596.25 for the three days and nights, with 7,640 people present the second day and over 6,000 on Friday, school day. This was done in the face of the fact that the annual fair at Huntsville, in an adjoining county, was running the same week and cotton was three weeks' later than it was last year. The races this year were splendid, over sixty race horses being on the grounds, the secretary adding four races to accommodate the horsemen in attendance.

The success of this year's fair was due in a large measure to the excellent free attractions, consisting of the Quinette Duo in Roman ring acts, Thompson's Barnyard Circus, Comet Hall, the guideless pacer, balloon ascension by Clarence Phillips, and high and fancy diving by Swan Ringers.

Miller Bros. Show played the midway and went away satisfied with the business done, the shows and rides grossing over \$4,300 in three days. Merchandise wheels ran and there was less complaint against the concessions than for many years. No girl, coach or '49 shows were on the grounds. All concessions did good business.

Secretary R. H. Walker announces that he will recommend to the directors the expenditure of at least \$5,000 in improvements before the next fair is held.

RED RIVER VALLEY FAIR

Sherman, Tex., Oct. 19.—The sixth annual Red River Valley Fair which closed Saturday night, October 6, was by far the most successful fair ever held in Sherman. The fair was formally opened by Governor Neff, with an address at the fair grounds at two o'clock and which followed one of the most elaborate parades ever staged in Sherman. The city was fairly crowded with visitors on opening day from every part of North Texas and Southern Oklahoma and all attendance records were shattered on this day.

The fair association staged a band concert at the Coliseum at four p. m. in which quite a number of bands participated from Texas and Oklahoma and created much interest among the thousands of spectators.

Bad weather cut the attendance on the second and third days, but the rest of the week the fair was well attended and exhibits of every kind were the best by far ever shown at this fair.

Dodson's World's Fair Shows under the personal management of C. G. and M. G. Dodson furnished midway attractions and the shows gave entire satisfaction, many favorable comments being received by the fair association. The shows as well as the concessions enjoyed a good business.

President Lee Simmons and Secretary L. L. Etchison have already started plans for 1924 fair to make it even better than the one this year.

ANNUAL MEETINGS

Of State and District Associations of Fairs

Ohio Fair Circuit, A. E. Schaefer, secretary, Wapakoneta, O. Annual meeting to be held in Dayton, O., November 7 and 8. Virginia Association of Fairs, C. B. Harrison, secretary, Richmond, Va. Meeting to be held at Murphy's Hotel, Richmond, January 28 and 29.

Association of Tennessee Fairs, Jos. R. Curtis, secretary-treasurer, Chattanooga, Tenn. Meeting to be held in Nashville first Tuesday in February.

International Association of Fairs and Expositions, Don V. Moore, secretary, Sioux City, Ia. Meeting to be held in Chicago, Ill., December 5, 6 and 7.

Other association meetings will be listed as the dates are announced. Secretaries of State, District and Racing Circuits are invited to send notices of their annual meetings to be included in this list.

FAIR SEASON SATISFACTORY IN EASTERN CANADA

In writing a review of the fair season for 1923 it must be chronicled that, taken on the whole, the season was more satisfactory, insofar as the Eastern Canada territory is concerned, than ever before.

Business in most cases was greater than for any previous fair held in the same fair center. Fairs were held in Woodstock, that ham, St. John, St. Stephen, Sussex, Centreville and Sackville in New Brunswick, in Truro, Pictou, Antigonish, Bridgewater, Kentville, Sydney, Guysboro, Yarmouth, Lunenburg, Springhill and Liverpool in Nova Scotia; in Charlottetown, Summerside and Georgetown in Prince Edward Island; in Sherbrooke, Three Rivers, Mount Joli, Rivier du Loup, St. Hyacinthe, Valleyfield and Hull in Quebec. The fairs extended from three days to seven days.

Practically all of the fairs had midways, although there was a tendency exhibited on the part of some fair managers to eliminate the midway. These fairs did not prosper to the extent of these having midways.

GREYHOUND RACES ATTRACT CROWDS AT SEDALIA

Sedalia, Mo., Oct. 24.—The National Waterloo and Futurity Greyhound Races, held under the auspices of the National Coursing Association on the Missouri State Fair grounds, closed Thursday, October 18, after a successful two weeks' meet. Greyhounds from all over the United States and some foreign countries were entered in the races and lovers of this sport were in attendance from many States. Plans are now being made to make Sedalia the permanent meeting place and races will be held semi-annually—in April and October of each year.

FAIR IS PROPOSED FOR EMPORIA, KAN.

Emporia, Kan., Oct. 20.—Lyon County will have a fair which may rival the Topoka and Hutchinson fairs if plans under consideration are carried out. Following a meeting of business men and farmers recently it was decided to study the fair proposition thoroughly with the view of buying a tract of land and erecting permanent buildings. A site on the Cottonwood River is under consideration.

SHRINERS AT HAWKEYE FAIR



The public likes music; it also likes gold braid and glitter. The Shrine Band, richly costumed, gave the patrons of the Hawkeye Fair, Fort Dodge, Ia., both, for they are splendid musicians and they made a wonderful showing. Fairs all over the country are giving more thought to the selection of music for their yearly events and they find that their patrons appreciate the best in that line.

DUQUOIN'S FIRST FAIR PROVES QUITE SUCCESSFUL

Duquoin, Ill., Oct. 24.—The five days' show of the first Duquoin Fair closed here October 11, with an estimated total attendance of 60,000 people. Thursday was the big day, when Governor Small spoke to an audience that taxed the new large amphitheater to capacity. More than 30,000 paid admissions were received that day and included citizens of nearly every town within a radius of sixty miles of Duquoin.

The free exhibits and extra attractions were many and included the big drinkable TC-3, manned by a crew of diving men and engineers from Scott Field, Belleville, accompanied by Major Baglow and members of his staff.

Exciting automobile races in which fifteen of the fastest dirt-track pilots competed, a flying circus and parachute leap daily and horse races, with over two fast trotters and pacers competing, were features.

BASTROP (TEX.) FAIR

Bastrop, Tex., Oct. 21.—The Bastrop County Fair, held here October 14-17, was the most successful that has been held since its organization three years ago. Each previous fair has been held at a loss, but at a meeting of the directors held October 19 Secretary Milton placed a statement before the officials showing a net profit this year for the fair association of \$1,500.

Over 30,000 people visited the fair during the four days. The live stock exhibit was the largest ever shown here and the greater part of it went from here to the Dallas fair. The Alamo Shows furnished the midway and did excellent business.

Plans are now on foot to make the 1924 fair still bigger.

FAIR DENIED STIPEND

Augusta, Me., Oct. 14.—The State stipend for 1922 has been withheld from the Lincoln County Fair because, it is alleged, the law against games of chance, particularly in relation to wheels of fortune, was not observed at the fair last year. The stipend for 1923 will be paid, as conditions were found satisfactory. Commissioner of Agriculture Washburn declared. The fair officials may present a claim to the next Legislature, as the officials of the Sagadahoc Agricultural Society did at the last Legislature because its State stipend was withheld. The Legislature, however, refused to grant the claim.

Georgia State Exposition

Macon, Ga., Oct. 24.—The Georgia State Exposition, this week in progress here, started off well and with a fair break for the weather man bids fair to have a successful week under the management of E. Ross Jordan.

A first-class program of entertainment features has been arranged, with the Johnny J. Jones Exposition on the midway, Roy Smith's Royal Scotch Highlanders giving daily concerts, and a list of free acts that includes the Ferris Wheel Girls, Joe Killjoy, Dellamade-Troupe, Butterly Girls and Earl Sisters.

There will be Texas Jack-rabbit, greyhound, wolfhound and staghound races, auto races, football games, a beauty show and at night a big fireworks display.

Exhibits in all departments are numerous and of high quality.

Officers of the fair are: President, E. G. Jacobs; vice-president, C. B. Lewis, secretary, Louis M. Rossingol; treasurer, Francis Williams; general manager, E. Ross Jordan.

SANDERSVILLE (GA.) FAIR HAS SUCCESSFUL YEAR

Sandersville, Ga., Oct. 22.—The seventh annual fair, held here last week, was a record breaker, both from the standpoint of attendance and agricultural displays. Threatening weather prevailed the first two days, but the clouds failed to check the farmers and visitors from the neighboring towns and officials were well pleased.

J. T. Linford, with his Central States Exposition Shows, furnished the amusement features on the midway, while Newton, of Chicago, with fireworks and Hutchinson and Johnson, clown acrobats, furnished the free attractions. All shows and concessions enjoyed unusually good business in Sandersville, according to J. Frank Johnson, director of publicity, and the fair officials are now planning for a bigger undertaking next year. This county being in the heart of Georgia's greatest agricultural section and the farmers having learned to diversify and make money, Washington County is in position to stage a fair much larger than the average. Additional buildings will be erected and Secretary G. S. Chapman states that one of the biggest carnival companies ever playing this section will be engaged for the fair in 1924.

THIS WINTER MILLIONS

of Balloons will be purchased for dinners, dances, public and private entertainments in every city, town and hamlet. Nothing so amusing, decorative and expressive.

Balloons should be equipped with our self-closing valves, and, if time permits, can be printed for the occasion. For these occasions, supply only



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Anywhere in the U. S. A.

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Fair, to be held at the county fair grounds November 21-22, are moving forward swiftly and satisfactorily, it was announced by the board of directors and co-operating agencies.

Many substantial improvements have been made to the plant of the Meigs County Fair, Hutchinson, Miss., and the plant is now worth about \$20,000.

I. L. HOLDERMAN



Mr. Holderman is manager of the Montgomery County Fair, Dayton, O., which has probably the finest county fair plant in Ohio. Mr. Holderman will be host to the fair men of Ohio at the annual meeting of the Ohio Fair Circuit November 7 and 8.

NOTES OF SOUTHERN FAIRS

Palestine, Tex., Oct. 18.—The Texas Fruit Palace opened a four-day exposition here Tuesday. A varied and profuse display of farm products was shown under a large tent on the court house plaza. The opening entertainment feature was a concert given by Thav's Band, followed on Wednesday night by an Anderson County singing convention. Thursday night the Palestine merchants staged a style show.

Washington, N. C., Oct. 20.—The Beaufort County Fair will open here November 6 and continue thru the 9th. Washington Chamber of Commerce is behind the proposition and every effort is being made to make it a success.

Griffin, Ga., Oct. 22.—The eleventh annual exposition of the Griffin and Spalding County Fair Association came to a close Saturday night after one of the most successful fairs ever held in this county. The attendance was very good thruout.

Opelika, Ala., Oct. 19.—Friday's attendance at the fair was the largest of the week, more than 5,000 people having passed thru the gates. A monster parade of school children was held in the morning followed by a pageant staged in front of the grand stand. A brilliantly lighted midway, fireworks, free attractions and band concerts added greatly to many other attractions.

Walterboro, S. C., Oct. 24.—Plans for the Colleton County Fair to be held at Walterboro November 6-9 are rapidly being perfected. Much interest is being shown in this 15th annual fair and it bids fair to eclipse any of the previous years. The midway will be the best and cheapest obtainable, a well-known carnival having been booked.

Monroeville, Ala., Oct. 20.—In spite of the inclement weather of the past few days crowds are attending Monroe County's annual fair which started Wednesday. The free attractions are highly satisfactory.

The Rhoda Royal Circus has been secured by the management and is proving an extra good drawing card. Much is being furnished by the Excelsior Band, of Mobile, Ala. Free fireworks, radio concerts and moving pictures are enjoyable features.

Pascagoula, Miss., Oct. 27.—Preparations for the Jackson County Agricultural and Industrial

FUN AND FAIRS IN ENGLAND

By "TURNSTILE"

Killjoys Rampant

London, Oct. 2.—It will be a very fine thing to sponsor a bill for the Fair Bill...

For the open air amusement industry has become fair game for all the cranks...

Another pillar of society, Councilor Bommer (good name), of Bolton, thought that the opening of Bolton fair until twice instead of eleven p.m. on New Year's Eve would endanger the mortality of the district.

Onion Fair

Now is the period of greatest activity on the fair ground, for dark nights are the rule and it is not yet too cold for the thorough enjoyment of outdoor amusement.

Onion Fair was formerly one of the great Michaelmas trading events and "ropes" of onions displayed outside traders' shops in the inebriated districts still denote the old-time character of Birmingham's chief amusement event.

Nottingham Goose Fair

This historic event, one of the most important in England's outdoor show world, proved a great success this year. One of the old chartered fairs (it dates its charter from that given by Edward I to the town in 1294) it has been an annual event in the town from time immemorial.

This fair is no mere matter of showmanship, mind you! It is an honored tradition of the country; it is the great holiday and festival of the district.

Besides these local showmen, the Brothers Ashley, there were John Collins, Pat Collins, J. Proctor and F. Cox with their tackle to provide this fun this year, and the big rides did first-rate business.

Burton Busybodies

Owing to efforts of local stallholders the Burton-on-Trent authorities cut the fair down from three to two days. The loss of the Saturday and the added restriction preventing the swing being moved onto the ground until Sunday night was keenly resented by showmen.

Attractions Wanted Season 1924

We are now contracting for Attractions of MERIT to work our Circuit of Fairs, Season 1924. We want to hear from a good Lion Act, Leopard Act, 5-People Chinese Act, L'osing Act, 4 or 5-People Jap Act, gold Colored Quartette.

SIoux CITY FAIR BOOKING OFFICES

300-301 Metropolitan Bldg., SIOUX CITY, IOWA

minor pinpricks is a ban on confetti, which led to a public petition. As the Council took no notice of this the public treated the ban with a like contempt, and sales of confetti beat all records.

Amusement Trains

At Willemsen high level station a bay line is being built to accommodate electric trams running between Willemsen and Earl's Court. These facilities will accelerate various suburban services to Olympia and the Wembley Exhibition.

Out and About

Showmen will rally to protest against any lengthening of summertime, for which many municipal trading and cyclist associations are to press the home office. The alteration of hours has hit both outdoor and indoor showmen hard and all entertainers will probably be at one with the farmers in resisting an increase of the summertime period to the first Sunday in October.

Summoning the proprietor of Broncho Bill's Circus for traveling on Sunday, the prosecution urged that the movement of such a show on Sunday constituted Sunday trading as defined by the Sunday Observance Act.

Frank Harris severs a long connection with the circus world, including appointments with the Hostecks, Buffalo Bill, Fossett & Taylor's American Circus, to tour with Kainy & Sons, the well-known doll makers and amusement caterers.

The general manager of Kelvin Hall, Glasgow, C. P. Hainsworth, seeks applications for novel devices for the Christmas and New Year Carnival to be held from December 1 to January 12.

FAIR FACTS AND FANCIES

Was your fair a success?

If it was there's a reason.

And if it wasn't there also is a reason.

In either case there is much to be gained by studying the results of the fair—analyzing them and getting at the "why" of success or failure.

It's one thing to have big ideas and another to be able to put 'em over. Blessed be the man who has the combination.

Frank P. Spelman—It's too bad Cleveland has been shown to death. Somebody's going to put over that national exhibition idea.

"Educational and Entertaining" is the caption on the cover of a premium list before us. Two essentials to a successful fair—in fact, THE essentials.

The Rosard Trio, comedy gymnasts, played their sixteenth consecutive outdoor week at Edenton (N. C.) Fair October 16-19. They have three more fairs to follow and will then jump to California for the winter.

A preliminary report by the treasurer of the Oneida County Agricultural Society, Rome, N. Y., shows a profit of \$488.94 on this year's fair. Total receipts were \$3,618.47 and disbursements \$3,129.53.

Oscar Bowers, of Marchas, Me., has been in the business of selling novelties at Maine fairs for forty years and is still at it. His son, Carroll Bowers, has been associated with him in the business for eleven years.

It is estimated that probably a quarter of a million Americans will visit the British Empire Exhibition in London, England, next year. The exhibition opens next June and will continue for at least six months, with the possibility that it will be made permanent.

Tom Rife, secretary of the Butler County Fair, Poplar Bluff, Mo., was painfully, but not seriously, injured recently when an automobile in which he was riding collided with a stump and was wrecked. Rife was badly lacerated about the hands and face.

R. L. Baker, president of the South Louisiana Fair, recently held at Donaldsonville, reports one of the biggest and best fairs in the history of the association, with over 18,000 paid admissions. One of the features was the Roy Smith Ferris Wheel Girls.

The Jefferson County Agricultural Society, Auburn, N. Y., cleared \$1,094 on the 1922 county fair, according to tentative figures compiled. Last year the society made about \$6,890, but of this amount \$3,900 was rain insurance.

"I don't doubt that ——— can successfully manage both fairs," remarked a well-known fair man to the editor of this department recently, "but don't you think it's apt to give

GREAT RECORD

Is Being Made by Texas State Fair

Dallas, Tex., Oct. 25.—Despite more or less unfavorable weather the State Fair of Texas is making a wonderful record this year. The fair opened with a reasonably good day. Two days of rain followed. Cloudy weather and wet grounds seriously handicapped Dallas Bay, which was expected to be the banner day of the fair.

Verne Tantlinger, former school mate of Governor Frank O. Lowden of Illinois, put over a big publicity stunt when Lowden visited the fair. Tantlinger met Lowden for the first time in thirty-eight years and offered him a ride in the old Wolfville and Red Dog stagecoach.

Since the fair opened the midway of the Wortham Shows has been a veritable little convention of fair secretaries. Among the fair men who visited are Secretaries Thomas Canfield, of Minnesota; E. R. Montgomery, of North Dakota; A. R. Coner, of Iowa; Seth Mayfield, of the West; Cottor Palace, Dr. and Mrs. Simonds, of Muskogee, Okla.; and C. M. Verschoyle, of Wichita Falls, Tex. Other visitors included Charles Duffield, Frank Duffield, C. E. Cameron, president Iowa State Fair; Ernie Young, of Chicago; George Keith, Wichita Falls, Tex.; Zack Miller, Dec. Danville, Mo.; A. Gowdy and wife, Harry Brown, Walter Stanley, Al B. Barnes, Alex. Shume, Ed F. Corriters, J. B. Noonan, A. J. Stevens, son of Bonham, Tex.; Tom Barnett, "Log-born" Clancy, Ray McKinley and Sam Schwartz, of Waco, Tex.

EDUCATIONAL FAIR

To Be Held at Valdosta, Ga.

Valdosta, Ga., Oct. 24.—The Educational Fair and Historical Pageant to be staged at Valdosta, Ga., November 5 to 10, will be probably the most unique fair ever staged in this part of the country; in fact, the fair is to be more like a school than anything else. However, the midway attractions will be allowed as heretofore.

The story of this fair, which is very interesting, goes like this; the business men of Valdosta held several meetings last January to decide whether they would hold a fair, the former fair association having gone broke. A few men, one of them Charles Brantley, editor of The Valdosta Times, scouted around and finally got in touch with A. H. Wale, owner of the Gadsden County Fair at Quincy, Fla. Mr. Wale is also general director of the Independent Co-Operative Marketing Association of America, a farmers' organization which is very solid in the South. Mr. Brantley put the proposition up to Mr. Wale and it met with his approval.

Wale purchased the Valdosta fair grounds and plant outright, paying, it is understood, about \$30,000. He has spent about \$5,000 in repairs and improvements and following this year's fair expects to spend \$15,000 more, besides erecting a residence for his family. He has purchased two riding devices and will also install a skating rink, dance pavilion, restaurant, etc., with the idea of making an all-year round proposition of the fair grounds. The grand stand and all fair buildings are to be stuccoed.

At this year's fair the Boyd & Linderman Shows will furnish the midway. Roy Smith's Scotch Highlanders' Band will furnish music, and there will be harness and running races daily.

FOREIGN BANDS SEEK MO. STATE FAIR CONTRACT

Sedalia, Mo., Oct. 24.—Concessionaires are getting into the game early for the next Missouri State Fair that will be held in this city in 1924. W. D. Smith, secretary of the association, states that concessions to the value of from \$3,000 to \$4,000 already have been contracted for next season. A number of bands and entertainers also have opened negotiations for engagements here next year. The Mexican Band, which played here last year, also is anxious to return again, but no contract has been entered into as yet. L. Q. Kingsland, consul general of Guatemala, wants to send the Guatemala Band here next year, and T. M. Costello, director general of the Cuban National Office of International Relations at Havana, Cuba, asks for space in the industries department.

BELL-THAZER ACTS FOR ARIZONA STATE FAIR

Jack Schaller, manager of the Bell-Thazer Free Attractions Co., has accepted contracts to furnish the free attraction program at the Arizona State Fair week of November 12. The Final County Fair held at Florence, Ariz., has also booked the Bell-Thazer acts for week of November 5. There are eight acts that make up the combination. Part of the combination will play opera houses thru the State of Arizona after the State fair and the other acts will play Joyland Park, Phoenix, indefinitely.

MURRAY OPERATED ON

Fred C. Murray, eastern manager of the Thearle-Duffield Fireworks Co., division of the World Amusement Service Association, was operated on, October 17, for severe intestinal trouble and will lie in the hospital for the next two weeks. He is reported as getting along very well, and the doctor assured him that the operation had been very successful. On leaving the hospital Mr. Murray plans to go south for a well-earned vacation.

BYLANDER HAS MADE A WONDERFUL FAIR

(Continued from page 86)

'hop to it'. So Bylander hopped with a celerity that amazed and pleased the Arkansas-awyers and kept them digging deep cash to pay the bills. That he made good is evidenced by unstinted praise from every proud citizen of Arkansas from Governor McRae down, a practical guarantee that a fair ground with permanent buildings and equipment will be provided by the State, and a large offer on a five-year contract to manage another State fair.

It was the pleasure of the writer to accompany Mr. Bylander on his tour of inspection of the proposed new site of the fair. Nestling in the foothills of the Ozarks at the north end of Little Rock adjacent to the city park is the proposed site on a plateau as level as a floor, from which may be gained a view of indescribable beauty of the city and the surrounding country. It is a tract of 240 acres whose topography is ideal for fair purposes. Two double car lines will discharge their freight at entrances both north and south, while modernized roads, a continuation of the boulevard system of the city, will accommodate motorists. Railroad extensions will come within the grounds. In a small depression in the center of the grounds will be built the half-mile race course. On the sloping sides will be constructed the immense grand stand with the entrance from the grade, an innovation in the fair stand construction. The State exhibit buildings will be grouped around this in a symmetrical formation. Actual work is now under headway and when the doors of the 1921 fair swing open they will open on one of the most modern and completely equipped fair plants in the country, whose constructive cost will go over the million mark.

Associated with Mr. Bylander in this wonderful enterprise are men whose untiring loyalty and co-operation have made the project possible, and who will share with him the credit for this remarkable achievement. Particularly is this true of Hon. Ben D. Brickhouse, president of the association, and present Mayor of Little Rock, together with the men whose names are appended: Gov. T. C. McRae, honorary president; Geo. L. Turner, honorary president; W. E. Lemon, first vice-president; Leo D'Elfer, second vice-president; C. N. Alexander, third vice-president; Lloyd England, treasurer. THE OBSERVER.

people the idea, which is altogether wrong, that running a fair is an easy job and that anybody can do it."

President Fred F. Field and other officers of the Brockton (Mass.) Fair say the matter of a six-day fair next year will be considered, also new judges, stand larger grand stand, larger quarters for vaudeville performers, etc. Gate receipts at this year's fair were \$213,522 and attendance 278,700.

St. Charles, Mo., may have its old-time fair revived by next year, if the action taken at the executive committee meeting of the County Farm Bureau recently brings about definite results. A committee has been appointed to take up the proposition and make a report to the bureau later on.

For several years we've been hammering away for year-round fair grounds, also dividing more of the merchandise fair idea in the county, district and State fairs, and it is gratifying to note that these features are being adopted by many of the leading fairs. There will be still more of them in line in 1924.

Despite a loss of over \$7,000 sustained on this year's fair, due to rainy weather, the officers of the Vernon Agricultural Society, Vernon, N. Y., have voted to pay in full the premium money. A report by Treasurer J. D. Heng showed the receipts to be \$12,741.16, and the probable amount of bills to be settled, including premium money as \$21,000.

Ice cream was first made in Italy, according to Prof. Martin Mortensen, head of the department of dairying at the Iowa State College, but it is probable that America uses more ice cream than all other countries combined. The ice-cream business in the United States increased from 40,000,000 gallons in 1909 to 253,529,000 gallons in 1912. The ice-cream cone was invented in 1904.

Consul Ross E. Halladay, of the U. S. Department of Commerce, reports a great increase in the demand for American toy balloons in England. They are popular in Paris, too, many thousands being distributed weekly in the department stores. It is also stated that toy balloons imported from the United States, France and Great Britain have a ready sale in Spain, owing to their superior quality to those made locally.

W. C. Saunders, general manager of the Virginia State Fair, Richmond, recently made a trip to several large cities, where he inspected concrete and steel grand stands, and while he found none that would suit the peculiar needs of the Virginia State Fair he gained many valuable ideas, and these will be explained to architects who will soon be asked to submit plans for an amphitheater to accommodate at least 25,000 people. With the bulkiness of the grand stand will come also more adequate gate facilities, and a scheme for selling tickets to automobile parties will be worked out which will facilitate the handling of cars during rush hours. Manager Saunders also plans to provide parking space for one thousand more cars.

GREENVILLE (S. C.) FAIR

Perfect weather favored the early part of the Greenville County Fair, Greenville, S. C., which opened last week.

Attendance on the opening day, Sunday, was large, thousands of people taking advantage of the free tickets. More than 12,500 persons passed through the gates.

In every department the exhibits were such as met with the approval of fair patrons. The entertainment program, too, came in for general commendation.

DAMN THE SECRETARY

If your Fair is on the bum, Damn the secretary! If the people will not come, Damn the secretary.

WILLIAM L. LEECH, Secy. Leo County Fair, Amboy, Ill.

WIRTH-HAMID FURNISHES MANY ACTS TO FAIRS

New York, Oct. 27.—The Wirth-Hamid Office has been unusually fortunate in placing their big programs which have been booked at the North Carolina State Fair at Raleigh, N. C.; Dunn, Goldsboro, Greensboro, Pine Bluff, Tarboro and Wilson, N. C.; Savannah, Ga.; Jacksonville, Fla., and Greenville, S. C.

At an indoor circus and dance held in the 71st Regiment Armory on Saturday last by the Pennsylvania R. R. System, the entire show was produced by Wirth-Hamid Offices and a most elaborate program was presented consisting of such well-known acts as Curran, high-pole wonder; Taffin and Nowell, bar act; the Randow Trio, The Great Cahill, Marceline, Vic

W. R. HIRSCH



Mr. Hirsch has made a splendid record this year with the Louisiana State Fair and has been receiving congratulations from every side.

and Tully, Walthour and Dell, and the Royal Trio. The Pennsylvania Railroad Company supplied a beautifully decorated stage, a 15-piece band and a 25-piece orchestra for the occasion, and the entertainment was a big success.

J. R. DENNISTON HEADS M. P. T. O. OF MICHIGAN

night before had held a conference with J. R. Denniston, James C. Ritter and the manager, explained in detail the music tax. It was finally decided that this matter be left entirely in the hands of Mr. Richey and Mr. Dentz of the society.

Phil Gleichman read the report of the Committee on Constitution and By-Laws and several amendments to the Constitution were made.

Tuesday afternoon was an interesting session. F. G. Minsky, of the Mill Mutual Company, outlined the fire insurance tieup. Mr. Burhans of the same company explained the importance of expiration dates being furnished and A. E. Harry, of the General Accident Company, outlined in detail the compensation and public liability tieup and its importance.

H. M. Richey reported the progress on the non-theatrical situation, which in brief was that exhibitors who were being unfairly dealt with would be taken care of if they would notify the association office and that the matter would be handled by the association.

The next report was that of the manager, H. M. Richey, who outlined the accomplishments of the association. He pointed out that the showing was only possible thru the excellent cooperation and support given, and made suggestions relative to a comprehensive program of public good will, on the admission tax, non-theatrical situations, etc. It was moved and supported that Mr. Richey be given a rising vote of thanks.

One of the interesting features of the convention was the address of Claude E. Cady on the admission tax. Mr. Cady read a very carefully prepared analysis of the situation and pointed out among other things that the tax was a war measure and therefore was

made severe, that in 55 per cent of the cases the theater owner had absorbed the tax, that the public was having this burden reflected in poorer pictures, that pool halls did not have a tax to pay, that music halls were exempt because they tended to raise the music standard, that the seat tax had been raised 100 per cent and that taxes had been lifted off passes when they would apply to the man who has to pay his admission.

Blair McElroy, member of the firm of Fitzpatrick & McElroy, of Chicago, which has interests in Michigan, was right on the job to take charge of the dues proposition. An excellent committee consisting of Mr. McElroy, Mr. Butterfield, Mr. Looney, Mr. Ritter and Mr. Baehr handled the matter. In less than twenty minutes \$10,000.50 was pledged. Scores of exhibitors doubted their pledge. A list of the pledges appears below.

Mrs. Elmer G. Derr, president of the Cinema Club, of Cleveland, explained comprehensively its aims and operation.

The banquet Tuesday night at the Jackson City Club was a colorful event. At the speakers' table and called on during the evening were President McLaren, J. R. Denniston, chairman; Lieutenant Governor Thomas R. Reed, Congressman Robert Clancy, Congressman A. B. Williams, Martin G. Smith, president of the M. P. T. O. of Ohio; John I. Gibson, of Battle Creek; Charles C. Pettijohn, legal counsel for the Hays organization; Judge Alfred J. Murphy, legal counsel of the Michigan organization, and Mrs. Elmer G. Derr, of Cleveland.

Entertainment was furnished by the Carrell Theatrical Agency, of Chicago, including the seven Brown Sisters, Three Buddies, with three beautiful solo numbers by Mrs. Charles Carrell, of Chicago. Music was also furnished by the Capitol Theater Orchestra.

Lieut. Gov. Thomas R. Reed stated his stand against motion picture censorship and in line with other speakers of the evening said that tolerance was needed in dealing with the various problems which confront this industry. He said that he believed censorship would destroy the initiative on the part of the industry to make better pictures. He also stated that the tone of the motion pictures had steadily gone upward.

In his address Mr. Pettijohn paid tribute to

the Michigan organization and deplored the lack of national association. He discussed mutual problems in a straightforward manner, paying special stress to production and distribution costs, which he said were being lowered.

Judge Murphy delivered his farewell word to the organization, inasmuch as he will assume his duties on the bench January 1. He spoke of the place of the exhibitor in the industry, and showed that he has made a careful study of the exhibitor problems. He paid high tribute to the association and its work, to the board of directors which was carrying it on, and to Mr. Richey, its manager. Scidmore has an address made such a profound impression on the exhibitors of Michigan as Judge Murphy gave, and there were many dimmed eyes when he finished.

After the banquet an entertainment at the Capitol Theater, followed by two sparring bouts, was arranged by Mr. McLaren.

Wednesday morning the entire convention assembled were guests of Harry L. Hulbert and Chaplain Hopp of the Jackson Prison at a ham and egg breakfast at the Prison Farm. The session of Wednesday afternoon was opened by a discussion on the uniform contract by Judge Murphy, with short addresses by Mr. Shreck, of the Exhibitors' Herald; Mr. Mason, of the Motion Picture News; W. E. Wilkinson, Film Board of Trade; Jacob Smith, Film Review, and the election of officers.

Following the election Saginaw was selected as the next meeting place.

The following resolutions were passed at the convention: Resolutions of thanks to President W. S. McLaren, the Board of Directors, General Manager H. M. Richey, the City of Jackson, Leeland S. Hulse, Mr. Linbury, Mrs. Elmer G. Derr, Warden Harry Hulbert and Chaplain Hopp, Judge Alfred J. Murphy, the Entertainment Committee for the ladies, and resolutions relative to the music tax, non-theatrical bookings, misleading press agent stories, and authorizing a membership campaign.

Special interest during the convention was given to the public good will program as outlined by Mrs. Derr, of Cleveland. Mrs. Derr believes in the approval of good pictures, forgetting the poor ones, and her talks were a big hit at the convention.

The ladies attending the convention had a royal good time arranged for them by President McLaren, including a luncheon given by the Capitol Theater Tuesday, a theater party at the Majestic Theater, banquet Tuesday evening, entertainment at the Capitol later, with the ham and egg breakfast at the prison, luncheon at the Orsego Wednesday noon, and trips thru the Gilbert Candy Works and the Jackson Corset Factory.

Mr. McLaren left nothing in the way to make the visit to Jackson a pleasure and the convention showed it.

During the next few months an active membership campaign will be waged in Michigan to get enrolled under the banner of the association every theater owner in Michigan.

- Dues pledged on convention floor mentioned above: Fitzpatrick & McElroy, Benton Harbor, \$1,000; W. S. Butterfield, Battle Creek, \$1,000; A. J. Kleist, Pontiac, \$520; James McCann, Detroit, \$520; Warren & Cohen, Detroit, \$350; Bert Williams, Detroit, \$350; Chas. Miles, Detroit, \$350; Lipp & Cross, Battle Creek, \$300; J. C. Ritter, Detroit, \$200; Phil Gleichman, Detroit, \$200; C. E. Cady, Lansing, \$200; Ed. Kirchner, Detroit, \$200; W. S. McLaren, Jackson, \$200; Willer & Bohoven, Grand Rapids, \$200; Fred DeLodder, Detroit, \$200; Chas. Carlisle, Saginaw, \$200; Frank Wettsman, Detroit, \$200; Fred Wuerth, Ann Arbor, \$200; John Niehes, Detroit, \$150; R. H. Stubbs, Detroit, \$150; P. C. Schram, Kalamazoo, \$150; J. R. Denniston, Monroe, \$150; Sid Lawrence, Grand Rapids, \$150; Fred Preston, Detroit, \$125; E. S. Brewer, Owosso, \$100; Thos. Lancaster, Detroit, \$100; T. D. Williams, Detroit, \$100; V. Looney, Howell, \$100; Sam Ackerman, Detroit, \$100; W. W. Stocum, Detroit, \$100; Arthur Baehr, Detroit, \$100; Miss H. Hemington, Saginaw, \$100; Geo. Marr, Saginaw, \$75; J. E. Stocker, Detroit, \$75; Carroll & Mandt, Jackson, \$50; John Brennan, Detroit, \$50; H. A. Bird, Grand Rapids, \$50; M. A. Siewski, Detroit, \$50; Perry & Jepp, Detroit, \$50; Geo. Flueksa, Detroit, \$50; H. B. Proulx, Detroit, \$50; Bert Silver, Greenville, \$50; Jos. Portell, Detroit, \$50; Ed. Reeves, Paw Paw, \$50; Frank Wadlow, Detroit, \$50; W. C. Green, Belaire, \$50; A. J. Petermark, Detroit, \$50; Geo. Birdsey, Shelby, \$40; Ray Anderson, Jackson, \$30; Thos. Danke, Detroit, \$30; Harry Hoboth, Imlay City, \$27.50; Custer Garland, Frankfort, \$25; M. J. Handler, Detroit, \$25; Wm. Koons, Vicksburg, \$25; F. H. Guy, Tecumseh, \$25; Mrs. Alexander, Ionia, \$20; Jos. Rogman, Detroit, \$25; Mrs. M. Jones, Wayne, \$25; Wm. Thompson, Northville, \$25; Frank Baker, Marine City, \$25; T. P. Tyrrell, Boyne City, \$25; Mr. Bellamy, Boyne City, \$25; Geo. Olson, Grayling, \$25; C. B. Hill, Lake Odessa, \$20; H. C. Reinhardt, Bay City, \$25; Carl Grose, Bronson, \$17; W. A. Cassidy, Midland, \$25; C. H. Schuwerk, Bad Axe, \$25; Lord Stephens, Scottville, \$25; Paul Schlossman, Muskegon, \$200; W. Kramer, Detroit, \$100; Herb Weil, Pt. Huron, \$100.

DRAMATIC NOTES

(Continued from page 25) Fund of America, as a result of the organization's drive for new members.

Marian Mears and Harry Bannister have been engaged for the leading roles in "Katy Didn't". The production will be sponsored by John Henry Mears, who presented "Not So Fast" last season, starring Taylor Holmes.

Helen Hayes will begin a week's engagement in "Loney Lee", the new comedy by Sophie Treadwell, at Atlantic City on November 5. The production was given its first performance last week at the Farber Theater in Lakewood, N. J., instead of in Stamford, Conn., as was previously announced.

Irma Irving has been engaged by Charles Dillingham for a new play, the title of which will be disclosed at a later date. Miss Irving, who is still vacationing in Europe, is expected to return to New York shortly, when she will begin rehearsals. She was last seen in "The Love Letter".

George M. Cohan has begun a two-weeks' engagement at the Garrick Theater, Philadelphia, in "The Song and Dance Man", after which the production is booked to play at the Colonial Theater in Boston for an indefinite run. Cohan's New York appearance in "The Song and Dance Man" will take place later in the season.

The Hudson Theater came in for a birthday last week, in view of which Samuel Shipman, whose play, "The Crooked Square", is now holding forth there, delivered an address on the founding of the New York playhouse. It was erected twenty years ago by the late Henry H. Harris and opened with "Cousin Kate", in which Ethel Barrymore played the name role.

William Harris, Jr., in selecting the cast for his production of "Robert E. Lee", has engaged Burr McIntosh for the part of General Scott, Alfred Lunt as David Peel, James Burkin as General J. E. B. Stuart and David Landau as Stonewall Jackson. Harris as yet has not definitely settled on the title role of Lee. The Drinkwater play, now in rehearsal under the direction of Robert Milton, will have its premiere in Richmond, Va., on November 5, and will be seen subsequently in Norfolk and Washington.

The Catholic Actors' Guild, in holding its first meeting of the new season last Sunday evening at Forty-Eighth Street Theater, New York, was addressed by Acting Mayor Murray Hulbert, Pedro de Cordoba, Wilton Lackaye,

the Rev. Martin E. Fahy and Joseph F. Rinn, author of "Zenon". The last act of this play was presented in addition to the various addresses. A number of prominent Broadway stars participated in the evening's entertainment.

"The Deep Tangled Wildwood", George S. Kaufman and Marc Connelly's new comedy, will be given its New York premiere at the Frazee Theater on November 5. The cast will include James Gleason, Robert McWade, Donuman Maley, Ralph Sperry, Gertrude Hiltz, Mildred Booth, Blanche Chapman, George Alison, Angela Ward, Dorah Morel, T. M. Cahill, Mary Daniel, McKay Gore, Fred J. Nichols, James K. Applebee, Harry Cowley, Harry Irving and Sam Janney.

"Four to Eleven", a new mystery play by Eleanor Robson, otherwise known as Mrs. August Belmont, and Harriet Ford, was presented last week in Albany, N. Y., by Winthrop Ames. In the cast were seen Ann Davis, as the leading woman; Claude King, who appeared with Ethel Barrymore in "DeLasse"; Mary Kennedy, Cornelia Otis Skinner, Beatrice Trentice, Paul La Beyssac, William J. Clark, Adrian Belleue, Morris Ankrum and Edward H. Morse.

Noel Coward, who appeared last season under William A. Brady's management in "The Enchanted Cottage", has been engaged for "Virginia Runs Away", the new title of Sydney Rosenfeld's play, briefly viewed in New York as "Forbidden", at Daly's Sixty-Third Street Theater. Rosenfeld promises to re-enter his production on Broadway in the near future. Ethel Remy, who closed recently with "Connie Goes Home" and seen last season with Billie Burke in "Rose Briar", is also a member of the cast.

Lillian Ross, who was seen recently in "Home Fires", Owen Davis' play, at the Thirty-Ninth Street Theater, New York, has been engaged for one of the principal roles in "Common Sense", Chic Sale's new vehicle. The United Theatrical Producers' Corporation is sponsoring the piece, which opens in Columbus, O., on November 5. Others in the cast are Betty Weston, who appeared with Doris Keane in "The Carina", Florence Earle, Milton Nobles, Jr.; Geneva Harrison, Virginia Sale, Claude Kimball, John Keefe, Harry English, Charles Bonnell, Eugene Reveler, Burr Garath, William Lynn and Thomas A. Rolfe. Oscar Eagle is staging the production. The play is the work of Herbert Hall Winslow, who is part author of "What a Wife!" at the Century Roof Theater, New York.

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES
WITH ITEMS OF INTEREST TO MUSICIANS

JOYLESS WINTER CONFRONTS RESIDENTS OF CONEY ISLAND

Theaters, Restaurants and Amusement Buildings Affected by Street-Widening Program— Wrecking Crews Already Busy

New York, Oct. 27.—Coney Island will be without amusements this winter. All year residents, numbering about 80,000, will have to journey to other parts of Brooklyn for pleasure. Henderson's, Stauch's and other winter and summer places of the island are closed. Coney will be practically devoid of dance halls, hotels and amusement resorts. Wrecking crews will tear down more than 175 buildings along Surf avenue and the towers, and so far more than fifteen merry-go-rounds and other rides have been demolished.

Under Boro President Kieglmann's plan fifteen new streets are to be opened from Surf avenue to the Boardwalk and many old and famous amusement places will be torn down to make room for the roads.

One of the finest buildings on the island, the old Stabendorf, which was erected at a cost of more than \$200,000, was sold at auction for \$850. The structure will be razed within the next month.

Child's Restaurant at West Twelfth street will be torn down. The building cost \$50,000.

GREAT ENTHUSIASM

Being Manifested by Park Men and Dealers for Coming N. A. A. P. Meeting

Since the appearance in The Billboard a few weeks ago of the first story about the N. A. A. P. convention and exhibit to be held at the Drake Hotel, Chicago, December 5 to 7, enthusiasm has begun to stir among park men, manufacturers and dealers in park devices and merchandise all over the country, according to an announcement by A. R. Hodges, secretary of the organization. While invitations for the meeting have not yet been mailed, he says, scores of letters have reached his office at Riverview Park, Chicago, requesting reservations.

"It is most gratifying," states Hodges, "to see that park men whom we have been trying to rouse for the past several years are finally responding. I have letters from many who never before manifested the least interest in the association. I often wondered how some owners and managers conducted their park business successfully when they apparently did so little to keep abreast of the times and evidently cared so little to learn what other men in the business were doing to develop their parks. I am now convinced that there are few 'dead ones' in the park business and will be surprised if at least ninety per cent of the representative park men of America are not in attendance at the coming meeting."

"Manufacturers also have awakened to the tremendous importance of the annual N. A. A. P. convention and exhibit and, from the reservations and information at hand, I am convinced that the numerous and varied displays will constitute a veritable exposition."

"The program for the convention, as announced in The Billboard two weeks ago, gives assurance that Acting President John R. Davies was right when he said: 'I have been a member of the N. A. A. P. since its inception, have attended all meetings and was always impressed by the strength of the programs offered, and have benefited greatly as a result of each session. I had about concluded that all of the "live" topics had been exhausted, but after perusing the program submitted for the coming meeting I can say without hesitation it is by all means the strongest and best yet offered, and I sincerely hope that no park man will be unfortunate enough to be unable to avail himself of the benefits to be derived therefrom.'"

MUNICIPAL ICE RINK

To Be Established at Coney Island Claimed as Largest in Country

New York, Oct. 27.—Plans are under way for establishing what is claimed will be the largest ice-skating rink in the country at the Dreamland parking space, Coney Island. The site has a frontage of 375 feet along the Boardwalk, 220 feet on West Fifth street, 957 feet on Mooney's Walk and 1,000 feet toward Surf avenue.

The enterprise is under the direction of Park Commissioner John N. Harman. He announces that the rink will be large enough to permit one part to be set aside for hockey games and skating meets. Permission to use this space will be granted schools and colleges of the Brooklyn Boro. A carnival, now being arranged by Commissioner Harman, will mark the opening of the rink and a number of similar programs will be held during the winter.

and was sold for \$500. The boiler room, laundry and storeroom of Stauch's will be cut away, and in order to make repairs it will be necessary for the place to be closed for the next three months.

Workmen and wrecking crews have made Coney Island look like a city that has just suffered from the effects of a terrible earthquake. New building operations on a very extensive scale are being planned for the island and the resort's pleasure seekers next year will find a vastly changed place.

WESTERN PARKS

Visited by A. R. Wilber Had Good Summer Season

Arthur R. Wilber, who returned to Cincinnati last week after an absence of several months, reports a successful season for the various parks he visited from Chicago to the Coast. Wilber has been identified with parks in the Middle West for the past eleven years. He sold his interest in Blue Grass Park, Lexington, Ky., early last summer and has been traveling much since then.

"During my visit to Chicago this season," says Wilber, "business at Riverview and White City parks was better than I had ever seen there. In Kansas City patronage also seemed highly satisfactory at Fairmount, Electric and Fairland parks. It was the first year for Fairland and, considering that fact, a very good one. Next season should be much better for Fairland, as one of the car lines is to be extended four squares so as to end at the entrance of the resort. During the summer the Fairland management operated a free bus line over the four-square stretch, but direct trolley service will, of course, be much better."

"Krug Park in Omaha, Neb., also had a great season. The bathing pool there is one of the largest in the country and a very fine one. In Denver I visited Elitch's Gardens and



The Coal Mine is a favorite fun device at Luna Park, Coney Island, N. Y., and one that never fails to attract funlovers in large numbers.

THREE-WHEEL RIDING DEVICE MAKES BIG HIT ON BROADWAY

Chester-Pollard Company Buys Patent Rights on Leverage System Used on "Gallop-Away"

New York, Oct. 27.—Officials of the Chester-Pollard Amusement Company announce that they have purchased the patent rights of a new leverage system, the inventor of which is Jack Lloyd, publicity director for the D. W. Griffith Motion Picture Company, and have applied it to a riding device named the "Gallop-Away."

The ride, when the new leverage system is applied, will reduce the propelling power by one-half and eliminate the expense of electricity or gasoline and also do away with tracks and overhead wiring construction. Self-propelled horses are on three wheels and steered by the rider. The rear wheel has an eccentric which gives the rider an up and down motion similar to that of riding a horse. The ride can be made ready for operation within fifteen minutes after unloading at location and will run on any hard, flat surface, either dirt, wood or concrete. A space about 50 by 100 feet is ample to operate on, it is said.

A governing device controls the speed of each horse and overspeeding is impossible, as operation acts as an automatic brake and consequently slows up the rider. This feature eliminates chances of accidents and gives women and children an equal opportunity to win a race should the owner of the ride wish to use it for contests.

In trying out two of these horses on Broadway last week much interest was manifested and traffic blocked by onlookers who offered to pay for the privilege of riding, but police dispersed the crowd after advising the demonstrators to continue their exhibition at Coney Island, where there was more room.

The "Gallop-Away" will be displayed at the park men's convention in Chicago, after which it will be exhibited at the company's showrooms in this city.

Lakeside Park, both of which have a ten-cent gate. Elitch's is the only park I know of in this country that has featured a dramatic stock company successfully every year since 1891. High-class shows are offered and capacity houses are the rule. Lakeside Park offers an unusually large and attractive dance hall, which is a big drawing card. A good orchestra is a permanent feature and the admission price to the floor for an afternoon or evening is only ten cents. The Lakeside dance is being operated on Saturdays and Sundays thru the fall and winter season.

"The piers in California were drawing well and Lincoln Park at Los Angeles enjoyed a banner summer season. Lincoln Park is operated the whole year around. It is located near one of the city's leading municipal parks and also the Selig Zoo, J. (Skeg) Clark has the concessions at Lincoln Park, where Sheldon Harrett is proving himself a capable manager."

While in Los Angeles Wilber joined the Pacific Coast Showmen's Association, which he terms an organization of live showmen. He will make Cincinnati his headquarters for some time and, as last year, will visit the annual N. A. A. P. convention in Chicago.

INJURIES BASE OF SUIT

Akron, O., Oct. 27.—Ehrings' Attractions, Inc. of Columbus, O., and Charles Cunningham, of Kenmore, O., are defendants in suits filed here in Common Pleas Court by Harry and Mrs. Doudney, of Kenmore as the result of an accident in which Mrs. Doudney and her son, William, were injured August 28.

It is alleged that they were attending a carnival in Kenmore when equipment for the whip, owned by the Ehrings company, fell on them from a wagon driven by Cunningham. Mrs. Doudney asks \$5,000 and \$10,000 is sought for the boy.

Ernest Devany is sporting the price of a small park on one of his little fingers. It's a 15 karat diamond. Evidently business was pretty good the past summer at Dreamland Park, Newark, N. J.

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
WILL J. FARLEY,
Loew State Bldg., Los Angeles.
Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Oct. 20.—With the closing of the Los Angeles County Fair at Pomona, the end of the fair season has come. The fair this year was the best attended of any yet held and was also voted the best from every other standpoint. This can be said of most of the fairs and the committees and secretaries are for the most part jubilant over the results. The Foley & Burk Shows, which played most of these fairs, reports a great season.

The theaters and picture houses are all reporting big business, and, while the outdoor season is about over, yet the amusement piers at the many beaches are still doing much business, especially on the holidays and Sundays.

Winifred Dunn, scenario editor at the Metro studios, left this week for New York City, to be gone about six weeks. With her were a director and assistant director who will produce Metro's principal feature for this winter.

Charles D. Smith has again opened his Circus Side-Show on Main street near Fifth. He has it filled with early attractions which will be added to as quickly as the circus season is closed. The attendance has been above last year's.

Articles of incorporation for the Hollywood Pictures Corporation were filed on the 17th by Paul Gerson, G. W. Kirkbride, Otto J. Elmer, A. E. Miller and Joseph L. Mannix, all of Los Angeles. The company is capitalized at \$500,000. It will produce two-reel comedies.

Harry E. Wooding put over a huge success with his Industrial Exposition at San Fernando. His tents were full of exhibits and his attractions were all liberally patronized. At the close this week he will again devote his attention to the boxing events that are weekly programs at the American Legion Arena in Venice.

George Donovan made a wonderful success of the Earl Midgets at the Pomona Fair.

The University of California won the Laemmle scholarship contest. The prize-winning scenario was submitted by W. E. Unions, a student of that institution. Mr. Unions will receive \$1,000 for his scholarship and \$5,000 for his script, "The Throwback."

Mrs. J. L. (Judge) Karnes was a Billboard caller this past week on her way to El Paso to join her husband and the Wortham Shows.

John Boyle, one of the best cinematographers in the West, has been engaged to head the battery of cameramen who will go to Italy to film "Ben-Hur" for the Goldwyn Studios.

Pauline Frederick, after a season on the speaking stage, returns to California to renew her picture work under the banner of Vitagraph studios.

J. "Skeg" Clark found that a lot of people had not seen his War Show in Southern California, for he did a big week at the Pomona Fair.

Sam E. Morris and Myer Lesser, two Eastern representatives of the Warner Brothers Company, arrived here recently for a conference with Harry L. Warner and are busy formulating plans for the season of 1924.

Edward Burns has been signed by Famous Players-Lasky for the leading male role in "The Humming Bird", Maude Fulton's famous stage play.

Warren Eccles, of the Sunland Amusement Company at Long Beach, reports that great progress is being made by his company and that they will shortly be able to announce their entry into the field of show building devices.

Ground was broken this week for the new Hollywood playhouse which is expected to be ready for opening February 1. It will be dedicated to the artists of Hollywood and to the furtherance of the spoken drama. "Liliom" is the play selected for the opening.

Dr. Hugo Reinsefeld, managing director of the Rivoli and Radio theaters in New York, arrived in Hollywood the past week to start the musical score for the new Paramount picture, "The Ten Commandments."

J. J. Dunn and Walter Van Horn are taking care of the front of the house at the Main Street Side-Show.

Theodore Kosloff, at the finish of his present picture, "Everyday Love", will leave the films for a season on the speaking stage.

Victory Bateman, popular character woman of the Universal Studios, has been selected by Hobart Henley and Fred Babig, casting directors of this studio, for a prominent part in "The Turnoff". Others in this cast are Geo. Hackathorne, Eleanor Bondman, Edmund Corrigan, Elsie Foye, Edward Hearn, Pauline Glorn, Bert Branch, Kenneth Gibson, Theodore van Eltz, Buddy Messenger, Johnny Fox and "King Ted".

H. W. Fowler is looking concessions and shows in Los Angeles for his American Circus to be held at Yuma, Ariz., November 5 to 10. It promises to be a big event.

The Grand studio has been renovated from top to bottom during the absence of the stars and others now in New York. On their return to resume production around the first of the month everything will be in perfect shape.

George Dyanan played his exposition and carnival for the Negro race during the past week. The spirit around "Madison Square Gardens" as the section is called, was that of great hilarity, and the affair was voted a success.

To present plays which the commercial theater does not produce is the aim of Williamhead Wilkes, director of the Fine Arts Theater.



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32-FT. TO 40-FT. PORTABLE CAROUSSELLES,
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OREST DEVANY

wishes to announce that he is no longer connected with Dreamland Park, Newark, N. J. He now has plans under way for a new Park that will be bigger and better than his last venture. Watch The Billboard—especially the Xmas Number—for further particulars about

FAR EAST PARK The Wonder Park of the East
83 JOHNSON AVE., (Present Address) NEWARK, N. J.

Wilkes has assembled a notable cast for the opening production to take place November 5 of George Bernard Shaw's "Androcles and the Lion". The policy of playing six plays a season, playing two weeks each, has been adopted.

Milton E. Hoffman, production manager for the Metro studios for the past two years, resigned his position to take effect next month, when he will take an extended sea voyage. Illness has prompted his move. The wife and he will sail from San Francisco some time next month, going to Honolulu, Japan, China and other countries of the old world.

Marjorie Daw will be in the cast of "The Real Thing", a one-act playlet from the pen of John Kendrick Bangs, which will be one of the features of the monster benefit performance given by the motion picture branch of the Actors' Fund of America at the Philharmonic Auditorium. Others in the cast are Euld Bennett, Edward Everett, Kathryn Williams, Florence Vidor, Irene Rich, Taisy Ruth Miller, Carmel Myers, Kate Price and Eddie Sutherland.

Lillian Leighton is the latest actress to invest heavily in real estate here. Besides her recent purchase in the Big Tujunga Miss Leighton has acquired a Hollywood hillside site and a piece of ground near Beverly Hills.

The first anniversary of Granman's Hollywood Egyptian Theatre was celebrated with elaborate ceremonies. A dance in the courtyard of the theater was followed by the cutting of a huge birthday cake, part of which was given to every patron present. The cake weighed 400 pounds. The spirit of the occasion was enjoyed by all present.

Mrs. J. W. Conklin, treasurer; James W. Conklin and James W. Conklin, Jr., manager of the Conklin Concession Company, arrived in Los Angeles the past week for the winter. They report having had a wonderful season in Canada.

Mertle Stedman is taking a vacation from her studio work, and will spend it moving into her new home. She was one of the movie stars that

(Continued on page 93)



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Parking Space for 4,000 Cars,

Huge Picnic Grove, Largest Ball Room in the West, 175 x 300 Feet.

Hound and Whippet Race Track,

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We are now ready to consider applications for new, novel, up-to date rides, shows, games and amusement devices of every description.
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KANSAS CITY

IRVINE SHELLEY

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Kansas City, Oct. 24.—The four weeks of Fiestas de Pallas festivities ended October 20 and the next event of social importance and of interest to visitors to Kansas City and surrounding territory is the annual Americana Live Stock Show, with horse show in conjunction. This takes place the week of November 17 in the American Royal Building, where the big industrial exposition was held for two weeks.

The first affair of the social year of the Ladies' Auxiliary of the Heart of America Showman's Club will be the big Halloween dancing party to be held next night of October 31 in the ballroom of the Cones House. It is anticipated that there will be a large attendance.

Marcus Helman, president of the Orpheum Vaudeville Circuit, was in Kansas City October 22 and looked over the Orpheum and Mainstreet (Junior Orpheum theater) while here. He was en route to Los Angeles. With him were George Godfrey of the circuit's New York booking offices, and Asher Levy, of the Chicago offices.

Melvin Maguire, an excellent artist, was a recent caller and informed that he finished a two weeks' engagement at the Gillis Theater October 29 and expects to remain in this city all winter.

Isma Clifford, prominent leading woman and prima donna, arrived in Kansas City October 14, driving thru from California. While in the city Miss Clifford signed with Schultz Seymour's "Midnight Follies" and left here the last of October for Des Moines, where Mr. Seymour's company opens at the Iowa Theater only in November.

H. C. Burke called October 19. He was on his way east and just dropped in for a brief chat.

Pat F. Hurley, of the "Moonlight Maidens" Company, was a delightful visitor October 23. Stated he had closed at Liberty Park, Battle Creek, Mich., and was driving thru to Denver.

Harry Van Haven, business manager of the De Wolf Hopper Company, was an interesting caller last week. He stated that it had been decided not to have any Sunday shows during the Kansas City engagement of the company, but to give two matinees.

George Naylor, formerly manager of the Orpheum Theater at Okmulgee, Ok., was in town October 22 with his old friend, Starjah. Mr. Naylor is now with The Topeka (Kan.) Capital.

We understand that the Benton Theater, one

"THE WHIP"

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A splendid permanent attraction and money maker. All principal Parks, Expositions, Fairs, Carnivals and Pleasure Resorts throughout the world have a "Whip." Prices and full details on request.

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will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our merchandise wheels to select from. We also paint wheels to order.
AUTOMATIC FISHPOND CO., 2014 Adams St., Toledo, O.



of the leading neighborhood motion picture theaters of the city, is to be remodeled.

We are informed that Wm. Tibbitts will close with the stock company at Hutchinson, Kan., November 3, and come into Kansas City to organize his own repertoire company.

Ed F. Feist, of the booking exchange bearing his name, went to the hospital October 21 for a minor operation which was successfully performed the next day and he is doing very nicely, and is expected to be able to be back at his desk soon. Edmund L. Paul, playwright of this city, "held down" the office for Mr. Feist during his absence.

L. M. Nelson, show representative, and G. P. Glover, of the C. A. (Unrly) Vernon Shows, The Southern Standard Exposition Company, playing week of October 22 at Nowata, Ok., were in town for a day and called at our office to exchange greetings. They were here to get some costumes for the minstrel show, people, etc.

J. T. McClellan was a recent visitor. Said that the shows would winter again at Richmond.

Mo., this year and not in Excelsior Springs as contemplated. Mr. McClellan also said that the shows' closing week in Richmond was very good. The McClellans are contemplating a driving tour to Florida this winter, but will make their headquarters in Kansas City.

It is reported that the A. B. Miller Shows continue to find business satisfactory in South-east Missouri.

Luchman Exposition Shows are now on the last lap of the season, playing Oklahoma and Texas and have a monster grandiose celebration for the week of November 5 to 12, inclusive, at Wichita Falls.

The Karl Simpson Comedians are now playing houses in Kansas to good business.

A few members of the Wm. E. Lewis Stock Company have passed thru the city recently en route to Southern engagements. They all report a pleasant season.

Leigh and Lindsey, well-known dramatic and vaudeville team, are filling dates in Colorado

successfully and will not return to Kansas City until the holidays.

The Proctor Stock Company opened its season to fair business a couple of weeks ago. It will play Nebraska, carrying six people. John and F. J. Proctor are the managers of this company.

Schultz Seymour, master of musical productions, has secured the Iowa Theater, Des Moines, for the opening of his "Midnight Follies" early next month.

Jos. E. Goodwin, of the Dancing Goodwins, clever vaudeville act and specialty people with J. Doug, Morgan No. 1 Shows this summer, writes from Gardner, Kan., that he is with the Lockwood Players and that they are doing good business in Kansas.

Jack White, characters, joined the Miller Stock Company in Texas October 18.

Raymond Gross, comedian, singer and specialties, left here October 22 for Albion, Ill., where he joined the permanent stock company.

Speck Corwin and Lucille Love closed with Jenck's Metropolitan Players on October 20 and are playing independent vaudeville dates in Oklahoma.

Naomi Phillips joined H. R. Seaman's Comedy Company at the Tootle Theater, St. Joseph, Mo., October 21.

