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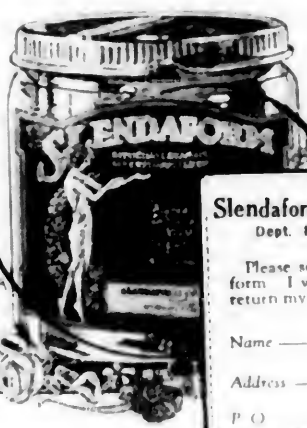
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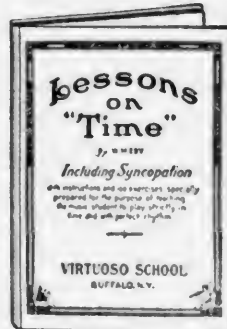


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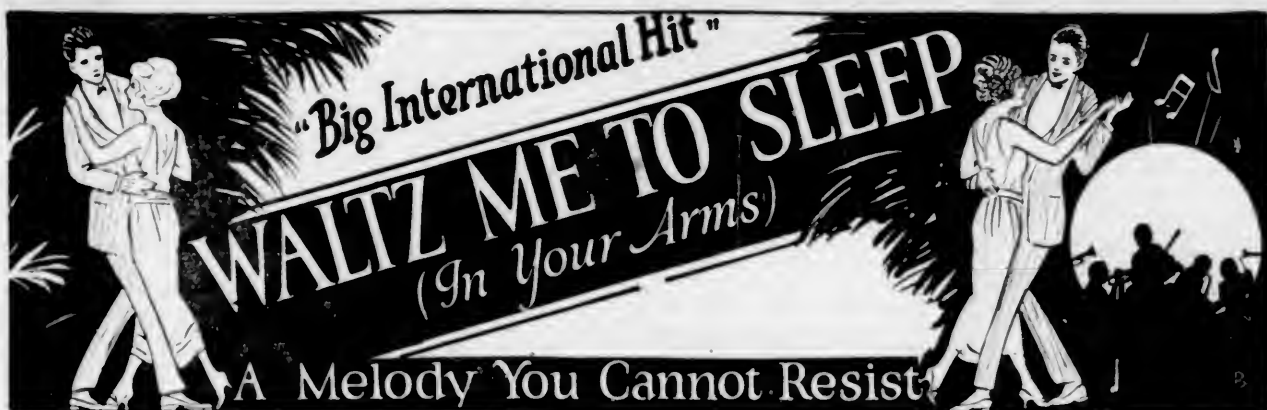
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The Japanese Shakspeare

By Jessie Juliet Knox

THEATRICALS occupy a prominent place in the social life of the Japanese, and to those who enjoy a touch of romance the history of Japanese drama is full of charm. Japan, too, had its Shakspeare, and when Commodore Perry forced open the door of the East in 1854—the door which had been closed for more than two hundred years prior to that—to those of the West, then it was that the Japanese Shakspeare stepped into prominence.

He was Umewaka, who commanded and directed a small company of players (the No Players), which was connected with the powerful family of Kelki, the last of the Tokugawa Shoguns. After the bloody civil war in Japan the ex-Shogun immured himself in such seclusion that his company of players was disbanded, but the great playwright and actor, Umewaka, was able to furnish a more flourishing theatrical company than before, and he himself, with his profound and practical knowledge of stage technique, curiously elaborate in spite of seeming simplicity, was playwright as well as principal actor in these plays.

A glance at one of his programs gave assurance of prolonged and varied entertainment, since no less than five religious plays and three farcical interludes were announced in the following order:

- "The High Priest in Exile".
- "The Burden of Love".
- "The Sick Wife".
- "Benkei at Sea".
- "The Earth Spider".

The plays written by this Japanese Shakspeare were high-class drama and were attended by the greatest artists and scholars. The part of Shunkwan, the High Priest, was taken by Mr. Umewaka himself and acted with much pathos, depending on tone, carriage and gesture, since all facial expression was barred by the strict convention of playing the No in masks. This custom may have made it easier to present specters and supernatural beings, as many of the masks used by them at that time were masterpieces of imagination, altho they spoiled that illusion for which the stage aims.

The *kiogen* must have been like our slapstick comedy and gave the children a chance to laugh. It would seem that even their elders might welcome the chance to laugh, as their plays are, for the most part, scenes of carnage and murder. The anguish of battle is enhanced by the "barbaric yawp" and sharp, intermittent drum taps, which excite the spellbound audience, but does not distract it.

The great Umewaka was a master hand at playing on the emotions, and his creative instinct had to work within a small limit, and by small means. No figure in the history of Japanese theatricals is so popular as *Benkei*, the devil-youth, a figment of this great actor's brain. He introduced some very

beautiful dancing into this play, and the martial element was shown by a great sea fight—depicting a civil war which devastated Japan in the latter half of the twelfth century.

To the Japanese Umewaka will always hold the place that Shakspeare held with the English-speaking people. It is rather interesting to note that the national drama began its career in Japan and England about the same time. In 1575 Okuni, the

pretty Priestess, ran away from the Kazuki Temple and gave her first theatrical performance at Kioto. In 1576 the Earl of Leicester's servants erected the first public theater in Blackfriars. Five hundred years ago the majority of Japanese actors were women, but from 1644 to 1881 their public appearance on the stage was forbidden, and they were impersonated by men called "onnagata".

Japanese Drama First Religious

The Japanese drama, as well as the European, has passed thru many vicissitudes, and was freed from all idea of disgrace after the nobility became accustomed to attend, for in olden times theatergoing was confined to the lower and middle classes. The Japanese theaters are called "turf places" because their initial performances were held on grass plots.

Their drama was at first religious and intended as a propitiation to the gods. It then consisted for the greater part of men, who wore peculiar and grotesque costumes, while they indulged in dancing, accompanied by the orchestra. A kind of dance given by a dancer dressed as an aged man was the first semblance to a play and occurred early in the ninth century. Some say that the mother of Japanese drama was Ise no Zuiji, a woman who sang and danced three centuries later in the costume of the court nobles.

The first theater in Yedo was started in 1624 by order of the Shoguns. Passing thru many changes in the last few centuries, it has now come down to the doings of ordinary men and women, and the addition of elaborate scenery, many actors and many new conditions.

There are many peculiarities connected with a Japanese theater, one of which is a revolving stage. The theater gives more insight into Japanese life than anything else. The superior classical plays are still partly historical. Some of the Japanese papers will state that the theaters of Japan have corrupted the youth of the country, and some assert that theatrical performances are immoral, false, nonsensical and tedious. That, of course, is only the personal viewpoint of certain soured individuals.

Woman Must Be 40 Years Old Before Allowed To Attend Theater

Knowing the status of woman in this country of the Mikado, it is not surprising to learn that they have a

law that no woman shall be allowed to attend the theater, till she is 40 years old. That comes from the fact that men are the lords of creation in Japan, but would like their women folk always to remain servants, for their benefit, and not pleasure-seekers. This law is not always obeyed, however.

Acting is handed down from one generation to another, written instructions being transmitted from father to son. It was under the Shoguns that

women actors were not allowed, but it was a very easy matter for men to simulate them, as a Japanese man is small in stature, usually smooth-shaven and of a slender build. To imitate the female voice, however, was more difficult as a falsetto tone had to be cultivated.

At the present day women actors are allowed upon the stage. Sada Yacco was the first Japanese woman to face the adverse opinion of her country people by being the first woman to



A scene in a Japanese play



A Japanese actress



A Japanese actor of the old school



A Japanese song and dance artist

appear on the stage in company with men. Her presence would have been an acquisition to any stage, as she had the training of a *geisha* before she became an actress and thus required a grace which blended well with her natural beauty and charm. This perhaps gave her the secret of her unusually graceful movement.

In her dances were all the witchery of Salome, and her histrionic powers were equally as wonderful. His Majesty the Emperor was once present at a performance by Sada Yacco and Mr. Kawakami, and he and Madame Yacco have been called the Henry Irving and Ellen Terry of Japan. The play, "The Geisha and the Knight", written by Mr. Kawakami himself, was dramatically the best, as well as the most picturesque, of their plays, as it afforded Madame Yacco more scope for her talents.

To one not accustomed to Japanese ways the facial contortions and movements of a Japanese actor's body are ludicrous. Grief and despair are accentuated by the dolorous twanging of the orchestra and the deafening roar of the tom-toms.

In drama, as well as art, the Japanese seem to admire the realistic. The murmur of the people as the heavy villain is led to be executed would not suit the ordinary Japanese theatergoer. Oh, no. On the contrary, heads trickling with blood and horrible crimes perpetrated right before their eyes are more to their liking.

Altho the Japanese drama originated more than twelve hundred years ago in song and "monkey music" (*suru gaku*), its leading dramatic author frankly confesses that "the place for recreation has been turned into something not much less than the infernal regions."

In the early days of theatricals the blood of victims was simulated by red cloth or paper, but something more realistic has supplanted that in the shape of blood-colored liquid called "paste crimson". This is extensively used, especially in the lower-class theaters, and the scenes of torture are too



Actors impersonating soldiers

real to be enjoyed by anyone not Japanese.

With them attendance upon the theater is a serious business, and when they come they come to stay. Between acts family parties are full of fun and good nature. No one comes in until the signal is given for the play to begin, and then all come pattering along the highly polished "flowery ways", over which the actors will come later. These are elevated paths running thru the center of the theater. It seems strange for the actors to make their entrance thru the audience instead of from the back of the stage or wings, as is customary with other nations. Ordinary Japanese plays begin at 6 or 10 in the morning, always lasting the whole day, and sometimes several days. Between acts the actors, as well as the audience, will repair to the adjacent tea houses. Refreshments are also served to parties in the theaters. Hot tea may always be had and servants from the nearby tea houses are kept busily employed carrying lacquered trays of sandwiches, tea and rice to the occupants of the boxes.

Smoking Permitted in Theaters

Smoking is always permissible in theaters, as well as temples, and indulged in by women, as well as men. When the play is continued at night candles are arranged across the front of the stage. At the time an actor is speaking or singing, as the case may be, an attendant is holding a stick with a candle fastened to it in such a way as to throw the full light on the actor's face. Our flashlight is a great improvement on this method. Their stage illusion is painfully conspicuous by its absence. One is supposed to be blind and not to observe any of these technicalities.

Also, one is not supposed to see the boys in loose, black capes who crouch behind the actors and hold the candles, but one does, of course, as there is absolutely nothing to prevent it. When articles are no longer required these

(Continued on page 246)

The Evolution of the Tent

Like Everything Else It Is of Gradual Development

By Harry L. Dixon

Man Has a New Ancestor

MODERN scientists, with a vast storehouse of knowledge to draw upon and assisted by industrious imaginations, are developing a theory of the descent of man that is somewhat quieting to those who resent the idea that they may have descended from monkeys. The new theory is that man has really descended from little, cat-like animals that lived in the trees millions and millions of years ago. These little, big-eyed creatures were like those we now call lemurs, and from them have developed man as well as the monkey. According to this recent theory, "man and monkey are distant cousins, man and the gorilla are first cousins." That is not so bad, but it may sound bad enough to those who are hazy on the subject of evolution.

And as these little, fear-ridden creatures went forth into the world to fight their way in nature we are told "they were saved by two things—they had hands with which they could clutch stones as weapons and within their skulls there was the glimmer of a mind. How these creatures developed a real brain and human form; how they learned to invent tools, to hunt in bands, to kindle fires, to tame wild animals and plant grain—that is man's history of the conquest of nature."

The First Migration

Now when the spirit of migration first fastened itself upon these far-distant ancestors of man they came down from the trees in the security of the primeval home in Central Asia and very nimbly and timorously started forth to conquer the world. And they had good reason to be timid, for the earth at that time, and for untold ages afterward, was tilted to overflowing with giant creatures which were not only horrible to gaze upon but were more terrible to meet up with.

Probably the mere appearance of these monstrous creatures did not greatly impress this prim-

itive human ancestor, for he was no Apollo himself, and we have every reason to believe that the female of the species in that time, and even for ages afterward, was hardly what one would recognize as the prototype of the now familiar powder-puff flapper—all motion pictures of the more recent primitive life to the contrary.

The Screen Version of Primitive Man

You know the male in these pictures of the screen is always shown as being a most horrible appearing individual while the female usually looks and acts like a modern debutante ready and anxious for the marriage mart. This may be done as a compliment to the fair sex or perhaps the actresses portraying the roles refuse to put on character makeup—such things have been. Or it may be just nature expressing itself and the beautiful female has no objections whatever to mating with the beetle-browed, mangy creature depicted as man. Perhaps that is the reason why, even in these enlightened times, the wife of an apparently good husband will elope with a rough-neck male biped. They "understand each other" so what the heck else matters?

Motion picture directors are nonconformists by nature anyway, so they absolutely refuse to accept a story or bit of history "as is" but always give their own little twist to anything they prepare for the silver sheet. If they did not do that the public would never find out what it wants and must have in pictures.

Necessity the Cause of Migration

But to return to our subject. We do not know, of course, just what was the urge that caused the first ancestors of man to migrate. It may have been that they were getting too numer-

ous for the trees in which they lived or the trees had become sparse thru some change in nature. Or it may have been due to the fact that they were changing in their manner of living and had acquired a liking for other food than the insects and fruits to which they had been accustomed. But whatever was the cause of this migration, it was due probably more to an absolute necessity than anything else. This, at least, seems to be true of the migrations of men in more modern times. Necessity rather than just the love for wandering has caused men in general to move on and on to the conquest of new regions of the earth. Most men migrate for a better reason than just to see the scenery.

A New Protection Is Needed

When these ancestors left the old home in the trees a new necessity arose, and that was the need of a new protection. They needed protection not so much from the elements as they did from the surrounding life. For that purpose they accepted what nature had to offer, such as caves, overhanging cliffs, holes in the banks of streams and the like. Many ages come and go and life of all kinds on the earth gradually changes. Most of the ugly, giant animals give way to smaller kinds. Man has been developing both in brain power and form and he has contrived certain crude instruments to be used in conquest. Being now able to conquer the vast majority of the beasts of the earth, he has less need of a stronghold for protection. He is more daring and gradually comes out into the open country to live.

But he has been developing into a human being and he finds the need more and more for protection from the forces of nature itself. He is less able to withstand the cold, storms and even the summer sunshine than he once did, so he constructs rude dwelling places.

(Continued on page 248)

The Fiction of the Footlights

By Brander Matthews

WHEN we consider the position of dramatists who have attempted to represent in the more difficult art of the play-right and who have therefore acquired more or less knowledge of the man and woman who earn their living in the theater, we need not be surprised at the multitude of tales which attempt to depict life on the stage and which have as their chief characters either an actor or an actress. Moreover, and a few stars, without professional industry who the theater have not hesitated to receive in demand behind the scenes and to sketch summarily a single actor or actress going so far sometimes as to present the leading members of a company.

Thackeray, who wrote only one play, the "Worship and the Lizard", which was rejected by two managers and which was afterward utilized to supply the plot of what is perhaps his least characteristic novel, "The Widower"—Thackeray made Pendergast fall in love with the beautiful Miss Pomeroy, the apt pupil of Little Boxes the oddier who was also in love with her and who trained her with assiduous devotion and with untiring skill. And Thackeray's rival, Dickens, who had written a play or two in his youth and who had once applied for an engagement as an actor—Dickens gave us a gallery of dramatic portraits in the chapters which tell of Nicholas Nickleby's association with Mr. and Mrs. Drammole and with their unforgettable daughter, the Infant Phenomenon.

But neither "Pendergast" nor "Nicholas Nickleby" can fairly be called a novel of theatrical life. What Thackeray and Dickens did was only to use a single actress or a group of actors and actresses in one episode of a long-linked series of struggling episodes, in the majority of which there are no stage-folk. For the serious delineation of the humor and the pathos of the theater we have to look to other writers of fiction—to Scarron and Goncourt, to Charles Reade and George Moore, to Henry James and Howells, to Booth Tarkington and Rupert Hughes. I suppose that the "Roman Comique" of the first husband of Madame de Maintenon, whose second husband was Louis XIV—I suppose that the "Comical Romance" was the earliest attempt in any of the modern literatures to tell the tale of a poverty-stricken set of strollers, going thru all sorts of misadventures and undergoing all sorts of misfortunes. It was long believed that the originals of the troupe whose mishaps are related in Scarron's sorry story were members of the company in which Moliere was the foremost figure and which he guided back to Paris in 1655 after fourteen years of wandering in the provinces. Later investigation has proved that there was no foundation for this belief, although Moliere's company may in its earlier days have suffered hardships not unlike those which we read about in the "Roman Comique". It is not a pleasant picture that Scarron gives us; and the conditions he describes as existing in France nearly three centuries ago are even more miserable than those set forth in Joseph Jefferson's "Autobiography" as customary in the Southern and Western States nearly a century ago.

Scarron was himself a playwright, who had won success on the stage, and perhaps for this reason he dealt sympathetically with his histrionic characters. He may caricature them more than a little, as was his wont; he may see their foibles and make his readers see these; but he views them with a friendly eye. This friendliness is less likely to be observable in the theatrical tales of novelists who have failed as dramatists. Alphonse Daudet, for example, who achieved triumph with his stories of Parisian life, was more or less embittered by his inability to please the play-going public. Even the lovely music which Bizet wrote for "L'Arlesienne" did not save that ill-shaped play from "the deep damnation of its taking off." Certainly there is a complete lack of sympathetic understanding in "La Fédor", and there is even a certain cruelty in his "Belouche", an uncompromising portrayal of the actor who is intensely selfish, who is forever talking about his art and who is always acting—acting even more elaborately off the stage than on it.

Daudet's rival in realism, Edmond de Goncourt, convinced that he was destined to impose on the theater a new and improved method of composing plays, was exacerbated by his persistent inability to write a piece which the

Parisian public was willing to accept. This may have been the reason why he chose an actress as the central figure of his acrimonious and almost study of an abnormal character "La Fédor". In sharp contrast with "La Fédor" and with "La Fédor" are the two studies of life on the stage written by the far less famous and far less gifted Jules Clarence, a novelist who had written for the theater with occasional success and who was for a score of years the manager of the Theatre Francais. "Le Troisième Dessous" and "Brichanteau" are gentle and genial, they have veracity without venom. And even more graceful is the "Crisquette" of Ludovic Halévy, part author of "Froufrou" and of the libretto of "Carmen".

These are all French examples, and there are English examples aplenty. Only a little earlier than Daudet and Goncourt, Charles Reade (who declared that he was by native gift a dramatist, although he had been forced to become a novelist because of the inadequacy of the laws which then left the playwright with little protection and with less prompt collaboration with Tom Taylor in writing a comedy "Masks and Faces", which he later (without consulting Tom Taylor) rewrote as a novel, "Peg Woffington", as popular in the library as the earlier play had been in the theater. He painted the portrait of his fascinating heroine with a caressing touch and in so doing he promoted the comrade of David Garrick to be one of the outstanding personalities of the eighteenth-century theater. His plot was more than a little artificial and arbitrary; but the heroine was none the less a lovable creature—almost an anticipation of the heroine of Sir James Barrie's "Rosalind", which is a more truthful as well as a more tender portrayal.

II.

CHARLES READE chose an actual actress as the central figure of his story and he called her by her own name. Other story tellers have on occasion taken actual actresses as their models, but have unhesitatingly dressed up these borrowed personalities to fit into the scenes of their stories and have therefore generally avoided all details which would betray their originals. They have not done what Dickens did—repeating the sin of Noah's children—when he copied Mr. Mcawber from his own father and Mrs. Nickleby from his own mother, and what he did again, regardless of the pain he might inflict, when he gave Harold Skimpole the lineaments of Leigh Hunt and bestowed on Boythorn the peculiarities of Walter Savage Landor.

When William Plack, now sadly forgotten, but profitably popular in his own day, published his novel, "Macleod of Dore", now nearly forty years ago, there arose an outcry against him because the actress who figured thru the story was apparently drawn from life—from Ellen Terry. The "pretence" novel of Mrs. Humphry Ward, "Miss Bretherton", had an actress for its heroine in whom not a few readers professed to be able to recognize Mary Anderson; but this gave no offense, since the portrait—if portrait there was—was wholly unobjectionable and might even be considered flattering. But the outcry arose again and with a more hostile accent when Gabriele D'Annunzio issued "Il Fuoco". The likeness of the heroine of "The Fire" to Signora Eleonora Duse was unmistakable. It was intentional and it was obviously intended to be recognized. The general opinion in Italy was that D'Annunzio had committed an unpardonable sin and that he had been guilty of an unforgettable betrayal. It was a flagrant example of the Italian poet's execrable taste and of his deplorable lack of moral sense.

Two score years ago and more, when the late Mme. Sarah Bernhardt paid her first visit to the United States, she brought over in her company an actress named Marie Colombier, who was one of her professional intimates. After their return to Paris they quarreled; and in consequence of this quarrel Marie Colombier published a work of fiction, entitled "Sarah Barnum"—a title sufficiently transparent. It bespattered her former friend with all the mud which could be found in the gutter by a jealous woman, bent on degrading a colleague she hated. Of course, on its first appearance, and while Mme. Sarah Bernhardt was steadily solidifying

her popularity with the theater-going public, the story had what the French term "a success of scandal." It was only a flimsy libel and it soon sank beneath the wave of oblivion; but not before it had evoked an equally indiscriminate and an equally disgusting report, in the shape of a corresponding novel, called "Marie Pigeonnier", purporting to tear the veil from the private life of the authoress of "Sarah Barnum".

This malignant attack on Mme. Sarah Bernhardt has a certain similarity to an attack on the widow of Moliere, almost exactly 100 years earlier. After the widow of Moliere had remarked there was published anonymously a diatribe against her, entitled "La Fameuse Comedienne", in which she was accused of misdemeanors, if not of crimes. "The Famous Actress" is a brilliant piece of work, far surpassing "Sarah Barnum" in literary merit. It is so brilliant, it is so plausible, it has such an air of veracity that a host of Moliere's biographers have been led astray by it, although many misstatements have been repeatedly exposed. It may contain a few facts not elsewhere recorded, but it is hopelessly untrustworthy and its animus is revealed on almost every page. Its authorship has never been traced, although it has been ascribed to one or another of the conscienceless pamphleteers who were then plying their trade for hire in Paris. What has made this commingling of occasional fact with incessant fiction so persuasive is that its writer has an unconcealed sympathy for Moliere and a genuine understanding of Moliere's character which enables him to put into Moliere's mouth many things that Moliere might have said.

Somewhat akin to "Sarah Barnum" and to "Macleod of Dore" is a story of the stage which the poet, Francois Coppee, wrote to expose Coquelin to ridicule by endowing him with a conceit, a self-sufficiency and an unscrupulous selfishness entirely foreign to the true character of the most accomplished comedian of the last century. It was for Coquelin that Coppee had composed his captivating little play, the "Violin Maker of Cremona"; and the actor embodied this pathetic figure so beautifully that Coppee ought to have been forever grateful. And so he was for a long while; but when he was forced out of his post as the librarian of the Comedie Francaise he believed that he had been ousted at Coquelin's behest. The imagined injury rankled and the poet, departing from his customary kindness, descended to caricature. Of course, his assault did not diminish the stature of Coquelin; but it did leave a stain upon the otherwise unblemished reputation of Coppee himself.

Far more delicate was the procedure of Howells after he had written a comedy for Lawrence Barrett, who had his full share of the "artistic temperament", so called, although the truly great artists have rarely had it. Barrett was often irascible, sometimes unduly sensitive, and altogether uncertain. He could change his opinion of a play as a chameleon changes color and with a similar swiftness. But when Howells wrote his only tale of theatrical life, the "Story of a Play", he took for his hero the author of the piece and utilized his observation of Barrett's idiosyncrasies deftly and delicately to give variety and veracity to the character of the actor who could not make up his mind whether he wanted to produce the play or not.

III.

HOWELLS' "Story of a Play" is one of the few tales of the theater in which a playwright is a more prominent figure than a performer. It is also one of the infrequent stories of the stage in which the outstanding histrionic character is an actor and not an actress. It has been asserted that in Shakespeare's plays there are few heroes and many heroines; and it may be asserted also, and with more accuracy, that in the fictions of the footlights actresses are more likely to play the leading part than are actors. It is true that a pianist is the chief person in Leonard Merrick's novel, the "Actor-Manager", but he is here accompanied by a woman, who shares the interest with him. It is true also that in George Moore's "Mummer's Wife", that unrelenting study of life among the lowly, the mummer has a wife, but she seems to me less interesting than the mummer himself. It is true again that in Booth Tarkington's slight, but sparkling, "Harlequin and Columbine" the harlequin is possibly more

sharply seized and realized than the columbine.

But in Henry James' "Tragic Muse" the actress-heroine absorbs the interest as completely as she does in "Peg Woffington". Needless to say that the ambitious woman whom the expatriated American novelist sets before us is far less obvious and far subtler than the more or less mechanical doll of Reade's clever contrivance. She exists for her own sake and not for the sake of the arranged situations in which the author has thrust her. And it may be noted that, altho Henry James had evidently studied his subject with his customary conscientiousness, altho he had obviously "drawn from life", no critic has ever been able to suggest any living original who might have served as a model. In one incident Henry James introduces, for a single chapter only, an accomplished French actress, a mistress of the art; and I have an impression that for this episodic figure he had drawn upon his memory of the consummate craftsmanship of Mme. Armand-Plessis, one of the stars of the galaxy that shone at the Theatre Francaise half a century ago.

An actress is also the outstanding personality of Rupert Hughes' story, "Clipped Wings" (originally called the "Barge of Dreams"), a story which is my own favorite among all the dozens and scores of theatrical tales which I have read.

I cannot recall any other study of life on the stage which reveals as intimate a knowledge of the people of the theater and as keen an understanding of their manners and customs. Mr. Hughes' heroine is the daughter of a distinguished actor and a distinguished actress; and she has a long histrionic lineage. She was born on the stage, so to speak, and it is only on the stage that she can live. She has the divine gift; and when a happy marriage takes her from the theater she languishes and seems to be sinking into a slow decline. Before it is too late her devoted husband discovers her incurable ailment. He recognizes at last that he has no right to keep for himself what was meant for all mankind, and he himself arranges for her return to the only atmosphere in which she can breathe.

The lovely heroine, burning herself out with the flame of art, is superbly rendered by the author. And equally admirable are the other theatrical characters, her father, her mother, her aunt and, in fact, all those with whom she has to associate professionally—including her manager, one of the very few theatrical managers in fiction, who is true to type and yet clearly individualized. The book abounds in felicitous touches and it discloses its author's perfect understanding of the mimic world. Here again it may be well to note that Mr. Hughes is a suc-

cessful novelist who is also a successful dramatist and who has therefore no grudge against the theater and those who earn their living therein.

In her slender volume of short stories, "Merely Players", Virginia Tracy has revealed an intimacy, an understanding and a sympathy akin to that exhibited by Mr. Hughes in "Clipped Wings". Her studies are briefer than his and less brilliant, but are immitigably veracious. She knows her stagefolk and she makes us know them, and like them, and pity them in their struggles. She does not introduce us to a heaven-born genius as Mr. Hughes does, but chooses rather to deal with the rank and file of the profession, with the doubtfully successful, buoyed up by intangible hopes, struggling against incessant doubts, and never relaxing in their loyalty to the theater. The stage has had its geniuses in every generation, but these can be only a few, whereas it can survive and the drama can be supported only by its host of men and women of talent—and if not of talent, at least of experience. They have to toil that we, sitting in front, may laugh and weep and thrill. They may be only "responsible utilities", but they are as necessary as the leading men and the leading women, and we cannot but be grateful to Miss Tracy for the glimpses she has given us into their hearts.

Birmingham Repertory Theater

By H. R. Barbor

SOME twenty years ago Miss A. E. F. Horniman founded a repertory theater at the Gaiety, Manchester, which was destined to have a great influence on the English stage as a whole. The north midland city has given its name to an aspect of political-economic theory, the Manchester School. In the domain of the stage, thanks to Miss Horniman's initiative, another Manchester school may be said to have arisen. This Manchester school of the theater concerns itself in so far as subject matter is concerned with the struggles, successes and domestic "alarms and excursions" of the trading or industrial community of the provinces, a type of society alien, yet interesting, to metropolitan mentality. Stanley Houghton and Harold Brighouse may be cited as typical authors of this school, and altho no particularly outstanding London or country-wide success came from the Manchester Gaiety the effect of this type of work has been observable in the character-comedy of comparatively recent growth, plays of lower middle-class life, such as "Grumpy", "Quinneys" and so on.

But the repertory of the Horniman theater was not bounded by such plays as these—Shakespeare, "costume" plays, modern work, English and continental, Greek plays were also to be seen. The company consisted of a group of unknown players who steadily worked their way into the esteem of the Mancunians and many of whom

have since won high places on the West End stage. There was no "starring", but little advertisement, much hard work and the gradual public recognition of the fact that something new had been born in the English theater.

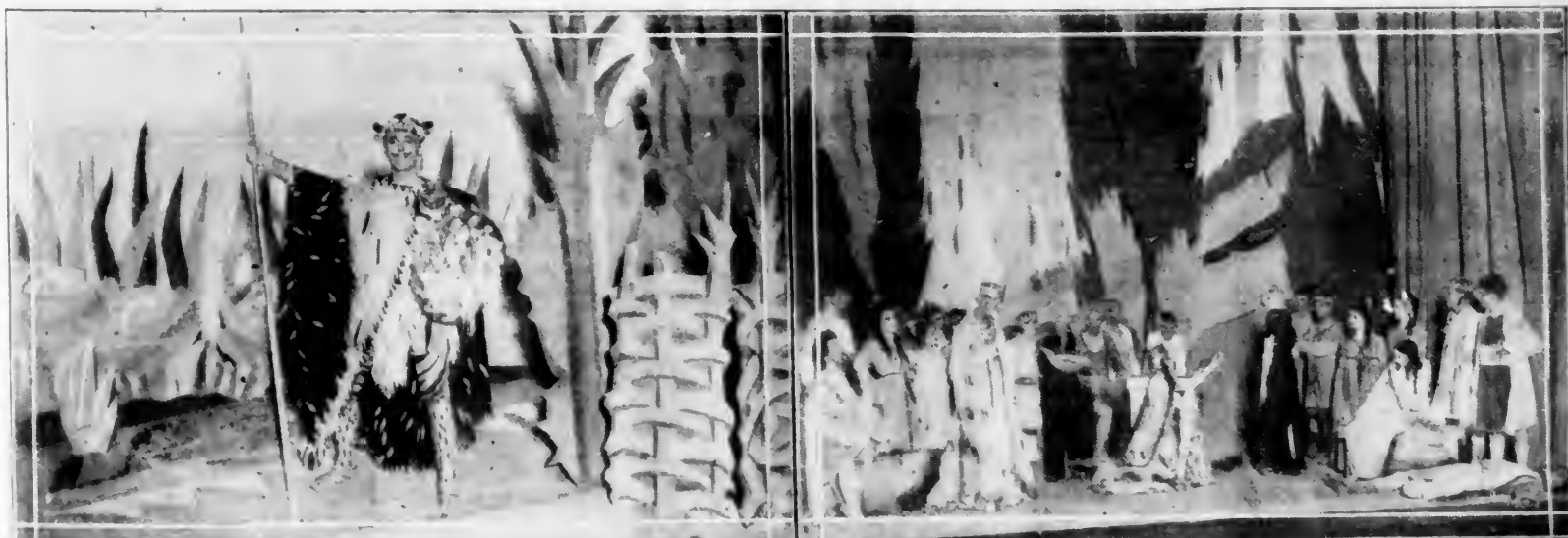
From the Gaiety sprang, either directly or by example, various other repertory theaters. Of these one of the earliest and most original (also the most creative from the literary standpoint) was the Abbey Theater of Dublin with its company of Irish players. Here were produced plays by one of the few modern masters of dramatic form, Synge. Yeats and Lady Gregory kept the poetic Celtic tradition alive after Synge's untimely death. Among the writers of the realistic genre high place must be given to Lennox Robinson, some of whose plays have achieved a wide popularity (notably "The White-Headed Boy", by no means the best work of this skillful dramatist). St. John Ervine worked with the Abbey folk and we may perhaps ascribe a measure of this acute critic-dramatist's knowledge and technique to this early association with a lively and enthusiastic adventure. Andrew Patrick Wilson, organizer of the Scottish Players, a group that may well do for the northern what the Irish players did for the western part of the United

Kingdom, was another collaborator in the Abbey Theater.

A short-lived Glasgow repertory theater and several other local attempts of only brief existence arose as a result of the more enduring popularity of the Manchester essay, and at Liverpool the repertory has survived the parent organization, altho the Liverpool theater has had a checkered career and its standards have not been so uniformly high. The Everyman Theater at Hampstead, London's "Little Theater", springs indirectly from Miss Horniman (tho its methods differ widely), for Norman Macdermott, the Everyman director, was associated for a time with the Liverpool repertory theater.

THE most significant and productive of all the institutions that have sprung from the parent stem in Manchester is the Birmingham Repertory Theater. This theater alone, among provincial repertory houses, has persisted and succeeded in an unwavering policy of producing varied but always sound and imaginative plays despite pessimistic prophecies, the initial indifference of the public and the unequalled disturbances, personal and financial, of wartime and peacetime's drastic slump. As this theater has now come to a point where great developments

(Continued on page 252)



Scenes of the Birmingham (England) Repertory Theater production of G. B. Saxe's "Back to Mesopotamia". Left: Cain (Scott Sunderland) in the Mesopotamian scene of "In the Beginning", the first of the five parts. Right: From part five, "As Far as Thought Can Reach". The synthetic Queen Cleopatra-Semiramis pleads to the She-Ancient for life. The production created country-wide interest, the cycle of five plays being performed four times. Interesting scenery and costumes were designed by Paul Shelving and made in the theater workshops and wardrobes. Indeed the whole elaborate production was taken in the ordinary stride of this vigorous directorate and their artists and craftsmen.

Criticism a Century Ago

By Carlton Miles

DESTRUCTIVE criticism is the bogy of the theater. It unites managers and actors into a common league of hatred. Wherever two or three of the stage are gathered together the phrase is the torch that sets prairie-fire protest. It is a leveler of caste, an enemy against whom all join. From the star to the acrobat there is bond against the bad notice.

What would happen could the present generation of players be transported back a hundred years and face the ordeals of their great-grandparents? Within a fortnight there might be end to the fulminations of today. The difficulty with the average modern actor is that he is surrounded by too much praise. "Good" is a faint adjective, "acceptable" an insult; nothing suffices but "great" or "superb". One word of adverse opinion and he wails of Destructive Criticism. What would he think could he have lived in London a century ago and read of a performance given by Miss Kimball at the Surrey Theater: "She is a good-looking girl and has some talent, but her voice has a most disagreeable whine and her attitudes and actions are at times very ungraceful. She must study closely and endeavor to get rid of defects which, if suffered to grow on her, she will never eradicate and which will unfit her even for a minor theater. Her acting (if such it can be called) is all art; she wants power, expression and, most of all, judgment. We speak thus freely as the young lady appears to have been taught in a vile school, the bad taste of which we would advise her to rid herself of as soon as possible. The rest of the performers are unworthy of notice. It is a pity the manager has not selected a better company, which we think he might easily have done; at all events he must not think of carrying on the whole of his winter campaign without some very strong additions, and those of the first-rate kind. He must recollect the cold, frosty nights are fast approaching when it will require something possessed of more powerful attraction than the roarings of Mr. Kemble, the whinings of Miss Kimball, the graces of Mr. Burroughs or even the charm of that 'dear, delightful, little fairy,' Mrs. Fitzwilliams (who certainly must be acknowledged a host in herself) to draw us from the blazing fire. We merely give this word of advice, en passant, for a little retrenchment in the lavish profusion with which this piece is got up would have enabled the manager to have engaged several better actors than any now in the company."

This notice appeared in the August issue of *The Drama*, published in London, 1821. What dramatic critic of today can equal the thoroughness of this castigation? The player who reads it now may gloze it with the assertion that it is "constructive criticism". I wonder if Miss Kimball and her associates met it in the same open frame of mind.

The Drama, or *Theatrical Pocket Magazine*, wholly dedicated to the stage and containing original dramatic criticisms, biography, essays, poetry, reviews, anecdotes, bon-mots, chit-chat, with occasional notices of the country theaters (embellished with elegant portraits of the principal performers of the London theater), published from May, 1821, as a monthly periodical for a series of years, discloses in its pages that the state of the theater was little different from what it is today. There were the same murmurings that the days of great acting were over; that no good plays were being produced; that the public wanted sensational novelties.

Reviewers dealt with a mailed hand. We read of an actor attempting "Hamlet" that "in the earlier scenes the want of flexibility, which is the great defect of his voice, took from the dialog much of its interest and much of its effect. His lungs are strong, but his middle tones are not clear; he pitches them too low at first and, without taking the scope of modulation which his having so done would command, he continues on the same grave note to the end. During the first two scenes he is much too boisterous and fails, consequently,

in displaying that refinement of mind which enters into the character of Hamlet. An incessant vehemence of action and of utterance is not consistent with the character. His soliloquy at the conclusion of the second act is faulty in the extreme; it approaches too near ranting, which is never natural and always displeases."

What would the latest star of today, making triumphal entry after having spent only a season or two in

learning her craft, think if she read the following day, after her stellar appearance, this review, which also appeared in 1821? In discussing a performance at the Surrey Theater of "The Solitary of Mount Savage, or the Fate of Charles the Bold", the critic wrote: "Of Miss Huddart we should be sorry to say anything unfavorable, but we cannot but acknowledge our pleasure received some alloy from her performance of the orphan, St. Maur. It is a character that requires the infusion of considerable pathos and tenderness, with a mixture of energy which it is often impossible for her powers to effect. Her voice is untunable and has a certain amount of sameness that is often unpleasant, and her action is somewhat stiff and now and then ungraceful. We do not wish to disparage, and trust Miss H. will not accuse us of illiberality—we really mean her kindly; she is young and may, by close application, amend the faults we speak of—but there are other lighter characters in which she would have appeared to much more advantage to herself and with much more pleasure to her audience—but it will be a considerable time ere she will be absolutely capable of pleasing in the characters where the passions have much play."

When Edmund Kean played Hamlet in his youth in Guernsey one critic wrote of the tragedian: "Last night a young man whose name the bills said was Kean made his first appearance in 'Hamlet', and truly his performance of that character made us wish that we had been indulged with the country system of excluding it and playing all the other characters."

Of Miss Taylor, playing in "Gilderoy, the Bonnie Roy", at the Cobourg Theater in 1822, the reviewer writes: "Her voice grows extremely disagreeable and the unpleasant hysterical catch in her breath, which we have before earnestly advised her to correct, has, we fear, grown so habitual that no effort she can now make will totally eradicate it."

At the Royal Amphitheater on August 12, 1822, "Alexander the Great" and "Theastris the Amazon" drew the following notice regarding the leading man: "Of Makeen's Alexander we can say nothing whatever in praise. He appeared totally unmindful of the business of the scene and marred in almost every place the interest otherwise attendant on it with the most perfect nonchalance. We think he was rather overheated 'with the luscious grape divine'."

"The Drama", however, must have satisfied Mr. Smith, the manager of the Surrey Theater, when he appeared in 1823 in "The Foulahs, or A Slave's Revenge". "We have often had occasion to notice in the most favorable manner the exertion of this highly meritorious actor," we read, "and we never felt more gratification in awarding him our approbation that we do on the present occasion. His performance was of a grandly terrific description, and his whole appearance in some parts was quite unearthly and really made us shudder. His delineations of the various passions which agitate the breast of the revengeful slave were terrifyingly correct to nature. The overcharged bursting heart, the proud yet manly demeanor, the thirst for revenge and the ecstasy of accomplishing part of his dreadful plans were gems of acting not often seen on a minor stage."

We read also such despairing notes as these: "Everything has improved within the last century except the drama. Why is this? Because everything else is free; the stage alone is a subject of monopoly. All the success of a dramatist depends on the taste, caprice, avarice or jealousy of the managers of our London theaters."