Edgar Jones and wife, of the Edgar Jones Popular Players Company, well and favorably known repertoire company, have returned to Kansas City after a few weeks' visit at the close of the tent season. Mr. Jones is taking his Masonic degrees in Kansas City.

Mr. and Mrs. Ray Bash closed with the Hill Morgan Company last week and are spending their vacation in this city.

Nell O'Brien and His Minstrels and Bert Swor at the Grand Theater week of October 22 proved a winner, notwithstanding the opposition of the Famous Georgia Minstrels at the local Pan-tages theater that week.

NOVEL BIRTHDAY PRESENT

Edna Ament, an expert rifle shot, is reported to be doing a remarkable business with a newly opened shooting gallery on the pier at Long Beach, Calif. The gallery was a birthday present from her husband, Capt. W. D. Ament, and is said to be one of the finest on the Coast.

PARK NOTES

Marlin, Tex., is becoming more popular as a winter resort and a municipal pavilion is being built to provide more amusement for visitors.

Bob Watt expects to leave Atlantic City, N. J., about the second week in November for a trip to California and Florida.

RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION

CARNIVALS

EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

T. A. WOLFE SHOWS AT THE S. C. STATE FAIR

Organization Occupies New and Improved Location—Quantity and Quality of Attractions Praised—Has Several More Weeks of Current Season

COLUMBIA, S. C., Oct. 24.—The State Fair of South Carolina opened Monday on schedule time. Scores of people were admitted. Most of these took to the cattle, swine, poultry houses and the "Treasure Zone" provided by the T. A. Wolfe Shows.

The big fair worked with smoothness. This State fair opened with a parade, led by Chief of Police F. S. Strickland, known to showfolk as a staunch friend, and the 10th Infantry Band followed by Governor McLeod, with State officials, including senators and legislators.

Mayor W. A. Coleman and other city officials, Hon. R. M. Cooper, Jr., president of the fair, and his assistants; members of the Chamber of Commerce, clubs and civic organizations. The parade stretched almost two miles in length.

The T. A. Wolfe Shows occupy the "new layout" for amusement attractions, which is between the stadium and the grand stand and race track. The crowds are thus emptied upon the "great white way".

Distinguished persons of the State visited the Wolfe Shows after the street parade and saw the twenty-five different exhibitions and popular rides. Without quoting any particular one, the general verdict was: "High quality everywhere apparent."

The Daily Record had it thus: "R. M. Cooper, Jr., president, and D. F. Eird, secretary of the State fair, looked carefully before selecting a tented organization to furnish the 'midway' for this year's exhibition.

Standing at the entrance to the 'great white way' the eye carries to 'dim distance' so to say and on either side of the long stretch are, side by side, the 'tented tentacles' of shows, housing various performances, pantomimes, songs and permitted dances and many riding devices.

Not an unclean thing is to be seen or heard. The music, sweet and entrancing, comes wafting from every tent—apparently from the music volume there are many bands and many orchestras."

The Daily Record had it thus: "The shows occupy the immense space lying between the race-track grand stand and the football stadium, and extending west to the roadway. Tents, fronts, rides and novelties take up every foot of the territory. It is one of the largest outdoor amusement enterprises ever at the State fair or in Columbia.

The general verdict of patrons was: Clean from beginning to end. Not a suggestive or immoral thing. Down To-All-Spice Exhibitions.

"That the heart of Mr. Wolfe beats right, and that those accompanying him on his journey to amuse and instruct and uplift the show business are constructed along unselfish lines, is revealed in their labors for tomorrow, when they will entertain free the children of the orphanages of the city and the 'newsies' of the streets."

Much credit goes to Hon. D. F. Eird, the astute, far-seeing, "just-to-all" secretary of the fair. He knows people, reads them well and has himself surrounded with an able array. This State fair has an advisory board, and chief of it is Hon. Paul M. Moore, of Spartanburg.

Two new attractions on the T. A. Wolfe midway are "Garfield, the Muscle Man", an exhibition that attracts and wins colleges, schools, surgeons and scientists, because "Garfield" lives without a skull, and the Igorrotes, directed by H. L. Anfenger and Dr. John Edwin Leane.

Many Southern fair officials have visited the Wolfe Shows here, and Mr. Wolfe has offerings for next year, and incidentally great preparation is being made by him for the season 1924. His new ideas are being partially formulated in this city.

Next week's stand will be Charlotte, N. C., which for several years has been closed to carnivals. City officials, newspapers and citizens there are joining in the big fall festival. From Charlotte the shows will journey to Anderson, in South Carolina, and be the big feature of the fair there.

Robert Josselyn, general agent the Greater Sheesley Shows, is a visitor this week. So is Dr. T. A. Burnett, former Ohio State veterinarian, and R. L. Swan, prominent cloth-

ing salesman; R. F. "Judge" Morrison, feature writer The Greenville News; Herbert Maddy, general agent Rogers & Harris (Greens); W. H. Taylor, trade passenger manager the Southern Railway, and a host of showfolk.

It now looks like the T. A. Wolfe Shows would be on the road five more weeks. Three other stands are sure. Mr. Wolfe has been offered two additional weeks and may accept. A surprise to the writer here was finding Siles Manning Scudder, of Cincinnati Enquirer fame, on the staff of The Columbia Record.

DOC WADDELL ("Just Broadcasting").

DECIDEDLY IS CONTRADICTORY

Contradictory to the claim of "carnival objectionists" that a show "takes all the money out of town", the following appeared in The Democrat, Idabel, Ok., some time ago, it being headed "The Carnival" (the company referred to was probably the George T. Scott Greater Show):

"As is usual following the coming and going of any carnival, discussion as to the merits and demerits of the entertainment given for nearly a week in this city by Scott's Carnival Shows has been almost endless. Many think it a good thing; others, of course, believe that the quietude following a week of gaiety is ample proof that all the money in circulation before the carnival arrived left town with it. Such, however, is not the case. The Scott company carried sixty-five people, 90 per cent of whom live from one day to another. At the end of the carnival season more than 80 per cent of them have not enough saved to carry them thru a few weeks. These people eat, drink and sleep just as ordinary people do, and the hotels, lodging houses, restaurants, meat markets, grocery, drug and dry-goods stores and soft-drink and ice-cream establishments get a benefit, either directly or indirectly."

"Aside from the financial benefit mercantile establishments receive from the carnival people, these same people are the direct means of

GREAT WHITE WAY SHOWS

In Comfortable Winter Quarters at Martins Ferry, O.

Thru one of his executives, C. M. Nigro, manager of the Great White Way Shows, informs us that the 1923 season just closed for his company has been the most pleasant and successful in the history of the show, further data being as follows:

The show opened the third week in April, just on the outskirts of Chicago at Hammond, to good business, regardless of cool weather. During the entire season of twenty-eight weeks they encountered but a few days of inclement weather. There was not a single accident or case of sickness and all shows, rides and concessions enjoyed a satisfactory business from the very start. With but one exception every attraction at the opening stand was present at the closing.

C. M. Nigro was one of the investigators of the Showmen's Legislative Committee of America and he remained loyal to his obligation to same during the entire season, and he attributes much of the success of the season to this fact.

The Great White Way Shows were only a ten-car special, carrying five shows, three rides and twenty concessions, but the cleanliness of them in appearance and operation seemed to please all committees, officials and the public, and many return dates have been offered for next season.

Completing the season of 1923 at Martins Ferry, O., where the show played a date under the Volunteer Firemen in the city park, right in the heart of the city, to excellent business, there was an urgent request from the same committee for an opening date for season 1924. General Agent Leonard had secured spacious and convenient winter quarters at this stand for the show, with trackage for the train, just outside the large building in which the wagons are stored, and from the Pullmans those remaining in winter quarters have a beautiful view of the city, the Ohio River, and surrounding mountain peaks, etc.

Practically all attractions have gone into winter quarters and secured contracts to be under the White Way banner next season, many of the people remaining in Martins Ferry, while others have taken leave for their respective homes or to visit friends and relatives during the winter season.

Mr. and Mrs. Nigro are leaving for their home in Chicago and will be present at the conventions. They will also place with Driver Brothers orders for all new canvas and pictorial banners for next season. Mr. and Mrs. Frank Nee have gone to their home in St. Louis and will spend much time visiting relatives in Missouri. Thomas Mageras, Peter Tians and others have driven thru to Chicago to spend the winter in that city. Mr. and Mrs. Louis Rozinette have gone to their home in Elmhurst, Ill., and Prince Manley and wife to their home in St. Louis. "Bill" Cushman and Mr. and Mrs. Sloan are playing independent dates in Ohio.

Charlie Zimpla has taken charge of a large baking establishment in Martins Ferry and rented an apartment where he and Mrs. Zimpla are keeping house. George Thompkins, the efficient trainmaster of the past season, has charge of winter quarters, and he and Mrs. Thompkins occupy an elaborate stateroom on one of the Pullmans—with shower bath and everything modern. Lee Ford, Manager Nigro's faithful and efficient porter, is still on the job and always at hand when needed. Many of the boys have secured good paving positions here and are well set for the winter. With all the Pullmans electric lighted, steam-heated and the other homelike surroundings, every one in winter quarters is happy and planning to make season of 1924, if possible, excel the one just closed.

MACDONALD JOINS JONES

Prominent Scenic Display Man Was Four Years With Sheesley Shows

Fayetteville, N. C., Oct. 24.—G. Lawrence (Harry) Macdonald, after a period of four years with the Greater Sheesley Shows, has transferred to the Johnny J. Jones Exposition, joining that organization at Macon, Ga., today.

Prior to his outdoor show experience he was engaged in the theatrical advertising business in New York, Philadelphia and Atlantic City, designing and building lobby displays for leading producers, such as Constock & Gast (Shuberts), Tolson & Harris, W. A. Brady, Henry W. Savage, Webber & Fields, Henry B. Harris and others. He furnished gold and silver and cut-out three-sheet stands were considered among the most artistic and attractive displays that ever graced a lobby. Mr. Macdonald, now known as one of the most versatile men in the outdoor show world, has an imaginative and creative mind, and will no doubt prove a valuable asset to the Jones organization.

midway to the pleasure-loving public. Then the "fun" began. The 10,000 inhabitants of White River gazed at the tremendous array of entertainments provided and watched the rivalry between the organizations with amusement. The crowds backed upon the midway, "window shop ping"—as it were—and passed on from one lot to the other. Practically none of the rides or concessions made any money. The public was too busy taking in the sights and many free acts provided for their entertainment. The ancient adage of "too many cooks spoil the soup" (Continued on page 95)

THAT AWFUL TAX LAW

By DOC WADDELL

COLUMBIA, S. C., Oct. 24.—Carnivals and like shows operated in connection with State and county fairs were early this week denied their petitioned exemption from payment of the State amusement admission tax by the Special Relief Commission meeting in the offices of the State Tax Commission.

The petition for exemption was refused. A number of fairs, it was pointed out, have already been held and the taxes collected upon carnivals exhibiting in connection with them.

This Relief Commission is headed by Governor Thomas G. McLeod, and has been instituted thru the efforts of Paul V. Moore, secretary of the Spartanburg Fair, and E. O. Frierson, treasurer of that fair.

Attending the meeting were Senator H. H. Gross, Representative Claude N. Sapp, and the State Tax Commission—Walter G. Query, J. Fraser Lyon and John P. Derham.

T. A. Wolfe, directing head of the T. A. Wolfe Shows, made a strong plea for outdoor shows, and pointed out the injustice and erroneousness of the South Carolina Tax Law.

Jack King, head of Jack King's Comedians, a traveling stock company presenting full-length plays, was also heard by the Commission, which held that his company, differing from other "road shows" only in the fact that it exhibited in a tent rather than in a theater, was to be exempted as provided in the former ruling permitting the exhibition of "road shows" without payment of the tax. King's show is now at Camden.

The consensus of opinion is that if the big outdoor shows would only "get together", like the movies and baseball, and pick a censor of the caliber of Will Hays and Judge Landis, such laws as this in South Carolina would not materialize. The censor who "claims to be" evidently made no effort to stop this present tax law in this State. The name of Hon. Thomas Marshall, of Indiana, ex-Vice-President of the United States, is being sounded as the proper man for the place, and a movement is on to organize and obtain him.

CRANDELLS AT HOME

Mr. and Mrs. Harry C. Crandell are now at their home in Altosna, Fla., for the winter. Mr. Crandell, who closed as general agent with the Kriska Bros. Shows on October 1, hurried home from Chicago because of illness of his father, Mrs. Crandell preceding him a few days.

The Crandells have a beautiful and very comfortable home at Altosna, with a pretty lake adjoining and exceptionally good automobile roads to important points of the State. A letter from Harry stated that his father is improving and that it is thought the warm climate of that section of the country will enable him to regain his health. Harry also states that he has not fully decided about next season's employment.

THE OWENSES CALLED HOME

Mr. and Mrs. Edward (Eddie) Owens of the Johnny J. Jones Exposition, were called to their home in Cincinnati early last week from Macon, Ga., where the show was playing the fair, because of the death of Mrs. Owens' mother, Mrs. Belle Quinn, who passed away on Tuesday. An account of Mrs. Quinn's passing appears on the Obituary page in this issue. Mr. and Mrs. Owens left Saturday to rejoin the show at Spartanburg, S. C.

putting into circulation dollars that never come forth except when a carnival or circus hits town. It is strange how many people who have never been known to patronize any form of amusement are nightly visitors to a carnival ground, and of course had some method of letting go of hoarded money. Possibly it is their only form of amusement, but regardless of the cause the carnival apparently appeals to their tastes.

"Of the Scott show it may be said truthfully that it is the cleanest aggregation of its kind to visit Big Timber. Its entertainment was good and the people who put it on were law-abiding, gentlemanly and ladylike. They promised a good, clean show and gave it."

"It is doubtful, however, after license and war taxes had been paid, after the members of the company had paid actual living expenses, if the outfit left with more than it brought in.—Clipping from Big Timber, Mont., paper."

A. B. C. ATTRACTIONS

The A. B. C. Attractions had a good week at San Bernardino, Calif., and anticipated a "quiet week" in Whittier. On arrival the Pacific Coast Shows were on the lot across the street from the carnival grounds. One block away the Brunk Comedians were exhibiting a drama show, and across the street from them an animal show was throwing open its

KENNEDY SHOWS CLOSE

The Con T. Kennedy Shows concluded their season Saturday night, October 27, at Waco, Tex., where they spent last week. Winter quarters will probably be established in Waco. A report from a reliable source says the 1923 tour proved a winner for the Kennedy organization.

Here's a Real Salesboard Premium That Gets Quick Play

Its attractiveness draws the attention of all. Just place on any Cigar or Candy counter—light up the Basket, and your Board will sell fast.

OUR BASKETS ARE EQUIPPED WITH PLATINUM FILLED ELECTRIC BULBS

Do not confuse with the ordinary Christmas Tree Bulbs which burn out very quickly. Our patented Lamp will positively not burn or scorch the flower.

Flowers in our Baskets cover the light completely, giving a beautiful transparent effect.

Our Electric Flower Baskets are best because they make the biggest flash. Their attractiveness draws the crowd. When baskets are lighted in the evening they make the most beautiful flash you ever saw.

Each Basket made of imported straw braid and red, beautifully painted in bronze colors. Each flower is equipped with new improved electric light bulb and positively will not burn or scorch the flower. Flowers and lights are interchangeable. Patented under No. 132550. Six feet of cord, plug and socket all complete with each Basket. Each Basket is packed in an individual box, all complete, ready to place on your stand.

We also have other Baskets (NON-ELECTRIC) in many sizes, from \$4.50, \$10.00, \$12.00, \$13.50 a Doz. Exceptional Values. 25% cash with order, balance C. O. D. Write for our illustrated catalog.

OSCAR LEISTNER, Manufacturers, Estab. 1900.



SHOWING ROSE DETACHED

The above Basket, 6 lights, 22 inches high. PRICES: Each, Dozen. 3-Light Baskets, 19 in. high.....\$2.95 \$33.00 4-Light Baskets, 19 in. high..... 3.50 39.00 5-Light Baskets, 22 in. high..... 4.00 45.00 6-Light Baskets, 22 in. high..... 4.50 51.00 Sample sent at individual prices shown above

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Terms: Cash, or 1/2 with order, balance C. O. D. Prices do not include Parcel Post Charges. Personal checks cause delay for collection.
Upright Burners (like cut) for pressure 4 inch\$4.25 5 inch 5.50 Jumbo Burners for gravity, from \$3.00 to \$4.25

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Want Drome Rider
for all winter's work. Bob Perry, wire at once. I. J. Watkins, Wortham Shows, Houston, Texas. Will buy good Giant Rhesus Monkeys.

TOM JOHNSON'S REPORT

Thomas J. Johnson, general counsel and commissioner of the Showmen's Legislative Committee of America, has sent the following to the BILLBOARD: "SHOWMEN, PLEASE TAKE NOTICE."

"SHOWMEN'S LEGISLATIVE COMMITTEE CONVENTION
"will be held at the Auditorium Hotel
"Chicago, Illinois.
"December 3rd and 4th, 1923

"Sun, Dec. 2nd, 1923—Members of the Executive Board are requested to meet Sunday evening, December 2nd at the Headquarters of the Showmen's Legislative Committee room 236 Auditorium Hotel, Chicago, and make final arrangements for the convention.

"Mon. Dec. 3rd, 1923—Convention will be open at 10 o'clock A.M.; there will be morning and afternoon sessions; both sessions will be open to all persons interested in the outdoor show business; matters of great importance will be presented and discussed.

"Tues. Dec. 4, 1923, will be for the members of the Showmen's Legislative Committee to perfect the Organization and to elect officers for the ensuing year.

"ALL ARE REQUESTED TO ATTEND
"EXECUTIVE BOARD
"By Thomas J. Johnson,
"General Counsel and Commissioner.

"NOTE This Convention is called by the Executive Board of the Showmen's Legislative Committee. This is the first convention of its kind ever held in the history of the outdoor show world. An invitation is extended to all show men, concessionaires, allied interests, and all other persons interested in the outdoor show business to be present. The Executive Board has secured room 236, Auditorium Hotel, Chicago, for its headquarters, and same will be fully equipped with stenographers, telephones, and all accommodations for the show men. Those attending the Convention are requested to make our headquarters your place of appointment.

"We cannot urge too strongly on all those contemplating attending the Convention to make their reservations early; there will be several other conventions in Chicago the week of our Convention, and it might be difficult for some of the out of town show men to secure proper accommodations.

"We have therefore secured options of a number of rooms for the show people, and all those desiring reservations can do so by communicating immediately with the Executive Board, 905 Ashland Block, Chicago, Ill.

"EXECUTIVE BOARD
"By Thomas J. Johnson
"General Counsel and Commissioner."

A. B. C. ATTRACTIONS

(Continued from page 94)
broth" was quite evident. Finally a "truce" was declared, friendly hands extended and invitations to dine were exchanged between the rival factions. Whittler enjoyed the laugh of his career. At San Bernardino everything ran smoothly and the organization was invited to make a return engagement early during the spring. It was anticipated that the A. B. C. Attractions were to visit Colton, Calif., some nine miles away from San Bernardino, but owing to the close proximity of the two cities this was not deemed advisable at this time, so Whittler was chosen instead.

Richard (Dick) Wayne returned recently and has opened a show on the midway. He arrived from Oklahoma from the Al G. Barnes Circus, where he has been for the past season. Val Balingier, who operated the carousel all season, left to assume control of the stage management of the Strand Theater, San Diego. Edward Stanley joined the calliope player, Beside Captain Charles Soderberg's high dive D. D. Kohl, in his "Slide for Life in Flames", has been added as an additional free act. Dick Wayne's trick dog, "Riley", and his firing monkeys also assist to entertain the crowds. Among the visitors on the Whittler lot were Walter Hunsaker, Sam Coranson, Mr. and Mrs. H. W. Fowler, Jimmy Thomas, William Farmer, Louis Mowen, Mr. and Mrs. James Copeland, "Sik-Hat" Reagan, Barney Fagin and "Fat" Williams. Redlands week ending October 27, followed by Santa Paula, then Santa Barbara.
W. de PELLATON
(Show's Secretary).

"THE FLAPPER" 25c
Feather Shade and Dress



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EACH, \$1.35.
Same as above, with genuine diamond, white-gold clasp.
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Fancy Plush Box, 50c Extra.

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No. 11840-B—Indestructible Delta Pearls. This is a beautiful, opaque, unassorted Delta pearl known as the Jeanette. Length, 2 1/2 inches, graduated, equipped with solid gold setting, ring clasp and enclosed in royal purple velvet case. Pearls that any lady will be proud to wear.
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880B—Radio Diamonds. Platinoled Rings. Brilliant Setting, assorted two and three stones. Per Gross..... \$7.50
No. 881B—Solitary White Stone. 0.95
Brilliant, Platinoled Finish, Dozen..... 1.95
No. 881C—Electro Diamond Brilliant Gold-Plated Scarf Pins. Per Gr.....



No. 02B—Gold Shell Ring. Set with 2 Brilliant..... \$0.95
No. 989—Platinoled or Silver Finish, Brilliant center. Dozen..... \$2.25

No. 800B. No. 799. No. D71B.
No. 800B—Gold-Plated Ring. Next cut Brilliant Diamond Set. Ooz \$0.95
No. 799—Silver Finish, Heavy, Set with White Brilliant. Dozen \$0.75
No. D71B—Gold-Plated White Shell Ring. Dozen 1.35
No. 980B—Silver or Platinoled Finish Ring, with one White Brilliant in Oval top Assort. styles. Dozen \$1.25
Assorted Gold-Plated Sun Jewelry. Per Gross 75c to 3.50
Silveroid Daisy Teaspoons. Per Gross \$2.75
Silveroid 3-Piece Daisy Child Sets. Doz 1.15
Silveroid Daisy 26-Piece Sets. Doz. Set. .97
Manicure Sets, on Cards. Dozen 1.50
21-Pc. Manicure Sets, in Fancy Rails. Ooz. 10.00
Whita House Ivory Clocks. Each 1.85
Army and Navy Needlebooks. Gross..... 6.75
Safely Disappearing Pen. Each .65
3-Piece Carving Sets, Silver Plated. Dozen \$4.00
Desk Saitel Clocks. Each..... 2.30
Opera Glasses. Dozen 2.98
Gold-Plated Pencils, Shurite. Dozen 3.95
Imported Vacuum Bottles, Imitation. Dozen 6.95
Imported Vacuum Bottles, Assorted. Doz. 10.00

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Use a French Merchandise Wheel that is known the world over. It is built for work. No one can duplicate our work and prices. Our two new designed Merchandise Wheels are also ready. Any Wheels shipped same day as per order. Deposit required on all orders. Write for catalogue.

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Le-Po Leaps, a metal Frog. Gross... \$7.50
"Paper Folding Tricks." 100... 4.00
Flying Pigeon, with Stick. Gross... 3.50
Get our catalog of Balloons, Confetti, Noise Makers, Paper Hats, Whips, Balls, Flags, Fireworks and Hallow-
een Novelties, etc. **BRAZEL NOVELTY MFG. CO.,**
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LITTLE WONDER LIGHTS

Lamps for the Parlor, Library and Dining Room. Lights for stores, schools, churches, tents, showmen, etc. Park and street lights, and Little Wonder Hand Lanterns. Little Wonder patented gasoline lights are **BRIGHTER THAN ELECTRICITY, CHEAPER THAN OIL.** Thousands in use everywhere. Wonderful for every purpose. We want selling distributors where we are not represented. Write for Little Wonder Catalogue and Prices. **LITTLE WONDER MFG. CO.,** 152 S. 5th St., Terre Haute, Ind.

ARMADILLO BASKETS, RATTLESNAKE BELTS
Polished Horn Rocking Chairs and Novelties.

Beautiful Baskets made from the shell of the Armadillo, when lined with silk, making beautiful work or flower baskets for the ladies. Belts in all widths made with rattlesnake skins. Armadillo Goggles, tanned for Race. Highly polished Horn Novelties. Good sellers for curio stores or confectioneries. Write me for prices and particulars. **R. O. POWELL,**
San Antonio, Tex.

Wanted To Buy
TWO-ABREAST MERRY-GO-ROUND
and **No. 5 ELI FERRIS WHEEL**
UNITED AMUSEMENT CO.
7035 N. Gay St., Baltimore, Md.

Advertisers like to know where their address was obtained—say Billboards.

CARNIVAL CARAVANS

Conducted by **ALI BABA**

Have you a promising Armistice Day date? The Chicago convention and fair meetings are but one month distant.

Wortham's World's Best will meet old friends on the coast.

A nation-wide organization, gentlemen. You need it!

Nope, Edward Jessop has not yet arrived in Cincy for the winter.

There was much "stepping" on the fair grounds at Frederick, Md., according to a report last week.

What will be J. F. Murphy's method of showing next season? Wait and ere long you'll be informed officially, according to report.

It may be that Eddie Owens and wife will not make the Cuba trip with the Jonea attractions, Jessop not yet made.

Plans are discussed always. If they show up wrong they (or somebody) "get chased" almost unexceptionally.

Numerous independent attraction managers, and even shows and rides with outfits closed, have been booking Armistice Day engagements.

The closing of the Brundage Shows last week at Cairo, Ill., settled any rumor that the show would head for Mexico for the winter season.

Concessions returned to the Southeastern Fair, Atlanta, Ga., this year. And the midway was pronounced morally and physically clean.

Not a great many of the fair associations will install expensive rides on their grounds, especially unless they could be used for "park" purposes during summers. Too expensive a proposition for just one week's running each year.

J. B. Murphy, he of war exhibit under canvas fame, is chock full of humorous reminiscences. While in Cincy recently he told one that he said "Parson Jo" and several other old timers would recall—without telling it—in the South several winters ago.

When a so-called "uplifter" or "moralist" falls to publicly recognize meritorious attractions with carnivals, while "panning" the bad, he or she should come out in the open—out from under the cloak of religion, education or justice.

Among outstanding events that John J. Quigley, Boston theatrical man, is to handle this winter will be the indoor circus and midway for the grand theatrical hall that is to be given in Mechanics' Building, Boston, in January.

Edward K. Johnson recently signed a contract with the Eagles' Lodge at Chester, Pa., for the Holland & Narder Producing Company to stage an indoor bazaar there the last week in this month. Yes, Miit Holland and Nat Narder. It will be the opening week of the indoor show.

J. F. (White) Denhart, operating head of the Famous Wonderland Shows, which recently closed their season, is all smiles these days. The cause? "White" is the proud father of

SETTING UP AT LITTLE ROCK



Part of the Con T. Kennedy Shows at the Arkansas State Fair. Con T. Kennedy (left) and his press representative, W. X. MacCollin (right), are seen with their left hands on the Whip.

Joe E. Sawyer recently joined the Ed Baxter Shows for the winter season, according to report last week. His second winter with Baxter.

W. X. MacCollin last week was planning on driving Con T. Kennedy's car from Waco, Tex., the closing stand, to Miami, Fla. Pretty soft for some press agents.

Well, what show or shows are going into Mexico? Since several have "flirted" at it (which is not meant as encouragement to try out the project).

Some of the Johnny J. Jones attractions will play interior stands in Cuba, while others of the same company are at Habana Park, Havana.

Let's have the closing engagement stories, including where some of the folks are going. Several caravans have ended their seasons and provided no data for publication.

Frank S., Philadelphia—The party you mention is no longer with that show. Address him a letter care of The Billboard, to be forwarded when address is furnished by him.

Secretary Dennis Arsenault, of the Bay State Exposition Shows, writes that he is at home in Claremont, N. H., after twenty-six weeks with the caravan thru the New England States.

Carnivaldom had its full quota of volunteer soldiers in the late war and among them were both commissioned and non-commissioned officers. The various ex-soldier organizations realize and appreciate the fact.

Quite naturally but few are expected to comply with the request, but, anyway, let's have confirmation from some of those who do expect to be among "those present" at the Windy City "doing".

In the "Heard and Overheard" column of The Halifax Gazette, South Boston, Va. (October 15), appeared this squib: "Yes, we have no 'girl' shows at the fair this year. Do you care? No? Then that makes it unanimous." The West Shows played it.

Arthur John Marold and his "mascot", "Jack", an intelligent-looking fox-terrier, were in Cincinnati recently en route to New York on a return "hiking" trip. A. J. was giving publicity to a brand of shoes on the trip.

John F. Denhart, Jr., who made his debut on this mundane sphere October 16 at Cincinnati.

Here is some fact: Many a show, ride and concession man and woman did not speak out the past summer their true sentiment. Their staying with the show demanded it. Various ones of them have "opened up" remarkably since the caravans they were with closed.

"High-brow" publicity puts over many presentations on the stage and screen that would raise a storm of protest if given with a carnival. Contradictions become acquainted with facts before stating otherwise. In one instance it's considered an "art", and the other branded as "vulgar".

Claude R. Ellis has done some wonderful local publicity work in connection with the Sheesley Shows this season. Claude has a style of "perfectly at ease" writing that is interest attracting. And, incidentally, he can produce a very neat tribute to a departed brother showman.

Word from Fort Worth, Tex., last week, was that J. C. Wilson, who had the cookhouse on the John T. Wortham Shows, had closed with that caravan and had purchased a neat and modern bungalow in Fort Worth, at 1901 Garvey street, at which he hopes to have showfolk friends call when in the city.

Manager H. J. Morrison, of the Harry J. Morrison Shows, advised that his caravan would close at Ballou, W. Va., November 10, and winter in Grafton. Harry also intoned that he will have his ad for the coming Christmas Special edition of The Billboard ready in a few days.

Jimmy (Curly) Sheppard wrote that after closing a circuit of fairs successfully in Canada Mrs. Logan Ross, Gertrude Burton, Jack Engel and himself had taken up winter quarters in Huntington, W. Va., with intention of quitting the road and opening up a cafeteria in Pittsburgh.

All has a letter from J. R. Clark, manager the Shamrock (Tex.) Tri-County Fair, to The Billboard (mailed to the New York office), relative to the H. B. Pool Shows, which played that date a few weeks ago. In it Mr. Clark states in part: "I wish to congratulate these people on their clean entertainment, and to

Just Off the Press, the November Issue of

THE OPTIMIST

The Ride Man's Magazine

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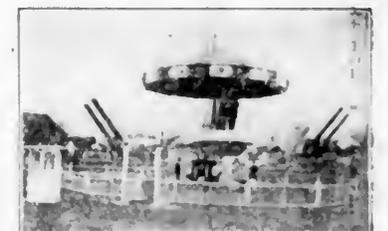


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High Strikers. Portable Swings. Write for Catalog.

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The AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, started by either gasoline or electric motor. Write today and let us tell you all about it. **SMITH & SMITH** Springfield, Erie Co., N. Y.

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Our Catalogue for Perfume Store Men, Agents, Canvassers. **OUR SPECIAL OFFERS:**

Our Big Toilet Sets, Ivoire Talcum Can, Face Powder, Big Bottle Perfume Big Bottle Shampoo and 2 Bars Soap, Dozen... \$5.00
Collect Beozon and Almond Big 6-oz. bottle, Dozen... 2.00

Eau De Cologne, Big, 6 in. high, Gold Sprinkle Top, Doz. 3.00
Rose and Lilac Perfume in same beautiful bottle as mentioned above, Dozen... 3.00
Gilt-Away Vial Perfume, Gross, 1.75
Large Sachet Packets, Gross... 2.15
Big 4 1/2-oz. Long, Labeled Vial Fine Rose Perfume, Gross... 2.95
Same in Lilac Perfume, Gross... 2.50
Medium Sachet Packets, Gross... 1.75
Big 1-oz. Glass Stopped, Gold Labeled, Ribbon Cord Tied, Doz. 1.25
Our Special Bright Pink Lady Large Face Powder, Dozen... 2.75
Big 6-ounce Coconut Shampoo Bottle, \$1.00
Big Jar Cold Cream, Doz.
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White Pearl Tooth Paste, Doz.
2 1/2 Dozen Box Sachet, 50c Box.
Catalog free, Sachet Samples, 10c.

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20 East Lake Street, Chicago, Ill.

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Magic Wand and Buddha Papers

Send four cents for samples.

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FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.

Address **SLOCING MFG. CO.,** 1931 Freeman Ave., Cincinnati, Ohio.

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for Premium or Concessions. Send 10c for samples and prices. **HELMET CHOCOLATE CO.,** Cin'tl. O.

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at half prices on all sizes. Other outfits. Games for Parks, etc. See our catalog. **STOBBE BROS.,** Mrs., Lapeer, Michigan.

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2 NEW 54 KEY ORGANS

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- 1-Used Four-Track Monkey Speedway left, wood and steel construction, our own make, \$500.00 cash.
- 100-Megaphones, all colors, for Hally-hoo purposes. Also suitable for Radios. Price, \$1.00 each.

C. W. PARKER
LEAVENWORTH, KANSAS.

SKATING RINK



MILITARY BANDS

CAROUSEL AND PARK OWNERS

protect organ during winter by storing in heated factory FREE OF CHARGE. Repairs done then by expert workmen at low rates. Waiting to serve you.

ARTIZAN FACTORIES, INC., No. Tonawanda, N. Y.

Cook Houses Complete

JUNCO BURNERS, WARMERS, GRIDDLES, PRESSURE TANKS, HIGH-POWER STOVES

Most Powerful and Compact Stoves. All Sizes.

TALCO ALCOHOL PAN STARTER	4" x 4 1/2"	4" x 5 1/2"	5" x 6 1/2"
BUSINESS BLUE FLAME	4" x 4 1/2"	4" x 5 1/2"	5" x 6 1/2"

STOVE DOZENS OF STYLES

STANDARD	\$12.00
DELUXE	\$15.00
ROYAL	\$18.00
EMERALD	\$22.00
DIAMOND	\$25.00
PLATINUM	\$30.00
GOLD	\$35.00
SMALL	\$10.00
LARGE	\$15.00

The best of everything at lowest prices. Ask any real man. A great variety of goods built expressly for the Real Cook House and Resort Restaurant. Soft Drink Flasks and Glassware, Steam Tables, Steamers, Coffee Urns, Sausage and Tamales Kettles, Toas, Limes. Anything special to order.

TALBOT MFG. CO.

1212-12 Chestnut, St. Louis, Mo.

Michele Strolli & Co.

1528 Dickinson St., Philadelphia, Pa.

MFG. FAMOUS ICE CREAM WAFERS

Reduced Price, \$1.20 Can

This reduction ends Nov. 17, 1923

Regular Price, \$2.00 per Can

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Trade-Mark.

Postage must be sent with full amount if Parcel Post.
To avoid delay wire money order, as goods are shipped same day order is received. Quick service means money to you.

H. B. POOLE SHOWS

Some clean ten-cent Concessions open. Wanted A-1 Manager and Wrestler for swell-framed Athletic Show. Kid Thomas, wire. Kaufman, Texas, for this week. Show does not close.

It helps you, the paper and advertisers, to mention The Billboard.

assure that Mr. Pool, the manager thereof, proved himself a person of sound integrity."

Bennie Smith didn't stay long in the "Big Burg" after the closing of the Krause Shows' season as he intended. A postcard from him, mailed at Florence, S. C., October 17, stated he had just joined the Brown & Dyer Shows, on the front of the Sliodrom, after a 650 mile trip down the line in a motor conveyance. He highly praises the B. & D. caravan.

Mrs. William R. Stauffer, concessionaire on the fair grounds at Frederick, Md., was struck in the knee by a bullet intended to have been fired by a man who stated he aimed it in "self-defense" at a Negro who had defrauded him out of some money, and drew a knife while the gun user was holding him and awaiting the arrival of an officer.

M. W. McQuigg was not general agent of the Smith Greater Shows the past season, but Smith's Greater United Shows—which corrects an inadvertent error of a scribe that slipped thru in October 29 issue. Incidentally, here is another chance of making "in haste" mistakes: The Bernardi Greater Shows is an Eastern organization and the Bernardi Exposition Shows Western.

When a writer is more accustomed to writing theatrical than outdoor show news there is, at that, a little excuse for not even knowing the correct names of the prominent and extensively known personages. Ben Krause spells his own name and that of his show just like that—K-r-a-u-s-e. When a feller don't exactly know what "it's all about," it is sort of hard to talk or write intelligently.

O. E. Jeilison, late of Polack's World at Home Shows, passed thru Cincinnati last week, en route to Gary, Ind., which city he said he would make his permanent home, having quit the show business. He had sold his outfit, deep-sea collection, to Ralph (K-K) Johnson and Harry K. Brown. Received fine treatment on the World at Home and had good words for all with the show.

"White" Reichner reports having a successful season with his seven concessions with Harry Hellar's Acme Shows thru New Jersey, and was en route south via his "speed wagon" with blankets, Pendleton shawls and ham and roaster stores, accompanied by Mrs. Reichner (Ethel), "Talcum" Carter and John Roxbury. "White" was formerly with Sheesley during eight seasons.

Word came from Canton, O., that George Marlowe, head of the Marlowe Amusement Co., had aligned with Knisely Bros.' Circus (playing special promotion date), to assist in the advance promotions and contests. He left Canton last week to start his part of the work on an American Legion circus at Barberton, O., which will again be staged there by the Knisely organization.

Macon E. Willis wrote it "thusly" from Parma, Mo.: "George Schwable, manager of the Schwable Amusement Company, called the entire personnel of the show together to announce a change in management. The new manager is a fine boy, weighing eight pounds, who arrived at the Schwable home, 1516 Mississippi avenue, St. Louis, October 16. Mother and babe are doing nicely."

After concluding their respective duties with DeKreko Bros' Shows and arriving at their home in Altoona, Fla., Mr. and Mrs. Harry E. Crandell got busy with straightening up things a bit after their summer's absence in preparation for a good rest—and fishing and motor-ing—for the winter. Yes, Harry can put a boat into fertile fishing waters as well as a caravan into good territory.

The "storm" clouds in the carnival sky are now much scattered—there is much less co-operative activity on the part of "objectionists"—it's sort of changed to individual interest attacks and monthly becoming more weak in public approval. It is now time for co-operating of showmen in order to let the sunshine in and dispel the cloudiness—by clean methods and presentations and concerted effort regain the overwhelming favor of the masses.

Whether you are an owner, manager or other executive, or a show, ride, concession or product man or woman, all wishes this to be your "column"—for your little news notes, queries and sayings. During summers most of you depend on the press agents. But all is bidding correspondence with no one (for the sake of impartiality), therefore it's up to you folks to send 'em in for publication. Mail it to the Cincinnati office.

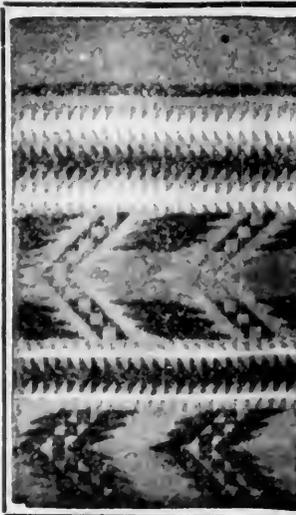
Of course it was a typographical error, or some other mistake, but there is a little rumor attached to the incident: In an El Paso (Tex.) daily one of the notes on shows stated that the "J. George Goose Shows" would go into winter quarters at Ft. Worth. By the way, J. George didn't "lose" the "golden-egg" "Goose" he held for a number of springs at his winter quarters city.

W. H. (Billy) Shone infrom from Detroit that he and J. A. Brundage were to head to Jacksonville, Fla., to visit S. D. Pidge, of Miniature Wonderland note, with the Metropolitan Shows when Barbeld had them. Billy says he purchased the Wonderland attraction from Pidge and intends to open with Robin & Cherry Shows at the Jacksonville Fair, go with them to Cuba and probably spend next season under the R. K. U. banner.

Joe Lambert, formerly of the C. D. Company (doll dresses), Newark, N. J.; Martin L. Effross and Frank Williams, veterans of the World War, passed thru Cincinnati last week. They are on a five-year tour of the world as "The Wanderlalls." Left Newark eight months ago in a motor-car home. Made zigzag tour of the East. Now headed for New Orleans. Will then proceed to Seattle, Wash., where they plan to sail for the Orient.

Al LaRue, concessionaire, says: "The time to plan up is not 'coming', it's here. Watch my frontup next season—it will be something new and booked up only with a particular outfit." LaRue praised the personal appearance of attaches, including the working men, with the Jones caravan at the Atlanta Fair. "And

(Continued on page 98)



Concessionaires! ESMOND BLANKETS

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INDIAN DESIGN, Size 64 x 78, \$2.85

The Biggest Hit of the Season
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No. 2520, Size 66 x 80, \$3.50

Net F. O. B. Prov. 25% deposit with order for six Blankets or more, balance C. O. D. On less than six remit in full with order.

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THE Final Achievement in Corn Popping Equipment—the famous Peerless Process—operated efficiently and conveniently by electricity. Compare its 300 sack capacity with others. Big output—unequaled quality of corn produced—simplicity and economy of operation—means greater profits for the Peerless owner. Handsomely finished. The ideal model for permanent locations, theatres, drug, confectionery, variety stores, news stands, amusement parks, etc.

New Low Prices on All Peerless Models
Four different styles and sizes. A Peerless for every use. All models have uniform sized famous patented Peerless Kettle. Biggest capacity.

Add to Your Profits
or start a big paying cash business of your own with a Peerless. We will help you. Thousands of others are making big money—so can you.

Send your order today. Descriptive circular on request Terms to responsible parties. Address Department B.
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ARMADILLO BASKETS



BEST SELLING NOVELTY ON THE MARKET
From these nine banded, horn-shelled little animals, we make beautiful Baskets. Highly polished, lined with silk. Make ideal work baskets. Write us quick for quantity prices.

The APELT ARMADILLO CO., Comfort, Texas
"The Home of the Armadillo"

SILVER KING VENDING MACHINES INCREASE PROFITS \$10 to \$20 Daily

CONVINCE YOURSELF—ORDER ONE TODAY

No blanks. All element of chance removed. A standard size 50 package of confections vended with each 5c played.
90 days' free service guaranteed. Price only \$125.00. Try it 10 days. If not satisfied with results will refund purchase price, less handling cost and our regular re-51 fee. You keep all money machine takes in during trial period. Coins filled with checks ready to set up on your counter and get the money.
Wire us a deposit of \$25.00 at our expense. Machine will go forward day order is received, balance of purchase price billed C. O. D.
Don't forget to order mints with your machine. Silver King Mint Confections are delicious wholesome and pure. A case of 1,000 Standard 5c Packages for \$15.00. A Box of 100 Packages for \$1.50.

SILVER KING NOVELTY CO.
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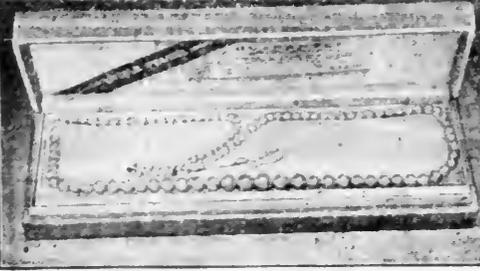

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THANK YOU FOR MENTIONING THE BILLBOARD.

CARNIVAL CARAVANS

(Continued from page 97)

remember, "gang," added Al in his letter (the meat of it to be published). "watch your step in Atlanta or it'll be a 'joy ride' on a one-way ticket."

Roderick D. Douglass writes that he is in some sort of trouble with Uncle Sam and that letters from friends would greatly aid him. He wants to especially hear from Walter Japp, T. O. Moss, Bill Evans, Frank Miller and Jack Thompson. Says he was formerly with the Moss Show, DeKreko Bros., World at Home, Hazenbeck-Wallace and other entertainment organizations. Was formerly in the army and re-enlisted recently. His address is Building 33, Fort Sheridan, Ill.

The carnival men are not primed to "fight" the fair men, and the fair men are not intending to "fight" the carnival men, at the meetings in Chicago. There may be some pretty warm discussions ago—well, unless there's too much "pussyfooting" and deceitful operations going on something satisfactory all around will be arrived at before the final closing. One of the most inconsistent and foolish of things to print is that the showmen will "fight" the fair men—in itself it breeds dissension.

The following letter from J. C. Ryan, from Ft. Smith, Ark.: "While motoring thru this city, accompanied by Harry Park, I met Mrs. J. H. Roby, and went to the hospital where Mr. Roby, the well-known outdoor showman, is convalescing from an operation performed on him for ulcerated stomach October 15. He says he is getting along all right, but in all probability will not be out for some time, and that he would like to receive letters from his showfolk friends. He can be addressed care of the Alamo Hotel, Ft. Smith, Ark."

J. F. (Jerry) Jacobs reports having a fairly good fair season with his three-car show in Wisconsin, after the closing of which he general-agented ahead of the Billie Clark Broadway Shows. Jerry recently went to Indianapolis, Ind., to help prepare and take the management of Marsh's Modern Museum No. 2, located on South Illinois street. He writes that the show had a fine opening and presents some of the best of living attractions. Doc McKay is now handling the inside and Tex Cooper was expected to arrive last week to lecture in front.

Wm. K. Bausman, doing publicity and press for the Kelsely Bros.' Indoor Circuses, recently had three weeks of illness, but is back on his feet and again on the job. He informs that the Lakewood (O.) affair was very successful, especially since it was staged at a time directly in opposition to a big indoor show at Cleveland. Walter L. Muir was among the showfolk visitors to the company at Lakewood. On the committees were several retired showmen, among them H. A. Parker, who had charge of the slide-show with the B. & B. Circus in 1909, '10 and '11.

The members of the Kane Fire Department, Kane, Pa., who recently went on strike because they felt that a certain carnival manager was being unjustly legislated against, must be "regular fellers" at that. A fine of \$549.90 was assessed, which the manager paid, but the firefighters were willing to reimburse the carnival man. An article in The Ridgeway (Pa.) Record stated in part: "Their attitude is stated as not upholding gambling, but they cannot understand why the entertainment given for their benefit was picked upon as a horrible example and why other violations of the laws against gambling were not as sternly prosecuted."

On the eve of the Wilmington (N. C.) fair week one of the local dailies commented thus: "The fair grounds toward the end of the week have been taking on the appearance of a gay little city. The buildings are ready, tents are going up, shows are being located and attractions being arranged. There will be no carnival, but there will be enough tent shows, fair games and recreation devices to 'drive dull care away.' Of course there will be a Ferris wheel, carousel and a 'smacking machine.' If the majority of these 'drive dull care away' features named are not carnival attractions, what are they? Granting that the term 'fair' can be taken with two meanings, and that rides, shows, etc., can be booked independently.

R. E. Russell has been out of the carnival business since 1920, making his last stand with the Zeldman & Polle Shows, afterward resuming his former job as city editor of a Denison (O.) newspaper. While on vacation for three weeks recently he spent the time with the Great White Way Shows and enjoyed the visit immensely. And he's coming back to the game next season; so is Mrs. Russell. He writes: "The entire personnel of the Great White Way Shows conducted themselves as ladies and gentlemen at all times—really, I was sorry to go home. George Thompson was handling the train for the second year. Frank Noe and Wm. Cushman had the wheel concessions, and if every concession were operated as theirs was the concession game would live forever."

George A. Stevens (Mechano) arrived in Cincinnati last week to spend a few days. With Mrs. Stevens, several other entertainers and three motor conveyances he was en route southward, staging his own "automobile show" promotions, as he did last winter and the past summer—last winter all by his lonesome, he being the promoter, entertainer and salesman. His first date in at Lexington, Ky., a return engagement, with Knoxville and Chattanooga to follow at later periods. He usually works at large garages or heavy auto dealers' stores. He does his mechanical man act, Mrs. Stevens does mechanical doll and singing and dancing, and the Flying Fords, recently joined, do the free outside attraction. It appears that Stevens has this particular line of the business to himself—albeit there may be others working similarly.

Quite often one reads a phrase in a newspaper to the effect that show people are "hard-boiled." Was there ever a more unjustifiable error? Showfolks are among the most "tender-hearted"—sympathetic—people on the face of

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the earth. At times they may appear to the layman (double) as "instinct" or "son-faced", but these laymen do not understand that the showman is among strangers (practically) and like any other stranger in town needs a word of welcome or his due of consideration in order to relieve his doubtfulness (as to friend or acuser), and bring to the surface the latent characteristics of good fellowship and emotionism that are within him. Far too many newspaper reporters and feature writers do not know (or take the opportunity to learn) the true inner feelings and sentimentalities of showfolks.

Incidentally, the sympathy of show people is not confined to their own clan—it is everywhere and for everybody, when occasion provides a source for its expression or action. Also, because of this they sometimes suffer humiliation. This writer recalls an instance while with a show playing a small town in Arkansas (in 1909). Several of us showfolks were stopping at the same hotel—six in three rooms on one side of the building. About two o'clock one morning we were awakened by noises and great excitement outside. To find the rooms flooded with light—a building ablaze across a commons, hastily donning some outdoor wearing apparel and hastened to the scene of the fire. If there was a fire department none was in evidence, and none of the natives, because of their nervousness, seemed to know "what to do". No one of the showfolks was excited, and immediately three of the party grabbed buckets of water from slow-poke townsmen and quickly ascended a ladder put up to the roof of an adjacent house which had ignited, while the others ran with a tub to an open well for more water. All were "working like turks" and preventing the flames on the second building from spreading. Suddenly a big, raw-boned "town boss" (who had probably just "come to" himself) bellowed out: "Hey, you showfolks, we don't need you-all 'round here; we can do this ourselves!" At the time he was standing at the foot of the ladder and two of the boys were ascending it with buckets of water in all hands. One of the latter (believe it was Joe Bonhomme) hurried down the several ladder rungs he had climbed and confronting the ungrateful specimen of humanity he yelled: "Well, brother, go ahead and do it," at the same time giving him the contents of the buckets successively—one straight to the face and the other down the back of his shirt collar. Exceedingly humiliated, the show boys retired to a nearby fence—yes, you guessed it—and saw the building burn. (And there are many instances of this nature—probably excepting the conclusion of the helping—that could be recorded.)

"Bill" Hilliar believes that Mabel Stire is one of the most diplomatic State fair secretaries in America. The executive office is at the entrance to the fair grounds—and from the entrance is a down-hill grade into the midway, exhibit and grand-stand zone. Sitting in Miss Stire's private office can command a splendid view of the whole fair grounds. "Bill" asked Miss Stire why she had her office at the top of the hill, and the ambassador of the Mississippi State Fair replied: "Well, Mr. Hilliar, I will tell you. If someone down on the grounds gets peeved or mad about anything and starts to come to the secretary's office, by the time they climb the hill their temper and soreness have evaporated and when they get to me—well, I simply say 'Hello! It is a beautiful morning, isn't it? How's everything?' and as a rule they reply: 'Fine, Miss Stire; how is it with you?'" The moral to this, says Bill, "is think before you try to climb!"

Writing from Texas Harold Bushea, of the Lachman Exposition Shows, says, in part: "Crop conditions down here, in most sections, are wonderful at present and if tent shows had a fair chance they could get excellent patronage. It seems that the picture men have the State and most of the towns 'by the tail' and can freeze out almost anything they desire. The cry, 'The shows take all the money out of town,' finds a most welcome response from many of the business-house men. Each one of them probably imagines that he would take in the nickels and dimes spent for outdoor entertainment. The local picture house managers are getting into the city councils, commercial clubs, etc., and make 'tearful' appeals to the other members of the organization to keep the 'outsider' outside—because I live here all the time." It is probable every member of the legislature will be swamped with letters inspired by picture men to keep the present prohibitive license laws (to tent shows) on the books, and it is also probable that not a single appeal will come from a local body unless the condition is counteracted by Equity or some other active organization."

It is but within your rights, general agents and outdoor showmen, when you meet officials or merely citizens in cities who make bold fronts in "oversupporting" local movie houses and at the same time putting out the propaganda that "carnivals take so much money out of town," that you proceed somewhat in this manner: Ask them at what place in town do the actors in the movies draw their salaries; at what places of business in town do they buy their clothing, groceries or meals, hardware, paints, etc. How many people are employed at the movie house or houses combined—dependent upon purchasing their meals, etc., in town? Then make a comparison with a carnival company, carrying between fifty and 400 people, and the enormous amount of cash spent each week right in each town it plays. If they are inclined to disregard the rights and wishes of the outdoor amusement-loving people in town—force them to patronize the movies or stay at home, figuratively speaking—in consideration of the movies being "permanently located institutions" (possibly several boxes of film are at the time at the depot ready for shipment to some distant renting agency), just form an estimate (faithfully) with them of the amount of money just three carnival companies in town during one year would expend—plus providing for midway entertainment to all citizens not financially able to patronize the pay attractions, and let it check up with a total spent with the local merchants, etc., by the moving picture shows. Movie shows are excellent, but there's no justice in their managers and their intimate friends trying to "hog it" over other branches of entertainment.

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

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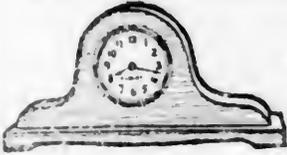
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- Perfection Opalescent Pearls, 24 in., in Fancy Box..... 24.00 "
- Lady Blanche Opalescent Pearls, Finest Quality, Fancy Velvet Box 30.00 "
- La Tusca Pearls, 24 in., in Fancy Velvet Box..... 42.00 "
- Rogers Silver Sugar Bowl, large size, with 12 Rogers Spoons. 2.25 Each
- Octagon Gold-Plated Wrist Watches, in Fancy Box..... 2.75 "
- Octagon Gold-Filled Wrist Watches, Guaranteed 10-Year Case, 6 Jewels, Fancy Dial..... 3.85 "
- White Gold-Filled Wrist Watches, 25-Year Guaranteed Case, 6-Jewel Movement 3.95 "
- 12-Size Open-Face, Gold-Filled Watch, Guaranteed 5-Year Jeweled Harvard Movement..... 4.00 "
- Silver-Plated Carving Sets, Knickerbocker Quality..... 15.00 Dozen
- Stag Handle Carving Sets, Knickerbocker Quality, Double Bolster 21.00 "
- Silver-Plated Flasks..... \$12.00 Doz.
- Dutch Silver Flasks..... 16.00 "
- 21-Piece Manicuring Sets, Good Quality..... 11.50 "
- Silver-Plated Bread Trays, Octagon Shape, Pierced, with Handle.. 12.00 "
- Photo Art Knives..... \$ 3.00 Doz.
- Men's Traveling Sets, in Fancy Leather Case... 24.00 "
- Rogers Silver Chocolate Sets 2.95 Each

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The House of Premium Specialties
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Nearest to the Genuine Article You Have Ever Seen.
FULL, BEAUTIFUL, WITH BIRD'S HEAD, COMPLETE.
\$18.00 Dozen \$30.00 Dozen
Sample, \$2.00 Sample, \$3.00
Specify if you want black or yellow.
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Want Hawaiian troupe on percentage or salary, also talker for same; suitable attraction for platform show; concessions, no exclusive. Marianna, Arkansas, week October 29th; Helena, week November 3d, big Armistice Celebration on streets; Monroe, Alexandria and Shreveport to follow.

Advertise in The Billboard—You'll Be Satisfied With Results.

RANDOM RAMBLES

By WILLIAM JUDKINS HEWITT

(ADDRESS ALL COMMUNICATIONS CARE THE BILLBOARD, 1492 BROADWAY, NEW YORK)

Some seem to take it that this column is one of eternal protest. Not so. Those who think so are mistaken. There is one thing certain, however, as long as this writer is capable of expressing himself as opposed to practices degrading to show business he is going to do so—and without fear or favor.

The least thing one will call himself a man can be is to be a man—and a good sport. A good sport always plays the game right and fair. Sportsmanship plays its part in business. Good sports are generally successful in business.

Letters from all over the world are beginning to pour into this desk. Thank all of you for the good wishes and co-operation. They will all be answered in due time. This issue you will find excerpts from some which have been received.

H. D. SMYER, manager racing and attractions York (Pa.) Fair, writes: "I want to assure you that the managers, of whom I am one, are sincere and are just as opposed to grafters and dirty girl shows as anyone in the world. We have tried our very best to have a clean fair and that was one of the reasons we booked the George L. Dobyus Shows, knowing that George will not stand for grafting and dirty girl shows. Regarding night shows, we tried it two years, 1914-15, without success and came to the conclusion that it is rather late for an outdoor night show in October."

HERBERT A. KLINE writes: "Glad you are back. The Rubin & Cherry Shows is a wonderfully equipped organization. They treated me great. Jimmie Simpson came back looking fine."

CHARLES RINGLING writes: "Hello, Bill."

NORMAN E. MACK, director of publicity for Snapp Bros. Shows, writes: "Welcome back to the fold. We surely are glad to see your stuff in print again. The Snapp Brothers have some very ambitious plans and it behooves everyone in the business to watch these fast rising young showmen. There will be a really worth-while story to break on these shows shortly."

NICOLA, the magellan, writes from a city in Java: "Business is good."

C. W. PARKER writes from San Francisco, Calif.: "I will start soon to ship you the Pacific ocean which I sold you while you were on the Coast. When I get every drop shipped eternally will just have begun. Think this over. My factory here is No. 3. I had to keep busy at something."

DAISY REVLAND, calliope player, who has a ride and a concession with a small carnival touring South America, writes from Santos, Brazil, that business in that country was fairly good.

D. B. COLEMAN, JR., proprietor Coleman Bros. Shows (vaudeville and photoplays), writes: "I always read 'MagieLand' first, then turn to your 'Random Rambles'. Magie is my first love. From some of the topics you write about and give suggestions on I take it you are a magic fan also. You at least know magic is not dead. Wish your column all the success due it."

J. H. DARRY, proprietor Campbell Bros. Circus, writes from Winnipeg, Man., Can., that he has two big acts working indoor circuses.

WALTER K. SHIPLEY wrote from Cristobal, Canal Zone, that all his party were well while en route to Iquique, Chile, S. A.

A cheater may leave a few dollars behind him—but that is all. He is welcome. We don't want any of it.

We prefer the "concentrated extract" when it comes to news. What are the facts? Tell us the facts.

Small minds become "peevish" over nothing at all. Some are so afraid that somebody will "knock" them—those are the kind the truth hurts. Do right and fear not.

Serantically speaking, A letterhead of a show or performer without a permanent address on it is a most interesting and useful thing.

Try the ADVANCE TICKET SALE with your carnival. This represents one made the past season—00000000000000000000. It can be done thru the merchants in nearly every locality if you have a live promoter in charge—and think of the amount of local advertising that can be gotten in the local newspapers.

No. We have never had "The Great Tornado Shows" for a title.

Some people start out to burn up the world and end up by not even scorching a blade of grass.

"Whiffepooper" is the name of an animal we saw in a pit show last season, I. e., it was according to the lecturer. Sounds like Billy Nelson, but it ain't.

Imagine an electrical girl doing her act according to laws of gravitation, as one lecturer puts it.

F. Percy Morency has settled down in Detroit with K. G. Barkoot in the indoor circus business.

C. W. Parker—Tell us about the future prospects for San Francisco and vicinity. How is the little shop doing? Where are the Pacific Coast Shows? Some title.

"Florida for the winter." Yes, if on a vacation, except to play the fairs.

Samuel McCracken is stepping out with his American Indoor Circus on a large scale and with his usual form. He does put them over right.

Sidney C. Ansell has a big idea for an industrial exhibition.

Carnival Owners and Managers—Carnival amusement is essential. Get down to a point where you can determine its value. Cultivate that sense of value.

This column welcomes news from the free-act performers.

Years ago when this writer was associated with James T. Clyde, with the World at Home Shows, we seriously considered the bazaar and industrial big top idea, but at the time the proposition was not ripe for one. Mr. Clyde was firmly of the opinion it would some day form an important adjunct to the carnival. It is with pleasure we note that Rubin Gruberg plans such an addition, in lieu of the concessions, with the Rubin & Cherry Shows. The days of the "bunk" concessionaire are all over. Get wise, all of you carnival showmen. Morris & Castle, please write on this subject.