Of a farce at the Haymarket in 1823 we learn: "It was a very stupid production and the audience appeared to think so by its early and severe reprobation. The story was so happily contrived as to defy all unraveling and the dialog was so tame and watery as to destroy all our wish to understand the story."

The Checkroom Evil

The checkroom evil in the theater may have had its origin in the following: "Master of the Pegs"—This new office has been lately created in Covent Garden Theater. The gentleman is the proprietor, or rather the annual renter, of all the hat and coat pegs and umbrella stands belonging to the establishment, and in future no person, except him or his deputies and assistants, will be at liberty to receive

(Continued on page 25)



Edmund Kean as Macbeth



Mrs. Margaret Bunn as Elvira



W. M. Chas. Macready as King John

Americans and American Music

By W. J. Henderson

ONCE upon a time a famous light of the prize ring was approached with a proposition that he should consent to a match with a young and promising pugilist who as yet had acquired no celebrity. "Let him go and get a reputation," responded the great man, "before he talks about a 'go' with me." It sometimes seems to the professional observer of musical doings as if the entire American public assumed some such attitude toward the native-horn musician. A pianist by the name of Alfred Wells, from Ossipee, has a shadowy chance of arousing sufficient interest to guarantee him a house for a first recital, while an equally unknown Russian, named, perhaps, Mischa, Jascha or Sascha and hailing from Tiflis or Odessa, is at least sure of the backing of his countrymen living in America.

The Pennsylvania or Tennessee composer finds himself not a great, but a little unknown. And even when he has succeeded in getting one of his works produced by a leading symphony orchestra, and having it received with real applause by a real audience, he waits patiently, but vainly, for a second performance. Of course, circumstances alter cases. One talented young American composer is at present enjoying the novel pleasure of finding himself continually before the public with compositions which have been knocking about the dust of music-store shelves for some years. And why? Because he was engaged as music critic on an important daily newspaper. Singers, instrumental performers and conductors suddenly discovered that his music was worth while.

This young composer, whose critical writings are admirable, possesses a large sense of humor and consequently, when his suddenly found works are applauded, his smiles have a peculiarly sardonic tint. He knows why he has been discovered and with unblushing candor tells the truth about the performances.

One of his creations which accomplished the feat of making people laugh last season is to be repeated soon. This is a violent shattering of tradition. What usually happens is that the American composer's work is like Joaquin Miller's Southwestern hero, who "battled, he bled, he ruled a day and peaceful nature resumed her sway." After the glittering procession and the shoutings, slumber and the unspeakable peace of the library.

ONE wonders whether the American composer himself is not in some measure to blame for the conditions. Deems Taylor's "Thru a Looking Glass", of which I have been writing, has no specially American quality except its humor, which combines extravagance and surprise in characteristically native manner. No one could possibly mistake it for British or French or German humor. It suggests nothing in "L'Apprenti Sorcier", Sullivan's "The Sorcerer" or "Til Eulenspiegel". It is Deems Taylor and the Jaberwock. If, however, Mr. Taylor had set out to write a symphony in B flat minor, would he have been able to save his own soul? Or would he have solemnly enrolled himself in the little company of those who daily recite their chorales in the temple of Brahms and intone their chants under the organ lofts of Leipzig and Dresden?

For the American composer has almost inevitably followed one or two methods. He has striven valiantly to compose after the manner of the German classic or he has resolved splendidly to be purely American by improvising on a Negro spiritual or an Ojibway chant. It seems not to have occurred to the typical American musician that Americanism does not consist in giving imitations of the Tuskegee choristers or the peep show Hopi Indians opposite El Tovar. It is incontestable that a flavor of our soil can be imparted to music founded on Negro idioms or Indian monotonies and that, insofar as this goes, Dvorak was right, as he beautifully demonstrated in his symphony "From the New World". But when one delves below surfaces he finds more Americanism in such a work as Rubin Goldmark's "Gettysburg Requiem" than in Dvorak's American symphony, for, in spite of his Oriental descent, Mr. Goldmark is an American, he thinks as an American and he feels as an American, who has dwelt not only in the heart of a mighty metropolis, but has lived much under the stars near the far spire of the Rocky Mountains.

John Alden Carpenter is another American composer who has sounded a native note. His "Adventures in a Perambulator" and his "Krazy Kat" have traits which demark them from art products built after the European models. To be sure babies grow everywhere and everywhere they are just babies. The musical delineation of the fancies of an infant making his "promenade en voiture" might have been written about a Spanish, a South African or a Scandinavian child, tho, of course, in these cases the fatal temptations of local color could not have been resisted and the lullabies of Grieg or the fandangoes of Albeniz would have sounded their unmistakable notes. Mr. Carpenter at least avoided the pitfalls of American music in his baby piece and dallied only playfully with jazz in his tonal translation of the familiar cartoons.

THE most formidable obstacle in the path of the American composer is, to use a Hibernianism, behind him. He lacks an artistic past. He apparently has nowhere to go because he had nowhere whence to come. Here might begin a learned discussion on the foundations of nationalism in music. Much could be said about the want of idiomatic music, which assumed its melodic form, its phraseological character, in the days when the people made their own tunes. The Italian of today fashions hot-house melodies in the image of the peasant lyrics of two or three centuries back. The German rests on the "Locheimer Liederbuch" and the Frenchman on the lays, redondes and serenades of Bernard de Ventadour and Thibaut of Navarre. But as we have already seen, the American, who is himself an importation, finds nothing here but the Negro and the Indian to offer him musical substance, and neither one of them furnishes anything that belongs to the strange composite race growing up between Canada and the Gulf.

It would perhaps be hazardous to enter upon a serious discussion of the racial and political influences which militate against the progress of the American composer, but no commentator on music should wholly ignore them. The newspaper reports of musical doings thruout the country are neither adequate nor enlightening. Most of them are based on the industry of press agents and formed with the habitual carelessness of the daily newspaper office. The outcome is that what we read about is not the domesticated musical influences of the people of any given locality, but the extraordinary success of the visiting violinist or pianist or the imported conductor.

THE activities of the continually increasing number of symphony orchestras thruout the country are admirable within their field, but their field is not utilized, and could not well be utilized under present conditions, for the encouragement of native composition. It would be certain death for the Los Angeles or Hartford orchestra to set out upon a season devoted chiefly to the production of new works by Howard Hanson, Leo Sowerby and other Roman academicians, or even by Chadwick, Foote and the patriarchs of the New England school.

The public of a small city is more difficult to deal with than that of a large one. It is a common and solemnly truthful jest of the astute showman that "you can put anything over in New York." But you cannot do it in Skeneateles or Phoenix. In the small town the public does not go to a concert to be shown; it must be shown before it will go. That is the chief reason why every little aspirant for musical fame tries to get enough money together to visit New York and give a recital. Whether the belief be justified or not the idea prevails that if New York guarantees the goods the smaller cities will buy them. And as for singers, if they can get an engagement to sing one line at Mr. Gatti-Casazza's establishment and then go on a concert tour with "of the Metropolitan Opera House" after their names, their fortunes are made.

BUT the rule does not apply to compositions. The symphonies of Beethoven can be announced anywhere. There is not a music club in the country that has never had a lecture on Beethoven with piano illustrations by Prof. Fortini, of the high school. When you offer

Beethoven you are offering something that is guaranteed by history. He is there and has been there for more than a century. He belongs to the standard bearers just as Addison and Steele and Macaulay and the other literary hierarchs before whom the high school students are taught to bow. It is no use to flash Menckel or Paul Rosenfeld or Heywood Brown before these students. Nothing can be guaranteed in regard to them.

The same conditions surround the music of the younger American composers. The press agent of the orchestra may crowd the columns of the local newspapers and still the patrons of the orchestra will shake their heads dubiously and say, "Why don't they play sure things?"

Turning for a moment to the forces lying behind the situation we should ask, "Who constitute the backbone of the population in this town?" Is it a German town, where half a dozen male choruses are continually singing the beloved part songs of German composers, with an occasional public outburst of "My Old Kentucky Home", not as an evidence of good faith, but purely for publication? Or is it perhaps a Swedish community, where the songs of Sweden are sung in the homes and at the weekly meeting of the choral club?

We are all confident that the melting pot really melts. In time the children of the naturalized foreigners or their children's children become Americanized. The incessant struggle of the Russian to keep his children Russian and consequently hostile to a government that governs wears itself out. The irresistible force of daily association expels from the children the lessons taught by the parents. But as long as the music of the daily life is the music of the land of the fathers there is little likelihood that the children will grow up advocates of American composition. And if you take away from these children their father's music, what have you to give them in its place?

HERE then we return to the conception of true American music. If we could bring before all the growing youngsters something that they would recognize as absolutely American, something that would hit them fairly between the eyes, possibly we might succeed in interesting them and arousing their curiosity sufficiently to develop them into characteristically American music lovers. At present the typical American music lover is a cosmopolitan, chiefly because that is what the typical American is anyhow. At any rate this is largely the case in the great cities, which alone are able to pay for the production of untried compositions.

Are we then to be driven to the expedient of subsidizing musical organizations to perform native music? Perhaps and again perhaps not. It might not be a bad thing to have funds to meet the expense of a certain number of productions of American compositions, provided the administration of such funds could be kept entirely free from malign influences. In the first place all the estimable ladies in the land whose hearts are throbbing with conductor worship would have to be restrained from bringing their charms to bear on the selection of the suitable American works. Friends of the guarantors, who might also be friends of the friends of the deserving young composer, would have to be held in leash. It would not be an easy job.

But one thing would be sure. In the end merit, and merit only, would be victorious. You can buy many interested individuals and you can buy publicity. You may even be able to buy or influence the mighty personage who "has a pull" with the editor of the daily paper and who will induce him to direct his music critic to praise or at least "be kind" to the new work. But you cannot buy the public. There is no way you can get your money into the pockets of the people who are going to buy or not buy tickets at the box-office. If they do not like the American goods they will say so in unmistakable terms, and the silly praise or feeble evasions of the influenced newspaper will carry no weight whatever with them.

In the end the general acceptance of music by American composers must be brought about by the composers themselves. And they have got to do it by creating music which breathes

(Continued on page 233)

The Early Variety Theaters of San Francisco

By James Madison

THE pioneer melodeons of the Golden Gate City were excellent schools for variety talent, many of the greatest stars having graduated from there.

In those days, on account of limited trans-continental railroad facilities, San Francisco was somewhat isolated, and performers frequently remained in one house a year or longer, not only changing their specialties weekly, but also playing in opening acts and afterpieces in any part cast for. This gave them a training in versatility that unfortunately is denied present-day vaudeville actors.

Until 1880 practically all San Francisco variety theaters catered exclusively to male patronage, and the sale of alcoholic beverages formed no unimportant part of the revenue. Barmaids waited on "ground-floor" auditors, while those of more plethoric purse, who viewed the performance from a

private box, were served by "first-part women", so called because they sat in the first part, which was usually the opening feature of the program, but thruout the remainder of the evening devoted their energies entirely to catering to thirsty box patrons.

In 1880, when free variety halls began to flourish in San Francisco, it also became a custom in most of these places to have the actresses "work the boxes" when not busy on the stage.

At the variety theaters where admission was charged, such as the Bella Union, Gilbert's Melodeon, Pacific Melodeon and the Adelphi, the performances were as a rule excellent in quality, altho at times rather spicy in character. The show usually lasted till one o'clock in the morning, because the managers shrewdly figured that the longer the audience stayed assembled the more liquid refreshments would be disposed of. Outside of a Thursday ladies' matinee at the Adelphi, there were only night performances, altho on Sunday afternoons a selection of the melodeon talent appeared in the various suburban family resorts, such as The Willows, Hayés Park and Woodward's Garden.

The Bella Union

The Bella Union, which the hangers described as "America's oldest variety theater", was located first at 706 Washington street, opposite the Plaza, but in 1869 the house was entirely rebuilt and the entrance moved around the corner to 805 Kearny street. At no time in its career did it have a street front, entrance to the auditorium being gained thru a long hallway or else via the adjoining saloon.

Its first proprietor was Samuel Tetlow, and one of his star attractions in the early '60s was Elisa Biscaccianti, the Galli-Curci of her day. She had first appeared in San Francisco as a concert star in the '50s, and was a veritable idol, but returning in 1862 found herself well-nigh forgotten, and

after playing a few weeks to empty benches, finally accepted an engagement at the Bella Union Melodeon.

In the '70s Tetlow added dramatic afterpieces to the variety bill, enlisting such popular stars as James A. Herne, R. G. Marsh, O. B. Collins, John Woodard and Fred Maeder. Out of his Bella Union profits Tetlow bought what is now known as Sutro Heights, which he proposed to convert into an amusement resort in opposition to Woodward's Garden. But before he could fix the place up as originally planned he lost heavily in stocks and was compelled to dispose of the property to Adolph Sutro for one-half of what he had been offered a few months before.

Shortly afterwards Tetlow's wife died, and from that time his star of good fortune began to wane. Business fell off at the Bella Union and Tetlow was compelled to take in a partner, William Skeantlebury. Their association, however, was not a happy one and culminated in tragedy, Tetlow killing Skeantlebury in the theater in July, 1880. Tetlow was finally acquitted on the plea of self-defense, but it cost him his last dollar and also possession of the theater. In later years he eked out a scant existence selling lottery tickets, and finally became paralyzed, dying at the King's Daughters' Home for Incurables, May 26, 1895.

The next proprietor was Patrick McAtee, who reopened the old house December 11, 1880, with Harry Montague, who had just finished a successful year's engagement at the Palace Theater in Denver. Montague, besides being a talented performer and able stage manager, was also an author of no mean quality, and put on at the Bella Union a number of risqué comedies similar to those produced in New York at the Parisian Varieties, Columbia Opera House and Egyptian Hall, in all of which places he had played lengthy engagements.

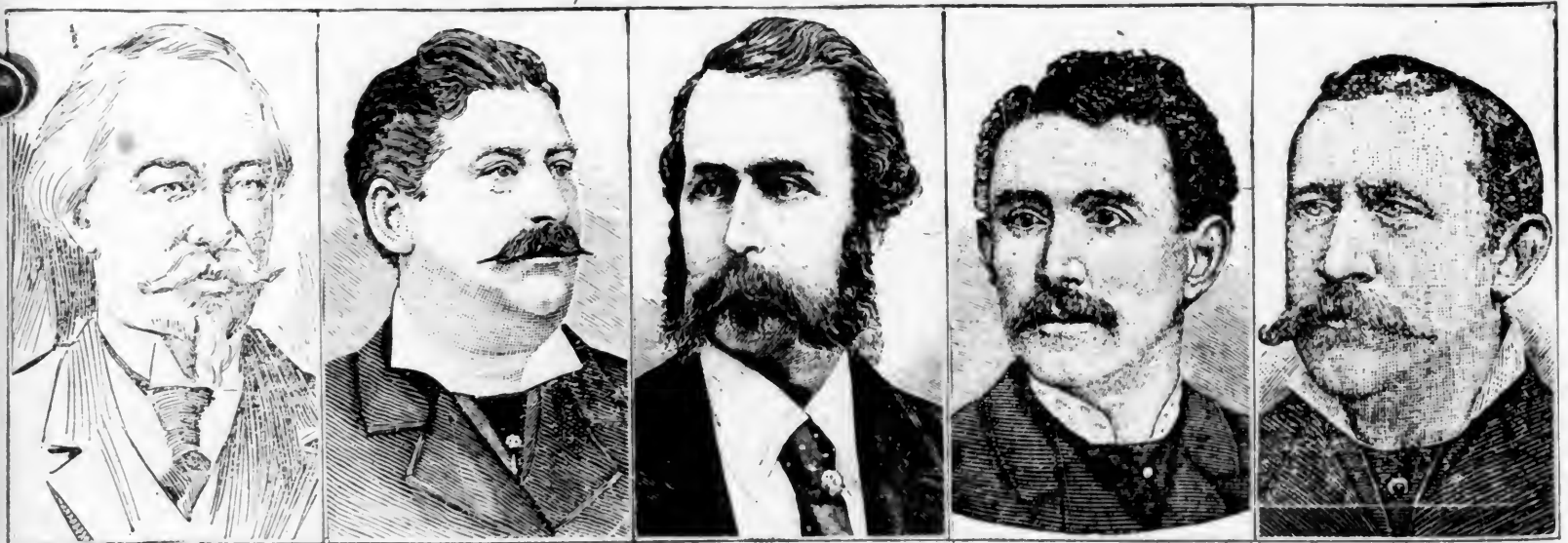
Prominent among the favorites of the Bella Union during Mr. Montague's regime, which lasted eighty-two consecutive weeks, were the Duncan Sisters, Carrie and Sophie, Carrie being the wife of Mr. Montague. Her right name was Carrie Hasselberger, and when Mr. Montague first met her at Tony Pastor's, 555 Broadway, New York, in 1876, he indicated that a shorter name might be more desirable for professional purposes. She asked him what name he would suggest. Just at this moment they happened

July 6, 1881.

BELLA UNION THEATRE.
 Presenting the most successfully managed Enterprise
THE OTHER MAN
GO UP STAIRS.
BACHELOR'S BEDROOM
TEN-PIN QUADRILLE
SKIPPING-ROPE DANCE.

March 28, 1892.

BOTTLE KÖNIG'S GARDEN
FAMILY Theatre. RESORT
 215 Montgomery Ave., between Pacific and Broadway Sts.
 Zeiglmayer & Grothmann, Props.
THE ITALIAN PADRONE.
BRUTAL BROTHERS
BROWNE BROS. & RAMZA
THE CORNETT'S LOVE AFFAIR
WHERE IS THE WHITE HORSE



Left to right: Samuel Tetlow in his later years, Ned Buckley in 1880, Sheridan Corbyn in 1877, Jack Hallinan in 1889, James A. Browne in 1887.

to pass the establishment of John Duncan's Sons at Fourteenth street and Broadway. Mr. Montague looked up at the sign and quick as a flash said: "I have a name picked out for you. Hereafter you will be known as Carrie Duncan."

Other star performers at this time were: Phil Sheridan, of "City Sport" fame; Wm. S. Campbell, later proprietor of the "Rose Sydeell London Belles" show; Sam Rickey, a noted Irish comedian, and Harry K. Morton, whose son is now one of the bright lights of musical comedy.



Johnny Ray

—Photo, courtesy Albert Davls Collection, Brooklyn, N. Y.

Montague re-established the Bella Union as a veritable gold mine, but subsequent stage directors were unable to maintain his standard of excellence. Again business fell off, and in July, 1883, the sheriff's lock was once more on the door.

Other proprietors in quick succession were Sam Lewis, Ball & Goepfert and Thomas Ryan. The latter had as one of his cards James Charles Welch, who, besides being a great extemporaneous singer, wrote a number of local afterpieces, such as "Boycotted, or The Chinatown Mystery"; "San Francisco, or The Son's Revenge", and "48 and 84".

In July, 1887, the house was reopened by Ned Foster, who held the managerial reins until 1895. During his tenancy Johnny and Emma Ray, Weber and Fields, Junie McCree and Matt Trayers were among his headliners. Foster sold out to Thomas Staniforth, who soon disposed of the house to "Big Bertha", the Confidence Queen. She in turn was succeeded by Fliskey Barnett, later manager of the Coeur d'Alene Theater in Spokane. By

1896 the career of the Bella Union as a representative variety house was over.

In 1897 it was reopened for a short while as a free concert hall, called the Imperial, under the management of J. H. Amme, and at the time of the big fire of 1906 the former Bella Union was known as the Eden Musee, patterned after the New York institution of that name.

Gilbert's Melodeon

Gilbert's Melodeon, conducted along the same general lines as the Bella Union, was an upstairs house at the northeast corner of Clay and Kearny

streets, and was opened by Ferdinand Gilbert in 1859. Among the performers playing there who subsequently achieved fame were: Joe Murphy, who later starred in "Shaun Rhue" and "Kerry Gow"; Lotta, then hardly more than a child, and the Worrell Sisters, Sophie, Irene and Jennie. Sheridan Corbyn was the stage manager.

In 1864 Gilbert's Melodeon was rechristened the Olympic and went out of existence about 1870.

Pacific Melodeon

The Pacific Melodeon, Kearny and Pacific streets, was under the management of Joe Koster. Two of his biggest cards were Edward Harrigan and Harry Courtaine. The latter, altho an excellent legitimate actor, indulged in periodical spees, to his professional disadvantage. He was originally taken to San Francisco by Tom Maguire.

Bert's New Idea

Bert's New Idea was on Commercial, between Kearny and Dupont. Manager Bert in 1863 endeavored to give a variety entertainment divorced from barmaid accompaniment, but evidently the public did not take kindly to this innovation, as its career was short-lived. The house had been previously called the Union Theater and Edwin Booth and father were among the celebrities who played there.

Ned Buckley's Activities

Ned Buckley, stage manager of the Bella Union from 1859 to 1868, bought out Graf Litho's Concert Hall at the northwest corner of Pine and Kearny streets in 1872, rechristening it Buckley's Original Variety Theater. It was in a basement and charged 25 and 50 cents admission, with an extra charge of 50 cents to those desirous of entering the Green Room, where opportunity was offered for intimate confab with the actresses appearing there.

In 1878 Buckley secured possession of the Adelphi Theater at 607 California street, above Kearny, which had been built the year before for Charley Cogill and Fred Cooper, the performance in their time consisting of a minstrel first-part, a variety olio and a sensational melodramatic afterpiece.

(Continued on page 251)



Charley Reed

—Photo, courtesy Albert Davls Collection, Brooklyn, N. Y.

The City Care Forgot

By J. O. Dahl

WE WERE sitting at a sidewalk table in front of a boulevard cafe, a wandering musician and I. He had just arrived from Algeria in Northern Africa, where his violin had been entertaining the hundreds of American tourists with tunes from the home land. Past us moved the leisurely crowds of happy, care-free boulevardiers, models from the world-famed dressmaking shops, ladies of the demimondain and the usual crowds of blatant tourists and the commercial crowd that is to be found following in the footsteps of the liberal spenders.

"Like viewing life thru a kaleidoscope, is it not?" said my friend. "I never grow tired of this colorful existence; and to play for them—it's a privilege. They are so enthusiastic, well mannered and encouraging. I often wonder if they do not perform right with us; so intently do they concentrate on the performance. Have you ever noticed how they lean forward in their seats and when the music strikes up how their body swings to the rhythm? Sometimes they even join in with a song. That's a typical Parisian audience."

What he said is true, for I have seen it often and wondered if it was not a great pleasure to play to an audience that came to be co-players instead of the typical Americans who come with a now-that-we-are-here-make-us-laugh attitude.

About Seventy-Five Theaters

Paris, which is a city of over 3,000,000, has about seventy-five city theaters. They are divided about as follows: Thirty dramatic and melodramatic, twelve comedy, ten musical comedy, seven music halls, seven motion picture houses, three indoor circuses, four vaudeville and two operatic houses. These theaters range in size from two hundred to several thousand seats. Most of them are open seven days a week, with matinees on Thursday, Sunday and holidays.

American Stars Increase

Each year sees an increase in the number of American stars who appear in the music halls, vaudeville houses and in musical comedies. In past years this was true only during the summer or tourist season, but now we find them on the bills thruout the year. These clever artists, most of whom are singers, dancers or acrobats, are very cordially received by French audiences.

No Censorship

The first thing an American notices in a French theater is its freedom from censorship. Since the war nudity has become an art, for it is displayed frankly and freely without any attempt at vulgarity. This feature has of course made the theater immensely more popular. The general practice has been to use nudity in still poses, but this past summer and fall these poses have been interposed with nude dancing numbers and a promenade on the boardwalk extending out in front of the stage. It is surprising how quickly Americans adapt themselves to this form of entertainment and patronize it, as a family, without hesitation.

Prices of Admission

From the standpoint of the play enthusiast, the cost of entertainment is the first thing to be noticed. Seats in the average theater, for what we would call a good production, range in price from \$2.50 for an orchestra seat to 50 cents for the third balcony. Vaudeville theaters get from 25 cents to a dollar and the opera from \$3 to 50 cents. Then comes the nuisance of having to buy your program, which also contains as much advertising as the American theater program; giving a tip to the usher, another to the young lady who gives the seat numbers at the box-office, the cloakroom girl and the attendant

in the toilet rooms. There has been a constant agitation for a fixed charge to cover all these incidentals, but so far it has been of no avail.

The Professional Claque

Another feature, which is humorous if not a bit disturbing, is the professional claque. Its vociferous applause is so noticeable as to be obnoxious to the lover of merited applause.

The Promnoir

A large percentage of the theaters have what is called a promnoir. This is the space back of the last row of seats on the ground floor. We would perhaps call it the promenade. Altho a steady and welcome producer of revenue for the management, it cannot be called very desirable for those who have paid a high price for exclusiveness, as the smoke from cheap cigars, mixed with the odors from the mixed members of the promnoir group, soon permeates the room. Several hundred can be accommodated in this section, for which they pay from 25 to 30 cents each. The ones who patronize this section of the house are usually those who cannot afford to buy seats.

Long Intermissions

Performances run about three hours, with rather long intermissions between acts. This gives the audience an opportunity to be liberal in its patronage to the bar, which is operated as a concession. In addition to this concession there is the sale of music, candies, tobacco, novelties, books and many times other forms of merchandise. The average play has two acts. Musical shows average from 30 to 40 scenes.

Cost of Production

The cost of a French production is a great deal lower than similar American productions. There are several reasons for this. The many

(Continued on page 254)

Fair Makers and Fair Fakers

By A. P. Sandles

"Johnny shall have a new bonnet,
And Johnny shall go to the fair,
And Johnny shall have a blue ribbon
To tie up his bonny brown hair."

This jolly Johnny jingle was written near a thousand years ago. The fair is full of age. It has always been the rage. It is the play day of youth and maid. It is the big reunion of the grownups. It is the crossroads where young and old greet and meet for fun and frolic.

The fair is the yard stick by which we can measure the mighty march of man. It records the upward climb of human kind. It portrays the progress of brute and breed, from scrub to pure bred and pedigree.

When fairs were born, wheat was known as corn. Fingers, not forks, were the tools of feed and eat. Napkins were not known. Finger bowls would have been a joke. Ice cream would have scared the folks and mince or pumpkin pies would have founded nations.

Satan Had a Tail

When fairs began the world was flat. The moon was cheese and Satan was adorned with a tail. Jack pots were not known. Moonshine was not an outlaw, and the tango-shimmy dance stunts made a big hit then as well as they do now. No doubt they always will, so long as blood is red.

When fairs first became the rule the bull and boar were wild and the stud untamed and untrained roamed at will. Hair instead of wool grew on the back of sheep and goat. Breeds and bloodlines were not considered then. The day had not come to have aristocrats among the brutes.

Powder Puffs and Muffs

When fairs first came into style men wore the corsets, the earrings, the muffs and the long hair. In the way back yonder it took more time for men to make their toilets than the women ever did. Powder puffs, perfume bags and bottles were part of the things a man had to have to complete his makeup and fix his face fit to wear in public.

Before fairs began to grow and bloom there was yet much of the brute and thirst for blood in man. He had not yet been changed from crude ore to gold refined. He was still in the making.

In the early days the games of Greece and Rome had to have the flow of blood. There had to be a death rattle in the throat of man and beast or the play and pastime were not worth the while. The gladiator fought his fellow-man or faced and battled with some starved lion or ferocious tiger to see whether man or beast should die. To the crowds it did not matter which.

Women Slaves—Harem Harlots

Before the rule and reign of fairs women were mostly slaves and harem harlots. They had no

place in social circle and no ideals for which to strive or hope. They were slaves to whim and passion of their master.

What a magic change has been wrought. How the fog has lifted. How the mists have cleared away. Fairs have helped to make Uncle Sam the biggest boy in the world. The United States has more fairs than all other nations have combined. It is no accident that this Republic is the beacon light of the world today.

President McKinley was right when he said: "Fairs and expositions are the timepieces which mark the progress of nations." The coin and the currency of this Republic is the only money that stands above par in all the world on this day and

route had to be traveled. No guide boards or block signals pointed the way.

The fair is a clearing house for all creeds, colors and breeds. It is the most democratic game in the world. The blue-ribbon bull will get as much applause on a fair ground as a king, kaiser or governor.

At the fair the race rider or driver who wins the wire and purse is as great a hero as a millionaire or a movie star. The merry-go-round is a greater joy to childhood than is a palace or a mansion.

Put Towns on the Map

Fairs put towns on the map. They have a mighty influence. They can take hold of the four corners of a county, State or nation and lift it to a higher plane of life and living. Fairs are nation builders.

Fairs efface the Mason-Dixon Line that too often separates the town and country folk. It helps to grow sociability and make us all one size. On the fair ground roosters crow and the fakers are not slow.

"When the raisin mash is stewing,
And the worm is in the still,
There's a pile o' gravel waiting
In the graveyard on the hill."

Drunks used to be a part of the exhibit at the fair. This rule no longer holds. Less people will tolerate the nuisance. Less folks want to get drunk. The gambling game and immoral show are passing on.

The fair is now an engine room and power house. It improves the race of men and the breed of brutes. It has won official standing. The tax dollar unites with gate receipts and other income to erect great buildings that give a flavor of permanency to State and county fairs in every State of the United States. Public funds now give a helping hand.

The Midway in Bloom

Fairs had their birth in the old world. The tradesman and merchant invented the fair to make a money mill out of it. Then the church and the hospital conducted them to gain a profit for a worthy cause. Some fairs lasted a month. Nine hundred years ago the midway was in bloom and the fair faker was in glee and glory.

Here and there the fair and midway were both in a churchyard or a graveyard. In some places fairs were held more than once a year. At first the fair days were great sales days. Travel ways were few and slow. The traders came to fairs with wares and goods so as to make buying more convenient for folks to purchase, as the regular markets were far away.

The Old Days and Ways

In the old days fairs did not open until noon. They closed at sunset. Strict rules were made to govern them. Some of these seem funny now. To



Club winners at the Summit County Fair, Akron, O., 1923. Akron is the world's great rubber town. More than half of the auto and truck tires of the world are made in this town. Everything for which rubber is used is made in Akron. This city is to be the world center for making the great Zeppelin dirigible balloon airships for passenger and freight-carrying service. In 1922 a great concrete grand stand was erected. A great dedication program was carried out at which A. P. Sandles delivered the chief address. The city and county co-operate to boost the fair.

date. Fairs have a mission and a vision. While chaos, racial hatred, religious fanaticism, bankruptcy and revolution threaten life, liberty and property in other lands, we go on having fairs and try to collect the debts the rest of the world owes to us.

Who Ate First Oyster?

He was a bold man who first ate an oyster. He was bold who first had a vision of a fair and builded one. It was a new trail. An unsurveyed



A scene on the grounds of the Southeastern Fair, Atlanta, Ga. It is an Elks' Barbecue, where "the best people on earth" are having a gala day. Col. R. M. Striplin, general manager, and his Board of Directors have made the fair on these grounds an outstanding exposition of Dixieland.



A part of the midway on the State fair grounds, Springfield, Ill. The midway always gets the crowd, altho it is often cussed and discussed. This fair is one of the leading expositions in the Middle West.



Scene on the Fairfield County (Lancaster, O.) fair grounds. It was the biggest county fair in Ohio in 1923. Attendance, 60,000 on the big day. General admission, 25 cents, with free grand stand.

avoid skin games and fraud no one could spend more than eight cents at any one time, unless four or more persons were present as witnesses.

In the old days of the fair the fair officials took charge of the town in which the fair was to be held. The regular Mayor and other officers stepped aside and took a vacation, while the barl appointed a Mayor, marshal and other officers from among their friends. Under this custom the fair folks could run the town and fair to suit themselves. And everybody agreed that this was the only way in which a fair could be rightly run.

Fair time was made one great gala day. The King of England would issue a solemn proclamation in which he would declare "The Firm Peace of the Fair." This meant that no one could be arrested or disturbed during the time the fair

was on. This was the right way to run a fair.

God's Penny Rake Off

Midway folks had to pay a price. "God's Penny" was a feature of the early fairs. It was a percentage charged on the amount of business done by the merchants and privilege men. This money was used to help some worthy cause, such as church, roads, street improvement or other welfare.

While the regular fair was on the resident shopkeepers of the town had to close up their places of business. Only those who had space at the fair could sell any goods. In the old days fairs had their own way.

Fairs had their own courts and could impose any fine or penalty on any offender who broke

any rule of the fair during the fair. These courts were called pie courts. This meant that if the offender did not plead guilty and get the trial over in a hurry he would be held for a long time after the fair was over for a regular trial. Such a delay would keep him from going to the next fair. Pleading guilty was the fashion then.

Jesters and Jokers

In the old days there were jesters and jokers, singers, acrobats and magic men, as well as the fat lady and snake charmer on the fair ground to coax coin from the curious who expected to spend so much money some way.

No doubt the Romans were the first folks to hold fairs. The best guess is that England was

(Continued on page 230)

Confessions of a Carnival Press Agent

By William J. Hilliar

MUCH has been written and said regarding press agents of the movies, the dramatic stage and the circus, but with all due respect to these distinguished exponents of the gentle art of publicity, and speaking with all modesty for the profession which I feel honored to be a member of at the present time, I must first of all confess that the work of the aforesaid exponents of imagination and coronas is at least no greater than what has been accomplished during the past few years by the newspaper publicity men now in the carnival field.

And carnival field it is, for were not the fertilizing influence of the carnival press agent continually at work day and night, the carnival "arena" would never have grown into the stalwart oak of today.

True, the managers and owners, at least many of them, have changed the old foot-stomping, chow-suey caravan composed of the flat man and jester of so many that were a disgusting travesty on the definition of the word "carnival," into clean and well-organized institutions; but it has been the carnival general agents and press agents who have had to bear the brunt, who have had to fight the battle with newspapers to apprise the public of the change.

THE carnival is here to stay. Let me impress this upon my readers with every ounce of vitality that I possess. It is a certainty. Nothing can stop it. Internal jealousies, bores, propaganda, personal likes and dislikes, differences of opinion regarding "clean-up methods" are all naught when compared with the individual determination of a few men who have their all invested in the business. It will survive, it will prosper, and not only surviving, but is striving and reaching every year into the most lusty of all outdoor show branches.

The carnival today is drawing a class of people who never dreamed a few years ago that they would have allowed their children, yes, 5,000 of them in a single

afternoon, to visit one of the special children's matinees now common weekly occurrences with several of the big shows.

It has become a national institution, radiating joy and amusement, and as such has taken its place as a very important branch of America's amusement industry, and newspaper editors have now realized that properly conducted carnivals offer the masses entertainment at nominal prices such as cannot be obtained elsewhere.



William J. Hilliar
Press representative Rubin & Cherry Shows

DON'T imagine for one moment that the owner or manager does not have his troubles. A circus is under one management, one owner or directing head. A carnival is composed of a collection of showmen, each with different ideas, and some of them have owned or managed carnivals in the past, and a vast amount of tact and diplomacy has to be used at all times by the directing influence of a big carnival to keep his organization intact.

Circus people have no time to cook up trouble or scandal. They are too busy. They rush to the cook house in the morning, tearing down long, dusty roads, or walking uneven railroad ties to the lot to get there before the flag goes down. Then the parade, the afternoon performance, the night show, and then the hurry to their cars for fear the train will leave. Tired, they retire, and the usual noise in a circus sleeper after 12 at night can be likened to the conversation in an institution for deaf and dumb.

But the carnival people have more leisure, and they will talk, they will discuss and express opinions. One coming from one show will compare it with the one he is with, and so on, with the result that personal jealousies and disagreements will arise. I know of two prominent independent showmen with one show who have never spoken for two years, and this also goes for their wives and staffs. So, you see, dear reader, the carnival pro-

(Continued on page 245)

The Amusement Park as a Public Service Institution

By Leonard B. Schloss

WHAT place has an AMUSEMENT PARK as a PUBLIC SERVICE INSTITUTION?

A great one, I would say, altho it is doubtful if many have so considered it, simply because the average person is not often given to analysis, contenting himself with the obvious conclusion that such a park or resort is just a pleasant place at which to while away a few idle hours or to escape the

heat of the city. In perfect security within its confines. It is a poor man's playground and has equal attraction for all other classes and temperaments.

Park Manager's Duties

But in all this the park manager has a most important function. He must



heat of the city. And no one will gainsay this. The average man or woman is quite correct, but these are only the surface reasons. Certainly he never connected the words "PUBLIC SERVICE" with the subject. "PUBLIC SERVICE" seems to him to connect up in some dim manner with light and power companies, traction systems, etc.

But there is a deeper meaning beneath these words, a meaning that implies the rendering of a service that is an absolute necessity to one's personal welfare. Electric power, gas, telephone, steam and electric railway systems all fittingly belong to this classification and provide vital comfort thru their service. Doesn't the well-conducted summer amusement park catering to the public do just as much—and more? It administers to its patrons' comfort and wellbeing; affords an opportunity because of its necessitated location away from the busy precincts of the city to inhale fresh, pure ozone frequently amid Mother Nature's most beautiful settings; it provides recreation, which may be either active or passive, as the preference of the patron elects or the facilities of the park permit, and with it relaxations from the cares that beset jaded, jangled nerves.

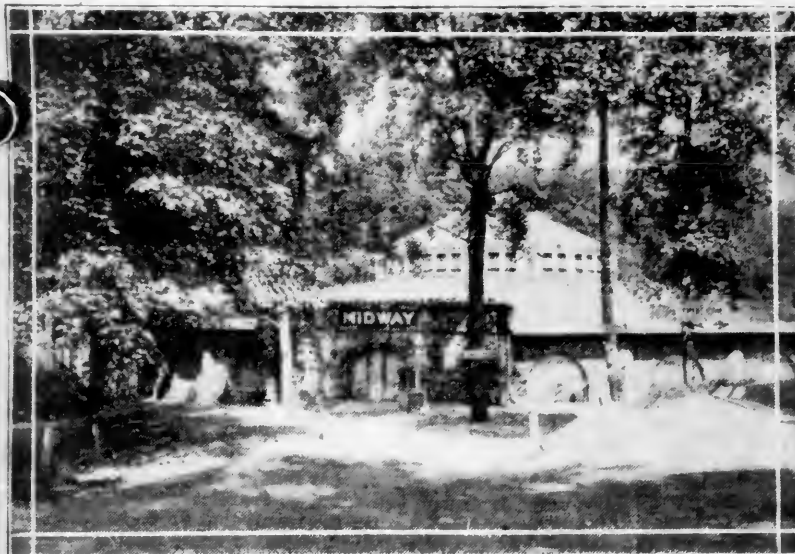
To the parent it affords the opportunity of such relaxation, heightened by the knowledge that the small child can while away happy hours



keep faith with his public. Thru his untiring efforts in the past summer amusement parks have taken their place as public institutions. The disagreeable, often disreputable, features that characterized such resorts a decade or so ago have now been practically eliminated. Thanks to the code of principles advocated by the National Association of Amusement Parks, the questionable show has been banished. The thieving, "short-change" artist has vanished along with the "conman". Thrills there are to be found aplenty, but the dangerous, rickety devices that once menaced health or life in order to pander to the desire for the novel and alluring have all been supplanted with others in which "safety" is ever present as the watchword.

And to see that these conditions are maintained, even bettered if possible, is the function of the park manager who would stay in the game and be, in a measure, a public servant in the sense that he is representing and presenting a "PUBLIC SERVICE INSTITUTION".

The other class of manager won't have to resign; he is being forced out rapidly and his ilk will soon be as obsolete as the roe or dodo-bird. The successful manager must be an omnipresent, omniscient sort of being, ever watchful, ever on the alert to maintain the character of his park in particular, and all parks in general.



Scenes at Glen Echo Park, Washington, D. C. Top: Left, "Tis clean"—grounds, amusements and everything; right, carousel building of novel design, ninety-foot span dome, with no posts. Center: Leonard B. Schloss, general manager of Glen Echo and a director of N. A. A. P. Bottom, left: The mammoth Fun House. Right: Entrance to the Old Mill.



Bird's-eye view of Long Beach, Calif., July 4, 1923.

Aerograph Company.

to the same high plane in the amusement world that it has now reached. He must be continuously "on the job", bearing in mind that it is on the public good will that he depends and seeing that every employee is imbued with the same spirit. I'd be very much inclined to recommend that he study the book of rules that Statler, famous hotel man, issues to his employees and make some application of them to his own enterprise—his park—his "PUBLIC SERVICE INSTITUTION". His employees must reflect his spirit, for it is they, not often he, that come directly in contact with the public. They must

be taught to be courteous under the most trying circumstances and they must be thoroly grounded in the fact that the satisfaction of the public is to be their ever-present thought.

Inspections of rides and similar devices must be constant and unfailling; a single catastrophe may well mean the ruin of the most prosperous park and the consequent loss of an investment of many thousands of dollars.

Certainly an amusement park is a PUBLIC SERVICE INSTITUTION. Children of all classes have their playgrounds; older children have their gymnasiums, and occasionally there are (when

proper appropriations are made by the authorities or campaigns instituted for funds) community centers and recreation grounds. The amusement park therefore covers every member of the family.

It necessarily follows that the successful manager of a park—his "PUBLIC SERVICE INSTITUTION"—will never allow himself to lose sight of the fact that the word "SERVICE" implies nothing else than "TO SERVE", and that he will strive to maintain his "PUBLIC SERVICE INSTITUTION"—his park—as such.

Physical Equipment is Important Factor in Outdoor Show Business

By Milton M. Morris

IT HAS been proven that you must present something worth while behind your wagon fronts and banners in order to make money in the outdoor show business, also that your entertainment must be clean and meritorious, but how few have ever given a thought to the physical condition of their equipment.

So long as they were able to load their wagons to their utmost capacity and were able to get same to the railroad cars from the show lots they were satisfied, yes, satisfied even if some of the wagons would break down and the paraphernalia had to be reloaded and gillied to the flats or baggage cars. Broken wagon poles, burnt-out bearings, bad fifth wheels and bale-wired wagons were okeh as long as they could "get by" with them. But it is a question whether one could call that "getting by."

How many Monday or opening nights have been missed by having bad railroad equipment or weak and broken wagons! Sometimes it's not a case of broken wagons to begin with, but overloaded or improperly loaded wagons that is the cause of many a breakdown on the way from the cars to the show lot.

Have you ever stopped and figured the gross business you might have done if you were able to open the nights missed on account of inferior



Caterpillar tractor used by the Morris & Castle Shows in moving the heavy wagons on the fair grounds at the South Texas State Fair, Beaumont.

equipment? Just take a pencil and paper and figure out what the office share would have been; see if you wouldn't have saved time, worry, work and money in having well-built wagons and show cars on which to transport your show equipment.

YOUR electrical and lighting end is just as important, if not more important than anything in the outdoor amusement business, as your well-lighted fronts and midway are the show windows of your store of amusements. It is also one of the expensive items, but again, time and money can be saved in owning your own equipment, meaning your own transformers and secondary wiring.

This year already we (the Morris & Castle Shows) have made money by having our transformer wagon, with four transformers installed inside, two 50-k. w. and two 25-k. w. pots, with switches and board that keep us, in case of trouble, from "killing" our whole midway when a line in one part may become troublesome, overloaded or defective, as four separate switches with four separate lines running from them control the midway.

Then having brand-new cable that will pass the most rigid inspection, and ground cable at that, with slip-plug connections that can be laid and connected to all of the seventeen different shows, seven rides and the many concessions in three hours after the last wagon reaches the lot, is also a great time saver, to say nothing of the amount of money saved in construction necessary in every town played during the season. All of the electrical work is taken care of by our chief electrician and one helper in the short space of three hours.

Figuring that your average construction bill will amount to \$150 at least for each town played and your season is thirty-two weeks, \$4,800 is saved in one season. Of course you will say look at the first cost. Well, let's look at it. Your electrical wagon with tower on same, equipped with transformers equaling 150-k. w., with cable enough to run wires to a 1,250-foot midway and seven riding devices, to say nothing of the numerous concessions you have to hook up with switch boards and slip-plug connections, will cost you about \$2,800. Well, the first year subtract this amount from the \$4,800 saved and it will show a net earning of \$2,000. Then you have the equipment in just as good shape for next season, as

(Continued on page 247)



Caterpillar tractor used for spotting heavy wagons on soft lots.



One of the baggage teams of the Morris & Castle Shows unloading the train at Beaumont, Tex.

Scanning the Big Top Horizon

By Lon B. Williams

EDDIE ARLINGTON tells a story of the days when he was handling railroads for the Parnum show. With a party of friends he left New York to look over a well-known small circus, which was none too well ballasted with kopecks for its imminent summer tour. Accompanying the owner, Eddie indulged freely in criticism, with helpful intentions and upon the earnest invitation of the former.

"If I owned this show I'd do this and I'd do that," said Eddie in summing up the faults and merits of the troupe. The owner, altho he had asked for comments, had evidently not expected Eddie to be so frank. He looked at Arlington for a moment. Then he exclaimed: "But, Mr. Arlington, I own a show!" Eddie often remarks that he took the small circus owner's comeback to heart, and, altho he felt he was entirely right and well meaning in his summary of the possibilities of that little show, he ever afterward was chary in pointing out faults in any circus organization other than his own.

It is somewhat in that spirit that I comply with The Billboard's invitation to write of the more immediate future of the circus, altho it is certainly not my intention to point out the faults of any existing white-top aggregation, but I'll say right now that so far as I have observed them in the last three years there are mighty few faults for the keenest old and seasoned circus troupier to pick. The circus, speaking of present-day organizations, is something which the most carping critic must elaborate upon with pride. The American circus is a thing today of which we are all proud, and one and all of the better known shows, large and small, are actuated by the spirit of the square deal to public, to employees and to each other.

And it seems to an experienced observer—altho in my case I write as an observer who has every confidence of striding back to the firing line this coming season, and if I wear a cane it will be only for pointing the way to the lot—that there is a great stirring beneath the surface of circusdom—a stirring that will evolve radical changes in the manner of the presentation of circus performances and a stirring that will shortly precipitate, or erupt, a new big show of what we are accustomed to term a sixty-car troupe.

WITHIN the last five years the most potent force in the field of circus performances has been Al G. Barnes. I saw his performance last April in Texarkana. He brought, altho in some respects "revived" is the better word, a new manner of presentation to the circus arena. Upon this breeze of freshness, with its touch of the exotic, he gave the lie to the old assertion that all circuses are alike. Every show in America took heed, with the ever astute Ringling Brothers first in the field. Wild animal acts came back into their own; creaky jointed hippos, grunted and slid down ramps from their tank cages to parade about hippodrome tracks and the human voice, lifted in song, was heard again under the big tops. "Shades of Annie Rooney!" Mr. Barnes started something, and the minds of big showmen drifted back to the pretty girl and the horse. "Forty dancing horses and forty singing equestriennes" was a good line on the heralds, and the customers thrilled at the sight of feminine and equine beauty in wholesale in high-school displays.

Yes, Al G. pioneered anew in a field where mechanical restrictions had standardized circus performances, but it was in his lyrical spectacle, "Alice in Jungleland", that he really put food for thought on every cookhouse staff table in the land. This "spec" made the Barnes show, and I understand Murray Penneck and Frank Cassidy, who wrote it, now own sweet little plots of California real estate thru their having summoned it from their cerebral crevices.

The first big show to adopt the Barnes spectacle idea, with its "book of lyrics", was Sells-Floto, which, as the largest simon-pure circus,

had no use for the wild animal innovations, but could and did inaugurate a splendid straight circus performance with a three-ring-two-stage variation of the Barnes spectacle. Then the Gollmar show joined the Hagenbeck-Wallace sister troupe as a partial wild animal exhibition. Each show used a variation of the spectacle. Charlie Sparks, too, took the spectacle to his bosom, and the Eastern tour proceeded in song.

Messrs. Mugivan, Bowers and Ballard, with the Hagenbeck-Wallace Show as their wild animal treat to the public, were content last year to allow it and the Gollmar show meet the Barnes troupe in its own field, but this season saw the John Robinson Circus celebrating its hundredth anniversary "out-Barnesing" Barnes, and, in some respects, beating the coast showman at



Father and Son

E. J. Ingalls, of Newport, Minn., and his son, Clyde Ingalls, manager of the side-show of the Ringling Bros.-Barnum & Bailey Combined Shows. The senior Ingalls is 83 years old and an ardent circus fan.

—Photo: Minneapolis Journal Photos.

his own game. I suspect that this powerful trio of showmen have plenty up their sleeve, for they have, at their new and extraordinarily equipped circus plant in Peru, Ind., a base from which near miracles in circuses may be achieved. However, I shall touch upon my impressions of that a little further along.

The influence of Al G. Barnes upon the American circus has been greater than that of any individual since Barnum, and one has only to look upon the mighty and sweeping change in the Ringling Brothers and Barnum & Bailey performance three years ago to admit it. Of course, I understand that the Ringlings, hard pressed to inject the thrill of novelty in their huge and well-nigh perfect show, were almost forced to turn to the field of wild animal actors. Yet I feel that Barnes pointed the way. He certainly showed the world that tigers, lions, panthers and leopards, drawing no salaries, could entertain the more or less fickle public. That grand old institution, the circus "nut", became less of a

bugbear after Mr. Barnes stepped into the white-top limelight.

And before leaving this portion of the entertainment let us look to one other refreshing innovation in arenic displays. I refer to Bert Powers' staging of a real English fox hunt, with Walker fox hounds, foxes and smartly garbed huntspeople in as pretty and as alluring big-top spectacle as has been seen since Miss Bird Millman first flashed across the consciousness of a bored continent of circusgoers. Then, too, Mr. Powers put out some real money for high jumpers to climax this display, and one saw equine high hurdling that raised one from the seat. My good friend, Charlie Sparks, too, had featured this high jumping offering, and it is not my intention to slight Charlie, the prince of good fellows, here.

In fact, I think that Al G. Barnes has made his mark in circus history, as have the Ringlings in the far broader sense. In looking into the future I think both the Ringlings and Mr. Barnes will agree with me that they have registered their life work, and I will add that they have registered well. The present Ringling-Parnum show stands for itself. Anything I can say of its immensity, its worth, would be superfluous, and the same goes for the life struggle that placed the famous brothers at the peak. Mr. Barnes, too, I believe will develop his show along the lines he pioneered. He should rest well content of his epochal contribution of arenic progress.

The future of the American circus, as I see it, rests with Jerry Mugivan, Bert Bowers, Ed Ballard and Charlie Sparks, and when I speak of the M. B. and B. triumvirate I must include Zack Terrell, who is a coming showman if there ever was one.

THE greatest progress in the circus world last season was made by Charlie Sparks. From my correspondents, and I have many, comes the word of the great gains made in the minds of the show-going public by the Sparks Circus of 1923. From Arkansas to New England, from West Virginia to Illinois, the word is the same—"the Sparks Circus will clean up when it plays again in this territory." Mr. Sparks added but five cars to his show, but he made the quality carried on those cars count for fifteen. And he spread good will before him as it has rarely been spread by a circus. A cheery, instantaneous desire to please, a fine and natural courtesy, inculcated in every last employee with the show, did almost as much for Charlie Sparks as did his cracking good performance.

His street parade, too, I hear, remained fresh, clean and attractive to the last. I understand that Charlie will add five more cars this coming season. If he does there will occur in another year a battle for Eastern supremacy between Sparks and Sells-Floto, unless the latter show expands to the number of cars necessary to present properly and in a proper setting its really marvelous performance. I fully realize that my good friend, Jerry Mugivan, is prepared to handle this situation, for his firm has long since seen this condition arising. With their resources it is a matter of a meeting, a half dozen cigars and a general agent catching a rattler to the Eastern railroad offices to contract for a 50, 60 or 100-car show. But they are not to be stamped until they have adjusted every angle of every possible contingency—and then divide that by two. I mean that they move when they know—and not before.

However, Charlie Sparks has had his touch, his taste of comparatively big show money and he will soon be as hard to head as a greased pig running down hill in a ninety-acre field. And there is nobody in the show business, and certainly not Messrs. Mugivan, Bowers and Ballard who will begrudge Charlie his deserts—altho they may in a strictly business manner invite him to try and get them.

(Continued on page 246)



The Billboard

Founded 1893



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

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OUTDOOR SHOWDOM'S GREATEST MEETINGS

Great Week for Fair Men of the United States and Canada

TOM CANFIELD IS NEW PRESIDENT

By NAT S. GREEN

Chicago, Dec. 8.—It has been a great week in Chicago for the fair men of the United States and Canada. Probably never before have so many men representing the fairs of North America come together at one time and place, and never has a more successful meeting been held.

Coming as it did the same week as the park men's convention, the meeting of the Showmen's Legislative Committee and the International Live Stock Show, the fair men's convention gave its delegates ample opportunity to meet those in allied lines, exchange ideas and thresh out some troublesome problems.

The fair men of the country are not at all pleased with the manner in which an attempt has been made to saddle upon them the blame for some of the evils from which the outdoor show world has been suffering and which have had a widespread airing in the press of the country during the past year—and they said so in no uncertain terms. Following the statement by Tom Johnson, "I know the fairs are unclean. You pay absolutely no attention to the little fair. It runs whatsoever it pleases," Don V. Moore made an earnest protest against classing the secretary of the small fair as a crook, and demanded either that the charges of dishonesty and crookedness be discontinued or concrete evidence to support them be presented. His sentiment was echoed by other secretaries, who feel that they have been unjustly brought into the so-called "cleanup". A declaration to that effect was embodied in their resolutions.

The fairs of the country are in splendid condition, despite the unfavorable weather that was widely prevalent over a large portion of the country, according to the expressions of secretaries and managers present at the

(Continued on page 220)

NEW OFFICERS

Of International Association of Fairs and Expositions

President—Thomas H. Canfield, Hamline, Minn.
Vice-President—E. F. Edwards, Rochester, N. Y.
Secretary-Treasurer—Don V. Moore (re-elected), Sioux City, Ia.

Thomas J. Johnson Re-Elected Head of Showmen's Legislative Committee

REPORT OF \$100,000 PLEDGE IS DENIED

Chicago, Dec. 8.—Thomas J. Johnson was re-elected head of the Showmen's Legislative Committee of America at one of the several meetings of that body this week, with the title of general counsel and commissioner. At an executive meeting of the committee Monday night the question of dues of members was set, as heretofore, at \$10 a week on all shows of eleven cars and over, with \$1 a week for each show, ride, attraction or concession. Shows of ten cars or less will pay \$5 a week and 50 cents for each show, ride, attraction or concession.

The committee is having designed by an engraver an official label, which each show holding membership in the association will be entitled to use during the period of such membership. The Executive Board of the committee is made up entirely of show owners. An Advisory Committee is made up of men who will be positively subject to call at any time their services are needed. Expenses of such trips will be paid by the committee. A Grievance Committee was named, and all grievances will be forwarded to Mr. Johnson, who will personally represent the complainants, whether members of the committee or not. Opposing parties to any grievance may select their own

(Continued on page 220)

Park Men From All Sections Attend Fifth Annual Convention of Association

MANY INTERESTING ADDRESSES MADE

Chicago, Dec. 8.—A solemn minor note—dirgelike and shadowy in its essence, lonely but unforgetting in its verbal expression, memorializing the qualities of two members who had passed on, marked the opening of the fifth annual convention of the National Association of Amusement Parks, in the Drake Hotel, Wednesday morning. It was the reading of the resolutions on the deaths, during the year, of Andrew Stephen McSwigan, who had been unanimously elected president of the association for four consecutive terms, and David Humphrey. Appropriate action was taken on the resolutions by the convention.

"The passing out of A. S. McSwigan and David Humphrey has been a severe and distinct loss to the outdoor amusement world," said Acting President John R. Davies, in delivering his annual address. Commenting on the growth of the National Association of Amusement Parks Mr. Davies continued:

"It is most interesting to note the expansion of this association. It started with nine members and had twenty-five on the roll in 1920. In 1921 there were seventy-five members and a few exhibits. In 1922 there were one hundred members and a fine lot of exhibits. And now in 1923 we have two hundred members and one hundred exhibitors. That is a growth to be proud of. We want the small park man and more exhibitors to come to these meetings. One of the principal benefits attained by this association has been the lessening of war taxes and more reductions are on the way. Blue laws have been fought with intelligent vigor and a great work has been done in teaching members the paramount importance of safety in their parks. Insurance rates have been lessened and we urge constant inspection of all appliances in their parks by

(Continued on page 218)

NEW OFFICERS

Of National Association of Amusement Parks

President—Judge Charles A. Wilson, Louisville, Ky.
1st Vice-President—Fred W. Pearce, Detroit, Mich.
2d Vice-President—H. G. Traver, Beaver Falls, Pa.
Secretary—A. R. Hodge (re-elected), Chicago, Ill.
Treasurer—George A. Schmidt (re-elected), Chicago, Ill.

Showmen's League Banquet and Ball Greatest in Its History

680 PRESENT: WILL CLEAR ABOUT \$6,000

Chicago, Dec. 5.—The Showmen's League of America pulled off the most successful annual banquet and ball in its history last night in the beautiful Gold Room of the Congress Hotel. To get down to figures there were 680 persons in attendance. Seven hundred and fifty tickets were sold and the league will clear something like \$6,000 on the evening. The biggest affair in the past was 600 tickets sold and 550 in attendance, according to Edward P. Neumann, chairman of the banquet and ball committee. On that occasion the league cleared a net of about \$3,500.

Last night the lower floor and every available inch in the balcony was filled with decorated and good-humored humanity and the overflow extended out into the anteroom of the Gold Room. The function opened with an invocation by Col. Fred J. Owens, Chairman of the Showmen's League. Milton Morris was toastmaster and he scored one of the real successes of his career. President Neumann, in introducing Mr. Morris, called attention to his rare success in the show world and paid him a big compliment as a business man and a good fellow. Arising, Mr. Morris said:

"Had I known what Mr. Neumann was going to revive about me I would have had my press agent here tonight,

(Continued on page 216)

Last Week's Issue of The Billboard Contained 1,013 Classified Ads, Totaling 5,010 Lines, and 710 Display Ads, Totaling 26,958 Lines; 1,723 Ads, Occupying 31,968 Lines in All The Edition of This Issue of The Billboard Is 105,000 Copies. This Issue contains 48% Advertising and 52% Reading.

ASSOCIATION OF GENERAL AGENTS BACK TO LIFE

Membership Decides To Make Organization Vital Factor in Outdoor Amusement Field—W. S. Cherry Chosen President

CHICAGO, Dec. 8.—The Association of General Agents, heretofore existent mostly in name, sprang into prominence yesterday when it was decided by the membership to make of the organization a live and vital factor in the outdoor amusement field.

To begin with, officers were chosen at a meeting held in the Auditorium Hotel as follows: W. S. Cherry, president; Harold Bushea, first vice-president; H. B. Danville, second vice-president; William Hicks, third vice-president; Thad Rodecker, fourth vice-president; A. H. Barkley, chairman of the board of directors, and Felix Biei, secretary-treasurer.

After the election of officers Thomas J. Johnson, general counsel and commissioner of the Showmen's Legislative Committee of America, was invited to call on the meeting. Mr. Johnson did so and was tendered the cooperation of the agents' association. Mr. Johnson thanked the committee and on motion was made an honorary member of the association.

A committee appointed to draft by-laws was made up of Harold Bushea, chairman; M. T. Clark and Charles Watmuff. A grievance committee was formed, with M. T. Clark, chairman; George Coleman and L. C. Kelly. The committees are to report at the meeting in February, to be held in Chicago. Efforts will be made to induce all general agents of carnivals and circuses to join the association. The address of Mr. Biei, secretary-treasurer, is Hotel Flinders, New York.

A board of governors was named as follows: A. H. Barkley, Edward Talbot, R. L. Lohmar, L. C. Kelly, Robert A. Josselyn, Charles Watmuff, William Fleming, Duke Golden, M. T. Clark, H. Ike Freedman, George Coleman and Harry S. Noyes.

It was ordered that the condolences of the association be forwarded to Mrs. George Robinson, Mrs. Ed C. Warner, Mrs. Steve Woods and Mrs. Arthur Davis.

TWO KILLED

When Auto Carrying Members of Metropolitan Players Goes Over Embankment

A shocking accident befell the Metropolitan Players one morning recently, when a big automobile, carrying seven members of the company, went over an embankment on the Pacific Highway, two miles north of Vancouver, Wash., and plunged down 200 feet, killing Florence Cole (Mrs. Billy Tripp), luganone of the company, and Bert Schweinfurter, a musician. Eloise Harvey, the leading woman; Andy Schweinfurter, pianist, and Ben Chaman, manager, were seriously injured. Jack Schweinfurter, violinist, escaped injury. Billy Tripp, who was driving the car, also escaped with slight injuries. The accident occurred in rounding a sharp curve at the summit of a hill, skidded and crashed thru a guard fence and turned over several times before reaching the bottom of the ravine. The company was on its way from Chehalis, Wash., to Salem. (The four other members of the company, Arthur J. Woods, Mrs. Woods (Quina Marion), Carrie Lamont and Will H. Locke, were in Mr. Woods' car and did not know of the accident until reaching Salem, but drove back to Vancouver, a distance of sixty miles, immediately. The accident was one of the most sensational that has ever occurred in that section. The company had been out since May touring Nevada, Oregon, Washington and California and was to close season at Los Angeles in two weeks. The tour had been a very successful one, being made entirely by autos and a big truck carrying the equipment. Over 6,000 miles had been traveled, covering many miles of desert and mountain roads as well as wonderful highways. The tragic ending was a bitter experience.

SUES GUY EMPY PRODUCTIONS

New York, Dec. 7.—The Guy Empey Pictures Corporation, a Delaware organization, is named defendant in a suit brought against it by Z. der Burbank, actress, who seeks to collect \$150 alleged due for one week's salary as per contract made November 15, 1919, when she was engaged to take part in the film, "Gep". John W. Searles, of the Actors' Equity Association legal department, filed the papers for Miss Burbank in the Third District Municipal Court.

ZONA GALE HAS PLAY

New York, Dec. 8.—Brook Pemberton announces for near production a new play by Zona Gale, dramatized from her novel, "Birth". Rehearsals of this work are now in order. Miss Gale is the author of "Miss Lulu Bett", produced at the Belmont Theater several seasons ago.

STAGE DOOR INN PLANS YULETIDE JOLLITY

New York, Dec. 10.—The National Stage Women's Exchange or Stage Door Inn, located at 43 West 45th street, will open its doors to the theatrical profession Christmas Day.

Two hundred thespians enjoyed the hospitality of the Inn last Christmas, and it is hoped that at least four hundred will avail themselves of it this year. Guests are bidden to come in the late afternoon and gather 'round the Christmas tree. A beautiful dinner will be served at seven o'clock, followed by dancing.

Good things for the Christmas table will be on display in the gift shop a week before Christmas, subject to orders. There will be Jack Horner pies, place cards and favors to suit the ideas of the most fastidious. Cakes baked by Broadway's leading women will be on sale. A fine display of hand-embroidered linens and other suitable Yuletide gifts are now on sale.

NEWLYWEDS SAIL

Seattle, Wash., Dec. 6.—Major Frederick McLaughlin, of Chicago, and wife (formerly Irene Castle) departed from this port in the bridal suite of the Steamer President Grant for the Far East.

COURTNEY RYLEY COOPER



Mr. Cooper has made quite a stir in the book world with his story of the circus, "Under the Big Top". He is also the author of a novel, "The Last Frontier", which is being widely read.

MAY START MATINEES 15 MINUTES SOONER

New York, Dec. 8.—Members of the Producing Managers' Association met this week with officials of the subway companies to formulate plans to relieve the crush resulting from the pre-holiday period. Most of the managers expressed a willingness to start their matinee shows at 2:15 and thus turn their houses out about 10 or 15 minutes before the 5 o'clock rush hour. Generally the matinees start at 2:30 and let out at 5. If the curtain went up promptly at 2:15 the subway problem would be tremendously simplified, it was pointed out.

AMELIA BINGHAM

CRITICALLY ILL

New York, Dec. 9.—Amelia Bingham is critically ill here at Miss Alston's sanitarium. The physician in charge will not disclose the nature of the patient's illness, but friends state that Miss Bingham is suffering from peritonitis following an operation for appendicitis, performed yesterday.

Miss Bingham had just returned from Cleveland, where she had been visiting her sister, who was critically ill there.

RAINY DAY CLUB MEETS

New York, Dec. 7.—The Rainy Day Club of America, of which Mrs. Louis Ralston is president, held its regular monthly meeting and social at the Hotel Astor, Wednesday afternoon.

Mrs. Arthur Brittain was the chairman and the principal speaker was Mrs. Harry Lilly, whose subject was "Better Motion Pictures". Susanne Zimmerman contributed a group of songs with Conrade Forsberg at the piano.

Among the guests of honor were Baroness Von Klenner, Mrs. George Howes, Hon. Mary Lilly, Mrs. Frank Bradner and Mrs. Howard P. Doane.

Mrs. Patrick J. White was chairman of program and Mrs. Theodore M. Hardy, chairman of music.

ARRIVALS FROM EUROPE

New York, Dec. 9.—Among those arriving from abroad yesterday were Julius Steger, director general of productions for Fox Films; Margaret Heggy, American actress; the Kikutos Troupe of Japanese acrobats, who will be on the opening bill of the Hippodrome; Phyllis Letts, concert singer, and Ernest Schelling, concert pianist.

NO PROSECUTION OF UNLICENSED SPECS.

Pending Appeal Taken on Decision and Provided "Premium" Is 50 Cents or Less

New York, Dec. 10.—Pending the appeal taken on the decision of the Appellate Division of the Supreme Court upholding the constitutionality of the licensing law as it applies to ticket speculating in this State, District Attorney Banton has agreed not to prosecute scalpers for lack of State licenses, provided they charge no more than 50 cents above the box-office price. The State Comptroller has served notice that he will abide by the decree.

The theater ticket brokers have exhibited no abrasions from the jolt administered by the Appellate Court's decision. Inquiry at agencies in the theatrical district thruout the week disclosed that there is more than one way of applying the trimmings to the price of tickets.

"Any agent who says this law burts his business is crazy," said one broker who discussed the matter quite frankly. "For instance, I can get you a seat for any show you want to see, and my charge will be only a premium of 50 cents. BUT it will be very difficult. I will have to hire an assistant, there'll be telephone calls. You'll have to pay the expenses. And that seat may cost you \$8 or \$10. Try and get it cheaper!"

"So long as the theater-going public continues to buy its tickets from speculators and unprotestingly allows itself to be gypped by gongers ticket speculating will flourish."

This statement was made to The Billboard by a prominent Broadway showman, who admitted that he and his fellow managers were powerless to cope with the situation.

"In a recent litigation," he said, "it was brought out that a box-office man got a \$400 kick-back from gongers for his share in supplying them with tickets every week. Well, I'll venture to say that there are many other box-office men getting much more."

"The root of the evil lies in the temptation placed before the box-office men. There seems to be no cure for it. Fire the box-office man and his successor, within two weeks, will have his little deal on the side."

"Managers of shows and house managers know what's going on, but they can't stop it. They can't compete with the specs, when it comes to offering the box-office man money. Why, at one house where they are conducting a campaign against speculators, the former box-office man made on an average of \$1,500 a week from the speculators for the six months before he was caught. And his salary was \$20 a week from the house."

"Most of the managers would like to see the spec. evil stopped, altho a few of them cut in on the easy money. In cases like these the deal has been made direct with the manager, the latter taking the box-office in for a percentage of the 'graft'. And the funny part is that these managers are usually the most blatant in decrying the spec. evil in the press."

DANCER LOSES SUIT

Jury Refuses To Hold Comstock & Gest and Timberg Liable for Injury Suffered by Flo Lewis

New York, Dec. 8.—Flo Lewis, dancer, lost her suit this week in Supreme Court against E. Ray Comstock, of the theatrical firm of Comstock & Gest and Herman Timberg, artist-producer, in which she asked for \$100,000 as damages for an injury to her left kneecap sustained March 16, 1920, during a performance of "Tik Tak Toe" at the Princess Theater, this city. Miss Lewis claimed to have tripped over "a crack in the floor", which she charged was due to "negligence of the defendants."

The foreman of the jury and two court attaches examined Miss Lewis' left limb in one of the jury rooms in the presence of her mother to ascertain if the dancer had suffered injuries before the Princess Theater incident.

There was no denial that Miss Lewis had suffered a fractured kneecap but the defendants held that they had not been guilty of negligence and the jury returned a verdict in their favor.

MITZI SHOW CLOSING SOON

New York, Dec. 8.—Mitzi will close her New York engagement at the Liberty Theater on Saturday evening, December 22, at the conclusion of which "The Magic Ring" will be sent on a tour of the country. Present booking arrangements call for Mitzi's appearance in leading cities of the East with the Chicago run held in reserve for next season. "The Magic Ring" is scheduled to play a return engagement on Broadway about the end of June, following which the star plans to sail for Europe.

"JACK AND JILL" PLAYERS COME TUMBLING INTO COURT

Chelsea Producing Corporation Made Defendant in Score of Actions for Sums Ranging From \$56 to \$1,400

NEW YORK, Dec. 8.—The Chelsea Producing Corporation, the John Murray Anderson company that sponsored the ill-fated musical comedy, "Jack and Jill", which went on the rocks suddenly in Cincinnati October 20 last, is made defendant in a record-breaking number of suits filed by forty members of the cast, who are seeking to collect various sums, ranging from \$56 to \$1,400, amounting in all to several thousand dollars.

In each of the forty separate actions against the producing company the amounts sued for are for nine performances. Thirty-nine suits are filed in the Third District Municipal Court and the fortieth—by Lew Fields—is filed in the City Court. Paul N. Turner, general counsel for the Actors' Equity Association, is representing the former members of the cast of "Jack and Jill".

Officers of the Chelsea Producing Corporation are John Murray Anderson, Hugh Anderson and H. L. Sheridan, of Washington, D. C. Additional suits may be filed against the stockholders of the concern, said to be ten in number. These ten, according to Equity attorneys, include at least one well-known Wall street banker of a philanthropical turn of mind, one well-known actress, some relatives of John Murray Anderson and others.

Plaintiffs and Amounts

Among those suing for salary are: Lew Fields, \$1,400.71; Lulu McConnell, \$785; Ruth Bell, \$371; Max Hoffman, Jr., \$250; Eva Luck and Sam White, \$943; Jean Holt, \$221; Lester O'Keefe, \$165; Victor Vasquez, \$222; Leon Barto, \$165; Helen Haire, \$136, and Marjorie Giddelette, \$136. The rest of the suits range from \$50 to \$90, and due mostly to the choristers.

"Jack and Jill" was produced last spring by John Murray Anderson, following his disagreement with the Bohemians, Inc., for which he was produced yearly the "Greenwich Village Follies". It opened at the Globe Theater and after a short run closed for the summer. It went on tour September 9, opening in Detroit, and closed October 20 after showing at the Grand Opera House, Cincinnati. At that time most of the members of the cast and some of the scenery proceeded to New York.

Part of the wardrobe, however, remained in Cincinnati as a result of attachment proceedings brought against the show by Eli Stroock, costumer, doing business as the Brooks-Mahlen Company. The costumer claimed that \$1,663 was due him as a balance on a bill of \$9,356. Other bills were paid or guaranteed at the time by Milton Enger, manager of the Grand Opera House, and Lester O'Keefe, Equity deputy with the show.

According to the Equity attorneys, some money might be realized as a result of costumes and scenery owned by the Chelsea Producing Corporation, said to be valued at approximately \$5,000. If suits are brought against the stockholders, however, probably all money sued for will be received by the cast, according to the Equity counsel.

SUES COMEDIE FRANCAISE

Paris, Dec. 8.—A committee representing the Theater Comedie Francaise, composed for the most part of eminent actors, decided to "anticipate the retirement" of Mme. Louise Silvain, one of the senior actresses associated with the playhouse, and then allowed its decision to be published.

Mme. Silvain promptly brought suit for damages of 300,000 francs against Emile Fabre, director of the theater, alleging that her professional reputation in France and abroad has been injured.

She contends that as the committee's decision is invalid without ratification by the Minister of Fine Arts the members had no right to publish it until after that official had acted.

DAVID BELASCO SUES

New York, Dec. 7.—As a result of one of its trucks crashing into David Belasco's automobile while it stood in front of the Belasco Theater in West Forty-fourth street, Bobby's Express Company is being sued by the theatrical producer for \$70 damages. According to the papers filed in the Municipal Court thru Attorney Mortimer L. Shiford, 15 William street, the Belasco motor reeled the worst of it October 11 last, when an express truck, operated by John Belinas, brushed against it, due to alleged negligence.

THREE CHANGES

In Cast of Saenger Players— Clara Joel Takes Leona Powers' Place

New Orleans, Dec. 9.—New faces are to greet patrons of the St. Charles Theater, where the Saenger Players are fulfilling an indefinite engagement. Elizabeth Ross opens today, replacing Leona Rogers as character woman. Miss Ross' earliest success was with "The Canoe" and "The Danites", receiving her training under McKee Rankin and Nance O'Neil, later successive engagements with Henrietta Crossman, Blanche Bates and Bruce Melton. She makes her first appearance here in "Thumbs Down". Leona Powers, leading woman, is replaced by Clara Joel, who recently closed a forty-five weeks' engagement with the Forsyth Players. Miss Joel opens December 16 in "The Demi-Virgin", rehearsals of which are now on. Kathryn Givney, second woman, has also just closed. She will be replaced by Clara Macklin.

Miss Rogers, Miss Powers and Miss Givney have accepted engagements with a stock company at the Circle Theater, Dallas, Tex. Emily McPherson, mother of Miss Powers, accompanies her daughter. It is with regret that these players are leaving New Orleans and they take with them the well wishes of thousands of patrons who have met them socially, as well as being delighted with their work.

Two years ago when in the height of her popularity Miss Powers was leading woman at the Princess Theater, Dallas. When that house was destroyed by fire she promised the amusement public that if the house was ever rebuilt she would again return. She is making good her promise and on Xmas Eve will open in "Why Men Leave Home".

BENEFIT

Staged for Ruth Fielding

Boston, Dec. 7.—Many well-known artists have volunteered to take part in the testimonial to be tendered Ruth Fielding tonight at the Larchwood Bungalow, Cambridge. Almost every theatergoer in New England is acquainted with Miss Fielding. When fourteen years old she founded the Ruth Fielding Child Players, an organization that distinguished itself and made several tours of the country. In her next year she directed, staged and managed her own productions. Her first stage appearance was at the age of three years, as Bottom, the weaver, in a production of "A Midsummer Night's Dream". Miss Fielding has also played important parts in several New England stock companies. Thru overwork, about two years ago, she suffered a severe illness and has since been confined to her home.

SETTLEMENT AGREED ON IN LIBEL SUIT

London, Dec. 8 (Special Cable to The Billboard).—Madeleine Marshall brought action for libel against The Daily Express and Hobday, director of the Theater Guild, because of comments on face-smacking incidents reported in previous columns. The Express reported Hobday's comments. An agreement was reached, but Miss Marshall's counsel made a statement and took evidence to put the actress right with the public. The defendants accepted Miss Marshall's statements entirely and promised settlement on agreed terms, record of case being withdrawn.

MOVIE BANDITS GET \$150

Cleveland, O., Dec. 8.—The three young men who last night held up Lynn Gerson, ticket seller at the Heights, local movie, escaped with \$150 after dropping part of the loot. Two handily pointed revolvers at Miss Gerson, while the other snatched the cash box.

HELEN ELEY



Miss Eley is now appearing in the prima donna role of "Mr. Battling Butler", the current musical success at the Selwyn Theater, New York.

BURNSIDE ACQUIRES HIPPODROME STUDIOS

Famous Director Will Produce and Equip Pageants and Spectacles Thruout the Nation

New York, Dec. 10.—R. H. Burnside has acquired the former Hippodrome Studios, including the entire equipment, and in addition to his other stage activities will direct and conduct a general business of building and supplying productions. The Hippodrome studios, storehouse and shops are at 530 and 532 West Forty-seventh street, and everything that added in making the big pageants famous is now stored there. Mr. Burnside was for eight seasons the general director of the Hippodrome, conceiving and devising its colossal spectacles and productions.

Mr. Burnside plans to establish a central depot where everything needed for the stage, spectacles and pageants, with all mechanical and electrical effects, may be obtained. He also will produce grand and comic operas and musical comedies with every necessary and supply expert stage help to handle the productions.

Too, the enterprise will furnish casts, choruses and ballets, that will be organized, rehearsed and presented in various sets and costumes. All of the big and startling effects that were sensations of the Hippodrome have been preserved and kept in working order. The stores also include the books and scores of the operas and books of the Hippodrome and other successes of which Mr. Burnside was the author. Raymond Lubbell, composer for the Hippodrome spectacles and who wrote its most popular melodies, will be identified in Mr. Burnside's new enterprise. Plans on the producing of celebrations for States, cities and organizations also will be included in the scope of these studios, where effects will be built and prepared for exhibitions. Especial attention will be given to musical presentations by amateurs and organizations both in direction and supplying of productions.

Wells Hawks will be Mr. Burnside's general representative.

WERBA LEASES

BROOKLYN HOUSE

New York, Dec. 8.—Louis F. Werba, one time associate of Mark Lonscher and for many years manager of the Montauk, Brooklyn, has leased the Crescent Theater, that bore, for a long term. He will take possession May 1. The annual rental will be \$60,000. The same policy will prevail at the Crescent as now in vogue at the Montauk.

WILL NOT BROADCAST "NELLIE"

London, Dec. 8 (Special Cable to The Billboard).—Following threats of legal proceedings by Walter Payne, the British Broadcasting Company has agreed not to broadcast "Little Nellie Kelly" and to pay all costs that the London Oxford Theater Company has been put to.

"SO THIS IS LONDON"

CLOSES LONDON RUN

London, Dec. 8 (Special Cable to The Billboard).—"So This is London" ends at the Savoy Theater tonight. Legends Helen Raymond Hackett and Leah Winslow will star in "The Berengaria" Wednesday for New York. Courtmelidge will send the play on tour next year.

TEXAS EXHIBITORS

Condemn "Padded" Films

Association Holds Two Days Session at Dallas, Where General Headquarters Will Be Established

Dallas, Tex., Dec. 6.—Motion pictures drawn by the producers to an extended length unwarranted from any practical or artistic consideration, were condemned yesterday by 150 members of the Texas Association of Motion Picture Theater Owners at the final session of its annual two days' convention, held in the Jefferson Hotel. The elimination of all padding in special and superfeature pictures was requested in the resolution. Modification of contract practices to establish equitable methods of business, elimination of bad prints, block selling practices and modification of other rules, including the play date and advance deposit requirements, were advocated in resolutions adopted.

The association also approved the proposal to establish a general headquarters in Dallas with a full-time representative to handle all business of interest to members and to carry on the policies of the association.

At 6:30 o'clock Wednesday night managers of film exchanges and theater equipment houses in Dallas were honor guests at the association banquet on the Jefferson Hotel roof, when matters of trade and business interest were discussed. Among the speakers at the banquet were: Col. Harry A. Cole, president of the association; E. W. Collins, of Jonesboro, Ark., president of the Arkansas Motion Picture Theater Owners' Association; I. B. Dugger, manager of the Paramount Film Exchange; Don Douglas, of the Film Board of Trade, of Dallas; Judge S. A. Handy, counsel for the Kansas exhibitors, and others.

No action was taken by the association in the matter of proposed affiliation with the National Association of Motion Picture Theater Owners following an address by E. W. Collins, who urged the Texas members "not to let internal politics deprive them of the advantages to be derived from the building of a strong, fully functioning national organization." Mr. Collins, in an appeal on the convention floor when he was granted the privilege of addressing the meeting, said that "if you will not join the national association, do not condemn it."