The merchandise wheel that merchandises is here to stay. Do not forget they are legal in Virginia. Work on that basis.

One of the best carnival organizations now en tour will soon be literally torn asunder and sold piecemeal if the present operators do not wake up. When men become indifferent to obligations and promises their fate is sealed.

Rubin Gruberg told Larry Boyd in the presence of this writer while at the Canadian National Exhibition that he would pay a manager \$10,000 yearly salary. Larry said: "I will take the job."

We firmly believe that Wilmington, Del., and York, Pa., should have day and night fairs instead of only day events as at present.

E. J. Kilpatrick—Send us some news from "Starry Old" England. Make you a wager the "enterpillar" does a phenomenal business at the International Circus and Christmas Fair to be held in Olympia, London.

A feller came in the office the other day and said he was going to build a fun show which he would call "The Heart Crusher". Will he?

Let's hear from W. F. Hamilton and G. H. Fishbach.

Art I. Goodwin, of bazaar note, is back in the indoor game.

Tom Terrill reports everything going well for his indoor event for Albany, N. Y.

Things Not in Common—"Hiding device owners and operators and questionable concessionaires."

It is a great satisfaction to any man in any line of business when he can say unto himself: "I won out with a clean, open-and-aboveboard policy." This applies, too, to any line of indoor and outdoor show business. Think it over. Peace of mind is a wonderful asset. Try it.

K. G. Barkoot is now located in Detroit, Mich., as general director of the K. G. Barkoot Circus Company, promoter of indoor events.

MR. CARNIVAL OWNER, IT IS UP TO YOU TO CLARIFY THE SITUATION

It is up to you to go to the convention at Chicago with your objective clearly in sight and your policies well defined. Know what you are going there for and just how you will work to obtain the results you most desire. Your executive staffs should be in full harmony with your views and co-ordinating in every angle of your plans for organization, routing, booking.

If you are remotely considering third party intervention as to your bookings, you are stepping on ground that may quake and sink you under before you have openly expressed your intentions. The mere intimation you contemplate considering such a step may mean your downfall. Some of you in the past have been "cat's-paws" and "pawns", and you know what the result has been—business men have questioned your ability to direct your own affairs and you stand demoted in their opinions.

Close up all channels open to any possibilities for "graft". Offer your attractions for sale on their merit alone. Retain your individuality and independence. Don't be stampeded. You are capable, with the aid of your executive staffs, to market your own products.

Do not "muddle" the situation by "stalling", "jockeying" or bidding for patronage beyond your ability to deliver.

And, remember, what two people know they know, and what the third person knows the whole world will know. Be courteous, progressive and independent. Master your own business, and remember you are not in the circus, free act, fireworks or any other business but the carnival business—which is your own.

—WILLIAM JUDKINS HEWITT.

Fred Berkman, Barney S. Gerety and George E. Robinson—That line. "Those making this tour will not be put to the expense for interpreters," tells a great truth.

J. D. Newman—We welcome you into the fair game. See you at the meeting in Chicago. J. D. was once in the circus business.

H. A. Holden is reported to be doing some excellent advance work for T. A. Wolfe. This all are pleased to hear.

Experience is said to be a great teacher—but few of his pupils stay taught.

H. M. Goodhue—Tell us about the new "Fountain of Youth" show you will build for season 1924. Carnivals can use them if properly managed.

J. H. Johnson—What have you in mind for a new show? Will be pleased to hear from you.

Low Dufour did certainly get plenty of newspaper publicity at Brockton, Mass.

C. A. Lomas suggests that owners and operators of miniature rides employ midgets as mechanics and ticket sellers. Or else use plants. How's the idea?

- FAMOUS PAIRS in the outdoor show world:
- "John and Charles Ringling".
 - "Barnum and Bailey".
 - "Hagenbeck-Wallace".
 - "Sells Floto".
 - "All-out-and-over".
 - "Double menagerie".
 - "Two-horse" carrying act.
 - "Two-car" shows.
 - "Smasher" or advance car.
 - "Siamese twins".
 - "Two-headed" baby.
 - "Doubled-headed" woman.
 - "Day and date".

This goes to the credit of all carnival owners and managers: They can tell "bunk" from fact, and the phony from the real, no matter in what disguised form it may be dished up to them. One just cannot fool them.

Never will we forget the time Barney S. Gerety arrived in New York with his army of "hussies", en route to France to decide the war.

The Besswax Bros. Shows will not go out next season. Some of the titles are just as sensible.

Etta Louise Blake—What will be the name of your new show for 1924? You can produce real ones—and you do.

Mrs. Will G. Jones and Mrs. Homer V. Jones—How is Los Angeles?

How about a show for children exclusively? HOP O' MY THUMB for example.

Some years ago this column said Arkansas should have a State fair. It now has one at Little Rock. Pennsylvania should have one at Harrisburg. We should also hear more about the fair at Providence, R. I. Wonder what about the Leithbridge (Alberta) exhibition? And the one for Winnipeg, Man.?

Baltimore, Md., should hold an annual industrial exhibition. This will be a task for some big promoter.

Best of all, why not a United States National Exposition, Washington, D. C.?

St. Louis, Mo., should hold one of the largest fairs on the continent. Chamber of Commerce, St. Louis—Give us the Mississippi Valley Fair.

Have you seen Johnny J. Jones' new sedan?

The Great Lollipop Shows. Ha! Ha!

"Pressed sheet copper fronts." What? Just as practical as concrete and brick fronts like some feller was going to have one time.

Why do some fairs want more for space occupied by rides and shows than the "kyping" concessions pay? Did some of you carnival owners and managers ever do any figuring on this? Get out your pencils. There is no reason to make the mistakes in 1924 that you made in 1923-25.

Here is an example of rotten booking on the part of a fair: Two whips, four merry-go-rounds, one enterpillar and one ferris wheel played the Frederick (Md.) event. The grounds were overrun with concessions. Space was sold for any and everything, says Harry E. Bonnell, who visited the fair.

Lee Schafer played Frederick (Md.) Fair with the Lee Bros. Shows. Harry F. Hall had a "enterpillar" ride and C. H. Buckley a whip ride.

Can you open the season of 1924 where you are now wintering? It not, why winter there?

William Gilck and Ralph W. Smith promise great things for their shows next season. Baltimore, Md., is a good place to winter. One of the best wagon builders in the world has shops there.

George L. Dobyus is puzzled. He wants a man that knows how to keep up the appearance of show property—a general all-round mechanic and artist. He is at a loss as just how to title the position of such a man. Can any you showfolk help him? How about property man or upkeep man?

Andrew Downie was in New York last week looking for the "Broadway Encyclopedia". He attended several theatrical performances.

Again we say, a carnival is not a circus and a circus is not a carnival. The circus man is off of the fair dates. A carnival is hard up when it will bill itself as a "King Tut Circus". The old boy has been dead 3,500 years. Take the tip.

TALCO KETTLE CORN POPPER

Two new models—the surest and cheapest year-round "meal jockets" you can buy.

Sturdy steel plate bodies, finished in flashy hard baked red enamel, best workmanship and handy design. Finely built, heavy aluminum popping kettles that produce 10 bags of finest "popped in flavor" corn in 1 1/2 minutes. Pressure gasoline burner. Electric or gas. Absolute factory and satisfaction guarantee. Order from this advertisement or write for circulars.

NO. 1 \$97.50 **NO. 5 \$57.50**

TALBOT MFG. CO. - ST. LOUIS, MO.

CHINESE BASKETS

No. 145—4-Legged Baskets

4 to a Nest, Double Decorations on each.

\$6.00 PER NEST

No. 133—5-RING, 5-TASSEL \$2.00 PER NEST; SAMPLE NEST, \$2.50, PREPAID.
No. 135—10-RING, 10-TASSEL \$2.50 PER NEST; SAMPLE NEST, \$3.00, PREPAID.
25% WITH ALL ORDERS. BALANCE C. O. D. LONG DISTANCE PHONE, DIVERSEY 6064. A. KOSS, 2012 North Halsted Street, Chicago.

CORN GAME

GET THE ORIGINAL GAME. ACCEPT NO SUBSTITUTES

BINGO Games Complete, Two-Color Cards, Numbered Wooden Blocks and Full Instructions. Size, 8x10.

THIRTY-FIVE-PLAYER LAYOUTS.....\$5.00 | SEVENTY-PLAYER LAYOUTS.....\$10.00

One-half deposit or cash in full with order.

CHICAGO DISTRIBUTING CO., 35 So. Dearborn, CHICAGO. Tel. Dearborn 8594

BILLBOARD CALLERS

NEW YORK OFFICE

A. W. Millard, Jr., of the firm of Millard & Merrick, scenic artists and float builders, of Coney Island. In from Reading, Pa.
 Kono, mechanical wonder. Just returned from Philadelphia, Pa.
 Joseph Levy, concessionaire.
 S. W. Chicago, of the Capuse Blanket Company.
 G. M. Kramer, handling fans and programs at Pennsylvania and Maryland fairs. Expects to join John W. Moore Indoor Circus activities.
 William Harland, London, England.
 A. H. Parkley, general agent Johnny J. Jones Exposition.
 Mr. and Mrs. Victor D. Leavitt and son of the Leavitt Brown Attractions.
 George M. Hurry, Hubbard Nye, William George Bennett, Adgie Costello, Harry Perry, W. R. Hughes, Milton Holland, Sam J. Banks, Elmer J. Walters, James E. Orr, Harry E. Dumas, Charles A. Robbins, Harry A. Steok, Marshall Hale, Matthew J. Riley, Thomas Gomez, William Hamilton, Mr. and Mrs. F. J. Murphy, Arnold Noble, Moses Hart, Virginia Everett, George L. Dobyns, Fanita Virginia Doll, Phillip Wirth, Phil Isser, Robert Melkberg, Dr. Robert Scully, Orest J. Davanzar, Fred Phillips, Jules Bernheimer, A. M. Fleming, Samuel Kitz, William Marcus, F. A. Clare, George Ike Friedman, Donald Farnsworth, Sid Reynolds, J. O. O'Grady, Al Painter, C. F. Chester, Johannes Josefsson, Harry Row, Argo Hutchinson, Irving Edowitz, Great Calvert, Ed G. Holland, Queen Pearl, Ann Fox, Joseph H. Hughes, Tom Gillen, Jules Lavrett, Jerry Barnett, Dixie Doll, Jennie Scudder, Marie Stofenk, John R. Rogers, John J. Cook, F. J. Riley, J. H. Viles, Charles W. Seal, Charles M. Walker, David Colm, R. C. Crosby, J. J. Kelly, Sidney Reynolds, Leslie A. McCracken, Michael Price, Harry E. Saelten, J. J. McCarthy, Harry C. Wilbur, J. M. Kinsell, Mr. and Mrs. E. Laurence Phillips, Hazel L. Holl, Peter Henway.
 H. V. Linkart, manager John W. Moore indoor circuses.
 Clarence Hibbard, minstrel tenor and harmonica specialist, from Western territory.
 George S. (Mysterio) Rogers, general representative Shrine Indoor Circuses. Tells 'em nothing.
 Johnny J. Kline, amusement promoter.
 J. Blumenthal, general representative Associated Amusement Company. In from Savannah, Ga.
 Ferdinand Bishchitz, representing the Royal Doll Manufacturing Company. In on business.
 Johnny Clements, producing manager, Bayonne (N. J.) Theater Guild.
 Louis Corbelle, en route to home for a much-needed rest.
 Swan Ringens, high diver.
 Archie Gurl, juggler.
 George E. Harris, well-known horseman of Sayville, L. I.
 Edward Kelly, wire walker.
 Alice Walker, concessionaire.
 Charles L. Greenfield, Catskill, N. Y.
 J. W. Ostrow, National Fashion Show.
 J. Fremant, concessionaire.
 Wongo Nema, Indian novelty act, Coney Island.
 Horace Golden, magician, accompanied by Dunninger, also in the business.
 Jack Fox, of the Clover Garden Orchestra.
 Buddy Ryan, from Boston, Mass.
 Harry K. Ward, in from Pittsburg, Pa.
 Grace Thomas, recently of the Endy Shows. Has a fine dog and pony act at Liberty.
 Joseph W. Curzon, manager Curzon Sisters. Leaving for Berlin, Germany.
 Callers at J. A. Jackson's desk: Tom Carney, cabaret and floor show agent, Dave Cain, vaudeville agent, H. D. Collins, the specializing Putnam Building agent, Max Michaels, manager of "Follow Me" show, Gus Smith, now a purchasing representative for the profession, Edith Dugan, a stenographer, from Jersey City, Mitchell and Harris, vaudevillians, Al Watts, of the Waite Brothers team, William Benbow and Margie Cohen, of Benbow's Company, Mrs. Deeks, San Francisco photographer. To say good-by, Astor Morgan and Bonnie Jones, of the "Fo' Georgia Folks" quartet, L. M. Jenner, Alberta Hunter, just in from Detroit with the closed "How Come", and Henry Watkins from the same show, Bert Goldberg, business manager of the erstwhile "Liza" show, George Blotz, who is putting out a new show, Bobbie Hamlett, of the Four Dancing Devils.

(CINCINNATI OFFICE)

Walter Berger, ahead of the "Hippity Hop" Burlesque Company, playing the Olympia, the Columbia house in the Queen City. To purchase the latest "Hot" number of The Billboard, which he declared to be invaluable to the profession.
 Bob Avalon, of the Five Avalons, wire act, which was playing the Palace Theater, to get some "dope" on fairs which he plans to play next season. The Avalons have a long Keith route to play before the fair season opens next summer.
 Bobbie Savage, male impersonator.
 Charles Golden, Hebrew comedian.
 Lester LaMont, female impersonator.
 Dick Jordan, agent and performer.
 Joan Schwiller, "That Cello Man". Playing Keith's Theater week of October 22.
 "Hib" Billy Lewis, of "Palm Garden Beauties", playing Sun Time. At Hippodrome, Covington, Ky., this week.
 Charles Selimon, the greyhound owner and racing enthusiast (during summer at Atlantic City, N. J.). Was called back from Cleveland on business in connection with his "hobby".

AGENTS—Whirlwind Seller!
 Once used, always used. PATCHRITE PATCHES for the repairing of inner tubes. No vulcanizing. Large saving in money and time. Sells to all auto owners, garage, repair men and accessory dealers. Agents make big money. Repeat orders. Write for samples and particulars. **KARONOID CHEMICAL CO., P. O. M. Box 42, Elyria, Ohio.**

FOR SALE OR TO LEASE

All kinds of up-to-date Slot Machines, in first-class condition. **BOX 7, Billboard, New York.**

Reported excellent prospects for special tracks in various cities.

The following were in town and among those calling for their mail: Tom McQuire, Harry Patton, Joe Steinbeber, James Elsher.
 Dode Fitzgerald, owner of the Orpheum Theater, Anderson, Ind. in town on both business and pleasure. Also called on the Hennecan Printing Works among others. Reported business for the Orpheum (picture house) as very good, and said he reads The Billboard from cover to cover every week.
 Dan Fletcher, widely known theatrical agent. Recently with a New York dilly as proofreader. Now engaged in the latter work on the "night side" at The Cincinnati Post.
 Bowman & Kearns, minstrel producers. Open their show at American Theater, Cincinnati (Cumminsville), November 7.
 Percy Charlton. Passing thru the city.
 Bernard Dooley (Up-Side-Down Dooley), circus artist, formerly with the old Forepaugh-Sells Circus for years, last year with Ringling-Barnum, this year working independent dates. A week in Cincinnati, resting up and arranging wire and other rigging.
 L. J. Carlier, showman. Passing thru the city.
 Walter E. Jones, of the Five Pellets, trampoline casting act playing Keith's Theater.
 Connie Mundy, of Mundy and June, club juggling act. Mrs. Mundy is recuperating—working a little—after several weeks' illness in hospital.
 Among the many weekly and daily visitors, including road people in Cincinnati indefinitely not caring to have their names in the list weekly, were Herschell Weiss, the Coast-to-Coast known veteran dramatic artist and head of the Herschell Players; Harry E. Lloyd, dramatic artist and comedian; George Enselph, agent and park special event promoter; Billy Stead, comedian, with a circle stock company playing local theaters; Dare-Devil Doherty, sensational leap-the-gap cyclist; Hap Moore, tab, comedian and manager, with a circle stock company playing local theaters; Carl Frank, tab, show pianist; Bob Snyder and Cliff Cochran, of Jack Middleton's Revue; Jake Nalbandian, outdoor showman; Billy (Blackface) Russell and wife; Bert German, erstwhile veteran circus boss; Jack Lovinz, outdoor showman, going to his Florida farm in near future; Bert Howell, tab, manager, organizing; Wm. E. (Bill) Bleckett, former well-known aerialist, now with a book concern; Rube Dairov, the "old mer" Wild West clown; Bert and Dot Blake, tabloid artists; James Douglas, the veteran dramatic actor and poet, very prominent years ago in stock; Mike McDonnell, head of the Central Engraving Co.
 Edward Owens, of the Johnny J. Jones Exposition. Left Saturday to rejoin the show.
 Edward VanWyck, the well-known circus and vaudeville acts properties manufacturer.
 George Watt Stevens, "Mechano". Promoting and aging, with the assistance of several other entertainers, "antomobile shows" in large garages, stores, etc. Headed south.

O. E. Jellison, late of Polack's World at Home Shows. Was en route home to Gary, Ind.
 Joe Lambert, Martin L. Effrons and Frank Williams, the "Wanderlins". On "home on wheels" motor trip "around the world", selling pictures and other articles en route.
 E. W. Chipman, manager "The Joyriders", while they were playing the Empress Theater, week ending October 20. He was combining business with pleasure and visiting personal friends residing in Cincinnati.
 Capt. C. A. Merritt, bassoonist, of Winamac, Ind. Stopped to visit The Billboard while passing thru the city.
 Arthur K. Wilber, park builder and manager, Joe Long, former well-known agent, now heading a company "shooting" local atmosphere and advertising moving pictures in towns and presenting them in the movie theaters.
 Robert A. Campbell, armless wonder, last year with Ringling-Barnum, this season with Roy & Linderman Shows (Harry Wilson's slide show). Had just closed with the latter down South and was en route, under contract, to Marsh's Modern Museum, Indianapolis, Ind.
 Bob Wallace, concessionaire. Back from a trip to some special events. Will make headquarters in Cincinnati for winter.
 P. D. Gardner, of Maywood, Ill., well known to the circus world.
 Mr. and Mrs. C. B. Norton, selling specialties, Motoring south.
 Dr. J. B. Dossett, dentist the past two seasons with Haggenbeck-Wallace Circus, also a few weeks this year with John Robinson Circus and Sells-Floto Circus. Expects to sell his home in Newport, Ky., and move to his other residence in Owensboro, Ky., in the near future.
 E. C. Brown, of E. C. Brown & Co., concession supply firm, Cincinnati. He and Mrs. Brown had just returned from New York. Reported a fine time, and that Fred G. Walker, at The Billboard office there, is "one of the most congenial and obliging fellows I ever met."

REISS SHOWS CLOSE

Return to Permanent Winter Quarters at Streator, Ill.

Advice from Harry G. Melville, manager the Nat Reiss Shows, playing Christopher, Ill., last week, was that the engagement there would wind up the shows' season and that the equipment would be shipped direct to their permanent winter quarters at Streator, Ill. Incidentally the Reiss Shows started their exhibiting for season 1923 in Streator last April 26, with a ten-day engagement, and their routing included several last-season stands. Their winter quarters are among the very best of any organization of their nature, for both convenience in the work of building and painting paraphernalia and comfort to the construction department heads and assistants.
 Mr. Melville also advised that his period of rest after the closing of his outdoor season will be of very short duration, having four towns now contracted for indoor show affairs. But he informed that he will be among "those present" at the Chicago meetings.

AGENTS! CONCESSIONAIRES!

Here are the Winners



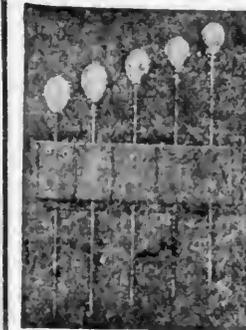
"QUEEN OF SHEBA" Pearl Rings. Sterling silver Ring, set with big, gorgeous pearl.

Complete With Box. 80c each \$9.00 Dozen

Imported Guaranteed Pearls, 2 1/2-inch, perfectly graduated; iridescent, opalescent and indestructible; 14-Kt. Solid White Gold Patent Safety Clasp. Set with Genuine Diamond. With satin-lined velvet box and \$15.00 retail price card. Price only

\$2.60 Each

\$30.00 Per Dozen



Indestructible fine Oriental Pearl Pin, gold-filled; beautiful sheen, wonderful lustre; rainbow coloring. Boxes included.

\$4.50 Dozen 40c each

For \$3.75 you will receive a sample assortment of each of the above by prepaid parcel post. Order at once. Send check or money, or 25% deposit, balance C. O. D. Your repeat orders are sure to follow.

THE PEARL HOUSE
 Marie Antoinette Perle Co.
 Dept. BB, 500 Fifth Ave., New York, N. Y.

SALESBOARDS

Quicker Sales—Bigger Profits
 Nothing cheap about Puritan Salesboards but their price. Drop a card for our new Catalog. Big assortment.

PURITAN SALES CO.
 FORT WAYNE, IND.

MAKE \$200 TO \$500 MONTHLY THIS WINTER SUGAR PUFF WAFFLE MACHINE



Does it for any ambitious man or woman outdoors in Florida, California and the Southern States, at Resorts, Sea Beaches, Carnivals, Fairs, Vacant Stores, etc. In the North Sugar Puff Waffle Parlors are being set up at the rate of 25 a month in cities and towns. We furnish everything and teach you the business. \$77.50 capital needed. **TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo.**

IMMEDIATE SPOT CASH

What have you to offer in the line of JOBS Close-Outs, ODDS and ENDS or DEAD STOCK of any kind which you have on hand and want to dispose of? We buy any quantity in any condition. **BEN BRAUDE & CO., 337 West Madison Street, Chicago.**

TO MEDICINE MEN

We have the remedies for traveling medicine company. Why? Because we were out in halls, big ones, little ones and had ones. Good biz, poor biz and rotten biz. When we come back in three or four years afterward always do biz. Because our remedies are good. Write **GREEN VALLEY MED. CO., Millers-town, Pennsylvania.**

SUPPLIES For BAZAARS INDOOR CIRCUSES and CARNIVALS

COMPLETE EQUIPMENT INSTALLED UPON CONSIGNMENT
 NO MONEY DOWN!

Merchandise Wheels and Games of all descriptions. Latest Popular Premiums, including Floor Lamps, Bridge Lamps, Shawls, Blankets, Dolls, Silverware, Aluminum and many other popular items. WRITE FOR OUR LATEST, COMPLETE CATALOG. IT'S FREE.

H. C. EVANS & CO., 1528 W. Adams St., CHICAGO

BIG CUT ON KETTLES!

ALUMINUM PRESERVE KETTLES

Made of Heavy, Pure Aluminum, Panned and well finished.



No. 109. Code name, Bernice—8-qt. size. 80 cents
 Was 90 cents, Now
 No. 324. Code name, Preserve—6-qt. size. 65 cents
 Was 75 cents, Now

25% Deposit With Orders, Balance C. O. D.

FAIR TRADING CO., INC.

307 Sixth Ave., New York. Phone: Watkins 10401-10402

COIN MACHINE OPERATORS

OPERATE THE LEADER OF THEM ALL

Nothing like it on the market. We are the originators, designers and manufacturers of the only machine of its kind in America.

OPERATES DIMES ONLY

First thousand ready for delivery Thursday, November 1st. Wire or write for photo and prices.

JOHN A. STANDISH & CO., 326 W. Madison St., CHICAGO, ILL.

OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Claims Misuse of Advance Money

Kenn., Nev., October 22, 1923. Editor The Billboard—I am enclosing some correspondence which I received from one Doc J. Miller and one Myrtle Corbin, the four-legged woman. Felice Bernard placed ads in The Billboard at my request for an illusion show and for a freak to be featured. Said Miller answered and I wired him a proposition. On August 31 I received a telegram asking that I wire him \$25 or \$30 to Easton, Va. I wired \$25 and advised that he join the show the following week at Dickinson, N. D. The last day of our engagement in Dickinson I received a postal card saying he was leaving Easton for Dickinson. I arranged transportation for the couple from Dickinson to Glendive, the next stand, and fully expected them to be on hand by the following Tuesday. They did not come and I wired the telegraphic office in Easton to make a special effort to locate the couple. They were located at the fair in Nazareth, Pa. I then sent a message to Nazareth asking what they intended doing, but have not yet received an answer, nor has my money been returned. With the money advanced and the cost of wires the matter stands me \$31.00. I know Myrtle Corbin on the Al G. Barnes Side-Show in 1917. I am giving them a chance to return the money which I advanced, otherwise I will turn the matter over to the local authorities.

DOC. L. B. FORD, Care of Bernard's Exposition Shows.

Re Massachusetts Aviation Law

Editor The Billboard—I would like to learn thru The Billboard, or the Showmen's League of America, why an aerial show is prohibited in Massachusetts and also why one is prohibited from doing what another can do in that State.

I organized an aerial show to be opened at various fairs and celebrations in Massachusetts. Then I was told it was forbidden by State laws governing airplanes. From what I remember the law that I read is something like this: "No person shall change planes or attempt to change from one plane to another in midair, nor from a plane to a moving vehicle on the ground, or vice versa. No licensed pilot shall loop or spin his or her plane, nor do any kind of acrobatic flying except over a regulation aviation field, and then only for the purpose of instructing pupils in the art of acrobatic flying."

When I saw this law I immediately called on Frank Goodwin, registrar of motor vehicles, in order to put my aerial show on. He told me there was not a chance of doing it in Massachusetts. He said the only thing I could do was a parachute drop. This is the first time I ever had a thing like this come up. Other States allow it. Why does Massachusetts forbid it? There is talk about placing aviation at the top of the ladder and making East Boston one of the biggest air ports in the country, but with laws of this kind they will keep every commercial pilot from the State. Recently the Brockton Fair had the Sparks-Fogg Aerial Show for a free attraction, doing wing walking and parachute jumping. If they forked my outfit from doing it how is it that Sparks-Fogg got away with it? Is it possible to have the law modified or repealed? I would like to have this put before outdoor showmen, especially those in the exhibition aviation and parachute drop field.

(Signed) HARRY "DARE-DEVIL" CONROY.

Success of Colored Fair

Vienna, Va., Oct. 22, 1923. J. A. Jackson, New York: Sir—A few lines in reference to our fair held October 10 and 11. It was a real fair. Two large exhibit buildings were filled with products of home, school, farm and nearly every branch of the industrial world. In the paddock were horses and stock owned exclusively by colored people. Everybody gave a helping hand financially and morally. Attendance was far beyond expectations. People from Washington, D. C., and surrounding counties patronized most liberally. Uncle Sam sent airplanes and soldiers to help make it a success. There was not a word of complaint and the police had nothing to do. The midway was lined with legitimate concessions. Here I give The Billboard a good hand for results that our small ad brought. It certainly worked wonders. Herewith is a partial list of concessionaires who expressed thanks for the way our association treated them and for the profitable business derived:

Johnson & Youcum, C. J. Pointer, Campbell & Lewis, J. M. Brauch, Rufus Brewster, Collins & Hilton, Newton Dixon, Stewart Erzhoff, G. W. Walker, D. C. Skelton, Lincoln McWashington, Oscar Jenkins, Mrs. Marie Johnson, Charles White and Lawrence Leary and Gene and Bert Moore. Attractions were plentiful and the

BIG, FLASHY PRIZE BOX, Red, White and Blue

3 1/2 x 5 1/2 x 1 1/4

THE PRIZE CANDY PACKAGE

EXCELLENT LIST OF PRIZES

OPERA GLASSES MAGNIFYING GLASSES
14-kt. GOLD FOUNTAIN PENS 7-1 OPERA GLASSES
SILVERWARE JEWELRY

Packed 100 Boxes in Case \$5.60

Terms: One-half cash with accompanying order, balance C. O. D. References: Dun and Bradstreet. Bank of Detroit.

Sam Stiglitz, Proprietor. 8241 Hamilton Ave., Detroit, Mich.

SALES BOARD OPERATORS—JOBBER—SALESMEN

"THE ROAD TO WEALTH IS AS PLAIN AS THE ROAD TO MARKET" IF YOU USE OUR SALES BOARD DEALS IN YOUR LOCALITY.

OUR NEW DEALS ARE SURE HITS. THE MONTE CARLO JR., 1,000 10c sales, is the FASTEST SALES BOARD DEAL TO DATE. Takes in \$100, pays out \$15. Costs \$5. Many of our customers sell out one to two deals in a single day from a small space on their Cigar Case or Lunch Counter. Any live merchant who uses sales boards will accept one or more of these deals on consignment. Place a few in your locality now. Made in two sizes: 10c sales and 5c sales. 5c, 1,000 holes, takes in \$50, pays out \$25; 1,500 holes takes in \$75, pays out \$30. Cost \$5.75, \$4.00 and \$4.75 each, in lots of six or more. Send for sample. Send money order or certified check for 25% of order, balance C. O. D., express. Write for new list of business deals.

METRO PREMIUM SUPPLY SERVICE, P. O. Box, C. S., No. 147, Toledo, Ohio.

crowd was on the move all the time. Continuous dancing was well patronized.

The secretary-treasurer informs that the accounts seem to be on the right side of the ledger. Mr. Jackson, you should be feeling splendid in knowing that you were an important cog in the wheel of publicity. All promises were fulfilled. The press of Washington, D. C., gave great writeups of the daily doings.

I am only one who firmly believes that acquaintance with The Billboard thru you has been a wonderful help for the promoter not only of this but of other amusement enterprises. While we would like to make this a strictly colored fair it is impossible to get everything in attractions from colored people.

(Signed) HENRY HARTMAN, Publicity Agent Colored Fair Association of Fairfax County, Inc.

SAN FRANCISCO

C. H. BAILY
908 Market Street (Room 305)
Phone: Douglas 3657

San Francisco, Oct. 26.—The Duncan Sisters, originators of "Topsy and Eva", in which they have been starring at the Alcazar Theater for sixteen weeks, complete their engagement there tomorrow night. A row with the management of the theater resulted in their retirement from what is the biggest theatrical hit of the year on the Pacific Coast. The White Sisters take over the lead of "Topsy and Eva". The Duncan Sisters do not know as yet what they will do.

Sir Harry Lauder, who is filling an engagement at the Curran Theater, caught a 27-pound striped bass in the bay today after a 35-minute fight, and is now broadcasting that he was singing at the time and the fish was attracted by the music and insisted upon getting hooked. Anyway he caught the fish.

Will Wright, secretary-treasurer for the Levitt-Brown-Huggins Shows, passed thru San Francisco on his way to Los Angeles and Venice. He reports that the show had a very successful season and has gone into winter quarters on the fair grounds at Puyallup, Wash. Victor D. Levitt, he says, has gone east from Washington and is to go to England to look over new attractions for next season. Sam Brown has gone to visit his other show in Texas, while Mr. Huggins is remaining in Seattle temporarily, but expects to come to California in the near future. Wright has an attraction at Venice for the winter season, he says.

Belasco Productions, Inc., which has Edward Beasoo of the San Francisco family as its president, has bought the rights to Aaron Hoffman's comedy, "Welcome Stranger".

Kelb & Hill are to have another Aaron Hoffman comedy this season. They have been in New York consulting with the author and are now back preparing to cast the new play and begin rehearsals, opening up at the Curran Theater late in December.

Mrs. Hertz, wife of Alfred Hertz, conductor of the San Francisco Symphony Orchestra, has reported to the police that her home was burglarized and that among other articles taken was a \$400 diamond platinum ring.

Two well-known showmen have temporarily left the business and have gone into business here, both of them doing well in commercial life. Frank J. Matthews, formerly general agent for the Gorenson Carnival Company, is now with a large local jewelry house, and Tom Heaney, formerly with the Al G. Barnes Circus, has gone into business.

John S. Berger passed thru San Francisco a few days ago en route to Portland, Seattle, Winnipeg and Duluth making contracts for

pageants. It is understood that his contracts will begin at Duluth and that he will then move his shows westward, playing down the Coast to San Francisco and Los Angeles.

Sam C. Haller, president of the Pacific Coast Showmen's Association, who has been in San Francisco for the last three weeks, after an extended eastern trip, left today for Los Angeles. He is interested in a new amusement enterprise on the beach, near the Cliff House, this city, where 1,000 feet of ocean front has been signed up and where it is intended to install the latest shows and rides.

While in the East President Sam C. Haller, of the Pacific Coast Showmen's Association, went into the matter of insurance for every one of the members of the association, and he says he has a tremendous amount of data on the subject that he is ready to lay before the association at its next meeting.

The Moose Circus here, promoted by Fred C. Wilkens and George Sweeney, proved to be unusually successful, and Wilkens and Sweeney have been the recipients of many congratulations on the manner in which the big affair was handled.

The Players' Club opened its twelfth season this week with a revival of Gilbert & Sullivan's "Patience or Highborn's Bride". Reginald Travers took the part of Bonthorne, Benjamin J. Furrington the role of Grosvenor, and Barbara Blanchard sang the part of Patience. The comic opera is to hold the stage for two weeks.

The Symphonic Ensemble, directed by Alexander Sakselski, is the newest organization in the musical life of San Francisco. It will take the place of the People's Symphony Orchestra of last season, and has for its supporters many of the men who were interested in that undertaking. Among the musicians engaged for the Ensemble are Max Gegan, the Russian cellist, and Siem Pachuk, the Russian viola player. Twelve concerts will be given during the season. The dates announced are as follows: November 13 and 17, December 11, January 15 and 20, February 12 and 24, March 11, April 1, 15 and 29, and May 13.

BOSTON

DON CARLE GILLETTE
Room 301 Little Bldg., 60 Boylston St.

Boston, Oct. 25.—Lots of activity this week. With three new openings, and each a good show, the first-nighters were afforded a choice of fields wherein to indulge their predilections.

"The Old Soak"

At Selwyn's Theater "The Old Soak" has very easily won its way into the hearts of Boston theatergoers. Harry Herford, Edward E. O'Connor and Eva Williams, the famous combination of the original New York production, are duplicating their Broadway success. The remainder of the thrice efficient cast includes Marie Bruce, Dickie Borough, Charles Ellis, Wryley Birch, Sydney Riggs and Laura Hamilton.

"Caroline"

The Majestic Theater reopened as a legitimate house on Monday night with the Shubert production of "Caroline", a tuneful Viennese operetta that made a good impression on local folks. The cast is headed by Myrtle Schauf and J. Harold Murray, and includes Dorothy Maynard, Harrison Brockbank, Viola Gillette, Rupert Darrell, Jack S. Young, Lizzie B. Raymond, Ben Linn, Marion DuPont, Peggy O'Neill, Genevieve Burr, Viola Hart, Rozell Mena, Muriel Wharton, Vera Hopper and Rosa Fay.

"The Dancing Girl"

"The Dancing Girl", at the Shubert, did not elicit very much enthusiasm. Those who had been anxiously waiting for a glimpse of the much talked of "living curtain" were greatly

disappointed with the abruptness and brevity of this scene. While there is a profusion of gay scenes and many clever players in the production, still it does not seem to hit very high in the local estimate. The principals in the show are: Trid, Ben Bard, Jack Pearl, Lou Holz, Lora Hoffman, Marie Stoddard, Rose, Kitty and Ted Baker, Arthur Margulson, Frank Corbett, Frank Byron, Suzanne Bennett, Ella Sparre, Charles Mac, Alice Neck and Peggy Mermont.

Shows That Continue

The Ziegfeld "Follies", in its final week, is still drawing capacity audiences.

"Kiki" is turning them away in large numbers. This is the second week, with only two more to go, which means the show will have to disappal a lot of people who won't be able to see it.

Generous patronage continues to favor "The Cat and the Canary" and "Sally, Irene and Mary".

"Think-U" also is doing fine. Clergyman who have seen this show are so enthusiastic over its theme that they have written the manager of the Hollis Street Theater, stating that they have advised their congregations and vestrymen to attend the play.

Short Items

Grace Hanley DeViney, a Brookline girl, has joined the cast of "Sally, Irene and Mary" as understudy to Louise Brown, who plays the part of Sally. Miss DeViney has already earned wide popularity in Boston and vicinity, both as a dancer and as a teacher of social and fancy dancing.

J. J. Shubert came to Boston for the local opening of "The Dancing Girl". He is said to be experimenting with a novel lighting effect for the "living curtain" feature of the show. Many people in the profession have remarked that Boston is very much in need of a booking office for stock talent.

The following story is brought in by Gordon M. Ireland, of The Stage Guild: Stage Manager—"All right, run up the curtain." Green Swan-hand—"Say, whatcha think I am, a squirrel!"

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:

RAINNEY TEMPLE AND WIFE, Repertoire Team.
Complainant, Jack H. Kohler, Mgr., Jack H. Kohler Players, Care The Billboard Pub. Co., Cincinnati, O.

DENBAR, SPOT, Owner-Mgr., "Boneyonon Express" Co.
Complainant, W. H. Rossard, Care The Billboard, Cincinnati, O.

MITCHELL, LEE J.
Complainant, Harry Miner, Mgr., Miner Attractions, Care The Billboard, Cincinnati, O.

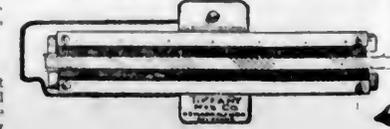
BENNER, G. L., Advance Manager.
Complainant, Kenneth T. Miller, Inc., P. O. Box 1089, Greensboro, N. C.



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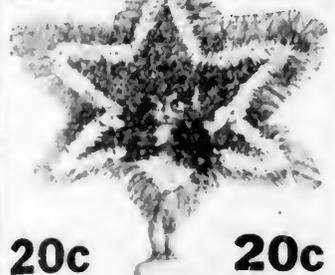
COLOR WHEELS
12-Number, 7-Space Wheel, complete.....\$15.00
15-Number, 7-Space Wheel, complete..... 15.50
20-Number, 7-Space Wheel, complete..... 16.50
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A 1—12-Inch Crepe Shade, 75c
A 2—Ostrich Plume, - - 70c
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Packed 50 to case

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Beacon Wigwam, - - - \$3.75
Esmond 2-in-1, - - - 3.75

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LACHMAN EXPO. SHOWS

Local "Conditions" Cause Cancellation of a Texas Stand

Wichita Falls, Tex., Oct. 21.—The Lachman Exposition Shows are this week playing Albuquerque, N. M. Next week they will be in Electra, Tex., where the local American Legion Post, assisted by the ladies of the Women's Auxiliary, will hold a celebration. From Electra the shows will move to Wichita Falls, where the Legion post here will stage a big celebration commemorating Armistice Day the week commencing November 5 and the affair will continue over until Tuesday of the following week. The Lachman Shows will furnish all the acts, shows and rides. There will be special features each night. The event is being well billed all over the county, as the various other posts are lining up with the Falls Post to make it a red-letter date.

An effort is being made to induce the Lachman Shows to winter at Fair Field, the Texas Oklahoma Fair grounds. Harold Bushler, representing the show, is now in Wichita Falls conferring with the fair officials and the management of the Wichita Southern Railroad regarding trackage. Local conditions in Dalhart made it necessary to cancel that point and move the Childrens date up a week, hence the engagement in Electra, which has resulted to the advantage of the Lachman Shows. The "local conditions" referred to was the activity of a manager of a picture house in Dalhart, who is also a member of the city council. There was no commercial club in Dalhart when the date was contracted, but upon the announcement that the show was booked for there the local impresario got busy, organized a club, was elected vice-president and put the "no" on any local organization getting a carnival permit. The new State law makes it absolutely prohibitive for a show of the size of the Lachman Shows to exhibit under that law. It was easy to start the cry among the business men—"The show takes all the money out of the town"—and to get a petition signed by over 200 to present the club. Amarillo is another Texas town that is under the "control" of a picture magnate. An ordinance was recently passed in Amarillo prohibiting any kind of a tent show from exhibiting within the city limits and the city is "limited" all over most of that section of the Panhandle.

It may be that Equity will be able to present enough facts to the next legislature to get a repeal or a modification of the law which will permit tented attractions to exist and give amusement lovers a variation from the "silent drama". It would be a most profitable move for the management of carnivals to combine with Equity in this movement. The trouble has been that the showmen, outside the picture managers, are never in evidence when these matters come up. All of which is according to an executive of the above shows.

MORRIS & CASTLE SHOWS

Big Opening at Louisiana State Fair—Again Winter at Shreveport

Shreveport, La., Oct. 23.—The State Fair of Louisiana opened last Friday for its eighteenth year, starting off with the "greatest Children's Day ever", and the Morris & Castle Shows played to the largest day's business since their organization, breaking all midway records for a day's business on the Louisiana State Fair grounds. Among the many visitors noted on the "highway" so far this week were Thomas Campbell, secretary Minnesota State Fair; M. E. Bacon, secretary Mississippi Valley Fair and Exposition, Davenport, Ia.; W. S. Cherry, of the Rubin & Cherry Shows; Chas. Duffield, Billy Collins and Frank Duffield, of the Thearle-Duffield Fireworks Co., E. C. Bracken and Joseph Clemons, of the South Texas State Fair, Beaumont; E. G. Bylander, secretary Arkansas State Fair, Little Rock, accompanied by Mrs. Bylander, W. A. "Snake" King, of Brownsville, Tex.; Verne Soules, of Chicago; J. F. Thomas, of the Walter L. Main Circus; United States Senator Joseph E. Ransdell, Congressman Riley J. Wilson and many visitors from the Ringling Bros., Barnum & Bailey Circus, who played day and date the opening day near the fair grounds.

Tuesday afternoon seventy-one carriers of The Shreveport Times "took in" the attractions as guests of the management—all voting it "the time of their young lives".

Messrs. Morris & Castle have announced that the show will again winter at the fair grounds here.

The seventeen shows and nine rides—two having been added here—are most attractively arranged, making a very elaborate and pretentious midway, in an oblong, horse-shoe shape, the clever lying out of Mr. Castle.

Too much can not be said of the capable manner in which "Bill" Hirsch, fair secretary, has handled his big job, capably and successfully, and the untiring work of George Freeman, the president, and the other members of the fair board deserve much credit.

The Morris & Castle Shows go from here to Beaumont, Tex., at the South Texas State Fair, for ten days. After that to Orange, Tex., for the fair, thence to Fort Arthur, Tex., under the Shrine, after which they return to Shreveport to winter quarters.

JOE S. SCHOLIBO
(Director of Publicity).

LIPPA IN CHICAGO

Chicago, Oct. 25.—Leo Lipka, of the Lipka Amusement Company, arrived in Chicago this week and will do some buying for the show for next season. As previously stated in The Billboard the show closed its season in Tinaway, Mich., at the first fair that city has held. Mr. Lipka said he will buy a new merry-go-round and that he has already bought an entire outfit of new canvas from Driver Bros., which was used a part of this season. He bought a new EH wheel during the season and said he will look over a combination baggage and passenger car while in Chicago. Mr. Lipka expressed himself as well satisfied with the season. George W. Johnson has been re-engaged as assistant manager for next season and Jack Smith and Chas Taylor have booked five concessions with the show for its next tour.



WALKING DOLL

STANDS 13 IN. HIGH.
HANDLE STICK, 24 IN. LONG.

DO YOU WANT

A REAL MONEY MAKER FOR THE HOLIDAY TRADE?

Here's a toy that gives a strong demonstration and always hits home. Gets big money everywhere. Thousands sold at Carnivals, Parks and Fairs. Just run it along the sidewalk and watch the crowd gather. Never fails to get the big play. The kids rave over it. One look and mother buys for the family, because the price is reasonable. Yes, it's a real hot-cash-to-go-to-getness WALKING DOLL. Made strong and durable. Very highly illustrated on both sides. Don't wait—send your order in now and start making big money next week.

STANDS 13 INCHES HIGH.
Handle stick measures 24 inches long. (This is a real good handle stick, finished very smooth.)
IN 1 GROSS LOTS \$9.00 a Gross
IN 3 GROSS LOTS OR MORE 7.20 a Gross

SAMPLE, 25 CENTS.
25% cash required on all orders.
Come packed one gross to a carton. Weight, about 30 pounds.

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KNIFE DEALS---Unequaled in Price and Value

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14 Knives, colored photo handles, 2-bladed, 12 smaller knives and 2 larger ones, with bolsters, brass lined, 600-Hole Board.
Complete Deal \$3.75

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14 Knives, colored photo handles, brass lined and bolsters, 2-bladed, 600-Hole Board.
Complete Deal \$5.00

No. 35 KNIFE DEAL

14 Knives, 2 large congress shape, 12 regular size, assorted 4 shapes, brass bolsters and lined, 2-bladed, 600-Hole Board.
Complete Deal \$6.00

No. 36 KNIFE DEAL

15 pieces—2 long Razors, with fancy handles; 13 Knives, assorted shapes, including pearl handles, and others, 600-Hole Board.
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No. 37 PEARL HANDLE KNIFE DEAL

Small, medium and large size, assorted, 2, 3 and 4-bladed, all genuine pearl, brass lined and bolsters, 600-Hole Board.
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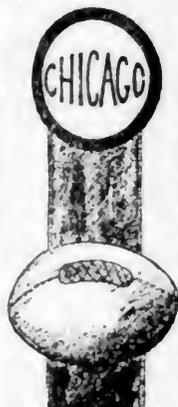
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Horns, from \$3.50 to \$8.50 Per Gross.
60-Line Buttons of the leading Universities. Per 100, \$2.25.

We make the Illustrated Badge up with Tin Souvenir Football, Silk Ribbon and 60-line Button, with special printing, in lots of 100 or more \$12.50 Per 100; 500 lots, \$10.00 Per 100. GET YOUR SHARE OF THIS BUSINESS.

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It helps you, the paper and advertisers, to mention The Billboard.

RALEIGH BEATS RICHMOND

Greater Sheesley Shows Make New Record at North Carolina State Fair—Split Shows Again

Fayetteville, N. C., Oct. 23.—Greater Sheesley Shows' members who believed that the business done at the Virginia State Fair on Richmond Day would set the season's record were disillusioned last Thursday on North Carolina Day at Raleigh, when receipts of rides and shows went way over the mark previously set.

The 61st Cape Fear Fair opened this morning with a long industrial parade to the grounds. More interest is evidenced in this year's show than ever before, according to Secretary R. M. Jackson, who expects record crowds because of good crop conditions and high prices in this agricultural section.

Ten cars of rides and shows are at the Southeastern Fair, at Wilmington, N. C., this week. They will join the twenty cars here, to go to the Goldsboro (N. C.) Fair next week.

REVIEWS

(Continued from page 61)

every look and gesture; Lydia Knott, who for sweet motherhood rivals the film mother of Mary Carr, and James Morrison, than whom there is no one in the movies physically more adaptable to the playing of weak-willed, unthinkingly selfish young men.

The director of "Held To Answer", in my opinion, is a helpless, wooden-headed inefficient, whose right capacity is the direction of Sunday school entertainments. After using up reel after reel of film to lead up to the big situation he falls most awfully when he comes to it.

The story of "Held To Answer" is very simple. There is the minister, whose efforts have built the House of the Open Door, in love with the daughter of the narrow-minded chief trustee, who doesn't like him.

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ASSORTMENTS WITH NO BLANKS.

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No. 10. 600-10c Assortment

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Only Chocolates of high quality used. Assorted Centers: Caramels, Nougats and Delicious Creams. Boxes—the very newest. Exquisite designs—Brilliant flash. Ireland's Assortments bring repeat business and defy competition.

love with the minister, who was formerly an actor. The preacher spurns her love quite righteously, and she makes up her mind to revenge herself. She gets acquainted with the weak kid and he steals a necklace from her.

Direction, as noted before, by Harold Shaw. Produced and distributed by Metro Pictures Corporation.

"YOU ARE GUILTY"

A Burr-Mastodon State-Rights Picture

The role of the strong, silent man who sacrifices all that he holds dear in the world in order to protect a loved one is James Kirkwood's meat; he eats up a part like that. In "You Are Guilty" he has such a part, and he's "just grand" in it.

The story of "You Are Guilty" is good-substantial material, proved by usage to be sure-fire. It has been given an appropriate production, and the direction leaves nothing to the imagination; the director has taken no chances with the minds of his audience; every desired emotional reaction is gone after with all the well-used dramatic tools.

James Kirkwood is supported by a cast including Mary Carr, that favorably known tear-compeller; Robert Edson, Edmund Breese, Doris Keaton and a cute little youngster by the name of Russell Griffin. All the grownups are tried and true veterans of the screen, and little Russell seems born to the screen.

Kirkwood takes the part of a young man who shoulders the responsibility of a theft committed by his step-brother, in order that the latter's mother shall suffer less than he thinks she would have suffered had the truth been told her. The innocent man has been brought up by the mother of the guilty foster-brother, and his love for her is so great that he not only sacrifices his good name to save her a measure of sorrow, but he also loses the love of the girl who has promised to be his wife, and the respect of the wealthy man both step-brothers work for.

The good brother allows himself to be persuaded to run away, on the thieving brother's promise that he will pay back the stolen money in a year and then tell the truth, so that the innocent man may be cleared. But when the year is up, the self-condemned wanderer finds that his brother has been treacherous, that he will not keep his promise. Fearing to come back and cause his foster-mother anguish, the innocent man remains away for five years, during which time his sweetheart marries his former employer, and his infamous brother rises to an important position with the man from whom he stole. Then the wanderer learns that his step-mother has died, so he comes back to the home town. Upon his arrival he learns that

his old sweetheart is now a widow, with a little son.

Forcing his brother to give him an interview, the martyred man demands that he give up his undeserved position and confess his crime. They meet in a little saloon, kept by a harsh ward-heeler. When the innocent man goes away, refusing to accept a \$1,000 bribe to go away, the saloonkeeper kills the thieving brother and steals the money. That night the innocent man rescues the little son of his old sweetheart from a fire. The next morning he is arrested, charged with murder. Tried on the charge, he refuses to tell where he was at the time of the murder, and is only saved from being condemned when the little boy dramatically enters the courtroom and tells the judge, who is his pal, that the prisoner saved his life at the very minute he is charged with having murdered his brother.

Cleared of the murder charge, the man, crushed by his heartbreaking experiences, is preparing to leave for parts unknown, when the little boy, accompanied by his mother, comes to thank him. When she sees who the man is, and he sees that the boy's mother is his old love, he forgets his trouble and does his part to make a success of an old-fashioned fadeout.

Direction by Edgar Lewis. Produced by C. C. Burr. Distributed by Mastodon Films, Inc., for State rights release.

"MODERN MATRIMONY"

A Selznick Picture

Don't get the idea that this is one of those sexy exposes of the evils of marriage in this highly modern day; it's just a lightly amusing comedy, displaying the hardships encountered by an ordinary young man who thought two could live as cheaply as one. It has numerous little chuckles and a pleasing amount of real laughs, giving, in fact, much promise of being a very good comedy, when all of a sudden the whole thing flops most discouragingly.

The chief actors of "Modern Matrimony" are Owen Moore, who is very droll as the young husband, and Alice Lake, who is so good an actress that she allows the character she plays to be more important than her own personality—a most foolish thing to do as most movie actresses and actors look at it. For my part, I consider Miss Lake a most accomplished actress, especially fine in light comedy roles, who is deserving of many times as much credit as she receives. Others in the cast are Snitz Edwards, Mayme Kelso and Frank Campeau.

The photoplay has been very deftly handled. Every possible bit of comedy is extracted from the story, and no scene is overplayed or over-dressed. The flop at the end results from the unending stream of woe which swamps the young husband being turned aside too easily and too gently. It would have been a hugely better picture if the unexpected success of the young man at the finish had come about thru a more dramatic and, possibly, a bit more intricate series of situations.

The story, at any rate, has to do with a young, poor but ambitious real estate agent who married the daughter of wealthy parents. They buy a little cottage, on the installment plan, after a number of unsuccessful but amusing visits to various rentable apartments. Now, the husband lets his dear little wife think that there is no need to worry about the money for the house and the furniture, also purchased on the part-payment system—which is just where

he made his mistake. The day he gets his check for his monthly commissions, which the installment men are eager to assimilate, he loses it when he puts it up as an option on a piece of property which he thinks his employer wants. When his employer tells him he has absolutely no desire for the property and that he can keep the option for his own amusement the world comes down around the ears of the young benedict. When he arrives home he finds his hostile mother-in-law there. When the furniture man comes and hauls away the chairs and tables, and then the mortgage-holder evicts them from the house, wife can do nothing but agree to go home with mother and leave her dear hubby sad and forlorn in the pouring rain.

All this while, however, things are happening. The young man's employer is really the employee of none other than the young man's father-in-law, and said father-in-law wanted very much that particular piece of property on which the option had been taken. When he finds out that his son-in-law holds the option and has been fired for buying it father-in-law rushes around trying to locate him. He finally does so, arriving at the jacked-up home from which the erstwhile occupants have been evicted just in time to grab the option, raise the gloom, keep the young couple together, and inform the young husband that from that moment on he is general manager of his father-in-law's business.

Directed by Victor Heerman. Distributed by Selznick Distributing Corp.

GOV'T EDUCATIONAL DEPT AIDS NAT'L MOVIE DAY

(Continued from page 62)

principals, the Commissioner of Education is sending a letter to every theater owner in the country expressing his gratification that the theater owners, thru the Motion Picture Theater Owners of America, are so deeply interested in the patriotic and constructive work of the Bureau of Education and complimenting the theater owners on their policies of public-service and co-operation in all such matters of national importance.

Exploitation Supplies for M. P. Day The M. P. T. O. A. is mailing this week to every member a twelve-page exploitation and service book. Special one-sheets advertising National Motion Picture Day have also been prepared as well as slides.

SUES FOX FOR SELLING FIGHT PICTURES IN S. A.

New York, Oct. 27.—Justice Vernon M. Davis, of the Supreme Court, has signed an order directing the Fox Film Corporation to show cause why an injunction should not issue restraining it from selling or exhibiting in the Argentine Republic and other South American countries motion pictures of the Firpo-Willard and Jack McAuliffe-Floyd Johnson fights, and requiring them to account to Alberto Calza for all proceeds they may have derived from the exhibition of these pictures in South America.

Calza, in his petition filed by his attorney, George A. Voss, of 2 Rector street, recites that he is a resident of 2777 Calle Independencia, Buenos Aires, Argentine Republic. He says that the pictures were taken May 12 last "on the premises of George L. Rickard."

On May 9, last the plaintiff avers Leon D. Britton entered into a contract with Luis Angel Firpo granting to him the sole and exclusive right to produce, sell and exhibit the pictures in the Argentine and other South American Republics and that Firpo subsequently assigned such rights to him.

Calza further avers that after the execution of the contract with Firpo the Fox Film Corporation wrongfully obtained the pictures and converting them to its own use proceeded to exhibit them in the Argentine Republic, thereby infringing on the contract of Firpo. It seeks the injunction tying up the Fox people pending the trial of the suit.

PREFERRED DEAL IN CHICAGO

In a deal involving a quarter of a million dollars, J. L. Friedman, president of Celebrated Players Film Corporation, in Chicago, has taken over the distribution of Preferred Pictures in the Chicago territory. Mr. Friedman left for Chicago last Saturday after complex negotiations with B. P. Schulberg and J. G. Bachmann of Preferred Pictures Corporation.

Mr. Friedman will immediately enlarge his organization to handle adequately this new product. Among the new members of his sales force will be many from the former Preferred staff in Chicago.

The new contract gives Mr. Friedman the new Preferred Fifteen in addition to the Preferred Eight, and he will at once begin an extensive sales and exploitation program for Preferred Pictures in Chicago.

ST. LOUIS

FRANK B. JOERLING

Phone, Olive 1733

2016 Railway Exch. Bldg., Locust Street, Between Sixth and Seventh

St. Louis, Oct. 26.—The Woodward Players are presenting "The Mennest Man in the World" at the Empress Theater, with Hazel Whitmore in the leading role.

The Junior Players will offer "Little Women" at the Little Theater of the Artists' Guild, tonight and tomorrow, as the initial play in that interesting group's program for the current season.

Lieut. Fernand Thetion, former "French Ace" who appeared on the Grand Opera House bill Sunday and was scheduled as one of the headliners for the week, is in the City Hospital as a result of accidentally shooting and seriously wounding himself while in his dressing room Monday afternoon. Thetion was preparing his equipment just prior to going on the stage, and while cleaning a pistol it was accidentally discharged, the bullet penetrating his abdomen. Physicians have hopes that Thetion will recover.

W. H. (Bill) Rice, "Amusement Trader", made a few flying trips over to this city from Aton, Ill., where his showboat is playing this week.

George Meehan of the Ringling Bros.-Barnum & Bailey Circus was in town for a day en route from the show to Chicago.

Down-town East St. Louis is profusely decorated, and it is estimated that there are about 10,000 visiting Nobles of the Mystic Shrine in the city, most of whom attended the dedication of the New Aina Temple today.

Jack Smith stopped over for a few hours on the way to his home in Detroit. Jack has been with Morris & Castle for some weeks, in the midst of the Shreveport Fair he was compelled to close on account of ill health.

Prince Omwah, magician, advises that he has had a successful season with the Leo Herbert King Stock Company playing under canvas. The Prince is at present preparing to open his own show again.

S. Burdorf, agent for the Rice-Emerson Shows, Inc., until this week, came thru St. Louis with his wife en route to Helena, Ark.

Received a letter from our old friend, Col. H. H. Johnston, in which he advises that he is now superintendent of the Lawrenceburg Military Academy, Lawrenceburg, Tenn., where they take children of professional parents from the ages of five to fourteen years and prepare them for any college. This school is doing wonderful work at very reasonable rates, and is strictly for professional children. They also have quarters and take care of the mothers of the boys who desire to remain near their offspring. Any boy sent to Lawrenceburg is assured of thorough schooling and training and the best of care.

Harry A. Tarble, magician, also known as L. Elbart, and his wife of a month left East St. Louis for Cleveland, where they will probably winter. Tarble closed his outdoor season with the Pierson Shows several weeks ago.

Ed L. Brannan, general agent and traffic manager of the Gentry Brothers & Patterson Circus, was in town for a few days chatting with the boys over at the Annex for the most of his sojourn here. He reports a very good season.

James W. Beattie and wife drove thru this city en route from Syracuse to California, where they will rest for the winter. They intend to stop over in Hot Springs for a week or ten days to visit friends and relatives.

The St. Louis Symphony Orchestra, which now comprises 51 players, had its first rehearsal Monday under the baton of Conductor Rudolph Ganz, who returned from Europe last week. The first popular concert will be held at the Odeon November 4.

Mrs. John F. Lyons of Fort Worth, Tex., president of the National Federation of Music Clubs, addressed the St. Louis Symphony Society at a luncheon Tuesday noon.

Al Wallace, dealer in show property in Chicago, was called to his home here to the bedside of his mother, who had been injured in an automobile accident. Alho confined to the hospital, Mrs. Wallace is getting along nicely, and Wallace was able to leave for Chicago again yesterday.

W. M. Sauvage, popular and likable manager of the Hippodrome Theater in Aton, Ill., renewed old acquaintances on board Bill Little's and Capt. Emerson's "Hed Wing" Showboat all week. Mr. Sauvage is one of the leading bills in Aton, under whose auspices the boat show is playing.

Bodie Leonard has joined the Bon Homme Players, now playing thru Kentucky, and expects to be out until December.

A large audience greeted Feodor Chaliapin, bass of the Metropolitan Opera Company, at his recital at the Odeon Tuesday evening. He rendered an excellent program and got a goodly share of applause.

Frank Noe and wife are reating in St. Louis for the winter after closing a successful season with the great White Way Shows.

John McNamara and wife, "The McNamaras", familiarly known to all circus and fair-folk as Rubie Snodgrass and Sally (going to the Fair, are taking things easy at present. McNamara might frame a small show to play houses in the Middle West.

YOUR BIG CHANCE FOR A CLEAN-UP

Yes, with the KWIKPRINT Gold Stamping Machine and a good assortment of our popular priced "Seal Brand" genuine Leather Goods you can double your money fast. Machine outfit alone is \$100.00; we offer it with four dandy assortments of goods for \$200, \$400, \$500 and \$1,000—everything rock-bottom, wholesale factory prices. Every article good for 100% mark-up anywhere.

Thos. Anderson, well-known specialty man, says: "I do not hesitate to say the machine I bought from you doubled the sale of my leather goods. Nor have I ever received the same excellent service from any other concern in my twenty year experience as that accorded by you people."

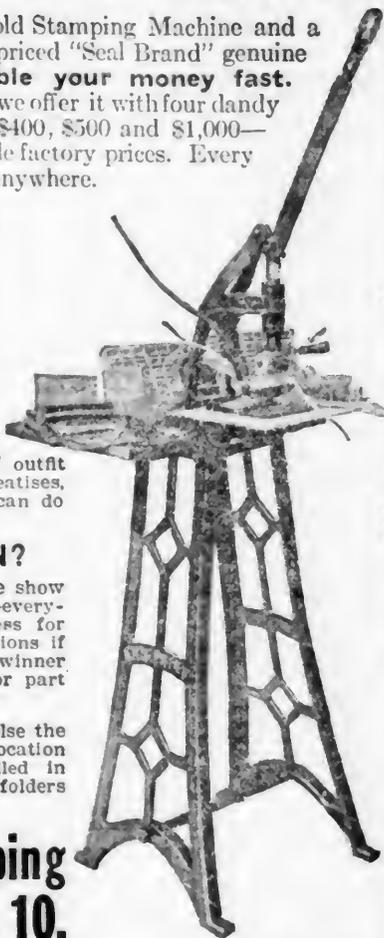
The big fall and winter season is now starting. Approaching holiday demand for our best sellers will be enormous if you will gold-stamp names, initials, emblems, etc., and give people what they want. With a KWIKPRINT outfit and one of our copyrighted treatises, "Secrets of Gold Stamping," you can do expert work after short practice.

WHY NOT CASH IN?

We offer you the opportunity, we show you how, we supply the goods—everything for you to start in business for yourself or to expand your operations if already established. It's a sure winner for man or woman to give full or part time in city, town or village.

Better make reservation today, else the "other fellow" may get the very location you want. Orders positively filled in rotation as received. Descriptive folders mailed upon request.

Mutual Gold Stamping Association, Dept. 10, 560-570 W. Monroe St., - - - CHICAGO, ILL.



Joe. Rigley, who closed with the Barlow Shows last Saturday, expects to take things easy around the Mound City for the time being.

A monster indoor carnival will be given by the Order of Maccabees November 7-11 at Macabee Temple.

The local Society of American Magicians will give a benefit performance at the Y. M. C. A. this evening. Paul Braden and Billy Mayer, both well-known magicians in this section, will be among the host of entertainers.

Visitors in the city this week included Florence Vidor, Chas. Bedford, Bonita Adams, Harry Abston, Jr.; Gertrude Smith, Gene Roanoke, R. M. Harvey, Prince Manley, Earl E. Hebe, Mildred Mahler, Billy Ayers, D. C. Booke and wife, C. E. Barlow, Hazel Shaw, Wilbur Lazelle, Grace Phillips, Syd Clark, Kit Getman, Jack Lavin, Marlon Murray, H. B. Ellis, Harry Jupp, J. N. Smith, Vernon Reaver, Ernie Chise and R. Palmer.

NEWS NOTES

(Continued from page 61)

record, especially when you consider that many of the returns were for the fourth and fifth time. They claim this is due to keeping the personnel intact season after season until you have perfect ensemble team work, changing the program often, and last, but not least, keeping a program book where every number is carefully recorded, thus insuring against repeating a number on a return.

Report of the Hardin County Chautauqua Association for the year just ended shows a net balance of \$100.62 for the season, which is highly pleasing to the association as generally a deficit has been incurred. According to the report, sale of season tickets for 1923 totaled \$2,332, single admissions \$1,001.55, concessions \$50, and tent rentals \$128, a grand total of \$3,514.55. Against this were total expenditures of \$3,413.93, including the expense of talent. More than 1,200 season tickets for the 1924 chautauqua have been sold. William Kraus is president and R. D. Turner secretary of the association.

The Bell Ringing Male Quartet, which was featured on the list of the Chicago Circuit Bureau last season and is with it again for the coming winter, gave a formal rehearsal program at the Fullerton Arms on Thursday evening, October 18.

The Metropolitan Glee Club and Bell Ringers were badly disappointed this season when they were notified only a few days before they expected to start on their tour for the Edwards Bureau that their season had been cut

down and would not begin until two weeks later, forcing the company to remain here on expense.

A school superintendent who has vision and initiative of the right sort is Prof. H. B. Westergard of Hobson, Mont. This is Mr. Westergard's first year with the school at Hobson, which has never been a 100 per cent supporter of the lyceum and chautauqua, altho there are a limited few cultured and loyal citizens in the town. Following a recent entertainer's appearance under the auspices of the Parent-Teachers' Association there was manifest a keen interest for the better things, and the next morning Mr. Westergard assembled his high school and organized an Associated Student Body for Social Work, its purpose being to take care of the details of all entertainment activities under the direction of the school. Officers were elected, committees appointed for hall, floor, field athletics, music, arrangements, and each chairman assumed his task with a zest that speaks the go-forward spirit. Parliamentary drills will be a feature, and regular meetings of the association will be held. They expect to book lyceum numbers only occasionally, but will push them to a successful issue. Other schools might adopt this plan successfully.

When the writer first entered into the platform work twenty years ago, with Charles W. Ferguson in the Chicago Lyceum Bureau, he heard a great deal about one Tom J. Morgan, who had been a partner of Ferguson and had later taken up the work of "wildcatting" or the booking and promotion of single attractions. A letter reaches us this week from that same Tom Morgan, who, by the way, is willing to undertake the booking of some first-class band, bell ringers or other attraction of that sort which might be eager for year-round booking. In his letter Mr. Morgan says: "Going back into ancient history, I lauded the original Tennessee Jubilee Singers, the Famous Canadian Singers, so long ago that it makes me feel that I am getting into the octogenarian circle. I was with the Slayton Lyceum Bureau when dear old Henry Slayton was its head in the old Lyceum Building and later on, together with Charlie Ferguson, was one of the original organizers and joint owner with him of the Chicago Lyceum Bureau. In those times Edwin L. Barker was publishing The Lyceumite and dear old Father Winchell was pestering the rest of us field workers with his endless list of 'School Ma'm' lecturers. But we loved him none the less for that."

COMING SOON! The 1923 Christmas Number OF The Billboard

Special articles by writers of prominence—experts in their particular lines

AN ABUNDANCE OF OTHER VALUABLE MATERIAL

A Cover in Very Handsome Colors

PROFUSE ILLUSTRATIONS

Some of the Writers of Special Articles Are:

BRANDER MATTHEWS

author, professor of dramatic literature at Columbia University, New York City; author of many works on the drama, dramatists, theatrical affairs, and contributor to many magazines, periodical publications and daily newspapers. Mr. Matthews will write on the fiction of the footlights.

JAMES HENDERSON

who has for many years held the post of music critic of The New York Sun-Herald, will contribute a special article on music. He is well known as a writer on musical subjects, and among his books are "What is Good Music?", "How Music Developed" and "The Art of the Singer".

CARLTON MILES

dramatic editor of The Journal, a daily newspaper published in Minneapolis, Minn., and a special article writer of note. He will write on dramatic criticism of a century ago.

LEONARD B. SCHLOSS

general manager of Glen Echo Park at Washington, D. C., and a director of the National Association of Amusement Parks—a man who is well versed, thru his many years' connection, in the park branch of the amusement business.

H. R. BARBOR

member of the National Union of Journalists, who has contributed to most of the big English dailies, including special series of articles to The Evening News, Daily News, Herald, etc.

JAMES MADISON

prominent writer of vaudeville material, known the length and breadth of this country in vaudeville circles, and also in foreign lands. His article will deal with the early variety theaters of San Francisco.

A. P. SANDLES

president of the Ohio Fair Circuit, a man of great popularity in the Middle West, editor of Macadam Service (a good roads monthly magazine) and director of one of the Federal Land Banks. For several years he was manager of the Ohio State Fair.

MILTON M. MORRIS

a showman with a reputation for cleanliness and real business methods. He and his partner, John B. Castle, are two of the most progressive carnival managers in the country today. Their Morris & Castle Shows are an honest-to-goodness credit to the carnival business.

JESSIE JULIET KNOX

special article writer of repute, of San Francisco. Her subject will be the Japanese Shakespeare—Imewaka, an article dealing with the early days of the drama in Japan.

LON B. WILLIAMS

expert general agent and railroad contractor, for many years connected with some of the leading circuses. Mr. Williams has been off the road for the past couple of years on account of a leg ailment, but expects to be back in harness next spring.

WILLIAM J. HILLIAR

one of our leading carnival press representatives. For the past three years he has been associated with the Rubin & Cherry Shows, and was formerly a member of The Billboard's staff, for a few years in the New York office and later handling the San Francisco office.

HARRY L. DIXON

who broke into the business with the Andrews Opera Co., was in Shakespeare for several seasons, and followed with stock, one-nighters, repertoire and tents, filling various capacities. He has also written quite a little and has several plays to his credit.

J. O. DAHL

special writer, who contributed articles to The Billboard some fifteen years ago. Mr. Dahl is now in Paris, and in the course of the next year will visit Italy, Switzerland, Algeria, Austria, Germany, Norway and England. He will write a few articles for The Billboard, but the one for the Christmas Number will deal with theatricals in Paris today.

The Edition 105,000 COPIES

Issued December 10 Dated December 15

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TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

GOOD PROGRAM ARRANGED

For Legion Circus at Mansfield, O.

Mansfield, O., Oct. 26.—The program of the American Legion Circus to be held here next week has been completed and a fine list of acts has been arranged into a twenty-act show. About 1,000 concessions will be used around the sides of the Coliseum in which the affair is to be held. Displays by local merchants will occupy the balance of the floor space not used for the performance, which will be inclosed with side walls. The building is an enormous one and allows plenty of room for everything, including a seating capacity of 2,000 for the show.

The Riding Booneys will be a feature of the program. Silvers Johnson and some of his buddies from the John Robinson Circus have been engaged to furnish the clown numbers. Ray Glavin, just closed with Christy Bros. Circus, will work his famous impersonation as a "comedian" and do his iron-jaw act. The balance of the bill includes Eckhart and Gladys, aerialists; the Silverlakes, superlative gymnasts; Hayes and Hayes, aerialists; Mme. Virginia's rolling lion act; Marlow, the frog man; Dan Mitchell, impersonator of Charlie Chaplin, and Schulz's Novelty Circus, including his strong act, dogs and ponies, high-school horses, trained bears and monkeys.

The popularity contest here is becoming very heated, with fifteen entries all striving for the first prize, which is a trip to Palm Beach, Fla., in company with other winners in contests being conducted in connection with the several affairs of Knisely Bros. in Northern Ohio. The contests here and in Barberton, which are being conducted simultaneously, are being run as a sort of race with an additional prize for those in the two cities who secure the most votes.

FINE SHOW FORECASTED

Military Circus at Amsterdam, N. Y., Week of November 12

Amsterdam, N. Y., Oct. 27.—Fred A. Danner's big Military Circus to be held here during the week of November 12 promises to be one of the largest undertakings of this kind ever attempted in Amsterdam. With fifteen regulation circus acts, an automobile and popularity contest, band concerts and dancing, there is promised a gala week at the State armory of Company G. Circus headquarters have been opened here.

THEATER STYLE SHOW

Cumberland, Md., Oct. 25.—The Maryland Theater management, Warren and Frederick P. Mellinger, has just closed contracts with Madam Chatte, this city, to direct and stage a style show to be held November 1, 2 and 3 at the theater.

This is the first time in the history of the Maryland Theater that dates were given to style shows. Real pearls, the latest things in shoes, gowns and other ladies' wearing apparel, and other articles in connection with the affair will be furnished by prominent local stores. A special orchestra, under the direction of Alonzo J. Cope, will provide the music.

NEW ORLEANS STYLE SHOW

Is Heavily Attended

New Orleans, Oct. 23.—The Style Show, just closed here, had an estimated attendance of 20,000 paid admissions in nine performances, or an average of one out of twenty of the entire population of New Orleans. The entertainment was under the direction of Edgar I. Scholze, of Chicago, who after its close left for Dallas, to conduct a similar entertainment at the Texas State Fair. Many new and advanced fashions were displayed for men, women and the younger of both sexes.

FORESTERS' FAIR AND CARNIVAL AT MALONE

Malone, N. Y., Oct. 27.—The local lodge of Foresters will hold its Indoor Fair and Carnival in its hall next week. The fair will be similar to that of last year, only on a much bigger scale. Many novelty attractions will be furnished by the New England Bazaar Company, among them being Ozark master magician; Zelma, mind reader; and Jimmy Davidson, in a new electric clowning specialty. There will be dancing every night. In a "Miss Malone" popularity contest three excellent prizes are offered.

DRAWING LARGE CROWDS

Second Week of Utica Indoor Circus Holds Up in Attendance

Utica, N. Y., Oct. 25.—The indoor circus in the State armory here, under the auspices of the local National Guard companies, is in its second week and drawing large crowds. Each night this week is set aside for a particular fraternal order. The advertised program of eighteen acts is providing thrills and laughter in abundance. Probably the acts attracting the most attention are Fred DeVeey and his "untamable horse" and Mme. Forentino in a daring loop-the-loop. The other turns—trapeze, acrobats and animal—the clowns, and Frank Walker's All-American Band, are furnishing their share of the entertainment.

\$1,500,000 AUDITORIUM

Being Built at Memphis, Tenn.

A municipal auditorium is under construction at Memphis, Tenn., and work is expected to be completed early next March. It is to be one of the finest buildings of the kind in the South. The site occupies an entire block fronting on Main street from Poplar to Exchange avenues and extending west to Front street, a ground space approximately 335 feet square. There will be comfortable seating capacity for 12,500 people, with extra space for emergency chairs that will provide for a crowd of 15,000 people.

The auditorium may be divided into smaller units, adjusted to any sized audience. In fact several meetings may be held in the building at the same time.

The cost of the project is estimated at \$1,500,000. It is being built by the James Alexander Construction Company of Memphis. Ralph W. Yardley, who has a number of friends in show business, is the supervising engineer representing the auditorium commission.

NEW AMUSEMENT COMPANY

Incorporating at Savannah, Ga.

Savannah, Ga., Oct. 25.—Notice of application for incorporation is being given legal publication in Savannah papers for "Associated Amusement Co.," with Isadore Blumenthal and Adolph S. Rosenbom as incorporators. They announce that they will conduct style shows, fashion shows, bazaars and other amusement affairs for themselves and in conjunction with social, fraternal and kindred organizations.

HAMMOND LIKES DARNABY

Chicago, Oct. 26.—"Pop-in-Calumet," a little paper issued by the Chamber of Commerce of Hammond, Ind., carries several stories this week praising the work of J. A. Darnaby, who engineered the recent successful Industrial Exposition in Hammond. The people of the Indiana city think Mr. Darnaby not only knows his business thoroughly, but that he is a mighty good fellow to get along with in the bargain.

DIFFICULTIES OVERCOME

Suitable Building Found for Eagles' Circus at Barberton, O.

Barberton, O., Oct. 26.—After several weeks of calling on administrators, agents and lawyers, arrangements have finally been made for the use of the only suitable building in Barberton for an indoor circus and consequently work has started on the big Eagles' Society Circus, to be held under the auspices of the local aerie week of November 19. Knisely Bros. Circus Co. is in charge of the affair. Tickets are on sale thru the membership of 700 Eagles and an extra large turnout seems assured.

This is a return engagement for Knisely Bros. in Barberton, and they are assured of big support from the membership, of the auspices and the merchants who remember the success of last year's Exposition. One-half of the building is used as an exposition of merchandise in which nothing but local products are exhibited. This was one of last year's biggest attractions.

A big event in the conducting of the affair in Barberton will be a popularity contest, in which the winner will be awarded a trip to Palm Beach, Fla., with all expenses paid.

The building in which the affair is to be held here is one of the abandoned O. C. Barber projects and is ideally built for indoor circuses. It was originally built as a factory for the manufacture of art stone, a concrete product, and has a ceiling 35 feet high. The building has been purchased by a newly formed company, which intends using it for a rubber reclaiming plant, and it was only thru courtesy on its part that it was possible to secure the building again this year.

The Eagles' Circus is being advertised within a radius of 15 miles, with large pictorial paper covering all the summer show stands in the vicinity. W. McK. BAUSMAN (for the Affair).

PROMISING OUTLOOK

For Elks' Circus at Sioux City, Ia.

Sioux City, Ia., Oct. 25.—The forthcoming indoor circus to be staged here under the auspices of the Elks by the International Productions Company has all the earmarks of be-

NOTICE — FOR INDOOR CIRCUS — NOTICE SCHULZ SOCIETY CIRCUS OFFERS 8 FEATURE ACTS

Have a few open weeks before the Holidays.



Want to buy Domestic and Wild Animal Acts. Need few useful People for long-season work.

Just closed successful engagement for Elks' Circus, Tarentum, Pa. Have K. P. Circus, Warren, Pa., O., and K. P. Circus, Cleveland; American Legion, Chicago, Massfield, with Barberton to follow. Get in touch with me at once. Write or wire Winter Quarters, Race Tracks, North Randall, O. WM. SCHULZ.

READY—LET'S GO BELLEFONTE BAZAAR and EXPOSITION ARMORY, BELLEFONTE, PA.

AUSPICES BELLEFONTE HOSPITAL AND LEGIONAIRES, L. O. O. MOOSE.
900 Members Working. Well Advertised and Promoted.

Week December 3rd to 8th

WANT Concessions, all exclusive; American Palmist and Free Acts. State all. Others to follow. FREDERICK DECOURSEY, Director Bazaar and Exposition, Bellefonte, Pa.

CAN USE THE FOLLOWING CONCESSIONS DOLLS—UMBRELLAS—ALUMINUM—NOVELTIES Size of Space, 10 Ft. x 15 Ft. Each, \$150.00 TENTH FARM and INDUSTRIAL EXPOSITION

BEAUTY AND POPULARITY CONTEST
TOLEDO, OHIO, DEC. 6th TO 14th, INCL.
9 BIG DAYS
9 BIG NIGHTS
Special Feature—BACHMAN'S MILLION-DOLLAR BAND,
H. V. BUELOW, Expo. Mgr.

ing an interesting, entertaining and as a whole a successful affair.

Leo Hamilton, equestrian director of the circus, announces that the advance sale of tickets has been very encouraging. It is also stated that there are at present eighteen high-class circus turns engaged by the company, including aerialists, acrobats, clowns and dogs, jokers and equestrian acts. Sherman W. Glover is in charge of the concessions. The company has several engagements contracted for future affairs, which will be announced in the near future.

Outdoor Celebrations

MID-WINTER CARNIVAL

Chamber of Commerce of Pismo, Calif., Preparing Ten-Day Program

Pismo, Calif., Oct. 25.—The Pismo Chamber of Commerce has announced plans for a mid-winter carnival to be held for ten days, as follows:

December 23, Pismo Beach Day—Crowning of the queen of the carnival followed by parade of queen contestants. Free dancing contest, battles, fireworks in the evening, etc. December 24, San Luis Obispo Day—County school singing and athletic contests, prizes. Turkey shooting of war, Boy Scout parade, municipal Christmas tree, free gifts to the kiddies. December 25, Christmas Day—Gigantic sunrise. Christmas services on Pismo Beach, open to all churches of all denominations. Strictly nonsectarian Christmas carols and cantatas by various church and school choirs. Athletic contests in the afternoon, fireworks in evening. December 26, Kern County Day. December 27, Fresno County Day. December 28, Kings County Day. December 29, Fresno County Day. December 30, All California Day—Motor races on beach, municipal clambake on beach. Free ball surf-riding contests, baseball game, etc. December 31, Santa Barbara County Day. January 1, Dedication Day—Ground-breaking for new half-million-dollar pleasure pier, football game, clam shrimmying contest, addresses by noted speakers and a farewell dance.

ARMISTICE DAY CELEBRATION

Great Midway, With Roped-Off Street, at Davenport, Ia.

Davenport, Ia., Oct. 25.—A great midway stretching from Brady street to Ripley and lined on either side with booths will be the center of attraction during the celebration of Armistice Day here Monday, November 12. It was decided

WANTED Dog, Pony and Monkey Show

—FOR—
JONES TOYLAND
CIRCUS

Opening Nov. 17th
Continuing for one month

I want a Clown with about six ponies, a cage of monkeys and some trained dogs. A real act can get four weeks' work. What have you? Write me at once. Write all in first letter.
HARRY SIMONS, Director of Advertising,
The Jones Store Co., Kansas City, Mo.

WANTED

—FOR—
Gentry Bros. Famous Shows

INDOOR CIRCUS SEASON
OPENING DEC. 3rd

One big Aerial Act, Single and Double Trapeze, Comedy Acrobats who will fill in clown numbers and play in clown band, big Acrobatic Act, a big Feature Hiding Act, Young Ladies to ride men and work domestic animal acts; also any high-class act suitable for indoor circus program.
WANT first-class Concession Man to take entire charge of all concessions. Address
GENTRY BROS.-JAS. PATTERSON SHOWS,
Per Billboard Route.

FREE Turkeys for Thanksgiving FREE

CLUBS, LODGES AND FRATERNAL ORGANIZATIONS Every member in your Organization can receive his Thanksgiving Turkey FREE and Your Organization Will Profit \$7.10 PER MEMBER. READ THE FOLLOWING AND ORDER NOW

Our new patented Vest Pocket Turkey Salesboards are now ready for delivery. Your committee gives each member one Salesboard with beautiful lithograph of a turkey. The member disposes of the board among his friends and neighbors and fellow workers. He turns in \$15.60 and receives **ONE TEN POUND TURKEY FREE** The party having winning number receives a **TURKEY FREE**

Cost of both Turkeys and Board about \$8.50. PROFIT PER MEMBER—\$7.10—PROFIT PER MEMBER. Order now. Start your campaign and bank the ABOVE PROFIT. Your local butcher is glad to sell you the turkeys.

WE ALSO HAVE A TURKEY BOARD THAT TAKES IN \$19.10. THIS GIVES YOU A PROFIT OF \$10.60 PER MEMBER

For Individual Salesboard Workers this deal was a knockout last year when placed with the following class:

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|------------------|-------------------------------|------------------------------------|----------------|
| STAGE CARPENTERS | YARD MEN | GARAGE EMPLOYEES | SHOE FACTORIES |
| STENOGRAPHERS | CHURCHES | INFORMATION CLERKS | BAGGAGE AGENTS |
| SWITCH MEN | CLUBS | JANITORS IN APARTMENT HOUSES, ETC. | BANKS |
| TAXI STARTERS | CONDUCTORS AND MOTORMEN | MAIL CLERKS | BELL CAPTAINS |
| TELEPHONE GIRLS | DANCES | MEAT PACKING HOUSES and STOCKYARDS | BOX FACTORIES |
| THEATRE DOOR MEN | EXPRESS AGENTS | MILK WAGON DRIVERS | CALL BOYS |
| TIMEKEEPERS | FIREMEN IN FIREHOUSES | OFFICE HELP IN R. R. | CALLERS |
| WAITRESSES | FORELADIES IN CANDY FACTORIES | PORTERS | CAR SEALERS |
| WOOLEN MILLS | FOREMEN IN ROUNDHOUSES, ETC. | SHIPPING CLERKS | CHECKERS |

Boards are \$3.00 per doz. or \$20.00 per hundred. \$150.00 per thousand. Full amount or 25% with order. None shipped without deposit.

DIRECT SALES AND SERVICE CO., 24 W. Washington St., CHICAGO, ILLINOIS



RUGS! RUGS!

No. 500 Velour High Pile Oriental Prayer Rug
Size, 26 inches x 46 inches.

\$30.00 DOZEN

The most magnificent Rug ever put out for the occasion and premium sell. Looks and feels like a genuine silk Oriental Rug. This Rug is imported from France and is not to be confused with the inferior domestic article. The colorings are gorgeous and come in the following six colors and five patterns: Rose, Delft Blue, Navy Blue, Mulberry, Gold, Red.

Samples \$2.75 ea. postpaid
Or send \$15.00 for 6 Samples, one of each color.



No. 523.

PANELS

No. 523—Tapestry Wall Panel. Size, 20x26 inches.
Price \$21.00 Dozen

Two beautiful French subjects. The colorings are wonderfully blended, giving the effect of a fine oil painting. They sell on sight.

Samples \$2.00 each postpaid

TERMS—Cash with sample orders—one-half cash with quantity orders.

J. LANDOWNE CO., INC., 229 FOURTH AVENUE, NEW YORK CITY.

at the meeting of the Armistice Day committee in the Chamber of Commerce last Saturday. This midway will be on Fourth street, which will be roped off for the occasion and cleared of automobiles. It will be a day of rejoicing, of merry-making, with music and fireworks, dancing and amusing clown stunts, a day of community rejoicing. Stores, factories and offices will be closed throughout the day. There will be a great parade in the morning with uniformed organizations of all kinds taking part.

"FORGET-ME-NOT" DAY

National-Wide Sales on November 10

Washington, D. C. Oct. 27.—Hearty approval of the aims and purposes of "National Forget-Me-Not Day" was voiced in a letter sent to National Commander James A. McFarland of the Disabled American Veterans of the World War, by President Calvin Coolidge. "National Forget-Me-Not Day" will be observed in several hundred cities and towns throughout the United States Saturday, November 10. Proceeds of the "Day" are to be used for the welfare, relief, legislative and rehabilitation assistance of the nation's wounded and disabled veterans of the great war.

FREE ACTS ON STREETS AT BIRMINGHAM, ALA.

New York, Oct. 27.—From Birmingham, Ala., comes word that permission has been granted the committee in charge of Birmingham's Fall Festival to stage free vaudeville and circus acts on the streets during the week of October 29.

Reld Lawson, chairman of the Fall Festival, stated that the Rhoda Royal Circus had been engaged by the organization and its several troupes will be used, including the clowns and acrobats now connected with those shows.



The Price Is Right
The Quality Is Right

La Perfection Pearles

Are the Biggest Flash on the Market Today



An indestructible, perfectly matched and graded 24-inch Necklace, with a 10-Kt. gold spring ring or sterling silver, one-stone clasp. In three shades: Cream, white and rose. Displayed in beautiful leatherette, satin-lined, gilt-edged, oblong, half-moon or oval-shaped box. \$1.25 Complete. Each

\$15.00 in Dozen Lots Only

Guaranteed

Absolute satisfaction guaranteed. La Perfection Necklaces will not break, peel or discolor.

If you want to handle an item that will net you 300% Profit La Perfection Pearls will do it.

25% Deposit Must Accompany All C. O. D. Orders.

LA PERFECTION PEARL COMPANY
249 W 42nd St. New York

WANTED To Hire 2 or 3 Trick Dogs to amuse children. Department Store, week of Dec. 17th. Quote reasonable price only. THE VAL SMITH STORE, Waynesboro, Pa.

\$5.00—PHONOGRAPHS—\$5.00

IMPORTED MACHINES

The best Phonograph on the market. Equal in sound to any \$100 machine. Plays any record. Made of oak, which insures a good melody and is. To introduce it the price is \$5.00 (Five Dollars) F. D. B. New York. These Phonographs are worth \$15.00. Money refunded if not satisfactory.

"WONDER"

VOICE REPRODUCING RECORDS, reproduces your own voice on any Phonograph. Records

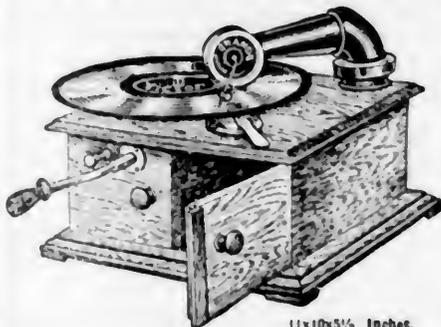
Reduced to 15 Cents Each, 4 for 50 Cents.

Cash With Order

HOWARD G. STRAUSS

335 E. 20th St.

NEW YORK CITY.



11x10x3 1/2 inches.

For BAZAARS, CIRCUSES, all OUT and INDOOR CELEBRATIONS

We carry a most complete line of MERCHANDISE for these occasions, used as PREMIUMS. Consign to your ORGANIZATION the entire equipment necessary for the operation of your Concession Department. You can have the benefit of our years of practical and successful experience in staging affairs of this kind just for the asking. Write for our Catalogue, Prices and Terms. OUR SALES-BOARD CAMPAIGN Propagation is BIG MONEY MAKER. Get the details NOW!

E. A. HOCK COMPANY, INC., 171 to 177 No. Wells St., Chicago

Want Real Promoter

to promote

BAZAARS and CIRCUSES for FRATERNAL ORGANIZATIONS

State Experience, Qualifications and References.

BAZAAR, Box D-111, care Billboard, Cincinnati, O.

Singer's Annual
COMPLETE CATALOGUE
GENERAL MERCHANDISE SPECIALS
SINGER BROTHERS
SINGER VALUES

SINGER BROS.
NEW COMPLETE CATALOGUE IS NOW READY. Send for Your Copy Today. It's Free for Dealers Only. Ask for Catalogue "BB, 34".

It meets every supply want for Concessions, Carnivals, Bazaars, Clubs, Fairs, Retail Stores, Premium Users, Street Men, Salesboard Operators, etc.

PIPES
by GASOLINE BILL BAKER

But a few weeks until the start of the holiday business. Prepare for it.

Al Glover is among the folks in Chicago. Al wants a pipe from Barney M. Samuels.

Have a picture of two oldtimers (together side by side) that will, if possible, be reproduced in next issue. They—but wait until you see 'em.

Scotty Castle was heard from, over at Suffolk, Va. He's getting ready for a holiday store. Says he had a very good season at the fairs.

John A. Maney, Cleveland, says he has no complaint to offer as to the health of his year's business so far, and that he is getting matters straightened out for his line of stores for the holiday trade.

Let's hear from some of the lads who have (if any) taken the tip to get out of large cities and make trips into small towns and communities, as to whether they found it a logical suggestion.

From New York to Florida, to California, says Dusty Rhodes, the subscriptionist. Dusty, for whom Jacksonville, Fla., is home, made the Suffolk (Va.) Fair. That feller sure has done some traveling about the past two years.

Edmond Davis piped that he is working westward and would be in Newark, N. J., all this week. Says he has found business good. Wants pipes from James B. Flynn, W. H. Davis and Jack.

Eric Threlkeld, the past few years in music publishing and park business at Charleston, Ill., as well as working special advertising, is thinking of launching a medicine show for the winter season.

Warren E. Lewis, the "International Auctioneer", is still "pitching" (auctioneering) in his home town, Ypsilanti, Mich. It seems that Warren has found selling off the block (almost anything) so lucrative he probably never will return to the road.

The writer is pretty good at deciphering letters, but received a postcard from a West Virginia town (dated October 10) which was written so hastily that it was past all efforts and good intentions—which explains to the fellow why it has not appeared.

Dr. C. O. Spangler is the possessor of a list of open-air med. shows and in his list are some as far back as thirty-seven years ago and on up to the present time. We expect to receive one of them now and then to reproduce in Pipes—what say, C. O. (Will return them)?

Fay Watson, widow of the late Doc. J. R. Watson, postcard from Santa Fe, N. M.: "How's everybody? It's quite lonesome down here, as I never see any pitchmen in this country. Anyway here's howdy to all the boys and girls."

M. P. Clewell, the news dealer on the public square, Wilkes-Barre, Pa., writes that he would like to hear from Dr. George Russell (Rolling Thunder), explaining as follows: "Ten years ago he did me a great favor, and I would now like to return it."

A pipe sent by "Slim" Van Hill to our New York office was relayed to Cincinnati. Slim piped from Hagerstown, Md., to the effect that he and Scullin had been doing line in that section of the country with their rings and would make Martinsville, W. Va., and Tarboro, N. C., the latter the week of October 23.

There are a number of fellows whom we never hear from except when they want to locate somebody. In other words, they don't kick in with any news between times. Glad to help out, fellows, as far as permissible and consistent, but we want to hear from you other times as well. Don't you think that fair?

According to a press dispatch last week a drive had been started to keep street salesmen off lower Fulton street, Brooklyn, N. Y. A part of it was as follows: "Alderman Patrick H. Larney promised the Chamber of Commerce yesterday that if the store owners would support him he would deny applications for street-stand permits."

John Castle, brother of Scotty, is requested in a letter from Scotty (General Delivery, Suffolk, Va.) to communicate his whereabouts to W. P. Hatcher, Hagerstown, Md., the attorney who is distributing a legacy left John and Scotty by a deceased uncle. Any of the boys knowing John's whereabouts will do him a favor by notifying him of the above.

Soldierly Council postcard from Petersburg, Va. (October 21): "Just a few lines to Pipes. I have been working fairs over thru Maryland and Virginia. The dates in the former State were good, but in the latter the class of attendance didn't seem to suit my line (water flowers) and I found the fairs in this State no good. Am leaving this territory tomorrow. Am working the market here today."

Two or three of the boys last week requested Bill to ask certain ones to write them to given addresses. Sorry, fellows, but can't do it (as often mentioned in the "column"—unless it be in cases of death, sickness, distress or something that makes it other than a mere personal affair. The weekly published Letter List is a great convenience.

C. B. Norton and wife were in Cincinnati one day last week on business. They have worked fairs, celebration dates and still stands in Ohio during the summer and early fall with adjectuable spark intensifiers and other specialties. They were to make one more

(Continued on page 110)

Just Received

A large shipment of Safety Razors in bulk, also in metal and velvet lined cases. Write for special prices.

OUR CATALOG JUST OFF THE PRESS. GET YOUR COPY. NONE MAILED TO CONSUMERS. ONE-FOURTH CASH WITH ORDER, BALANCE C. O. D.

543 BROADWAY **BERK BROTHERS** NEW YORK CITY

WHITE GOLD FILLED

B. B. 7720—25-Year Guaranteed White Gold-Filled Case; Torneou shape; latest style; handsomely engraved rim; jeweled crown; stem wind and stem set. Fitted with reliable 6-jeweled Swiss Movement and attractive, fancy dial. Accompanied with high-grade silk gros grain ribbon, trimmed with white gold-filled buckle. Each set in attractive velvet-lined box. Big number for Premium and Holiday trade.

Complete \$4.25
25% DEPOSIT WITH EVERY ORDER.

SINGER BROS.
536-538 Broadway, NEW YORK
Established 1889.

BIG PROFITS SELLING

Genuine Leather Jerkins
U.S. Inspection Label

Wind Proof
Cut for Comfort
Ivory Buttons put on to stay

Button holes—Flax thread—Stitched
Leather Reinforcement
Wool-Blanket Lined

GENUINE LEATHER Full length

The Leather Jerkin
Remember! GENUINE LEATHER, with all-wool blanket lining. Can be worn under or over the coat. For men and women. Sizes 38 to 46. Length, 30 to 32 inches. Retail at \$5 to \$7.

Bale \$2.75 ea. | Lots of 30 \$2.90 ea. | Sample \$3.25

SKYLIN MILLS, Dept. B
104 Hanover Street, BOSTON, MASS.

FREE

OUR NEW
WHITE STONE

and wholesale jewelry catalogue mailed to your address absolutely free, postage paid. Send us your address today.

It Tells You How To Get the Money

KRAUTH and REED
Importers and Manufacturers
335 W. Madison St., CHICAGO

AGENTS "TAKE ME HOME PACKAGE"
contains merchandise valued at \$3.00 and sells handily at a bargain price, \$1.50. Send 50c for sample package to day and prices in quantity lots.

NEW YORK STATE TRADING GOODS CO.,
53 East Houston Street, New York.

AGENTS—Make \$15 to \$20 Day
Selling MATCH STRIKE PINS. Sample, 25 cents.

W. T. HODGIN, Campbellsville, Ky.

GERMAN MARKS
100,000-MARK NOTES, \$3.00 HUNDRED.
50,000-MARK NOTES, \$2.00 HUNDRED.
SAMPLES, 10c.

Selling big everywhere. Great as an advertising novelty. Cash with all orders.

WORLD ADVERTISING NOVELTY CO.,
8 Park Row, New York.

JUST LIKE THE ROOSTER CROWS—SOMETHING NEW EVERY MORNING!

The Great Noise Maker
"CRY BABY"

You all know the Button Package that is getting the money. Don't let them fool you. I have got cheap Button Packages, too.

For Fairs, Carnivals and Streetmen.
O Boy, some fun. Just squeeze me.
Everybody wants one.

Little Got Lever, E Z Snap Links.

Send and get my new Price List on Buttons, Fountain Pens and Specialties.

KELLEY, THE SPECIALTY KING, 21-23 Ann Street, NEW YORK CITY.

HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY

Trade Mark PRICES

59130—Fine Comb, 3 1/2 x 1 1/2	Gross, \$13.00
59150—Fine Comb, 3 1/2 x 2 1/2	Gross, 24.00
56314—Dressing Comb, 7 1/2 x 1 1/2	Gross, 15.00
56312—Dressing Comb, 7 1/2 x 1 1/4	Gross, 21.00
56313—Dressing Comb, 7 1/2 x 1 3/4	Gross, 21.00
56638—Barber Comb, 6 1/2 x 1 1/2	Gross, 13.00
56216—Pocket Comb, 4 1/2 x 1 1/2	Gross, 6.00
Leatherette Slides, Metal Rims	Gross, 1.30

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.

THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.

STAR GOGGLES
Gauge Side Shield, Cable Temples, Amber Lenses.
DOZ., \$2.25. GROSS, \$24.00.

7-in-1" OPERA GLASS
Made of Celluloid.
NEW ERA OPT. CO.
17 No. Webash Ave., Chicago.

MILITARY APEX
Imitation Gold Large Round, Clear White Corvet Lenses. All numbers.
DOZ., \$3.00. GROSS, \$35.00.

PITCHMEN and MEDICINE WORKERS ELECTRIC BELTS

for Troupers and Hustlers making one to six-day stands.

500% Profit. \$1.00 for Demonstrator.

Get our complete NET Price List of Money-Gotters.

THE ELECTRIC APPLIANCE CO.,
Inc. 1891. Burlington, Kansas.

Agents Wanted PHOTO MEDALLIONS

Something New For The Holidays

Sell our large and extensive line of beautiful hand-colored Photo Medallions, also our New Clock Medallion, oblong, oval and 10-in. round. Photo Jewelry, Photo Buttons, etc.

Here is your big opportunity.

EASY WORK—BIG PROFITS.

Send for our new catalog showing our extensive line of money getters.

ALLIED PHOTO NOVELTY CO.
249 Bowery, New York City

Get This Book

It will clearly show you how you can make \$25 to \$50 week, in part or all time, selling Clow's Famous Philadelphia Hooley direct to wearers from curricula. Pleasant, dignified work. Goods that wear. Prices that win. Permanent income. Write today.

GEORGE G. CLOW CO.,
Desk 29, Philadelphia, Pa.

MEDICINE MEN

We have the best selling Herb Package on the market, formula attached. Real medicinal qualities and backed by a bank draft guarantee.

OUR LINIMENT AND NERVE TONIC TABLETS are also strong sellers. Prices the lowest. Shipments made same day order is received. Our service is an important item to medicine men. Write for prices.

BECKER CHEMICAL CO.,
238 Main St. (Established 1890) Cincinnati, O.

SILK KNITTED TIES

QUICK SELLERS

\$2.85 DOZEN
50¢ SELLERS

WONDERFUL VALUES

DIRECT FROM MANUFACTURER
WESTERN KNITTING MILLS
705 12 STREET NEW YORK

TWO "LIVE BUYS" In MUFFLERS

A BRUSHED WOOL MUFFLER—Well tailored and best quality. In Buff \$10.00 Doz. Brown

Sample Muffler, \$1.00

A PURE FIBRE SILK MUFFLER—Exclusive—in assorted colors \$12.00 Doz.

Sample Muffler, \$1.25

Everyone will want one of these holiday gifts. Orders filled promptly. 25% cash, balance C. O. D. We guarantee to refund your money if not satisfied.

CHELSEA KNITTING CO.
821 Broadway, Dept. M, NEW YORK CITY.

COLLAR BUTTONS

I'll Make 'em—You Sell 'em

Send 25c for Sample and Prices

J. S. MEAD, Mfr., 4 W. Canal St. Cincinnati, Ohio

FLYING BIRDS NOVELTIES BALLOONS

- Best Make Birds, Long Sticks, Gross..... \$ 8.50
- Best Make Birds, Short Sticks, Gross..... 5.00
- Best No. 75 Transparent Balloons, Gross..... 4.00
- Red White and Blue Cloth Parasols, Per Dozen 4.00
- Bibbling Monkeys, Per Dozen..... 1.00
- Perfume, in Glass Bottles, Per Gross..... 1.25
- Jap Base-Outs, Per Gross..... 2.00
- 100 Assorted Aluminum Goods, Dozen..... 10.00
- Plume Paper Parasols, Per Gross..... 3.00
- 100 Ass. Snappy Art Mirrors, Pocket Size, Hand Colored, Per 100 Lots..... 6.00
- 1,000 Girs Away Buns..... 3.50
- No. 60—Large Whistling Squawks, Gross..... 2.50
- No. 60—Large Balloons, Gross..... 2.50
- 100 Assorted Novelty Toys..... 7.00
- Jazz Kazoo Whistles, Per Dozen..... .85
- 100 Assorted Knives..... 6.50
- No. 2—100 Assorted Cans, Per 100..... 4.80
- No. 5 Rubber Return Balls, Threaded, Gross..... 4.25
- No. 1225—Tissue Folding Fans, Gross..... 1.50
- Buzzing Mice, Best on the Market, Per Gross..... 4.25
- Balloons, Sticks, Per Gross..... .40
- Joke Books 25 Styles, Assorted, Per 100..... 6.50
- 100 Assorted Shape Paper Hats, Per 100..... 6.50
- 100 Assorted Noise Makers, Per 100..... 6.50
- Army and Navy Needle Books, Per Dozen..... .75
- Fruit Baskets, Baskets, Aluminum Goods, Wheels, 1923 Illustrated Catalogue Free.

TERMS: Half Deposit. No personal checks accepted. All Goods sold F. O. B. Cleveland.
NEWMAN MFG. CO.
 1289-93 West 9th St., Cleveland, Ohio

CONCESSION AND SALES BOARD ITEMS

- Flying Birds, Yellow and Blue, concealed Beads, Best Grade, Gross..... \$ 5.85
- Jap Cane, 1,000..... 12.00
- 70 Gas Trans. Balloons, Gross..... 3.50
- 150 Gas Giant Airship, Gross..... 6.50
- Opera Glasses, Dozen..... 3.75
- Musical Clocks, Each..... \$ 4.50
- 6 Balls, Gross..... \$1.60 T. pe. Per lb..... 1.35
- 4-in. Cloth Parasols..... Dozen..... \$3.75
- Gilette Type Razors, Metal Box, Dozen..... 2.65
- 5-in-1 Tool Kit, Pocket Size, Dozen..... 1.75
- Gold Plate Military Cable Spectacles, Dozen..... 3.00
- 21-Piece Ivory Manicure Rolls, Dozen..... 12.00
- Ladies' Bead Bags, Draw String, Dozen..... 16.00
- Ladies' Bead Bags, Large Shell Frame, Each..... 3.75
- Photo Cigarette Cases, Dozen..... 1.75
- Gent's Buckle and Belt Chain Set, in box, Doz. 6.00
- White Gold-Filled Brace, Watches \$4.50, \$5.50, 7.50

Send name and permanent address for catalogue.
GOLDBERG JEWELRY CO. 818 Wyandotte Street, KANSAS CITY, MO.

AGENTS! CANVASERS!
 Reduced Prices!!!—3-1 BAGS
 "The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Size 18x24, 6x12 in. Size open, 12x17 in.
 \$3.25 Per doz. Sample bag, prepaid, 50c.
 \$35.00 Per Gross, in Gross Lots.

"AUNT MARY" WOMEN'S WATERPROOF APRONS
 Size 24x36. Twelve different patterns or cretonna patterns to choose from.
 PRICE, \$3.80 PER DOZEN, \$4.00 per Gross, in Gross Lots, Sample Apron, 50c, Prepaid.
 Plymouth Bass, \$5.25 Dozen, Sample, 60c, prepaid.
 Write for catalog containing full line of Sanitary Rubber Goods, Baby Pants, All Rubber Aprons, Bibs, Sanitary Aprons, Felt Bags, etc., etc. Over 45 fast sellers. 25% deposit. Immediate shipment.

CENTRAL MAIL ORDER HOUSE,
 223 Commercial St., Dept. B, Boston, Mass.

FORDS run 34 Miles
 on Gallon of Gasoline
Low Gear Seldom Used
 with Air Friction Carburetor
 And we guarantee all other cars nearly double present mileage, power and flexibility, make hills on high formerly difficult on low. Models for any car, truck, tractor, marine or stationary engine.
 Ford..... 34 mi. Reo..... 24 mi. Chevy'l..... 32 mi.
 Buick 4..... 30 mi. Chalm'..... 23 mi. Max'l (25) 30 mi.
 Buick 6..... 24 mi. Olds..... 23 mi. Nash 6..... 23 mi.
 Hudson..... 30 mi. Paige 6..... 20 mi. Lincoln 8..... 17 mi.
 Buick..... 25 mi. Over'd 4..... 24 mi. Stibkr. 16 23 mi.
 Dodge..... 28 mi. Over'd 4..... 32 mi. Cole 8..... 17 mi.

11 hour car is not mentioned here send name and model for particulars and compare on file. Agent wanted.
SENT ON 30 DAY'S FREE TRIAL
 You can drive any car in heaviest traffic without shifting gears. Starts off on high in any weather without priming or heating—no jerking or choking. No more foul spark plugs or carbon in cylinders. No leaking of gas to crank case. Try it 30 days on our guarantee of money back if not entirely satisfied. No strings to our guarantee. **YOU ARE THE JUDGE.** Anyone who can handle a wrench can attach it. No boring of new holes or changing of operating mechanism. Write today. **AIR-FRICTION CARBURETOR CO.**
 306 Raymond Bldg., Dayton, Ohio, U. S. A.

NO DULL TIMES SELLING FOOD
 People must EAT. Federal Distributors make \$3,000 vary and up. Over 100 high-grade Toilet Preparation will increase your profits. A Frya Course in Salesmanship and ample capital furnished. Guaranteed sales. Unsold goods may be returned. Free Samples and Advertising Matter to customers. Repeat orders sure. Exclusive territory contract. Ask now. **FEDERAL PURE FOOD CO.,** Dept P, Chicago.

A Sure Money Gatter. Shoots No. 3 and No. 4 Curls Old Guns Required.
 Pump action, \$7.75 Each, \$40.00 1/2 Doz.
 Lever action, \$5.75 Each, \$30.00 1/2 Doz.
 Curls, size 3 and 4, \$1.50 per 1,000;
 \$1.50, 5,000. Order from this list. Deposit required.
Blanchard Bros., 2314 Dawson St., Pittsburgh, Pa.

The word "Billboard" in your letters to advertisers is a boost for us.

Fastest Seller Known

That's What Our Representatives Say of the
PREMIER KNIFE AND SCISSORS SHARPENER
 200% PROFIT OR MORE.
HUSTLERS MAKE \$25 A DAY
 Simply demonstrate it and it will sell itself to every HOME, RESTAURANT, HOTEL, TAILOR SHOP, DELICATESSEN, BARBER SHOP, Etc. Pays for itself the first day in saving of sharpening cost. Sells for 50c. Price to Agents, \$2 a Dozen, \$21 a Gross. Send 25c for sample.
 The Premier quickly sharpens dulled KNIVES, SCISSORS, CLEAVERS, SICKLES, SCYTHES, LAWN MOWERS, Etc., etc., to the keenest edge. Any one can use it. Handiest article in the home Highly recommended everywhere.
MORE THAN A MILLION IN USE
PITCHMEN—We also have an all-metal Sharpener that sells for 25c. Price to you, \$11.50 per Gross.
PREMIER MFG. CO.
 800-G East Grand Blvd., DETROIT, MICH.

NEEDLE BOOKS
 Gold and Silhouette Cardboard Covers.
 No. 103—On style illustrated, 4 panels and folds like wallet. \$14.00 Gross.
 No. 104—Same as above, with 3 folds. \$10.00 Gross.
 Just out, and the only one of its kind in the world. Positively outclasses all other books at its price. These Needle Books will bring up to 50 cents each, giving your customer a good value, at the same time giving you over 500% profit.
 Self-Threading Needles, \$2.75 1,000 (100 Packages).
 Samples of these three items sent for 25c in stamps. \$1.00 DEPOSIT WILL BRING GROSS ORDER, BALANCE C. O. D. We guarantee full satisfaction or money refunded.
 Needle Cases, Machine Needles and every kind of Needle for every purpose.
We defy anyone to under-quote us. Circular FREE upon request.
NEEDLE BOOK SPECIALTY CO., 2 to 20 East Fourth St., New York City

\$14.00 Gross. \$1.00 DEPOSIT WILL BRING GROSS ORDER, BALANCE C. O. D.
 We are Needle Specialists, handling a complete line of leatherette and plain Needle Books, Wooden Needle Cases, Machine Needles and every kind of Needle for every purpose.
NEEDLE BOOK SPECIALTY CO., 2 to 20 East Fourth St., New York City

"I have averaged \$7000
 Per Year for Three Years—Have Made Over \$90 PROFIT in One Day"
 That is the statement of Frank DePries, one of our live-wire representatives. Keeton of Mississippi made \$250 on his first sale. Vickers of Alabama made \$118 in one week. Conant quit a \$6,000 job to come with us.
AGENTS WANTED
 We need more men like these, because the demand for our Super Fyr-Fyter is growing by leaps and bounds. Sells to garages, stores, factories, schools, homes, hotels, auto owners. Approved by the Underwriters. If you are willing to work and ambitious to make some real money, get our plan. You need no experience, as we train you without cost for the work. No great capital required. Good territory going fast. Better write us at once.
THE FYR-FYTER COMPANY
 1710 Fyr-Fyter Bldg., Dayton, Ohio.

MAILED FREE
 ESTABLISHED 1892.
Our New Large Illustrated 1924 CATALOG
 is now ready for mailing. Prices are positively the cheapest. We want every salesboard operator, carnival man and dealer to write for one, as there will be extra money in their pockets. A trial order is the best evidence.
MORRISON & COMPANY,
 Successors to Gordon & Morrison.
 WHOLESALE JEWELRY, OPTICAL GOODS, SILVERWARE, CUTLERY, ETC.
 21-23 S. Wabash Ave., Chicago, Ill.

Men's Shirts
 Make \$15.00 daily
 Undersold stores. Complete line. Exclusive patterns. Free samples.
Chicago Shirt Manufacturers
 241 W. Van Buren, Factory 110, Chicago, Ill.

Wanted, Able Agents
 (Men, Women) to sell a permanent Phonograph Needle. Must be experienced in selling to stores and private families. Great profit.
A. LANZETTAS,
 P. O. Box 48, 914 S. New York City.

BALLOONS GAS AND GAS APPARATUS

Your name and address printed on a No. 70 and shipped same day. \$21.00 per 1,000.
 No. 90—Heavy transparent balloons, pure zinc gas balloons. Gross, \$3.50.
 As above, fifteen different patterns on both sides. Gross, \$4.00.
 70 Air, Gas, 5 Ass. Color Balloons. \$2.25 Gross.
 Squawks, \$3.00 Gross.
 Balloon Sticks, 35c Gross.
 Write for particulars on our Gas and Gas Apparatus. Catalog free. 25% with order, balance C. O. D.
YALE RUBBER CO.
 13 East 17th Street, NEW YORK CITY.

Oak Brand Balloons
 WHEN YOU BUY OAK BRAND BALLOONS YOU ALWAYS BUY THE BEST. SPECIFY OAK BALLOONS IN THE BLUE BOX WITH THE YELLOW DIAMOND LABEL.

Defying All Competition!
"We Sell for Less"
 ATTRACTIVE SILK KNITTED TIES
 Dozen, \$3.50
 Gross, \$39.00
 As a special inducement we are giving away free with every gross order 1 doz. 50c Jazz Bows.

Buy direct from manufacturers; save 50%. Sample Tie, 50c prepaid. 25% with order, balance C. O. D.
MANHATTAN NECKWEAR CO.,
 241 West Van Buren St., CHICAGO, ILL.

OUR NEW LINE ALLIGATOR GRAIN GENUINE LEATHER
 PER GROSS \$22.00—Sample, Postpaid, 35c
 WARRANTED GENUINE FINE LEATHER 7-IN-1 BILL BOOKS, ALLIGATOR GRAIN, as shown. Not to be compared with others for less money. Has full leather pockets and OUTSIDE SNAP FASTENERS. No. B-10—Black, Doz., Postpaid, \$2.15; Gross, \$22.00. No. B-11—Havana Brown, Doz., Postpaid, \$2.65; Gross, \$28.00. Write for late circular, quoting other styles. One-third deposit with order, balance C. O. D. Gross Lots, F. O. B. Chicago.
BREDEL & CO., 337 W. Madison St., Chicago Ill.

You Can Make Money With These Goods
 Finger Nail Files..... Per Gross.
 \$1.75, \$2.00, \$ 2.50
 Sachet, Small Size..... 1.35
 Sachet, Large Size..... 1.50
 Sachet, Grape Paper..... 2.15
 Court Plaster..... 1.50
 Perfume Vials \$1.50, \$2.15, 2.50
 Needle Books, \$5.25, \$7.00, 10.00
 Postage extra on all the above goods.
CHARLES UFERT, 133 W. 15th Street, New York

EARN BIG MONEY Selling Shirts
 DIRECT TO CONSUMERS AT WHOLESALE PRICES. Write for samples, Dept. B.
THE SENECA CO.
 145 West 45th St., New York

\$450 A MONTH
 We want a representative in every county at once to advertise, accept orders, deliver our marvelous new Quick-Edge Knife and Shear Sharpener to every home. No talking necessary. Sold upon absolute money-back guaranty.
\$15.00 Per Day
 Sharpens any kitchen, paring, carving knife, or shears in 10 seconds. A child can use it. No competition. Low priced. Leave fifty on trial—fifty orders at 200% cash profits.
NEW INVENTION—JUST OUT
 Abolishes dull knives and shears forever from every home. No charge for territory. Business furnishes capital. Profits start first day. No experience required. No delay. Send no money. Just write for complete particulars—FREE. Ray Carter, of Mass., sold 36 in 2 hours—profit \$18. Forest Webb, of Pa., sold 12 in 3 hours—profit \$12. Act at once. Write Now. Send name and address, and give name of your county.
QUICKEDGE SHARPENER CO.
 511 Sharpener Bldg., 159 W. Pearl St. Jackson, Mich.

MEDICINE MEN
 Make Your Connections With
THE VETERAN HOUSE
 OF SUPPLIES
 QUALITY speaks for itself and SAVOY SERVICE CANNOT BE BEATEN.
 Write for prices while you can have protection on territory.
Savo Drug & Chemical Co.
 179-172 N. Halsted St., CHICAGO, ILL.

AGENTS
 Monogramming Autos, Trunks, Hand Luggage, etc., by transfer method is the biggest paying business of the day. Great demand. No experience necessary. Over 50 styles, sizes and colors to select from. Catalog showing designs in exact colors and full particulars free.
MOTORISTS' ACCESSORIES CO., Mansfield, Ohio.



"BIG SIX" A CHAMPION MONEY MAKER AT \$1.50

A Cracker Jack Seller for AGENTS! WHEELMEN! AUCTIONEERS!

Looks Like \$5.00 Worth

Costs Only 50c

Big Six is a genuine flash, a fast seller and sure money-getter. Brings the coin as soon as you show it. The bottles set with fancy tops and the quality of the goods is A-1. Each set in an attractive box. All in all fit for a Queen's boudoir. Every article full drug store size. Actual retail value, \$3.00. You sell for \$1.50 and make \$1.00 profit on every sale. Don't forget, a genuine Durham Duplex Razor free with every set. Big rush now to Xmas. Big Catalog Free. Other fast sellers. Rush orders at once to

UNITED PERFUME CO., 89-91 Warren St., N.Y.C. Sales Dept.

FREE! A Genuine DUPLUX RAZOR with every set FREE!

SPECIAL OFFER

to Billboard readers who know a good thing when they see it: We will send at once 20 Boxes Big Six, with Sample Outfit Free, for \$10.00. Sell them out in an hour and pocket over \$20.00 profit.

Better still—Send for 100 Sets at once—today—and we will throw in 10 Sets and 5 Display Cases—absolutely FREE! \$15.00 deposit is enough, balance C. O. D. If you want to see a sample before ordering 100 Sets, send us \$1.25 and we will rush it to you, postpaid. A Genuine Durham Duplex Razor FREE with every Set ordered. You can use them as premiums or sell them at 25c to 50c each. Nothing like it ever offered before. Get your order in the mails at once. You cannot lose except by delay. Snap into it, boys, and order at once.

ORDER BLANK FOR QUICK ACTION

Gentlemen—Enclosed please find \$..... Rush Goods which I have checked (X) 100 Big Six (with FREE Goods).....\$50.00 20 Big Six (with FREE Goods)..... 10.00 1 Sample Big Six, with Display Case, P. D. 1.25 Yours for business,

Name Address

SPANGLER LEADERS



Table listing Spangler products and prices: KEYSTONE SHAPE, ELECTRIC LIGHTED VANITY CASES, OCTAGON ELECTRIC LIGHTED VANITY CASES, OVERNITE CASES, LARGE PLYMOUTH BAGS, MANICURE SETS, 3-IN-1 SHOPPING BAGS, BOOK ENDS, TORCHIER LAMPS, PEARLS, INDESTRUCTIBLE, PURE RUBBER TEA APRONS.

BOUDOIR LAMPS—With Attractive Silk Shades \$24.00 \$2.25 MEN'S RUBBER BELTS—With High-Grade Buckles. Gross \$13.60 .25 All Spangler Merchandise sold under a money-back guarantee

Spangler MFG. CO. 160 No. Wells St., CHICAGO

PIPES

(Continued from page 108)

Ohio spot last Friday then move across the Ohio River to Newport, Ky., and from there on southward. They have their own "home on wheels" and C. B. said it sure does climb the hills.

Ren Trejchel "shooed" from Passaic, N. J.: "Unloaded here October 15, from Perth Amboy, with a crew of five tri-tone boys to hand out samples, and we are giving 'em plenty, so you oldtimers in the West have nothing on us fellows working in the East. J. Murphy, of Tierney and Murphy fame, from Brooklyn, also J. Clark, the Misses Whalen and Fitzgerald are here with us. (H. C.—There was a letter in General Delivery, Youngstown, for you.)"

Mrs. Edward S. Mathews writes from Waterloo, Ia. (709 Falls avenue), that she was called there on the 8th of October on account of the illness of her mother from Maryville, Mo., where she and her husband were working. She states that Edward was later in Sedalia and wrote that he would leave there for Poplar Bluff on October 12. She further states that as she has not since heard from her husband she is terribly worried and fears that he has been injured in some manner or is seriously ill and wishes to hear from or of him.