Commenting on Mr. Collins' remarks, Col. Cole, from the chair, said that Texas and other associations now "on the outside" would continue to observe developments in the national association and predicted that within a few years a national organization satisfactory to all elements would be functioning.

An appropriation of \$500 to aid motion picture theater men in Kansas in their fight seeking to invalidate in the courts the copyright music tax now levied on theaters was voted on recommendation of the special committee headed by H. H. Hake, of Taylor. Judge Handy was retained to handle litigation in this connection in Texas.

Expansion of the activities of the association during the next year was urged by members and plans were made for a \$15,000 budget.

The members yesterday morning heard insurance men describe the advantages of mutual insurance.

J. S. Phillips, E. L. Byer and A. W. Lily were named members of the arbitration board to function in connection with the Dallas Film Board of Trade.

The convention by acclamation and standing votes gave its approbation to the efforts of President Cole and the courtesies of Mr. Collins, Secretary E. L. Byer, Mr. Handy, Dallas distributors, and the board of directors.

Formal definition of the purposes of the association was included in the constitution and by-laws, completed at a preliminary session of committeemen here Monday, which were presented to the meeting Tuesday. The main tenets of a high standard of pictures for exhibition was formally pledged in the clause committing the association to education of the public and elimination of all immoral or suggestive pictures and the supporting of all civic, national and State welfare movements to which direct contributions will be made by the association members.

J. A. Hilton, of Port Arthur, and William H. Bond, of Sherman, are vice-presidents of the T. A. M. P. T. O.

AUBURN PRISON SHOW

Auburn N. Y., Dec. 8.—Large and enthusiastic audiences greeted the performances given Monday Tuesday and Wednesday nights at Auburn Prison of the annual public entertainment of the Mutual Welfare League. The minstrel first part was directed by Bob Zimmer, of Syracuse. William T. Shelton was inter-locutor and other "outsiders" also took part. The vaudeville portion of the program was filled by inmates.

PASSION PLAY MAY COME UNDER "BLUE LAW" BAN

New Jersey Priest Threatens To Fight to the Limit Any Such Procedure, He Tells
The Billboard

UNION HILL, N. J., Dec. 8.—Efforts on the part of reformers to put an end to Sunday shows in New Jersey and the threat that the "Passion Play", which is given annually at the Passion Play Auditorium here, would be included in the "blue law" ban, has met with a hot rebuff from the Reverend Father N. J. Griff, of the Holy Family Church, this city.

Father Griff directs the portrayal of the "Passion Play" each year, and, according to a statement to The Billboard, he will fight to the limit any such procedure on the part of "blue law" agitators. The present plans are to produce the play during the Lenten season, giving the first performance on the afternoon of February 16.

Last year, when Father Griff was summoned to court to answer complaints of "blue law" reformers who attacked the presentation, he took a determined stand for Sunday performances of the sacred play, which he had staged for just ten years, with the result that he won the case and the portrayal was not further interfered with.

Elaborate arrangements are already under way for the presentation this year. Scenic artists are building new scenery and other equipment, and new costumes and electrical effects are being added. It is the intention of the management to double the attendance this season by increasing the number of Sunday performances.

HONOR MARY PICKFORD

Los Angeles Mayor Sanctioned Public Celebration—100,000 in Attendance

Los Angeles, Dec. 7.—A crowd estimated at 100,000 and made up mostly of women saw Mary Pickford in Pershing Square Monday morning, when a public celebration was held to honor her as this city's leading luminary and to designate the importance of Los Angeles as a motion picture center. The affair, called Mary Pickford Day, was officially endorsed by Mayor Cryer. Sid Grauman, well-known exhibitor, headed the committee of arrangements. A large band, directed by Herman Heller, of Grauman's Metropolitan Theater, thru courtesy of the musicians' union, played the triumphant march as Mary Pickford entered the park, and a guard of honor, composed of uniformed police and Legionnaires, stood at attention while she addressed the throng from a platform. City officials and prominent members of the movie industry took part in the program.

INDICTMENTS DISMISSED

New York, Dec. 8.—Three of four indictments charging manslaughter in the first degree which grew out of the collapse of the American Theater Building while under construction in Brooklyn in November of 1921, were dismissed this week in the Kings County Court. The indictments were against contractors, one of whom has made no motion to dismiss the indictment, altho this will follow shortly, it is believed.

In the collapse of the building seven persons were killed and nearly a score of others injured. A public clamor arose which resulted in John Doe proceedings being instituted by the Chief Magistrate, which lasted two months. On the testimony supplied in these proceedings the grand jury indicted and this testimony, produced for the grand jury in this manner, was termed this week by the Kings County Court as "illegal".

Settlements on claims of relatives of workmen who were killed in the collapse have been paid in the sum of \$55,000, it was disclosed.

WATERVILLE (ME.) THEATER BOOKS "LISTEN TO ME" SHOW

Waterville, Me., Dec. 6.—Len Smith, manager of the Strand Theater, has booked Le Conte & Fisher's musical production, "Listen to Me", for two performances tomorrow. This will be the first metropolitan road show to visit here this season, and it has been booked by Mr. Smith in response to the public demand for legitimate attractions.

"Listen to Me" is a rather pretentious offering for the Strand. It could be better accommodated and play to bigger audiences at the Opera House or the Haines Theater, the William A. Gray houses, in which pictures are shown. But since road shows cannot get into the Gray houses, it is necessary for them to book where they can.

DECISION RESERVED

In Suit Against Head of Musical Bureau

New York, Dec. 8.—Justice Vernon M. Davis in the Supreme Court this week reserved decision in a suit brought by Mrs. Rosa B. Scognamiglio against Francis C. Coppicus, head of a musical bureau and who had acted as manager for the late Enrico Caruso in his limited concert appearances.

Mrs. Scognamiglio swears that her husband, the late Enrico Scognamiglio, had an agreement with Coppicus whereby he was to receive one-third of all the concert profits of the tenor. Mrs. Scognamiglio is suing as the administratrix of her husband's estate.

Bruno Zirato, secretary for Caruso, testified the latter was very angry when he heard Scognamiglio was to receive a profit from the concerts arranged by Coppicus and that Scognamiglio revoked his contract after having taken his share of three concerts. The testimony of Mrs. Scognamiglio, however, was that Caruso was an extremely difficult man to approach on business matters and it was largely due to the efforts of her husband that a contract was arranged between Coppicus and the tenor.

Caruso's temperament was illustrated when Robert E. Johnston, under whose management Caruso sang on various occasions, said that on one occasion at Ocean Grove, N. J., Caruso had to be coaxed to sing to an audience, altho there was \$7,000 in it for him. Mrs. Scognamiglio seeks to recover between \$15,000 and \$25,000 as her husband's share in the alleged profits.

JOHN AGEE TO HAVE HIS OWN CIRCUS

With Play Regular Dates With Five-Car Show in Spring and Then Make Fairs

Chicago, Dec. 8.—John Agee, who for the past thirty years has been connected with the Ringling Bros. Circus, will branch out the coming season with a circus of his own, according to his statement to The Billboard today.

His present intention is to take out a five-car show playing regular dates during the spring and close the season with from seven to fifteen weeks of fairs. These will be booked thru the World Amusement Service Association, seven weeks of the time being already booked.

The circus will be under the personal direction of Mr. Agee and one of the attractions will be his well-known horse act.

In making this move Mr. Agee has the good will and best wishes of Mr. Ringling, who has granted him six months' leave of absence in which to test out his theory that a small show of high standard will prove a valuable asset for the fairs.

POLLOCK'S \$25,000 SUIT

WILL BE TRIED JAN. 10

New York, Dec. 8.—The suit brought by Ernest Pollock, actor and stage manager, against Joseph Kirchenblatt, building contractor, for damages of \$25,000 alleged to have been sustained in an accident on March 26 last, when the latter's automobile ran Pollock down, causing injuries from which he has not yet recovered, will be tried before the Supreme Court January 10. Pollock has marshaled a number of witnesses to appear when the case is heard, among them being Patrolman Horton, of the West Forty-seventh street station, who was an eye witness to the accident.

Pollock alleges that he was crossing Eighth avenue at Forty-second street in the early evening of March 26 when Kirchenblatt, driving his car at a fair rate of speed, crashed into him without any warning whatever, breaking his left hip and fracturing his left shoulder and arm, besides severely injuring his right arm. Pollock at the time was given immediate medical attention, and, tho at the present time is able to be up and around, he states doctors advise him it will be another year before he can walk on his leg without the aid of a cane and go back on the stage.

Just prior to the accident Pollock had closed the season with one of "The Bat" companies, in which he had played a part and acted as stage manager. He previously appeared in "East Is West" and "Abraham Lincoln" as an actor and stage manager.

Mr. Pollock told a Billboard reporter today that his lot has been an unfortunate one during the past year. His wife, Norene Pollock, shortly following the closing of a show in Philadelphia with which she appeared, was the victim of a paralytic stroke of the entire right side in October of last year and is still confined to a wheel chair. Mrs. Pollock was active in the show business, playing heavy parts, for many years.

KLAW CASE UPHELD

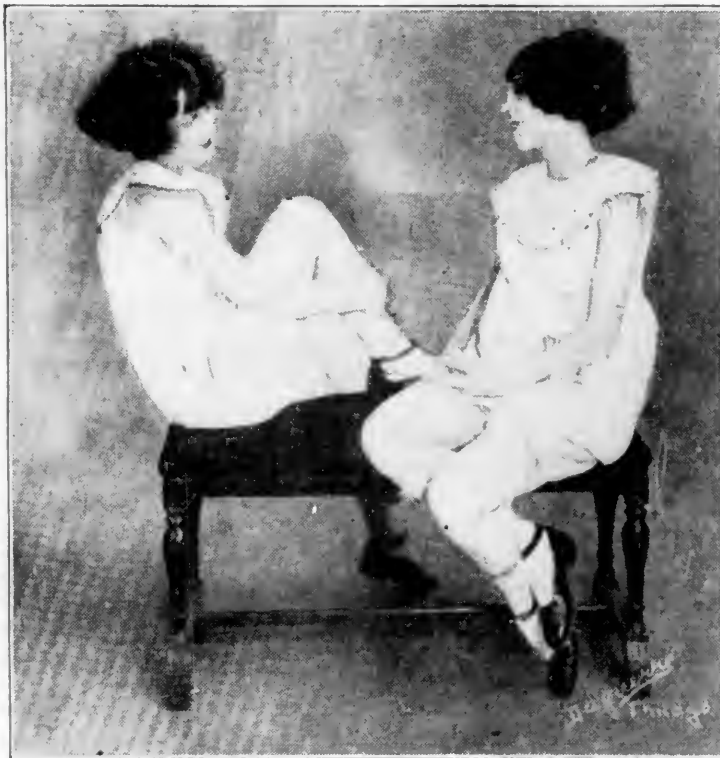
New York, Dec. 8.—The Court of Appeals in the litigation proceedings over the sale of the New York Theater yesterday ruled to uphold the majority interests headed by Marc Klaw and was against the contention of Abraham Erlanger and minority interests in the property, which was sold for \$3,200,000 less broker's commissions. It was the contention of the Erlanger interests that the valuation of the property was at least \$5,650,000. The Appellate Division in its findings last July decided that the value was \$3,202,000, ruling that an allowance of 15 per cent for plottage value was excessive and should have been 10 per cent. This reduced the Erlanger claim by \$323,750, altho the Appellate Division awarded \$23,000 interest during the period the case was in the courts. The Court of Appeals upholds the Appellate Division as to the 10 per cent plottage allowance, also the contention of Clarence J. Shearn that the finding of the appraisers in such a case is subject to review by the courts, but strikes out the interest claim of \$63,000.

"Topsy and Eva", with the Duncan Sisters, is scheduled for the Harris Theater, Chicago, New Year's Eve. This musical version of "Uncle Tom's Cabin" will shortly wind up its season on the coast, where it has been playing since early summer. Oscar Kaxel is now in California, whither he was sent by Sam H. Harris to reshape the show for the Chicago run.

GRIFFITH NOW COLONEL

New York, Dec. 10.—D. W. Griffith has been made an honorary colonel of the staff of the Governor of Kentucky, Edwin P. Morrow. Gov. Morrow conferred the honor upon the famous picture director and producer in recognition of the prestige he has brought to Kentucky, his native State. Griffith is the only motion picture producer honored in this manner. He was born in La Grange in 1870, one of eight children born to General Jacob Wark Griffith, who served in the Confederate Army during the Civil War.

BOWER SISTERS



The Bower Sisters are now appearing with "I'll Say She Is" at the Studebaker Theater, Chicago, with great success.

CONTEST OF WILL WITHDRAWN

New York, Dec. 8.—Surrogate O'Brien today granted a motion for the withdrawal of the contest of the will of Albert Falk, wealthy tobaccoist, who died January 25 last, leaving the bulk of his estate to Maude Hanlon, actress, this city, whom he described as "my fiancée".

A brother, Arthur Falk, of New Rochelle, N. Y., contested the validity of the will on the ground that his brother lacked the legal testamentary capacity and was unduly influenced in executing his will by Miss Hanlon or some one "acting in concert with her". Precedent in his will said he made no provision for his brother Arthur "as his financial condition needs no bequest from me." No reason was assigned for withdrawal of the contest.

TICKET BROKERS DEFENDANTS

New York, Dec. 8.—Tyson Company, Inc., theater ticket brokers, is made defendant in an action filed this week in the Third District Municipal Court by the Interborough News Company, which seeks to recover \$370.79 for goods sold and delivered between July 1 and August 31, 1923. Joseph Shultz, 1 Madison avenue, is attorney for the news company.

THEATER LEAGUE

Plans a Social Matinee

New York, Dec. 8.—The Metropolitan Theater League, of which Mme. Blanche Camp is president, will hold a social matinee at the Waldorf-Astoria, New York, Thursday afternoon, December 13.

To quote Mme. Camp: "The aims of the league are to interest its members in all creative and interpretative art; to present and encourage worthy artists and to endeavor to promote an understanding between the artists and their audience. Opera, theater and card parties are arranged monthly during the season."

ACTRESSES AVERT FIRE PANIC

Lynn, Mass., Dec. 7.—Thru the alertness and courage of four actresses, some forty guests at the Hotel Ambassador were aroused when fire broke out in one of the hotel rooms. The actresses, members of the Century Players, at the Lynn Auditorium, are Miami Campbell, leading lady; Ida Moulton, second lead; Priscilla Knowlton, character woman, and Lorna Carroll, ingenue. Upon smelling smoke, Miss Campbell, who rooms on the first floor, rushed from her suite and aroused her companions, who also went thru the smoke-filled corridors and aroused guests.

PRESIDENT COOLIDGE URGES HALT OF AMUSEMENT TAX

If Congress Approves Chief Executive's Wish Entertainment-Buying Public Will Save \$70,000,000 Annually—New York State Pays Fifth of Nation's Tax

NEW YORK, Dec. 7.—The abolition of the ten per cent amusement tax levied on all paid admissions, as recommended by Secretary of the Treasury Mellon and approved by President Coolidge in his message to Congress yesterday, would diminish the Government's income approximately seventy million dollars annually.

In speaking on the tax repeal the President said:

"I especially recommend a decrease on earned incomes, and further abolition of admission, message and nuisance taxes. The amusement and educational value of moving pictures ought not to be taxed."

As the bill lies in the Sixty-eighth Congress ready for action an interesting sidelight on the astounding figures derived from this source is gained by turning to the annual report of the Department of Internal Revenue for the fiscal year ending June 30, 1923.

According to this report, the revenue representing tax on all amusements remitted from all the States totaled the gigantic sum of \$70,175,147.11 during the year. This means that the public spent \$702,627,387.76 for amusement in those twelve months.

The figures show that the Government collected from New York State alone \$14,080,051.23 as tax on paid admissions, or about twenty per cent of the total received from the entire country. The New York State public, therefore, paid into box-offices the sum of \$138,812,377.76 for amusements.

More than one-half of the total amount expended in New York State for entertainment is recorded as having been spent in the second and third New York districts, which comprise the down-town portion of New York City. The amount recorded for these two districts is \$73,892,889.11, of which the Government received as tax \$7,549,135.40.

In the first New York district, which includes Brooklyn, \$28,094,967.95 went for amusement, the Government getting \$2,835,623.01 as revenue, while the other three districts of New York, Nos. 11, 21 and 23, which takes in the balance of the State, show a gross expenditure by the public of \$36,831,589.70, of which \$3,695,292.82 was remitted to the Government.

Of these tabulations for districts in New York State \$79,367.31 was turned over to Uncle Sam from districts two and three by ticket speculators, who made \$793,673.10 in selling theater tickets at an excess over the regular price, and \$27,393.18 was turned over to the Government from district two of New York as tax on excess over established box-office price taken in by theaters on special occasions. The ticket speculators are compelled to turn over five per cent of the amount in excess of established price at the theater, which excess is usually denoted by ticket agencies as a service charge.

The Government derives a tax of twenty per cent on cabarets, roof gardens, etc., and, according to the report, realized \$669,865.70 in tax from this branch of the amusement business. The total amount contributed to that type of entertainment by the public during the year amounts to \$3,299,828.50 for the country, while New York State contributed almost a third of that, the amount for New York being \$1,262,659.80.

Illinois follows New York on paid admissions to amusements, \$66,299,326.09 having gone into the coffers of theaters and other places of entertainment in that State. The Government collected internal revenue from Illinois to the amount of \$6,633,598.10, of which \$6,596,555.61 represented tax from theaters, ticket brokers, etc., and \$37,284.27 represented tax from cabarets.

Another item from which a large amount of revenue is obtained is the social, athletic and other clubs of the country, many of which are theatrical organizations. All clubs in which the annual dues are over \$10 are required to pay ten per cent to Uncle Sam. The Government secured \$7,170,730.61 as revenue from this source.

In New York State \$1,838,271.31 was remitted to the Government under this head.

The grand total of internal revenue paid into the coffers of the Treasury for the year, including both the amusement field and the clubs, amounts to \$77,345,877.72.

RELIGION AND SHOWMANSHIP

New York, Dec. 8.—Dr. William Norman Guthrie, rector of St. Marks-in-the-Bowrie, who likes religion with a "pinch of Saturnalia and whiff of the spirit of the carnival in it," further proved himself a real showman when he staged the second part of his St. Nicholas Festival today.

Banners strung across the entrance of the church ballyhoed the show to be seen inside. In the role of ringmaster Dr. Guthrie told the parishioners that he saw the metropolitan corps de ballet in a Greek dance, which to him meant nothing. "There was a lot of young people more or less alluringly clad or unclad, but what they had to say was utterly unsubstantial," he said. "We want dancing with a meaning in it—and herewith have it."

At this point the lights went out. A young woman at the piano recited the words of the old song, "Cherry Ripe". The spotlights focused on an opening in the drapes revealed four pretty girls in pale green and blue tunics trimmed with cherry blossoms. As they stepped out the dancers drew their tunics aside and displayed each a shapely left leg, bare to the hip. Another pose disclosed each had a shapely right.

The girls then glided into a charming bee dance, with one of the quartet following with a song-dance to which the refrain was "Who wouldn't kiss a pretty girl under the rose?" Several other appropriate dancing numbers, in one of which the rector's pretty daughter took part, contributed to give the festival a "pinch of Saturnalia and a whiff of the spirit of the carnival."

TOWN MEETING CARRIED TO VOTERS AT THEATER

Falmouth, Mass., Dec. 7.—Local citizens who prefer movies to attending town meetings were outwitted by selection of the township last night. A special meeting had been called for the purpose of voting money for school work, but it was impossible to transact business owing to the lack of a quorum. Only eighty were present, and it was the second time the meeting had proved a failure. Someone remarked that the voters were more interested in movies than in schools, whereupon the town fathers decided to carry the meeting to the people. The eighty members moved to the Elizabeth Theater. Arrangements were made with Manager I. H. Robbins to take possession of the audience and when the end of a comedy reel came the lights flashed up and the spectators filed onto the stage. There were about 400 voters in the audience. Chairman Arthur Underwood declared the gathering a duly assembled town meeting, and then read the warrant calling for the appropriation of money for school purposes. It was voted without debate or a dissenting vote. The meeting was declared adjourned and entertainment resumed.

Manager Robbins invited the faithful eighty to remain for the show, and again not a dissenting vote was cast.

LAST HALF AT VINCENNES

Vincennes, Ind., Dec. 9.—Policy change effective tomorrow in the management of the Pantheon Theater, now in the hands of receivers, is announced by Clarence A. Stout, advertising manager. Pictures will be presented Monday, Tuesday, Wednesday and Thursday of each week and five acts of vaudeville, a comedy and news reel will be offered on Friday, Saturday and Sunday.

The first picture under the new policy will be "Ashes of Vengeance", starring Norma Tallmadge and Conway Tearle.

Adler M. Lyons will continue as manager of the Pantheon, and the six-piece orchestra which has won local favor will be retained for the vaudeville days.

DOROTHY HALL



Miss Hall is shortly to appear in "The Bridegroom", a play destined for Broadway showing under the direction of Joseph E. Shea.

CHRISTMAS AT THE RESTROOM

A Tree, Santa Claus, Free Lectures and Series of Entertainments

New York, Dec. 10.—Preparations for a banner celebration of its first Christmas are now under way at the New York Theatrical Restroom, 64 West Forty-seventh street, where hundreds of the best known members of the profession are making their leisure headquarters.

Of course, the most important feature of the Christmas celebration will be the giant tree, Lillian MacKinnon, under whose watchful eye the restroom is managed, has arranged for the largest tree in the theatrical district. It will only be second in size to some of those in the hotels—while it may be less in actual measurements, it will be first in everything that goes to make the real Yuletide spirit. Actors and actresses who are far from home on Christmas will find a touch of the "home fireside" about the tree and it is said there will be a place for some to hang their stockings. Santa Claus has promised to drop in and give things the "once over", and it may happen that he will be a-hemmed to go away leaving any empty stockings behind.

Another important feature of the Christmas celebration is the arrangements made for a series of talks or lectures by noted persons. One of the most important to the profession will be that of next Sunday night, when Dr. I. W. Voorhees, of the Manhattan Eye and Ear Hospital, will talk on the human voice. He will treat it from the theatrical standpoint and will show what makes a good or bad voice. His lecture will show all actors and actresses whether or not they have the right voices for their work and will forever end the doubts of those who are at present worrying about this most important adjunct to theatrical success. Many of the newcomers who have everything fitting them for the stage may lack the right voice and his lecture will be most illuminating to these.

Following Dr. Voorhees' talk there will be other lectures by noted persons, all of them being for the benefit of the profession. Of course, there will be no charge for any of these lectures.

In addition to the other preparations for the celebration of Christmas, the restaurant of the restroom is planning a menu that will rival any in the city. Christmas dinner at the restroom will be a social, homelike affair, and those who eat there will not suffer the usual loneliness that a Christmas dinner away from home brings with it.

ARTHUR WINS SUIT TO RECOVER PLAY PROFITS

New York, Dec. 10.—A jury in part two of the Supreme Court before Justice Richard Mitchell has rendered a verdict in favor of Daniel V. Arthur in his suit to recover 25 per cent of the profits from the play, "My Lady Friends", from Harry E. Frazee, theatrical manager and one-time owner of the Boston American baseball club.

This was the play in which the late Clifton Crawford was star.

The matter will now go to a referee to determine the income from the production and the exact sum due Arthur under the verdict.

39 PHILLY THEATERS ARE RULED AGAINST

Ordered To Pay Composers' Society Full Amount of Damages in Infringe- ment Cases

New York, Dec. 8.—The thirty-nine Philadelphia motion picture theater owners who recently lost infringement of copyright suits brought against them by the American Society of Composers, Authors and Publishers, will have to pay the full amount of damages awarded the society in each case, according to a new report made by Special Master Walter C. Douglass, Jr. The exhibitors were ordered to pay \$250 damages each to the society and filed exceptions on the ground that the law provided for a \$10 minimum in the case of single infringements. Judge Thompson, of the United States District Court of the Eastern District of Pennsylvania, who appointed Douglass as special master to take testimony and report to him before the decision was handed down, was requested to make a further report in regard to the exceptions filed by the defendants. In addition to the damages the defendants have to pay counsel fees of \$150 each as well as \$1,000 in stenographers' fees and \$2,000 as Special Master's fees. The last two items are divided among the defendants.

The report of Special Master Douglass to Judge Thompson in full follows:

"In each case various exceptions were filed to the findings of fact and conclusions of law, and the recommendations, and on October 24, 1923, argument was heard thereon. I deem necessary to mention further only one of the exceptions, to wit: the award of damages in the sum of \$250 in each case. Counsel for the exceptants contends that as only one violation was proved in each case, the damages, under the terms of the act, should be limited to \$10. Counsel for complainants in support of the damages assessed, cites *Westerman v. Dispatch Printing Company*, 249 U. S. 100, at page 106; *Brady v. Daly*, 175 U. S. 148; and *Waterson, Berlin & Snyder Co. v. Telephon*, 253 Fed. 859. Counsel for respondents, the exceptants, submits no authorities, but relies on the wording of the act.

"The cases above cited dispose of respondent's contention that it would be superfluous to discuss it at length. The *Dispatch Printing Company* case, which involved the unlicensed publication of copyrighted pictorial illustrations, for which the act provides damages in the sum of one dollar for each publication, points out that this is subject to the minimum of \$250 as specified by the act. The *Telephon* case is also directly in point, and involved, as here, a non-dramatic musical composition.

"The act recognizes the impossibility of proving actual damages in all cases, and in lieu thereof provides not for penalties, but for damages which will afford some compensation to injured copyright proprietors. Applied to the patent case, this view is altogether reasonable, as obviously ten dollars would not be adequate damages.

"I respectfully recommend that this, as well as all other exceptions, be dismissed.

"Respectfully submitted,
"WALTER C. DOUGLASS, JR.,
Special Master."

As a result of a spirited campaign started by the A. S. C. A. & P. in the State of Connecticut fifty odd motion picture houses and other resorts using copyright music for profit were licensed by the society this week. In addition to the work of Paul Amundson, one of the society's New England representatives, special investigators were sent from New York to gather evidence and report on the situation. J. C. Rosenthal, general manager of the society, while in Bridgeport conferred with local theater owners, who decided to take out licenses in a body. Negotiations are now pending between the authors and composers' organization and several of the largest broadcasting stations in the country which are desirous of playing the popular catalog owned by the society and who have not yet been licensed. These include stations in Chicago, Philadelphia and Minneapolis. It is also possible, according to the A. S. C. A. & P., that a big deal may be made shortly which will take in all important radio stations in the country.

K. C. INDEPENDENT BOOKINGS

Kansas City, Mo., Dec. 10.—With the leasing of the Grand Theater, former K. & E. here, by J. K. Sherlock, managers of leading independent road shows are shaping their routes so as to include this theater. Since the Erlanger-Schubert merger of theaters the Grand has been offering popular-price and independent attractions.

SUNDAY MOVIES IN HOTEL

Worcester, Mass., Dec. 10.—The management of the Bancroft Hotel has adopted motion pictures as a regular complimentary Sunday night feature for its guests and their friends. The films are shown in the ballroom of the hotel. The first program was offered December 2.

OFFICERS NOMINATED BY PACIFIC COAST SHOWMEN

Two Tickets in the Field, J. Sky Clark at the Head of One and Sam C. Haller the Other
—Election Set for December 18

VENICE, CALIF., Dec. 8.—Nominations for officers of the Pacific Coast Showmen's Association were held this week. There will be two tickets in the field, one to be elected December 18. The president, Sam C. Haller, refused to be a candidate again. Having served for two years he felt that he had given his time and energy to the point where the office should go to someone else. Yet enthusiastic friends placed him at the head of one of the tickets.

The following are those nominated on Ticket No. 1: J. Sky Clark, president; H. Roy Tyler, first vice-president; Will J. Farley, second vice-president; M. Gillespie, third vice-president; Bert Chipman, secretary; Frank Babcock, treasurer; Milt Runkle, sergeant-at-arms. Board of Governors: C. H. Allton, Al. G. Barnes, Louis Berger, John T. Backman, Roy Barnett, Geo. Donovan, W. H. Donaldson, Bert Earle, Edw. Foley, C. A. Farmer, H. W. Fowser, Geo. Pines, Sam Haller, Chas. Haley, H. H. Hargraves, W. Hunsaker, Max Klass, Lewis Leo, Walter McGinley, John Miller, Frank McMahon, Bert McIntyre, Slay Morgan, Ernest Pickering, Wm. Ramsdon, Fred Sargent, Frank Stineman, F. P. Shanley, Jas. Thomas, Walter VanHorn.

On Ticket No. 2 are: Sam C. Haller, president; King C. Keene, first vice-president; H. L. Leavitt, second vice-president; C. A. Allton, third vice-president; Bert Chipman, secretary; F. P. Shanley, treasurer; Harry Wooding, sergeant-at-arms. Board of Governors: Bob Cunningham, Chas. Curran, Frank McMahon, Frank Shaw, Larry Judge, Ben Bone, James Dunn, Frank Curran, Geo. Donovan, Sky Clark, Mike Golden, William McGill, White Gillespie, Bert McIntyre, Louis Berger, Slay Morgan, Will J. Farley, John Miller, Al. G. Barnes, Chas. Ringling, Leo Barnes, Max Klass, Edw. Fernandez, Harry Hargrave, John Forrest, E. A. Herrick, Will Myers, H. W. Fowser, James Thomas, Mike Braham.

With a membership of 1,100, the interest is running high and a red-hot election is on tap.

"RISING GENERATION"

Excellent Holiday Attraction for London

London, Dec. 8 (Special Cable to The Billboard).—The theaters had lamentable business during the week owing to the election, which has smashed into a very promising season. The only premieres of the week were Walls & Henson's presentation of "The Rising Generation", an amusing light comedy by Wynn Weaver and Laura LeFeester. The plot tells of the revolt of school children who try to run themselves, with ludicrous complications. The piece was played spiritedly all around. It has delightfully droll lines and situations, but owes most, perhaps, to the producer, Holman Clark, whose ingenious business and skillful touch are recognizable throughout.

Ethel Coleridge had an excellent part as the cook and made every word and gesture count. Edna Cross-Smith was deliciously queer as the intellectual schoolgirl, giving a very skillful, subtly grotesque and amusing interpretation of the part. Holman Clark made a sympathetic, wise father who deserved a charming daughter like Elizabeth Arkell, who in turn deserved her wosome, coquettish friend, Joan Barry. The performance of the boys was not so good as that of the girls. Lawrence Hanray gave a very good performance as the butler.

The piece should prove a fine holiday attraction for youngsters and elders.

DENIES MOTION

New York, Dec. 10.—Justice George V. Miller of the Supreme Court on Saturday denied a motion to enforce an agreement to project a clock on a screen in the Garden Theater, Brooklyn, which carried advertisements of a dozen different trade concerns.

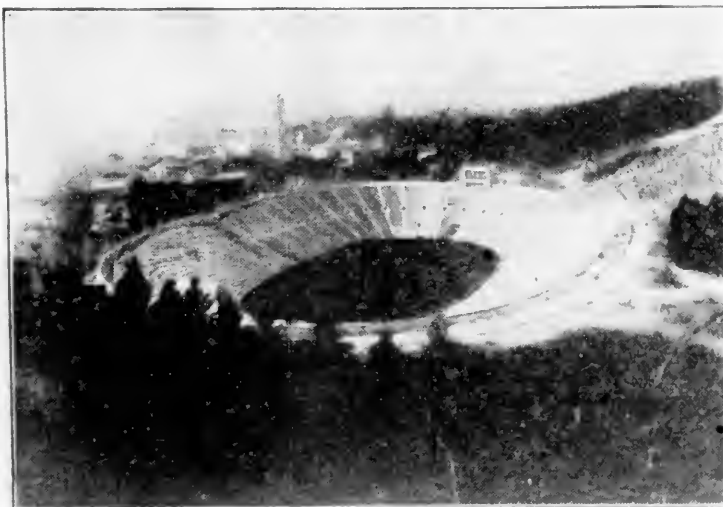
The Publicity Clock Company, which brings the action, claims that without reason the theater company refused to carry out the contract with it, leaving the plaintiff liable for damages from its customers.

THEATER MANAGER IS ARRESTED IN CHICAGO

Pittsburg, Pa., Dec. 9.—Carl Curry, of 6014 Stanton street, manager of Clark & Rowland's Belmar Theater, who disappeared September 21 and was sought in connection with the loss of more than \$500 in receipts, was arrested in Chicago today, according to word received here by the Pittsburg police.

Curry was arrested as he was talking to his wife in Pittsburg by telephone. According to a letter which Curry is reported to have written his wife after his disappearance, he said that he was held up and robbed by three men who bound him and took him to Topeka, Kan., in an automobile. Arrived in Topeka, he says, he was held a prisoner in a hotel room for three days and then made a successful escape.

NEW CALIFORNIA MEMORIAL STADIUM



A view of the California Memorial Stadium at the University of California, Berkeley, which has just been dedicated. The new stadium accommodates 73,400 people, and is the largest stadium in the West. —Wide World Photo.

GORDOI SUES PUBLISHERS

Alleges Breach of Contract on Part of Watson, Berlin & Snyder

New York, Dec. 10.—Jacques Gordoi filed suit today in Supreme Court against Watson, Berlin & Snyder for alleged breach of contract. Gordoi alleges that the defendants contracted to pay him \$100 weekly and royalties on his music. He charges that when he delivered his compositions Walter Douglas, defendants' manager, told him his songs were "rotten" and refused to pay him his salary.

The publishers, however, declare it was Gordoi who breached the contract by failing to appear at their place of business to play his compositions for theatrical performers.

Gordoi is the composer of "Starlight of Your Eyes", "Flower of the Snow", etc.

MADAME KENIG SCORES HIT

Minneapolis, Minn., Dec. 8.—Madame Betty Kenig, star of the Yiddish stage, who has been in this country but a short time, made a decided hit Sunday afternoon in "Hatzkelle, the Basical", at the Metropolitan Theater. Jewish drama is coming into its own here.

DEFER ELMIRA ENGAGEMENT

Elmira N. Y., Dec. 10.—"The Clinging Vine", with Peggy Wood, was booked for the Lyceum Theater December 13 and 14, but, it is announced, because of extended engagements in other cities the local engagement has been deferred to January 2 and 3.

"CAT CALLS"

From Worcester Audience When Told Marilyn Miller Is Sick and Out of "Sally"

Worcester, Mass., Dec. 7.—"Cat calls" greeted the announcement from the stage at the Worcester Theater last night, at the start of the first performance of a three days' engagement, that Marilyn Miller would not appear in "Sally". The audience, which taxed the capacity of the house, was told that Miss Miller was suffering from a cold and was ordered by physicians to remain in bed. Little Ethel Kelly, from the chorus, substituted as co-star with Leon Errol, and made quite a hit with her sweet singing and delightful dancing. Except for being disappointed at Miss Miller's absence the audience registered approval of the musical comedy.

Miss Miller, it is reported, will withdraw from "Sally" next week in New Haven and the show will continue on tour with Errol as the lone star.

Since taking to the road some ten weeks ago, following the end of the show's second run in New York, Miss Miller has been accompanied a good deal by her husband, Jack Pleford.

SUNDAY SHOW WAR ENDS

Austin, Tex., Dec. 10.—Mary Hamilton, new owner of the Queen Theater, has notified the Austin Ministerial Alliance that under her management no attempt will be made to operate the theater on Sunday until the law forbidding motion pictures on Sunday is modified or repealed. J. J. Hegman, former owner of the Queen, had for nearly a year waged war for Sunday movies. Two score or more of complaints were filed against him in city and county courts. By some juries he was acquitted and by others he was found guilty and fined.

Northwest Exhibitors in New Association

Richard Batson Is President of
Organization Representing
Four States

Devil's Lake, N. D., Dec. 7.—Archie Miller, of the Grand Theater, has returned from Minot where he met with some twenty-five other motion picture exhibitors and perfected plans for the organization of the Northwest Motion Picture Theater Managers' Association, which will take in Minnesota, Wisconsin and the Dakotas. Mr. Miller acted as chairman of the meeting. Richard Batson, of Minot, was elected president, and Mr. Miller vice-president.

North Dakota exhibitors formerly were members of the Minnesota organization, of which Al Steffen, of Minneapolis, is president. Mr. Steffen attended the Minot meeting. The exhibitors passed resolutions favoring the move of Will Hays, movie czar, to have the admission tax eliminated at the next session of Congress, and also backing Mr. Hays in his efforts to reduce the cost of producing motion pictures and to accept the advice of exhibitors as to the kind of pictures demanded by the public.

ENGLISH TO MANAGE COBURN MINSTRELS?

Reports indicate that Harry English, business manager for J. A. Coburn's Minstrels, will become manager with the show about February 1, "Cobe" remaining at his home for necessary operation to "vulcanize the flat tire" (remove a silver plate from his ankle), later returning as "Janitor to the canaries and cutups ahead of the 11:45's" as usual. Mr. English, as manager of theaters, tent and road shows, backed by seven years of energetic and loyal interest in the company's welfare, is the logical candidate for the position. The attraction has made only one change in business manager in twenty-one years, Clayton L. Mix, now in business for himself at Daytona, Fla., Cobe's home, retiring after fourteen years' service seven years ago. He and his former "boss" are pals and rabid fishermen during the show's layoff in summer, while Harry picks the winners at Latonia. The show is reported from all points as one of the strongest in its line this year and the best in its history of twenty-five years.

"KID BOOTS" OPENING

Detroit, Mich., Dec. 8.—"Kid Boots", which had its premiere at the New Detroit Theater Tuesday night, is regarded by newspaper critics as the flashiest musical comedy Flo Ziegfeld ever offered here. The general work of Eddie Cantor, star of the musical comedy, was commended by the reviewers, the exception was taken to the use of smut in some of the comedian's efforts. A capacity audience witnessed the initial performance, which ran until 12:30. The pruning knife has since been applied by Mr. Ziegfeld, Otto Harbach and Edward Royce, Billie Burke (Mrs. Ziegfeld) and members of the Ziegfeld organization came from New York for the opening.

New York, Dec. 8.—Florenz Ziegfeld, in rearranging the preliminary tour of "Kid Boots", will move his new musical production into Washington for the week of December 17. The Eddie Cantor show was originally booked to play Indianapolis and Dayton for that period. Prior to its New York premiere December 31 "Kid Boots" will play a week's engagement at the Nixon Theater in Pittsburg.

ELTINGE-BROWN REVUE OPENS NEW OK. THEATER

Oklahoma City, Ok., Dec. 8.—The opening of the Shrine Auditorium, housed in the new \$1,500,000 Masonic Temple, with the Julian Eltinge and Tom Brown Revue as the attraction, gives the Southwest another modern theater. All of the 2,000 seats were occupied for the initial performance.

The stage has a sixty foot opening, the dressing rooms are large and well furnished and the house scenery, lighting effects, ventilating and heating system are of the latest order. Rest rooms, smoking chambers and reading and writing quarters are provided for patrons. A Klubb pipe organ, costing \$30,000, is installed. The orchestra pit affords accommodations for sixty pieces.

Road shows, concerts, lectures and motion pictures will be presented. The theater also will be used for ceremonies of India Temple, Ancient Arabic Order of the Mystic Shrine.

WILL OF MILWARD ADAMS LEAVES \$35,000 TO PUBLIC

Chicago, Dec. 8.—Thirty-five thousand dollars of the \$100,000 estate of Milward Adams, for many years manager of the Auditorium Theater, who died last June, was left in public bequest, an inventory filed this week in Probate Court revealed.

The Art Institute gets \$10,000 to establish a "Milward and Florence Adams scholarship," the income to be paid each year to a student named by the board of trustees. A like sum is left the Old People's Home, a third \$10,000 to the Home of Destitute Children, and \$5,000 to the Field Museum. A bequest of \$3,000 is made to Frank Phillips, a former employee, for faithful service.