Ed C. Burns piped from Chicago: "Have been in the Windy City a while, but rain has kept me from pitching on the corner. Old 'Jack Frost' seems to be piking about mornings and evenings, so guests it's me to follow the crows south. By the way, Al (Cyclone) Brown isn't doing blackface this fall and winter, but is selling new 'nigger acts', and he has a nifty 'studio' and good boys writing 'em, and he peddles 'em cheap—I mean the acts the fellows write. More from St. Louis."

Doc Jack W. Gray (J. W. Ward 1. State Hospital, Scranton, Pa.) posted: "Dear Bill—I have been sick practically all this year. Have been here since July 14 and have had a mighty hard pull of it, and the worst of it is I am still in bad shape. Please tell all friends to drop me a few lines as I haven't seen a Billboard in three months and there are no friends of the profession here to call." Write him, boys, to the foregoing address.

From New York City came the info that Honest John Whelan was to check out of Kelly's, of 21 Ann street, on October 27 for New Orleans. Eddie Sullivan and brother, Algie, were to keep him company as far as the Crescent City and then the two brothers travel on to Los Angeles. With these three boys together, there should be some real time. Before leaving New York the amiable Kelly and his "bunch" were to give him a grand send-off, with Jack Moriarity in charge of refreshments, etc. Several machines were to accompany them to the boat, along with a three-piece band, and Jim Kelly had arranged to get a police permit for the parade.

A press dispatch from London, Eng., stated in part: "Street singers in London and the other large British cities find their occupation so remunerative that they refused offers of \$50 a week to appear on the stage. Often they appear in groups of five and six and sometimes literally line up along the curbs of the principal thoroughfares." There are also a few instances of this nature in this country. The citizenry should have a chance to appreciate much more of it, but selfish, nickel-grabbing merchants and straight-faced old "crabs" would doubtless put up yells and demands that their city councils force them to take out licenses at from around \$50 to \$500 per annum.

At various times boys have sensed of the impression that the writer (Bill) can expose trickery of local interests (in towns) in getting prohibitive licenses and other discriminating measures passed by officials against the street salesmen and virtually force fairness to the streetmen. This is decidedly a wrong impression. "Pipes" can aid, in a consistent manner, but cannot force selfish town merchants, crooked politicians and "serving" city dads to come clean themselves, while attacking the operation of street merchants. In fact, there is but one real remedy, it seems—and it has been harped on in this department for years, and that is an organization with the means at hand to contest a few cases of prohibitive measures. In court if necessary, as to the legality of them. Publicity helps, but it requires direct action to force due consideration. But (Continued on page 112)

Agents and Canvassers



Get your Clock Medallions from the originators, and not from the imitators. We have the only original line of Photo Medallion Clocks, Photo Medallions, Photo Pocket Mirrors, Photo Jewelry and Photo Buttons. We have always been packing all our Medallions in separate Medallion Boxes. Send for our free catalogue—it tells everything. You can't beat Gibson for work or service. We have been doing this work for thirty years. We guarantee satisfaction and shipments in four days. ASK ABOUT OUR NEW NICKEL SILVER MEDALLION FRAME. GIBSON PHOTO JEWELRY CO., Section 9, 608-614 Gravesend Ave, Brooklyn, N. Y.

\$50 A DAY SELLING GOODYEAR RUBBERIZED APRONS \$325 A DOZEN, \$3500 A GROSS. Sample, 40c, Prepaid. Made of finest grade of Gingham and Percale checks, rubberized to a pure Para rubber. Has the GOODYEAR guarantee for service and fast colors. Write for our price list, 25c deposit, balance C. O. D. GOODYEAR RUBBER MFG. CO., 34 East 9th Street, New York City.

RUBBER BELTS, With Grip Buckles, \$15.00 per Gross. Sample, 25c, prepaid. FIBER SILK KNITTED TIES, Per Doz., \$3.50 Per Gross, \$39.00. Sample Tie 50c, prepaid. Get our samples and be convinced. 25c with order, bal. C. O. D. HARRY LISS, 35 S. Dearborn St., Chicago.

HEAT Without Coal Amazing invention does away with coal or wood. The Instant-Gas Oil Burner acts in five minutes; no damage to stove. Sold on money-back guarantee. Write today for 30 day free trial offer and Free Book, "Scientific Oil Burning." AGENTS: We pay \$50 a week. Write for free sample offer. International Heating Co., Dept. 209, 117 South 14th St., St. Louis, Mo.

Street Men, Read This

Manufacturers Radio Pete, The Trained Frog Selling Like Wild-Fire. Now is the time to get on "Pete" if you want a bank roll for Xmas. One street man cleaned up \$125.00 last week in Columbus, O., on the streets. Samples, 10c. Write for prices. LE PO NOVELTY CO., 2050 E. 4th Street, CLEVELAND, O.

FOREIGN MONEY—German Marks: Notes of 10,000 Marks, \$1.50 per Million Marks. Notes of 100,000 Marks, 95c per Million Marks. Notes of 50,000 Marks, \$1.45 per Million Marks. Are great for illners, banknotes, souvenirs, etc. Write. Ask price for Polish, Austrian, Russian. All you want, All guaranteed genuine. J. DI FOTI & CO., Advertising, 561 Washington Street, Akron, Ohio.

LOOK HERE! AT LAST The "1929" SOUVENIR MINT CONCESSION MEN, AGENTS WANTED AT ONCE California Gold Souvenirs QUARTERS AND HALVES THE LATEST JEWELRY GRAZE. Send no money—we will send you prepaid \$5.00 Assortment on approval. Pay postpaid. After examination, if not satisfactory, return to us and will make refund. J. G. GREEN CO., 991 Mission St., SAN FRANCISCO, CALIFORNIA.

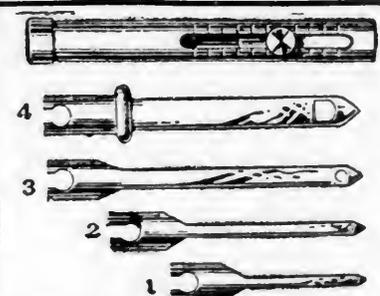
\$13.00 per gross—Men's Rubber Belts—\$13.00 per gross with high-grade Roller Bar Buckles, or \$13.50 per Gross with satin finish lever clamp adjustable Buckles. These Belts come in black, brown and gray, plain smooth finish, wairus or stitched. Our Belt and Buckle is superior to any one made and is guaranteed to be strictly first. There are a lot of cheap belts on the market, but none will come up to the quality and design of our Belt and Buckle. \$3.00 deposit required with each gross ordered, balance C. O. D. Men's Composition Key Holders, \$12.00 per Gross. THE SUPERIOR RUBBER CO., Akron, Ohio

16 inches High. Bright Lustre Saten Dress, Silk Gold Braids, Sockets, Plus, 6 ft. Cord, Each, \$1.50 Sample, \$2.00. Same Lamp, with Denrison's Silk Crepe Paper Dress, \$1.10 Each Sample, \$1.50. One-half deposit, balance C. O. D. Complete Telephone Doll Lamps with Parasol, Dressed and Undressed. No Catalogues. A. Simons, 43 Prospect Place, BROOKLYN, N. Y.

STREETMEN and MEDICINE MEN Write us. Our Remedies been on the road for year. We know what you need for we have been out for year ourself. Our prices are right and our Remedies are repeaters. GREEN VALLEY MED. CO., Millersdown, Pennsylvania.

Fat People Reduce! Have A Good Figure A wonderful new discovery for reduction of excessive fat. No diet. Wonderful results. Mail \$2.00 and we will mail our introducing \$3.00 size, prepaid. Agents wanted. RAVENS MFG. LABORATORY, Room 212, 22 Quincy St., Chicago, Illinois.

GO INTO BUSINESS For Yourself Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Big Candy Booklet Free. Write for it today. Don't put it off! W. HILYER RAGSDALE, Drawer 42 EAST ORANGE, N. J.



To introduce our new 4-point Embroidery and Rug Needle, for a limited time we will give one Embroidery Instruction Book, also one Transfer Embroidery Pattern Book and one Pillow Top ready to work, all for \$1.00. Special prices on dozen lots.

JOHN W. MOUBRAY 323 N. McDonel, Lima, Ohio

Agents: \$48 a Week

taking orders for Aluminum Handle Cutlery Set. Brand new. Written guarantee with each set. We deliver and collect. PAY YOU DAILY Steady employment. No lay off. We need 500 Sales Agents, men and women, to cover every county in the U. S. Big money for spare time. Write for every day money plan. Jennings Mfg. Co., Delight 323 Dayton, Ohio

Thank you for mentioning The Billboard.

OCTAGON-SHAPED, ELECTRIC LIGHTED VANITY CASES

Large size, in black, brown, blue or grey, with two beveled mirrors and elaborately fitted trays. High-grade gold polished fittings. Beautifully gold lined, with gold finished lock and key. The kind that retails for \$15.00.

Reduced to **\$42.00** Doz.

Sample, prepaid, \$1.50 Square or Keystone. Made of Genuine Leather, in Black, Blue, Brown or Gray. Lighted.

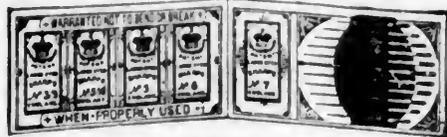
\$19.50 Doz.

Sample, prepaid, \$2.25. All orders shipped same day. 25% deposit, balance C. O. D.

N. GOLDSMITH MFG. CO.
29 S. Clinton Street, CHICAGO

NEEDLE PACKAGE SPECIALS

THREE STYLES—Each kind contains one paper cloth-stuck, gold-eyed needles; four papers loose needles and a patch of assorted darning needles.



No. Per Gross
B703—Army and Navy.....\$6.00
B705—Asco with Bodkin.....\$8.00
B706—Marvel (full count) \$9.00

We carry a big line of Jewelry, Novelties, Notions, Carnival Goods and Specialties suitable for Streetmen, Carnival Concessionaires, Sheet Writers, Salesboard Men, Demonstrators, Canvassers and Peddlers. We ship no goods C. O. D. without deposit. Catalogue free.

SHRYOCK-TODD NOTION CO.

822-824 No. Eighth Street, St. Louis, Mo.

PHOTO MEDALLION AGENTS!!

Our price is only 55c

Why pay more? You'll get the finest Photo Medallions and top-notch service from us. We have a wide variety of the most popular designs, floral, fraternal, patriotic, etc., on which photos are reproduced.

Big Profits

You sell them for \$2.00 to \$5.00 each, which means \$15.00 to \$25.00 a day for hustlers.

BENJAMIN HARRIS CO., Inc.,

229 Bowery, NEW YORK

Photo & Art Postal Card Company

444 Broadway, NEW YORK

The following line we are publishing and manufacturing:

Birthday, Best Wishes, Congratulations, Comely, Love, Memento, Storks, Landscapes, Hand-colored, etc. etc. Embroidered, Jewel, Ribbon, Pure silk Hand Machine Embroidery, Steel Embroidered Cards, Cardlets, Folders and Booklets.

WE CARRY A COMPLETE ASSORTMENT OF HOLIDAY CARDS AND BOOKLETS, IN ONE TO SEVENTY FIFTEEN.

PRICES RANGING FROM \$3.00 A THOUSAND TO \$100.00 A THOUSAND.

We will submit SAMPLES upon receipt of \$3.00, \$5.00 or \$10.00, according to Assortments requested.

Also make Local Views from your own photographs.

EXTRA SPECIAL

XMAS AND NEW YEAR PACKAGE

50c WORTH FOR 6c

Contains 22 Gift Articles, consisting of Xmas and New Year Cards, Seals, Tags, Folders and Stamps.

\$6.00 PER 100 PACKAGES

PACKAGES SELL AT 25 CENTS.

Patriotic Calendars

BIG SALES STARTING

Agents Wanted—Over 200% Profit

GET OPEN TERRITORY

7 styles—Samples 10c each.

Get quantity prices.

VETERAN'S SERVICE MAGAZINE

209 Canal St., NEW YORK

GERMAN SILVER KEY CHECKS

YOU can be your own boss with our Key Check Outfit. Good for \$5 a day stamping names on pocket key checks, tags, etc. Sample check, with your name and address, 20c.

PEASE DIE WORKS, Dept. D, Winchester, N. H.

DO YOUR FEET ACHE?

COMBINATION ARCH AND ANKLE SUPPORTER, \$1.50 Per Pair

Send for Booklet.

WESTLEIGH MFG. CO., Detroit, Mich.



AGENTS 500% PROFIT

Genuine Gold Sign Letters

For store fronts, office windows and glass signs of all kinds. No experience necessary. Anyone can put them on and make money right from the start.

\$75.00 to \$200.00 a Week!

You can sell to nearby trade or travel all over the country. There is a big demand for window lettering in every town. Send for free samples and particulars.

Liberal Offer to General Agents.

METALLIC LETTER CO.
439 North Clark St. CHICAGO, ILL.

FLYING BIRDS

No. 1. Flying Birds—Long decorated sticks, blue and yellow birds, very life-like. Best ever made. New stock. Why pay more than **\$5.00** we ask? Per Gross, **\$12.00**

No. 2. Mammoth Flying Birds—Very large. Assorted colors.



KINDEL & GRAHAM, 732-734 Mission St., San Francisco, Cal.

EARN \$100 A WEEK



The 1923 Mandette makes 4 Post Card Photos a minute on the spot. No plates, films or dark room. No experience required. We TRUST YOU. Write today for our pay-as-you-earn offer.

CHICAGO FERROTYPE CO.

2431 W. 14th St., Dept. B. CHICAGO, ILL.

EASY MONEY



AGENTS: Sell LDDM-RITE Felt Rugs. Quick money-makers. Size, 25x58. Excellent quality, attractive colors. Immediate delivery.

Sell for \$2.25
 Price, \$15.00 per doz.
 Bale of 60 for \$70.00
 Sample postpaid, \$1.50
 Money refunded if not satisfied.

Many other splendid rug values. Get full information about our proposition.

MAISLEY-PAYNE MFG. CO.

104-C Hanover St., Boston, Mass.

QUALITY TELLS. IT SPEAKS SIX TIMES IN OUR **BIG SIX ASSORTMENT** IT SPEAKS TEN TIMES IN OUR **BIG TEN ASSORTMENT**

These Assortments consist of a very high-grade line of Toilet Articles, and are guaranteed to please. They are neatly packed in convenient boxes, and come fresh from our laboratory as ordered.

High-grade men and women are wanted to send for these packages. This will bring our proposition to General Agents.

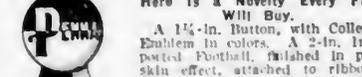
BIG SIX ASSORTMENT, worth \$2.85, prepaid for 85c.

BIG TEN ASSORTMENT, worth \$5.10, prepaid for \$1.60.

MIDWEST DRUG COMPANY, Columbus, Ohio.

185 E. Naghten Street.

CLEAN UP ON THE FOOTBALL GAMES



Here is a Novelty Every Fan Will Buy.

A 1 1/2-in. Button, with College Emblem in colors. A 2-in. Impressed Football, finished in pig skin effect, attached to ribbon. Can be opened and filled with candy, etc.

Orders filled at short notice.

One-half cash with order, balance C. O. D.

100.12/6 Ea. | 1000 10c Each
 250 12c Each | 2500. 9/10 Ea.

Delivery Guaranteed.

PHILADELPHIA BADGE CO., 942 Market Street Philadelphia, Pa.

REDUCED PRICES ON TONIC

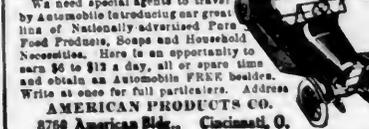
BEACH'S WONDER REMEDY CO., Columbia, S. C.

ROAMING MOUSE DIES FOR SALE

TOY WATER PISTOL DIES FOR SALE

Address BOX D-106, care The Billboard, New York City.

AGENTS—Auto Free



We need special agents to travel by Automobile introducing our great line of Nationally advertised Pure Food Products, Soaps and Household Necessities. Here is an opportunity to earn \$6 to \$12 a day, all or spare time and obtain an Automobile FREE besides.

Write at once for full particulars. Address

AMERICAN PRODUCTS CO.

8708 American Bldg., Cincinnati, O.

LAYS FLAT on Aves or Stays
RADIO
 WILL FIT ANY SAFTY BLADE
 63 West Chicago Avenue, Chicago, Ill.

ARMISTICE DAY NOVELTIES

CONFETTI.
 538—Bulk Confetti, 50-lb. Bags, \$ 3.00
 1/2-lb. Paper Bags, for Confetti, 1,00075
 3565—Confetti, put up in 1/2-lb. Bags, 100 1.30
 607—Confetti Tubes, Transparent Bands, 100 1.80
 608—Serenading Confetti, 1,000 2.50

HORNS.
 551—Short R. W. B. Paper Horns, Gross \$ 1.00
 510—14-in. R. W. B. Paper Horns, Gross 2.50
 512—10-in. R. W. B., with Tickler End, Gross 3.25
 4908—30-in. R. W. B., with Tickler End, Gross 11.50

NOISE MAKERS.
 3589—Wood Crickets, Gross \$ 4.50
 3590—Min. Fry Pan Rattler, Gross 4.00
 4964—French Rattles, Gross 4.50
 522—Wood Drums, Gross 3.50

MISCELLANEOUS ITEMS.
 652—R. W. B. Feather Dusters, 100 \$ 1.25
 3411—Tissue Paper Shakers, Gr. 9.00
 5425—R. W. B. Hat Asst. Gross 4.00
 5428—R. W. B. Hat Asst. Gross 4.50
 5442—L—Amer. Leg. Hats, Gross, 4.75
 Many other live items in stock.

CIRCULAR FREE ON REQUEST.
 25% deposit required with all C. O. D. orders.
ED HAHN, "He Treats You Right"
 222 W. Madison Street, CHICAGO, ILL.

ROYAL SCISSOR AND KNIFE SHARPENER



WILL SHARPEN ALL KEEN-EDGED TOOLS.
 No. 6747.
 Retail, 50c
 Our Price to You, \$12.50 per Hundred.

TWO-IN-ONE KNIFE SHARPENER AND BOTTLE OPENER.



No. 7466.
 Our Price to You, \$7.00 per Hundred.
 Samples, 25c Each.
 25% with order, balance C. O. D.
 No catalogues, Order direct.

ROYAL MANUFACTURING CO.

314 Bagley Avenue, DETROIT, MICH.

WHAT A SELLER!

AGENTS: Sell Felt Rugs now. It's the big rush season. Quick sales—big profits—no competition. Our men clearing \$75.00 to \$125.00 weekly.

HEARTH RUGS

breaking all records for sales. Heavy felt—wear like iron, washable, fireproof. Beautiful flashing colors. All sizes. Other splendid values. Comfy Felt Rugs, etc.

GET SAMPLE FOR TRYOUT

Only \$1.75, postpaid, 25x38 inches. Big sales will convince you QUICK! Write for details and manufacturer's prices now. Cash in on this big demand.

NEWARK FELT RUG CO.

27 1/2 Sixteenth Avenue, NEWARK, N. J.

100% PROFIT ON PERFO Radiating Plates



Try out this rapid-fire seller. Used on gas or oil stoves to prevent food from burning, scorching—or liquids from boiling over. Every cook wants one; 3 or 4 sold on single call. Order dozen today at \$5.00, delivery charges prepaid. Literature on request.

SEED FILTER & MFG. CO., INC.

Dept. 10, Franklin St., NEW YORK, N. Y.

Money Saved!

Silk Knitted Ties, Dozen \$ 3.50
 Gross 33.60
 Mixed Silk Knitted, Dozen, 2.75
 Gross 28.00

We pay transportation charges in U. S. when cash in full is sent with order.

RAYMOND MFG. CO.

31 East 132d Street, New York.

RUSSIAN, GERMAN, AUSTRIAN, SOVIET MONEY!

Biggest selling souvenirs of the century. Everybody buys. Cheap enough to give free as sales-busters. Write for our big FREE Circular, or mail us \$2.00 for 25 samples, all different.

L. S. HIRSCH & Co., 847 Huntspoint Avenue, New York.



GOODYEAR RAINCOATS

GAS-MASK RAIN COATS— **\$1.90 EACH IN DOZEN LOTS.**

These coats are made of superior quality Benzidine cloth, rubberized to a high grade XXX Red India Rubber. Every coat is fully cut; all around belt, tabs on sleeves and convertible collar. Each coat has our guarantee label. Color, Tan. Men's sample, \$2.15.

INDOCORD BRAND RAINCOATS— **\$2.25 EACH IN DOZEN LOTS.**

These coats are made of whipcord cloth, GUARANTEED waterproof. Can be worn rain or shine. Very serviceable. None genuine without our trade-mark. Men's Sample Coat, \$2.50.

Prompt shipments direct from factory. 20% on deposit, balance C. O. D. Cash or money order only. Write for our complete catalogue of Men's, Women's and Children's Raincoats

A Full Line of Rubberized Household Aprons (all colors) \$36 Gro., \$3.25 Doz

Goodyear Co. INC.

AGENTS WANTED Dept. B, 529 Broadway, New York City
NOTE: NO CONNECTION WITH ANY OTHER CONCERN USING SIMILAR NAME.

PIPES

(Continued from page 110)

few of the street salesmen are financially able to defend their rights in local courts ("technicalities" are so easily found as excuses for "appealing", etc., for one thing), and these do not feel like fighting the battles of all single-handed. It may be remembered that a few years ago one pitehman (Jim Ferdon) did have the wherewithal to make a city, or rather some of its officials, gladly come across with the straight goods, he at first being refused a license and later arrested when he attempted to work. Incidentally, the town remained open for a while, but at last report it was again "closed". To sum it up, fellows (unfortunately, however), you need concerted and co-operative action.

Prof. J. E. Hauschild, the telescope man Indianapolis, writes that he made about twenty Indiana fairs and pitechs (his first time at them in several years) and found them all good. Bolling Run, Clay County, is far from being the good one-day stand of former years, he says. He adds: "Came home and found things about the same—closed for pitechmen, practically. Henry Kugelmann, comb, opened himself a spot on Washington street, but most of the boys are C. O. D., got two or three weeks' salary in their pockets and they were rich." Dr. Kelso has been on lots with a big show, and doing nicely. I am having a larger telescope made and may stay here all winter." J. E. enclosed a neat poetic composition, captioned "Seeing Things", which we will use soon.

From Capt. David Lee, of the Lee Medicine Show: "We closed our tenting season at Rifton, N. Y., and came home to Port Jervis, and stored all our tents, for a few weeks of much-needed rest, after a hard season's work. We go out again in two or three weeks and play halls and opera houses. We will only carry four people, with one truck for the baggage and a car for the people. I have Thomas Gallagher with me. On account of his father dying he had to go home, to Scranton, Pa., but will join me later. I have had lots of people working for me this summer. Some joined C. O. D., got two or three weeks' salary in their pockets and they were rich." But this little show goes on just the same. All some want is the 'ghost to wa'k'. We have worked for lots of managers and always worked for their interest."

It was not the "Ohio State Society" which conferred the degree of D.N.C. on Dr. Harry C. Chapman recently, so he informs, but the Ohio State Medical Board. Incidentally, he again got "jammed up" in an accident on December 14. He was struck by an auto in Columbus, O., and was laid up for a week. During the past three years he fell down and something never struck by an automobile, both in Cleveland, and was expected to die in each instance. Harry says he's a "tough old bird" and isn't "going until his time comes." He has opened his branch office in Columbus, at 144 North Washington street, and says business is good so far. Dr. E. Swiss, an old-time friend and of the Swiss Medicine Company, was one of his recent callers—had a long pipefast.

"The writer was formerly a medicine show performer. For the past five years has been selling groceries. When I see a camp outfit I become interested, naturally. Last week as I was driving my 'lizzie' thru a town in Pennsylvania I saw 'Green Valley' med. signs, so I made it suit to see the show that night and I found a very clever med. show. A very fine outfit, with nice tents, a large stage, piano, a touring car, a powerful 'speed truck' and something I never saw before with a medicine show, a flying machine, which was sold by some people of the big crowds the show was drawing, etc., so I asked who operated it. It was Edna Spangler and she had six performers who assisted with the selling of medicine. The performance was dandy and Edna is a very clever lecturer." HARRY PAYNE.

From the Robins & Hart Comedy Players: "We closed our platform open-air show at Punxsutawney, Pa., and are opening indoors October 20 at Titusville, Pa., a town we played on a lot last June. We will have some of our old company with us for the winter season and three new people secured from our ad in The Billboard of October 27 date. It seems quite evident, since we are again playing a town in which we showed but a few months ago, that we work clean—otherwise we could not return. This is one of the medicine shows that does not stand for jams or catch-penny tactics. When we cannot rely on selling our entertainment and medicine we will quit the business and not 'queer' towns for those who work straight. Will give a roster of the company in my next pipe." J. B. ROBBINS.

H. T. Maloney, refreshed from his vacation, is back on the job at the DeVore Manufacturing Company plant in Columbus, O. H. T. shouts in a few pipes:

A. E. Gates, well-known demonstrator, dropped in, having come from New York State. His machine is headed westward, California bound. Mr. Gates has a very nice personality and is a most interesting gentleman.

The grand old man of Cleveland (known to many of the boys thruout the land), Dr. H. C. Chapman, is sojourning in Columbus, opening up a branch office here. He and Geo. M. Reed planned to meet in the office here and had quite a pipefast. Dr. McDonald also did a little "shooting".

Another distinguished visitor here was Ross Dyer, having just closed a most successful season. Ross was in a genial humor, as usual. Doc Neal is still open here in the capital city. For two weeks he was in a lot about five blocks from my home and I attended his show several nights. W. A. Delfenback was a visitor on one of these nights and put on the lecture with good success.

Harmount and Alfretha have opened in halls a few miles from Columbus and are doing very well.

By Christmas, dropping into Columbus last summer, found the town so headlined that he decided to stick around. He has opened up a dandy medicine store on South Front street and carries any of the boys coming this way to help in.

Frank Welch informed that he joined Dr. Harry Davis' Show at Mt. Vernon, Ill., since which

A FLASH DE LUXE

No. 450. Sterling Silver, set with fine cut 14-K White Stone. Engraved shank. EACH, \$1.00. DOZEN, \$11.00.

No. 460. Sterling Silver, set with fine cut 14-K White Stone. Engraved shank. EACH, \$1.00. DOZEN, \$11.00.

No C. O. Ds. without deposit. Send for White Stone Catalogue.

S. B. LAVICK COMPANY,
404-406 South Wells St., CHICAGO, ILL.

The Smallest In The World!

MIDGET COLLAPSIBLE GARMENT HANGER

18 INCHES OPEN
24 INCHES CLOSED

BIG CHRISTMAS GIFT SELLER!

Show it to gift and novelty shops or to any man or woman and they will immediately become interested in this most unique Hanger, that holds up the heaviest garment and folds up when not used. A gift that everyone can use as many as they receive it. Hanger for every garment.

Each Hanger has a beautiful nickel finish. Put up in attractive, genuine leather cases in a variety of striking colors. Six different sizes—one to six in a case. You can make 100% profit. SAMPLE, 35c. Money refunded if not satisfied. Illustrated folder mailed.

The Kalma Company
384-C Alabama Avenue, BROOKLYN, N. Y.
Originators, Patentees and Manufacturers.

ACTUAL SIZE.

POCKET FLASKS

17c each

A beautiful, practical, net-covered, glass-lined flask. Screw cap. Warranted unbreakable. Gold color finish. Looks Like A \$5.00 Article. Size, 6 in. high, 3 in. wide. Sold in gross lots only.

\$24.00 Gross
SAMPLE 25c
POSTPAID.
25% cash with order, balance C. O. D.

Hip-Fitting Curve. 150,000 Sold in Last Three Months.

ASSEMBLED PRODUCTS CO.
10 White St., New York

Agents: MAKE \$2,000 NEXT FEW MONTHS

New Oil Burner \$15.00 Daily Profit For Only Three Sales a Day

Fits any heating stove, coal or wood range. No changes to make in stove. Just set in—start it off. No tools needed to install. Clean, intense, even blaze. Burns kerosene. Three times heat of coal at half the cost. Absolutely safe. Popular price seller. Sample free plan. Get yours free. Write **THURSTON MFG. CO.** Dept. 110 Dayton, O.

PAPERMEN

We have just the kind of proposition you have been looking for. Paid in full. Small turn-in. Write today. **CIRCULATION MANAGER,** Room 3, 18 Boylston St., Boston, Massachusetts

Agents, Department Store Demonstrators! Sales People to sell LaParisian Floral Incense. Brand new item. Samples free. **E. J. JEWELL & CO.** 738 Madison Street, Chicago.

AGENTS 200% PROFIT



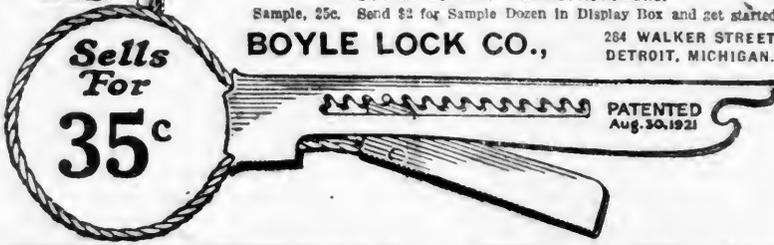
Sell **CABLE GRIP** Adjustable Cover Remover and Sealer
Make \$10 to \$20 Daily

One man sold 120 in 10 1/2 hours, also made 21 sales in 2 1/2 calls. Some-thing NEEDED in every home. A HALF-MINUTE'S DEMONSTRATION SELLS IT. Also has wonderful field among Grocers, Hotels, Hardware and Department Stores, etc.

Fits any size Fruit or Jelly Jar, Catsup Bottle, Oil Can, Mustard and Pickle Bottles, etc. Affords a wonderful grip. REMOVES COVER EASILY. Seals Fruit Jars perfectly. SAVING CONTENTS.

BUY DIRECT FROM MANUFACTURERS. Sample, 25c. Send \$2 for Sample Dozen in Display Box and get started.

BOYLE LOCK CO., 284 WALKER STREET, DETROIT, MICHIGAN.



AN OLD PHYSICIAN'S PRESCRIPTIONS

Planet Skin Ointment

For Skin Eruptions, Itching Rash or Blotches on the Body or Face

A Duplex (two-fold) Treatment That Never Fails

PLANET SKIN OINTMENT quickly stops the awful itching and burning and heals all Eczema or blotches and leaves a fair, clear skin. Pimples on the face are cleared away like magic. PLANET BLOOD TABLETS are dissolved in water and taken to relieve the over acid condition of the blood, always present in these cases. Thereby affording a speedy and permanent cure. Thirty days' supply of Tablets and Ointment sent, postpaid, for \$2, by return mail. Guaranteed. Samples free. Address

PLANET PRODUCTS CO., 1167 Glyn Court, DETROIT, MICH.

FIGHTING GLOOM CHASERS!

Nothing like it. Sensation draws big crowds. No two movements alike. Sells young and old. Kinney cleared \$300 ten days' stand. A harvest for the wise. Now's time to connect. \$5.00 Dozen. Sells for \$1.00 a smash. Two samples, postpaid, \$1.00, or send \$1.00 deposit for dozen; pay postman balance. Big Xmas seller. Order now.

CURRIER MANUFACTURING CO., INC., 1001 Central Avenue, MINNEAPOLIS, MINN.

MEN'S STITCHED-EDGE, HIGH-GRADE RUBBER BELTS

WITH GRIP OR ROLLER BAR BUCKLES
By the Gross, \$12.00. Sample, 25c.

SPANGLER MFG. CO.
160 No. Wells Street, Chicago

MAGAZINE AND SUBSCRIPTION MEN

Your opportunity to handle an exclusive proposition entirely new that gets the business. Write for price and territory.

BOYD IMPORT & MFG. CO., 519 Perry-Payne Bldg., Cleveland, Ohio.

RUBBER KEY HOLDERS

\$1.10 Per Dozen | \$11.50 Per Gross.

H. LISS, 35 South Dearborn St., Chicago.

PITCHMEN—Folding Paper Tricks, \$5.00 per 100. Eight-page Magic Circulars, \$1.00 per 100. Sample of Each, postpaid, 13c. MODERN SPECIALTY CO., No. 8 N. 16th St., St. Louis, Missouri.

\$65 A WEEK IS EASY!

Free Auto and Big Weekly Cash Bonus offers. Newton made \$1900 in 20 weeks. Hundreds start at \$15 a day. Everybody wants our New. Wonderful home-hold necessity. A SENSATIONAL FOLIO or spare time—\$1.50 Gift Free to custom-ers. Write quick.

NEW ERA MFG. CO., Dept. 213C, 903 Madison St., CHICAGO

they have worked several Southern Illinois towns. He adds: "Dr. Davis has only two people besides himself and Mrs. Davis, they being 'Hot-Air' Williams and myself. But he is quite an entertainer himself, and I find a pleasure to work for him. He does not 'run up', nor does he sell two for the price of one—says he don't have to. At Columbia, a town doctor, named Clark, got up on the truck and spoke good words for Dr. Davis. We are stopping at a hotel in St. Louis for a short time, after which we go into his territory in Oklahoma for the winter. Mrs. Davis never works in the crowd, but she has pleasant words for everybody, and is a wonderful woman."

From A. B. (Zip) Miller: "The city officials in Elizabeth, N. J., have lately decided to issue licenses to the boys at \$1 per day. A reasonable tax like this not only does away with free permits, but saves the salesman the humiliation of having to 'beg' for one. It also overcomes that 'sneaking' feeling of uncertainty on the salesman's part and makes him feel more kindly toward his fellowman, including the city officials and citizens who are fair enough to consider him a man among them. While there are a few 'selfish' towns that tax a street salesman away up into high figures, and others that virtually 'disfranchise' him by not permitting him to sell at all, the majority of them issue licenses only by the year. This idea not only makes it impossible, or inadvisable, for one to pay it, when he expects to work in them but a few days, or a few weeks, but also deprives the city treasury of hundreds of dollars, should the towns not be 'opposed' to street sales. While no doubt there are some things sold in this way that conflict with the local merchants' stock, and the latter are entitled to more or less 'protection', still, if they would consider the question from a really sensible point of view, doubtless they would find that merely all the pitchmen's sales are made thru special effort—sales that would seldom go over their counters. Potato peelers are almost dead stock to any town merchant and can only be sold successfully thru demonstration, and the same goes for patented collar buttons, necktie forms, can openers, and in fact, the majority of the stocks carried by pitchmen. Why is it that a druggist will object to a street salesman selling medicine because it 'conflicts' with his trade, when he himself, in many instances, turns his place of drug business into a 'department' store (with 'all sorts' of other goods on his shelves and in glass cases), in opposition to his own town merchants? Why, outside of selfishness, do some physicians call his medicine men 'fakers', and condemn 'all' patent medicines, when they write their prescriptions, at from \$1 to \$3 a throw, and in 'Latin'? Isn't it a fact that the Government compels all manufacturers of patent medicines to state the ingredients and percentage of drugs, in plain American language? Why not have doctors be as fair with the public? I believe there is a law along that line in Massachusetts. As far as medicine goes there are but a few remedies known to medical science, but while it might be working on people's imagination for a druggist to stock his shelves with several thousand different varieties, it's a cinch the most of them don't know just what they are getting when they buy a bottle of him—whether it does them any good or not, they seem to imagine so and are satisfied. But, back to the license part: While a dollar a day isn't much to any respectable street salesman—if he isn't respectable he should be forced out of the business by his own workers—because no line of business can succeed unless it is operated along legitimate lines—still, it's \$365 a year, minus \$52, provided one properly observes the Sabbath. And it's safe to say that the majority of merchants, in small towns especially, pay less tax for operating their stores. So, from a license point of view all street salesmen, even at \$1 a day, would be of much benefit to the community of the United States if permitted to sell their honest wares in any part of the country, as the Interstate Commerce Act says they are entitled to. A pitchman might block a little traffic (albeit he can help greatly along that line), but how about automobile owners parking and tying it up completely, and there isn't a 'nickel' coming in for the privilege, outside of, possibly, the motorists spending a little in stores—but the traffic is 'blocked', isn't it? And yet there is talk about 'blocking traffic' in many places, when a pitchman occupies a doorway or a window now and then. It seems more that the 'traffic blocking' talk is merely a pretense to keep the 'outside salesman' from coming in, even if he is working as straight as any of the local merchants and is earning an honest living. It seems to me that many who claim to be enlightened and 'good' and show their 'goodness', especially to foreign people when in need, should be ashamed to practice such deception among their own countrymen. It is a practice that will have an end sooner or later, and that end should come soon. It's not practical, and things that are not practical and just are sure to meet a finish. Nature itself is opposed to wrong. If our forefathers established this government to get away from 'oppression', etc., and based it on 'equal rights', for the sake of consistency, if nothing else, let us have it so."



Buy Direct From Manufacturer
GOODYEAR
Raincoats

Get Wise to This
NEW SILVER-LINED COAT \$2.25
A REAL FLASH
GETS THE MONEY
EACH in dozen or gross lots

This coat made full cut; all seams cemented, with ventilations under armpits. Sizes 36 to 48. GUARANTEED WATERPROOF.
SAMPLE COAT, \$2.50
Prompt Shipments—Direct from Our Factory.
20% Deposit—Balance C. O. D.
REMIT MONEY ORDER OR CERTIFIED CHECK.
We Carry a Full Line of Men's, Ladies' and Children's Raincoats.
Write for our Price List and Samples.
SILBER RUBBER CO.
10 STUYVESANT STREET,
DEPT. W. (Cor. 9th St. & 3d Ave.) NEW YORK CITY.

If you can correct this evil. If you have any of these songs in your show and know the show ahead or behind use them, cut them out and get new ones. If any of these numbers are being sung in your specialties, would advise new songs.

You will find that it will help your business and not make your audience tired of your show before you start. We don't want to cut out these numbers from all our shows, so we put you on your honor to help remedy the evil. Send to this office a correct list of songs when you have made the changes.

Shows	
"A Girl That Men Forget".....	13
"Annabelle".....	19
"Bebe".....	15
"Banana Blues".....	8
"Rabbling Brook".....	12
"Gang of Mine".....	9
"Down Among the Hills of Tennessee".....	10
"Hoosier Blues".....	10
"Louisville Lou".....	8
"My Sweetie Went Away".....	7
"Not Here—Not There".....	12
"Ten-Ten-Tennessee".....	15
"O Gee, O Gosh".....	8
"Ritz Mitz".....	8
"Strutting Jim".....	15
"Swinging Down the Lane".....	15
"Whoop-La".....	12
"When You Walked Out Someone Else Walked In".....	15
"When Will the Sun Shine for Me".....	8
"Yes, We Have No Bananas".....	8
"Broadway Rose".....	10

Yours very truly,
COLUMBIA AMUSEMENT CO.,
Sam A. Scribner, Secy. and Gen. Mgr.

Granted that the foregoing songs have become popular, they have also become tiresome when repeated week after week to the same audience, for it is a conceded fact that burlesque audiences are weekly patrons of burlesque, and they like their shows to be somewhat different, and the same is applicable to the songs in the shows.

There is no excuse for the constant repetition of songs and the practice should be condemned. A careful survey of the songs advertised in The Billboard weekly will convince the most skeptical that there is a sufficient number of songs for all shows on the circuit and there is no logical reason why they should not be tried out in an effort on the part of the vocalists to give their patrons some relief from the song evil in repetitions.

Ever ready and willing to aid our readers, we will, on request, get them any song that is advertised in The Billboard and mail it to them as per route.
NELSE.

SEEN AND HEARD
By NELSE

Julius Michaels, manager of the "Step Lively Girls" on the Mutual Circuit, attended the meeting of the producing managers of the circuit in New York City last Tuesday, and while here was emphatic in his declaration that his show was breaking records for business at all the houses en route over the circuit. Julius was loud in his praise of the work of his producing comedian, Harry Bentley, and the interest he is taking in Elsie Burgher, who recently joined the company as an ingenue-soubrette and who does a remarkable jazz-time toe dance that stops the show at every performance.

Sweeney and Rooney, the messenger boy duo, last season with Billy Watson's "Beef Trust" Company on the Columbia Circuit, are now with O. E. Wee's musical comedy, "Cuddle Up", en tour in the South.

When the Sam Raymond "Oh Joy" Company on the Mutual Circuit struck Newark, N. J., Billy (Grogan) Spencer, the producer and principal comic, was tendered a theater

party and banquet by Lodge 237, Loyal Order of Moose. "Grogan" was curled off to the lodgerooms, where they had eats, drinks and merriment until the wee small hours of morn. But "Grogan" says nothing about Big Moose Lester Bloch, of Albany, being in on the party.

HERE AND THERE AMONG THE FOLKS
(Continued from page 92)

Woman Wants' and "Play It a Long Time, Papa".
Billy McOwens' Company is in the Cummings houses. Billy himself is leading the comedy, with Henry Banks assisting. J. C. Davis, Gladys Kirkland, Katherine Lucas, Mary Bonds, Lillian Hayes and Ethel Hart are in the troupe. The show is proud of its complement of blues singers.

J. R. (Rastus) Wilson is now with the Barney Gerard show on the Columbia Wheel. Aaron Gates, George Scott and Nat Cash left Detroit October 22, doing a trio act, for a tour of the Coast.

The Sney Septet, of Springfield, O., closed its summer season at Manito Beach, Mich., and jumped into Charleston, W. Va., for autumn. They found Ned Young, the minstrel man, there managing the cafe at the Ferguson Hotel. They say he is as good with the hash as he is with the shows.

Johnson and Yatum, Arlington Bench; C. J. Fointer, Campbell and Lewis, John Branch, Rufus Brevard, Collins and Hylton, Newton Dixon, Stuart Frazier, G. W. Walker, D. C. Skeleton, Lincoln Mc-Washington, Oscar Jenkins, Mrs. Margie Johnson, Charles White, Lawrence O'Leary, Gene and Bert Moore were among the happy concessionaires who played the Fairfax (Va.) colored fair to financial advantage.

Jimmie Howell and Little Bill Turner, two diminutive but very wide-awake dancing artists, are getting excellent press notices for their work with the Yerkes Flotilla Orchestra, now touring the Keith houses. They were a great hit in Cincinnati.

The song writers held a ball in New York October 21 at midnight. The Billboard received an invitation at 6 p.m. that evening, after other plans had been laid. So all we know is that it happened.

The second group of Lafayette Players began a tour of the T. O. B. A. houses at the Lincoln Theater, Louisville, October 29. Evelyn Freer, Laura Bowman, Sidney Kirkpatrick and Eddie Thompson are in the cast.

"I'll Never Cry" is the name of a new number by Daisy Martin and Russell Smith. It is reported that the E. H. Marks publishing house has taken it for early publication.

Byrd & Ewing's "Let 'Em Rave" Company packed the Palace Theater in Norfolk, according to "Speck" Williams, the theatrical writer, whose paper, The National Herald, is suspended. He also tells us that the Star Theater in that city has been completely renovated, and John Bally, the park man, has assumed the management of the Phyllis Wheatly Casino. He says that even the paper is suspended the office is still open to the profession for any accommodation it may desire, just as it has always been.

This is what The London (Ont.) Free Press says about the colored talent with the Jimmie Cooper "Beauty Revue": "The real talent of the evening was furnished by the dusky maidens and jazzy black men. Their singing . . . and dancing was the bright spot of the bill. They call their contribution 'Hot Feet', and after you see them (and don't miss it) you will know why."

Bill Dewey and Edgar Connors, with Mantion Moreland and Nellie Brown, of the George Winta "Shuffle Along" Company, commandeered a dozen inches of space in The Daily News when the show played Beloit, Wis. The tone of the review was complimentary to the entire show.

\$700 in 2 HOURS
That's what Ryan made by wearing this Mystic Egyptian Lock Ring. Why Be Unlucky? Fame—Fortune—Happiness—Success in Love and Business are sold by many men and women to have come to them with this Sacred Scarab Ring. Wear it and see. Makes a desirable gift. Guaranteed Sterling Silver. Cash with order, \$1.45; C. O. D., \$1.55; Two Rings, Cash, \$2.75; C. O. D., \$2.85. Money back if not satisfied. Foreign, cash with order. **CHALEN'S SUPPLY HOUSE**, Dept. 350, 7 South Dearborn Street, Chicago, Illinois.

"STAR" Self-Filling FOUNTAIN PEN
With Attached Clip
\$21.00
Per Gross.
Sample Dozen, **\$3.00**
EVERY PEN GUARANTEED
Hurry your orders to be insured of prompt shipments. One-third deposit with order, balance C. O. D.

Never Fails— Holds more ink than any other pen on the market. Beautiful Gold Finish. Very flashy. Biggest Seller in the Fountain Pen Line.

BERK BROS.
543 Broadway.
KELLEY, The Specialty King
21 Ann Street.
CHAS J. MACNALLY
21 Ann Street.
House of MYER A. FINGOLD
21 Union Square.
Sterling Metal Novelty Mfg. Co.
174 Worth St., New York City
AND YOUR OWN JOBBER.

ATTENTION

\$13.50
TO
\$66.00
PER DOZEN.

If the Price and Quality Are Right It Must Be a **Universal Product**

Originators and Largest Manufacturers of **ELECTRIC LIGHTED VANITY CASES.**
Write for October Catalog and New Prices.

The **Universal Leather Goods Co.**
(Dept. A)
442 to 448 North Wells St., CHICAGO, ILL.

LADIES' SWAGGER STICKS

In Stock for Immediate Delivery

Prices \$24.00, \$30.00, \$34.00, \$40.00, \$46.00, \$106.00, \$126.00, \$144.00, \$180.00 per dozen.

Prompt shipments. One-third deposit required on all orders.

SEND \$25.00 FOR SAMPLE ASSORTMENT.

FRANKFORD MFG. CO.
906 Filbert Street, Philadelphia, Pa.
Philadelphia's Largest Umbrella House.

SAM A. SCRIBNER
(Continued from page 34)

mundson placed before Mr. Scribner a list of songs now being used in shows on the circuit, and, after giving careful consideration to the list, Mr. Scribner sent out a letter under date of October 23, viz.:

Dear Sir—This office is in receipt of complaints from house managers and our patrons that the same songs are being sung each week. Nothing is more tiresome than to have to sit thru our shows each week and repeatedly listen to the same songs.

We have gone to the trouble to get from each show a list of songs being sung, and we find the following songs now being used. See **AGENTS, CANVISSERS!**

New two-piece Combination Tunnel and Strainer. For what housewives want. \$5 Gross Retn. Sample, 10c. **GOLD QUALITY SPECIALTY CO.**, 293 Washington St., Boston, Massachusetts.

Tell the advertiser in The Billboard where you got his address.

AL. G. BARNES BIG 4-RING WILD ANIMAL CIRCUS

The Show That's Different—and for the season of 1924 will be even more different, larger and better. THIS IS FAIR WARNING to all that have copied, aped, stolen and imitated the ideas of the

AL. G. BARNES BIG 4-RING WILD ANIMAL CIRCUS

That the new features to be presented WILL BE PROTECTED, and all the photos, cuts, illustrations and pictures advertising the

AL. G. BARNES BIG 4-RING WILD ANIMAL CIRCUS

HAVE ALL BEEN COPYRIGHTED, and everyone, everywhere, are hereby warned not to infringe on the property of the

AL. G. BARNES BIG 4-RING WILD ANIMAL CIRCUS

The Wonder Show will winter in their palatial quarters on Washington Boulevard, Los Angeles, and will open the season of 1924 early in March; always making the longest season of any show under canvas.

WANTED FOR NEXT SEASON—CIRCUS PEOPLE IN ALL LINES

Openings in every department for reliable and competent men and women

NOW CONTRACTING FOR SEASON 1924. ADDRESS

AL. G. BARNES BIG 4-RING WILD ANIMAL CIRCUS

AS PER ROUTE; or WINTER QUARTERS

PALMS, CALIFORNIA

LOOK

SALESBOARD OPERATORS CONCESSIONAIRES
Kirchen's Nine-Light "Radiant-Ray" High Handle (Mazda) Electric Light Flower Basket



9 LIGHTS

\$4.50 Each in Dozen Lots. Sample sent for \$5.00

No. 159—Stand 22 inches high. Made of metal. Beautifully colored and finished in lacquer bronze effects. Filled with 9 large size American Beauty roses, each with a genuine Mazda colored incandescent bulb inside. Equipped with 9 sockets, 9 tubes, plug and 5 ft. of cord. We also have other Electric and Non-Electric Flower Baskets, all prices. Write for WHOLESALE PRICE LIST. 20¢ deposit required on C. O. D. orders.

KIRCHEN BROS.

Manufacturers, 72 W. Madison Street, CHICAGO, ILL.

PILLOWS

All felt, pure wool, stitched down designs; all colors. Big flash. \$7.50 Doz. Table Runners, \$12.00 Doz. Dollies, ribbon trimmed, \$3.00 Doz. Wheel Men, get a new one.

FELT CITY SLIPPER CO., Dolgeville, N. Y.

RICE-EMERSON BOAT SHOW

Production of Innovative Idea Indicates Success Under Experienced and Capable Showmanship

St. Louis, Mo., Oct. 25.—It seems it took the brains of W. H. (Bill) Rice and Ralph Emerson to devise an entirely new and unique amusement venture that looks like a success. Showmen everywhere predicted that it "could not go," but the writer saw with his own eyes and is firmly convinced that these two pioneer showmen "are there". The concessionaires need not worry about rain nor the agents about lots—the Rice-Emerson Show Boat solves the trick.

Over in Alton, Ill., showing under the auspices of the local Elks' lodge, they packed the barge beyond capacity Monday night. Now to give an idea of the Rice-Emerson Show:

The lower deck of the barge "Manitou" is lined all around the three sides with concessions, a goodly array of skill games and wheels with flashy stands. The barge is entirely enclosed and no one from shore can see what is going on inside. Upstairs the center of the floor is fenced off for a dancing pavilion, with a platform at one end for the orchestra and the vaudeville acts. The capacity is about three thousand.

The "Red Wing" is a former lake steamer and contains thirty-six splendidly fitted state-rooms for the personnel of the Rice-Emerson company. A spacious dining room, kitchen, the office, guest room, lounging room, etc., are also found.

The show, playing week stands, has been doing good business thus far, and this week in Alton should be a cleanup. Everything was run off in good shape—the vaudeville show, orchestra, dance, etc.—and the concessionaires gave out plenty of merchandise. The names of the members of the troupe will be published in a subsequent issue. F. B. JOERLING.

D. C. RANGER ASKS AID

D. C. Ranger writes that he is ill and in need of help. He says he was compelled to close the early part of the season with the Al G. Barnes Circus. Mr. Ranger writes further: "I have followed the show business for forty years. Now, at the age of 55 just in the prime of a showman's life, I am compelled to give up the business and am almost helpless. Have a severe attack of liver trouble and dropsy. The only means of support is my wife. Any help from the show people will be appreciated." Mr. Ranger's address is 510 Broadway street, Dallas, Tex.

MRS. WESTLAKE IN CHI.

Chicago, Oct. 26.—Mrs. W. H. Westlake, who has a side-show in Los Angeles, and who is widely acquainted among the show people in that section, was a Billboard caller this week.

GRAY SHOWS

The Gray Shows, No. 1 had a very satisfactory week in Russellville, Ala., at the fair, despite the fact that it rained all day and night Wednesday, and quite cool the remainder of the week. The show arrived in Russellville on Monday and was in complete readiness for the opening of the fair Tuesday. The No. 2 Shows played Pounce, Miss., the same week, and for week ending October 27 jumped into Louisiana, their first stand being at the Franklinton Fair. Mr. Gray visited the No. 2 outfit while it was playing Laurel, Miss., and on his return reported it doing nicely. Louis Bright managed the No. 1 show during his absence.

The No. 1 show had a good engagement at the Lawrenceburg (Tenn.) Fair, which opened on Thursday with Children's Day, on which the midway was crowded with "kiddies" and their parents. This stand preceded Russellville. Several new concessions, also W. O. Johnson, with Princess Tina, in a nicely framed midget show, joined that week. At Russellville, L. H. Aldrich, with a ball game and cotton candy, and T. R. (Red) Hickman, with four concessions, also joined. Kelley Grady, a former showman and concessionaire, now residing at Halesville, is secretary of the fair at Russellville, which stand is being followed by the fair at Halesville. Gilbert Odum, who has been with the Gray Shows for several years, has turned in his resignation and is leaving for Liberty, Tenn., where he has a good position. BILLY LE FORT (for the Shows).

MRS. SCATTERGOOD A VISITOR

New York, Oct. 27.—A caller at the office today was Mrs. A. L. Scattergood, of Atlantic City. While here Mrs. Scattergood announced that she had leased the location on which was formerly located her large silver store in the amusement section of her holdings to "Pop" Ohi, who will put in a large candy booth. Another innovation for the coming season will be the installation of what will be known as the "Housewife's Exposition" in the Columbia block on the Bowditch.

Mrs. Scattergood calls for England December 9 for a two months' visit to friends and relatives, and immediately on her return will be seen in her usually busy way looking after her many attractions at Atlantic City.

OFF TO JAMAICA

New York, Oct. 27.—Among those who accompanied Harry Witt, well-known ride operator of this city, on his trip to Kingston, Jamaica, Friday, were Jules Bonheim, Fred Phillips, Mark Witt, George I. Friedman and some experienced ride help for the six riding devices that Mr. Witt is taking to that country.

Irving Wilson, inspector general for Ralph Floney, who will sail for Panama in the near future, left yesterday for Colon, Panama Canal Zone. Mr. Floney will take a number of experienced showfolk with him for the winter months.

Ma Ma Dolls

SEND FOR OUR

LATEST CATALOGUE Just Off The Press



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Herb. F. Ramsdell, Clarinet—At Liberty November 3. Let's hear from Winter Circus, 1921 B. Z. Circus or Concert Bands. Nine seasons' trouping experience. ONE STICK MAN for big Vaude. First seasons and factories save stamps. NO TICKET. Write or wire 410 Cantwell Ct., Madison, Wis.

S. L. A. BANQUET AND BALL IS LOOMING NEARER

Chairman Reports That Interest Is High and Orders for Tickets Coming Fast—Membership Drive Started

Chicago, Oct. 27.—The approaching annual banquet and ball was the foremost topic up for discussion at the regular meeting of the Showmen's League of America last night. President Edward F. Neumann, who is chairman of the banquet and ball committee, told a Billboard representative that the ad in this publication brought in requests for forty tickets right off the reel. On motion a vote of thanks was extended The Billboard for a receipted bill for the half-page ad above referred to.

Mr. Neumann said the outlook for this year for the banquet and ball is the best in the history of the league. He spoke in a most optimistic vein of the prospects for the annual occasion and said that the start was splendid and that other assurance he had made it practically certain that the coming function would be the best of all. He cautioned everybody, however, not to delay, but to send in their money and reservations at once.

The chairman announced that he had appointed Mr. Morris as toastmaster at the banquet. He read a telegram from Mr. Morris complimenting the committee on "its good taste and sound judgment in selecting a toastmaster" and accepting the appointment.

A committee from the Ladies' Auxiliary asked for the use of the clubrooms for a dance for the evening of November 10, and on motion the hall was tendered it.

The question of a bookcase again coming up, Leon Benzak offered to donate six sections of a bookcase and have it in the clubrooms in short order.

It was decided to start a membership drive, beginning at once and ending with the annual

meeting of the league. A life membership card and a prize will be given the members bringing in the most names in excess of twenty-five; a ten-year card for the next highest and a five-year card for the third highest, with prizes in addition for both.

JOHNNY J. JONES' EXPO.

Children's Day Good Start at Macon, Georgia

Macon, Ga., Oct. 26.—The Johnny J. Jones Exposition had good weather at the Columbus engagement. Although the "country cousins" didn't come forth to any remarkable extent, the show had the patronage of some 6,000 soldiers stationed at Fort Benning, and the mills advanced their paydays from Thursday to Saturday, all of which proved very beneficial.

The show train laid over at Columbus all day Sunday, but all of the attractions were up and doing business here at 10 o'clock Monday forenoon. It was Children's Day and Col. Jacobs, president of the New Georgia State Exposition, advises the writer that the attendance was larger than any previous opening day of the old Macon State Fair Association. The weather was rather cold Tuesday and Wednesday, but still the crowds came, and all the attractions and concessions did a thriving business. Friday had the big attendance of the week. Saturday will see the big auto races. Governor Walker and staff attended on Wednesday. Col. C. A. Wickersham, general manager of the Georgia Central Railroad, with Bridges Smith, four times Mayor of Macon, also called, as did Mr. Snyder, contracting agent for Sells-Floto Circus; Tyrus Raymond Cobb, famous baseball player and manager; Elmore Yates, manager Hubert-Yates Indoor Circus, and J. E. Kenworthy, general passenger agent Georgia & Florida Railroad.

Samuel Laurence is here with a big line of concessions and reports very satisfactory business. Mr. and Mrs. Edward Owens were called home to Cincinnati on account of the death of the mother of Mrs. Owens, Johnny J. Jones' Exposition, or rather the Elk members, sent floral offerings to the home of the deceased. Mr. and Mrs. Owens visited their home only two weeks ago and left their mother in apparently good health for one of such advanced years. They have the sympathy of all in their bereavement. Mr. and Mrs. Charles Martin, after a two weeks' sojourn with fairs, returned Monday. Mrs. Martin to remain with the show, while Mr. Martin goes to Savannah Exposition to take charge of a barbecue store for Edward J. Madigan, who left on Sunday for Savannah. The "Murphy Cafe" with the Jones Exposition received a high compliment at Columbus, when President Smith, of the fair association, chose that cafe at which to banquet the fair directors. Chamber of Commerce and officials of the city. Covers were laid for fifty, and Steward G. T. Linkenhofer, of the midway restaurant, was complimented for the very palatable courses and able manner in which the guests were served.

Maude Weiss, Edward Madigan, Captain William Siscoe, Mrs. Grant Smith (Sister Sue), Johnny J. Jones (Senior and Junior), Mrs. Johnny J. Jones, Mrs. E. H. (Abe) Jones, Mrs. Robert H. Cooke, Mrs. James Foster, Dorothy Madigan, Elsie Whitmore, Harriet Saunders and Phyllis Holt, all of whom have been on the sick list, are again enjoying good health. Fred Lewis, of construction fame, was a caller, visiting his son, Fred, Jr. Mr. Lewis is the father of five boys, all of whom are connected with the outdoor amusement profession. Mrs. Sylvia Stewart, of Tampa, and well known to the outdoor show world, is president of the "Me-Too Club", and at Columbus, on Thursday, with the assistance of G. T. Linkenhofer, entertained the following members with a very fine dinner at the Murphy Cafe: Mrs. Sylvia Stewart, G. T. Linkenhofer, Mr. and Mrs. Wm. Hozell, Mr. and Mrs. George Keightley, Mr. and Mrs. Edward Owens, Mr. and Mrs. Wyatt Sheppard, Charles Brown, Nelta Hensch, Samuel Smith, Mrs. Fritz Everett, Samuel Rothstein and Mrs. William Moore.

ED R. SALTER
("Johnny J. Jones' Hired Boy").

SAYS COURTESY OF REPLY LACKING

New York, Oct. 27.—Marvelous Melville informs that he has written no less than thirty letters to committees and promoters who have been advertising for attractions and not one has shown the courtesy of a reply. Says he is going to speculate on the performers' talent to bring them results and about the only thing they contract for is concessions.

DUFOUR SHOWS IN QUARTERS

On Fair Grounds at Brockton, Mass.

The paraphernalia of the Lew Dufour Shows is comfortably in winter quarters on the fair grounds at Brockton, Mass. In various buildings on the grounds is stored the equipment, the Horse Show bars being used to store the big wagons, nine horses, and cages containing the six lions, two monkeys, and other live stock of the show. In one of the largest buildings are the tents, riding devices, etc., and the seven men looking after the paraphernalia and stock have their quarters in one of the smaller buildings.

SPECIALS FOR BAZAARS & CARNIVALS

MANICURE SETS
6-Piece Sets \$ 5.00 Dozen
21-Piece Sets 21.00 Dozen

DOLLS
MAMA DOLLS, 16-inch \$ 8.00 Dozen
22-inch 14.00 Dozen
26-inch Dolls, Overhead Piece \$15.00 Dozen
Three Dozen to a Case.
Less than Case Lots, \$16.00 Dozen.

BASKETS
Chinese Baskets, 5 to a Nest \$2.00 Nest
Single Decorations 2.50 Nest
Double Decorations 2.50 Nest
Four-Legged Baskets \$6.00 per Nest or 4
CATS, with Clear Voice \$7.00 Dozen

BLANKETS
Beacon Indian Wigwag, size 60x80 \$3.75
Esmond, 65x84, 2-in-1 Fancy Jacquard Pattern, 3.50

ORIENTAL NOVELTY CO.
28 Opera Place, CINCINNATI, OHIO.

5000,000

Be a Millionaire!

Send for five millions in German Marks, Russian Rubles, Bonds of German City Governments, Drafts and foreign money. Mail \$2 at once and we'll send you all this European money, formerly worth a million dollars.

A. MURKIN & CO., Dept. 104 523 S. Wabash Ave., Chicago

DYKMAN & JOYCE SHOWS

Blytheville, Ark., Oct. 24.—The Dykman & Joyce Shows are located right in the center of town here this week and enjoying an excellent attendance, despite the fact that the weather has been rather cold. Every afternoon and night the midway is crowded with amusement seekers. Cotton crops are good in this section and this should end a very good stand. This is the third engagement for these shows in the South, and several showfolks have joined for the Southern tour. Last week, at Memphis, Mr. McKay and wife joined with eight concessions, also two shows joined—Walter Cole and Doc Baker with a group of elder show attractions. The Minstrel Show now has a company of fifteen people, with band and orchestra. Bert Cobb, late of the Dufour Shows, joined here with his caterpillar ride and merry-go-round, also four concessions, making a jump to Blytheville from Blackstone, Mass. The show train now consists of fifteen cars, also when set up on the lot the outfit looks like a 25-car show.

Messrs. Dykman and Joyce are now making plans for next season, and have placed orders for fifteen box wagons, also new cars will be used, and it will be a twenty-car organization. Up to this writing this caravan has played twenty-seven weeks this season and only two engagements could be called real bloomers—also the others were not all red ones. However, so far it has been a good season and there are still eight weeks to go. The writer now has the band up to ten men, and at the end of the present season will open for the winter months' work with a new one. Recent visitors to the show included Mr. and Mrs. Hank Gowdy, Wm. Henderson, "Daddy" Hildreth, of the Dixieland Shows, and Ollie Brazeele, of the Rubin & Cherry Shows. Mrs. Danny Klein is now home, in New York, for the winter. Wm. Conrad left for his home in Pittsburg, Pa. Wm. Fletcher is in Tulsa, Ok., and Jean Dearth in Memphis. Next week, Marianna, Ark.

G. H. McSPARRON (for the Show).

DODSON'S WORLD'S FAIR SHOWS

Out Until About Middle of December

Commerce, Tex., Oct. 29.—Cold weather and rain seriously interfered with business for Dodson's World's Fair Shows at Bonham last week and here this week. Under normal conditions Bonham would have been a fairly good date, but two full days were lost on account of the condition of the lot after excessive rains.

The shows' fair dates will be resumed next week at Pittsburg, Tex., after a lapse of two weeks. Kerens and Ballinger fairs come after Pittsburg, after which some very promising celebrations will follow until December 15, when the show will go into quarters until the first of February.

Frank Walden joined this week as trainmaster and Karl Hansen as electrician. The former electrician, George Hill, and wife left for their home in Peoria. Walter Moran, who has been trainmaster for the past three months, assumed charge of the Ferris wheel this week.

General Agent Mel G. Dodson, who has been back with the show during the past three weeks, left today to fill in some spots between the last fair date and the closing.

Karl Hoffman, brother of Mrs. C. G. Dodson, left for his home in Chicago last week to pass the winter there.

Fred Formier and Walter Dennis purchased automobiles last week. Young Hackensmith, the wrestler, also bought a car.

John Hulse, the new Whip manager, has about completed the repair work on this ride and it will soon be in first-class shape again.

W. J. KEHOE (for the Show).

Salesboard and Premium Items

No.	Description	Per Dozen	No.	Description	Per Dozen
1104	24-in. Opalescent Riviera Pearl Neck-face, boxed	\$16.50	6000	Quadruple Silver-Plated Cloth Brush	\$18.00
2240	Photograph Art Knives	4.75	621	Photograph Cigarette Case	1.25
12705	Silver-Plated Salt and Pepper Sets, bxd	4.50	3306	Photograph Cig. Case, Nudo Designs	2.20
1550	Amber Cigarette Holders	5.00	3834	Photograph Cigarette Case	1.85
5641	11-Pc. Mother of Pearl Man, Set, in Leather Box	33.00	33	Silver-Plated Cigarette Case	4.00
6594	Black Cowhide Lea. Wallet, with Gold Corners and Clips	12.00	582	Elgin Silver-Plated Cigarette Case	12.00
1865	Silver-Plated Salt and Pepper Sets, bxd	4.50	513	Large Round Silver Sewing Trays	5.50
1100	15-in. Mama Doll	8.50	131	Imported Opera Glasses	2.75
1103	15-in. Mama Doll, with Wig	11.00	400	Gold-Filled Expel and Repeel Pencil	1.00
220	21-in. Mama Doll	15.00	2033	Black Coral End Fountain Pen, \$4 Label	36.00
1270	24-in. Kindergarten Dress Mama Doll	13.50	2034	Black Fountain Pen, Gold Trimmed, \$3 Label	11.00
1321	27-in. Kindergarten Dress Mama Doll	21.00	3000	Imported Vamp Soap Dolls	2.70
827	Wallace Adjustable Bronze or Brass Lamp	21.00	3340	Gold-Filled Half-Pint Flask	33.00
D1	Beautiful Boudoir Lamp, Silk Shade	21.00	807	Platinum Finish Tonneau Shape Bracelet Watch	42.00
650	American Made Mahogany Clock	15.00	810	Five-Year 21-Jewel Railway Watch	72.00
4321	Gilbert American Made Mahogany Clock	23.20	551	Five-Year 12-Size Harvard Watch	45.00
6000	Imported Musical Alarm Clock	48.00	1006	25-Year 6-Jewel Rectangular Bracelet Watch	72.00
6031	Large Silver Ivory Tambour Clock	25.80	829	12-Size Octagon Shape Principal Watch	45.00
3760	White House Clock	22.80	830	16-Size, 7-Jewel, 10-Year Elgin Watch	99.00
2049	Jade and Ruby Bead Necklaces	3.50	831	16-Size, 10-Year Waltham Watch	105.00
2050	Beautiful Tepez Bead Necklaces	2.25	7671	2-Cel Nickel Flashlight	10.20
2052	Newest Jet Bead Necklaces	1.50	260	Asst. Lustre & Gold China Trays, Slippers, Vases, etc.	2.00
2272	French Beaded Bags, with Shell Frames	30.00	3720	White House Clocks, American Movement	24.00
00687	Imported Beaded Bags	15.00	192	Imported Desk Clocks	15.00
00681	Imported Beaded Bags	9.00	1591	Champagne Bottle with Cig't Holder	1.75
24/18	Genuine Cowhide Leather Lined Traveling Bag	48.00	1585	Imported 4-Piece Pipe Sets	27.00
1595	11-Piece Imported Tool Kit, in Leather Case	18.00			
1596	Musical Cloth Brush	42.00			

Slum and Pitchmen's Items

No.	Description	Per Gross	No.	Description	Per Gross
618	Jumping Fur Rabbits	\$42.00	653	Fur Monkey, Smaller size	\$ 6.00
620	Jumping Fur Dog	42.00	392	Large Red, White and Blue Harness	3.00
621	Jumping Fur Bear	42.00	B17	Assorted Hats, with Bands	3.00
736	Clay Pipes	5.00	E13	Domino Sets	1.00
99/3	Pencil Sharpeners, high grade	5.00	M10	Largo Story Books	1.00
G17	Aluminum Pencil Sharpeners	2.50	1241	Imported Gas Lighters	3.50
5	Genuine Cut Wall Sharpeners	7.50	5458	Wine Glasses, Assorted colors	2.00
193	Boy's Jack Knife, on Chains	10.50	626	Round Puzzle	.90
G11	Whistling Bird	1.25	A39	Mysterious Mirrors	4.00
G12	Bobbling Zulu	1.25	M18	Finger Traps	1.00
G13	Bobbling Zulu	1.00	M18	Nerdle Threader, with 10 Needles	6.00
G14	Tambouring Nookemaker	2.00	M8	Child's Bead Bracelet	1.00
G15	Wood Nookemaker	2.25	9140	Glass Animal Charm	1.50
E16	Aluminum Trumpets	3.50	F1	Glass Pen Holders	.75
G20	Wooden Bird Whistles	2.50	F2	Glass Pen	.60
A114	Blue Bird Brooches	1.00	F3	Running Mice	3.00
M7	Stone Set Rings	1.00	F4	Running Bugs	3.00
G14	Gold Bead Necklaces	1.35	9140	Beautiful Colored Glass Bracelets	6.00
A107	Fancy Bead Necklaces	3.00	M6	Mysterious Paper Fan	4.00
A104	Italian Long Chain	7.50	M14	Mysterious Writing Pad	5.00
A106	Sea Shell Necklaces	4.00	1276	Round Wooden Jointed Snakes	21.00
9136	Graduated Bead Necklaces	9.00	D28	Wooden Jointed Snakes	7.50
E15	Revolver Crickets	1.25	1026	Metal End Pencil	3.00
E14	Slate Note Books, with Pencil	1.00	449	Ejector Cigarette Holder	6.50
E12	Wood Extending Closures	2.25	1280	Gold and Silver Bead Necklaces	2.25
A100	Compass with Mirror Back	3.00	1283	Large Celluloid Mirrors	3.00
M13	Mysterious Writing Pad	3.00	1279	Fancy Bead Necklaces, with Tassels	9.00
A109	Wire Arm Bands	4.00	G10	Large Wine Glasses	4.50
630	Aluminum Egg Cups	2.50	390	Miss Lona, Tito Rope Walker, for Streetmen	5.00
E11	Blacken the Hand Puzzle	1.00	B33	Wrist Purse, Assorted Colors	5.00
G21	Barjo	2.50	43/26	Extra Large Memorandum Books, with Mirror	3.75
24	Perfume in Glass Vials	1.25	2482	Imported Harmonicas	4.25
A110	Beautiful Brooches, in Boxes	4.00	C1	Nickel Whistles	1.50
3002	Japanese Bamboo Fountain Pens	48.00	C3	Frog Crickets	.65
2160	Silver-Plated Half-Pint Flask	27.00	M20	Imported Combination Locks	21.00
M28	Fur Monkey, 9 1/2-inch	6.50			

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JAMISON & COBY SHOWS WANT

Shows and Concessions. Also Performers for Plant Show, Mt. Carmel, S. C., Fair, November 7 to 10. Several more to follow. Ticket into Mississippi for the winter. We have our own files. Address care Imperial Hotel, Greenville, S. C.

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THREE SHIFTING BOXES FOR FULL GROWN LIONS

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WANT FOR WINTER'S WORK IN FLORIDA

Strong Sketch Team
Sister Act. Also Circus Acts doing two or more acts. Must join on wire. Address MANAGER SHIRINE CIRCUS, Ayden, N. C., this week.

WANTED TO BUY

No. 5 BIG ELI WHEEL

Must be in good condition. Quote lowest price, etc.; also three Flat Cars, 60 or 72 feet; Krazy House or any good Walk-Thru or Mechanical Show and Venetian Swings.

A. C. IMIG, Gen. Del., Atlanta, Ga.

High-Class Dolls, Doll Lamps and Parlor Lamps

AT THE RIGHT PRICES

C. F. ECKHART & CO.
315 National Ave., MILWAUKEE, WIS.

LINE O' TWO OF NEWS

New York, Oct. 27.—Joseph A. McFields, well-known carnival man, is in the city.

New York, Oct. 27.—Hyde Hippie, concessionaire, just season with Finn Bros. Shows, saying New England territory around Boston, came in this week. Mr. Hippie and John E. Wallace will motor to Miami, Fla., soon to spend the winter.

New York, Oct. 27.—Irving Edowitz, concessionaire with Frank West Shows, closed with that company at South Boston, Va., and motored to this city, accompanied by Rocco Mascol, of Newark, N. J., proprietor Rocco's Shows. Mr. Edowitz is not decided about his winter activities as yet.

New York, Oct. 27.—Samuel Rosenberz, manager Riverton Park, Portland, Me., was among the notable park men to visit this city recently.

New York, Oct. 27.—Fred R. Glass has started in the scenic and properties business in this city again. He will have a department devoted to indoor exposition and trade-show decorations.

New York, Oct. 27.—Louis A. Corbelle left the middle of the week for his home in Detroit, Mich. He will build a number of carnival shows this winter and will again be with the Bernardi Greater Shows next spring.

New York, Oct. 27.—Samuel Kitz is back in town and has in mind to organize a tabloid show to play houses in the Eastern provinces of Canada for the winter.

New York, Oct. 27.—Al Painter, of prize candy package fame, is in the city.

New York, Oct. 27.—Milton Holland, who the past season was with Nat Nardler's Majestic Shows, arrived here this week via automobile from Henderson, N. C. He and Mr. Nardler have formed the Nardler & Holland Producing Company to promote indoor events, the first of which will be in Chester, Pa., and in England, opening November 25. Edward K. Johnson is doing the contracting. Mr. Holland returned to Chester Wednesday.

South Bend, Ind., Oct. 27.—Herbert A. Kline, general agent Berney Smucker's indoor circus enterprises, is covering this State and adjoining ones on a booking tour. Mr. Smucker recently arrived in this State from Meridian, Miss., to hold a conference with Mr. Kline.

New York, Oct. 27.—Captain Louis Sorcho made his reappearance on Broadway after an absence of several weeks. He is advertising some local events with his air cullione on automobile with trailer.

New York, Oct. 27.—Sidney C. Ansell, of the Universal Theaters Concession Company, Chicago, was in the city this week on a buying expedition. He is highly pleased at the amount of business being done by his firm.

Norfolk, Va., Oct. 27.—C. A. Pressey, prominent concessionaire, of Virginia Beach and Ocean Park, Va., is planning extensive indoor circus activities in the Southland. He will play chiefly under Elk and Sirlue auspices.

New York, Oct. 27.—John W. Moore, the internationally known promoter of indoor circuses, was in the city this week and was frequently seen around the Elks' Club.

New York, Oct. 27.—A. H. Barkley arrived Sunday from Boston and New Haven and left later for the West. While East he attended to some matters which come under his supervision as general representative of the Johnny J. Jones Exposition.

New York, Oct. 27.—E. Lawrence Phillips, amusement promoter, of Washington, D. C., visited here this week, accompanied by Mrs. Phillips. While in the city his party attended a number of theatrical attractions playing Broadway.

New York, Oct. 27.—Louis Corbelle, the well-known builder of park and carnival shows, and riding device operator, came in from Baltimore Sunday. He spent the latter half of the season with the Bernardi Greater Shows, which closed the season at the Petersburg Fair and is wintering in the Monumental City. While in New York he made his headquarters at the Continental Hotel.

New York, Oct. 27.—A large dog, apparently of high pedigree, attracted considerable attention on Broadway this week while carrying a blank sign advertising B. F. Keith's New York Hippodrome.

New York, Oct. 27.—Matthew J. Riley stated this week that he and Felix Biel have a tentative arrangement to enter the indoor field with a circus. He is awaiting the arrival of Mr. Biel from Danopolis, Ala.

New York, Oct. 27.—J. Merle Kinsel, of the John W. Moore Indoor Circus, came in early this week and registered at the Continental Hotel. He has in years past operated rides with carnivals, but during the past summer has been with the Moore enterprise playing under canvas. He will go to Washington, D. C., from here, where the Moore Circus opens indoors under Shrine auspices November 5.

New York, Oct. 27.—H. V. Lutkart, manager of the John W. Moore Indoor Circus, was among the notables to come to town this week. He hails from Cleveland, O.

New York, Oct. 27.—J. Blumenthal, president Associated Amusement Company, with home office in Savannah, Ga., was in the city this week. He is a merchant in Savannah and combined a buying trip with some business in connection with indoor circus interests in which the Associated Company deals, under the management of Sam Wirebach.

New York, Oct. 27.—Johnny Clements, producing manager Bayonne Theater Guild and Bayonne Players, of Bayonne, N. J., visited Broadway and The Billboard's local offices this week.

New York, Oct. 27.—Mrs. Dr. A. L. Scattergood, well known in outdoor amusements, was in town from her home at Atlantic City, N. J., early in the week.

Hydre de Grace, Md., Oct. 27.—Andrew Downie will have charge of the amusements for the Halloween party sponsored by the Rotary Club of this city. Music will be furnished by seven bands.

Connellsville, Pa., Oct. 27.—Art I. Goodwin, formerly of the Coleman & Goodwin Bazaar, is active in his preparations to again enter the bazaar and indoor circus field.

Fredrick, Md., Oct. 27.—The operation of questionable concessions at the fair here has brought the multi-stated association to the front in hot protest to the happenings at the fair that week. Space, it is reported, was sold without discrimination, and on Wednesday and Thursday the "strong" boys were closed, and allowed to open after paying for "fixing."

New York, Oct. 27.—Andrew Downie came in this week from Hydre de Grace, Md., after a trip to Atlantic City, N. J. He will return home soon and then to Mt. Clemens, Mich., for a few weeks before going to the Showmen's Convention at Chicago.

New York, Oct. 27.—Irving Wilson will go

to Panama ahead of Ralph Finney's attractions, according to present plans.

New York, Oct. 27.—Jerry Barnett and William Corbett, another concessionaire, have started an express business in this city. They will specialize in handling theatrical and show baggage and general hauling business.

New York, Oct. 27.—Fred Phillips stated Wednesday that he and Jules Bernheimer would go to the West Indies with Mark and Harry Witt's Coney Island Attractions, which are routed to open in Kingston, Jamaica, soon. They will have concessions. During his absence from the States, Mrs. Phillips will remain at her former home in Elkhart, Ind. She left for that city Thursday.

New York, Oct. 27.—Peter Benway, concessionaire, stated Thursday that he was sailing for Port Au Prince, Haiti, that day on the S. S. Panama, of the Panama Line. He listed as among the other passengers, J. G. M. Bishop, James Walsh, Frank Griffin, Nick Shamshaw, with athletic show, and Rex's Comedy Circus. The company is off for a tour of the West Indies and hope to eventually play Panama and the Northern Coast of South America for an indefinite tour.

New York, Oct. 27.—Ferdinand Blischitz, of the Regal Doll Manufacturing Company, Inc., was a visitor to the city this week.

New York, Oct. 27.—Sidney Reynolds is working on a new idea for the concession line.

New York, Oct. 27.—George I. Friedman said he would sail soon for the West Indies and South America as one of the agents in advance of Mark and Harry Witt's Coney Island Attractions.

New York, Oct. 27.—A. Claire, manager Australian Mendoza's "Globe of Fate" motor-cycle act, called at The Billboard office Thursday to make inquiries about indoor circuses. The act recently played the B. F. Keith Palace Theater, this city.

New York, Oct. 27.—George S. Rogers, agent past season with George L. Dohy's, was in town this week. He is now in the indoor circus line.

Bridgewater, Conn., Oct. 27.—Sam J. Banks visited the winter quarters office of the Ringling-Barnum Circus this week. He came up from New York and returned to that city.

Chambersburg, Pa., Oct. 27.—Lee Schafer, manager Lee Brothers' Shows, is making arrangements to enter the indoor circus line. He recently played his shows at the Frederick (Md.) Fair.

Washington, D. C., Oct. 27.—W. J. Gross, of the Imperial Motion Picture Company, this city, is casting about for a good opportunity to enter the indoor circus business.

New York, Oct. 27.—A prominent outdoor showman in a cell at The Bell board office this week said: "I see the 'wild-cat' indoor promoters are about to break loose in Mexico. If they will take my advice they will look well before they try to 'step' in that country."

New York, Oct. 27.—Harry E. Bonnell, the indoor promoter, arrived here early this week from the fair at Frederick, Md. Signed with the Associated Amusement Co. of Savannah, Ga. He left for Jacksonville, Fla., yesterday to start a promotion for it in that city.

New York, Oct. 27.—The Rose's Mikets are booked as one of the features of the concert at Schubert's Winter Garden for Sunday night.

New York, Oct. 27.—Charles M. Walker, of the Walker Amusement Co., is back in the city after a visit to Rochester, his home office.

New York, Oct. 27.—Patterson & Sullivan are doing quite good with their stage lighting and electrical effect shop in this city. J. A. Sullivan is the well-known former carnival general agent.

Hamilton, Bermuda, B. W. I., Oct. 27.—A civic celebration is planned in this city for an early winter date.

New York, Oct. 27.—The offices of John C. Jael, Inc., indoor and outdoor acts agency, are very active with winter events for clubs and societies.

New York, Oct. 27.—As an example of the interest being taken in the forthcoming convention of outdoor showmen in Chicago, it can be stated at this time that one Pullman car of park men has been booked and another car is being rapidly filled.

Coney Island, N. Y., Oct. 27.—Morris Goldberg, of the Sko-Ball Company of America, has made arrangements to represent his company at the National Association of Amusement Parks in Chicago.

New York, Oct. 27.—J. W. Ely, well-known riding device manufacturer, of White Plains, N. Y., was on Broadway today and called at The Billboard. He will attend the showmen's convention in Chicago.

New York, Oct. 27.—Jack Bishop, formerly with Rice & Dore's Water Circus, arrived this week from Tampico, Mexico, not very jubilant over his trip.

New York, Oct. 27.—Sidney Reynolds was knocked down by an automobile yesterday and sustained minor injuries.

New York, Oct. 27.—Max Gould, former carnival cook house concessionaire, has started in the theatrical and general trucking business in this city. He was formerly with the World's Standard Shows.

New York, Oct. 27.—Wells Hawks, famous publicity expert, has been appointed press representative of the New York Rodeo which opens at Madison Square Garden November 7. Johnny Mullins, arena director of the event, arrived yesterday. C. Frank Duley (California Frank) is on the road in the interest of the Rodeo.

BABY DOLLS HAND MADE



entirely of soft wool for face, feet or back. Can be washed with soap. Biggest FLASH of Dolls on the market. Something new. 12-in., 17-in., 20-in., 21-in. size. Dressed and undressed. 20-inch. same as cut.

\$18.00 Per Dozen

Write for price and illustrated circular.

SAMPLE, \$2.00.

C. O. TAYLOR'S BABY DOLL SHOP COLUMBIA CITY, INDIANA



Broadway Swagger Canes

- With Nickel caps \$24.00
With Ferrule, Gross
With Iverine Caps, \$28.00
Light Canes, Gross
With Iverine Caps and Iverine Ferrule, Heavy Canes, \$48.00
Gross
SAMPLE ASSORTMENT, \$1.00

Cash with order. Leather Wrist Loops on all Canes. They are highly enameled and polished. Colors: Red, Brown, Blue, Gray, Purple, Lavender, White, Black, etc. Half cash with quantity orders.

36 Inches Long. G. EPSTEIN, 158 Park Row, New York

THE WELL-KNOWN "WILL-O" PEARLS. Guaranteed unbreakable. Sterling silver white stone clasp. White, pink and buff. 2 1/2 inches long. Put up in a hands-me plush-lined case. \$1.25 IN DOZEN LOTS EACH. Prompt service. Orders shipped same day as received. 25% deposit with all C. O. D. orders. WM. E. OFFENBERG, NEW YORK 390 Canal St., Cor. West Broadway. When in town come in and see me. I carry all kinds of Pearls in stock.

GOOD BALLOONS ARE Guaranteed Standard Quality Brilliant Glossy Fast Colors Long Necks TESTED Ask Your Jobber. THE GOOD RUBBER CO. Manufacturers AKRON OHIO, U. S. A.

Agents Make \$10 a day as a slide line, selling this marvelous Tonic Mixture. One demonstration sells hundreds, 20,000,000 Phonographs in use. Your chance to clean up. Sample, 25c. R. WHEELER, Box 560, Rochester, N. Y. Give 'em the information that you saw the ad in The Billboard.

HERE THEY ARE!

Every One a Good Value and Worth Having Rubber Belts Now \$1.25 Doz. Gross, \$13.50



M4979—Smooth finish, looks and wears like real leather. Assorted colors, brown, gray and black, sizes 30 to 44. Each Belt is marked in sizes from 30 up to full length. Patent adjustable roller buckles in a large variety of fancy embossed designs. A high grade Belt at an exceptionally low price. Per Dozen....\$1.25 Per Gross....\$13.50

- M 4980—Imported Needle Threader, 2 Gross in Box, Gro. \$1.00
M 5017—"King Embroidery Needle," Doz. \$1.35. Gro. \$15.00
M 5067—"The Magnolia" Needle Wallet, 60 Gold-Eyed Needles in Each Wallet, 1/2 Gross in Box, Gro. \$7.50
M 5063—"Span and Navy" Needle Book, Gro. \$4.50
S 8501—Rubber Key Case, Holds 6 Keys, Looks and wears like leather, Doz. 90c. Gro. \$10.50

DITTMORE'S FRENCH CLEANER Removes Spots Like Magic GRO. CANS \$7.00 DOZ. 60c M5551—For removing oil, grease, paint and dirt, cleans without injuring fabric or hands. Demonstrates with magic-like quickness. Removes iodine instantly. Sells like "hot cakes." 1/2 gross cans in carton. Doz. 60c Gro. \$7.00

Big Illustrated Catalog Free We will send our catalog to dealers anywhere upon request. Send for Your Copy Today. Levin Brothers TERRE HAUTE, INDIANA

AGENTS We have an attractive proposition for you. A necessary article. No competition. Big profits. Write for particulars, KENT SUPPLY CO., 104 Hancock St., Boston, Mass.

CAPT. C. W. NAILL SHOWS

Jasper, Tex., Oct. 25.—The Capt. C. W. Naill Shows are playing the Jasper County Fair here this week to a very satisfactory business. Relative to recent engagements, the shows played the Fair at Bayville, La., week ending October 6 and the show management is high in praise of Secretary-Manager E. P. Norman for the clean and business-like manner in which he conducts his fair. From there the show moved to the fair at Oakdale, La., where it also played to good business. At the Leesville, La., Fair the fair grounds were submerged in water until Wednesday night, and the very shallow in most places, but despite this the patronage was satisfactory. The show now has two rides, including a brand-new Eil wheel, and three shows, all owned by Capt. Naill, and twenty-four concessions. Harry Sanford, late of the John Francis Shows, has the advance. Mrs. Naill has been visiting relatives in Louisiana the past week. Eunice, La., under the auspices of the Chamber of Commerce, is the next stand. L. M. BROWN (for the Show).

JOCKEY DAY—NOTICE

The Kansas City Office of The Billboard on October 27 received the following telegram, signed H. H. Blair:

SHUBERTS SUE KEITH CIRCUIT FOR \$10,050,000

(Continued from page 13)

and participated as officers and individually in the commission and aided and abetted in the commission of the wrongful acts hereinafter complained of.

Calls Albee Master Mind

That the said defendant B. F. Keith Vaudeville Exchange, together with the defendant Orpheum Circuit, Inc., are in fact, and are generally known as the "vaudeville trust" and the master mind therein is known as E. F. Albee. It exercises and wields a tremendous power and influence in the vaudeville business, first by virtue of its ownership of a large number of theaters, its affiliation with other theaters, and its desire and practice of keeping all acts from appearing in any other independent or opposition theaters. It wields so great an influence with performers that it, on information and belief, punishes and blacklists any performer or performers who desire to appear or render their services or who appear and render their services in any theater or theaters other than owned and booked by it. That by virtue of the said ownership of such theaters and its being a monopoly and a "trust," performers are terrorized to do, and do in fact, the bidding of the said B. F. Keith Vaudeville Exchange and Orpheum Circuit, Inc.

The defendants Albee, Proctor, Meyerfeld, Jr., Murdock, Singer, Helman and other of the defendants herein, either together or alone, own or control and operate a large number of theaters throughout the United States; at all of these theaters they are, and at all times herein mentioned, have been engaged in the business of producing vaudeville entertainments for hire; and in connection with and as part of such business they are, and at all times herein mentioned have been, engaged in employing a large number of persons, to-wit: stage managers, laborers, carpenters, electricians, conductors, musicians, ushers, doorkeepers and ticket sellers; such persons render services in connection with the performances of vaudeville at such theaters and are paid by said defendants for such services; said defendants also, in connection with and as part of the said business, employ agents, who are located in the city of New York, who act for them in employing persons to perform in vaudeville for them in their aforesaid theaters, and thru such agents said defendants from time to time enter into contracts with performers such as actors, acrobats, athletes, conjurers, jugglers, singers, musicians and various other entertainers, wherein and whereby said performers agree to travel from one city in one State to another city in another State of the United States, and to perform in vaudeville for said defendants at their aforesaid theaters, theater and as a result of such contracts performers do travel and have traveled from one State to another State of the United States and have performed and do perform in vaudeville for said defendants at their aforesaid theaters, together with their costumes, scenery, stage settings, animals and other essential and physical material paraphernalia of their acts, and such performers have been and are paid for such services by said defendants, and as part of their aforesaid business, said defendants have entered into and do enter into contracts with performers wherein and whereby such performers have agreed and do agree to come to the United States from a foreign country, and upon arriving in the United States to perform in vaudeville for said defendants at their aforesaid theaters, and wherein and whereby said defendants have agreed and do agree to pay said performers for such services, and as a result of such contracts said performers have and do come to the United States from foreign countries, to-wit: Europe, Asia and other countries, and have performed and do perform in vaudeville for said defendants at their aforesaid theaters, and have been and are paid therefor by said defendants. And in many instances said performers have brought, and do bring with them, from such foreign countries to the United States, large quantities of essential paraphernalia such as scenery, costumes and costumes animals, birds and other, which they have transported and caused to be transported to the United States, and from one city in one State to another city in another State of the United States in connection with and as part of their work in performing for

VIRGINIA EXPOSITION SHOWS Wants Stock Wheels and Legitimate Grind Stores

Colored Musicians for Minstrel Show. Can place clean Grind Shows with their own outfits. Have excellent route, where conditions are good and money plentiful. Lancaster, S. C., this week; Chesterfield, S. C., Fair, next week. Address HARRY L. SMALL, Manager.

"Please locate Jockey Day, advance Honest Bill Shows. Have him communicate with undersigned at 708 Maiden Lane, Fort Worth, Tex. Very important. Serious trouble."

If this notice does not come to the attention of Mr. Day will anyone knowing his whereabouts get in touch with the Kansas City office of The Billboard, giving route far enough ahead to allow of our reaching him?

brought such paraphernalia as aforesaid, and for performing in vaudeville at such theaters, said defendants have at all times herein mentioned caused and procured said vaudeville performers to be paid, and so plaintiff claims defendants to be, and at all times herein mentioned have been, engaged in business, trade and commerce with foreign nations within the meaning of the aforesaid Act of Congress.

Ownership of Stock

On information and belief, that the entire capital stock of the defendant B. F. Keith Vaudeville Exchange, at all times hereinafter mentioned, has been owned by A. Paul Keith and the defendants, Edward F. Albee, Frederick F. Proctor and John J. Murdock, and at all times herein mentioned, prior to the death of the said A. Paul Keith, they have dominated and controlled the management of the entire business of said corporation and fund, and since the death of the said A. Paul Keith the defendants, Edward F. Albee, Frederick F. Proctor and John J. Murdock, Goodman, Lander and Walters, have dominated and controlled the management of the said entire business.

On information and belief, that the majority of the capital stock of the defendant, Orpheum Circuit, Inc., and its predecessor, Central Vaudeville Promotion Company, is, and at all times herein mentioned has been owned by the defendants, Morris Meyerfeld, Jr., and Mark Helman, Singer, Jordan and Vincent, and one Martin Beck; that said defendants caused and procured said company to be incorporated and at all times since its incorporation have dominated and controlled and now dominate and control its entire business.

The business in which the defendant, B. F. Keith Vaudeville Exchange, is, and at all times since its incorporation has been engaged, consists in employing vaudeville performers to perform in vaudeville for itself and for the defendants, E. F. Albee, Proctor and Murdock, at the theaters owned or controlled and operated by them respectively, as hereinbefore stated; it is the agent of said defendants in the City and Southern District of New York, and at all times herein mentioned, as such agent, it has been engaged in entering into and conducting negotiations with vaudeville performers looking to and resulting in the employment of such performers to perform in vaudeville for said defendants at their respective theaters aforesaid; and as such agent for said defendants, from time to time and as a regular part of its business, it has entered into and conducted negotiations with various and sundry persons who have been and are acting as managers and personal representatives of vaudeville performers, and in conducting the aforesaid negotiations, looking to and resulting in the employment of performers, as aforesaid, and as part of its business, said defendant has caused and procured performers and their essential stage properties and paraphernalia to agree to travel from one State to another State in the United States, and to perform in vaudeville in such latter State; and as a result of such agreements said performers and paraphernalia have traveled and do travel from one State to another in the United States; and in such negotiations, and as a part of its said business, said defendant has caused and procured performers and their essential stage properties and paraphernalia to agree to travel from a foreign country to the United States and to perform in vaudeville in the United States, and as a result of such agreements said performers and paraphernalia have traveled from foreign countries, to-wit: Germany, France, England, Australia and other countries to the United States, and have, after such travel, performed in vaudeville in the United States, and in such negotiations, and as a part of its said business, said defendant has caused and procured performers and their essential stage properties and paraphernalia to agree to travel from the United States to and to perform in vaudeville in the Dominion of Canada; and as a result of such agreements said performers and their essential stage properties and paraphernalia have traveled from the United States, and after such travel have performed in vaudeville in the Dominion of Canada; and so complainant claims defendant to have been and to be engaged in trade and commerce among the several States of the United States, within the meaning of the aforesaid Act of Congress. On information and belief, that the defendants, Albee, Proctor, Murdock, Meyerfeld, Jr., Vincent, Singer and Helman, in connection with and as a part of the business of producing vaudeville at the theaters dominated, managed and controlled by them, as stated in the last preceding paragraph, have at all times herein mentioned caused and procured their agents, servants and employees located in the City and Southern District of New York to enter into and conduct negotiations with vaudeville performers located in Europe, looking to and resulting in said vaudeville performers coming to the United States of America to perform for here in vaudeville performances at said theaters; and in such instances, and there have been many such, that being a regular part of said defendants' business, said performers have so come to the United States as a result and because of written agreements between them and said defendants' agents, servants and employees aforesaid and in many such cases said performers, in compliance with and as part of the aforesaid agreements, have consented with them and caused and procured to be transported from Europe to the United States large quantities of scenery, fixtures, costumes, animals, birds and reptiles and other essential and integral paraphernalia; and for their coming to the

tioned, and with a desire to crush and destroy the complainant and with a desire to prevent it from obtaining any acts, entertainments, entertainments or performers to appear in the theaters owned, operated or controlled by it, and with a view of so stifling competition as to prevent the complainant from doing any business whatsoever, and with a view of preventing complainant from making any contracts with any acts, entertainments, entertainments or performers, and to prevent them from appearing for the complainant, and with a view of preventing the complainant from exercising its free trade and calling in connection with the exhibition and presentation of vaudeville as hereinbefore defined and the performance for profit, or any other form of entertainment in connection with vaudeville, and for the purpose of driving complainant from business, and for the purpose of preventing complainant from engaging therein, confederated and conspired together, wrongfully and maliciously to do with each other to restrain, restrict and suppress competition in the presentation and exhibition of vaudeville in the United States of America and to eliminate competition between the complainant and the defendants in the presentation and exhibition of vaudeville in the United States of America. On information and belief, that the defendants Albee, Murdock, Goodman, Walters, Lander and Proctor, and the defendants Helman, Jr., Helman, Singer, Vincent and Jordan wrongfully and maliciously acted, conspired, conspired, induced and persuaded the principal vaudeville performers by threat of no further engagement with them and by blacklisting and other threats not to deal with the complainant and to refuse either to contract with the complainant for appearance in its said theaters or to refuse to appear in the complainant's theaters, and threatened if they did so appear or contract to appear in the theaters of the complainant, that they, such vaudeville performers, would be kept out of work in any of the vaudeville theaters in the United States and that they would no more, from the date of their appearance in any of the theaters operated by the said complainant, appear or perform in any of the Keith vaudeville theaters or Orpheum Circuit theaters in the United States of America and Canada and that such persons and acts, terrorized by such action and in fear of such threats and induced thereby, ceased dealing with the complainant and in some instances terminated agreements or arrangements for employment and in other instances refused to make a contract because of being so threatened and refused to appear for the complainant, and by reason thereof the complainant has been unable to secure the services of such vaudeville performers and the complainant has been cut off from the supply of such vaudeville performers as aforesaid. That the aforesaid acts of the defendants herein were committed in the United States of America, in the Southern District of New York and in the City, County and State of New York.

Opposition "Eliminated"

That the continuation of the conspiracy hereinabove complained of resulted ultimately in the elimination of the complainant as a competitor in the vaudeville business in the United States of America, on account of its inability to secure performers and actors, for which there is a public demand.

That it was and is essential to the success of the complainant's business and for its very existence that vaudeville acts shall be presented in its theaters so that it may be able to compete with other vaudeville theaters in the presentation of vaudeville in the United States of America and Canada. Complainant further alleges that by reason of the acts of the defendants aforesaid and vaudeville performers and all those connected with the giving and exhibition of vaudeville as hereinbefore in this complaint set forth refuse and continue to refuse to contract with the complainant or to appear for it solely because of the conspiracy hereinbefore alleged and the pressure brought to bear upon such performers by the defendants.

That the acts of the defendants aforesaid had the effect of unduly restricting competition and of unduly obstructing the course of trade in the said business in which the defendants are engaged, and of unlawfully creating a monopoly of the entire high-class vaudeville business and of the business of negotiating contracts with vaudeville acts, performers and entertainments in interstate commerce in the manner herein fully set forth; that is, of covering acts, entertainments, entertainers, and performers into complying under penalty of being blacklisted and barred from access to the defendants' offices and theaters, and from thereafter entering into contracts for the production of high-class vaudeville entertainment with the defendants or any of the houses which they own, dominate and control.

In conformity with the said scheme or conspiracy as aforesaid, defendants' representatives of theaters doing business with their respective clients to book performers for their said theaters on what is known as the "floor" in the triplex and Keith circuits and have refused admission to the said "floor" to any performer or performers, on a firm or entertainers who attempted to firm who booked attractions or booked their services with the complainant, and blacklisted and refused to give them any work.

That the said defendants required any act, entertainment, entertainer or performer to go upon the "floor" above mentioned for the purpose of being booked, but refused permission to any such act, entertainment entertainer or performer who had booked or attempted to be booked for the complainant or to appear for it.

Charges Blacklist

Upon information and belief, that the defendants herein, acts, entertainments, entertainers and performers from appearing in the Orpheum or Keith circuits or either of them, or from making contracts with any of the acts owned, controlled or dominated by any of the defendants, if such acts, entertainments, entertainers or performers appeared for the complainant.

That as a result of such unlawful practice on the part of the defendants the complainant was deprived of the free and equal competition

Desired To Crush Shuberts Charge

On information and belief that in the month of February, 1921, all of the defendants wrongfully and maliciously and with intent to harm the complainant in its business as aforesaid

for the services of such acts, entertainments, entertainers and performers and by reason of the combination practiced by the said defendants as aforesaid. As a result of such unlawful conspiracy, acts, entertainments, entertainers and performers were fearful of appearing in the complainant's theaters or of contracting with the complainant, and as a result of the fear of blacklisting, refused to appear and perform for the complainant in his said theaters or to contract for them and in instances after having made a contract with the complainant or for appearance in complainant's theaters, refused to abide by the terms of such contracts.

On information and belief, in and about the month of February, 1921, and for a long time prior thereto and at all times since that date, the complainant and the Southern District of New York, the defendants herein entered into and at all times since have maintained an unlawful conspiracy and combination; the purpose, motive and effect of such conspiracy and combination was to unduly obstruct the course of trade then and since then carried on and conducted by the defendants in the aforesaid theaters, and also to unduly restrict and obstruct the course of business so then and since then carried on and conducted by the aforesaid owners and proprietors of the aforesaid theaters in the said Keith Circuit and Orpheum Circuit, other than those owned, controlled and managed by the aforesaid defendants, and from said date and continuously at all times from said date, and until the date of the filing of this complaint, all of the said defendants herein and now are knowingly and lawfully engaged in the unlawful conspiracy and combination and in the furtherance of its unlawful object and purpose aforesaid, and so at all such times were continuously and now are engaged in an unlawful and corrupt conspiracy and combination in restraint of said business, trade and commerce, and for the purpose of unduly restricting competition in the said business, unduly obstructing the course of trade in said business, and the purpose, motive and effect of said conspiracy and combination, was and at all times herein mentioned, has been and now is to secure the absolute monopoly of the vaudeville business in each and all of the States of the United States of America and in interstate commerce, to the great and irreparable injury and detriment of the complainant, and said unlawful conspiracy and combination was to be and has been and is being accomplished by the said defendants as aforesaid in the manner and by the means following, to-wit:

"Conspiracy" Explained

(A) By defendants Albee, Proctor and Murdock conspiring and agreeing together not to employ any person to perform for them in vaudeville at their respective theaters owned, controlled and operated by them as aforesaid, except thru the agency of the defendant B. F. Keith Vaudeville Exchange; and in and by said defendants adhering to and carrying out such agreement, and by blacklisting and refusing to give employment to any acts, entertainments, entertainers or performers who attempted to appear in the theaters owned, controlled, operated or managed by the complainant or who attempted to contract with the complainant for their services.

(B) By defendants E. F. Albee, Proctor, Murdock, Goodman, Walters, Lander and B. F. Keith Vaudeville Exchange agreeing together that said B. F. Keith Vaudeville Exchange should not act as agent for the owner or proprietor of any of the aforesaid theaters in the aforesaid Keith Circuit where such owner or proprietor employed any person to perform in vaudeville at such theater thru any agency other than the defendant B. F. Keith Vaudeville Exchange; and in and by said defendants adhering to and carrying out such agreement, and to refuse to permit any acts, entertainments, entertainers or performers to appear in said theaters if said acts, entertainments, entertainers or performers appeared in any of the theaters owned, controlled, operated or managed by the complainant.

(C) By defendants Albee, Proctor, Murdock, Goodman, Walters and Lander and B. F. Keith Vaudeville Exchange agreeing together to cause, procure and compel all owners and proprietors of all the aforesaid theaters and in the Keith Circuit aforesaid, to promise and agree with said defendants not to employ any person to perform in vaudeville at their respective theaters aforesaid, except thru the agency of the defendant B. F. Keith Vaudeville Exchange, and in and by said defendants adhering to and carrying out such agreement, and to refuse to book or permit any acts, entertainments, entertainers or performers to appear in said theaters if said acts, entertainments, entertainers or performers appeared in any of the theaters owned, controlled, operated or managed by the complainant.

(D) By defendants E. F. Albee, Proctor, Murdock, Goodman, Walters, Lander and B. F. Keith Vaudeville Exchange agreeing together that said B. F. Keith Vaudeville Exchange should not employ any person to perform in the Keith Circuit aforesaid if such person should be employed in vaudeville in any theater in the United States or in the Dominion of Canada other than the aforesaid theaters in the Keith Circuit and the Orpheum Circuit; and in and by said defendants adhering to and carrying out such agreement, and to refuse to book or permit any acts, entertainments, entertainers or performers to appear in said theaters if said acts, entertainments, entertainers or performers appeared in any of the theaters owned, controlled, operated or managed by the complainant.

(E) By defendants E. F. Albee, Proctor, Murdock, Goodman, Walters, Lander and B. F. Keith Vaudeville Exchange agreeing together that said B. F. Keith Vaudeville Exchange should blacklist any person who should perform in vaudeville at any theater in the United States or in the Dominion of Canada other than the aforesaid theaters in the Keith Circuit and Orpheum Circuit without its approval; and that such person having been so blacklisted, should be debarred from thereafter performing at any of the aforesaid theaters in said Keith Circuit and Orpheum Circuit; and that the owners and proprietors of all theaters in said circuits should be notified of such blacklisting and forbidden thereafter to employ such performers under penalty of being debarred from doing business with or thru the B. F. Keith Vaudeville Exchange; and in and by said defendants adhering to and carrying out such agreement.

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware
Swain-Hall Enterprises, Inc., Wilmington, \$250,000; to conduct phases of amusement.

Illinois
Peacock Pictures Corporation, 5550 Broadway, Chicago, 90 shares, no par value; to manufacture and produce motion pictures; A. R. Gallo, H. J. Ross, I. H. Consky. (Correspondent, Hamlin, Clark & Pierson, 11 S. La Salle street.)

World Amusement Service Association, Ltd., 124 S. Michigan, Chicago, \$50,000; to purchase, lease, own, control all manner of amusement enterprises; F. C. Harcourt, D. W. Lewis, J. J. Grealls. (Correspondent, Miller, Gorman, Wales & Noxon, 1917 New York Life Bldg.)

New Jersey
Duncan Amusement Company, 117 Duncan avenue, Jersey City, \$100,000; amusement enterprises.

New York
Anderson-Heyl Corporation, New York, 200 shares common stock no par value; C. Anderson, M. J. Heyl. (Attorney, H. G. Kosch, 1476 Broadway.)

Zycoff Amusement Corporation, Buffalo, \$15,000; F. M. Zimmerman, M. Cohen, G. W. Ferguson. (Attorneys, A. Aaron & Dautch.)

Famous Theater Company, Inc., New York, \$5,000; S. D. Saphier, Lena Saphier, Aaron Saphier.

Pennsylvania
Apex Film Service, Inc., Pittsburgh, \$50,000; G. J. Heckel, 40 De Foe street.

(F) By defendants E. F. Albee, Proctor, Murdock, Goodman, Walters, Lander and B. F. Keith Vaudeville Exchange agreeing together that said B. F. Keith Vaudeville Exchange should not act as agent for the owner or proprietor of any theater in the aforesaid Keith Circuit who should employ any person to perform in vaudeville for him or them after such person should have been blacklisted as aforesaid; and in and by said defendants adhering to and carrying out such agreement.

(G) By defendants E. F. Albee, Proctor, Murdock, Goodman, Walters, Lander and B. F. Keith Vaudeville Exchange agreeing together not to employ any person to perform for them in vaudeville at any of their respective theaters aforesaid when such person should be represented by or have in his or her employ as manager or personal representative, any person who shall have obtained employment for any person to perform in vaudeville in any theater in the United States or in the Dominion of Canada other than the aforesaid theaters in the Keith Circuit and Orpheum Circuit aforesaid; and in and by said defendants adhering to and carrying out such agreement and by agreeing to employ no acts, entertainments, entertainers or performers who appeared in any of the theaters owned, booked, controlled or operated by the complainant.

(H) By defendants E. F. Albee, Proctor, Murdock, Goodman, Walters, Lander and B. F. Keith Vaudeville Exchange agreeing together that said B. F. Keith Vaudeville Exchange should not act as agent for the owner or proprietor of any of the aforesaid theaters in the Keith Circuit aforesaid where such owner or proprietor should have employed any person to perform in vaudeville at his or their theaters when such person so employed was represented by or had in his or her employ as manager or personal representative, any person who should have obtained employment in vaudeville for any performer at any theater in the United States or in the Dominion of Canada other than the aforesaid theaters in the Keith Circuit and the Orpheum Circuit aforesaid; and in and by said defendants adhering to and carrying out such agreement.

(I) By defendants E. F. Albee, Proctor, Murdock, Lander, Goodman, Walters and B. F. Keith Vaudeville Exchange agreeing together that said B. F. Keith Vaudeville Exchange should blacklist any person acting as manager or personal representative who should have been employed where such person should, as such manager or personal representative, obtain employment for any person to perform in vaudeville or otherwise in any theater other than the aforesaid theaters in the Keith Circuit and Orpheum Circuit aforesaid, and that such person having been so blacklisted should be debarred from thereafter negotiating with said B. F. Keith Vaudeville Exchange for the employment of any person to perform in vaudeville at the aforesaid theaters in the Keith Circuit and that the owners and proprietors of all theaters in said circuits should be notified of such blacklisting and forbidden thereafter to employ any performer who employed or was represented by any such manager or personal representative so blacklisted, under pain of being themselves blacklisted; and in and by said defendants adhering to and carrying out such agreement.

(J) By defendants E. F. Albee, Proctor, Murdock, Lander, Goodman, Walters and B. F. Keith Vaudeville Exchange agreeing together that said B. F. Keith Vaudeville Exchange should not act as agent for the owner or proprietor of any theater in the aforesaid Keith Circuit who should employ any person to perform for him or them in vaudeville when such person so employed was at the time of such employment represented by any manager or personal representative who should have been blacklisted as aforesaid; and in and by said defendants agreeing together to blacklist any performer who should employ any person as manager or personal representative who shall have been blacklisted as aforesaid; and in and by adhering to and carrying out such agreements.

(K) By defendants E. F. Albee, Proctor, Murdock, Goodman, Walters, Lander and B. F. Keith Vaudeville Exchange agreeing together that said B. F. Keith Vaudeville Exchange should notify all owners and proprietors of the aforesaid theaters in the Keith Circuit aforesaid of all performers blacklisted as aforesaid; and that any owner or proprietor employing such blacklisted performer to perform for him or them in his or their theater would not thereafter be able to employ any performers thru the agency of said B. F. Keith Vaudeville Exchange, and by said defendants agreeing that said B. F. Keith Vaudeville Exchange should blacklist any owner or proprietor of any theater who should employ any performer blacklisted as aforesaid, and in and by said defendants adhering to and carrying out such agreement.

(L) By defendants E. F. Albee, Proctor, Murdock, Goodman, Walters, Lander and B. F. Keith Vaudeville Exchange so agreeing together that the defendant B. F. Keith Vaudeville Exchange should notify the defendant Orpheum Circuit, Inc., and formerly its said predecessor, of any and all performers, managers, personal representatives, owners and proprietors who

should be blacklisted as aforesaid; and in and by said defendants adhering to and carrying out said agreement.

(M) By the defendants Meyerfeld, Jr., Helman, Jordan, Vincent and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together not to employ any person to perform for them in vaudeville at their respective theaters owned, controlled and operated by them as aforesaid, except thru the agency of the defendant Orpheum Circuit, Inc., and formerly its said predecessor; and in and by said defendants adhering to and carrying out such agreements.

(N) By defendants Meyerfeld, Jr., Helman, Jordan, Vincent, Singer and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together that said Orpheum Circuit, Inc., and formerly its said predecessor, should not act as agent for the owner or proprietor of any of the aforesaid theaters in the aforesaid Orpheum Circuit where such owner or proprietor employed any person to perform in vaudeville at such theater thru any agency other than the defendant Orpheum Circuit, Inc., and formerly its said predecessor; and in and by said defendants adhering to and carrying out such agreement.

(O) By defendants Meyerfeld, Jr., Helman, Jordan, Vincent, Singer and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together to cause, procure and compel the owners and proprietors of all the aforesaid theaters in the Orpheum Circuit aforesaid to promise and agree with said defendants not to employ any persons to perform in vaudeville at their respective theaters aforesaid, except thru the agency of the defendant Orpheum Circuit, Inc., and formerly its said predecessor; and in and by said defendants adhering to and carrying out such agreement.

(P) By defendants Meyerfeld, Jr., Helman, Jordan, Vincent, Singer and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together that said Orpheum Circuit, Inc., and formerly its said predecessor, should not employ any person to perform in vaudeville at any of the aforesaid theaters in the Orpheum Circuit aforesaid if such person should have performed in vaudeville in any theater in the United States or Dominion of Canada other than the aforesaid theaters in the Keith Circuit and Orpheum Circuit aforesaid; and in and by said defendants adhering to and carrying out such agreement.

(Q) By defendants Meyerfeld, Jr., Helman, Jordan, Vincent, Singer and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together that said Orpheum Circuit, Inc., and formerly its said predecessor, should blacklist any person who should perform in vaudeville at any theater in the United States or the Dominion of Canada other than the aforesaid theaters in the Keith Circuit and Orpheum Circuit, and that such person having been so blacklisted should be debarred from thereafter performing at any of the aforesaid theaters in said Keith Circuit and Orpheum Circuit, and that the owners and proprietors of all of the theaters in said circuits should be notified of such blacklisting and forbidden thereafter to employ such performers under pain of being themselves blacklisted; and in and by said defendants adhering to and carrying out such agreement.

(R) By defendants Meyerfeld, Jr., Helman, Jordan, Vincent, Singer and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together that said Orpheum Circuit, Inc., and formerly its said predecessor, should not act as agent for the owner or proprietor of any theater in the Orpheum Circuit who should employ any person to perform in vaudeville for him or them after such performer should have been blacklisted as aforesaid; and in and by said defendants adhering to and carrying out such agreement.

(S) By defendants Meyerfeld, Jr., Helman, Jordan, Vincent and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together not to employ any person to perform for them in vaudeville at their respective theaters aforesaid when such person should be represented by or have in his or her employ as manager or personal representative, any person who should have obtained employment for any person to perform in vaudeville in any theater in the United States or the Dominion of Canada other than the aforesaid theaters in the Keith Circuit and Orpheum Circuit aforesaid; and in and by said defendants adhering to and carrying out such agreement.

(T) By defendants Meyerfeld, Jr., Helman, Jordan, Vincent, Singer and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together that said Orpheum Circuit, Inc., and formerly its said predecessor, should not act as agent for the owner or proprietor of any of the aforesaid theaters in the Orpheum Circuit aforesaid where such owner or proprietor should have employed any person to perform in vaudeville at his or their theater when such person so employed was represented by or had in his or her employ as manager or personal representative, any person who should have obtained employment in vaudeville for any performer at any theater in the United States or the Dominion of Canada other than the aforesaid theaters in the Keith Circuit and the Orpheum Circuit aforesaid; and in and by said defendants adhering to and carrying out such agreement.

(U) By defendants Meyerfeld, Jr., Helman, Jordan, Vincent, Singer and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together that said Orpheum Circuit, Inc., and formerly its said predecessor, should blacklist any person acting as manager or personal representative of vaudeville performers where such person should as such manager or personal representative obtain employment for any person to perform in vaudeville in any theater other than the aforesaid theaters in the Orpheum Circuit and Keith Circuit aforesaid; and that such person having been so blacklisted should be debarred from thereafter negotiating with said Orpheum Circuit, Inc., and formerly its said predecessor, for the employment of any person to perform in vaudeville at the aforesaid theaters in said Orpheum Circuit, and that the owners and proprietors of all theaters in said circuits should be notified of such blacklisting and forbidden thereafter to employ any performer who employed or was represented by any such manager or personal representative so blacklisted under pain of being themselves blacklisted; and in and by said defendants adhering to and carrying out said agreement.

(V) By defendants Meyerfeld, Jr., Helman, Jordan, Vincent, Singer and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together that the said Orpheum Circuit, Inc., and formerly its said predecessor, should not act as agent for the owner or proprietor of any of the aforesaid theaters in the aforesaid Orpheum Circuit who should employ any person or perform for him or them in vaudeville when such person so employed was at the time of such employment represented by any manager or personal representative who should have been blacklisted as aforesaid; and in and by said defendants agreeing together to blacklist any performer who should employ any person as manager or personal representative who should have been blacklisted as aforesaid; and in and by adhering to and carrying out such agreement.

(W) By defendants Meyerfeld, Jr., Helman, Jordan, Vincent, Singer and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together that the defendant Orpheum Circuit, Inc., and formerly its said predecessor, should notify all owners and proprietors of the aforesaid theaters in the Orpheum Circuit aforesaid of all such performers blacklisted as aforesaid, and that any owner or proprietor employing such blacklisted performer to perform for him or them in his or their theater would not thereafter be able to employ any performers thru the agency of said Orpheum Circuit, Inc., and formerly its said predecessor, and in and by said defendants agreeing that said Orpheum Circuit, Inc., and formerly its said predecessor, should blacklist any owner or proprietor of any theater who should employ any performer blacklisted as aforesaid; and in and by said defendants adhering to and carrying out said agreement.

(X) By defendants Meyerfeld, Jr., Helman, Jordan, Vincent, Singer and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together that the defendant Orpheum Circuit, Inc., and formerly its said predecessor, should notify the defendant, B. F. Keith Vaudeville Exchange, of any and all performers, managers, personal representatives, owners or proprietors who should be blacklisted as aforesaid; and in and by said defendants adhering to and carrying out said agreement.

(Y) By defendants E. F. Albee, Proctor, Murdock, Goodman, Lander and Walters and B. F. Keith Vaudeville Exchange, Meyerfeld, Jr., Helman, Vincent, Jordan, Singer and Orpheum Circuit, Inc., and formerly its said predecessor, agreeing together that the Orpheum Circuit, Inc., and formerly its said predecessor, as agent for the aforesaid theaters in the Orpheum Circuit aforesaid, should not employ any person to perform in vaudeville in any of the theaters in said circuit when such person should be blacklisted by the defendant, B. F. Keith Vaudeville Exchange as aforesaid, and that the defendant, B. F. Keith Vaudeville Exchange of America, as agent for the aforesaid theaters in the Keith Circuit as aforesaid, should not employ any person to perform in vaudeville in any of the theaters in said circuit when such person should be blacklisted by the defendant Orpheum Circuit, Inc., and formerly its said predecessor as aforesaid; and in and by said defendants adhering to and carrying out said agreement.

Z) By all of the defendants herein entering into a combination, conspiracy and agreement to enforce compliance with the rules and regulations and to carry out the purposes, objects and intents for which the defendants' corporations herein described in paragraphs Fourth and Fifth of this complaint were organized, formed, and have at all times herein mentioned carried out the said agreement, conspiracy and combination.

On information and belief, that in and about the month of February, 1921, and thereafter, defendants herein unlawfully designing and wickedly contriving to injure the complainant in its business aforesaid, and unlawfully designing and wickedly contriving to destroy complainant's said business, and to drive complainant out of business, and of preventing it from thereafter conducting said business, and in furtherance of, and pursuant to the aforesaid unlawful combination and conspiracy, unlawfully declined and refused to book or arrange for the employment of acts, entertainments, entertainers or performers that had entered into contracts for appearance in the theaters owned, controlled, managed or operated by complainant, and declined and refused to enter into contracts with any act, entertainment, entertainer or performer or with the owner of any vaudeville act of any kind that had contracted for, or had agreed to contract for or appeared at any of the theaters of the complainant, and withdrew all privileges of the "door" aforesaid mentioned, from any such act, entertainment, entertainer or performer; that acting in pursuance to the aforesaid unlawful combination and conspiracy, the defendants at all times since have failed and refused to book any acts, entertainment, entertainer or performer that so appeared at the theaters so managed and controlled by the complainant, and have failed and refused to enter into any contract with any act, performer, entertainment or entertainer that had appeared for the complainant or at the theaters managed, booked, operated or controlled by the complainant, and have failed to enter into contracts with any vaudeville act, performer, entertainment or entertainer that so appeared for the complainant or at the theaters managed, booked, operated or controlled by it, and at all times since said date, all of the said defendants, in pursuance of such unlawful combination and conspiracy, have failed and refused to book any act, entertainment, entertainer or performer that had so appeared for the com-

...nant or in the theaters owned, booked, managed, controlled or operated by it; and in furtherance of said unlawful design to injure complainant in its said business aforesaid and to destroy said complainant, have notified all of the actors, performers and owners of vaudeville acts, who had contracts with the complainant, that unless they terminated their relations with the complainant and ceased to appear in the theaters of the said complainant, such performers, acts and owners of vaudeville acts, entertainments, entertainers or performers could not thereafter appear or have their acts appear in any theater belonging to or connected with the Keith or Orpheum Circuit.