The residue of the estate is left in trust for Mr. Adams' brother, Edward G. Adams, 1731 Chase avenue.

ACTRESS MAY BECOME CONSUL

Boston, Dec. 5.—If the Democratic party comes back after the next election, Anna Cleveland, niece of the late President Grover Cleveland, and member of the "So This is London" Company now playing here, expects to secure an appointment in the consular service. Miss Cleveland was at one time about to be appointed as an assistant consul at Barcelona, Spain, but a change in the administration at Washington spoiled things. She still hopes, however, to become the first actress-consul ever appointed. There have been several actors in such positions, notably Mason Mitchell, who served for a number of years at Zanzibar.

Diamond Ball of Drama Comedy Club Lives Up to Its Name

Function at Hotel Astor Marked by Glittering Pageant, Feminine Beauty, Song and Scintillant Gems

NEW YORK, Dec. 8.—That the feminine members of the Drama Comedy Club followed faithfully the mandate of their president, Edyth Totten, to so bedeck themselves with scintillating gems that the Diamond Ball should be something more than a name was quickly sensed as one stepped into the Grand Ballroom of the Hotel Astor last evening. For each and every member of the club seemed to have consulted, not only her own jewel case, but the family treasure chest as well, with the result that the Diamond Ball lived up to its name in the most superlative term of brilliance. Even the younger set, to whom glittering jewels are taboo, solved the question by crowning the youthful brow with the new platinum and diamond hairbands that have just arrived from Paris to invade America's domain of feminine accessories.

The Spectacular World Pageant

Not in many moons has a New York social event been the scene of so gorgeous and gigantic a pageant.

A trumpeter, Sophie Jungbans, acted as announcer, while Hierrot (Maie Taylor) and Pierrette (Mary Curtis Martin) and "Cap and Bells" (Maritana Resler) stood guard at the footlights.

The pageant, which was offered in tableau form, with musical accompaniment, harked back to Egypt for its first number, introducing Annette Ewart as Cleopatra, Mrs. Owen Kildare as Charmlian, Lowen Kildare as Isis, Randolph Brewington as Antony, Louis Martin Emmons as an Egyptian Prince, and Albert M. Lendon and Will Peters as attendants. Following the tableau, pupils of Mrs. Sam Carter-Waddell, chairman of dancing of the Drama Comedy Club, offered an Oriental dance, in which Tatiana Polloff, Grace Holland, Evelyn Kearney, Constance Senforth and Wayeno (Indian maiden) participated.

England came second in the pageant, Imogene King impersonating Queen Elizabeth, M. L. Albers Sir Walter Raleigh, Margaret Metcalf Voss Mary, Queen of Scots; Sadye and Dorothy Horowitz as Princess in the Tower, Christine Ridley as Duchess of Marlborough, Mme. de Ruwe as Duchess of Devonshire, Mary O'Hille Houston as Queen's page, Florence Jungbans as Queen Victoria in her 61st year, Paul Jungbans as Prince Consort, Jessie Burnett Boudinot as Alexandra, Alison Hamilton as Queen Mary and Mrs. MacLean as Princess Mary.

Russia was third on the program, Mildred Holland appearing as Catherine of Russia, Frank Holland as Peter the Great, Helen Kogut as Peasant Russia and Mrs. Harry K. Buckeye as zarina. A Russian dance by the previously mentioned pupils of Mrs. Carter-Waddell enlivened this number.

Spain was represented by Margaret Chapman as Queen of Spain, Belle H. Gibbs as the Spanish Princess, Joseph E. Blal as Columbus and Mrs. George J. Brown as a Spanish Dame. Alice MacKenzie, soprano, closed this tableau with a delightful Spanish song.

Holland was depicted by Bertha Howe Wiley as Queen of Holland, Mrs. Edward Mitchell as a typical Dutch boy and Mrs. John H. Wells as a typical Dutch girl.

Turkey was represented by Mrs. Florence Helm in the national harem costume. Mrs. Ethel Smith impersonated Orlina Dresser, while Ethel Brammisch and Mrs. F. J. Oakes appeared as Umma and Ireland.

John of Arc, impersonated by Bethel Johnson, and Marie Antoinette, portrayed by Lotty East, brought France into the pageant.

Then came America, winning the hearty approbation of the assembled members of Diana Comedy and their guests. Mrs. W. H. MacKenzie made a heroic and stately "America", Robert C. Hargrave a sturdy and rugged Uncle Sam, Joseph Katzen a fine George Washington, Lucy Hoag Singer a quaint Martha Washington, Mrs. E. W. Klein an appealing Betsy Madison, Frieda Lowenstein a true-to-type Pocahontas, Valeno, the Hbe Indian maiden of Mrs. Carter-Waddell's group of dancers, contributed an Indian solo dance to the group of America.

New England was not overlooked, Florence Hargrave appearing as Priscilla, Mrs. Montayne as Miss Standish, Mrs. Howard Jackson, Mary Cole, Mrs. A. J. Pennell and Miss Cornwall appearing as belles of 1830, 1847, 1867 and 1880. The Colonial period was represented by Mrs. J. Seligman as Betsy Ross, while Mrs. Geo. Colzine and Mrs. W. Ferguson appeared as Colonial dames.

The Operatic Tableau

The various schools of opera then grouped themselves about Baroness Von Klenner, presi-

EXONERATED

Court of Appeals Favors Decision To Quash Manslaughter Charges Against Knickerbocker Builders

Washington, D. C., Dec. 10.—The District Court of Appeals has affirmed the decision of Justice Siddons of the District Supreme Court quashing the indictment for manslaughter growing out of the Knickerbocker Theater disaster of January 28, 1922. The Appellate Court held that there was nothing in the indictment to show a joint undertaking by the architect, builder and others charged such as would impose upon each of the defendants a personal duty and responsibility in respect to the entire undertaking.

The indictment also failed to state facts, the court said, sufficient, if true, to establish criminal negligence. The negligence sought to be charged, the court held, occurred while defendants were in the performance of lawful acts.

Those exonerated by the action of the Appellate Court are Reginald W. Geare, architect; John H. Ford, fabricator of the iron work; Julian R. Dowman, assistant building inspector of the District of Columbia; Richard G. Fletcher, contractor for the cement work; and Donald M. Wallace, foreman for the building contractor.

Members of the National Opera Club, who represented the Spirit of Opera. The five schools of opera were Mrs. C. W. Rubsam, as "Norma", representing the Italian school; Countess Argiboness, as "Mignon", representing the French school; Emily Grant Von Tezel, as "Walkiere", symbolizing the German school; Mrs. M. L. Robeson, as Princess in Boris Godinoff, introducing the Russian school, and Mrs. Clarence R. Meeks, as "Nathan", representing the American school. Evangeline was also represented by Mrs. A. Maria Schaefer.

Famous roles from opera were then introduced: Katherine Noack Figue, as Carmo; Edmund Knebe, as Don Jose; Clayton Demer, as Escamillo; Edith Stiehl, as Frosketa; Carl Figue, as Ramonlodo; Pauline de-Lisser, as Daughter of Iphraoh; and Sadye Horowitz, as Nisvan.

Art, Too, Is Represented

The art pageant was opened by Vera Maxwell, as "The Blessed Damozel", after the beautiful painting by Dante Gabriel Rossetti, of his wife, Elizabeth Eleanor Siddal. Miss Maxwell seemed to exemplify the beautiful vision of "The Blessed Damozel", who leaned down from the gold bar of heaven. Miss Maxwell was attended by Rose Hirsch, other famous paintings were "Lady Hamilton", by Anna May Deltrich; Butterfly, by Louise Belnecke; Batix, by Beatrix Sherman; Dancing Art, by Mazie McKee and group.

Mrs. M. S. Titus-Werner symbolized Law, as Portia. Mrs. Estelle B. Wagner appeared as Helen of Troy, June Brearly forecast the aeroplane costume of 1921 and Portia Willis made a commanding Suffragette.

The Drama of Yesterday

was a pageant of historic interest. Agatha Gould, artist model, writer and sculptress, made a beautiful Sarah Siddons. Mrs. W. W. Wilmet was a pliant Peg Woffington. Helen Watson Sothern appeared as the tragic Lady Macbeth. Clara Evelyn Rice made a gaily mingling Lady Teazle. Maud Madison as Jennie Lind presented a lovely picture, her costume being a faithful replica of that worn in the days of the great songstress. W. W. Wilmet, as P. T. Barnum, presented Jennie Lind to the audience. Daisy Arnold touched a patriotic chord as a Red Cross nurse, and Anna C. Curtis was picturesque as a Roumanian peasant.

Modern drama was portrayed by Mrs. Sarah E. Hunter and Sadie Dolan.

The event of the evening, to the Drama Comedy members, was the advent of their beloved president, Edyth Totten, as "Dramatic".

Louise Mele gave an interpretative slave girl dance, while Alice MacKenzie, assisted by the Carter-Waddell dancers, closed the program with a song and dance number. Miss MacKenzie was prima donna with the De Wolf Hopper Comic Opera Company last season.

After those who had participated in the pageant appeared in a grand march the floor was turned over to dancing couples.

FRANK NORMAN HEARN



Master Hearn, playing with John Barrymore in "Hamlet", has been giving a series of performances in and around New York, doing several scenes from the play. He is sixteen years old, and attends the Professional Children's School in New York, where he recently staged and played in W. W. Jacobs' "The Monkey's Paw".

SETTLEMENT

Of Teamsters' New Wage Scale Hangs Fire

New York, Dec. 8.—Negotiations for a new wage scale between Teamsters' and Chauffeurs' Union No. 609, embracing theatrical transfer workers, and the Allied Transfer Men's Association, were today in a state of impasse. At a meeting yesterday of representatives of the union and employers' organization neither side was ready to concede anything and it was finally decided to hold another conference the following week. The employers were given to understand that unless the new contract with the union was signed by January 1 a strike would be called.

Union 609, outlawed by the International Teamsters and Chauffeurs' Union two years ago, virtually has the theatrical transfer men of New York and neighboring suburbs in its control. The employees are demanding \$7.25 a day for the horse drivers, as compared with \$6.50 now prevailing, and \$8.50 for the motor truck drivers, an increase of one dollar over the present scale. A flat increase of two dollars for night work, Saturdays and holidays is asked. Under the contract just expired the chauffeurs received \$15 for an eight-hour night, with overtime at the rate of \$2 for the first two hours and \$4 for each succeeding hour. This applied also to Sundays and holidays.

LESSEES TO IMPROVE THEATER IN HARTFORD

Hartford, Conn., Dec. 8.—I. J. and B. E. Hoffman, of New Haven, and Martin H. Keeler, of Middletown, who will assume management of the Strand Theater, this city, April 1, plan to spend some \$75,000 in renovating the house. Vincent Margiotti, of New York, will supervise the redecoration and a large crew will be employed in the work from April 1 to 15, when the theater will be closed.

The new lessees, who also control the Princess Theater here, have signed the lease, with William B. Berry as lessor, taking over the Strand for ten years, with the privilege of renewal for ten years more. The lease provides for a rental of \$40,000 annually for the first three years, \$42,500 annually for the next three years and \$45,000 annually for the last four years.

Henry L. Needles, resident manager of the Princess, will be managing director of the two houses. There will be a resident manager in each.

William A. True's lease on the Strand expires April 1. It is reported that Mr. True will build a new theater for himself.

The new management announces that the Strand policy will be to offer the finest pictures on the market. Music and lighting effects also will be of the first rank, it is promised.

WEEK STANDS IN WICHITA

Wichita, Kan., Dec. 10.—The extensive advertising campaign conducted by E. L. Martling, manager of the Crawford Theater, is attracting patronage from such a wide radius that large road shows are playing full-week stands here this season to profitable returns. "Lightning" and "The Covered Wagon" registered turnaway business during their week engagements at the Crawford and Jane Cowl, May Robson and others played to large audiences there.

Blumenthal and Haring Resign From T. O. C. C.

Dissatisfaction With Two Resolutions Given as the Reason

New York, Dec. 10.—Dissatisfaction among the members of the Theater Owners' Chamber of Commerce was manifested this week when it became known that Louis F. Blumenthal and Charles Haring, operating a chain of motion picture theaters in and around New York, resigned from the organization. They gave as their reasons for resigning the resolution that T. O. C. C. members should not play Cosmopolitan's "Emmies of Women" and "Little Old New York", which they say are not being widely lived up to by all the members, and another resolution forbidding members to play pictures on percentage.

Members of the effect that twenty or more members had resigned from the T. O. C. C. were current in New York all week, but were denied by officials of the organization.

Blumenthal stated that members of the T. O. C. C. were getting around the resolution against booking the Cosmopolitan pictures by having partners sign for the pictures. He said that he could not afford to have his opposition have these pictures, which he had booked with Famous Players-Lasky on the contracts that Cosmopolitan now refuses to recognize.

REDECORATE STRAND,

FIRST PICTURE "PALACE"

New York, Dec. 10.—After three months' steady work, and at a cost of \$100,000, the Strand Theater at Broadway and Forty-seventh street has been entirely redecorated and partly rebuilt. The Strand was the first theater to earn the name of "picture palace" and was the forerunner of the many immense movie theaters now existing in all large cities. It was built in 1914.

The work on the interior was carried on under great difficulties, the theater not being closed at all. Large numbers of men worked each night after the house closed, and work to a slighter degree was continued during the daytime. The audiences never were inconvenienced or made aware of the work going on all this time, velvet curtains having been used to conceal the parts of the building undergoing repairs.

The stage has been extended so as to permit of larger presentations, and the orchestra platform has been rebuilt. A studio one hundred by forty feet has been constructed upon the roof of the building, equipped with a small stage, gymnasium and a broadcasting studio. It will be used for rehearsals of the weekly stage presentations.

ASCHER BROS. SELL

CHICAGO MOVIE SITE

Chicago, Ill., Dec. 8.—Another big movie house for the Chicago loop district apparently is in the offing, according to the announcement that a syndicate has bought the leasehold on the 110 feet of frontage at 16-30 West Washington street from Ascher Bros.

The purchaser is the Washington Amusement Company, with Gordon C. Cowie as managing director. The lease calls for a rental of \$70,000 annually for the first five years, \$78,500 for the next five and \$85,000 for the remaining eighty-nine years. A large movie and vaudeville playhouse will be built, but no definite date for construction or name of architect has been made public.

Members of the syndicate are: Richard M. Harvey, John C. Sturzel and Bertha Folgan, of Chicago; A. A. Gambill, of Birmingham; George B. Frelson, of Tennessee; Eli Levin, of Detroit, and Charles E. Ervin, of Milwaukee.

BLUE LAW FOR IOWA TOWN

Hewitt, Ia., Dec. 8.—After January 1 motion picture theaters here will not be permitted to operate on Sunday, by terms of a recently adopted ordinance.

A minimum license fee of \$100 was fixed with \$20 additional for each 100 seats over the first 100, and a super-fee of 40 per cent over the normal license is required. Advertising banners about the streets or advertisements on the walks are forbidden by the new ordinance. Other towns in this vicinity permit Sunday pictures.

Other Motion Picture News, Views and Reviews, Beginning Page 109

CIVIC LEAGUE WANTS STATE SUPERVISION OF THEATERS

December Bulletin's Report of Investigation Characterizes Some of the Plays Presented in New York City as "Unspeakably Vile"

NEW YORK, Dec. 10.—The New York Civic League, which is "devoted to the interest of all moral reforms in the State of New York," comes out in its December Bulletin for State supervision of theaters. With agitation at its height against "indecent plays" running on Broadway, the Civic League feels that the time is ripe to strike for stage censorship.

The league was largely responsible for the censorship of moving pictures in this State. Its report on "the immoral play situation" reads:

"Some of the leading theaters of New York City have this season reached lower depths of rottenness than ever before known in their history. Because of complaints to the New York Civic League it has recently been making an investigation of the leading theaters of New York City and we find that some of the theaters there are unspeakably vile.

"Two representatives of our league last month saw plays in New York theaters where women came on the stage without a thread of clothing on them above the waistline, either front or back, and almost nothing below their waist, and yet the theaters were crowded with people, every seat being taken and people paying from a dollar to six dollars for their tickets.

"Our representatives saw plays that could not possibly be photographed and put on the movies of this State under our present State motion picture regulation law. The plays were so vile and the attire of the women so scanty that no movie commissioner would give a permit for such a picture to be shown in the movies under our present movie regulation law.

"There is considerable agitation just now in the papers and among decent people generally in favor of a censorship of the theater. What our men saw recently convinced the editor of The Bulletin that the time is now ripe to start a movement for a strict State regulation law of the theaters.

"If the owners and managers of these theaters have no more moral character or moral sense than to demoralize the people of the State with such plays, then, in the interest of the morality of the people, it is time for the State to step in and clean up the theaters just as it cleaned up the movies.

"The movies would not be clean themselves and the State had to clean them up. If theaters will not clean up themselves then the State must step in and regulate them just as is done in England."

THEATER GUILD PLAYS MAY BE SEEN IN PARIS

Champs Elysees Extends Invitation—Committee Formed To Sponsor Visit

New York, Dec. 10.—The Theatre Champs Elysees has invited the Theater Guild to present in Paris next year three of its most interesting plays of the past six seasons of repertory. M. Herberlot, manager of the Champs Elysees, is interested in bringing guest organizations from all over the world to this theater. He has already presented the Moscow Art Theater and the Swedish Ballet.

The Theater Guild would be the first from America if the invitation should be accepted.

The American colony in Paris already has formed a committee to sponsor the visit under the chairmanship of James K. Hackett, who was decorated by the French government for his performance of "Macbeth" last season.

If the Guild accepts this invitation it will probably play also in London under British management.

ROSENBAUM SUFFERS LOSS

New York, Dec. 10.—Life is proving a bit strenuous for young Morris Rosenbaum, a junior member and business manager of the new firm of producers, the Independent Theaters, Inc., which sponsors "The Shame Woman" at the National Theater. While cheerfully counting up the receipts at the latter house one night last week his toy and novelty shop in Brooklyn was burned out.

"G. V. FOLLIES"

Attached, Then Released, in Kansas City

Kansas City, Dec. 9.—"The Greenwich Village Follies", playing at a local theater, was seized late yesterday by the sheriff's office upon an attachment obtained by John Murray Anderson of New York, producer of the show. A deputy sheriff took charge of all properties and the box-office, which threatened to prevent last night's performance and interfere with the show's scheduled opening in Omaha today.

The attachment was released, however, when attorneys for The Bohemians, Inc., named as defendants, arranged bond in Circuit Court pending the outcome of the suit.

Anderson's petition alleged that \$1,540 was past due him as royalties.



A reproduction of some of the people with the Col. Cummings Wild West Show, season 1906, submitted by Bobby Fay. The boy shown seated reading a paper was Joe, the big-fingered boy. The person to his right is Curly Noonan, who is now trainer of Robinson's elephants, and the one reading The Billboard is Fay. Tom Mix, the motion picture star, was with the show that season.

SELWYNS HUNTING A HOUSE FOR ANDRE CHARLOT'S REVUE

The Vanderbilt Theater Too Small To House Big London Production—Arch Selwyn Makes Special Trip Abroad To See Show

NEW YORK, Dec. 10.—The Selwyns are faced with the problem of finding a house for Andre Charlot's revue, which they are importing from England for Broadway presentation January 7. The show was originally slated for the Vanderbilt, but that house has been found too small for the revue. The State Theater is said to be too shallow for the Charlot show.

Altho they own three theaters on Forty-second street, the only one large enough to house the English attraction is the Apollo. George Choos' first try at legit. producing—"Batling Buttler"—is in the latter house, and from the business it is doing it is apt to remain there for quite a while.

The "Buttler" show has a \$15,000 stop limit, but is averaging around \$20,000 weekly, with a number of "benefit" bookings extending thru January.

Arch Selwyn is now in London, where he went recently to look over the Charlot revue. Selwyn wanted to be sure that the English production was Broadway material and has cabled his office that it is o. k.

The Selwyns have not been very lucky with their foreign importations. "Johannes Kreisler", a German importation produced by them last season, set them back a pile of money, and this season the Grand Guignol Players, with their repertoire of thrillers, shocked the Selwyns for about \$60,000. It is reported.

Fear that the Charlot revue might not make the Broadway pace due to the fact that Charlot has been producing revues for British audiences for the past ten years or so prompted Selwyn to make his flying trip abroad. When Charlot was here recently he thought most of the Broadway money makers were "rotten". This did not make the Selwyns feel any too good in reflection.

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

FREERPORT AUDITORIUM IS DESTROYED BY FIRE

"Madison Square of Long Island" Damage Placed at \$35,000 by Owner C. H. Kerr

Freeport, L. I., N. Y., Dec. 8.—The Auditorium, one of Freeport's best-known amusement centers, was destroyed by fire yesterday. The property was owned by C. Herbert Kerr, who places the damage at \$35,000, partially covered by insurance.

Besides the local firemen, a call was sent for aid from Roosevelt and Hempstead. It was feared that the flames would spread further into the business section, but the fire fighters did a splendid job in checking the fire.

The Auditorium was a wooden structure, built about four years ago by Mr. Kerr. It was used as a fight club and later had been the home of vaudeville, stock companies, boxing, basket ball and dancing. It was often spoken of as the Madison Square Garden of Long Island.

The origin of the fire is undetermined. It was not long after the fire started that the wooden building became a raging furnace. Flames were first discovered in the rear of the building over a furnace.

The Auditorium was being used as a moving picture house by Mr. Kerr after several losses had made a failure of trying to run it for other purposes. He was just building up a clientele for high-class pictures.

Mr. Kerr has announced that a brick building will go up on the site, either a moving picture house or an apartment.

The Blanche Pickert Stock Company completed a fifty-eight-week run there about a year and a half ago.

ROGERS WON DECISION IN "DEBATE" WITH MINISTER

Cowboy Humorist Giped in His Usual Style Before Los Angeles Optimists' Club

Los Angeles, Dec. 7.—Will Rogers, stage and screen star, got the newspaper decision in the friendly "debate" he waged yesterday at the Optimists' Club luncheon in Biltmore Hotel with the Rev. James Whitcomb Brougber, a leading local minister, on the subject, "Movies and Preachers". Federal Judge Bledsoe, who was referee, called it a draw.

The cowboy humorist said, among other things: "Doctor Brougber has dealt me a foul blow. He's fixed the referee to allot me only ten minutes for my opening. We go to church and sit two hours listening to a minister say nothing—and I have only ten minutes to tell what I think of preachers.

"Brougber says I'm a better liar than he. That's quite a compliment when he admits I can beat him at his own game. He makes a living by lying. With me it is only a diversion.

"I suppose the movies will ostracize me now. It's below the dignity of our profession to argue with any preacher.

"The ministers are the poorest paid of all professions. Which shows what a generous race Americans are. They always pay what a thing is worth.

"The churches send missionaries to the heathens, but the heathens know right from wrong—they shoot the preacher and laugh at a funny picture."

The Rev. Brougber stated: "Will Rogers makes a million without the use of brains. A preacher has to think. He must think out his sermon. When I see Rogers' salary, and then my own, I often wonder what is the use of having brains."

The preacher wound up by saying the movies were a power for good and that pictures of a high type, clean, wholesome and entertaining, were the mightiest influence to the upbuilding of a moral life.

After Judge Bledsoe announced his decision he declared: "It is my opinion that decent people should be permitted to dance as long as they please—and the people who dance indecently should not be permitted to dance at all."

The judge's comment was in regard to an order by local officials refusing permission to the Western Motion Picture Producers' Association to hold an after-midnight dance in connection with its annual social gathering.

The vaudeville bill given was an inferior one is positively unjust. One act alone, he said, is worth the price of admission.

Campaigns of an identical nature, using the donation-card plan, are now under way in San Francisco and in Springfield, Ill.

"STEP LIVELY GIRLS" SHOW STOPPED IN LOUISVILLE

Louisville, Ky., Dec. 10.—"Step Lively Girls", a Mutual Circuit burlesque show, which opened at the Gaiety Theater here yesterday afternoon after an open week, was closed after police officials had witnessed the show. There was no night show, but no arrests were made.

Sam Reider, manager, after a conference with his attorney, said an injunction against the assistant chief of police, Major Ben Griffin, and the city of Louisville will be sought.

MASONIC HOSPITAL FUND

Enriched Many Thousands of Dollars Thru Show in Medinah Temple, Chicago

Chicago, Dec. 10.—James C. Matthews, in charge of the Masonic show in Medinah Temple, said he had turned over \$177,112 to the Masonic hospital fund up to last Saturday night. The sale of tickets was made thru what is called "Donation Cards", an idea evolved by Mr. Matthews.

Mr. Matthews said he expected at least \$25,000 from the show in Medinah Temple. The light attendance at the vaudeville show in the temple was pronounced by him as merely incidental. He said persons bought tickets both to aid a good cause and for the fun of getting them in the novel way embodied in the donation-card plan.

Mr. Matthews further said that reports that

JUDGE HAND RECONSIDERS "DARDANELLA" DECISION

Orders Rehearing of Copyright Infringement Suit To Take Place Soon After Holidays— Ruling Came Like Bombshell in Music Circles

NEW YORK, Dec. 10.—No definite decision now stands in the famous "Dardanelle"—"Kalua" infringement suit brought by Fred Fisher, Inc., against Charles Dillingham, Anne Caldwell, Jerome Kern, T. B. Harms Company and Edward Royce as a result of Federal Judge Learned N. Hand, of the United States District Court, reconsidering his decision, which dismissed the complaint, and ordering counsel for both sides to submit briefs on two important points for the purpose of rearguing their respective cases.

The rehearing will take place either the last week in December or early in January. No witnesses will be heard, but phonographic records will be listened to by the court, as well as the arguments of both attorneys, who have been requested to make their briefs as complete as possible, going into every detail and summarizing all music cases that may have a bearing on the present one in any way.

Judge Hand, when he notified Attorneys Julian T. Abeles for Fred Fisher and Nathan Burkan for the defendants to file a brief, made it plain that nothing was definite as far as a decision was concerned and virtually reversed his decision rendered from the bench two weeks ago when he dismissed the writ with no costs or damages to either side. Believing that he might have been in error, Judge Hand said, he had been reconsidering his opinion in his chambers. It is also understood that he has conferred with Judge John T. Knox, who started the trial, which was interrupted by his mother's illness and who rendered a favorable opinion for the plaintiff some time ago, and who held that the song, "Kalua", did not infringe upon "Dardanelle". So unique and interesting was the case and so extremely fine the point in question, declared Judge Hand, that it was altogether unlike any other case he had ever heard and for that reason was forced to reconsider the matter.

Altho not wholly unexpected in some quarters the action taken by Judge Hand fell like a bombshell in music circles, especially in the camp of the defendants represented by Nathan Burkan. Like Attorney Abeles, several lawyers interested in the suit, because it involved not a question of the right-hand notes or melody but the bass accompaniment, were surprised at the decision which dismissed the complaint inasmuch as the testimony and developments at the trial seemed to favor Fred Fisher, Inc., publisher of "Dardanelle", who alleged that the song, "Kalua", composed by Jerome Kern and performed in the musical comedy, "Good Morning, Dearie", was using in its chorus the bass accompaniment which was the important part of the "Dardanelle" verse. When rendering his decision from the bench at the conclusion of the trial two weeks ago Judge Hand held that there was an infringement but as the notes in question had been previously used before either song in Welser's "Mermaid Song", in "Oberon", they were in public domain. The attorney for Fred Fisher, Inc., contended that the "Mermaid Song" as used in Landon's piano-forte method was a four-note arrangement played staccato by both pupil and teacher, whereas the "Dardanelle" bass was an eight-note arrangement played in a persistent rolling style and recurring throughout the song's verse.

Another point strongly in favor of the "Dardanelle" publishers was mentioned by Judge Hand when he said that while there has been no evidence introduced at the trial to show that Felix Bernard and Johnny Black, composers of "Dardanelle", had ever heard of the old compositions using a figure similar to that of the bass of their song, it was apparent that Jerome Kern, composer of "Kalua", must have heard of "Dardanelle", which was such an outstanding hit.

When the case is finally settled and an opinion rendered it will establish a precedent and decide whether or not the bass notes of a song copied from another can constitute an infringement.

Judge Hand is now said to hold that the bass is part of a song properly, and it was immaterial whether bass notes or the treble was infringed upon. The amount of damages involved in the suit ranges from \$600,000 to \$1,000,000, but it was intimated by the court that an award of this kind, if any, will be kept down to a minimum, inasmuch as the points involved are so fine.

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

"ABIE'S IRISH ROSE"

To Open at Studebaker, Chicago, December 23—Differences Settled Out of Court

Chicago, Dec. 10.—"Abie's Irish Rose", which has been a storm center in Judge Sullivan's court of late, in which the Shuberts and Frank A. P. Gazzolo and Tom Hanks, managers of the Studebaker, were the principals, will begin an engagement December 23 at the Studebaker which, it is predicted, will last a year or more.

"Abie" was to have opened at the Studebaker several weeks ago, but the Shuberts instituted legal proceedings which temporarily blocked the show from beginning and lengthened the stay of "I'll Say She Is", which has played a long and profitable engagement in the Studebaker. The right of Gazzolo and Hanks to end the engagement of the last-named show, booked by the Shuberts, in favor of "Abie" was one of the major features of the controversy.

It is understood that the differences between all parties have been settled out of court, altho none of the parties directly concerned could be reached today. However, persons closely identified with the principals in the case made the positive statement that "Abie" will open in the Studebaker on the date above named, and that "I'll Say She Is" will go from here to Kansas City.

EURLESQUE SUPPLEMENTALS

By NELSE

The Burlesque Club

New York, Dec. 7.—There was a large attendance of members at the Burlesque Wednesday night and during the regular business of the meeting it became known that the drive for additional members was being waged successfully, so much so that it has increased the membership over one hundred and fifty since the drive started, and on a motion, which was carried, the drive will continue until January 1, so that any one of good character allied with burlesque can become a member by the payment of twelve dollars in advance for one year's dues.

Commencing Sunday night next, there will be an open-house entertainment for members and their friends every Sunday evening.

Reports indicate that the program for the ball and entertainment to be held in Palm Garden on a Sunday evening in January will prove a big financial asset to the club, for advertisers are coming in strong with their representations.

The sale of tickets is going big and with present indication it will be one of the biggest events ever arranged by the Burlesque Club.

Changes on Columbia Circuit

New York, Dec. 7.—The Columbia Circuit shows will eliminate Wheeling, W. Va., and Steubenville, O., after Harry Hastings' "Silk Stocking Revue" plays those towns next week.

Joe Levitt's "Giggles" show on the Columbia Circuit was given a two weeks' notice to improve, and as the two weeks are up tomorrow night it is problematic what will be done, as Sam A. Scribner is in Cincinnati to review the show and render a decision. Levitt was a former producer on the American Circuit and came over to the Columbia Circuit last season.

Helen Kennedy will be replaced by Evelyn Ray Kesser in Harry Hastings' "Silk Stocking Revue" in Pittsburg, Pa.

Rube Benson, advance agent of Lew Talbot's "Wine, Woman and Song" Company, has been forced to give up and entrain from Chicago for Lake Saranac, N. Y., as the result of illness from T. B.

Dancing Dan Dody has been engaged by Hurlig & Seamon to produce an entire set of new dances and ensembles for their reorganized

(Continued on page 212)

GERALDINE CORRY



Geraldine Corry is back at work again after weathering a sick spell successfully. This accomplished dancer is now appearing with Scott Moore's musical comedy, "Madame Clicquot".

EQUITY PLAYERS' NEW PLAY IS A COMEDY

New York, Dec. 10.—Managing-Director Harry O. Stubbs, of the Equity Players, announces that the next play to be produced by his association will be a comedy by Leon Cunningham. This will be the second of a group of five plays which will be presented this season. The first, "Queen Victoria", by Walter Pritchard Eaton and David Fash, is entering its fourth week at the Forty-Eighth Street Theater. No date is set for its termination as yet.

CHARLES RAY IN DETROIT

Detroit, Mich., Dec. 8.—Charles Ray, screen star, who was featured in the recently closed "The Girl I Loved" show on a brief tour from the Coast, is making personal appearances at a local theater this week. He is accompanied by his wife, Clara Grant, and Frederic Sullivan, who directed Ray's recent film success, "The Courtship of Miles Standish". Ray is heading for New York and plans to return to the speaking stage if a suitable vehicle is forthcoming.

ADVERTISING WITH MARKS

Sunbury, Pa., Dec. 10.—J. M. Blanchard, manager of the Strand Theater, is distributing a bale of 10,000 German mark notes as an advertising feature. The total money value is about seven cents, but the transportation cost to Blanchard was about seven dollars.

DRAMATIC STOCK SUPPLEMENTALS

The Wilkes Players

Denver, Col., Dec. 6.—The Wilkes Players at the Denham Theater are this week playing "The Goldfish". There is one reason in particular why it is well done, and that reason is Gladys George. This pretty young woman cuts loose and frolics about with an exhibition of ground and loft kidding that is delightful. Never has this clever actress done a more sparkling bit of work for the Denham. George Barnes has not much to do, but does it well. The second hit of the performance is scored by Anthony Blair, as Herman Krauss. Ben Erway plays an English duke part and makes it very effective. Guy Usher, as a mentor of manners, does the best he can, but he is not as much at home in this as in other roles. Little Thelma White, Ralph Lee and Si Condit are among others who help toward the general hit of the performance.

Polj Players, Worcester

Worcester, Mass., Dec. 6.—The Polj Players are this week having fun themselves as well as producing merriment for their admirers in "Up the Ladder". Frank Lyon, leading man, as John Allen Smart, gave a capital interpretation; Belle Cairns, leading woman, first as the older daughter of the Smiths and then as Smart's young and clever helpmate, gave a realistic and excellent portrayal. Both of these favorite players responded to four curtain calls after the third act Monday evening. Harlan Briggs and Maud Blair, as Mr and Mrs. Henry Smith, were typical parents; Orville Harris, as their lively youngster, Jerry, showed some merry pranks; Anna Powers scored a hit as his unsophisticated younger sister; Claire Nolte, as Rosalind Henley, was admirable in the role of

(Continued on page 212)

FORECLOSURE ACTION ASSAILED BY MULIERI

M. M. P. U. President Says Move Is Attempt To Destroy Outlawed Union

New York, Dec. 10.—The action brought in the Supreme Court by George Schroeder and William J. Kerngood as trustees, to foreclose a \$100,000 mortgage on the Musical Mutual Protective Union's club house was assailed today by Tony Mulleri, president of the M. M. P. U., as another move on the part of the American Federation of Musicians to destroy the outlawed organization. The foreclosure suit was seized upon at this particular time, Mulleri said, as a means of embarrassing the M. M. P. U. on the eve of the trial of its reinstatement action in the Supreme Court here.

Neither Schroeder nor Kerngood, trustees of the mortgage fund, are members of the M. M. P. U., both being associated with Local 802, the rival organization. Kerngood is also secretary-treasurer of the International union. When the mortgage was executed December 3, 1918, \$100,000 in Liberty Bonds, put up by the union's members, were deposited as collateral with the Yorkville Bank.

When the mortgage came due a week ago Kerngood and Schroeder, according to Mulleri, demanded that the men who had put up the bonds be reimbursed at once, or they would bring foreclosure proceedings. The fact that the union could raise \$75,000 to pay off the bondholders did not interest them, said Mulleri, and they tried to induce Julius Kessler, another trustee of the mortgage fund but still a member of the M. M. P. U., to join them in their court action. He refused. The foreclosure suit, mapped out by the international union, Mulleri averred, followed.

The M. M. P. U., Mulleri said, has since succeeded in raising bonds covering the mortgage loan, and as soon as the attorney for both parties arranged to convene the litigation would be settled.

In the mortgage fund Kerngood is concerned to the extent of a \$100 bond, while Schroeder put up a \$50 bond. The clubhouse, valued at more than a million dollars, also has a first mortgage for \$200,000 held by the Emigrants' Industrial Savings Bank.

The suit brought by the M. M. P. U. in August, 1922, for reinstatement in the American Federation of Musicians is scheduled to come up for trial any day this week. Joseph Weber, the international president, is said to be in Los Angeles.

Should the M. M. P. U. win its suit in equity and be reinstated by the court the local organization would likely bring suit to recover the expenses, calculated to be about \$10,000, incurred in the foreclosure proceedings, it was said at the M. M. P. U. headquarters.

By bringing the foreclosure action the international union had expected the M. M. P. U. to lay down and back water on its reinstatement action, was the way Mulleri analyzed the situation, but his organization, insisted Mulleri, was determined to press the fight to a finish and would not digress from this course no matter what happened.

INTERNATIONAL STOCK SHOW SCORES SUCCESS

Chicago, Dec. 8.—The International Live Stock Show, which closes today, has scored another outstanding success. Attendance figures are not yet available, but every day of the show saw large crowds viewing the splendid exhibits, which are probably the best ever shown at the International.

The attendance of boys' and girls' club members from all parts of the country was especially large this year, and it was an inspiring sight to see the young folks studying the various exhibits. More than fifteen hundred farm boys and girls, representing more than 700,000 club members, stormed the arena at the International amphitheater on opening day. G. L. Noble, secretary of the National Boys' and Girls' Club Work Committee, led the parade of groups from forty-six States.

Exhibits in every department were numerous and of a high grade. The horse show, pony competitions and other features attracted much interest, and each night there were excellent crowds in the auditorium to witness the special events.

At the annual meeting of the exposition officials and directors, John Clay, veteran commission man at the Union Stock Yards and one of the founders of the exposition, was elected president.

A. H. Sanders of Chicago was re-elected first vice-president, while J. W. Martin of Gotham, Wis., was elected second vice-president. O. T. Henkle was elected a director to fill the vacancy caused by the death of Robert B. Ogilvie. All of the other directors were re-elected.

TIMES SQUARE THEATER, NEW YORK

Beginning Tuesday Evening, December 4, 1923

THE SELWYNS In Association with Adolph Klauber Present

JANE COWL

MAETERLINCK'S "PELLEAS AND MELISANDE"

Directed by Frank Reicher Production designed by Rollo Peters CHARACTERS

- (In the order of appearance) The Doorkeeper...Gordon Burby Mellande...Jane Cowl Golaud, Grandson of Arkel...Louis Hector Arkel, King of Allemonde...J. Sayre Crawley Genevieve, Mother of Pelleas and Golaud... Grace Hampton Pelleas, Grandson of Arkel...Rollo Peters Little Ynold, Son of Golaud by a Previous Marriage...William Pearce The Old Servant...Jessie Ralph A Doctor...Vernon Kelso ...Alma Reeves Smith ...Marion Evanson ...Mildred Wall ...Lucille Wall ...Edith Van Cleve ...Mary Holton ...Katherine Wray ...Harry Taylor Laurence Adams Richard Bowler

I cannot, for the life of me, understand why Jane Cowl fritters away her energies in "Pelleas and Mellande" when there are so many finer plays, plays that are real works of art, that urgently demand her attention. Miss Cowl is the most significant actress on our stage, in my opinion, and she owes it to herself and the art she represents so splendidly to appear in nothing but the best. After her Juliet, Mellande is a step backward, not a step forward.

"Pelleas and Mellande" is a pretentious drama. It pretends to be simple, while you feel its simplicity has been very carefully planned. The sentences are reduced to the irreducible minimum of words to achieve an effect of artlessness. There is repetition for effect, almost Oriental in its nature. There is a certain majesty to the repetition in the Biblical phrase: "The voice is Jacob's voice, but the hands are the hands of Esau." When Maeterlinck tries the same dodge, it becomes inept and empty. It is not his natural way of expressing himself, it was that of the simple dweller in the desert who wrote the book of Genesis. Diffuse and pale, "Pelleas and Mellande" is as comparable to such a play as "Romeo and Juliet" as sawdust is to wood.