Smith and Dale Case

On information and belief, complainant further alleges that in pursuance of said conspiracy and for the purpose of carrying it out, the defendants, Albee, Murdock, Goodman, Walters and Lauder, either individually or thru their representatives and employees did, in the month of February, 1921, personally and otherwise maliciously and wrongfully solicit, approach or call on various vaudeville performers for the purpose of asking and inducing and persuading said performers to terminate their agreements or contracts with the complainant and did actually bring about the termination of the services of a vaudeville team of performers known on the stage as Smith and Dale, an act of renown, and did bring about the termination of the services of a team of performers known as Gallagher and Shean, probably the most prominent and unique vaudeville act in the United States today, and many other acts as well.

That for no reason whatsoever, the said Smith and Dale, a vaudeville act which had been contracted for by the Winter Garden Company, a Maine corporation, associated with the complainant, and in which contract it was provided that the principal performers therein would appear in vaudeville if so requested, refused to appear at the opening performance of this complainant as scheduled at the "Winter Garden", a place of amusement in the City of New York, and contracted for by plaintiff, without any previous warning whatsoever to the complainant or to the Winter Garden Company, and though the defendants above named were duly notified that the said Smith and Dale were under contract with the Winter Garden Company and this complainant, the said defendants booked and kept employed the said Smith and Dale until an injunction was obtained in the United States District Court for the Southern District of New York, restraining and enjoining the said Smith and Dale from appearing for persons other than the Winter Garden Company and complainant, said injunction having been granted by his Honor, Judge Hanford, a trial. The said Smith and Dale appealed from the judgment as rendered and the United States Circuit Court of Appeals, in a unanimous opinion, written by the Honorable Julius M. Mayer, subsequently affirmed the lower court. During the interim between the trial of the action and the argument of the appeal, the said Smith and Dale applied for a stay pending appeal; and such stay was granted, and through the entire trial of the case, as well as through the term of the stay, the said Smith and Dale were booked to appear and did appear in the theaters of the defendants, all to the irreparable damage of the Winter Garden Company and the complainant herein.

On information and belief, complainant further alleges that in pursuance of said conspiracy and for the purpose of carrying it out, the defendant, Orpheum Circuit, Inc., and the defendants, Meyerfeld, Jr.; Helman, Singer, Vincent and Jordan, prior to the month of September, 1921, personally and otherwise, maliciously and wrongfully solicited, approached and called on vaudeville performers for the purpose of asking, inducing and persuading said performers to terminate their agreements with the complainant, and did actually bring about the termination of the services of a vaudeville team of performers known on the stage as Moran and Mack, an act of renown, and said act refused to appear for the complainant as scheduled and without any previous warning whatsoever, appeared in the theaters of the defendant, Orpheum Circuit, and the complainant duly notified said Orpheum Circuit that the said Moran and Mack were under contract with the Winter Garden Company and this complainant, the said defendant booked and employed the said Moran and Mack until an injunction was obtained in the District Court, Second Judicial District (State of Minnesota, County of Ramsey), restraining and enjoining the said Moran and Mack from appearing for persons other than the Winter Garden Company and complainant, said injunction having been granted after a trial, and notwithstanding the said injunction as aforesaid, said Orpheum Circuit, Inc., still continue the services of the said Moran and Mack and said Moran and Mack have been continuously appearing for said Orpheum Circuit, Inc., aforesaid, and in the theaters owned, controlled, operated or managed by them or thru or under them, notwithstanding the fact that the said Moran and Mack were under an injunction order of the Supreme Court of the State of Illinois, restraining their appearance for any persons whatsoever other than the said Winter Garden Company and complainant.

Gallagher and Shean Again

That the aforesaid Gallagher and Shean, a vaudeville act which had been contracted for by the Shubert Theatrical Company, a corporation associated with complainant (and in which contract it was provided that the said performers would appear in vaudeville if so requested) refused to appear at the opening performance of this complainant, as scheduled at the Forty-Fourth Street Theater in the City of New York, a theater contracted for by complainant, without previously giving any warning whatsoever to the complainant or to the Shubert Theatrical Company, and the defendants above named were duly notified that the said Gallagher and Shean were under contract with the Shubert Theatrical Company for the benefit of this complainant, they failed to appear at the appointed time and instead of appearing and performing in the theaters of the complainant, appeared for defendant, B. F. Keith Vaudeville Exchange, thruout the circuit of theaters in the United

NOVELTIES AND CARNIVAL SUPPLIES

M25 Full Size FUR MONKEY, on Spring, Per Gross \$9.60
 C750 Metal JUMPING FROGS, New Stock, Per Gross 1.80
 C764 Papier Maché JUMPING FROGS, Per Gross 1.80
 C3497 Animated MOVING PICTURES, Per 100 1.50
 C63 MISS LOLA Novelty, Great Fun Make, Gross 1.80
 C1958 Feather Wind Mill, on Stick, Per Gross 3.80
 C4120 Large SHAKY HEADS, Assorted, Per Gross 9.60
 C525 Race Horse Novelty, "Who is the Winner", Per 10040

POPULAR CARNIVAL ITEMS

Standard Confeetti, in Tubes, Per 100 Tubes \$2.50
 Standard Confeetti, in Sacks (50 lbs.), Per Sack 4.50
 Standard Serpentes, Per 1,000 2.50
 C197 Confeetti Thrower, Filled with Confeetti, Per Gross 4.40
 C2057 Scotch Paper Hats, with Tassel, Per Gross 3.00
 C999 Down Hat, with Assorted Shaky Heads, Per Gross 4.80
 C995 Novelty Frog Paper Hat, Per Gross 4.40
 C990 Fancy Crepe Paper Hat, Per Gross 3.60
 C Spec Assortment of SPECIAL FANCY Paper Hats, Per Gross 4.50
 CA46 Large Size Wood Cricket, Three Wheels, Per Gross 4.80
 CA47 Large Size Wood Cricket, Two Wheels, Per Gross 3.20
 CA21 Station Seissors, Per Gross 1.80
 C40 Small Round Air Balloon, Per Gross95
 C40T Small Airship Balloon, Per Gross90
 C60 Round Air Balloon, Popular Size, Per Gross 2.20
 C1 Special Balloon Assortment, containing: 25 Large Airship Balloons, 25 Sausage Squawkers, 25 Large Round Balloons, 25 Round Picture Balloons, Packaged 2.60

EXCEPTIONAL VALUES IN MECHANICAL TOYS

C515 Large Size Taxi Cab, with Powerful Spring, Per Dozen \$4.00
 C511 Family Painted RACING CAR, with Powerful Spring, Daz. 2.10
 C541 Large TOURING CAR, with Powerful Spring, Per Dozen 2.90
 C11378 AUTO TRUCK, with Powerful Spring, Per Dozen 2.60
 CN33 Assorted DRESS WALKING CLOWNS, with Good Spring, Per Dozen 4.00

TERMS: 25% with order, balance C. O. D.

C. SCHWARZ & COMPANY, 404 West Baltimore Street, BALTIMORE, MD.



States of America and presented their act therein for 54 weeks, almost continuous. That the attorney who appeared as counsel for the said Smith and Dale and for the said Gallagher and Shean in the injunction proceedings against said defendant performers, was and is Edward E. McCall, one of the chief counsel for the defendant B. F. Keith Vaudeville Exchange and of defendant Edward F. Albee, and the witnesses for the defendants in said suits, who testified that they were neither extraordinary or unique, in an endeavor to defeat complainant's right to injunctive relief, were managers and agents acting exclusively for the defendants herein and were furnished by the defendant B. F. Keith Vaudeville Exchange.

That by reason of the failure of the said actors to appear in the theaters in which they were scheduled, complainant was obliged to discontinue its patrons and was put to huge expense and large sums of money were completely lost to the complainant and such acts injured the confidence of the vaudeville theater-going public of the United States irreparably in the announcement of performers by the complainant.

That vaudeville performers refused and will refuse to negotiate with the complainant because of the conspiracy forementioned on the part of the defendants in that such vaudeville performers were called upon and terrorized into staying away from the booking office of the complainant and when such acts were sent for, with a view of negotiating, refused to call, and that when many acts did call, stated to complainant that they did not dare to appear for the complainant because of the threats made to them by the defendants forementioned and their agents and employees; that they would be kept out of employment for all time in vaudeville acting and on the vaudeville stage if they attempted to sign up with or act for the complainant.

On information and belief, complainant further alleges that many acts that had booked with the complainant, subsequently called upon the defendants, B. F. Keith Vaudeville Exchange and Orpheum Circuit, Inc., with a view of obtaining bookings in said defendants' theaters and were advised by the defendants, B. F. Keith Vaudeville Exchange and Orpheum Circuit, Inc., that because of their having appeared in the theaters booked by the complainant or because of their having contracted with the complainant, they would no longer be permitted to appear for the defendants, B. F. Keith Vaudeville Exchange and Orpheum Circuit, Inc., or in the theaters booked or operated by it, and would be put out of the vaudeville business; several vaudeville teams who had been so engaged were denied contracts by the defendants, B. F. Keith Vaudeville Exchange and Orpheum Circuit, Inc., altho they had, up to the time that contracts had been made with the complainant, appeared almost continuously for said defendants, B. F. Keith Vaudeville Exchange and Orpheum Circuit, Inc., in their respective theaters thruout the United States of America and Canada.

"Business Entirely Destroyed"

That by reason of the fact that the complainant has been devoted to the business aforesaid, it cannot engage in any other class of business, and by reason of defendants continuing in their unlawful monopoly and restriction of competition and undue obstruction in the course of trade in the said business conducted by them, complainant's business has been entirely destroyed.

On information and belief that each of the said defendants in pursuance of the conspiracy aforesaid, in person or otherwise, solicited or called upon vaudeville performers and by means of threats, intimidation and persuasion, coerced and compelled such vaudeville performers to desist from trading with the complainant and from appearing under complainant's management and to refuse to carry out the terms of their agreements with the complainant or to deal with the complainant in any way, shape, manner or form and to boycott the complainant and to unlawfully discriminate against it.

That at all times herein set forth, the complainant was and still is ready, able and willing to carry out its contracts with its performers. That all of the aforesaid acts of the defendants were done maliciously, wilfully, unlawfully and without just cause, and were committed by the defendants with the intent, purpose and object of preventing the complainant

from obtaining any vaudeville performers for exhibition in its theaters so that the complainant would be compelled to go out of business and thereby eliminate competition between the complainant and the defendants, B. F. Keith Vaudeville Exchange and Orpheum Circuit, Inc., and to the end that defendants, B. F. Keith Vaudeville Exchange and Orpheum Circuit, Inc., would have and maintain a monopoly and "trust" completely dominating vaudeville amusement and vaudeville acts and the vaudeville stage thruout the States of the United States and Canada.

Discrediting Advertisements

On information and belief that in furtherance of such conspiracy and such malicious acts as hereinbefore set forth, these defendants and each of them have caused vaudeville performers who appeared for managers who played their vaudeville acts in the theaters operated by the complainant to insert advertisements in a weekly theatrical trade publication known as Variety, in all of which said advertisements the complainant's business was held up to the public as being unsound and as having no standing whatsoever and holding same up to contempt and ridicule. On information and belief, that many of the advertisements of such performers were written by or thru the instrumentality of the defendants, Albee or Murdock or by their employees and representatives, and that the advertisements were paid for by the defendants and after such advertisements were so inserted in the newspapers as aforesaid, said vaudeville performers were immediately given employment or contracts for employment by the defendants. That such advertisements consisted of a series commencing on an early date in the year 1922.

That the complainant has sustained great loss and damage which have been inflicted upon it by virtue of the said conspiracy and the acts of the conspirators, the defendants herein; that complainant was compelled to close its theaters and has lost patronage and trade and has been prevented and deterred from expanding and increasing its business as it otherwise would have done. That the conspirators intended that the complainant should be destroyed, put to expense and lose patronage and that the conspirators should profit as a result of their conspiracy. That the patronage, trade and profit which the complainant lost by reason thereof, such conspirators intended to gain and do gain as a consequence for themselves.

That by reason thereof, complainant has been damaged in the sum of Two million dollars and, in addition thereto, to the sum of One hundred thousand dollars, owing to the unlawful acts with respect to the performers who were taken away from the defendants, and to the additional sum of Two hundred and fifty thousand dollars by reason of the advertisements inserted in the "Variety" as heretofore alleged in a preceding paragraph, and to the additional sum of One million dollars by reason of the losses in rental of the theaters hereinbefore referred to.

That complainant has protested against said unlawful acts and has urged, demanded and insisted that said acts of the defendants should cease, but the defendants arrogantly refused to discontinue their actions and complainant has heroically persisted therein. Complainant has continued in its efforts to remain in said business and to manage its theaters and to provide the kind of entertainment as in this complaint set forth, but because of the acts of the defendants as aforesaid, has been unable so to do and because of the threats of black-listing of artists, actors, performers, entertainers or entertainments appearing at the complainant's theaters and because of such black-listing the complainant has lost upwards of the additional sum of One million dollars hereinbefore referred to, in rental of theaters and otherwise, which it would not have lost were it not for the unlawful conspiracy herein alleged.

That the matter in dispute amounts to more than the sum of Three thousand dollars (\$3,000), exclusive of interest and costs.

Wherefore complainant demands judgment against the defendants and each of them for the damage and injury sustained by the complainant by reason of the unlawful acts complained of, in the sum of Ten million and fifty thousand dollars, together with such an allowance as and for counsel fees as to this Honorable Court shall seem reasonable, together with the costs and disbursements of this action.

WILLIAM KLEIN,
 Attorney and Solicitor for Complainant,
 Office and P. O. Address,

152 West 42d Street,
 Borough of Manhattan,
 City of New York.

City of New York.
 County of New York—ss.
 LEE SHUBERT, being duly sworn, deposes and says:
 That he is the President of the Shubert Advanced Vaudeville, Inc., the complainant in the above entitled action. That he has read the foregoing bill of complaint and knows the contents thereof and that the same is true to his knowledge, except as to the matters therein stated to be alleged on information and belief, and as to those matters he believes it to be true. He deponent further says that the reason why this verification is not made by the party and is made by him is that the plaintiff is a foreign corporation.
 LEE SHUBERT.
 Sworn to before me this
 20th day of October, 1923.
 MILTON R. WEINBERGER,
 Notary Public,
 New York County No. 74.

COTTON PALACE'S GOOD SHOWING

(Continued from page 5)
 livered a proclamation formally opening the exposition. This was preceded by a parade on the downtown streets, participated in by civic clubs, exposition directors and business men generally. Red fire in the hands of 500 high school boys lighted the line of march, which was from the main section of the city to the Cotton Palace grounds.
 According to exposition officials, the first six days have shown a marked improvement from an attendance standpoint over last year. Every day has eclipsed, from an attendance standpoint, the corresponding day of 1922.

The San Carlo Grand Opera Company provided the indoor headline attraction this year, giving six performances in the coliseum to good crowds five nights and one matinee. It opened Monday night with "La Boheme," followed Tuesday matinee with "Madam Butterfly," Tuesday night, "Cavalleria Rusticana" and "Pagliacci"; Wednesday night, "Mignonette"; Thursday night, "Il Trovatore"; and to night comes "Traviata." Crowds estimated at from 5,000 to 7,000 witnessed each performance.
 Both automobile and horse racing featured the outdoor attractions the first week. Alex Sloan's racers played to a good crowd Sunday afternoon, and again on Waco Day, which was Tuesday. The first horse races on the Cotton Palace track since 1917 received liberal patronage. The Cotton Palace management offered liberal purses and the response netted 150 horses from four different States and two from Canada. Four days of horse racing were carded, all of which attracted considerable numbers of patrons from a distance.

The Om T. Kennedy Shows are furnishing the attractions on amusement row, and Mr. Kennedy reports that his shows are enjoying a much better patronage than was accorded last year.

The most notable improvement in the Cotton Palace, according to often expressed opinion, is in the agricultural department. The Dominion of Canada has sent a most attractive exhibit, three railroad lines are represented by exhibits, while numerous Texas counties have attractive displays. The seasonal exhibit with East, West and South Texas competing for a \$1,000 prize offered by the exposition, has provided keen competition, resulting in the finest display of agriculture the Lone Star State is capable of producing.

Improvement also extends to the live stock department, more fine herds having been entered this year than ever before.

Next week come the big social events for which the Texas Cotton Palace has long been famous. Of special interest is the Queen's Ball and Coronation exercises. For this event the Governors of twenty-seven States have named one of their social favorites as Princess, with Duchesses from more than 100 Texas towns and cities. The big coliseum, which has a seating capacity of 10,000, is always taxed for such event.

The society hall, which comes two days later, also attracts the social set from all over Texas and many other States.
 Following its policy of expansion in amusement features, the Cotton Palace has likewise expanded in farm machinery, automobile and manufacturers' exhibits. The woman's department, where are represented curios and the handwork of women of all time, with labor-saving devices for the housewife, has received much favorable comment.

Football games and bullfights are on the program for the concluding week.

All in all Cotton Palace officials are highly pleased with the showing during the first six days, and believe that the remaining ten days will be even better.

WOODS TO PRESENT MARY NASH

New York, Oct. 27.—A. H. Woods will present Mary Nash's new starring vehicle, "The Mysterious Way", at the Kitting Theater on the night of November 6. It was thought that the management would give Martin Brown's latest play a Chicago showing prior to its opening on Broadway, but this plan has since been abandoned. In addition to Miss Nash, the cast includes Elizabeth Hildson, Herbert Heywood, Austin Fairman, Leonard Stubbs, Victor Morley, Brandon Peters and Ethelbert Hales.

JAZZ WEEK AT STRATFORD

Chicago, Oct. 26.—The management of the Stratford Theater, big South Side movie palace, has finished preparation for Jazz Week, all of the coming week. There are to be a lot of headliners from the variety houses, including Hoffman's Peacock Band, the Oh Henrys, Lee Williams and his "Jazz Sax", the Dancin' Humphreys, Earl and Edwards, Flo Whitman and the Morgan Dancers. The Stratford orchestra will also render an especially written overture, "Jazzology", with variations on the popular jazz music of the day.

72,000 PEOPLE AT MACON FAIR
(Continued from page 5)

Exposition. A number of concessions also were booked independently by the association. All attractions were operated on a high-class basis.

Johnny J. Jones was ill this week and for the first time this year was unable to personally take charge of his attractions, but everything worked like clockwork under the supervision of Ed R. Satter. Mr. Jones and his wife and child have been at the Danmeyer Hotel, but expect to leave in a few days.

MARTIN BECK BUYING MUCH NEW YORK REAL ESTATE
(Continued from page 3)

time expand the theater district in that direction, after just now it is considered a bit out of the way in reality. Several hundred feet is all that separates the Beck sites from other houses. Whether Mr. Beck intends to adhere strictly to the legitimate field in his theatrical ventures is a matter of conjecture. Some rumors have it that a chain of vaudeville houses ultimately will be the result of Beck's present theater enterprises. Other sources said to be authentic have it that Beck will not under any conditions return to the vaudeville business. Whatever his plans, Beck, in addition to his own capital, could get sufficient backing for a powerful theatrical organization. He still has an interest in the Palace Building and Theater and is chairman of the Board of Directors of the Orpheum Circuit. His tremendous success with the Orpheum Circuit, it is pointed out, qualifies Beck as a potent factor in vaudeville values and one whose past experience is second to few indeed.

ELSIE JANIS AND HER COMPANY
(Continued from page 5)

amiable manner Elsie Janis gave character songs, a French group, several dances and a number of excellent impressions of noted people of the theatrical world, and, altho she was generous with encores, the audience was so thoroughly enjoying itself that more and more was demanded. Assisting artists were Randolph Becho, violinist; Paul Ryman, tenor, and Lester Hodges, pianist.

Managers of concert courses desiring to present something different to subscribers, a program in which are combined good music and good, wholesome entertainment, including opportunity for many good laughs, will do well to present Miss Janis and her assisting artists.

UNIVERSAL WILL ALSO SHUT DOWN
(Continued from page 5)

causing this action, which must eventually lead to a readjustment of conditions in the motion picture world," Laemmle declared.

SKINNER IN "SANCHO PANZA"

New York, Oct. 26.—Otis Skinner, who is starring in "Sancho Panza", Melchior Lengyel's dramatization of Cervante's "Don Quixote", has begun a week's engagement in Cleveland. He is appearing this season under the management of Russell Janney by special arrangement with the Frohman Company.

In addition to the star the cast includes Russ Whytal, Frederick Tilden, Marguerite Forrest, Robert Rosaire, Stewart Baird, Millie Butterfield, Herbert Delmore, Charles Halton, Bernard A. Reinold, H. M. McCullom, Rubi Trelease, Robert Robson, Anthony Andre, Richard Cramer, William H. White, Meyer Berenson, Olga Treskoff and Royal Cutter.

LEWIS AND GORDON HAVE ANOTHER

New York, Oct. 27.—Lewis & Gordon have a new play by Anne Morrison, entitled "The Wild Westcotts", which they will place in rehearsal next week. Gregory Kelly and Ruth Gordon, who are finishing up with "Tweedles" at the Frazee Theater, will play the principal roles. Morgan Farley, recently seen in "Home Fires", has also been engaged for the cast. Miss Morrison wrote "The Wild Westcotts" while she was a member of "The Bat" at the Moscow Theater two years ago.

A BAS LE PEST

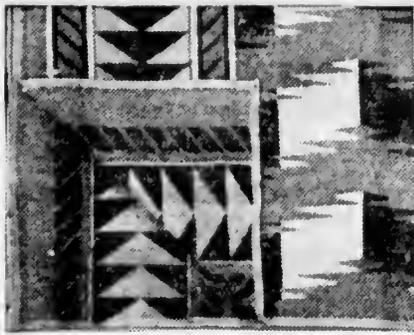
Philadelphia, Oct. 27.—Magistrate Fitzgerald, of this city, won the undying love of millions of movie fans thruout the nation when he fined Harry Black \$13.50 for reading the titles and subtitles aloud while attending a picture show. Patrons of the theater where the "unspeakable crime" was perpetrated complained to the manager that Black had read aloud the subtitles all the way thru the feature picture.

CONSULS LAUD OPERA CO.

Chicago, Oct. 25.—Forty consular representatives of foreign countries adopted resolutions last night at their regular meeting at the Drake Hotel, taking official notice of the Chicago Civic Opera Company and its cultural value. Herbert M. Johnson, assistant to the president of the opera association, spoke to the consuls during the meeting.

"PLAIN JANE" WITHDRAWN

New York, Oct. 27.—For some reason A. L. Erlanger has deferred the production of "Plain Jane" in which Julia Sanderson was to have starred. His latest plans call for immediate production of a new musical comedy starring Eddie Buzzell. While the Buzzell piece is as yet unnamed, it is known that Aaron Hoffman is the author of the book. Julian Mitchell will stage the production.



"HASSAN" ON BROADWAY

New York, Oct. 26.—"Hassan", one of the outstanding hits of London, will be seen on Broadway after the Christmas holidays. Two New York managers are said to be negotiating for the American rights to this play, which is based on one of the Arabian Nights stories. Cathleen Nesbitt, seen in this country in "Justice" and "White Magic", is the leading feminine role, while Henry Ainley is the star of the English production. Basil Gill, who toured here in "Ben-Hur" several years ago; Leon Quartermaine, who last appeared in New York in "My Lady's Dress"; and Malcolm Keen are also members of the cast.

KATHRYN MEISLE TO MAKE DEBUT IN CHICAGO OPERA

Chicago, Oct. 25.—Kathryn Meisle has reached Chicago and is preparing to make her debut as one of the contraltos in the Chicago Civic Opera Company. It has been but a few years since Miss Meisle was dividing her time between singing in church choirs and an Atlantic City cabaret. Later she was a pianist in movie and vaudeville theaters where she saved her money for a musical education. In 1915 she won the prize offered by the National Federation of Music Clubs for the best American trained voice. Then she sang with the Philadelphia Symphony Orchestra.

"BRIGHT LIGHTS OF BROADWAY" A THRILLER

Chicago, Oct. 26.—The Principal Pictures production, "Bright Lights of Broadway", presented in the Randolph Theater, is designated by reviewers as a product of the old school themes and action, with exceptionally good settings. Melodrama comes into its own in this photoplay and the cast is able thruout. There are some extra good names in the cast, as witness: Lowell Sherman, Doris Kenyon, Harrison Ford, Edmund Preese, Edie Shannon, Tyrone Power and Charles Murray. The "legit" stage must be missing this coterie of talent that the movies have claimed.

MRS. FISKE GUEST OF HONOR

New York, Oct. 26.—Mrs. Fiske, now appearing in "Mary, Mary, Quite Contrary" at the Belasco Theater, was the guest of honor at a dinner given this week by Alexander Woolcott, dramatic critic of the New York Herald. The affair took place at the historic Francaes Tavern. In addition to the noted actress and her host, the list of diners included Father Duffy, Mrs. Alice Duer Miller, Edna Ferber, Neysa McMein, Franklin P. Adams and Robert C. Benchley.

ACQUIRES HACKETT PLAY

New York, Oct. 26.—Sam H. Harris has just accepted a new play from the pen of Walter Hackett, author of "Captain Applejack". It is tentatively called "Fairy Tale" and will be presented this winter with Margaret Lawrence in the star role. Miss Lawrence, who is appearing in "Secrets", her success of last season, at the Harris Theater in Chicago, will conclude her engagement this week and return here to begin rehearsals. Hackett was formerly a dramatic critic in Chicago.

PLUGGING "THE FOOL"

Schenectady, N. Y., Oct. 27.—Channing Pollock's "The Fool" was effectively plugged here this week when Maud Huntington Benjamin gave a reading of the play before the Women's Club, with remarks about its history and success. Local papers devoted considerable space to the affair. "The Fool" is to be presented at the Van Curler Theater November 15 and 16.

LEFFLER HAS "FIRST THRILL"

New York, Oct. 27.—George Leffler plans to present "The First Thrill", the joint effort of Henah Poynter and Frank Mandell, on Broadway about midautumn. The play was given a preliminary engagement last spring and has since been rewritten. Eleanor Griffith has been placed under contract by Leffler for the leading feminine role.

BLANKETS

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WHAT THE NEW YORK CRITICS SAY

"Scaramouche"
(Morosco Theater)

HERALD: "A handsome, hearty, moderately interesting melodrama."—Alexander Woolcott.
WORLD: "This 'Scaramouche' is an elegantly produced version of Sabatini's romance, but one with his Dantonian hero reduced to a very gentle figure of silken eloquence and mild demeanor."—Quinn Martin.

TIMES: "When every allowance is made it seems little likely that 'Scaramouche' will prosper greatly as spoken drama."—John Corbin.

MAIL: "This reviewer is compelled to admit that it seems to him to fall considerably short of being a good play."—James Craig.

"Oedipus Rex"
(Century Theater)

POST: "A rich and worthy interpretation of a Greek tragic masterpiece."—J. Ranken Towse.

TRIBUNE: "Sophocles, Gilbert Murray, Sir John Martin-Harvey and Max Reinhardt were at hand in a stately celebration of the Oedipus."—Percy Hammond.

TIMES: "Come to life as few modern productions of Greek tragedy have ever done."—John Corbin.

WORLD: "From the opening tableau to the closing scene Sophocles held his audience."

PARIS LIKES "QUOTA" SHOW

New York, Oct. 27.—Word comes from Paris that Cole Porter, Yale University man and composer of music and lyrics, has written a highly detectable musical comedy in "Within the Quota", which opened at the Champs Elysees Theater. The Figaro, foremost French newspaper, says the piece was given a triumphant reception. The new English-speaking production, written in collaboration with Gerald Murphy, ridicules the immigration laws and makes fun of popular motion picture stars and prohibition. Porter is the author of "See America First", a musical comedy that was presented by Elizabeth Marbury and Raymond Hitchcock's first "Hitchy Koo" show.

GREEK PLAY AT PUNCH & JUDY

New York, Oct. 26.—A special performance of "The Trojan Women" of Euripides will be given on Wednesday afternoon, November 7, at the Punch and Judy Theater. The cast will include Mrs. Alice Chapin, Olive Grant McFee, Lillian Tuchman, Sophie Wilds, Miss Teala, Kenneth Lawton, Charles F. Edgcomb and others. The translation from the Greek is the work of Sir Gilbert Murray, L.L.D., D. Litt., Regina Professor at Oxford University.

500TH PERFORMANCE OF "THE FOOL" NOVEMBER 2

Chicago, Oct. 27.—The company acting "The Fool" in the Selwyn, will give its 500th performance of Channing Pollock's play Friday, November 2. This record has nothing to do with any of the performances given by any of the other companies or the original California production. The Selwyn company will give its 100th performance of "The Fool" in Chicago at the matinee Thursday, November 15.

CHICAGO BOX-OFFICE NOTES

Chicago, Oct. 25.—Joe Bransky, well-known box-office man, has joined the treasurer's office in the Selwyn Theater.

A. C. Boshell, for several years in the box-office of the Olympic Theater under the former management, is now advertising man for the Senate Theater.

Marlan LaCour, protege of Tarasoff and who took part in ballets at the Strand and Capitol theaters, New York, during the past year, is one of the solo artistes in Leo Singer's "Echoes From Danceland" on the Keith Circuit.

CHURCH TO BECOME MOVIE

Auburn, N. Y., Oct. 27.—The Schine Amusement Co., of Poughkeepsie, this week purchased the old Second Presbyterian Church property here and will soon open it as a picture theater. The price paid is said to be in excess of \$40,000. The concern is now running the Burtis Grand Theater here, having opened it two weeks ago.

SELECT "GINGHAM GIRL"

Chicago, Oct. 27.—The Hamilton Club has selected "The Gingham Girl" for its annual theater party and the members will attend the Garrick several hundred strong Saturday evening, November 3. After the performance all members of the cast will be guests of the club.

ENGAGED FOR "THE VEGETABLE"

New York, Oct. 26.—Lee Patrick will impersonate the part of Doria in Sam H. Harris' production of F. Scott Fitzgerald's comedy, "The Vegetable", which will have its premiere in Atlantic City on November 19. The announcement that Miss Boots Wooster would play that part was a misreport.

ABBOTT STOCK COMPANY

(Continued from page 20)

and dances arranged by Frank Green, with the entire production under the personal direction of Warren Burrows, casted viz.: Lon Heartfelt, by Merrill Matheny; Bill Wilder, by William McColl; Lawrence Stewart, by W. H. MacDonag; Charley Crane, by John McNamara; Harry Stone, by George Portier; Dick Leader, by Harden Klark; Golden West, by Beatrice Anglin; Hope Forman, by Leona Leslie; Professor Keno, by Warren Burrows; Dolly Dare, by Lillian Merchal.

The play was full of laugh-provoking situations and the players never lost an opportunity to put their humorous lines across for applause. During the presentation the original Sagamore Quartet rendered selections. The singers are Johnny McNamara, first tenor; Tom Brennan, second tenor; George Portier, baritone; Hudson Carmody, bass. Dancers and butterfies by Ruth Lucy, Alice Lucy, Mabel McDermott, Elinor Anderson, Jean Gerson, Fanny Lillie.

NEW BEDFORD PLAYERS

New Bedford, Mass., Oct. 24.—"The Love of Su Shong" is being offered by the New Bedford Players at the New Bedford Theater this week. Mary Hart as Su Shong is sweet and charming, and it is one of the best parts she has had this season. Al Swenson as Dick Tabor was good as usual. Mr. Swenson acts natural at all times and is an actor of much ability. As the sinister Fong Kee, Frank Camp had a chance to display his ability as a villain, and proved to be a good one. Edwin Bailey as Tai Ling Chou played his part well, while Donald Miles as Song Sing was very interesting and was well received. Madeline Fairbanks as Wan Lou, May B. Hurst as the second wife of Tai Ling Chou, Wm. Dimock as Zung Woo, and Bernard Suss as the priest of the Temple and later a butler were very good and played their parts well, as did Albert Hickey as Bobbie Blake.

The play was splendidly acted and artistically produced under the capable direction of Mr. Dimock.

Great praise is due Thomas DeRusha, scenic artist, for some beautiful settings.

THE NATIONAL PLAYERS

Kansas City, Oct. 24.—"The Eyes of Youth" was the vehicle chosen by the National Players at the Missouri Theater for the introduction of Frances McGrath, the new leading woman, who arrived just a short time before the opening performance of the week, and inasmuch as the role of Gina Ashling is one in which Miss McGrath has had considerable experience and in which she is thoroly at home the applause of the audience was unstinted and she received numerous curtain calls. "Yogi, the Hindoo peddler", was ably handled by De Forrest Dawley. Miss McGrath showed herself an artist of personality and dramatic ability rarely seen here in stock. Lew J. Welch as Asa Ashling was really the part, Thadd Demonic as Kenneth Ashling was a most acceptable juvenile, Alice Davenport as Rita Ashling was delicious, Robert Brister as Peter Jndson was pleasing. In fact everyone was a pleasure to see in their parts as cast. I. S.

SHERMAN STOCK COMPANY

Evansville, Ind., Oct. 25.—The Sherman Stock Company at the Grand is presenting "The Broken Wing", and while it isn't getting the approval of last week's offering of "The Thirteenth Chair" it is getting remarkably good attendance. The players are putting forth every effort to put the presentation over, with W. S. Hurley doing the "Mex", and his manner of doing it is artistic and realistic, and at no time does he overdo it as many less able actors are inclined to do in handling a role of this kind. Dorothy LaVern as the little Mexican girl is to be commended, and the same is applicable to Melvyn Hewsberg as the aviator.

DEATHS

In the Profession

ANGLIN—Mrs. F. W. St. mother of Margaret Anglin, the well-known actress, died October 25 at Ottawa, Can. She was the widow of T. W. Anglin, a member of the House of Commons from 1867 to 1882. Besides the actress Mrs. Anglin leaves four sons, Justice Anglin, of the Supreme Court of Canada; A. W. Anglin, K. C., Toronto; and T. W. and R. H. Anglin, of New York, and another daughter, Mrs. T. Hutchins, who resides in Cinda.

BOND — A. Curtis, English newspaper correspondent, died suddenly October 23 at the Knickerbocker Hospital, New York, of heart disease. He was the author of several plays, among them "Mrs. Kent of Paris", which had a successful run in London. He was, at the time of his death, correspondent in New York for The Pall Mall Gazette and Evening Standard of London. He leaves his wife, who appeared on the New York stage and is professionally known as Lilian Beresford.

BRINKLEY—Joseph, 21, concessionaire with the Georgia Exposition Shows, died at the City Hospital, Winder, Ga., October 8. Mr. Brinkley is survived by three brothers, William, of Hopkinsville, Ky., and John and Otto Brinkley, of Ravenna, Ohio, and a sister, Mrs. L. H. Turner. His wife died about six weeks ago. The remains were prepared for burial by the deceased's life-long friend, G. E. Hubbard, and taken to Rives for interment by one of his brothers.

BROWNING—The mother of George Browning, of the Earl and Hal It-yue, died October 15 at her home in Louisville, Ky., in her seventy-eighth year.

BRULY—Jacques, a former well-known French actor and more recently engaged in the vaudeville agency business in the French provinces, died recently in France.

CARSTENS—Fred, 63, for sixteen years secretary of the Will County, Ill., Fair Association, died at his home in Peotone, Ill., October 17. Mr. Carstens was an active booster of the Will County Fair and was widely known in Illinois as an outdoor showman. His widow and a son and daughter survive.

CRAVEN—Henry M., baritone singer and concert artist, died October 23 at his home in Brooklyn, N. Y., after a short illness. He appeared for many years on the concert stage in both New York and New Jersey and was connected with various musical organizations.

CURWOOD—The mother of James Oliver Curwood, died October 17 at her home in Owosso, Mich. She was sixty-nine years old.

DEGRAW—Clara, mother of Mrs. Jean Bradley, a member of Crawley's Comedians, died at her home in Chicago October 15 of pneumonia. Mrs. Bradley and her husband left the town in which they were playing immediately upon receiving news of Mrs. Degraw's critical condition, but arrived at the bedside a few hours late.

DUPREE — Flora Louise, six months' old daughter of Mr. and Mrs. James Dupree, died at Rayville, La., early last month and was interred in the New Masonic Cemetery, Rayville, La. Mr. Dupree is a roller skater, while his wife, Dorothy, has been with several water chutes. At the time of their child's demise they were operating a concession at the Richmond Parish Fair, Rayville. Flora Louise was born at St. Charles, Mo., July 19, 1922, during a celebration there, and was called the "Celebration Baby" by business men of that town.

FORD—Julia Marjorie, infant daughter of Mr. and Mrs. Wallace Ford, died recently in Cleveland, O. The father is a member of the cast of "Nobody's Business". Mrs. Ford, who was formerly Martha Haworth and represents the present generation of the famous Haworth family, was playing with Mr. Ford in "Able's Irish Rose" Company at the time of their marriage.

IN MEMORY OF OUR BELOVED BROTHER-IN-LAW,

SAMUEL L. GLASSFORD

Who passed on November 21, 1922.

He's traveling still the same highway

That he with us has trod.

Merely outdistanced us a bit

Upon the road to God.

ARLENE AND BENO.

IN MEMORIAM WM. G. and HOMER V. JONES

"Together in Life and Death—Brothers"

- MILTON M. MORRIS, MR. AND MRS. JNO R. CASTLE, MR. AND MRS. R. L. LOHMAR, MR. AND MRS. JOE S. SCHOLIBO, I. MUNZEY, MR. AND MRS. CHAS. E. JAMESON, MR. AND MRS. ROBT. PORRITT, MR. AND MRS. A. DOUTHIT, MR. AND MRS. FRED BOND, MR. AND MRS. KINCADE, R. R. STEPHENS, CHAS. DEKREKO, MR. AND MRS. PAUL WOLFE, LOUIS FRIEDEL, J. J. BEJANO, PAUL BEJANO, EDDIE HART, MR. AND MRS. C. H. BELL, IRV. AND BRUCE KEMPE, MR. AND MRS. MEYER TAXIER, CHAS. HUTCHINSON, MR. AND MRS. SID TANNEHILL, "FLAT" DAVE MORRIS.

(MORRIS & CASTLE SHOWS)

GERHARDY—Fred W., 53, formerly interested in several burlesque shows, died October 25 at Akron, O. The deceased is alleged to have been shot by Marion "Slim" Webb, race-horse trainer, October 20, in an Akron hotel. Last, three years ago Mr. Gerhardy was a member of the producing firm of Sullivan & Gerhardy. He is survived by his widow and son, P. W. Gerhardy, Jr.

IN MEMORY OF

A DEAR PAL

MISS

PEGGY GLENN

Who passed on Oct. 22, 1923.

H. ARTHUR PARKAY

GLENN — Peggy, died suddenly in Detroit, Mich., last week, following an attack of pneumonia. The deceased was the daughter of Estelle Glenn, vaudeville artiste, and had been a member of the chorus at the National Theater, Detroit, shortly before her death.

IN MEMORY OF

PEGGY GLENN

Mother takes this opportunity to thank Roy Reuben, Vic Travers, Dottie Campbell, Mr. and Mrs. Jack Richardson, members of the National Theater Stock Company, Detroit; Members of Pete McCurdy's Bon Tan Girls and others for their kindness.

HERTZ—Henry Antony, father of Margaret Halstan and a generous supporter of the theater in England, died recently in England.

In Memory of a Loving Husband and Father

JOHN P. HILL

who passed on Oct. 30, 1922

META S. HILL LAURA HILL BREYER

HUNT—The mother of Larry Hunt, concessionaire with the Rubin & Cherry Shows, died at Elkhart, Ind., October 9.

JONES — W. Spencer, 61, of the firm of Haensel & Jones, New York concert managers, died October 22 in a hospital at Toronto, Can., of uraemic poisoning. Mr. Jones was born in Toronto August 6, 1862, and began his career as an organist, giving recitals in most of the larger Canadian cities. He later acted as a local manager of artists in Toronto and during this period was responsible for the appearance of many musical celebrities, including Paderewski and de Pachmann. He next opened a concert bureau in Toronto largely for Eng-

IN KIND REMEMBRANCE OF MY DEAR BELOVED HUSBAND,

HOMER V. JONES

Who was taken from us October 31, 1922. MARGARET JONES.

IN LOVING REMEMBRANCE OF MY HUSBAND,

WILL G. JONES

Dear, I miss you more each day. Passed on October 31, 1922. JULE JONES.

IN LOVING MEMORY OF

WILL G. and HOMER V. JONES

Who passed this life October 31, 1922.

"To me they are just away."

DOROTHY CONNELL.

In Memory of

Will and Homer Jones

Who passed away October 31, 1922.

Gone but not forgotten.

You will long live in the heart of Your friend,

JACK KIRKWOOD.

IN MEMORY OF OUR PALS

TWO WONDERFUL BOYS

HOMER and WILL JONES

HARRY and ELSIE CALVERT

IN MEMORIAM

"Time can not outrun my thinking of them"

WILL G. and

Homer V. Jones

AND

Lyman B. Henderson

ETTA LOUISE BLAKE

lish artists. He made frequent tours in the capacity of manager for his concert organizations and also appeared as pianist and accompanist. He took artists to New Zealand, Australia and South Africa. It was in 1906 that, at the invitation of Pittsburgh Haensel, who had been in the concert managing business for a number of years, Mr. Jones went to New York and the firm of Haensel & Jones was formed. He was actively associated with the business until a year ago, when failing health necessitated a cessation of his activities. At first he went to a hospital in New York in October, 1922, and in January was taken to his home in Toronto, but almost immediately was compelled to again go to a hospital, remaining there until his death. Upon his retirement from the firm of Haensel & Jones the place left vacant by him was taken by Horace J. Parmelee, who will continue with the firm.

JONES—The father of A. W. Jones, Chicago booking agent for the Keith and Consolidated theaters, died October 21 at Springfield, Mo. LADD—Dr. P. H., 55, physician of St. Joseph, Mo., and who was prominent in fair circles in Missouri, died at his home October 19. For a number of years Dr. Ladd rode in the robes of the fair circuits of Northwest and Central

Missouri. He is survived by his widow and daughter, Mrs. George R. Koester, Jr., of St. Joseph.

LABATSKY—David, a Hungarian violinist died suddenly October 25 in his apartment at 442 East 74th street, New York.

LALONDE—The son born October 17 to Mr. and Mrs. Telles Lalonde passed away a few days after his birth. Mr. and Mrs. Lalonde are of the Telles Trio, Jacksonville, Fla., playing the Majestic Theater, Jackson, Mich., this week.

LAMONT—Mrs. Helen, 72, formerly a well-known opera prima donna, died of heart failure at the home of her daughter, Mrs. Fred R. Hill, 32 Wooden street, Rochester, N. Y., October 24. Mrs. Lamont was born in Washington, D. C., where she began her musical career in the early years of which she sang with Sousa's Band. Later she went on the operatic stage and sang in nearly all the large cities of the United States.

LOVE—Joe, 62, identified with the profession for the past forty years, died at his home in Buffalo, N. Y., October 24, of tuberculosis. He had been engaged in practically every branch of show business. He was formerly of the vaudeville teams of Mitchell and Love and Merritt and Love. Since retiring a few years ago Mr. Love had been conducting a costume business in Buffalo. He was born in Pittsburg, Ill. His widow, Florence Emily, and one sister survive.

IN MEMORY OF

WILSON MELROSE

October 15, 1916.

BOSTON THEATROGOERS.

MITCHAM—Will, 70, formerly of the Maude and Charles Ross Duo, an English turn, died October 4 at Newcastle, England.

W. M. MOSELEY

Died November 3, 1918.

There's always a kind thought for you. FATHER, MOTHER AND BERTIE LOU.

OGDEN—Joshua Eli, 65, last of the Buffalo Hill Trio and old-time indoor and outdoor showman, died recently at the home of his daughter, Mrs. Lyle Andrews, at Centerville, L. I. Together with Col. William M. Cody, whom he resembled, and Major John M. Burke he formed the "Buffalo Bill Wild West", establishing a triumvirate that was indissoluble for many years both in business and private relationships. After his retirement from the outdoor show business, Ogden leased and managed a theater at Attleboro, Vt., but left it a decade ago to make his home with his daughter, who is the wife of Lyle Andrews, lessee of the Vanderbilt Theater, New York. Mr. Ogden's associations with the Wild West show left an abiding impression upon him, and his room was always adorned with mementos of the days when he was active in that field. The picture of Colonel Cody, which held a place of honor among them, was frequently taken for that of Ogden himself.

OTTI—Jay, for several years treasurer of the Oneida County Fair, Rome, N. Y., died recently at his home in Rome. Mr. Otti is survived by his widow.

PRATT—Mrs. Frank B., whose husband is well known as a stage carpenter, died of pneumonia at her home in Ironton, O., October 3. Mr. Pratt is a member of Local Union No. 12 of the I. A. T. S. E. & M. P. M. D. Interment was in Woodlawn Cemetery, Ironton.

QUINN—Mrs. Belle Margaret, 73, mother of Mrs. Edward Owens, who with her husband is with the Johnny J. Jones Exposition, died at her home, 1228 Republic street, Cincinnati, O., October 23. In addition to this daughter and son-in-law mentioned, Mrs. Quinn is survived by two daughters and a son. Funeral services were conducted at St. Mary's Church, Cincinnati, with requiem high mass October 25 and interment was in Woodlawn Cemetery. Floral offerings were sent by the Cincinnati Lodge of Elks, the Jones Exposition and many others.

ROBERTS—Joseph, motion picture comedian, died at Los Angeles October 28 of apoplexy at the age of fifty-three.

RUMFORD—Ror, 20, eldest son of Madame Clara Butt and Kennerley Rumford, died August 23 in London, Eng., after an operation. He had just left Eton and was going on to Oxford. He gave promise of being a brilliant cricketer.

SHOREY—Mrs. Mabel C., 61, of the Ebel Mrs. Shorey Playhouse and mother of Miss Shorey died recently in Dixfield, Me., as the result of an apoplectic stroke. She was a member of the Shorey Company, which has been playing week stands in New England for ten years. All remaining dates have been canceled. The deceased leaves, besides her daughter, her husband, Charles R. Shorey, business manager of the company. Interment was in Pine Grove Cemetery, Lynn, Mass.

SIGNORET—Jean, 36, French comedian and brother of the well-known actor, Gabriel Signoret, died October 10 in a Paris hospital.

THORNBURY—Professor, 68, well known in English variety halls for fifty years, died recently at Tooting, England. His ventriloquism and lightning cartoon act is widely remembered. He was a member of the Grand Order of Water Bats.

WILLIAMS — R. A. P., well-known Scotch actor and manager, died suddenly at 84 Union street, Leuchlighton, Scot. and, after six months' suffering from kidney and heart trouble, during his illness Mr. Williams was devotedly nursed by his wife, Lillie Williams, who, with one son, is left to mourn his loss. He had been associated with the theatrical profession nearly all his life. When a boy he was a member of Sarah Thorne's company, and later he joined the Arthur Roushey Opera Company, playing with Leslie Moreton the business department. It was whilst with the Roushey company he met his future wife, Lillie Mowbray who was at that time the leading contralto. After leaving the Roushey company Mr. Williams joined the O'Byrne quartet companies, and subsequently Messrs. Moullton and J. B. Thibault. Then he launched into management. Running

"POP" HAS GONE AHEAD

By CLAUDE R. ELLIS

HENRY SYLVESTER is dead. Plain old name; plain old man. Dean of all advertising agents and banner men, his active career ended in his 93d year. Given to him was almost a life-time in years beyond the three score and ten allotted by the Creator. It was just reward for a spirit which knew no fear—a life simple and clean.

We who loved him will mourn. Our thoughts oft will revert to the little plot in Raleigh, North Carolina's Oakwood Cemetery, where we laid him. Our flowers will fade and die; grasses will wave over him in Carolina sunshine.

But we will never forget him. Our younger men, in thoughtful moment, will be better because they know him. He never preached. Precept and sermon enough was his living example. He knew. His light shouder across, his handclasp, were inspirational.

He has trouped to his last "spot", paid his last visit to the office wagon, departed on a road which recognizes no earthly mileage. But his life was his "book" and will be accepted by the Heavenly Conductor.

Yes, "Pop" has gone on. To us he will always be "ahead".

"Tiller", with the co-operation of his wife he to name one of the principal pantomime producers in Scotland. To him is credited the first twice-nightly pantomime in Scotland. He later became the lessee of the Galety and the Empire, Dundee, and he turned the former into one of the most successful theaters in Scotland. He was also the promoter of the King's Dundee. Many leading variety artists appeared under his regime at the Galety, Dundee, including George Robey and Marie Lloyd. In conjunction with his wife Mr. Williams produced pantomimes at the King's, Edinburgh, for four seasons. Afterwards he reverted to his early love, the cinematograph, with which he was connected in his infancy. The "Williams' Movies" were household words in Scotland. Mr. Williams was always ready to help in a good cause, and one of his last acts was to distribute coal to the poor and needy of Leobhillhead and Ardrihsaig.

COMING MARRIAGES

In the Profession

Ted Shapiro, appearing with Sophie Tucker and Thelma Connor, of the Connor Twins, with whom Shapiro appeared several months ago in a revue, are to be married Christmas Day at Mrs. Connor's home in Houston, Tex.

William F. Von Brincken, a motion-picture actor and technician, and Bertie May Rogers, of Georgia, have obtained a marriage license. Von Brincken was formerly known as Baron G. Wilhelm Von Brincken, one-time attache of the German consulate at San Francisco and later a prisoner at McNeil Island for three years during the war. It is said that Von Brincken is much in demand among the studios at Hollywood as an authority on European court etiquette. This is his third venture in matrimony.

Elsie Bambrick, of "Artists and Models of 1921" at the Shubert Theater, New York, has announced her engagement to Danny Shay, a film editor and assistant director to Marshall Neilan. She will retire from the stage. The date set is November 10. The wedding will take place in Hollywood, Calif., and Miss Bambrick will make her future home in that city. She is a Brooklyn girl and her present role is her debut on the stage. She was previously a leading model for Dean Cornwell and other prominent illustrators.

It is reported that Eugene West, popular composer, and Katherine Henry, scenario writer, will soon marry. Miss Henry, who was West's first wife, divorced him in Chicago. He was also recently divorced by his second wife.

The engagement of Ruth Eisenberg to Frank Goodman has been announced from Brooklyn, N. Y. The prospective groom is a partner in the music publishing firm of Goodman & Rose.

MARRIAGES

In the Profession

ANTHONY-GODCHAUX—Marc Anthony, artist, identified with the Little Theater du Vieux Carre, New Orleans, La., and Lucille Godchaux, of New Orleans, were married October 20. The past season the young couple were prominently identified with dramatic productions at the La Brea Theater, New Orleans.

BEATTIE-MAYE—James W. Beattie, circus side-show manager, and Lnetia Maye, professional were married in Chicago September 12.

BROWN-CLARK—Gavin Brown, who has been Eastern representative for Thos. H. Ince for a number of years, and Pearl Marlow Clark, of Plain Hill, were married October 18 by Dr. C. F. Byrner, of the Chelsea Methodist Church, in New York.

CHRISTIE-MOLINARI—Daniel Anthony Christie, private secretary to E. C. Mills, chairman of the executive board of Music Publishers' Protective Association, were married October 28 at the Church of Saint Simon Stock, Brooklyn, N. Y. Following a reception the couple left for an extended honeymoon trip to Bermuda.

TRELL-BETTELHEIM—Eugene de Trell and Gladys Ethel Bettelheim, daughter of Edwin S. Bettelheim, publisher of the former Danalle News, were married October 21 at the Hotel Pennsylvania, New York. The groom is an executive of a steamship company.

FAYER-SHERMAN—Charles Fayer, connected with Karl Guggenheim, Inc., well known novelty house of New York City, and Florence Sherman were married in Brooklyn October 20. Mr. Fayer is well known in the confection field.

HATFIELD-BEVAN—Stuart Hatfield, champion dirt track auto racer, who for years has been a featured attraction at falls throughout the country, and Margaret Bevan, non-professional, of Joliet, Ill., were married at Joliet October 21.

KELIN-SHEAN—William Kuhn, trap drummer, of Milwaukee, Wis., and Shirley Shean,

pianist, of Minneapolis, Minn., were married at Brunswick, Ga., October 16. The newlyweds are members of an orchestra which is playing an extended engagement at Bijou Theater, Brunswick.

LONG-HELD—Walter H. Long, screen heavy man, is reported to have married Leta A. Held. Long recently appeared in the picture, "Jealous Husbands", produced by Maurice Tourneur. He is a past commander of the Hollywood Post of the American Legion, was for a time the matchmaker at the Legion Stadium in Hollywood, and is at present an executive committeeman of the Legion. His age was given as forty-four and that of the bride, twenty-five.

McGOWAN-HALG—Jake McGowan and Emma Halg were married in Chicago October 22. Both are members of George M. Cohan's musical production, "The Rise of Rosie O'Reilly", and are widely known in the musical comedy world. They are playing at the Grand in Chicago.

SPERZIL-ANDERSON—John Sperzil, formerly of the Minneapolis Symphony Orchestra, and Florence Anderson, a non-professional, were married October 19 in New York City. Sperzil is now a member of Ernie Golden's Orchestra, playing vaudeville.

THOMPSON-GREEN—William (Bill) Thompson, of Fisher and Thompson, and formerly of the Flying Moors, and Freda Green, a non-professional, were married at Anderson, Ind., October 20.

WILLIS-MEDICUS—"Cyclone" Dick Willis of Oklahoma, bronco buster and steer rider with Hornbrook's Congress of Western Riders, and Juanita Medicus, Chicago moving picture actress, were married in the Elks' circus tent at Joliet, Ill., September 29.

DIVORCES

In the Profession

Mrs. Nettie Schmuck was granted a divorce from Carl R. Schmuck at Muscatine, Ia., September 6. Mr. Schmuck is at present with Wortham's World's Best Shows.

Mrs. Jessie Collier, as she is known professionally, was granted a divorce from Jack Jackson recently. It is reported that her marriage to "Big" Roscoe, a well-known comedian, will take place this month.

Mrs. Newsham has been granted a divorce from Nicholas Newsham and permitted to resume her maiden name of Alfreda Davis. Both are known in carnival circles.

Mrs. Edward R. Thomas has started action against Edward R. Thomas for separation. Mr. Thomas controls The New York Morning Telegraph, having been its head for some years, altho William E. Lewis is visible director of the paper, as publisher. Thomas' former wife divorced him years ago, and the present Mrs. Thomas married him in 1912. She has been featured as editor of the woman's page in The Telegraph recently.

Hroff J. O. E. Dewitz is being sued for absolute divorce by Anita A. M. Thaisa De Maloney Dewitz, who has instituted proceedings thru Clarence R. Fiesman, in the New York Supreme Court, on statutory grounds. Both parties are show people. Mrs. Dewitz in pictures, while the defendant is a scenario writer and director. They were married in Greenwich, Conn., September 4, 1919.

Harvey Ainsworth Hilton, professionally known as Frank Harvey, leading man of the Endell Hotel Company, Australia, was granted a divorce nisi recently for the dissolution of his marriage to Grace Hilton, formerly Ackerman, on the ground that she had deserted him by failing to comply with an order of the court for the restitution of conjugal rights.

J. Walter Davidson, musical conductor, is being sued by Dorothy Davidson for divorce.

Allice Owens has been granted a divorce from Henry Orville Owens in Los Angeles, by Judge S. Sumnerfield, on charges of cruelty and nonsupport. The Owens were married in 1917 and separated in 1920. The plaintiff is a vaudeville actress. She was granted an allowance of \$12.50 a month for the support of their five-year-old son.

A divorce has been granted Helen E. Guggen in Chicago from Paul H. Guggen, president of the Jartin automobile distributing company of New Haven, Conn., on the ground of cruelty. Mrs. Guggen was formerly a "Follies" girl. The suit was uncontested. The couple were married March 22, 1919, in New York City and separated April 2, 1922. They have a three-year-old son, Paul H., Jr., who has been placed in his mother's custody.

Mac Bush McDonald's final decree of divorce was filed in Superior Court, Los Angeles, recently. The star, known in pictures as Mac Iphig, and her husband, who is Francis McDonald, were married in 1915 and separated in 1919. An interlocutory decree was granted in September, 1922.

Captain Wilfred H. J. Gough was granted a

provisional decree of divorce against his wife, the former Sylvia Phyllis Gawston, with costs, against Bertrand Neidecker, described as an American banker, on ground of misconduct, in London, England, October 25. Mrs. Gough visited New York in 1921, where she was a guest of a number of prominent people, later appearing in a small part in a New York theatrical production. She is conceded to be one of the most photographed women in all England and has appeared in many amateur theatricals.

Mrs. Mollie Ceder recently filed suit for divorce from Ralph Ceder, a director of the Hal Roach Film Studios. Mrs. Ceder seeks alimony and the custody of their child. The couple were married in 1917 and separated last July.

Margaret Landt-Bracken, known professionally as Margaret Landis, recently filed suit for divorce from Bertram C. Bracken, well-known film director, charging cruelty and nonsupport.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Ernest Paul, several weeks ago, at their home in New York City, a daughter, Mr. and Mrs. Paul are well known on the vaudeville and legitimate stages.

To Mr. and Mrs. George Schwable, at their home, 1516 Mississippi avenue, St. Louis, Mo., October 16, an eight-pound son. Mr. Schwable is manager of the amusement company bearing his name.

To Mr. and Mrs. W. C. Brown, a son, several weeks ago. Mr. Brown is ticket seller for Jake Friedman on the Christy Bros.' United Animal Shows.

To Mr. and Mrs. Edward Gibson, recently, in Los Angeles, a daughter. The father, under the name of "Blout" Gibson, is one of the most popular stars with Universal Films, Ltd. Mrs. Gibson was formerly Helen Johnson, a vaudeville performer.

To Mr. and Mrs. Al Curtis, October 19, at Howard Beach, L. I., a son. Mrs. Curtis was formerly Marion ("Silver's") Dunn, of Curtis and the Dunn Sisters.

To Mr. and Mrs. John Hennings, October 19, at their home in St. Joseph, Mo., a daughter. Mr. and Mrs. Hennings are known on the stage as John and Winnie Hennings.

Proctor's 5th Ave., N. Y.

(Continued from page 18)

color to the last curtain. The Faust-Marguerite duet, by the two most talented members of her company of nine, was the sweetest tidbit of the lot.

Bert Cole's "Tango Shoes" number drew the laughing honors of the evening. The dancing contest between the old folks and the big, lumbering lass, planted for the occasion among the audience, was hilariously funny, giving the turn delightful homey atmosphere.

George Kelly's playlet, "Smitty's Party", wasn't so good. It floundered under its burden of stilted talkiness, and we sighed with relief when Rose Mary King, its featured player, gave vent to that anti-climactic sob and the curtain fell down. But withal the efforts of Miss King's company, particularly the young bridal couple, won a good hand from the audience.

Olive Briscoe and Al Raub's spirited patter and cycle of song were satisfying. Olive's pleasing personality and Raub's natural ability as a comedian blended perfectly.

The Françoise Four's efforts at diversified melody, rich in its volume of male harmony, got a rousing reception from the folks out front.

Pat Lovelo, a wire equilibrist with a fully clever line of patter, offered a running board jump landing with one foot on the wire and a neat bit of bicycle balancing while the wire is revolving as the features of his act.

BEN BODEC.

Fox's City, New York

(Continued from page 18)

equally as solid with his comedy, most of which seethed with laughs.

Spoor and Parsons opened in a picturesque setting with a song, going into a classic dance. Elizabethan costumes and the attractive back drop lent charm to the next number. A "wooden soldier" dance lacked the necessary mechanical precision on the part of the man. The girl, however, carries off her bit well. The offering got but negligible response.

Charles Howard and Company registered solidly at the very outset, with no letup until the end, when the applause was so ovational that Howard had to do the "excuse" gag to let the next act on. Howard is a comedian of rare distinction, self-generated by a spontaneity that creates mirthful laughter. His support, straight man and ingenue-prima, are droll in working up the comedy scenes and situations which threw the audience into a mood of gay applause and merriment. The girl sings a couple of songs, selling them well, and Howard rejoins in rendering "Wonderful One", which went over big.

Harold Stern and his Brighton Beach Orchestra were held over for the last half due to popular appeal. They were a distinct hit. The band was so strong in the favor of the audience that three encore numbers were played. (See New Turns.)

Homer Miles and Company presented a likable sketch, which is well written and ably portrayed by himself and his supporting cast of three. The vehicle radiates with comedy lines and situation and is topped off with a dash of the melodramatic. The female lead, playing opposite Miles, speaks her lines distinctly and acts her part well, and the others in the cast play their roles admirably.

ROY CHARTIER.

V. A. F. DRAFTS NEW CONTRACT TO MEET REVUE INVASION

(Continued from page 14)

be notified immediately and a medical certificate setting forth the nature of the illness be sent to the management as soon as possible, together with the number of days during which the artiste will not be able to appear. The artiste, in such event, shall, if required by the management, submit to examination by a duly qualified medical practitioner nominated by the management.

6. All costumes shall be provided by the management. Dressers may be employed at the option of the management, and where employed shall be paid by the management.

7. All notices placed upon the callboard of the theater, or in a place in which the artiste may be performing or rehearsing, shall be deemed good and sufficient notice to the artiste. All other notices or communications by either party shall be in writing addressed to the management or the artiste, as the case may be, at the theater or his private residence.

Rules of Resident Managements

8. The artiste shall conform to the rules and regulations of the theater in which he may be from time to time performing, and shall not do any act whereby the management incurs any liability, and the artiste shall be responsible for any such act committed.

9. All parts given to the artiste from which to study shall be returned to the management whenever notice to that effect is given to the artiste. Should the artiste fail to return same forthwith the management shall be entitled to have the said parts rewritten or retyped and to deduct the expense of same from any salary payable to the artiste.

VICTOR MAUREL

VICTOR MAUREL, 75, famous French baritone, known internationally as the creator of several roles in Verdi's operas, died October 22 at his home, 316 West 71st street, New York. A two years' illness which puzzled his physicians, but believed to have been the result of a severe attack of ptomaine poisoning which he suffered in 1921, caused a weakening of the heart, to which his death is attributed. Verdi once pronounced him the greatest male artist he had ever heard. His creations of roles, such as Falstaff, Iago and Amonasco, caused a furore in the Paris Opera.

Maurel was born in Marseilles, France, June 17, 1848. He received his musical training under Vauthrot and Duvernoy at the Paris Conservatory, making a successful debut as de Nevers in "Les Huguenots" at the Opera in 1867. On his first appearance in London at the Royal Italian Opera in 1871 he made an immediate success as Renato, and was engaged there every year until 1880. During the period his roles included William Tell, Don Giovanni, Peter the Great and Hamlet.

He also sang in Italy, and in 1879 created the role of Amonasco in the first Paris production of "Aida", Verdi having him in mind when he wrote it. In 1883 Maurel undertook the management of the Italian opera at the Theater des Nations in Paris, with somewhat disastrous financial results, despite a company that included the brothers de Reszke. During that season he directed the successful production of Massenet's "Herodiade". One of his greatest triumphs was scored four years later, when he created the part of Iago in Verdi's "Otello", and was acclaimed the finest acting baritone on the operatic stage since Faure.

In 1893 he created with equal success the title role of Falstaff in Verdi's last opera. From 1894 to 1896 he sang in the Metropolitan Opera House, New York, but later returned to Paris to sing with the Opera Comique until his retirement in 1901. He made a last public appearance in the Metropolitan Opera House at a benefit during a visit to New York of Marshal Joffre.

The funeral services were held October 25, with mass celebrated at the Roman Catholic Church of St. Vincent de Paul, 271 West 23d street, New York. The requiem was sung by Tito Rufo, Leon Rothier, bisso, and a choir of artists from the Metropolitan Opera House. The honorary pall bearers included Gullio Gatti-Casazza, Edward Zeigler, Alfred Seiglsberg, Dr. Emilie Sarlabous, J. Pitt Sanborn and William J. Gard.

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*Hubbard, Mrs. H.

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*LaRue, Betty
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*Mann, Dorothy
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Members of the Profession

and that includes musicians, advance agents, managers, concessionaires, press agents, stage hands, ride men and privilege people, as well as actors, actresses and artists.

Who Desire To Make Their Permanent Address in Care of The Billboard

may, of course, choose any of our offices, i. e., New York, Chicago, St. Louis, Boston, Los Angeles or Kansas City, but you are advised, if en route, to give the home office careful consideration.

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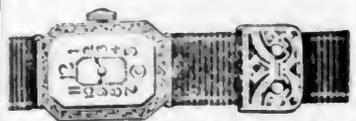
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'SURE-BRITE' A NEW AUTO IN EACH CAN. Over 22,000 cars sold in four months. Jordan made 150 in twenty minutes.

CARNIVAL COMPANIES

(Continued from page 79) Delmar Quality Shows, C. J. Kessler, mgr.; Orange, Tex., 29 Nov. 3; Dixieland Shows, Cotton Plant, Ark., 29 Nov. 3; Dodson's World's Fair Shows; (Fair) Pittsburg, Tex., 29 Nov. 3; (Fair) Kerens 5-10; Dykman & Joyce Shows; Marlanna, Ark., 29-Nov. 3; Famous Dixie Shows, Peter B. Jones, mgr.; Robertsonville, N. C., 29-Nov. 3; Lagrange 5-10; Gray Shows, No. 1: Red Bay, Ala., 29-Nov. 3; Gray Shows, No. 2: (Fair) Hammond, La., 29-Nov. 3; Greater Sheesley Shows, John M. Sheesley, mgr.; (Fair) Goldsboro, N. C., 29-Nov. 3; (Fair) Greenville 5-10; Jones, Johnny J., Expo; Spartanburg, S. C., 29-Nov. 3; Charleston 5-10; Kennedy, Con T. Shows; Waco, Tex., 29-Nov. 3; Lachman Expo. Shows; Elctra, Tex., 29-Nov. 3; Wichita Falls 5-12; Leggett, F. R., Shows; El Dorado, Ark., 29-Nov. 3; Littlejohn's United Shows (Fair) Camilla, Ga., 29-Nov. 3; (Fair) Quitman 5-10; Looft's Greater Shows; Victor, Mont., Nov. 1-3; Lora, J. George, Shows; Cuero, Tex., 29-Nov. 3; Miller Bros.' Shows (Fair) Andalusia, Ala., 29-Nov. 3; Eufaula 5-10; Morris & Castle Shows; Beaumont, Tex., 29-Nov. 10; Murphy Bros.' Shows, A. H. Murphy, mgr.; (Fair) Ashland, Ala., 29-Nov. 3; Murphy, D. D., Shows; Roseland, La., 29-Nov. 3; Nall, Capt. C. W., Shows; Eunice, La., 29-Nov. 3; Nardner's Majestic Shows; Smithfield, N. C., 29-Nov. 3; O'Brien Attractions, Dick O'Brien, mgr.; Claremore, Ok., 29-Nov. 3; Poole, H. B., Shows; (Fair) Kaufman, Tex., 30-Nov. 3; Rubin & Cherry Shows; Gulfport, Miss., 29-Nov. 3; Montgomery, Ala., 5-10; Scott Greater Shows; (Fair) Chester, S. C., 29-Nov. 3; Schwabe Amusement Co.; New Madrid, Mo., 29-Nov. 3; Smith Greater Shows; (Fair) Marion, S. C., 29-Nov. 3; St. Louis Amusement Co.; Cleveland, Ok., 29-Nov. 3; Sunshine Expo. Shows; Warrenton, Ga., 29-Nov. 3; Virginia Expo. Shows; Kasley, S. C., 30-Nov. 2; West Shows, (Fair) Bonnettsville, S. C., 29-Nov. 3; (Fair) Clinton, N. C., 5-10; Wise & Kent Shows; (Fair) Augusta, Ga., 29-Nov. 3; Wolfe, T. A., Shows; Charlotte, N. C., 29-Nov. 3; (Fair) Anderson, S. C., 5-10; Wortham's World's Best Shows; Houston, Tex., Nov. 1-12; Zeldman & Pottle Expo.; (Fair) Tallboro, N. C., 29-Nov. 3.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.) Barnes, Al G.; Lubbock, Tex., 31; Roswell, N. M., Nov. 1; Clovis 2; Albuquerque 3; El Paso, Tex., 5; Boring N. M., 6; Douglas 7; Nogales, Ariz., 8; Tucson 9; Mesa 10; Christy Bros.; Plaquemine, La., 31; Marksville Nov. 1; Natchitoches 2; Mansfield 3; Hainesville 5; Magnolia, Ark., 6; Homer, La., 7; Tenaha, Tex., 8; Henderson 9; Crockett 10; Cole Bros.; Carlisle, Ark., 31; Lonske Nov. 1; Perry 2; Ironton 3; Gentry Bros-Patterson Combined; Dayton, Tex., 31; Rosenberg Nov. 1; Lagrange 2; Eagle Lake 3; Wharton 5; Golden Bros.; Hondo, Tex., 31; Uvalde Nov. 1; Eagle Pass 2; Del Rio 3; Hagenbeck-Walace; West Point, Miss., 31; Corinth Nov. 1; Jackson, Tenn., 2; Dyersburg 3; season ends; Ringling Bros-Barnum & Bailey Combined; Winston-Salem, N. C., 31; Durham Nov. 1; Raleigh 2; Wilson 3; Richmond, Va., 5; season ends; Robinson, John; Columbus, Ga., 31; Montgomery, Ala., Nov. 1; Tuscaloosa 2; Columbus, Miss., 3; Trenton, Tenn., 5; season ends; Sis-Flo; El Dorado, Ark., 31; Camden Nov. 1; Pine Bluff 2; Jonesboro 3; Cape Girardeau, Mo., 5; season ends; Sparks; Monroe, N. C., 31; Laurinburg Nov. 1; Lumberton 2; Sanford 3; Henderson 5; World Bros.; Blytheville, Ark., Nov. 1.

ADDITIONAL ROUTES

(Received Too Late for Classification) Booth's, Thelma, American Brantles, R. H. Booth, mgr.; (Hippodrome) Covington, Va., 29-Nov. 3; Bachman's Band; (Keith's National) Louisville, Ky., 28-Nov. 3; (Indiana) Terre Haute, Ind., 4-10; Delmar Shows, Dr. J. E. Shugart, mgr. (Correction) Rogers, Tex., 29-Nov. 3; Delmore Trip; Chester, S. C., 29-Nov. 2; Anderson, 6-10; Dolly Rovine, P. Pison, mgr.; Thompsonville, Conn., 2-4; (Palace) Stamford 5-10; Füssner, Grant; Camilla, Ga., 29-Nov. 3; Quit man 6-10; Georgia Troubadours, Wm McCabe, mgr.; Bushon, Kan., Nov. 1; Bohler 2; Halsted 3; Geneseo 5; Wilson 6; Ellsworth 7; Gypsum 8; Canton 9-10; Landry's Orch.; Ft. Worth, Tex., Nov. 1; Dallas 2-10; Lucille & Vernon; (Orpheum) Clinton, Ia., 1-3; (La Salle) La Salle, Ill., 4; Nye, Harry, Novelty Show; Tarlton, O., 31-Nov. 3; Vogel & Miller's Musical Comedy Co.; (Columbus) New Kensington, Pa., 29-Nov. 3; Webb, Frank & Grace; (Strand) Niagara Falls, N. Y., 1-3; Zarell & Zarell; (Fair) Hammond, La., 29-Nov. 3.

TROMBONE WANTED TO JOIN AT ONCE All winter's work in Southern California. Address L. CLAUDE MYERS, care Wortham's World's Best Shows, Houston, Texas.

CANDY SALESBOARDS

ASSORTMENTS THAT SELL A FEW OF OUR LEADERS:

Table with 4 columns: OUR QUALITY AND SERVICE CANNOT BE BEAT., The 'KLASSY KANDY' Assortment, The NIFTY Assortment, BEAT OUR PRICES IF YOU CAN. Includes net prices for various candy assortments.

We furnish any size Board from 500 to 1,000-Hole FREE with each assortment. Be sure and mention size wanted. Send in that trial order now. YOUR COMPLETE SATISFACTION GUARANTEED, OR YOUR MONEY CHEERFULLY REFUNDED.

BANNER CANDY CO., 117-119 N. Desplaines St., CHICAGO, ILL.

Don't Loaf This Winter!

GET

PROF. BUELL'S GREAT WAR MEMORIAL

and play still right now or at Southern Fairs, Bazaars and indoors all winter. Can be carried in a suit case, and is now getting from two hundred to six hundred per week. Complete Walk-Thru Show.

Regular Price.....\$190.00 Now Reduced to only.....\$150.00

Wire or mail \$40.00 and outfit will be shipped at once, remainder collect. The whole United States is open and every town a prospect.

CHAS. T. BUELL & CO., 64 N. Williams St., Newark, Ohio.

Winter & Summer--- DIXIELAND SHOWS ---Never Close

COTTON PLANT, ARK.—Oct. 29th -Nov. 3rd

Helena, Pine Bluff, other big ones to follow. Christmas week already booked, best town in Louisiana. Concessions wire or come on. DON'T waste time trying to locate a show going South—maybe. Get with one ALREADY THERE, and that MOVES without passing the hat and I don't mean maybe. Address J. W. (DADDY) HILORETH, N. B.—Can always place Colored Performers; those doubling Brass preferred.

Rubin & Cherry Shows, Inc.

Can Place for Balance of Season and Fourteen Weeks in Cuba

Man to ride and manage drome on per cent for balance of season and guaranteed salary for Cuba engagement, also lady rider; both must be first-class, not amateurs. Can also place high-class singing, dancing and posing show for the Cuban trip. Also sixteen-piece All-American band; must play up-to-date snappy stuff. Can place anything new and novel in the line of shows for Cuban trip and season of 1924. Show closes Jacksonville, Fla., November 24th and leaves for Cuba December 6th. I will guarantee all salaries for Cuba engagement. RUBIN GRUBERG, President.

WANTED GRIND CONCESSIONS TO WORK FOR MERCHANTISE EXCLUSIVELY ON ST. LOUIS, MO., LOTS

where everybody is working and have plenty of money. Address HAROLD BARLOW, Manager Barlow's Big City Shows, Wellington Hotel, 715 Pine St., St. Louis, Mo., HAVE FOLLOWING FOR SALE CHEAP Twelve Red Band Uniforms and Caps, all sizes, \$35.00 for the lot. Edison Picture Machine, with Mazda lamp, w/ track, \$20.00. Candy Floss Machine, hand drive, \$15.00. High Striker, \$15.00. One set of six Arrows, \$20.00. Several Minstrel costumes, \$1.00 each. Will buy or trade any of the above articles for \$10.00 Pit Show Banners, but must be in good shape.

When Writing to Advertisers Mention The Billboard.

No. 905—GLASS POST CLOCK, German importation, 1 1/2 inches high. **\$4.75**
 No. 6013—Same style and height Clock as above. Ivory finish casing and frame. Good movement. A wonderful finish. **\$4.00**

No. 39/20—CAST METAL CLOCK. Silver finish. 1 1/2 inches high, 1 1/2 inches wide, 4 1/2 inch Dial. Flashiest Clock on the market. None prettier. Packed in individual cartons. **\$5.00**

No. 10—20 IN. OVERNIGHT CASE. Silk finish lining. Fitted with 10 useful necessities. Large handled mirror. Packed 6 to a carton. **\$4.00**

No. 825—MAHOGANY FINISH CLOCK, 1 1/2 in. wide, 7 1/2 in. high. Packed 25 to the Case. Price, Each **\$3.00**
 WHITEHOUSE CLOCK, 5 in. high, 8 in. long. Guaranteed movement. Packed 50 to the Case. Price, Each **\$2.15**
 Solid Case Lots, Each, **\$2.00.**

WE GIVE IMMEDIATE SERVICE. WE KNOW WHAT IT MEANS TO DELAY ORDERS

Plume Doll, movable arms. Dozen **\$6.00**
 Packed 6 Dozen to the Case. Each Doll in an individual Carton. Painted Shoes and Face.
 Plume Doll, fold-up arms. Dozen **\$7.75**
 Packed 12 Dozen to the Case. Each Doll in an individual Carton. Painted Shoes and Face.
 No. 18 1/2—Wood Fibre Sweet Dolls, 16 in. high. Hoop Skirts and Bloomers. Tinsel Trimmings. Packed 6 Dozen to the Case. Case Lots, Dozen **7.50**
 No. 16 1/4—Same Doll, with Marabou Trim. milga. Case Lots, Dozen **8.50**

A FEW OF OUR ITEMS:
 Chinese Baskets, 5 Baskets to the Nest. Each Nest **\$2.25**
 Mulr's Pillow Tops. Chicago prices:
 Round. Assorted designs. Dozen **11.00**
 Square. Assorted designs. Dozen **13.00**
A FEW OF OUR ITEMS IN SILVERWARE:
 No. 25—Water Pitcher, 1 1/2 inches high. Heavily engraved. Price, Each **3.75**
 No. 3005—Fruit Bowl. Swinging handle, 11 inches high, 1 1/2 inches wide. Gold lined. Each **3.40**
 No. 3060—Flower Vase. Hexagonal body, 1 1/2 inches high. Each **3.40**

Beacon Wigwam Blanket, 60x80. Each **\$3.50**
 Packed 30 to the Case.
 Beacon Jacquard Blanket, 60x80. Each **3.50**
 Beacon Rainbow Blanket, 60x80. Each **3.75**
 Beacon Rib Blanket, no border. 30x10. Doz. **7.50**
 Beacon Rib Blanket, with designs 30x10. Doz. **8.50**
 Wm. A. Rogers 25-Piece Set. Each **3.00**
 (We do not use steel knives in these sets.)
 Flat Leatherette Cases for Rogers Sets. Each **.50**
 8-Qt. Aluminum Panel Kettles. Each **.90**
 Manure Pails, 21 pieces. Each **1.15**
 All Fur Monkey, 9 1/2 inches high. While they last. Gross **6.00**

No. 3015—Fruit Bowl, 9 1/2 inches high, 9 inches wide. Pierced border. Gold lined. Price, Each **\$3.40**
 No. 3075—Flower Basket, 10 inches high, 10 inches wide. Price, Each **3.40**
 No. 2025—Serving Tray, 18 inches long, 13 inches wide. Ebony handles. Price, Each **3.90**
 Four-Piece Chocolata Set. Heavily engraved. Each **8.50**
 No. 1628—Punch Bowl, 10 inches wide, 7 inches high. Gold lined. Price, Each **3.00**
 No. 594—Nut Bowl, 6 Pilsa and Cracker, 8 inches wide, 7 1/2 inches high over all. Each **2.25**

BEACON WIGWAM BLANKETS, fully bound, packed 30 to the case, \$3.50 Each

DOUBLE BELL ALARM CLOCKS

These Clocks have two large bells on top. We carry a large assortment of Silverware, all large and flashy pieces. 25 different styles. Everything for Carnival and Salesboard Operators. Write for new catalogue. 25% deposit on all C. O. D. orders, unless you have a standing deposit. Sample orders 25% extra, and must be accompanied with money order or certified check for same. We Are Located Where Railroads Give Prompt Service.

SALESBOARD OPERATORS, TAKE NOTICE—We make to your specifications any description of Salesboard Assortment and charge nothing for our services in placing the merchandise on the pad. You choose the merchandise from our catalog and pay only for the goods, the pad itself and whatever Board you desire to use.

REFLECTOR. Height, 9 1/2 inches; width 7 1/2 inches. Silver Dial. Packed 50 to the Case. Each **\$2.35**
 NEW BURNAY. Height 9 1/2 inches; width, 7 inches. Gold Dial. Packed 50 to the Case. Each **\$2.35**
 Solid Case Lots, **\$2.25** Each.

SAM GRAUBART AMUSEMENT NOVELTY SUPPLY CO., 422 East Water St., ELMIRA, N. Y. MAX KENNER

BALLOONS NOVELTIES, SPECIALTIES, ETC

"OAK BRAND"
 No. 70 Heavy Gas, gold or silver. Per Gross **\$2.25**
 No. 70 Heavy Gas, transparent. Per Gross **3.25**
 No. 75 Heavy Gas, 2-Color, with Flag, Uncle Sam, Shield, etc. Per Gross **3.75**
 No. 75 Heavy Gas, with animal prints. Per Gross **3.75**
 Round Heavy Red Sticks. Per Gross **.40**
 No. 52C—Large Squawkers. Per Gross **2.25**

THE GREAT AMERICAN TOY DIRIGIBLE BALLOON.
 Per Doz., **85c** Per Gross, **\$9.00**

MECHANICAL RUNNING MICE, American make. Per Gross, **\$4.00.**
HUMPTY DUMPTY WRESTLERS, Tin Legs. Per 100, **\$2.75;** per 1,000, **\$25.00.**
 Samples of all above, \$1.00, prepaid. Order shipped same day received. Send for our catalogue. It is free. 25% cash with all orders, balance C. O. D.

M. K. BRODY
 1110-1120 S. Halsted Street, CHICAGO.

Goodyear Raincoats
 Direct from Manufacturer

MEN'S GAS MASKS, \$1.85
 DIAGONAL SHADE

Men's Featherweight Raincoats Tan or Diagonal Shades, \$1.70
 Sizes, 38 to 46. Immediate delivery.

BOYS', \$1.50. WOMEN'S, \$1.90
 Get our prices on other numbers. 25% deposit, balance C. O. D., or 2% cash discount for check with order.

Jogert Mfg. Co., 41 W. 21st St., N. Y. C.

BUCK-BOARDS
 ALL SIZES—100 HOLES TO 4,000 HOLES.
 HAND FILLED—PROTECTED NUMBERS

Doz Base Ball Boards, **\$6.00**
 Put and Take Boards, **6.00**
 Poker Hand Boards, **10.00**

Sample of any one sent, prepaid, **\$1.00.**

NEW CIRCULAR KNIFEBOARD, Done in Four Colors, 300 and 1,000-Hole Size.
 Get our descriptive circular on our new 100-Hole Board, that takes in **\$15.00.** Write for our new Price List and Discount Sheet before you place your order.

BUCK-BOARD MFG. CO.
 3727 Milwaukee Ave., CHICAGO

BANDMASTER WANTS CHANGE OF LOCATION

Twenty years of experience and thoroughly reliable. Can teach. Play Cornet. Will go anywhere. Can furnish references. Address, giving full particulars, **J. ZWICKEY, Bandmaster, 254 Merritt Street, Oshkosh, Wis.**

Tell the advertiser in The Billboard where you got his address.

RUBIN & CHERRY SHOWS

Mobile, Ala., Oct. 25.—Despite the fact that it rained continuously three days the Mississippi State Fair at Jackson was a red letter engagement for the Rubin & Cherry Shows.

Monday was big, Tuesday was big, Wednesday was good, Thursday was big, Friday was practically a turnout, Saturday was every one of the shows and rides, the Caterpillar breaking all records of the season, and Saturday was another big day. If ever a show more than made good at a State fair then this one did at Jackson, and the splendid co-operation of Miss Stire and all the fair officials with Mr. Gruberg, not the least hitch of any kind occurring during the week, stamps this as one of the most delightful weeks yet put in by members of the "Rubin 500". The epidemic of marriage was in evidence at Jackson, the couple attacked by this malady being Prince Buddha (Fred B. Worby) and Martha Cook. The Prince is lecturer and magician extraordinary in Carl J. Lauther's big side-show, while the bride came all the way from Billings, Mont., for the ceremony. The marriage took place on Thursday evening in the Agricultural Building on the fair grounds, the bride's bouquet being the gift of Mrs. Lee Russell, wife of the Governor of Mississippi, who is also a native of Montana. The ceremony was conducted by Justice Edward Everett Frantz, Mrs. Lotta Perry, of the show company, was matron of honor, and R. L. Whittington, of the caterpillar, was best man. Congratulations were heaped upon the happy couple, and much was made of the occasion by the press, public and show folks.

Ed. E. Payton has taken charge of the train. The "orange special" made its run on time Saturday, arriving in Mobile in time to get the rides and shows open for Children's Day at the Mobile Fair, and Secretary Mort L. Bixler expressed gratification at the first day's attendance, which according to the official figures given to The Mobile Register was in excess of 10,000.

Two railroad presidents visited the fair and midway Tuesday afternoon, and were escorted around by J. S. Wilkins, and Mort Bixler, president and secretary of the fair association. W. L. Mapother, president of the Louisville & Nashville R. R., and I. B. Tigrert, president of the Gulf, Mobile & Northern R. R., were the gentlemen, they being accompanied by Frederick W. Scott and William H. Cleveland, directors of the Gulf, Mobile & Northern. The distinguished guests expressed themselves delighted with all they saw, which included everything from the horse races to the Superba Show.

Monday was "welcome home" day for Sam Nagata, of the Nagata Brothers, whose miraculous escape from death in the Japanese earthquake has already been noted in The Billboard. Mr. Nagata went thru the terrifying experience, and his story of the actual catastrophe, could The Billboard find room for it, would be an epic. Sam was heartily greeted, for he has endeared himself to every member of the show company, and many tears of joy were noticed as men and women ran forward to grasp his hand. The new ride he had contracted for was totally destroyed, but Sam has the blueprints, and it will be constructed here in the United States during the coming winter.

Next week the "Aristocrat" will appear at Gulfport, Miss., at the free fair; then on to Rubin Gruberg's home town, Montgomery, Ala., where a hearty welcome awaits the show.

WILLIAM J. HILLIAR
 (Publicity Director).

ZEIDMAN & POLLIE SHOWS

Will Winter in Portsmouth, Va., at the Navy Yard Extension Buildings

Wilson, N. C., Oct. 26.—The engagement this week at the Wilson County Fair for the Zeidman & Pollie Shows is proving a very profitable one, altho the opening day saw a downpour of rain and a light attendance. The second day, Wednesday, dawned bright and by ten o'clock the grounds were filled with fair visitors, an estimated attendance of over 10,000 being on the midway. The big day of the fair (Thursday) the grounds were much too small to accommodate the large crowds. Secretary Dick Grantham, of the fair, is wearing his usual expansive smile and is busy running here and there seeing that everything is ready and open to receive his visitors. "Dick" is a most popular and efficient secretary and has many friends among the showfolks. The shows and rides have all been doing a nice business, as well as the concessions, and the week in Wilson will prove to be a very profitable one for all connected with the Zeidman & Pollie Shows.

Charles V. Beasley has returned from Norfolk and Portsmouth, Va., where he and Kenney Moore, president of the Norfolk Tent and Awning Co., were able to contract for the Navy Yard Extension Works as winter quarters for the Zeidman & Pollie Shows. This will prove to be a very desirable place for this big show to spend the winter, as it will have modern buildings in which to store the wagons and show paraphernalia, also a large menagerie barn for the circus stock. The Navy Yard Extension yards is located in Portsmouth and was secured thru the efforts of Mr. Moore.

Prof. John Fingerhut's Concert Band has been making quite a hit this week in Wilson, playing for the races in the afternoon and for the shows at night. Fingerhut undoubtedly has the best band this year that he has ever had and deserves considerable praise for his musical organization.

Next week the Zeidman & Pollie Shows go to Tarboro, where they will furnish all amusement attractions for the Coastal Plains Fair all of next week.

BEN H. VOORHEIS
 (Press Representative).

ATTRACTIVE PRIZES
For Springfield Poultry Show

Springfield, O., Oct. 24.—A silver loving cup and eighteen cash prizes in addition to ribbons will be awarded the winners of the various classes in the annual Poultry Show to be held at Memorial Hall January 7 to 12. The Springfield Poultry Association is sponsoring the show. The loving cup has been donated by the Chamber of Commerce, and will be awarded the owner of the best specimen of solid colored hen, and must be won three times by a fancier to gain permanent possession.

ANOTHER PARTY SAILS

New York, Oct. 27.—Another contingent of showfolks left here for foreign lands yesterday, when a company headed by Leo Istvan sailed for Haitian ports. Among those on the steamer were Mr. and Mrs. Walsh, Messrs. Green and Griffin and Mr. and Mrs. Rex with a dog and pony show.

"CELL-U-PON" UNBREAKABLE HAIR DOLL



No. 7 (Packed 50 to Case) 50c Complete

YES, IT'S UNBREAKABLE
 Save Express—No Breakage

TERMS: 1/3 amt. with order, balance C. O. D. Catalog. same day received.
 Send for All orders shipped. SERVICE: for All orders shipped.

UNGER DOLL & TOY CO.
 509-11 Second Ave., MILWAUKEE, WIS.

E-Z MACHINES BRING Real Money
 If you like to make big money fast, don't fail to get the E-Z Nickel Ball Gum Vender.

Salesmen Wanted Everywhere. Write for Particulars.

AD-LEE NOVELTY CO.
 (Not in U.S.)
 Chicago, Ill.

827 So. Wabash Ave.

EDWINA SHEIK DOLL

OUR NEW SENSATION NO. 5
 Gaiety Home Dress, in a flashy 12-inch Doll, complete, for only **50c**

SHEIK DOLL...25c
PLUME DRESS. 25c

Total, 50c

The greatest value you have ever sold. Order now.

EDWARDS NOVELTY CO.
 VENICE, CAL.

Famous Leonardo Pearls

\$1.25 EACH In Doz. Lots

Pearles Leonardo

\$1.25 EACH In Doz. Lots

Beautiful high lustre 2 1/2-inch Leonardo Pearls, in pink, cream or white, with Sterling Silver Safety Clasp. Specify colors when ordering. Absolutely indestructible and carrying our iron-clad guarantee and tag. Put up in elaborate silk-lined display box.

25% DEPOSIT MUST ACCOMPANY ALL C. O. D. ORDERS.

HOUSE OF HEIMAN J. HERSKOVITZ
 25 BOWERY, (Local and Long Distance Phone, Orchard 391) NEW YORK CITY.

FORTUNES MADE

SELLING GAS-MASK

Goodyear Raincoats



Made of Diagonal Bombazine, rubberized to a pure India rubber. Every coat has our Goodyear label. Shipments made promptly from our factory.

\$1.90 EACH

In dozen or gross lots, \$1.90 20% Deposit, balance C. O. D.
Sample coat \$2.00. Send M. O. or certified check.

Send for price list of our complete line.

Goodyear Raincoat Co.

DEPT. G. 835 Broadway, NEW YORK CITY.

Specials for Streetmen and House-to-House Workers

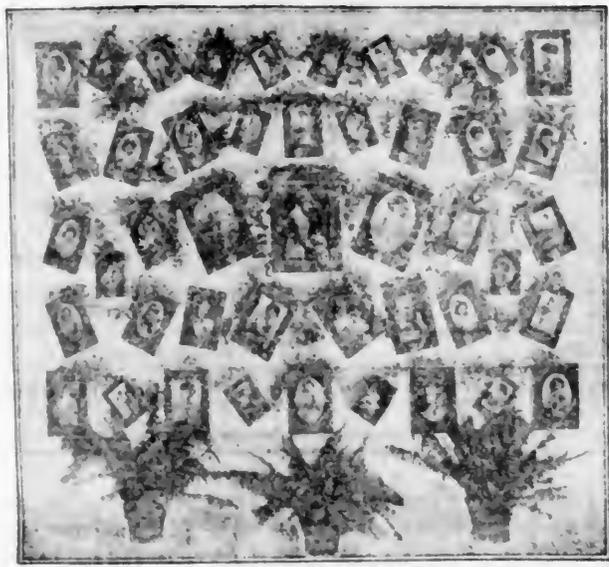
BB873—Imp. Safety Razors, Gillette Style, each in paper box. Doz. \$1.95	No. BB2285—Gold Eye Needles in Wafers (30 Count)..... \$ 6.00
No. BB15C1560—5-in-1 Metal Tool Kits, Factory Run..... \$1.25 \$14.50	BB22D68—Needle Books..... 4.50
BB15C637 1/2—10-in-1 Wood Tool Handle, Factory Run..... 18.00	BB22D72—Uncle Sam Army & Navy Needle Books..... 7.50
BB15C183—Keyless Comb. Locks..... 17.50	BB45C23—Rubber Belts, Ass'd. Black, Brown and Gray..... 15.00
BB10C228—Glass Cutter Knives..... 15.00	BB26C35—Rubber Key Cases, Ass'd. Black and Brown..... 12.00
BB9C640—Gillette Safety Razor, with 3-1/2 in. edged blades, Each... 42	BB44C101—Leather Bill Fold Combination Case..... 23.50
BB10C900—Imported Straight Razors, 2.25	BB15C129—Dandy Comb, Corner and Parer..... 7.50
BB11C26—Crown Razor Hones..... 7.00	BB45S120—Austrian Fountain Pen..... 15.00
BB17C11—Styptic Penicils..... 1.75	BB38S2—Self-Inking Pen..... 9.00
BB11C12—Razor Paste..... 2.75	BB45S143—Gilt Mid. Fountain Pen..... 13.50
BB17C5—Amer. Beauty Ct. Plaster..... 1.50	BB51205—Gilt Magazine Penicil..... 9.00
BB22D66—Gold Eye Needles in Wafers (25 Count)..... 4.00	BB51S30—G. P. Fine Point Penicil..... 36.00
BB22D68—Self-Threading Needles, 12 in paper, 12 packages in package. Per Package..... \$0.50	BB253—Imported Aluminum Penicil Sharpeners..... 5.00
	BB514X—Combination Memo. Book..... 8.50
	BB—Imported Picture Cigarette Case..... \$18.00 and 24.00

No. 13

THE DEAL THAT WILL GET THE MONEY

45 De Luxe Boxes Packed With

Delicious GOLDEN BROWN Chocolates



800-Hole Board FREE

Costs you \$30.00 Brings in \$80.00 Your profit \$50.00

Absolutely the finest candy assortment that was ever put on the market. All hand-colored photographs in genuine photo mounts. Try this one. You will never regret it.

GOLDEN BROWN CHOCOLATES ARE GUARANTEED PURE! FRESH! WHOLESOME!

The Saint Louis CHOCOLATE COMPANY
ST. LOUIS, MO., U.S.A.

410 N. 23d St. Telephone, Bomont 841

7-IN-1 SCOPES



No. BB38N150—Black Japanned. Gross..... \$13.50
No. BB38N152 1/2—White Celluloid. Gross..... 18.00
No. BB38N153—White Celluloid. Better Magnifying Lenses. Gross..... 19.50

GAS BALLONS



Our Oversize 85 e/m Gas Balloons are the talk of the trade. Our business has doubled over last year, but we have a new, fresh stock and can give you the best of service. Our Gas Balloon is the best on the market. Heaviest transparent stock, in bright colors. Buy this Balloon. It gives satisfaction. Less breakage and bigger profits.

No. BB85N14—Per Gross..... \$3.50

WE ARE THE LARGEST DISTRIBUTERS IN THE WORLD OF MERCHANDISE SUITABLE FOR BAZAARS AND INDOOR AFFAIRS

SEND FOR THE

SHURE WINNER CATALOG No. 101

Dolls, Blankets, Lamps, Aluminum, Silverware, Beaded and Mesh Bags, Clocks, Jewelry, Novelties, Etc., Paddles and Paddle Wheels.

N. SHURE CO.

Madison and Franklin Streets
THE LARGEST NOVELTY HOUSE IN THE WORLD
CHICAGO, ILLINOIS.

Rex Vending Machines

INCREASE PROFITS AND SALES \$10 to \$20 Daily

CONVINCE YOURSELF—ORDER ONE TODAY

No blanks. All elements of chance removed. A standard size 1c ball-gum with each to play.

Ten days' free service guaranteed. Try it ten days. If not satisfied with results, will refund purchase price less handling charges.

Write or wire for catalogue and prices; don't wait. It means money in your pocket. In ordering machine order gum.

IF COIN OR VENDING MACHINE, Sales Boards or Trade Stimulators, write us. We have it.

REX NOVELTY COMPANY
1c Target Practice 2848 Southport Avenue, Chicago, Illinois

ALWAYS SHARP PENCILS?



5 YEARS GUARANTEED SHARP EDGE. THIS IS THE PROOF. MADE OF BEST PENCIL LEAD. DURABLE. ATTRACTIVE. MAGAZINE. BIG LEADS.

GEE WHIZ!

SAY BOY! Have you seen

Our new three-color jobbers' catalogue with all the best sellers at the lowest prices? Here is one: Twelve "Always Sharp" gold pencils, on a 1,000-Hole 5c Salesboard \$5.00

20% with order, balance C. O. D.

KORNGOLD & CO.

Manufacturers and Jobbers
210 N. Sheldon St., CHICAGO, ILL.

GOLDEN RULE CUTLERY

WE THANK YOU!

"It is not what you pay but what you get for what you pay that counts."

We thank the Operators and Jobbers for the way in which they have accepted our price increase, which, however, went together with a corresponding improvement in QUALITY.

Not only have we not received a single cancellation, but new orders have been booked ahead at such a rate that still further expansion has become necessary.

In the last six months our volume of business has increased TWELVE-FOLD.

That this should have happened at a time when the market is flooded with cheap Knives (hardly worthy the name) is remarkable as well as gratifying.

Wholesalers who have misjudged the desire of the public for QUALITY and have loaded up with knives which they are now making frantic but vain efforts to sell at any price should draw a lesson from this.

Quality Not Price Is What Builds A Business
SEND FOR PRICE LIST.

WHITSETT & CO., Inc.

212 N. Sheldon St., CHICAGO, ILL.

ORIGINATORS OF THE KNIFE-BOARD.

Quality and Economy

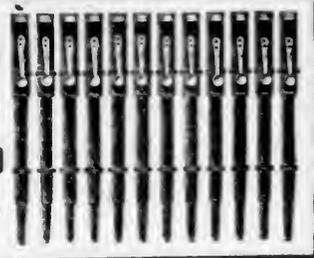
KO-MIO PENCILS

LARGE SIZE

No. 167 1/2—In Assorted Colors

J. H. COLVIN CO., Inc.
180 N. Wabash Ave., Chicago, Illinois
IMPORTERS AND JOBBERS

\$2.75 A Dozen
\$30.00 A Gross

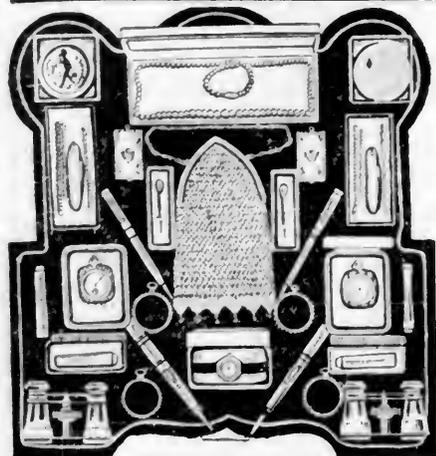


Send Money Order or Certified Check for 25% of order, balance C. O. D. Salesboard Operators and Premium Users, write for our Catalog. The snappiest salesman of them all.

SALESBOARD ASSORTMENTS

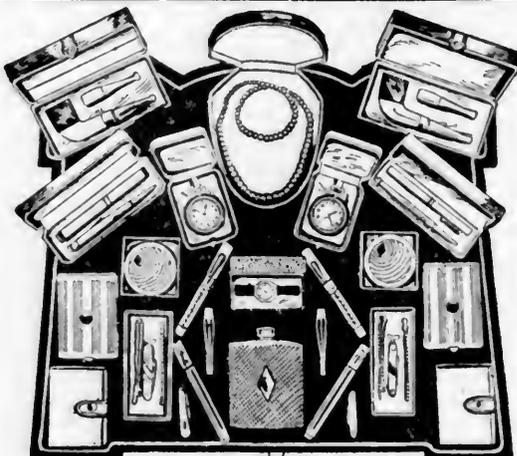
BACKED BY OUR WELL ESTABLISHED REPUTATION FOR FAIR DEALINGS
 DISTINCTION AND VARIETY. MERCHANDISE OF SOLID VALUE. SATISFACTION GUARANTEED. PROMPT AND DEPENDABLE SERVICE.
 We carry a complete line of Salesboards and Salescards at lowest prices. Price list of boards, also complete merchandise catalog upon request.

BLANKETS — DOLLS — CLOCKS — CAMERAS — SILVERWARE — JEWELRY — LAMPS — ELECTRIC UTENSILS, ETC.



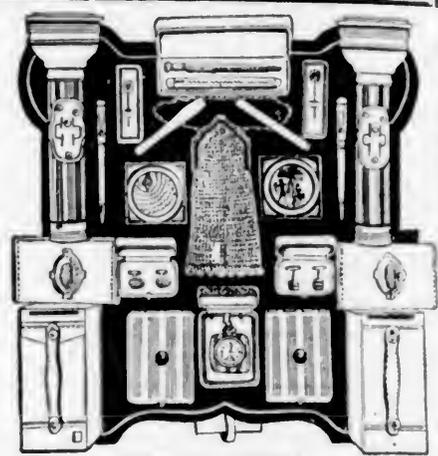
THE ELTORADA

- 1—Jeweled Ladies' Wrist Watch, Engraved Case.
 - 1—30-in. Necklace of Finest Imported Indestructible French Pearls, in Handsome Velvet Box.
 - 2—Fancy Case Neillo Watches, with Second Hand, in Velvet Box.
 - 2—Imported, Good Quality Chevalier Opera Glasses.
 - 1—Silver-Plated High-Grade Mesh Bag, Very Attractive.
 - 2—10-Kt. Solid Gold Scarf Pins, in Attractive Designs.
 - 2—Galath Imported Novelty Pencils, in Assorted Colors. Cap Contains Dice Set.
 - 2—Gold-Plated Card Cases, with Fraternal Emblems.
 - 2—Imported Galath Mechanical Pencils, in Assorted Colors.
 - 2—Amber Colored Cigarette Holders.
 - 2—Genuine Bakelite Cigarette Holders, in Velvet Boxes.
 - 2—Gold-Plated Knife and Chain Sets.
 - 2—Compacts, Complete with Powder Puff and Mirror, Inserted Fancy Tops.
 - 4—Coin Holders, Assorted Sizes as Desired.
- With your choice of one of the following Boards:
 5c.....1,500, 2,000, 2,500
 10c.....700, 800, 900, 1,000
- PRICE, \$33.75 COMPLETE**



THE FORTUNA

- 2—Genuine Bakelite Two-Piece Pipe Sets, in Plush-Lined, Handsome Box.
 - 1—24-in. Indestructible Pearl Necklaces, Carefully Graded and Very Attractive Solid Gold Clasp.
 - 1—Red Pen and Pencil Set, in Silk-Lined Box, Self-Filling Pen, with 14-Kt. Gold Pen Point.
 - 1—Sterling Silver-Plated Flask, Beautifully Engraved Design.
 - 1—Gold-Filled Pen and Pencil Set, in Pretty Velvet Box. Pen has 14-Kt. Gold Pen Point.
 - 1—12-Size, Jewel Movement Men's Watch, with 14-Kt. Gold-Filled Engraved Case.
 - 1—12-Size, 7-Jewel Movement Men's Watch, Thin Model, 14-Kt. Gold-Filled Case.
 - 1—6-Jewel, Engraved Ladies' Wrist Watch, in Neat Velvet Box.
 - 2—Men's and Ladies' Self-Filling Fountain Pens, with 14-Kt. Gold Pen Point.
 - 2—Gold-Filled and Mother-of-Pearl Knives, with 2 Steel Blades.
 - 2—Heavily Nickel Plated Cigarette Cases, Engraved Designs.
 - 2—Genuine Bakelite Cigarette Holders.
 - 2—Sets Playing Cards, in Genuine Leather Cases.
 - 2—Gold-Plated Knife and Chain Sets.
 - 2—Imported Novelty Cigarette Holders, 5 1/2 Inches Long, with Beautiful Designs.
 - 2—Compacts, with Powder Puff and Mirror, Complete, Assorted Fancy Inlaid Top.
- With your choice of one of the following Boards:
 5c.....2,000, 2,500, 3,000, 3,600
 10c.....1,000, 1,500, 2,000
- PRICE, \$49.75 COMPLETE**
- 25% deposit with orders, balance C. O. D.



THE GOLCONDA

- 2—Famous France 3-in-1 Flashlights.
 - 1—Gold-Filled Pen and Pencil Set, in Elegant Velvet Box. Pen with 14-Kt. Gold Pen Point.
 - 1—Fancy Nickel Case Neillo Watch, with Second Hand, in Velvet Box.
 - 2—Eastman Kodak Film Pack Hawkeye Cameras.
 - 1—High-Grade Silver-Plated Mesh Bag.
 - 2—Heavily Nickel Plated Cigarette Cases, Engraved Designs.
 - 2—10-Kt. Solid Gold Scarf Pins, Newest Pattern, in Velvet Box.
 - 2—Galath Imported Mechanical Pencils, Assorted Colors.
 - 2—Compacts, Complete with Powder Puff, Mirror and Colored Top Inserts.
 - 2—Imported Novelty Colored Cigarette Holders.
 - 2—Genuine Leather Bill Folds.
 - 2—Pair Gold-Filled Cuff Links, Very Latest Patterns, in Velvet Box.
- With your choice of one of the following Boards:
 5c.....800, 900, 1,000
 10c.....400, 500, 600
- PRICE, \$27.50 COMPLETE**

FAIR TRADING CO., INC., Phone Watkins 10401-10402 307 6th Ave., NEW YORK

More Boxes, Better Candy, Lower Prices

All candy packed in fancy illustrated beautifully designed picture boxes



32 BOXES Hecone's Well-Known High-Grade Chocolates and Cherries, including a \$5.95 \$5.00 box for last sale and a 600-hole salesboard, - - **\$5.95**

When sold brings in **\$30.00**
 Complete sample outfit No. B 4 1/2, - \$5.95
 25 lots, each - - - - - 5.85

39 Larger Box Ass't., with 800-Hole Board. No. B900. **\$8.25**

NOTICE! Jobbers and large buyers of candy, write us for large quantity prices.

25% with order, balance C. O. D.

Our new Novelty Salesboard Catalogue No. 25 now out. Send for copy.

HECHT, COHEN & CO., 201-205 W. Madison St., CHICAGO, ILL.

5 Sticks of Chewing Gum

FULL SIZE—5 STICK PACKS



Spearmint, Peppermint and Fruit Flavors—for Premiums, Schemes, Concessions. Packed in flashy boxes. You can double your money. Also Novelty Packages. New Ideas in Gum. We make all kinds. "Ball" Gum, "Give-Away" Gum, etc. Deposit required.



HELMET GUM SHOP Cincinnati O.

JOHNNY J. JONES' EXPOSITION SHOWS

WANTS EXPERIENCED STENOGRAPHER, one capable of handling filing system and must take shorthand. State lowest salary. I furnish berth, accommodations and transportation after joining. This is year-round proposition and a home if you make good. Route: Spartanburg, S. C., week Oct. 29; Charleston, S. C., week Nov. 5.

YOU MUST HAVE IT!
A COLD WEATHER ITEM

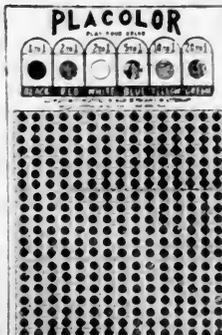


"SHEEP WOOL LINED COATS"

\$7.50
 Retail at \$12.50.

Made of Government Mole Skin Khaki, Extra heavy weight and very durable. Lined with the finest sheepskin felt. Full cut, four leather tipped pockets, loops and button holes. Collar made of fine Felt Bearskin skins. Belt all around. Regular coat length (34 in.), 36-in. Coat, \$8.50. Orders filled promptly. All sizes in stock. 25% cash, balance C. O. D.

PEOPLES SALES CO., 621 Broadway, Dept. B., NEW YORK.



Make **\$500.00 A WEEK** With Our New Game "PLACOLOR" Copyrighted 1923

SWEEPING THE COUNTRY
 At \$2.00 Each—\$20.00 Per Doz.
 The Biggest, Swiftest and Surest MONEY MAKER EVER PRODUCED. Stockholders buy in dozen lots, many in 100 lots, after trying sample.

PRICES TO AGENTS AND JOBBERS:
 Sample \$1.00. Trial Dozen \$7.20. \$50.00 Per 100.
 Cash with order, or one-third deposit on C. O. D. orders. DESIGNED, ORIGINATED AND COPYRIGHTED BY **ARTHUR WOOD & CO., 219 Market St., ST. LOUIS, MO.** Representatives Wanted in Canada, Mexico and Cuba. See other ad on page 127.

Agents Are Reordering Our
HAIR NETS
 AT **\$1.50 A GROSS**

Single Mesh, Cap or Fringe.....\$1.50 Gross
 Double Mesh, Cap or Fringe.....3.00 Gross
 Hand made of genuine human hair, sterilized and sanitized. Packed one net to an envelope. Assorted colors.
 Orders—Not less than one gross. 25% with order, balance C. O. D.
WHOLESALE NOVELTY CO.
 136 Fifth Avenue, NEW YORK, N. Y.

TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.

The word "Billboard" in your letters to advertisers is a boost for us.

\$10,000 PROFIT

Six Months Made by Many Operators Using Our Machines and Premium Assortments YOU CAN DO THE SAME

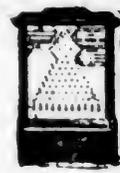
Our New Improved Banner Model Machine vends a 5c package of mints with each nickel played and tells in advance what the customer will receive, thus eliminating all element of chance and can run anywhere. Any storekeeper will gladly accept a machine or an assortment on commission basis. Place a key in your locality and your profit will soon reach the mark.

BANNER MODEL Mint Vender can earn \$15.00 per day. We will ship the machine, or machines, any quantity, any model, one day order is received and let you collect all the earnings. Lose no time. WRITE TODAY. Our prices will surprise you.

BANNER SPECIALTY CO., 608 Arch St., Philadelphia, Pa. Also OPERATORS' BELL, 5 and 25c



Our New Improved 1924 Model.



Our Leader.



Target Practice.

EITHER ONE OF THESE TWO CONSTRUCTIONS WILL EARN FROM \$5.00 TO \$20.00 PER WEEK.

These Machines will show you what wonders the American penny can do. The Machines can work 24 hours a day and 365 days a year. Buy one for a sample and see the result.

EARN \$50 A DAY!

SELLING

GOODYEAR RAINCOATS

STYLE 243—
A Fine Durable Coat **\$1.90 EACH**

Made of diagonal gabardine cloth, tan shade, rubberized to a pure India rubber. Style, fit and workmanship unequalled. Guaranteed strictly waterproof.

SAMPLE COAT \$2.15

STYLE 695—
The Season's Big Hit **\$2.25 EACH**

Cashmere all-weather coats. Oxford shade, rubber lined, belt all around, single-breasted, convertible collar. Combination dress and rain coat. Bears the Goodyear guarantee label.

SAMPLE COAT \$2.50

Prompt shipments. Sample orders must have M. O. or cash in full with order. Quantity orders must have 20% deposit, balance C. O. D.

GOODYEAR RUBBER MFG. CO.

Dept. C-F, 34 East 9th Street, NEW YORK CITY.
AGENTS WANTED.
WRITE FOR OUR SIX BEST SELLERS.



Salesboard Operators

OUR OWN SUPREME QUALITY HAND-DIPPED ASSORTED CHOCOLATES ALL NEAT, FANCY BOXES THAT ATTRACT. THE NEWEST AND CLASSIEST LINE OF CANDY ASSORTMENTS ON THE MARKET.

No. 31—ASSORTMENT

34 BOXES
600-HOLE 5c SALESBOARD FREE
25—Novelty Candy Packages
4—50c Boxes
2—75c Boxes
2—\$1.00 Boxes
1—\$5.00 Box
Price, \$5.75

No. 33—ASSORTMENT

46 BOXES
800-HOLE 5c SALESBOARD FREE
30—Novelty Candy Packages
8—50c Boxes
4—75c Boxes
3—85c Cherries
2—\$1.00 Boxes
1—\$4.00 Box
Price, \$8.00

No. 29—ASSORTMENT

28 BOXES CHERRIES
600-HOLE 5c SALESBOARD FREE
15—30c Cherries
5—50c Cherries
5—85c Cherries
2—\$1.50 Cherries
1—\$3.50 Chocolates
Price, \$7.95

No. 28—ASSORTMENT

61 BOXES
1,200-HOLE 5c SALESBOARD—SECTIONAL
25—30c Boxes
15—50c Boxes
8—85c Boxes
5—\$1.00 Boxes
3—\$2.50 Boxes
4—\$3.00 Boxes
1—\$5.00 Box
Price, \$16.35

SPECIAL DISCOUNT TO QUANTITY USERS.

Each of the above assortments packed in individual cartons, complete with Printed Salesboard. SEND FOR OUR NEW ILLUSTRATED CATALOGUE—BUY DIRECT

TERMS: 25% DEPOSIT ON ALL C. O. D. ORDERS.

WEILLER CANDY COMPANY

227 West Van Buren Street, CHICAGO, ILLINOIS.
Local and Long Distance Phone: Wabash 9564.

ALASKA GOLD-MINE

Here It Is, Salesboard Operators, Jobbers and Salesmen!

Takes in \$150. Pays out \$69.50. In 5c size.

Also made in 10c size. Takes in \$300. Pays out \$110.

\$5.00 EACH, IN LOTS OF 12.
Sample, only \$8.00, Prepaid.

Write today for Free Illustrated Circulars on our complete line of regular number, trade and novelty boards.

Field Paper Products Co., Peoria, Ill.

GET CIRCULAR 50 DESIGNS.

PILLOWS

SILK-LIKE CENTERS—KNOTTED FRINGE
\$9.80 For Carnival and Fair Concessionaires
Free Catalogue. Quantity Price.

BIG HIT IN SALESBOARDS

ALL PRIZES SHOWN IN COLORS ON EACH BOARD.

600-Hole Board, 8 Pillows	\$ 8.00
800-Hole Board, 12 Pillows	11.50
1000-Hole Board, 12 Pillows	12.50
1000-Hole Board, 16 Pillows	15.00
1500-Hole Board 71 Prizes: 10 Pillows, 36 Pan-nants, 24 Dolls, 1 Leather Pillow for last sale.	20.25

LOOK—POCKET FULL CARD—LOOK.
With Genuine Leather Pillow, 50 Pulls. Brings \$2.00. **\$2.25**

BUY DIRECT FROM MANUFACTURER.
We ship same day order received. For quick action wire money with order. 25% deposit, balance C. O. D.

GENUINE LEATHER PILLOWS AND TABLE MATS, \$2.00 EACH.

WESTERN ART LEATHER CO., P. O. Box 484, Taber Opera Building, DENVER, COLORADO

26-in. Fan Doll, dressed in high juste sateen dress, trimmed with one line tinsel and one line ostrich feather. Dress comes over head, same as illustration. **\$15.00 Dozen.**

20-in. Sateen Dressed Fan Doll, dressed same as 26-in. Sateen Doll. **\$9.50 Dozen.**

20-in. Hoop Skirt Doll, sateen dress, trimmed with tinsel and marabou. **\$8.00 Dozen.**

16-in. Hoop Skirt Doll, sateen dress, trimmed with tinsel. **\$6.25 Dozen.**

Ostrich Plume Doll, with movable arms. Doll and Plume measures 20 in. (Dressed four dozen to carton). **\$5.75 Dozen.**

All our Dolls have wigs and are made of wood pulp unbreakable composition.

26-in. Walking and Talking Mama Dolls, with unbreakable head and hands. **\$14.50 Dozen.**

21-in. Walking and Talking Mama Dolls (same as 26 in.). **\$12.00 Dozen.**

15-in. Walking and Talking Mama Dolls. **\$7.00 Dozen.**

Orders shipped same day as received. Send for catalog.

KROXALL DOLL CO.
100 Greene St., NEW YORK CITY
Phone, Canal 5102.

GOLDEN BEE CHOCOLATES

In Wonderful New Salesboard Assortments for 1923-24

NO. 1 ASSORTMENT.	NO. 6 ASSORTMENT.
37 Boxes	55 Boxes
24 \$0.40 Boxes	26 \$0.40 Boxes
8 .50 Boxes	6 .75 Boxes
3 .75 Boxes	6 1.25 Boxes
2 1.25 Boxes	6 1.50 Boxes
1 2.00 Box	1 5.00 Box
1 5.00 Box	

PRICE, \$11.00

800-Hole 5c Board FREE
Brings in \$40.00

PRICE, \$18.50

800-Hole 10c Board FREE
Brings in \$80.00

No. 1 Assortment
Many other attractive deals, Nos. 2, 3, 4, 5, 7, 8, 9, 10, ranging in price from \$7.75 to \$30.00, bringing in as high as \$100.00. Our catalog describes these in detail. OUR ASSORTMENTS MUST BE SEEN TO BE APPRECIATED.
QUALITY GUARANTEED in each assortment by the manufacturer.
Terms, 1/3 cash with order, balance C. O. D. Special discount to jobbers. Send for catalog.

THEODORE BROTHERS CHOCOLATE CO., INC.
PARK AND COMPTON AVES., ST. LOUIS, MO.

The Last "Word" in Your Letter to Advertisers, "Billboard".

Mr. Theatrical Manager!

CONSIDER THE FOLLOWING:—

**Does Your Audience Come To Your Theatre
To See Your Show**

— Or —

To Spend an Enjoyable Evening or Afternoon?

Do You Drag Them In and Run Them Out

— Or —

Do You Let Them Feel That Your Theatre is a Place of Amusement, Dedicated to the Fulfillment of Nature's Demand—

“THAT HE WHO WORKS MUST ALSO PLAY?”

The invisible contest is ever on between the Theatrical Manager and the Theatre-Going Public.
Each year the cost of production rises—

THE STARS MUST BE GREATER - THE COMEDIANS FUNNIER - THE WHOLE THING MORE EXPENSIVE

==== **WHY?** =====

Simply because the American Theatrical Manager believes that the audience by this expedient of continuous increase of production costs and consequent attraction to the eye and ear will overlook the bodily discomfort suffered.

IN AMERICA:—

Two and a half hour rigid sitting like students at a lecture; don't laugh; don't whisper to your companion; don't express your opinion of the play verbally or in any manner except by clapping your hands. (Who invented that idea—why not furnish wooden clappers?) Nothing to eat, nothing to drink; Woe and hard luck to the owners if the performance is not strong enough to override all of these obstacles.

WHY NOT THE EUROPEAN METHOD?

Go to a Theater in London, Paris, Berlin or Vienna.

You go early; meet your friends; stroll around the rotunda or mezzanine; eat, drink and you are merry.

Friendly intercourse during intermissions; plenty to eat and drink for those that will. A quiet chat in a restful lounge for those so inclined.

**WELL, PERHAPS THE SHOW WASN'T SO GOOD:—BUT YOU HAD A REAL ENJOYABLE EVENING.
THAT'S WHAT YOU WENT TO THE THEATRE AFTER.**

“The Play Is the Thing”—

Right—BUT WHAT ABOUT THE AUDIENCE?

The writer can remember, in a day not long past, when the staff at the front of the house took a peculiar delight in throwing one or more members of the audience bodily from the theatre—this for violating some minor house rule; probably for bringing in a glass of lemonade to a thirsty companion, or mayhap for razzing the villain of the piece.

**THAT DAY IS UNDOUBTEDLY PAST, BUT STILL REMAINS THE HARDEST FOUGHT BATTLE IN AMERICA
THE THEATRE VS. THE AUDIENCE.**

UNIVERSAL THEATRES CONCESSION COMPANY

RANDOLPH AND JEFFERSON STS., - CHICAGO, ILL.