At this late date it surely is not necessary to outline the story of "Pelleas and Mellande". Its story of innocence and love, told in short, staccato scenes, has little dramatic impact, and if it ever had any great validity as drama that has been dissipated since Claude Debussy set it to music. As an opera, with the pallid Debussy melodies, it is a perfect wedding of words and music. And no one expects reality in opera, the form being totally against artistic honesty. As a drama it is different. Here we see it for the wishy-washy thing it is.

Undeniably the part of Mellande must have certain attractions for the actress, and I cannot imagine it being better played than by Jane Cowl. She looks perfectly gorgeous, her reading is superb, she is a splendid embodiment of the role. Had she done it after the mushy dramas she lingered in only too long and before her Juliet, it would have been an achievement of which she might have been very proud. Coming after Juliet, I see nothing in it that will enhance her reputation. Mind you, I do not mean this disparagingly. On the contrary, by saying it, I mean to pay her a tribute. A left-handed one, perhaps, but a tribute nevertheless. In simpler terms I mean that Miss Cowl is perhaps our greatest actress and the greatest roles are not beyond her capacity. Personally, I would rather see her fail in a big part than succeed in a trumpery one. Let her leave the Mellandes to

THE NEW PLAYS ON BROADWAY

her inferiors. She is too good for such empty roles.

As for the rest of the cast, they were all exceptionally good. Louis Hector was a fine Golaud. He pictured the fierceness, the perplexity, the jealousy, the rage of the man with the utmost fidelity. Rollo Peters looked the part of Pelleas and played him in a properly impassioned manner. Arkel was sincerely done by J. Sayre Crawley, Grace Hampton filled the role of Genevieve, a mighty thankless one, splendidly; Jessie Ralph was thoroughly good as the garrulous old servant, and William Pearce, one of our best juvenile actors, gave a spirited performance as Ynold. Gordon Burby, Vernon Kelso, Alma Reeves Smith, Marion Evanson, Mildred Wall, Edith Van Cleve, Mary Holton, Katherine Wray, Harry Taylor, Laurence Adams and Richard Bowler filled smaller parts exceedingly well.

The production of "Pelleas and Mellande", designed by Rollo Peters, is a fine one. Nothing has been left undone to heighten the play's effect. The scenes are planned for rapid shifting and fulfill their purpose admirably. At the same time they are good to look at, and furnish an unobtrusive and fitting background to

Barbara McAlpin, Born Mahew, called Bob by Her Own Crowd...Katherine Alexander (Courtesy Wm. A. Brady) Sarah Henshaw, Just Granny...Mrs. Thomas Whiffen

The usual special matinees presented on Broadway are terrible things. More often than not they are the last refuge of the playwright with a message to deliver and no one to deliver it for him. Finding the managers unwilling to take a chance with his play, he determines to take the plunge himself, and then a special matinee is born.

Under these circumstances one cannot be blamed for approaching special matinees with suspicion. The pleasure is the more, then, for this reviewer to report that "The New Way" was worth going to see. At least it is a literately written play, there is a sound idea in it and it was produced intelligently. It is not a great play; it is too much occupied with propaganda for its own good; it has too little action. But it is entertaining most of the time and there is a flash of wit in the dialog more than once.

The story is of the clash of the liberal mind with the conservative over the question of divorce. A young couple agree to disagree and get a divorce. The mothers of the couple

excellent treatment at the hands of the company.

"The New Way" is at its weakest when it tries hardest to teach. On the afternoon I saw the play the house was packed with women, and they fairly ate it up. I have no doubt that with some rather extensive rewriting and ruthless cutting it would measure up well with most of the Broadway plays. In its present form, while it presents every evidence of being written by one who knows the ways of the stage, it also presents every evidence of being written by one who has a lesson to teach. That is nothing against a play, but if the lesson is to get over it must be covered with the sugar of entertainment and not allowed to impress itself on the audience as a lesson. That way points to failure, both as play and lesson. The most valuable part of "The New Way" is in the idea and the angle from which it is written. In its present shape it is entertaining most of the time; with revision it could be made entertaining all of the time.

An amusing comedy, in need of revision; well played. GORDON WHYTE.

PLYMOUTH THEATER, NEW YORK Beginning Saturday Evening, December 8, 1923

RICHARD HERNDON Presents "THE POTTERS"

A New American Comedy by J. P. McEvoy. Staged by Augustin Duncan. Scenic Production by Woodman Thompson

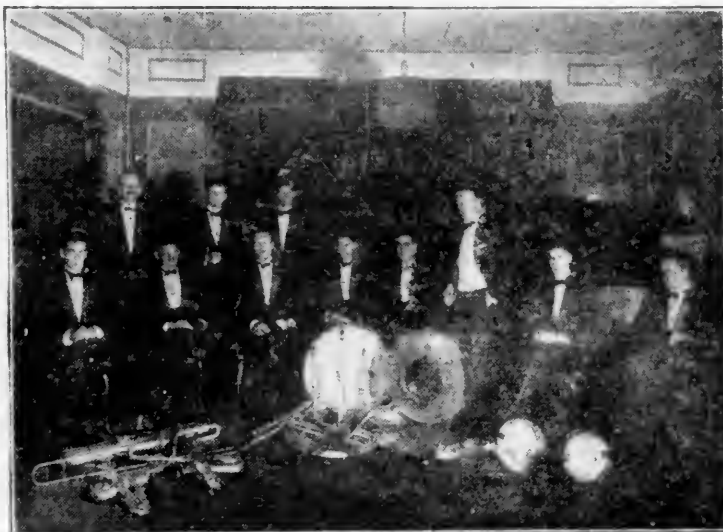
- CAST OF CHARACTERS Ma Potter...Catherine Calhoun Doucet Bill Potter...Raymond Gulon Mamie Potter...Mary Carroll Pa Potter...Donald Meek Red Miller...Douglas Hunter Gladys Rankin...Mary Stills Friend...Tom Burton Mr. Rankin...Edwin Walter Mr. Eagle...Dean Raymond Conductor...R. Henry Handou Motorman...William Fairchild Meddum...Josephine Deffy Her Daughter...Josephine Mostler Ivanan...Russ Carter Walter...Daniel Kelly Clock Room Girl...Abelalde Lawrence Mrs. Rankin...Maud Cooling Pullman Porter...James Hagen Bill...Dan C. Kelly Mike...Tom Burton Girl's Voice...Dorothy Duell Boy's Voice...Arthur Christian Mr. Peterson...Raphael Byrnes Mrs. Peterson...Isabel Hill Mechanic...Russ Carter Jack...Raphael Byrnes Anabelle...Helen Chandler

It certainly looks as tho the Plymouth Theater has found a popular successor to "The Old Soak". Judging from the enthusiasm of the first-night audience, "The Potters" will be in the electric lights there for many a day to come.

In my opinion the success of the play was perfectly justified, for it is a genuinely authentic comedy of American life, written by a shrewd observer and packed full of laughs and homely sentiment. It is spotlessly clean and it is exceptionally well played. That is a combination which has always achieved success in the American theater, the temporary hits made by smut and overexposure of the female form notwithstanding.

"The Potters" are an American family of which there are many to be found in every community. There are Pa Potter, Ma Potter, their son and their daughter, the former an office boy and the latter working to bridge the time before her marriage. Potter Pere is a lovable sphenoid, a business man without conspicuous ability and an inordinate desire to get rich by some stroke of fortune. He is egged on in his pursuit of money by the demands of his wife, a capable housekeeper and mother, who wants what her more prosperous neighbors have. Potter, then, is quite ripe for plucking by a couple of sharpers, one of them a man in his office, who sells him oil leases. He gets the \$4,000 to go into this venture by taking the money which he and his wife have saved to

"HAPPY" WALKER'S ORCHESTRA



This combination, known as "Happy" Walker's Golden Pheasant Orchestra, is being kept busy in Washington, D. C., with dance and party engagements. The players are, left to right, first row: Carl Claude, Carr Van Sicker, James P. Costello, Edward L. Reinmuth, Elwood McAlley, "Happy" Walker (H. W. Hullinger), director; C. Elmer Raeder and Paul Collins. Back row, standing: Theodore Gates, William Olson and Hugh House.

the play. Frank Reicher has also done his part of the work in a skilled manner. There were no flaws in the direction, apparent to me. Taken all in all, I cannot imagine a better presentation of "Pelleas and Mellande", but I do wish Jane Cowl was not doing it.

A beautiful production of an uninteresting play. GORDON WHYTE.

LONGACRE THEATER, NEW YORK Special Matinee: Tuesday, December 4, and Friday, December 7, 1923

KENT THURBER Presents "THE NEW WAY"

A Comedy by Annie Nathan Meyer

"Our ladies live in the age of the radio, but our social standards are still in the age of the stage coach."

THE CAST

- Richard McAlpin, Holding the Chair of Anthropology at the University...Walter Sherwin (Courtesy of Stewart & Frost) Maria McAlpin, His Wife...Gilberta Faust Hunter McAlpin, Their Son...Lester Vall Matilda Mahew, Belle of the Box...Ebenezer Mahew...Edith Meiser

are too preoccupied with a prospective scandal over the affair to see the reasonableness of the proceeding. The father of the boy and his grandmother do. The play is mostly occupied with voicing the viewpoints of the different parties. And, as might be expected, the couple come together again at the finish.

All this is told rather interestingly, and, considering the fact that the play is being presented for but two performances, played well. Walter Sherwin, who stepped into the part of the father on very short notice, plays the part very capably. He brought out the liberality and the humanity of the man by simple means and made him a veracious figure. Gilberta Faust played his wife, an intelligent creature with a sharp tongue, in excellent fashion. Lester Vall was the male half of the married couple and gave a good, straightforward account of himself in the part, while Katherine Alexander, as the wife, gave a sound interpretation of her role. Edith Meiser was the girl's mother, a pretentious old girl with a fossilized brain, and measured up to the character quite well, while Mrs. Whiffen, as the old grandmother, was as lovable as always and gave the same good account of herself as her past work invariably leads us to expect. Altogether the play received

pay off the mortgage on their house. When Mrs. Potter hears this, she berates him for a fool, and packs him off to the oil field to see what he has bought. He finds out there isn't a prospect of oil at any spot between it and the plains of Mongolia, heading downward. He returns much crestfallen, and, to add to his worries, his daughter elopes with a red-headed life guard whom he dislikes most cordially. Then one of the sharpers tries to buy back his oil leases from him, but while he is trying to get hold of Potter his brother shark makes the purchase, Potter only holding back one small lease which the oil man had thrown in with his purchase as a jest. Thus Potter has got back his money and a title to property. While his family are rejoicing over their riches, he has to tell them that he has sold the leases. Just before this he has given away the lease which the swindler threw in with his purchase to his new son-in-law, and, while they are in the depths of gloom over their missed fortune, he returns and announces that the oil is on his property. The play ends in a note of jubilation when he announces that he is going to carve up the money with all the family.

There you have it. A comedy of American life which, with the exception of striking the oil, might be duplicated in any number of cases throughout the length and breadth of the country. This story is told in twelve short scenes, the best of which are perfect gems of accurate observation and shrewd writing and the worst of which are better than ordinary theatrical stuff. The whole is a most amusing stage account of a certain phase of contemporaneous American life and quite the best comedy of its type since "The First Year".

I am not only grateful to "The Potters" for giving me one of those wholly delightful evenings in the theater which unfortunately come only too rarely into the reviewer's life, but also for giving a chance to Donald Meek to show what he can do in an extended role. No one who has attended the Broadway theaters for a term of years could help but be impressed by this player, who has generally been set to creating a character part of small dimensions, but who always, by the strength of his characterization, has made a deep impression and upon occasion run away with the show. Now he comes pretty nearly being the whole thing in "The Potters", and his playing of Pa Potter will rank as one of the most superb performances of the season. Mr. Meek is absolutely real. He looks as you would say Potter ought to look, he talks like him, he acts like him. Whether it be comedy or pathos, Mr. Meek is unquestionably real; one never thinks of questioning the validity of his characterization. It is acting in the very highest sense of the term.

Ma Potter, played by Catherine Calhoun Doucet, is also an admirable bit of work; Mamie Potter is adeptly handled by Mary Carroll and Bill Potter is a perfect joy. This part is played by Raymond Guion, and he is the real embodiment of a fresh kid I have ever seen. Douglas Hunter, as the brick-top lover of the Potter girl, played with complete sincerity; Edwin Walter was excellent as Rankin; the medium of Josephine Jeffry was deftly done, and Gladys Rankin was mighty well played by Mary Stills. There are many more parts, mostly bits, but all expertly done by those to whom they were allotted. I am only sorry that space forbids specific mention of each and all of them. However, there is still something to be said about the production and not much left to do it in.

I am filled with admiration at the way in which Woodman Thompson has surmounted the scenic difficulties of this play. His job was to present twelve scenes, all of which have to be

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware

The Drama Guild, motion pictures, plays, \$25,000; t. K. Holland, D. L. Alexander, G. W. Holland, Washington. (Capital Trust Co. of Delaware.)

Indiana

The Ohio Theater Company, Indianapolis, \$60,000; to acquire and operate the Ohio Theater, 42 W. Ohio street, and other theaters, Charles M. Olson, Jean Marks, Martin M. Hugg and Howard W. Armstrong

Kentucky

Richard D. Bakrow & Sons, Louisville, \$75,000; will manufacture toy balloons. James C. Bakrow and Richard L. Bakrow, of Louisville, and Julius C. Lesanski, of Chattanooga, Tenn.

Maryland

The Baltimore Fireworks and Specialty Company, 300 West Baltimore street, Baltimore, \$21,000. Arthur G. Hall, Percy E. Shores and others.

The Mount Savage Amusement Company, Mount Savage, \$20,000. Mathew J. Mullaney, David Braller and others.

The Community Amusement Corporation, Ridgeley, \$15,000. Harvey L. Holsinger, Charles L. Hobbs and others.

New Jersey

Olympic Amusement Company, 705 Broad street, Newark, \$100,000; amusement enterprises.

New York

Daylight Motion Picture Corporation, Baltimore, \$60,000; Arthur L. MacBeth, Baltimore; Jane R. Coates and Thomas F. Lane, of Washington. (Capital Trust Company of Delaware.) Jersey Film Delivery Co., New York, \$10,000;

J. Kaplan, E. Redowitz, W. Reiss. (Attorney, I. Reiss, 220 Broadway.)

Hanton Silhouettes Film, New York, \$20,000; G. W. Hanton, M. G. and P. Blankenburg (Attorneys, S. V. & G. P. Heimberger, 727 7th ave.)

Clara Novello Davies, New York, teach music, \$10,000; C. S. Davies, L. Leonard (Attorney, F. E. Holtzmann, 30 West 44th street.)

H. E. R. Studios, New York, motion pictures, \$10,000; G. Sheehan, J. Throw, I. Schmier. (Attorney, M. L. Greenberg, 25 West 43d street.)

Pennsylvania

American Feature Film Exchanges, Philadelphia, \$10,000. (Corporation Guarantee and Trust Company.)

Virginia

Chincoteague Theater Corporation, Chincoteague, \$29,000 to \$50,000, theatrical business, Lee W. Insley, Daniel Jeffries and James E. Lewis.

North Carolina

The Capitol Theater Corporation, Henderson, \$50,000. S. S. Stevenson, W. D. Burwell and others.

West Virginia

Raleigh Cash Amusement Company, Raleigh, \$14,000; K. C. Washington, D. T. Wilkerson, James W. Cox, C. T. Bryer and Hyden Smith, all of Raleigh.

CHANGES

Washington Amusement Company, Chicago, amended classification of stock.

Missouri

A. L. Ketchum Theater Company, St. Louis, \$30,000. To do a general theatrical, amusement and motion picture business. A. L. Ketchum, P. A. Koch, P. G. McElwee, R. H. McRoberts (Halle Building).

solid sets, with the changes made in the shortest possible time. He has done this better than it has ever been done before on Broadway. Each of the sets is real, the changes are made in a matter of seconds, they are as firm and solid as the originals would be. Considering that this must be done on some kind of a moving stage, Mr. Thompson can be set down as a scenic wonder worker.

The direction by Augustin Duncan does not call for such unqualified praise. There are several curtains that are flat where they could easily be made lively. A bit of chopping, some transposition, a little rewriting would do the trick in no time and markedly enhance the dramatic values of the play. While as a whole the direction is splendidly done, these spots are so apparent that I wonder they were not detected and made over before the Broadway opening.

With all its little faults, and there are a few of them, "The Potters" remains a first-rate example of what can be done with contemporary American life on the stage. Given a wide-awake observer, one capable of translating his observations into terms of the theater, the possibilities of this field are limitless. In my opinion Mr. McEvoy has achieved splendidly and at the same time has made a contribution to our native drama of considerable significance. Incidentally he has written a popular success, or my judgment is woefully askew.

A corking comedy of American family life, expertly played and produced. GORDON W. HYTE.

WHAT THE NEW YORK CRITICS SAY

"Pelleas and Melisande" (Times Square Theater)

TIMES: "Jane Cowl produced 'Pelleas and Melisande' with a persuasive beauty that surprised even her admirers and those of Maurice Maeterlinck."—John Corbin.

TRIBUNE: "To advise that this Selwyn offering is not a very beautiful, and, in a sense, entertaining business, would be false. But to say that it is strikingly good theater—would be equally false."—M. A. G.

WORLD: "Jane Cowl looked her loveliest and played superbly. . . . But 'Pelleas and

Melisande' just isn't a good play."—Hollywood Brown.

POST: "Jane Cowl—appearing for the first time as Melisande in Maeterlinck's famous piece, and making what may safely be pronounced another upward step in her career."—J. Ranken Towse.

MARILYNN MILLER LEAVING "SALLY"

New York, Dec. 8.—Marilynn Miller will leave the cast of "Sally" next Saturday night in New Haven and will return to New York to begin rehearsals for a musical production under Florenz Ziegfeld's management. According to her contract with the producer Miss Miller is to be presented in a new show not later than February 1. During Miss Miller's absence from the cast of "Sally" last week her role was played by Ethel Kelly, who is a member of the chorus. Miss Kelly will probably be seen in title role for the balance of the season.

GRAND, KEOKUK, DESTROYED

Keokuk, Ia., Dec. 8.—The Grand Theater Building was destroyed by fire yesterday. The loss is estimated at \$150,000.

JOSEPH W. MURPHY



Mr. Murphy is the bustling young manager of the Aladdin Scenic Company, Boston, Mass.

PATRICK COLLINS IS BACK IN PARLIAMENT

Polls Unusually Large Vote—Several Other Showmen Also Re-Elected

London, Dec. 8 (Special Cable to The Billboard).—Pat Collins, Walter DeFrece, Alfred Butt, Reginald Berkeley, Collingwood Hughes and Jim O'Grady were all successfully returned to Parliament, so show business will be well attended to. Harry Day failed in Central South-west mainly thru his theatrical stunts, tho he reduced his opponents' majority in a three-cornered fight by 3,000. The majorities of DeFrece, Butt and Collingwood Hughes were greatly reduced, but those of Collins and O'Grady were increased.

Collins polled more votes than any previous member of his constituency and his victory was acclaimed amid scenes of enormous enthusiasm. His majority over the conservative and labor candidates increased from 300 to 2,136. Showmen are delighted with his victory.

Both of Lady Wyndham's sons failed to secure seats.

JOHN ZANFT IN WRECK OF 20TH CENTURY LIMITED

New York, Dec. 10.—John Zanft, managing director of the William Fox theaters and vice-president of the Fox Film Company, was among those injured in the wreck of the Twentieth Century Limited about thirty miles outside of Erie, Pa., early yesterday morning. He is in a hospital in Erie suffering from fracture of the right forearm and contusions of the body and head, with possible internal injuries.

Douglas Fairbanks, Jr., and his mother were passengers on one of the sections that escaped wrecking.

ASHLEY TREASURER OF ALBANY THEATER

Albany, N. Y., Dec. 10.—Manager Edward E. Lyons has appointed Claire Ashley as treasurer of the Capitol Theater. Ashley was formerly treasurer of the Nora Bayes Theater in New York City.

William McLaughlin of Troy is now manager of the Regent and Albany theaters, operated by Samuel Sackno. Frank Walter, leader of the orchestra at the Capitol, has been elected president of the Albany Musical Union.

BARRYMORE BREAKS RECORD

New York, Dec. 10.—John Barrymore broke the record of the Manhattan Opera House for a matinee performance of a dramatic attraction, Saturday afternoon, when the countup revealed a tidy matter of \$4,500 in the box-office.

Barrymore also holds the long-run record for "Hamlet" on Broadway. This is his farewell week at the Manhattan.

Wanted Young Gen. Bus. Team

One must play piano. State all. Terms. Salary must be low. Address MANAGER (letter only), 208 So. Federal Ave., Mason City, Ia. (See Central Show Bldg. Co.)

MARIAN'S BURGLAR

Melodrama, Vaudeville, One Act, Hellen Flat 3 m., 1 f. Unique plot. Very desirable. V. D. HYDE, 1120 Josephine St., Denver, Colo.

UNCLE JOSH SIMPKINS CO. WANTS

General Business Woman, small Organist or Sourette with Specialty. Actors and Violin Leader to double in Band, Concert and Tremolo, double Stage or Orchestra. Address C. B. IRVING, Waynesboro, Ga., Dec. 13 to 17; with full particulars. Preference for Specialties.

THEATRE FOR SALE OR LEASE.

AKRON (Ohio). Will trade for Theatre in small city where there is no Studio business. O. E. HOWELL, Bankers Guarantee Title and Trust Co., Akron, O.

FOR SALE: Moving Picture Theatre

90. V. D. HYDE, CHAS. BIRGHAM, Vinland, N. J.

WANTED! Japanese Singing and Dancing Acts

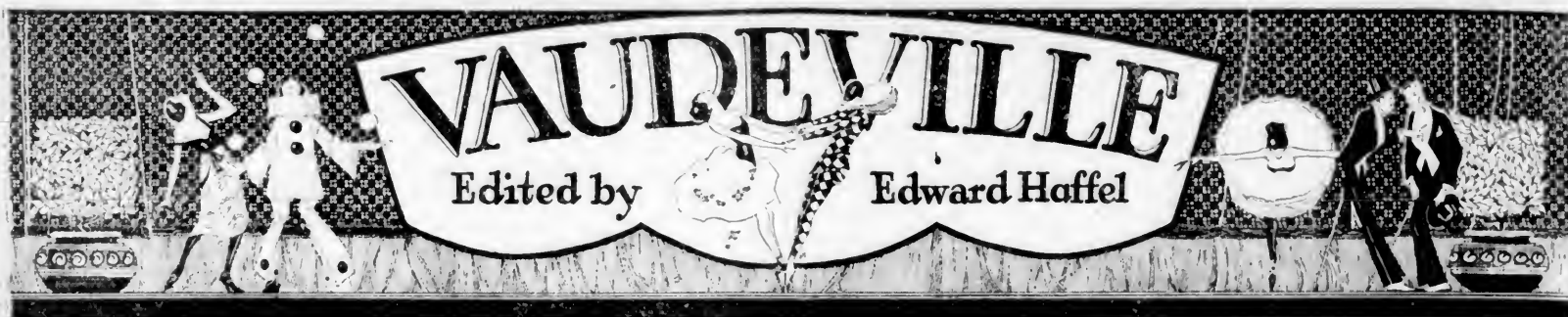
Must be good. ARDY ARGANZA, 771 Third Ave., New York City

WANTED PARTNER

Play or Organist, with music, for theatrical business. ARDY ARGANZA, 771 Third Ave., New York City

FOR SALE—Five act play, New Grand Theatre, Muscatine, Iowa, plays Vaudeville, Features, Road Shows, Bussel still. Thoroughly equipped, excellent condition. Rent reasonable. \$3,500 cash will handle. Owner wants to leave for Spokane. G. E. B. WHITE, Manager.

MORE NEW PLAY REVIEWS ON PAGE 69



AGITATION AGAINST UNCLEAN SHOWS STARTS VAUDE. REFORM

Albee Taking No Chances of Being Caught in Churches' Broadside

CANCELS HAZEL DAWN; ADMONISHES OTHERS

NEW YORK, Dec. 8.—E. F. Albee is taking every precaution possible to keep the churches' searchlight of censorship now sweeping the Broadway productions from being cast upon any of the acts booked on the Keith Circuit. In line with his fear that the clergymen, in their agitation against unclean plays, might extend their operations to vaudeville, which is not above a little purging now and then, Albee this week summarily ordered the canceling of Hazel Dawn's sketch, "The Little Pink Lady".

Miss Dawn's act, when it opened at the Alhambra Theater, was not regarded as suggestive or objectionable, but somehow the theme did not come up to Albee's liking and he decided to give it no further bookings. The sketch had to do with love entanglements of a philanderer and his mistress, at one time used as a vehicle for Sarah Padden under the title of "Just a Little Pink".

Albee several weeks ago hit a high note in his move for clean theatricals when he ordered Nazimova's playlet, "The Unknown Woman", off the Palace boards after it had made a four-week tour on the Orpheum Circuit.

Tries Misdirection

Of late the Keith Circuit head has, by various means, let it be widely known that he would not countenance the services of any artistes who indulged in vulgarity or other improprieties in his theaters.

Realizing the incalculable propaganda value of the current agitation by the churches against certain Broadway productions, Mr. Albee has not hesitated, thru patent spokesmen, to join in on the attack and at the same time direct attention to the impeccable entertainment to be found in his theaters.

Again, in his move to ward off the Lord's Day Alliance's agitation against Sunday closing of vaudeville theaters, Mr. Albee, or rather his spokesmen, have been publicly repeating that choice bit of sophistry: "You can't be a bad boy week days and a good boy Sundays; in other words, if a thing isn't good Sunday it can't be good on any day of the week."

KIKUTAS JAPS ARRIVE

New York, Dec. 8.—The Kikutas Japs arrived here today aboard the French liner Paris to appear at the Hippodrome. They are one of the acts witnessed by Harry Mondorf during his Far Eastern scouting expedition. The troupe came by way of Europe from Japan.

Baby Blanche McCay, said to be only six years old, made what was practically her town debut at the Empire Theater, Glens Falls, N. Y., recently. She had been playing vaudeville in the East. Baby Blanche is a member of the Keyes Keno Trio.

AT VARIETY ARTISTES' BALL, LONDON



Sessue Hayakawa, famous Japanese star, and now doing a vaudeville sketch in England, and Peggy Willoughby, a dainty music hall star, snapped at the Variety Artistes' Ball, one of the big affairs of the current London theatrical season, held recently.

—Underwood & Underwood.

SPIEGEL DEBT PLAN READY FOR CREDITORS THIS WEEK

New York, Dec. 8.—The plan drawn up by a committee of the creditors and counsel for the various parties involved, whereby all the debts of Max Spiegel, bankrupt theatrical promoter, would in time be paid in full, will be ready for submission to the creditors at the end of next week, it was learned today.

Spiegel's counsel, attorneys for the trustee and counsel for Mrs. Mitchell H. Mark, Spiegel's mother-in-law, who has offered a fund of \$350,000 in settlement of all claims against him, met today for a discussion of the debt settlement plan, finally agreeing to have the plan in definite form at the end of the following week. As a result of this arrangement the further examination of Spiegel before Referee in Bankruptcy Co. is scheduled for December 11, has been postponed for a week.

It is planned to form a corporation with the intention of taking over all Spiegel's assets, making partial payments from the fund of \$350,000 Mrs. Mark had offered conditionally in settlement. According to the plan, the remaining debt would be covered thru the transfer of Spiegel's interest in the Mitchell H. Mark Realty Company, owner of the Strand theaters and other theatrical properties. The preferred creditors, under the committee's plan, would receive a percentage of their claims in cash, and the remainder of the indebtedness would be paid in 7 per cent cumulative preferred stock in the new corporation, while unsecured creditors would receive part of their claims in cash and the balance in the common stock of the company.

CISSIE LOFTUS OUT AGAIN

New York, Dec. 8.—Cissie Loftus, the English mimic, was forced out of the bill at the Palace Theater for the second time since her local debut three weeks ago on Thursday night as a result of throat trouble. During her first week at the house she was obliged to retire, cancelling the two weeks following. She returned to the bill Monday, but before the week was half over had hoarse'd up so that she was obliged to cut her routine in half.

MCLEAN OFF KEITH LIST

New York, Dec. 8.—Because Bobby McLean, world's champion ice skater, gave a great demonstration in a downtown department store this week, his name has been removed from the acts-available list of the Keith Circuit. It was to have appeared on the opening bill at the Hippodrome. This is the first time that a department store exhibition has been held in opposition.

SHOW FOR BARRISCALE

New York, Dec. 8.—Bessie Barriscale, following the completion of her vaudeville time in "Picking Peaches", by Howard Hickman, will appear in a full-length play by the same author, entitled "Ashes". The latter piece, which will be produced in the spring, has a Christian Science theme.

Hughy Mack has replaced Charles Corrigan in Eddie Hayden O'Connor's "On Time", which will reopen within a week.

NAUGHTY, NAUGHTY!

Arrest Quartet at Orpheum, Joplin, for Singing Vulgar Numbers

Joplin, Mo., Dec. 7.—E. C. Belleville, Donald Blea, O. H. Blanchard and Nelson Barnes, members of a quartet appearing at the Orpheum Theater this week, were arrested on a charge of singing vulgar songs from the stage. They denied the charge at the preliminary hearing in police court and were released under bond, their trial to be held later. The arrests were made by Mrs. J. M. Myal, police matron.

MARKS WINS POINT AGAINST FEIST IN "BLOSSOM" SUIT

New York, Dec. 8.—The E. B. Marks Music Company won a victory today when Supreme Court Justice O'Malley handed down a decision to the effect that the Marks concern had sufficient cause for action in its suit against Leo Feist, Inc., publisher of the score of "Blossom Time", and the Karczag Music Company, from which Feists acquired the American rights. Thru Attorneys Roth and Altman the Marks concern complained that it held the publishing rights to the score and lyrics by Dorothy Donnelly and Sigmund Romberg thru assignment from Herzmansky, a German music house.

Gilbert & Gilbert, attorneys for Leo Feist, Inc., moved to have the complaint dismissed on the ground that it did not set forth sufficient cause for action. In his opinion Justice O'Malley said in part: "Motion is denied. . . . Under his common law rights the plaintiff (Marks) had at least the right of first publication. The rights of the defendants and all others to publish thereafter is important only as it bears upon the question of the plaintiff's damages. The complaint, it seems to me, states a cause for action."

The E. B. Marks Music Company announces its intention of continuing the suit for damages, as the various selections from the "Blossom Time" score sold in great quantities, the show having been unusually successful in New York and on tour.

HIP. SEAT SALE STARTS

New York, Dec. 10.—The public sale of seats for the first four weeks of the New York Hippodrome, including the opening performance next Monday night, December 17, as well as the Christmas and New Year's holidays, commences today. The seating capacity of the Hippodrome has been increased and the volume of tickets on sale, amounting to over 335,000, all of which may be reserved in advance, is probably the greatest number ever on sale at one time in any theater in New York.

Public interest in the reopening of the Hippodrome has been even greater than in previous years and numerous celebrities of society, the stage and public life have already sent in reservations for the premiere. The governors of five States will be present, and Mayor Hylan will occupy a box. George M. Cohan and his mother, Mrs. Jerry Cohan, will also attend, as will John McCormack, Julia Arthur, Judge Edward E. McCall and a great many other prominent Americans.

The scale of prices is one of the features of the new policy, as the matinee will offer over one thousand orchestra seats at fifty cents and in the evenings these places will be one dollar, which is one half the scale formerly established.

ADLER IN CHICAGO

Chicago, Dec. 9.—Felix B. Adler, of the Ringling Barnum Circus, came in from New York Saturday, where he closed at the annual circus in the Hotel Commodore. He is in Chicago to join his partner, Arthur Pinner, in a singing and a robotic act in vaudeville.

Stanley, Wilson and Williams, who failed thru loss of baggage to appear at the Klaflo, Poughkeepsie, N. Y., the first three days of last week, were on the bill the last half.

ALBEE ANXIOUS TO MEET PUBLISHERS' DEMANDS FOR MUSIC FEE

Conference Scheduled for Some Time This Month—Has Saved \$250,000

PRESENT AGREEMENT MIGHT BE HANDICAP IN HART CASE

NEW YORK, Dec. 10.—The three-cornered gentlemen's agreement said to exist between the Vaudeville Managers' Protective Association, the American Society of Composers, Authors and Publishers, and the Music Publishers' Protective Association, which has been the means of saving the Keith and affiliated vaudeville circuits more than \$250,000 in performing rights' license fees in the past five years, will come to an end within the next few weeks, following a conference to be held by all parties concerned.

Altho there has been growing agitation among composers and publishers, who wanted the vaudeville houses licensed, the matter was directly brought to a head by E. F. Albee, who, having been advised that the situation, if aired at the fast-approaching Max Hart anti-trust suit against the Keiths, would result to great disadvantage, decided to cover his circuit and play safe.

Scheduled to attend the conference are: E. F. Albee and Maurice Goodman, Keith attorney; Nathan Burkan, general counsel for the A. S. C. A. & P.; E. C. Mills, member of the advisory board of the society and chairman executive board of M. P. P. A.; representative members and officials of the society, such as Victor Herbert and Gene Buck, and possibly J. C. Rosenthal, general manager of the organization. The exact date of the conference has not been set, but Mr. Albee made it known that as soon as the Hippodrome opened as a Keith house and was off his mind he would immediately take up the question of licenses for his vaudeville houses.

As wholesale "deals" are now in order where it is possible for the society to negotiate with an organization representing a circuit of theaters or theater owners, it is believed that a deal will be made with the Keiths similar to those with the various motion picture theater owners' associations. If this is done the Keith and associated circuits which are members of the Vaudeville Managers' Protective Association will automatically come into the fold. Separate licenses will be issued, of course, to the different houses affected which perform for profit the copyrighted music controlled by the society.

Advisors of Mr. Albee have pointed out the serious bearing the fact would have if brought out at the Max Hart trial that the Keith Circuit was enjoying an advantage which competing amusement houses did not enjoy. For instance, the Palace Theater, using popular music from the catalog of the A. S. C. A. & P. in most every act on the bill, is not paying for the use of the music, while the Capitol Theater, three blocks further north on Broadway, is paying a license fee of 25 cents per seat per annum. This situation, it is feared, might be brought up at the Hart trial and held up as a parallel to some of the grounds upon which other anti-trust suits have been based. It could easily be shown that one competitor was paying more for a certain service than another.

Officials of the American Society of Composers, Authors and Publishers declare that they never doubted but that Mr. Albee would do the right thing at the proper time and would not hesitate to take out license fees for his houses. The peculiar situation that brought about the so-called gentlemen's agreement which allowed Keith houses to dodge the license fees of about \$60,000 yearly do not exist now and big-time vaudeville license fees are now in order is the general opinion that prevails among writers and publishers.

The pact now in force between the Keiths and music men was made a few years ago and is defended on the grounds that the society was weak at that time and the publishers, on the other hand, wanted to have a good understanding with the V. M. P. A. and get a consistent plug in vaudeville for their songs.

JACK PERSIEK OUT AFTER SEVENTEEN YEARS

London, Dec. 8 (Special Cable to The Billboard).—Jack Persiek finishes as resident manager for Stoll at the Ardwick, Manchester, tonight, after seventeen years with Stoll. Curiously has been aroused as to the rift with Stoll, George Barrasford succeeds Persiek. He is the son of the late Tom Barrasford, one time tour owner.

LONDON VAUDEVILLE NOTES

London, Dec. 8 (Special Cable to The Billboard).—Edith Kelly Gould does not justify her headlining at the Palladium either for her name or her talent.

The Wilton Sisters did very nicely at the Alhambra, but show business throught the country dropped badly because of the elections.

APPEAL IS WITHDRAWN

Hagerstown, Md., Dec. 8.—The appeal of Charles C. Easton, J. Ott Funkhouser, Charles S. Lane and A. H. Gannell, representing one of the theaters' interests in the city, from the decision of Judge Albert A. Dough in awarding the Washington Street Amusement Company the use of the Academy Theater, has been withdrawn from the docket of the State Court of Appeals.

At the same time the suit of the Washington Street Amusement Company against the Colonial Realty Company, over the use of the Colonial Theater, has been withdrawn, making it evident that a compromise has been effected.

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

KEITH'S TO RUSH BUILDING PROGRAM

Hope To Have Five of New Houses Ready by End of 1924

New York, Dec. 10.—As part of a theater building program involving the expenditure of over \$10,000,000, E. F. Albee is planning to hasten work on as many of the projects as possible and have ready by the end of 1924 at least five new Keith vaudeville houses up to date in all modern equipment. These new houses will include those for which final plans are being approved and those upon which work has already started, and will be "Keith" houses, not in any way connected with affiliated circuits such as B. S. Moss or the Orpheum, which have separate building programs. Foremost among the new theaters will be the Albee Theater in Brooklyn, built as a sort of memorial to the circuit head at a cost of about \$1,000,000 and expected to be completed in the spring of next year.

Other big houses under construction include the Irae Theater, at Eleventh and Market streets, Philadelphia, on the site of the old Bingham Hotel. This house is said to be a project sponsored by Keith's in conjunction with the Stanley Company of America, operators of a chain of theaters, mostly movie houses. When completed the building will have many floors of offices, while the theater will seat 3,000 and cost in all about \$4,500,000. Final plans are being approved of the Akron (O.) Keith house, to cost about \$1,000,000, while work is expected to be started any day on the Flushing, Long Island, site, where a 3,000-seat theater is scheduled to be built.

Additional Keith theaters under way are such in the Middle West and Greater New York. The Columbus, O., project will be a theater of 3,500 capacity and thirteen-story office building. Lexington avenue, between Eighty-sixth and Eighty-seventh street, will soon hold a Keith vaudeville house, as well as that of a site in Harlem on 125th street. A new Boston house is also under consideration, but the five theaters that Mr. Albee hopes to have completed during 1924 will probably be decided upon by the end of the year.

The real estate controlled by Keith's when the theater building program is well under way will make the circuit one of the largest landlords in the country, while more work for vaudeville actors will be another result.

WILLS \$2,000 TO FUND

New York, Dec. 7.—The will of Ralph Delmore, the actor, who died November 21 last, was filed for probate today in the Surrogate's court. The document, dated August 30, 1918, disposes of an estate valued at over \$5,000 in personal property, of which \$2,400 is bequeathed to the Actors' Fund of America, "to be applied to the uses of the corporation". The residue of his estate, Delmore then directs, shall go to "my cousin", Dorothy Delroy, of 308 West Fifty-first street. The will appoints the decedent's friend, W. C. Austin, to be the executor of his estate.

DANCER REJOINS KELLY SHOW

Billie O'Brien, the youngest of the O'Brien Sisters, widely known vaudeville dancing team, and who was operated on recently at a hospital in East Liverpool, O., for hernia, which she acquired while doing her acrobatic dance, rejoins the Lew Kelly Show in Elwood City, Ind., this week. Billie will continue to offer a single dancing specialty with the Kelly Show until her sister is able to resume work in about six weeks. Billie is the wife of Chas. Brave, musical director with the Kelly Show, the news of their marriage last September having just been announced.

Napa, Calif., Dec. 8.—Long hours of questioning by the authorities this week has drawn from Edward J. Sallstad, former manager of a phonograph factory in Eau Claire, Wis., and Dorothy Anderson, erstwhile musical hall performer, of Chicago, the threads of an amazing skein of machination and circumstances by which the pair were revealed as the alleged perpetrators of a gruesome hoax, in which they robbed a grave and burned the corpse while enthralled by love for each other three years ago. Sallstad left a wife and children when he went away with the Anderson girl, who was known in Chicago as "The Sunshine Girl." She is now a sufferer from tuberculosis in a hospital here.

ANNETTE KELLERMANN RETURNS TO U.S.



Annette Kellermann has returned from her native land, Australia, to San Francisco for a three weeks' vacation with her husband, James R. Sullivan. —International.

MARLOW TO HOLD ANOTHER VARIETY PANTOMIME BALL

London, Dec. 8 (Special Cable to The Billboard).—Harry Marlow has arranged for a second variety pantomime ball to be held in Free Trade Hall, Manchester, February 1.

TIN MILLS RESUMING ACTIVITIES

Cannonsburg, Pa., Dec. 8.—The theatrical business here should take on a new lease on life with a big local tin-plate company resuming operations December 10. About three thousand men have been employed at the tin mill and after its shutdown theaters here suffered to a large extent. Road shows will be booked in the future, theater managers said.

Another thing that is said to be responsible for the agreement is that help was extended to some publishers by the V. M. P. A. in doing away with the evil of paying acts to sing songs practiced by the powerful music houses, much to the disadvantage of the smaller ones and general demoralization of the industry.

CLUE IN THEATER ROBBERY

Peoria, Ill., Dec. 8.—The automobile used by four masked men to escape after they stole nearly \$3,000 in cash and checks from a Negro messenger of the Majestic Theater November 30 has been found and may serve to identify the robbers. Several checks, totaling about \$100, were in the car.

NO SUNDAY SHOWS

Sterling, Ill., Dec. 8.—The City Council this week refused to amend the ordinances to permit Sunday shows of any kind, turning down the petition presented recently by local business men.

Artie Loftus and Company, in "Three Men of Yesterday", were on the bill at the Academy of Music, Newburg, N. Y., the latter half of last week, preparatory to starting a tour of the Keith Circuit. It was stated that Loftus, who is a resident of Newburg, was given special permission to appear in his home town before the start of his regular vaudeville tour, which begins in a week.

This Week's Reviews of Vaudeville Theaters

Palace, New York

(Reviewed Monday Matinee, December 10)

The first half of the bill diversified and good, the last half well Santreyzed with Harry and Anna Seymour (Mrs. Henry Santrey), Henry Santrey and band and Henry Santrey and Mrs. Henry Santrey (Anna Seymour). This does not make for sufficient kaleidoscope essence of vaudeville, neither does it pace up the last half of show of the magnitude of one in which such acts as Nora Hayes and Dooley and Ames are programmed.

To Nathane and Sully in the opening spot must go considerable credit for stopping the bill and stopping it good. This in spite of the fact that Miss Sully's singing was far from melodious. Emil Nathane, however, with his marvelous pedal gymnastics and acrobatics landed most solidly.

Nora Hayes varied her program considerably, getting a poor start, however, with "That Gentle Little Song", the number being weak and especially weak for the initial attack. Other numbers were "Everything Comes to Him Who Waits" from "Her Family Tree", "How My Sweetie Loves Me", "Please Keep Out of My Dreams", not especially suited to Miss Hayes, and "They Can't Catch Me". The latter registered well thru the singing of quite a number of extra choruses—one or two were blue. Miss Hayes is too much of an artiste to need to resort to questionable methods.

Willie Bard was much better this week despite the act that his time was cut short and he only did one number. He eliminated the "I want to sing in opera" done last week and substituted the washer-woman number he presented at the Palace some time ago. "If I'm not clever, I'm clean." Murray and Alan sang a number of songs and a number of verses to the song "Three Thousand Years Ago". They use the method of singing the song for an opening number and then tacking it on the end of the act again, similar to the style of Lewis and Dody. Forced the encore verses more than the applause justified.

Dooley and Ames did a different act this week. Ray Dooley has cut the falls and is doing the baby, which characterization is her old standby. There is a piece of business oft repeated in this baby bit that is neither refined, nice, artistic, clever nor funny, and should not be permitted; otherwise the scene, in one, is funny. The travesty dance as done last week at this theater is just as ludicrous as ever, and drew hearty laughs and insistent demands for an encore.

Odette Myrtil went over strong. She was assisted by Laurette Boucher and James Alderman, who in the last part of the offering were characters in Miss Myrtil's presentation of "Memories of a Dancing Master". Miss Myrtil is billed as "The Girl With the Dancing Eyes", but to the writer the most prominent part of the offering seemed a public relation, suggesting "The Girl With the Undulating Hips" might have been more appropriate. Neither does the writer think that Miss Myrtil plays the violin well, nor that her singing is more than mediocre. On the violin she attempts a Mazurka of Wieniawski and kids the meanwhile.

Harry and Anna Seymour, the former somewhat stouter and the latter the reverse, did essentially the same act they have been identified with for some time. It did not get over any too well at the finish. Henry Santrey and band registered quite well, and Henry Santrey and Anna Seymour held them in well till the finish.

MARK HENRY.

JENNETTS TO NEW YORK

The Three Jennetts, presenting the well-known act, "Fun at the Carnival", finished a six months' route of fair and vaudeville bookings in New England at the Franklin Park Theater, Boston, December 8, and jumped to New York for another route. The act has been refreshed with new stunts.

HEARING OF PASSPART-BECK SUIT OPENED MONDAY

New York, Dec. 10.—Trial of the \$300,000 breach of contract suit brought by William Passpart, international theatrical agent, against Martin Beck and the Orpheum Circuit, Inc., opened today with the selection of a jury before Supreme Court Justice Colahan.

Passpart formerly booked the foreign acts for the Orpheum Circuit.

THREE ALEX GO HOME

Three Alex, equilibrist, have arrived at their home in Detroit, Mich., after a four weeks' successful hunting trip in Northern Michigan.

"AMERICAN BEAUTIES" ACT IS HELD OVER

Price's Four American Beauties are held over at the Hippodrome Theater, San Francisco, for this (their second) week.



COLUMBIA BURLESQUE COLUMBIA THEATRE NEW YORK



"JIMMIE COOPER'S REVUE"

(Reviewed Monday Matinee, December 10)

A Columbia Burlesque attraction, produced under the personal direction of Jimmie Cooper. A two-part white and colored show. Presented by Jimmie Cooper, week of December 10.

THE WHITE CAST—Jimmie Cooper, Fred Harper, Josh Dreano, Cowboy Pruett, Grace Goodale, Midgie Gibbons, Mabel Lee, Blossom Sisters, Romanoff, Emma O'Neil, Babe Mason.

CHORUS—Dottie Mason, Josephine Belmont, Pauline Domler, Eleanor Stewart, Betty Moss, Edna Gerard, Rose Morford, Katherine Devine, Edna Watson, Della Pendleton, Ethel Edwards, Ceclia Henly, Alice St. John, Margaret Kelly, Rene Turner, Helen Gibson, Babe Mason, Babe Fayette, Mae Gibson.

THE COLORED CAST—Bessie Desota, dancer premier from "Plantation Revue" Company; Reuben Brown, "Liza" Company; Ida Rolley, "Shuffle Along" Company; Sam Cross, "Hot Chops" Company; Octavia Sumler, blues singer, "How Come" Company; Joe Peterson, "Shuffle Inn" Company; Gertie Miller, "Strut, Miss Lizzie" Company; Billy B. Johnson, "Sheik of Harlem" Company.

The Gertie Miller Trio, singers and dancers; Four Dancing Fools, Strutters and Russian Dancers, Julian Arthur's Band and Ten Jazzy Jazz Musicians, consisting of J. F. Arthur, director; J. Curry, saxophone; W. F. Hamley, piano; E. Sedric, saxophone; D. James, trombone; D. Lamont, tuba; W. Temple, banjo; R. Muse, drums; L. Metcalf, cornet; J. McLeary, cornet.

Review

Part One—Scene one was a colorful Dutch farm set for Ethel Edwards, a brunet, and Alice St. John, a blond, whose pretty faces and petite forms in Holland kiddie costumes, Ethel as a boy and Alice as a girl, leading an ensemble of ponies and show girls in a number, was admirable and picturesque. They were followed by Midgie Gibbons, a Titian-tinted, and Mabel Lee, brunet, soubrettes, who in turn were followed by Grace Goodale, a modelesque prima, in their respective song numbers, and this in turn by the ensemble as a striking theatrical company awaiting the coming of Manager Jimmie Cooper, who was greeted with an ovation by an audience that was fully prepared to laugh at and applaud the rehearsal of his "Movie—Why Did She?" and never has Jimmie worked it better. In Fred Harper and Josh Dreano he has two able comics who can make them laugh, and laugh they did this afternoon at every line and act. Harper is doing his usual characterization, but with a lighter facial makeup, so light, in fact, that it is nearly straight and his attire is clean thruout. Josh Dreano, a former vaudeville artiste, is doing a modified tramp, and, like Harper, has a very light facial makeup and clean attire.

A newcomer is Cowboy Pruett, a manly-appearing chap, who comes on first in a cowboy attire and later in tuxedo, to put over ballads in a voice that has real music in every utterance, and it went over for merited encores.

Jimmie Cooper's "high pitch" medicine bit, with Comics Harper and Dreano burlesquing his encounter with feminine cops, also went over big. Soubret Lee in leading a number gave Jimmie his opportunity to rag her, and then the choristers, in which Babe Mason, a pretty-faced blond, made manifest the fact that she is a coming comedienne, for she put her lines over for a woy that stopped the show. In this scene Comic Dreano was called upon by Jimmie to give his vaudeville dance, and he did it in an acrobatic manner, exiting on his shoulders, a la Etta Pillard, for a big hand.

Scene two was a silk drape for Emma O'Neil, another vaudeville artiste, in a talking and singing specialty, in which she made them laugh and applaud her talking and encore her vocalism, which closed with a blues number for a big hand.

Scene three was a roof-garden set overlooking a lighted city in the background for a colored band of ten pieces—or maybe it was fifteen or twenty pieces, for the musicians doubled instruments frequently—string and brass—during which Cowboy Pruett put over a song number, leading up to the introduction of modelesque feminines, Prima Goodale making a great flash in black, Soubret Lee in red and the show girls in vari-colored tights, followed by Soubret Gibbons and her Minstrel Maids for a picturesque ensemble and Comic Harper for a shuffling acrobatic dance extraordinary that led up to the finale.

Part Two—Scene one was a fancy interior for the colored part of the show, in which the colored band, in white satin-faced tuxedo attire put over varied selections to suit the numbers and specialties of Reuben Brown, a juvenile dancer, first doing a single, then in company with Bessie Desota and Octavia Sumler, two pretty, well-formed girls, as a dancing trio. Joe Peterson and Billy B. Johnson, two classy comics, in a talking and singing act, were joined by Gertie Miller, making a trio. Octavia Sumler then came on in a single as a blues singer and dancer, and Bessie Desota as an Egyptian serpentine dancer, interpreting the music of the band, who closed with a novel, unique Russian toe dance. Manager Cooper then appeared on the scene to introduce Juvenile Brown and the Misses Sumler and Miller in their respective conceptions of the Charleston dance and Comic Peterson in his own version of a Russian dance.

The act ran for forty minutes and there wasn't a minute when the various performers were not in it, for there was no letup from start to finish. We have never seen anything as yet in burlesque to equal the act or the performers, individually or collectively. Furthermore, it was the best dressed colored act that we have ever seen on any stage. Each and every turn was well applauded.

Scene two was the gym set for Ethel Edwards and Babe Mason to put on an artistic and realistic wrestling bit for laughter and applause, and this in turn by Comic Harper and Romanoff, programmed as "Tarzon", for a burlesque wrestling bit that was a woy, and led up to the close of the show.

Comment—The scenery, gowns and costumes costly and attractive. The entire company talented and able entertainers. The three feminine principals in their contrasting personalities admirable. The masculines, with Jimmie in the lead, left nothing to be desired in their comedy making and especially in its speed, for they never lagged a minute. The choristers are personally attractive and worked with a will that was a real pleasure to watch. The colored part of the show was separate and distinct from the white part, and the only time that the whites and colored appeared together was when the band in the background furnished the music for the finale.

Taking it all in all, it's about the best show that Jimmie Cooper has given the circuit, and it is one that is hard for other shows to follow.

ALFRED NELSON (NELSE).

Majestic, Chicago

(Reviewed Sunday Matinee, December 9)

Jennler Brothers, equilibrist and trapeze artistes, opened the new bill today. They are a lithe, graceful pair of young men, neat and overhanging with speed. A good act. Nine minutes, full stage; two bows.

Rice and Cady, two men, have what purports to be a comedy offering, with indifferent material and execution. Ten minutes, in one; two reappearances and two bows.

Eileen, with Teddy Stowell, Stanley Dall and Company, have a singing and comedy act. One tenor, who is very fair, either can't or won't put steam back of his high notes. It may be four-a-day discourages him. The same artiste's Irish diction is not good, but he makes up a lot in stage presence and properly placed energy. Two men and two women. Other voices fit the act well, without being vocalists. Fourteen minutes, full stage; two curtains.

Blanche and Jimmie Creighton don't do much at the start, but spread out later. They have a line of comedy talk that is genuinely good. Jimmie is an eccentric dancer of quality. Went over big. Ten minutes, one and a half; three bows.

Joe Whitehead offers a line of amusing nonsense with his single. He worked hard to get what he wanted. Ten minutes, in one; encore and two bows.

Garrison Jones and Elsie Elliott and Company started the real warmth on the sixth spot. Six lively men in the jazz band who know their business. A man and woman who dance so well they took the house and kept it. Act full of life, dressed well and appealed at every turn. Fifteen minutes, full stage; four curtains.

Kitner and Reaney, two men, cork and straight, working in front of an especially flashy drop, went strong. The comedy is good and it is done with ease. A good offering. Nine minutes, one and a half; two bows.

Capt. Betta seals closed the bill. Act known everywhere and always welcome. Ten minutes, full stage; two bows.

FRED HOLLMAN.

Grand O. H., St. Louis

(Reviewed Sunday Evening, December 9)

A well-arrayed bill is on view this week and ought to draw splendid houses.

Oscar Martin and Company start off things with some good balancing stunts. Martin is assisted by a clever pair of youths who go thru their stuff with the same precision as Martin himself. Eight minutes, in three; two curtains.

Manners and Lowry, a neat appearing team, who sing and dance individually and double. They sing well and are a likable couple and went over good. They should substitute a newer song, tho, for "Tomorrow". Fifteen minutes, in one; three bows.

Johnson and Baker, two male hat throwers, one of whom is a comic who injects a wealth of good fun. They toss, juggle and throw innumerable straw hats in every conceivable way which, with the aid of clean comedy, puts the act over with a bang. Eight minutes, full stage; four bows.

Morris and Towne offered fourteen minutes of lokum buffoonery. Morris is funny—in fact his small stature makes him appear funnier than he really is. He works hard and puts over his lokum to perfection, and he was a riot from start to finish. Miss Towne fits in well with the act. Fourteen minutes, in one; speech and prolonged applause.

Stuart's Scotch Revue, six ladies and one man in Highland kilts, offer a medley of Scottish songs and dances. The male has a strong voice and the girls are good dancers. The songs by the ensemble are good and they finish strong with their bagpipes and drums. A real vaudeville act. Twelve minutes, full stage; four curtains.

Hayden and Atwood, two males who appear in barkeep outfit and then change to street clothes. They sang and talked to the amusement of the house and were well received. The one has a wonderfully deep bass voice. Twelve minutes, in one; four bows.

"Young America", a very good sketch portraying the loyalty of American boys and evolving a golden moral. The playlet is a very humorous one and contains its share of sentimental touches. Benny Sweeney in the leading juvenile role takes an excellent part and is supported by Royal Thayer, Catherine Alden, William Wagner and Billy Young. Eighteen minutes, in three; five curtains.

The Great Lester is one of America's foremost ventriloquists and presented his "dummy" comedy offering to a big hand. Sixteen minutes, in one; three bows.

"Reveries", Ray C. Wynne's beautiful posing act with its wonderful color effects, which played both the Orpheum and Rialto theaters here within the last month, closed the doings. Ten minutes.

Photoplays opened and closed.

F. B. JOERLING.

Keith's, Cincinnati

(Reviewed Monday Matinee, December 10)

The current bill, quite the shortest of the season, is fair in entertainment value. Downstairs attendance this afternoon was about two-thirds capacity.

Pathe News, Aesop's Fables. Will Morris, in oversized clothing and with a breakaway bicycle, does a lot of comedy that reminds pleasantly of Joe Jackson and which took well. Several acrobatic stunts on the wheel drew hearty applause, particularly the closing feature, apparently original, in which Morris bounds to a seating position while the machine is standing upright, and rides successfully using his hands only as a means of balance. The comedy is clean and Morris wisely remains silent. He might profit by lessening certain stalling. Nine minutes, special drop in three; two bows.

Dixie Hamilton. A peppy purveyor of special and published Dixie jazz and "swootie" songs is this Miss, who knows when and how to smile. A few chorus lines are suggestive, but, judging from applause, offending listeners were scarce. "A synecopated cocktail with a dash of personality" is her billing, and, the Miss Hamilton lives up to it, she would not lose by emphasizing the personality explanation. Her attractiveness would be regarded with more importance. Thirteen minutes, in one; encore, two bows.

Valerie Bergere in "Judgment", a dramatic playlet that offers logical proof of the unconvincing conviction on circumstantial evidence. More mention of the name of the star, for such Miss Bergere most certainly has come to be recognized with vaudeville fans at least, bespeaks the caliber of her acting. In this vehicle she visits the home of a judge who is about to condemn her husband for murder and, being unable to have him disbelieve her spouse's connection with an unwitnessed crime, brings about a scene with the jurist which attracts his wife and causes that woman to denounce him for wrongdoing. The effect is explained and all ends happily. Herbert Warren enacts the judge role faultlessly. He is perhaps the best dramatic man in the two-a-day. In support are Violet Barney, Jennie Wren and Harry M. Smith. Victor Smalley is the author of this brief and splendid sketch. A little detail in dress of the judge and his wife is lacking. Fourteen minutes, special library set; sustained interest, five legitimate curtains.

Bill Dooley and Viola Votruba. Dooley has improved greatly as a funster since last visiting this house, the effect being heightened by semi-comic appearance in a sailor uniform, with reversed shirt. His soft-shoe dancing and rope work is good. Misa Votruba, a demure brunette, aids nicely in a bit of stepping, chatter and song. Sixteen minutes, in one; pleasing thru-out and two bows.

"Echoes From Danceland." Marvel, a young man, applies the wallop in this neat, constructed cycle. Considering, as announced by a slide, that he is a deaf-mute it is remarkable to consider his degree of development in the art of terpsichore. In toe dancing he might be termed the Bessie Clayton of the masculine sex. He also executes difficult Russian numbers most gracefully. Jane Overton gained favor as a solo dancer and as a partner for Marvel in two classical dances. Four unprogrammed girls are charming in interpretative diversities. Brightness would be added to the quartet by silk opera length hose and more clean costumes in the closing scene. A special director contributes much to the success of this act. Fifteen minutes, specials in three and full stage; generous applause, five curtains.

Stan Stanley and an unbillied man and woman engaged in a rather spirited exchange of verbal comedy behind and across the foots that registered for the better part of twenty-four minutes, which seemed too long a stay.

Galletti's Monkeys in "A Day at the Circus". As dog riders, acrobats, bell-ringing minstrel and a comedy barber shop bit the half dozen or so simians provide eight minutes of genuine amusement. Galletti can add to the picture by employing a flashy uniform. Too, if unnecessary, at the time, the small set should be removed during the bell-ringing period so as to allow no room for doubt that the playing is actually being done by two monks. Full stage; one curtain. **JOE KOLLING.**

TRYING TO LOCATE CONNOLLY

A report has reached The Billboard that Mrs. Mary L. Beach, sister of James Connolly, died September 13 at 4667 1/2 Ambrose avenue, East Hollywood, Los Angeles, Calif., and that his nieces, Lily M. Beach and Hazel L. Gregory, are trying to locate him. Mr. Connolly is said to be in the theatrical business. Friends will confer a favor by bringing this matter to his attention.

NEW ELKHART THEATER

Contracts for the construction of a \$500,000 theater building at Elkhart, Ind., will be awarded in December and construction work will start in the spring. Harry Lerner, formerly of South Bend, is at the head of the project. Both movies and legitimate plays will be played.

Palace, Chicago

(Reviewed Sunday Matinee, December 9)

The "sold-out" sign went up at 2:15, as did the curtain. McIntyre and Heath, together with an exceptional bill, packed the house.

Willie Kolls, a genius on roller skates, is the first offering. He does all the dance steps on skates, coqs, and jumps and turns somersaults and has a new stunt every minute. His elevated platform dance is a hummer and if he gets an inch nearer the edge than he did today he'll break his neck. Eight minutes, full stage; three big curtains.

Ernest Hlatt sings a little and butchers the king's English a lot to the amusement of the folks in front. His lines are keen and some of them get ahead of the listeners. Eighteen minutes, in one; two bows.

Maryon Vadie and Ota Gygl, dancer and violinist, with four girls assisting and a pianist. The act is listed as dance-poems and music. Altogether a creditable performance. The girls are dainty, graceful and pretty. Miss Vadie is original as well as routine, and the staging and dressing pleasing. Gygl adds a touch of high art to the proceedings with two violin solos of good selection. Twenty-three minutes, in four; four curtains.

John T. Murray and Vivien Oakland in songs and satires, John Abbott assisting. They take a wallop at the mystery play with stage darkened. Miss Oakland sings "Babbling Brook", and then they have fun with Excelsior and Spain and things nearer home. Capital funsters and not too much low comedy. Seventeen minutes, in one; four bows.

Karyl Norman in songs, with Keno Clark and Bobbie Simonda at the grand pianos. Sang "Mamma Love Papa", "Immigration Rose", "Sunny Roseland", "Daisy Days", "Somebody's Wrong" and encored with "In Kentucky". The latter song is so blue as to almost stop applause. Costuming is new and the act is a new throat, indicating hard work since Norman's sortie into the musical comedy field. He is in a class by himself as an impersonator of certain feminine types. Twenty-one minutes, three-quarters stage; six bows, two encores.

McIntyre and Heath, in "The Georgia Minstrels". A full minute of applause greeted the two troupers with their trunk and horn and drum. They soon had the ham tree and egg tree working to perfection and pangs of hunger spread to the audience as well. The old cunning still remains and a gattling fire of laughter becomes continuous. Black-face acts may come and go, but this is the supreme achievement of minstrel comedy. Thirty-nine minutes, in one and four; four curtains. Dan Quigley assists as the hunter.

Rae Samuels, "Blue Streak of Vandeville", singing exclusive songs which remove the interested applause of song boosters but keep the material fresh. Used "Everybody's Crazy Over Dancing", "What Are You Gonna Do With a Guy Like That", "See America First", "Get 'Em Young", "Love Is a Wonderful Thing", "Pretty Cinderella", "Keep Babying Baby" and gave her old-man characterization. Daniel Dougherty at the Ivories has absorbed some of her speed, and her act is a rapid-fire assortment of lively, snappy, peppy songs that is a hit in this spot. Eighteen minutes, in one; four bows.

Pepito, Spanish clown. A girl plays the saxophone and he rides a top-wheeled bike and a baby bike, gives imitations and amuses along the polyphonic as well as clowning line. An encore failed to hold the patrons after his clever bike finish. Fifteen minutes full stage.

Next week Sophie Tucker and Benson Orchestra. **LOUIS O. RUNNER.**

Loew's State, New York

(Reviewed Monday Matinee, December 10)

The vaudeville portion of the bill got off at a fast clip with Rose, Ellis and Rose, a trio of tumblers. The precision of accuracy in the more difficult of the tumbling feats and the disadvantage to which they were subjected by limitation of space brands this act as not only unique but a skillful exhibition of daredevilry. The somersaults were made into ordinary barrels standing at alternate heights on tables.

Evelyn Cunningham opened, singing "Somebody Nobody Loves", which was a fair enough rendition. Her best song was "Twelve O'Clock at Night, When I Find Myself All Alone". In this number she exhibited a choice voice and restrained the coarseness which was evident in her other renditions. Miss Cunningham is a hard worker, but unfortunately does too much gesticulation with her hands, giving her voice second consideration, which sometimes is a grave error.

Jana and Whalen are two comedy-singing chaps, who present a repertoire of hokpm, which strikes a note of popularity with the audience. Much of the material is by no means new. One of the duet is a good soft-shoe and tap-step dancer.

Davis Harris amused thruout his stay on the stage with his songs and instrumental renditions, and his two unbillied assistants, a young chap and a girl with a foreign accent, both contributed to the worth of the offering. The girl sang a number and did a couple dances.

Orpheum, St. Louis

(Reviewed Sunday Matinee, December 9)

Nazimova's superb acting, William Ebs' unusual surprise and Billie Arlington's comedy were practically the only bright spots on the poorest bill ever seen at this house by the writer. The entertainment value dropped to about eighty per cent below standard.

Clonens Bolling, assisted by a man and woman and some mules and dogs. The dogs are clever, but why they should be trimmed so outrageously and in such a suggestive fashion is beyond us. Medlorre juggling and dancing by the assistants and various poor efforts at comedy that savored of smut by Bolling completed the poor opening number. Eleven minutes, special in full stage.

William Ebs in showmanship style lived up to his billing, "Always something new," in pulling a neat surprise disclosing that his ventriloquism was a fake when he uncovered a midget hidden in a table lamp. The midget, too, is clever and gave "In a Corner" as a well-deserved encore. Twelve minutes, in two; encore and bows.

Billy Arlington, assisted by Eleanor Arlington, C. I. Taylor and Joseph Ward, in "Mistakes Will Happen". Arlington is one of the old-timers and a real comedian and pulls his old stuff with the aid of his assistants. Miss Arlington rendered several songs in a clear voice. Seventeen minutes in four and one; three bows.

Bert Hanlon, "The Gatling Gun", failed to "shoot 'em dead" with his songs and talk and registered only fair. Fifteen minutes, in one; two bows.

George Whiting and Sadie Burt. They gave the auditors "several songs", but, having only fair voices, little or no expression and lax on stage appearance and personality, they ruined several numbers, then forced an uncalculated encore. Twenty-one minutes, special in one.

Nazimova herself in "That Sort", a one-act playlet by Basil McDonald Hastings. The play depicts a down-trodden, dose-addicted woman who, after a throo admonishing by the doctor, decides to quit drugs and reform. Nazimova plays the part of the crushed woman in which she displays her many-sided genius and ability and gives an example of interpretative expression that thrills. She excels in her particular role. Robert Rendel has a strong part and ably does Dr. Maxwell. Twenty-eight minutes, full stage; innumerable curtains and strong applause.

Fred Fenton and Sammy Fields in blackface let loose some age-old jokes and poor boknm, then showed some good dancing steps. If they'd stick to individual and team dancing their offering would fare much better, but they insist on spolling things with their attempts at comedy. Ten minutes, in one; three bows.

Armand and Perez, a pair of male athletes de luxe, presented some arm, hand and head balancing that was worth while. Their closing bit is a crackerjack. Seven minutes, in three; four curtains. **F. B. JOERLING.**

ALABAMA MINSTRELS

Close Season at Waco, Tex.

The Alabama Minstrels closed the season December 6 at Waco, Tex., according to word from Jack E. Fenelon, Lassus Brown, principal comedian, has joined Roscoe & Hockwald's Minstrels. The other members are somewhere in Texas. Mr. Bowen, the manager, will go to his farm in Teague, Tex., for the winter. Mr. Fenelon will spend Christmas with his folks in Ft. Worth.

Her performance was weak, however, compared with that of Harris, who is a first-rate singer. The young man assistant is the butt of Harris' humor in the comedy situation of his routine, but he came out on top with his trumpet solo for the close. The act is one of class, refinement and entertainment.

Jimmy Savo, nut comedian, with Joan Franza, a captivating damsel, who has little to envy so far as pulchritude is concerned, took the honors of the bill. Miss Franza sings a couple of pretty numbers and leaves Savo to himself to make his fun. There is nothing indigenous in the repertoire of comedy and comic tricks which Savo does, but he is clever and his comedy has an individualism about it that pleases, tho the same bag of tricks with variations are well-known to theatergoers.

Cissie and George Sewell, English sister team, with Luella Fields, who does the piano playing, led the audience in their seats on the closing of the bill. The girls do classical dancing, songs and character numbers. George did an attractive sylph-like dance to exotic music, and Cissie sang an Irish song and did a jig with variations. For the close the sisters danced a classical waltz to the Waltz from Faust, registering themselves a hit. The act was done in a colorful setting. **ROY CHARTIER.**

The Great Celest, wire artist, informs that he now has his sister working in the act with him, she joining at Detroit from Chicago Thanksgiving Day when he was playing at the Castle Theater. Later the act played the Martha Washington, a residential district theater in Detroit, booked by the Qua Sun office.

Palace, Cincinnati

(Reviewed Monday Matinee, December 10)

An average bill commemorates the fourth anniversary being observed at the Palace this week.

Picture program: Pathe's "The Destroying Angel". Denno Sisters and Tom Talbent open singing harmony. The balance of the time allotted them is consumed in dancing. The girls are pretty of face and wear some pretty costumes. All are active steppers and have abundant endurance. Ten minutes, in one; special drop, several bows.

Hazel Harrington, carrying a swagger stick and wearing an emerald velvet dress trimmed with heavier fur in harmony with her red hair, unloaded a line of patter with which an advance guard of vandevillians tickled our risibilities. A flow of eloquence about the married man seemed to be her best seller. A few new jokes to beguile those whose memory does not need to be refreshed is suggested. Ten minutes, in one; applause.

The review, "Indian Reverts", is a decidedly colorful setting that introduces an appropriately garbed Indian chief and squaw of the earlier period in song. The trees and the moon gleaming softly on the water form a beautiful background. Some rattling good dancing is interspersed by two other girls and a man. Fifteen minutes, full stage; hearty applause; bows.

Daniels and Walters, man and woman, the former giving an amusing portrayal of a "boob" stage hand playing sour notes on the piano while the woman is attempting a vocal number. A line of breezy conversation follows. The girl shows ability with the violin, affording the man an opportunity to apply character makeup in view of the audience. The impersonation of an actor of the old school whose reward is gloom after he has served his usefulness is handled deftly by Daniels. The girl should pay more attention to her enunciation. Twenty minutes, in one; several bows.

Pearl Brothers have an act that is nothing but nonsense, but it furnished abundant amusement for the opening audience. Their imitations of well-known opera singers is very amusing. Twelve minutes, in one; encore; bows.

William Newell and Elm Meest have a comedy act that will please the most exacting, which at once places us in a position of having nothing more to say about it. Twelve minutes; several bows.

John G. Robinson's famous Military Elephants (at "home" in Cincinnati) made a most excellent closing to the bill, and there was evidence galore that, despite the numerous appearances of this celebrated troupe of pachyderms in the Queen City, they are greatly in favor with local theatergoers. The act received a generous reception and was enthusiastically applauded thruout. Trainer "Curly" Noonan put the big beasts thru their routines in his customary pleasing and graceful manner. As usual, "Tillie", billed as the "108-year-old elephant", proved a favorite and drew unstinted acclaims of appreciation when she said "Papa". And the "Red Cross Nurse" scored heavily when she carried the wounded officer (Noonan) from the "field of battle". Ten minutes, full stage; two curtains, the last of which found nearly all of the audience still in their seats. **JIMMIE LONG.**

Lafayette, New York

(Reviewed Sunday Concert, December 9)

Anna Held, Jr., in an act that gives every promise of being one of the smashing vaudeville hits of the season took the honors of the evening. Miss Held works in a special setting that depicts the typical Parisian apache headquarters. Seven-people work with her, among them being Peggy Beale and Marino, and a Miss Resk, all three marvelous Argentine dancers, and the girls in addition are alluringly slender creatures who can really act with the degree of abandon necessary to put over the act. Miss Held is—well, she is Miss Held, with all that implies. She has the personality that enables her to rivet attention from the opening of the act in one, where she sings a prolog.

Zita and Company in a posing act began the vaudeville bill. Earl Granstaff, with his trombone and a line of laugh-getting chatter, was next and took five bows for his efforts.

White and Gray, a pair of girls working in one, commencing in a school kid number and after a single each going into a double, both in machine costumes. They have a nice turn and were appreciated by the audience. Then came the Held act, after which Harry Crane, in one, did his sketch-of-hand with the same happy results that have followed his work for a decade or more.

The Four Dancing Devils closed the bill. One girl and two boys did singles that sustained the title, and the ensemble work was on a par with any of the fast dancing acts, but one of the girls seems to be very much less efficient than the others. There is a boy doing knee drops who has invented some new wrinkles in that style of stuff. It's an act that can hold a place on any bill.

"Salomy Jane", a Paramount picture, completed the program. **J. A. JACKSON.**

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A FIGHT TO THE FINISH WITH YOUR HELP!
A fight to the finish and to the court of last resort is now on in Texas in a test case. J. C. Blair and Ralph E. Nicol are in the toils of the law, due to charges filed in courts of Johnson County, alleging violation of the law pertaining to theatrical shows operating under tent theatres. The State relies in the prosecution on act of Thirty-eighth Legislature, which act sought to impose prohibitive taxes on travelling tent shows and organizations. Plainly speaking, funds are necessary if the legal fight is to be won, and we feel that it is not Blair and Nicol's fight alone, but every legitimate travelling show the country over is vitally concerned about the outcome of this case. If Blair and Nicol lose this just fight, legislation of a like pernicious character will be sought in other States. Defendants in Texas feel it is everybody's fight and believe everybody interested ought to contribute in money immediately to wage the fight. State Senator J. W. Thomas is representing defendants. His post office address is Houston, Tex., and contributions should be mailed or wired to him at once. Now, boys, printers' ink is cheap and talk is cheaper, but there has been enough talk and opinions expressed. Act at once. We, the undersigned, will accept no remittances. Same should be sent immediately to our attorney, whose address appears above.
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\$400 Extra for Clowning Afterpiece

New York, Dec. 10.—Jack Hanley, juggler, and the Roscoe Ails-Kate Pullman act have been booked over the same route on the Keith Time in order to let both teams put on their clowning or afterpiece act for which they are said to draw salary as a distinct offering.

Hanley, who was formerly in the "Ziegfeld Follies", goes on early in the bill, while the Aills act either closes intermission or follows that spot. "Hanley and Aills" are then programmed and Aills plays straight for Hanley, who has suddenly developed strong as a comedian. Kate Pullman and the orchestra in the act also clown in.

Unlike most afterpieces, the combination, which actually holds down a spot, is said to be dragging down \$400 for the stunt. The Orpheum Circuit, which is making a specialty of putting on such afterpieces whenever possible, does not pay anything extra for the efforts of the actors, but in this case allowances are going to be made, according to the agents.

ROMAX BLDG. OWNERS SUED

New York, Dec. 7.—The Romax Realty Company, Inc., and Nat Lewis, theatrical furnisher, are made defendants in an action filed in the Third District Municipal Court by Monroe M. Golding, who seeks to recover \$772.12 for services rendered and materials furnished. The suit was filed thru Attorney William H. E. Hay, Jr., 110 West Fortieth street, Bond & Babson, attorneys, of 29 Broadway, filed an answer to the complaint, entering a general denial and a counter claim of \$2,100. The defendants are said to own the Romax Building, in West Forty-seventh street, which houses numerous vaudeville and general theatrical agents.

BROADWAY MUSIC CO. SUED

New York, Dec. 7.—The Broadway Music Corporation was sued this week by the Butler Printing Company, Inc., for \$72.28 alleged to be due on promissory notes dated March 8, 1923. Goldie & Gumm, attorneys for the music concern, filed an answer, in which they claimed several objections under certain sections of the Municipal Court Code. The objection is based on the fact that Ralph W. Gresham was served with the summons and that he is not an official of the concern.

The Big Ballad Hit

IF I CAN TAKE YOU FROM SOMEBODY ELSE (SOMEBODY COULD TAKE YOU FROM ME)

Write for YOUR Copy Now Orch. 25c ea.

WHEN DO WE EAT

Comedy Versions for Doubles. A good comedy number for single acts—Both male and female. Orch. 25c ea.

I'D RATHER FOX-TROT THAN WALTZ

A Novelty Fox-Trot. Great Double Number. Orch. 25c ea.

B. A. MUSIC PUBLISHING COMPANY, 145 W. 45th St., NEW YORK

COSTUMES—TIGHTS

MADE TO ORDER. Our Manufacturing Department is equipped to make costumes to order on short notice. Moderate prices. Original designs by our artist, or will follow your ideas.

OPERA HOSE UNION SUITS Opera Hose, Cotton \$1.25 Opera Hose, Silk \$1.50 TIGHTS: Cotton \$2.00 Silkette \$2.30 Worsted \$3.30 Pure Silk \$12.50

Write for estimates and suggestions. Costumes and Wigs to hire. Make-up.

TAMS

318-320 W. 46th Street. NEW YORK.

STAGE and CIRCUS

FOOTWEAR

Mail Orders Filled Promptly.



Made to Order and in Stock. Fashions for Street, Evening and Sport Wear. RIDING BOOTS, Ballet and Toe Slippers, Clogs, Sandals, etc.

New York Theatrical Shoe Co., CHICAGO, 218 South Wabash Avenue.

COSTUMES FOR SALE AND MADE TO ORDER



Men's and Women's Assorted Velvet Costume, 8 styles, \$12.00 to \$15.00 Each, or in dozen lots special prices. Santa Claus Suit and Leggings, \$5.00; Imported Sheiks, Lady Pompadour, Italian, Gypsy, Mexican Girls, \$6.00; Dutch Sabots, \$2.50; Indian Wigs, \$2.50; Buster Brown, Colonial, etc., \$3.50; Black and White, Red and White Pierrots, \$3.00. Other bargains.

OPERA HOSE—UNION SUITS.

Opera Hose, Cotton \$1.00 Opera Hose, Pure Silk \$1.50 Send 15c Postage.

TIGHTS.

Cotton \$2.00 Silkette \$2.50 Worsted \$3.30 Pure Silk \$12.50 Worsted Union Suits \$9.00 Skeleton Suits, Worsted (complete) \$24.00

Imported Dutch Costumes, \$25.00. CIRCUS COSTUMES—ORIENTAL AND BALLET DRESSES A SPECIALTY. Costumes of all kinds made to order and for hire. Masks, Make-Up and Wigs for sale. Tights made to match our Costumes. STANLEY, 306 W. 22D STREET, NEW YORK

SKELLO and his Company



The World's Greatest Mechanical Wax Doll invite vaudeville engagements for season of 1924.

Xmas Greetings and Best Wishes to All

P. O. Box 250, Camden, N. J.

Thank You for Mentioning The Billboard.

GENERAL DENIAL OF TRUST CHARGES IN SHUBERT SUIT FILED

Keith-Orpheum Group Repudiates Every Article in Complaint

Trial Unlikely Before End of Hart Case

NEW YORK, Dec. 8.—Counsel for the B. F. Keith Vaudeville Exchange, Orpheum Circuit, E. F. Albee, et al, this week filed with the clerk of the United States District Court a general denial of the complaint in the Sherman anti-trust law action brought by Shubert Advanced Vaudeville, Inc., in which \$10,050,000 damages are asked. William Klein, attorney for the Shuberts, will wait the customary period for the amended answer to the complaint to be filed and then ask that the case be put on the calendar for trial. At any event, the Shubert suit will not be tried until the Max Hart case has been disposed of, the latter being set for trial the first Monday in January.

The Shubert suit, brought on the grounds of alleged violation of the Sherman act with reference to unlawful combinations in restraint of trade and in which treble damages are asked, lists among its defendants, in addition to those mentioned above, John J. Murdock, Frederick P. Proctor, State Senator Henry Walters, Maurice Goodman, Edwin Lander, Mark Heiman, Morris Meyerfeld, Jr.; Harry Jordan, Frank Vincent and Mort Singer.

Chief among the allegations in the complaint denied in the defendants' answers were:

1. That the Keith and Orpheum circuits are known as the "Vaudeville Trust", with E. F. Albee as the "master mind" of the combine.

2. That the "trust", wielding a tremendous power and influence in vaudeville, punishes performers who appear in theaters other than those booked by it by blacklisting them and in other ways terrorizes the performers to do the bidding of the "trust".

3. That Albee and the co-defendants, in order to stifle vaudeville competition in the United States, conspired together against the complainant.

4. That the defendants' policy of suppression in furtherance of the conspiracy ultimately forced the plaintiff out of the vaudeville field.

5. That several of the defendants, in carrying out the alleged conspiracy, prevailed upon certain mentioned performers to terminate their services with Shubert vaudeville.

6. That the defendants caused vaudeville performers who played their acts in theaters operated by the complainant to insert advertisements in a weekly theatrical paper, holding up the latter's business to ridicule and representing it as being unsound and having no standing whatever.

7. That by reason of the acts of the defendants the Shuberts were compelled to close their theaters playing vaudeville and have lost patronage and trade and have been prevented from expanding and increasing their vaudeville business; that the alleged conspirators intended that the Shubert Vaudeville Exchange be destroyed and that its patronage and profit be turned their way.

STAGE TRIO HURT BY AUTO INSIST ON PLAYING PARTS

NEW YORK, Dec. 8.—While making their way to Kennedy's Theater, Brooklyn, early this week Edward Lauer, Gladys Palmer and Elsie Mills, members of a vaudeville act, were struck by an automobile, all three suffering painful injuries. They were treated at a nearby hospital and then went to the theater where, despite bruises and shock, they insisted upon doing their act.

ACTORS START SIX-DAY BIKE RACE



Roy Cummings (left) and Jimmie Barton are shown after finishing the special race for actors before the start of the six-day bicycle grind at Madison Square Garden last week. Barton finished first, with Cummings second. —Underwood & Underwood.

KITTY DONER'S SINGLE

NEW YORK, Dec. 8.—Kitty Doner, who has headlined for many years on the Keith Circuit with her brother and sister, Ted and Rose, is going out by herself shortly after the holidays in a new act entirely apart from the type she has usually appeared in. The routine, which has been arranged for her by Walter Donaldson and Cliff Friend, consists of characterization numbers and embodies work that Miss Doner has never before attempted. Miss Doner told a Billboard reporter today that she was going back on the Keith Circuit alone because she could not pay Ted and Rose as much money as they are to get from the Shuberts when they appear this winter in the new "Passing Show".

VAN AND SCHENCK SUIT IS SETTLED

NEW YORK, Dec. 8.—The suit filed last week in the Municipal Court against Gus Van and Joe Schenck, well-known vaudeville team, was settled out of court today. The action against the duo was brought by the Commercial Indemnity Corporation on an assigned claim from Harry Sales Hechtlinger, attorney who claimed \$598.75 was due him for professional services rendered April 7, 1923. Van and Schenck, in addition to their vaudeville and other business activities, are said to be interested in the newly opened Silver Slipper Cabaret, which is doing unusually well.

NEW SYNCOPATED FLASH

NEW YORK, Dec. 8.—Roy Spengerman's new musical act "Syncopation Land", featuring Lillian Conley, Ted Riley and the specialty dancing team of Bernell and Miltie, who have just finished a tour in Western vaudeville, went into rehearsal this week under the direction of Harry Walker. The act includes the "Syncopation Showman", a six-man jazz orchestra, and will open in about ten days on the Keith Time under the management of John Bandy. Vincent Valentini, music and lyric writer, has written special numbers for the act.

NIBLO'S GARDENS SOLD

NEW YORK, Dec. 8.—Niblo's Gardens, the Bronx, a famous amusement resort in its time, was sold this week. The property is to be "improved" by a garage.

New Recording Artists



Bob Haring, youthful and talented musician, late of the Middle West, who has been signed with his Velvetone Orchestra of eleven pieces as exclusive Cameo recording artist. He makes all of his own arrangements and formerly made special arrangements for the Victor Company.

Jimmy Duffy Sues "Vanities" Company

NEW YORK, Dec. 7.—James J. (Jimmy) Duffy, who recently separated himself from the cast of Earl Carroll's "Vanities of 1923" at the Earl Carroll Theater, is suing the Vanities Producing Corporation for \$131.91 alleged to be the balance due for salary. The comedian's attorneys, Kessler & Goldstein, State Theater Building, who filed the papers in the Third District Municipal Court, say that the amount was due Duffy the last time he left the show. Duffy was formerly a member of the team of Duffy and Sweeney, playing the Keith Time, and since joining the "Vanities" he has been reported in and out of the show every week. James J. Thony, counsel for the producing company, has filed an answer, entering a general denial and also asking "Time when and place where Mr. Duffy worked for salary" he is suing for.

ENTERTAIN PATIENTS

AMSTERDAM, N. Y., Dec. 7.—The acts which were appearing at the Rialto Theater here the first half of last week gave an hour show for the patients at Montgomery Sanitarium Wednesday afternoon after the regular matinee performance. Those who took part were: Ina Hayward and Dora Maughan, with the Mishas Boys; Marie Walsh and Frank Ellie, Walter Baker, Ed Morton and the Wynedo Troupe. They appeared thru the courtesy of John A. Hutcheson, manager of the Rialto.

Troy, N. Y., Dec. 5.—Singer's Midgets entertained the ex-service men and other patients at the Pawling Sanitarium last Wednesday noon. They appeared thru the courtesy of Manager Charles H. Goulding, of Proctor's Theater, where they were on the bill the first half of the week.

LILLIAN BRADLEY SUED

NEW YORK, Dec. 7.—Lillian Bradley, club booking agent, is being sued by the Edward Arlington Hotel Company, Inc., operators of the Broadway Hotel (formerly Claridge), which seeks to collect a bill of \$97.41 alleged to be due for hotel rent, food, telephone and other services. Hess & Lilienfeld, attorneys of the State Theater Building, filed the papers for the hotel company.

FILES CLAIM WITH V. M. P. A.

NEW YORK, Dec. 6.—A claim was filed with the vaudeville Managers' Protective Association by Roy Spengerman Monday, asking that organization to collect, if possible, \$108, which he alleges is owed him by Walter A. Brown, vaudeville and musical comedy actor, who worked for him early in the current season in one of his shows. Spengerman says that sum represents notes, personal loans and advances for room rent. Pat Casey of the V. M. P. A. is making an attempt to locate Brown, whose address at the present time is unknown, according to a letter he wrote Spengerman.

ROSENFELD, PRODUCER, SUED

NEW YORK, Dec. 7.—Sydney Rosenfeld, producer, was sued this week in the Third District Municipal Court by William Leonard, actor, who claims \$50 still due him for salary for the week of November 12, as a member of the cast of "Virginia Runs Away". Paul Turner, Actors' Equity Association counsel, is attorney for the actor.

RUSSIAN ORCHESTRA IN VAUDE.

NEW YORK, Dec. 10.—"The Petrograd Players", a Russian orchestra of twelve members, with Ossif, a Russian dancer, doing specialties, opens the last half of this week to mold into shape for a Keith route. The Berno boys, Ben and Dave, are putting the novel act on.

NOTED COMPOSER IN VAUDE.

NEW YORK, Dec. 8.—Franz Drdla, famous Viennese violinist-composer, arrived in this country this week and broke in for vaudeville in Newark. He is the composer of "Serenade", a number extremely popular with vaudeville violinists. He will play the Keith Time.

VILLANI TEAMS WITH CLARK

NEW YORK, Dec. 10.—Pati Villani, formerly of the vaudeville team of Villani Brothers, has hooked up with Eddie Clark, formerly of Clark and Verdi, and opened this week for a tour of the Keith Circuit.

Dancers' Suit Echoes Bayes Concert Tour

New York, Dec. 7.—One of the minor suits arising from the recent concert tour canceled by Nora Bayes made its appearance at the Third District Municipal Court when John W. Scurlis, Equity attorney, filed suit for \$700 against the National Music League, Inc., on behalf of Rylis Hasontra and Daniel McCarthy, dance team.

According to the complaint and Attorney Scurlis, the dancers have a written agreement with the National Music League, Inc., whereby they were engaged for the fifteen-week tour of the Bayes company, opening October 22 last. The salary agreed upon was \$350 per week.

After being on tour for a week the Bayes concertists came to a halt when the comedienne suddenly jumped her contract. The money sued for represents salary due for the week of October 22 and the week ending November 5, making \$700 in all.

Additional suits will be filed for more salary as it becomes due under the terms of the contract, according to the dancers' counsel, who claims that they were not at fault if Miss Bayes broke her agreement with Fulcher & Bohan, who were handling the concert tour and who are now suing Miss Bayes for \$80,000 damages.

New York, Dec. 7.—Fulcher & Bohan, concert managers, are made defendants in an action filed against them for \$1,000 in the Third District Municipal Court by the Dana T. Bennett Company. The complaint, filed thru Attorneys McLaughlin & Stern, 15 William street, states that the action is on a claim for goods sold and delivered between October 15 and November 21, 1923.

"OH, MR. GALLAGHER!" "WHY, MR. SHEAN!"

"Oh, Mr. Gallagher! Oh, Mr. Gallagher!"
"Well, what's on your mind this morning, Mr. Shean?"
"All the people in the place look at me with doleful face.
And they say I've lost my partner to a queen."
"Why, Mr. Shean? Why, Mr. Shean? I really do not know what they can mean.
Where I had a pal in you, now of partners I have two."
"Absolutely, Mr. Gallagher!"
"Positively, Mr. Shean!"

Greenwich, Conn., Dec. 5.—"Ed" Gallagher, of the team of Gallagher and Shean, acted the last line of their famous song today, when, in all the solemnity possible in the sun parlor at the McKwick Arms, he stood up to be married to Ann Luther, noted motion picture actress, before Justice of the Peace Albert S. Mead.

When asked the time-honored question, "Do you take this woman to be your lawful wedded wife, to love, honor and cherish thru sickness and health, joy and sorrow till death does you part?"

Said Mr. Gallagher: "Absolutely."
Ann Luther, a blushing bride, could hardly contain outright laughter when, asked if he could endow her with all his worldly goods, Mr. Gallagher replied: "Positively." The wedding was small, but gay. The wedding luncheon followed, where Mr. Shean did himself proud and where the new Mrs. Gallagher, with frequent adoring glances at her husband, presided.

Mr. Gallagher and Miss Luther met in the studio of the Fox News and a closer association blended when Miss Luther nursed Mr. Gallagher back to health during a brief illness. The couple motored to Gallagher's country home, Beechwood, L. I., where they will spend a fortnight's honeymoon.

GALLAGHER AND SHEAN LOSE SECOND APPEAL

Albany, N. Y., Dec. 8.—Gallagher and Shean lost another legal skirmish in their two-year war with the Shuberts when the Court of Appeals this week denied a motion made by counsel for the comedians to hear their appeal against the breach of contract decision rendered in favor of the Shuberts.

The high court declined to intercede on the grounds that the judgment appealed from is not a final one, since it provided for a referee who was to determine the amount of damages sustained by the Shuberts. This accounting was to be based upon the salaries obtained by the comedians after breaking the alleged contract with the Shuberts.

Counsel for the Shuberts, whose turn it is now to move, will ask the Appellate Division to appoint a referee to figure on the amount due the producers from the self-professed "hans".

AUNT JEMIMA BAND CLOSES

New York, Dec. 8.—The Metropolitan Club Orchestra, which closed a forty-week vaudeville tour of the Keith Circuit with the Aunt Jemima act, opened today at the Clarendon Cafe, on Upper Broadway. The band is still under the direction of Messrs. Nathanson and Gruber.

CHANNEL-SWIMMING CHAMP. IN VAUDE.



Henry F. Sullivan, first American to swim the English Channel, has been signed to show 'em how by the Keith Circuit. Photo shows Sullivan (center) just after he had completed the long swim at the Dover side of the channel.

BIKE RACE STARTS SONG PLUGGERS' SCANDAL

New York, Dec. 10.—The usual "plug" about the way the "plug" was handled for the music publishers at the six-day bicycle races at Madison Square Garden last week has arrived on schedule and this time there was some dirty work somewhere, according to several publishers, who declare they have information to the effect that the only houses getting a real plug for their songs were those which bought \$100 worth of tickets for the bike races.
At least four big publishers bought that

amount of tickets, say the smaller music men, and those four in question hogged the plug on all six nights and days whenever it was worth wide hogging. "Who got the money?" is what the smaller publishers want to know.

Joe Basile, whose band did most of the playing at the Garden, says he would like to know also who grabbed on the extras he was, and worked hard enough. Members of the "big four" accused of hogging the plug say that everybody got an even break as evidenced by the songs heard at any time in the garden during the week.

WANTED

To hear from every act in vaudeville now using Conn Instruments. We have something of importance to tell you. Address **Theatrical Dept., C. G. CONN, Ltd., Elkhart, Ind.**



CONN SUPREME IN VAUDEVILLE

For many years Conn Instruments have been identified with the best vaudeville musical acts and they are becoming more popular every day.

By far the great majority of acts in the business have won the biggest success with Conns. These artists say that:

- Conns "cut through" the largest auditorium with a clear ringing tone;
- Conns are easier to blow, perfect in scale, reliable in action, and
- Conn service to all traveling musicians is the best in the world.

Write now for detailed information regarding any wind instrument. Remember Conn is the only maker of every instrument used in the band.

CONN BLDG.
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WORLD'S
LARGEST MANUFACTURERS
OF HIGH GRADE BAND AND
ORCHESTRA INSTRUMENTS

ELKHART,
INDIANA



HEAT MAKE-UP, COOK MEALS

This handy collapsible Sterno Stove just what you need to warm make-up cream, cook meals in your room, heat water, curling and hair irons. Stove folds flat, weighs 8 oz. Gives instant hot flame, no smell, dirt or smoke.

Send this ad and 25c to STERNO CORP., 9 East 37th Street, New York City, Dept. 10. We will send you prepaid Stove, can of Sterno and 1X lighter.

SATISFACTION GUARANTEED OR
MONEY BACK.

Sterno Canned Heat

West Turning Against Slapstick in Vaude.

New York, Dec. 8.—The theater-going folks in the West are beginning to react against the "hoke" act and are demanding a more intelligent brand of entertainment, according to reports here by booking agents this week.

Said one agent, who is a close student of the trend of tastes in vaudeville:

"The old slapstick comedy stuff is on the wane, if not thru, in the West. The high-class act is coming back. It had gotten so in the past two years that the classy act has been utterly sacrificed for the benefit of the hoke act—stuff that is made up of variations on slapstick comedy, no sense to it, rough but without good entertainment. The more intelligent class of people have grown to feel that it is demeaning for them to attend such shows, at least in the West. In the East, particularly around New York, the high-class or intelligent acts would die."

The revival of the vaudeville sketch in the West is very doubtful, after the taste for such type of entertainment is much higher than it is here in the East. The feature picture has taken the place of the playlet or sketch in the vaudeville houses in the West as well as the East. In general, sketches are still a drag on the market and you can't hardly book a sketch unless you have some big star along with it."

MORT SINGER'S REPORT ON BUSINESS CONDITIONS

New Orleans, La., Dec. 7.—Mort Singer, vice-president of the Orpheum Circuit, was here last week for the first time in three years, and announced that theatrical business in Canada is in a bad condition, while California, the Middle West and a few Southern cities, including New Orleans, are on the top wave of prosperity. He says he found manufacturing centers on the upward trend, while cities located in strictly agricultural centers were in a state of depression.

ANOTHER BUTTERFIELD HOUSE

Little Rock, Ark., Dec. 8.—Directors of the Bijou Theatrical Enterprise Co., Inc., of which W. B. Butterfield is president, have sanctioned the building of a theater in Flint, at an estimated cost of \$200,000, and to enlarge the seating capacity of the Majestic Theater in Little Rock from 1,900 to 2,000 and to make other improvements totaling \$100,000. It is expected to start work on the theater in Flint in February and begin the remodeling of the Little Rock house next May.

SOUTHERN BAND ON KEITH TIME

New York, Dec. 10.—The Hans Garber Orchestra, a ten-piece combination, began its tour of the Keith Circuit today, opening at the Orpheum, Brooklyn, under the direction of Tom Kennedy. The orchestra is considered a crack combination and recently came north from Georgia, where it was "discovered" by Charlie Bayla, connected with a local music house. The orchestra has been signed to make records for the Victor company and during its recent concert-tour several music publishers' representatives camped with the band for three days.

Loew Casts His "Bread" Upon Ether—Returns Via Box Office

Nils Granlund, Director of Vaudeville's First Radio Broadcasting Station, Explains the Whys and Wherefores

NEW YORK, Dec. 8.—Ever since Marcus Loew's broadcasting station, atop the State Theater Building, started about five months ago to grab off mightily its share of the ether, theatrical folks have been wont to speculate over the whys and wherefores of this innovation in vaudeville.

To the theater owner and manager the spread of the radio rage has been as welcome as a protracted season of rain to a carnival outfit. But Marcus Loew, realizing that science could not be retarded by the likes or dislikes of the theater man and that progress must go on, took radio by the horns, or rather by the antennae, and put it to use to further his humanitarian ideas.

To suggest even that Mr. Loew is using his broadcasting station as a means of advertising his theaters would be putting the idea too strongly. If there is any advertising intent mixed up in the purpose of the station, it is very slight and only filters thru by suggestion, but not of the Coue variety.

Now, to illustrate this idea of suggestion: Supposing a singer had just closed his or her number at the microphone. Naturally there is a pause and the gap must be filled. Here the studio announcer gets in his bit, for in the course of his way-to-wave talk with the audience "out there" he will mention that there's a crack film, entitled "Why Susie Sued", playing at the State Theater, or, "You want to see Miss Esmeralda Sassafraz in her latest dance conception at the Greedy Square Theater," etc. That's about all the advertising, or rather the kind of advertising, the Loew theaters get thru the winged electric flashes from this station.

All this information about the accomplishments of broadcasting studio and the purposes of its maintenance were obtained in an interview with Nils S. Granlund, the station's director.

Granlund Broadcasts

Reminiscing over the early history of the Loew broadcasting station, Mr. Granlund said:

A Little Big Wedding



A real big time was had by the little folks when Anton Shusek married Meleta Herona in Chicago recently. Anton is 35 and measures 2 feet, 11 inches tall. His bride is 25 and is 3 feet, 2 inches in height. The wedding attracted much attention in the Windy City, as Major Barth, who acted as best man at the ceremony, is 7 feet, 3 inches tall. —International.

"When we entered the broadcasting field radio was not then thought highly of as a means of entertainment, but merely as a toy. The gentlemen who were conducting the radio stations at the time didn't really know how to entertain the American public. We didn't know anything about radio, but we did know how to entertain. And we've been going strong since."

"What we've been striving for thru our broadcasting station, and hoped we've achieved, is the spirit of informality and at-homeness. A lot of the letters we get from our audiences indicate that is what the people like about our station. We don't shut down the microphone when an entertainer gets thru with his or her number. We fix up everything on our program before their very ears, as it were. The people listening in know just what's going on in the studio all the time."

"We keep away from long-winded operatic

recitals, but keep to the more popular entertainers, among them being the best known musical comedy stars."

Mr. Granlund said he figures that his, or rather Mr. Loew's, station has a nightly audience of from 200,000 to 300,000 persons, with this number constantly increasing as the station's broadcasting power is increased and as the "people are getting into the stuff we are broadcasting." The station has a broadcasting distance of 1,500 miles in each direction, said Granlund.

NAIL BITERS AND IRON BAR TWISTERS SAIL IN ON STRONG-MAN-ACT WAVE



Street demonstrations by vaudeville strong men are becoming the rage. Here we have Angelo Taramaschi, the Italian wrestler, showing a crowd of Bostonians how to tame a couple of "Lizzies".

WITH the strong-man act in the midst of staging a strong comeback in vaudeville, the entertainment field seems likely to be flooded with all kinds of fighters, wrestlers and weight-lifters marvelously capable of biting a ten-penny nail in two, or twisting an iron bar, an inch thick, around the forearm. The strong-man turn had actually passed out of vogue during the war, its revival being signaled by the booking of Breitbart on the Keith Circuit this season.

Exhibitions of human strength, having its origin in wrestling, is the oldest form of sports and entertainment known. History tells of the wrestling and weight-lifting tournaments held on the banks of the Nile 4,000 B. C. The sport or entertainment reached its apex, it may be said, among the Greeks and Romans, undergoing a brilliant renaissance several centuries later in Germany and France. In the latter country the city of Bordeaux and the Province of Gironde became renowned for their famous strong men.

Outstanding figures in the realm of strong men of modern times include such as Paul Salles, nicknamed "La Porte des Pieux" (one who carries things), whose chief Herculean feat was the hauling on his back of a 1,000-pound block of stone for three or four steps; Paul Pons, Sandow, Abs (said to have been the strongest of them all), the "Terrible Turk", and the Three Saxon Brothers, who were the sensation of the season during their tour of America in 1906-'07.

Like all types of entertainment the strong-man vogue is subject to the law of cycles. The present is an open season for strong men and the booking offices, heeding the popular call of the moment, are stocking up on these acts. Before the present season draws to a close it is predicted the vaudeville stage will be so swamped by these strong-man turns that the chances of such acts securing a booking next season will be equal to that of a mediocre jazz band at the present time.

BEAUTY CLAY

"THE MAGICAL BEAUTIFIER"

Makes the skin soft, velvety and beautiful. Women everywhere perfectly delighted. Special introductory offer, 50c Per Jar. GUARANTEE SATISFACTION OR MONEY BACK

H. GEBERT COMPANY, 3241 S. Jefferson Avenue - St. Louis, Mo.

SOME OF THE AUDIENCE WHO DIDN'T SIT ON THEIR HANDS

(THE HERO) TRAGIC BUSINESS WITH HANDS IN FULL PLAY

RUBIN GOLDBERG HANDSOME MONOLOGUE

KRAMER and COMPANY HANDOUT—A DRAMATIC SKETCH

HANDS not HAMS to be seen on YIDDISH VAUDEVILLE STAGE at GRAND STREET THEATRE, NEW YORK CITY

ANN HOFFMAN WHO SINGS YIDDISH FOLK SONGS WITH MEANING GESTURES

THE SOFT DRINK "VINDOLE" HANDS ONE UP

Sketched by Alfred Jackson

As for the radio station's value to vaudeville, and particularly of the Loew booking, Mr. Granlund explained that the performers thus get acquainted with the folk on the line and a tremendous amount of good will, which cannot be valued in dollars and cents, is stirred up by station's distribution of its entertainment largesses.

People write in, Mr. Granlund related, telling of the great deal of good Mr. Loew is doing. The broadcasting service is an inestimable boon to "shuntins", such as invalids and wounded soldiers, he added.

From the general tenor of Mr. Granlund's remarks it was to be deduced that Mr. Loew's motive for maintaining the broadcasting station was a philanthropic one, with the possibilities of advertising being merely incidental.

The station's director was then asked whether there was anything to the report that the "broadcasting studio was conducted mainly for the purpose of advertising Loew, Inc., stock on the market."

"That idea never occurred to me," answered the former Loew press agent.

According to Mr. Granlund, Loew's State Theater is the only theater in the country conducting a broadcasting station.

PLAY TENOR BANJO

The coming musical instrument, because of its snappy, peppy music, is winning the hearts of many music lovers. The style of chording (used exclusively in modern orchestras today) is made so plain and simple by following our diagram system, you can learn the chords in three weeks' time. This we guarantee.

NO MATTER HOW LITTLE YOU KNOW ABOUT MUSIC, if you can just remember a tune, you can play any jazz or popular music.

WHY SPEND MONTHS OF TIRESOME PRACTICE, when you can play the Syncopating Tenor Banjo in three weeks' time by following our easy method.

PRICE OF COMPLETE COURSE—TWELVE LESSONS—ONLY \$5.00.

SPECIAL FREE OFFER: To introduce, we are giving free for a limited time only, with our regular course, picking instructions for Tenor Banjo, for latest dance music, something new, different, just off the press. Written so you can learn at sight. Don't put it off until tomorrow—enroll today. **BANJO DIAGRAM INSTITUTE**, Commercial Building, Watertown, Wisconsin.

Ventriloquism

POSITIVE GUARANTEE to make you a ventriloquist in ten lessons. How to imitate a man's voice in truck, under floor, outside window, on roof, etc. Send 5c for catalog.

MARIE GREER MacDONALD, 2826 W. Madison St., Chicago, Ill.

PUNCH and JUDY FIGURES

We Teach How To Operate

Seven figures, all hand carved from wood, new and dressed. This is a new, 15 to 20-minute dialog and it is a scream. It is a sure-fire hit \$45.00. Anybody can learn in thirty minutes. \$10.00 deposit, balance C. O. D.

School of Punch and Judy, 2826 W. Madison St., CHICAGO, ILL.

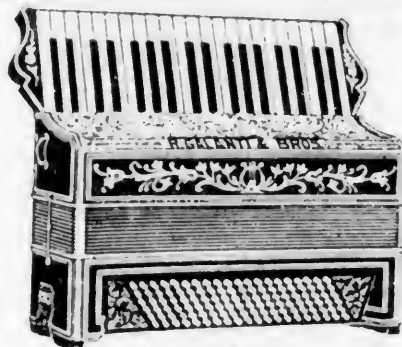
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NEW YORK CITY

World Peace of Vital Import to Artistes

Theatrical Profession Can Do Much in Helping Solve Peace Problem Says Marinelli

Mr. Marinelli, head of the World's Theatrical Exchange, whose deep interest in a lasting world peace led him recently to enter the lists for the Bok Peace Prize, may be said to speak with authority on this problem insofar as it pertains to international theatricals, he having been a performer, agent and manager for about two score years and having conducted an international theatrical bureau with offices in the most important countries of the world.

By H. B. MARINELLI

"A LASTING world peace looks almost too good to be true, and, as the theatrical profession cannot possibly be excluded, it ought to be everybody's duty to co-operate by all imaginable means so as to make such peace become a reality complete and everlasting."

These words, contained in an article I wrote November 11, 1918, recur to me as I contemplate the great service that the profession could contribute toward bringing about international concord.

In the vaudeville field, particularly, the aphorism that "Art Knows No Nationality" stands irrefutable, the various genres of entertainment striking the people of every nation as being either instructive, amusing, dramatic, novel, daring or sensational—as the case might be—and devoid of anything appertaining to race, class or creed.

Consequently, to those whose artistic or other abilities are not restricted to one country the possibilities of a lasting world peace are of paramount importance. Naturally, a lasting world peace would insure the opening of the international exchange in its widest form and free the theatrical art from national interference.

Toward this end, shortly after the close of the war, I advocated the establishment of a world-wide variety market. Various motives for the suggestion of this movement were attributed to me at the time, revealing the still existence of a "bitterness" that should have vanished with the passing years. This bitterness, as I have often pointed out, is merely artificial, inspired or infected by a vicious atmosphere and conditions that can be cured only by a radical change to healthier air, by employing new policies, systems and principles of just the opposite nature that now prevail generally.

For proof or illustration of this undeniable panacea we may point to the condition of our own vaudeville stage where artistes of all nationalities are working together in the greatest harmony and on the same bills, and those who come here almost instantaneously lose that artificial suspicion—very much to the welfare of all concerned.

Eliminating or, rather, modifying this jealousy or suspicion, the only salient barrier to co-operation and understanding between nations is the economic element, made particularly acute at this time by the unsettled and muddled state of world affairs. If we are sincere in our professions for the best and highest in art and realize that these are brought out only by unrestricted but honest and peaceful competition or rivalry, then what can be our objections to this interchange of visiting artistes? The so-called foreign importations serve, it seems to me, not only to spread new ideas but to stimulate our American artistes to greater efforts.

Interchange of Artistes

At present, the interchange of visiting artistes may strike some as too one-sided, but these do not seem to take into consideration the immense services rendered to some of our artistes and to vaudeville as a whole.

Financially, the people are getting their money's worth and are returning continually to see vaudeville shows just for the very reason that they will see something new almost every week which, in turn, will encourage the managers to go to greater expense. Many artistes benefit by these new innovations since they give them new ideas in dressing, effects, scenery, music, presentation, dancing, singing, sensational feats or whatever they might be, stimulate their ambition, and all this leads to progress.

Should it, therefore, not be reasonably deduced that instead of being jealous of such artistes they should rather be thankful and make the former's visits agreeable and comfortable by extending all kinds of courtesies? It would cost nothing to anybody, but would mean a lot to all concerned and this would have a far greater effect morally than anybody may be able to calculate.

There are many great minds and men in the theatrical profession today and there is not the slightest doubt that this entire profession can be of immense value for purposes of education and enlightenment.

The theatrical profession is in its infancy and is just beginning to experiment and learn its usefulness, without realizing it, in the uplifting of humanity and civilization of mankind. All that is needed is to point the way to the right men, who understanding the peace problem and its possibilities of solution, will, in turn, steer the entire profession in the right direction.

Paul Specht's Hotel Alamac Orchestra



A twelve-piece dance combination that is making orchestra history under the direction of Paul Specht at New York's newest hotel.

"Free Ads," Albee's Threat to Performers Who Mutilate Music

New York, Dec. 8.—Free advertising, but not of a nature that will help acts to get bookings, is the threat handed out by E. F. Albee this week to acts whose music becomes mutilated to the extent of interfering with their performance and "improved conditions".

Mr. Albee's announcement follows:

"I recently received a communication from a manager with reference to the deplorable condition of the music furnished by some vaudeville artistes. The majority of the artistes realize that it is important to have proper music, proper parts and in good condition, but there are some who are very lax in the essentials to properly present their act.

"If I am to continue to interest managers to have good conditions about the theaters, to show consideration to the vaudeville artistes under different circumstances, they should show some interest in presenting their act. I am talking now to those who take everything they can get and give no co-operation in return.

"I have sent a letter to all the theaters to send me the names of the different artistes who present the orchestra leader with mutilated music, and these names will be published in THE VAUDEVILLE NEWS so that other managers may protect themselves and not be subject to the condition which has been brought to my attention.

"E. F. ALBEE."

Nose Thumbing Brings Reprimand From Albee

New York, Dec. 7.—The business of thumbing the nose has no place in polite vaudeville. This may sound like appesance to some acts, but not to Dooley and Sales, who played at the Palace recently and performed this aforementioned bit of business in the presence of E. F. Albee.

Just what E. F. thinks of nose-thumbing and those who do it is set forth in a letter to Dooley and Sales, and, needless to say, they are not telling the world about it. This particular bit wasn't the only thing Mr. Albee didn't like. If Dooley and Sales cut out all he objected to they'll only have their entrance and exit left.

CRUSADE AGAINST UNCLEAN BOOKS

New York, Dec. 10.—Coincident with its attempt to cleanse the American stage, New York is proposing to make the lead in a nation-wide movement against unclean books. The Clean Books League is the name of the organization which has undertaken to uplift the printed word in this State, and it hopes

MASS. TIGHTENS UP ON SUNDAY SHOWS

Criticised for Laxity, License Bureau Demands Complete Description of Acts

Boston, Dec. 8.—Smarting under the criticism of religious bodies advocating strict adherence to the Sabbath amusement laws, the Massachusetts Department of Public Safety has issued instructions to all booking offices operating in the Commonwealth that hereafter a complete description of the character of all entertainment offered for public consumption on Sundays must be filed with the State License Commission. The ruling became effective December 2. It follows:

1. This department has been subjected to a large amount of unnecessary labor and to severe criticism concerning entertainments held upon the Lord's Day, the fault lying mainly with the persons charged with the task of filling out licenses and programs covering such entertainments. This applies particularly to vaudeville.

2. It is absolutely imperative that the officer charged with the duty of approving or disapproving this class of entertainment be given, in accordance with the regulations of this department, a full and free description of any act or sketch or any other entertainment that it is desired to use on Sunday. It is not a sufficient description to state on the program, as has been done increasingly of late: "Vivian selections", "songs and talk", "dialog", "instrumentalist", "musical", "comedy talking", "musical act", "comedy musical", "airs and selections". We must know absolutely what songs are to be sung, what selections are to be played, what is said in a general way in comedy sketches and talking; in other words, a brief synopsis.

3. You are, therefore, hereby given ample notice that on and after Sunday, December 2, 1923, any act, sketch or other entertainment billed upon the program as in Paragraph 2 of this communication or without any further or adequate description of the act, etc., will be DISAPPROVED for that particular Sunday and any further infractions of the rules and regulations will be considered sufficient cause for the final and absolute disapproval of any subsequent license and program containing vaudeville for any theater or person so offending. This must be given your immediate and earnest attention.

(Signed) COL. A. F. FOOTE, Commissioner.

The bulk of the vaudeville booking in this State, both big and small time (with the exception of coffee-and-cake houses) is done by the local Keith office. The latter is preparing a special questionnaire for its Sunday concerts which all acts will be obliged to fill in before undertaking a Sunday engagement. Any infractions of the ruling will result in the act being prohibited in showing.

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Played as Piano or by electricity. All orchestra effects. Forty rolls, each running 25 minutes. Reason for sale: Change of policy. Cost, \$2,800. Best cash offer takes this beautiful instrument. Used only six months.

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Real tempo for dance. Sober, young, union, penny and reliable. Can play pictures and Una-Pon. Have good voice and essentials for entertaining, as I have been in vaudeville.

EDDIE DAVIS, 1528 Freedom St., Toledo, Ohio.

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Written to order. Terms reasonable. Established 1890. EDDIE HAYDEN O'CONNOR, 1531 Broadway, New York.

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BOBBIE ELMO



Clever male impersonator, meeting with success in New York with one of Laura Bennett's girl acts. Bobbie specializes in singing, dancing and wrestling.

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WE FURNISHED ALL THE
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WE CARRY
Tights, Opera Hose, Theatrical Jewelry,
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\$\$\$\$\$ SAVE \$\$\$\$\$
DANCING ROUTINES ORIGINATED
for Beginners, Amateurs, Professionals
and Teachers.

Buck and Wing
Soft Shoe
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Waltz Clog
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The best and the
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Harvey Thomas
59 E. Van Buren St., Chicago, Ill.

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Young Lady Saxophone for Novelty Orchestra.
Must play small part. Piano Leader, clever Trap
Drummer, Team for Specialties and Parts. Prefer-
ence given people standing orchestra with their
own autos. Also want a real Agent. Must book,
route and contract supplies. Show opens Xmas
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100 Brilliant Imported Rhinestones, \$2.00.
With instructions how to attach rhinestones
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method.

The
LITTLEJOHNS, Inc.,
226 W. 46th St., New York.

Wanted Chorus Girls

Six Young Girls. Singers and Dancers.
One-nighter. South. Long season.
Good Treatment. Reliable firm. Also
Piano Player. **LEWIS & VANCE,**
Musical Comedy Co., Dec. 17, Ohio; 18,
Dillon; 19, Mullins; all South Carolina.

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A FOX-TROT.
The mysterious little jazz hit that sets New York
wild. Order now; don't wait. A hot little number.
Can be obtained at all music dealers.

WEBB & ORR MUSIC PUB. CO.
290 West 137th Street, NEW YORK CITY.

AT LIBERTY—THE KIRBYS

For Clean-working med. Shows. **ALVIN—Blackface,**
Com. and Producer of Negro Acts, **GILGIE—S.** and
D. South. Plays some Piano. Both change angles
for week. Do doubles also. Experience, ability and
wardrobe. Shoe String Mgrs. 142 off. as that's the
case of this ad. 3417 Park Ave., Indianapolis, Ind.

AT LIBERTY

Blackface, Eccentric and Dutch Comedian, Comedy
Musical Act, Monologue, Banjo-Singing Turns, Fake
Piano or Organ. Put on old-time Negro Acts.
Change for week or more. Alto in band. Any show
that pays, can join at once.

FRED SALMON, 316 Mulberry St., Memphis, Tenn.

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A few Tailors. **SAVOY LUGGAGE SHOP,** 50 E.
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ALLHAM PHOTO SERVICE, St. Paul, Minn.

**Carroll Turns Theater
Over to Song Writers**

**Music Men Will Stage Series of
Sunday Night Benefits for
Club-House Fund**

New York, Dec. 10.—The first of a regular
series of monthly vaudeville shows will be staged
by the Song Writers Sunday night, January 20,
at the Earl Carroll Theater for the benefit of
the organization's fund which in time is ex-
pected to be large enough to permit the estab-
lishing of a club house for the writers at a cost
of approximately \$100,000. Admission prices will
be the same as those charged at other vaude-
ville and Sunday concert shows.

Earl Carroll, who is a member of the Song
Writers, has offered the theater free for all
expense for the nights that the writers want
to use it and whatever admission fees are de-
rived from the sale of tickets to the house,
which seats about 1,000 people, will go intact
into the coffers of the Song Writers. If the
shows prove successful enough they may be
given more often than once a month.

As in the big show staged by the Song
Writers a year ago at the Century Theater,
members of the organization, including such com-
posers as Victor Herbert, will take part in the
various skits put on. It is also possible that a
few regular vaudeville acts may augment the
efforts of the writers if suitable arrangements
can be made.

Whatever the final plans are the authors and
composers are determined to run their vaude-
ville shows on a strictly business basis and
one man will be selected to stage the affairs.
At the last meeting of the writers held at the
Hotel Broadway some members thought a com-
mittee should stage the show. Opposition arose
from several sources who said that too many
cooks would only tangle the arrangements and
hold up the works. It was suggested to Albert
Von Tilzer, president of the Song Writers, that
one man be selected to do the work and if no
one competent enough was in the ranks of the
members then an outsider be hired to stage the
show.

Altho plans have been in the air for a grand
hall to be held in one of the large hotels, noth-
ing definite has resulted in that direction as yet.
However, it is still a possibility, and one may
be held within the next two months. Weekly
meetings held on Friday nights will continue and
further plans for raising money, as well as
other matters of importance concerning the
writers, will be taken up. Regardless of what
other particular progress the writers make
with their organization, in the words of the
leaders they are at least "consolidating their
position," which in time is expected to be
strong enough to allow the writers to do bat-
tle for whatever reforms they deem necessary.

TO A PLAYER

WILL S. GENARO

Ye knights of the sock and buskin,
We bow to your merry art;
For naught is so entertaining
As you when you play your part;
We weep when your role is tragic,
And smile when your role is gay;
We thrill when you are romantic,
Are pleased as our hearts you sway.

Tho you be but a strolling player
Or an actor of great renown,
A farceur with wig and whiskers
Or only a painted clown,
We enjoy what you set before us,
When you're tragic we give our tears,
When you caper and make us merry
Then we gladden you with our cheers.

Then here's to each merry player,
Regardless of rank or role,
Who accepts a part, then plays it;
Who gives it his heart and soul;
He is doing his bit for mankind,
And, as his is the greatest art,
He should pride himself on his conduct
And the way that he plays his part.

VINCENT IN NEW YORK

New York, Dec. 8.—Elliott Vincent, assist-
ant manager of Loew's Vendrome Theater,
Nashville, Tenn., arrived in New York on a
vacation trip. Excellent business continues
for the Vendrome, which has been running
under a full-week policy for over a year, ac-
cording to Mr. Vincent, who gives equal
credit for the capacity houses to the feature
pictures as well as the vaudeville. While in
the city he will gather up a few new ideas
and innovations that may be suitable for work-
ing in in the management of the Vendrome.

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 pro-
fession who have managed to save a certain sum of money from their earn-
ings 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 falls 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, or
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. **STRETCH-
ING 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. Those photos hang on the
walls of the Creo studio, as a fitting tribute to the master and his ex-
cellent 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 helpful
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.

Best Wishes for A Merry Christmas and A Happy New Year
to all My Former Pupils and Friends

THEO. CREO

STUDIO FOR SENSATIONAL

STAGE DANCING

Recommended by Managers, Producers and Leading Stage Stars

170 W. 48th Street (Just off 7th Ave.,)

NEW YORK CITY

THE LITTLEJOHNS INC
WISH EVERYBODY
A Radiant Sparkling
and
Brilliant Flashing
Christmas
and
New Year

Twinkle, Twinkle, Little Star,
How I wonder what you are,
Up above the world so high
Like a Diamond in the sky.

Was it a Littlejohn Rhinestone?

THE LITTLEJOHNS, Inc.
226 West 46th St., NEW YORK
(Opposite N. V. A.)

"ANYTHING IN
RHINESTONES"

Advertise in The Billboard—You'll Be Satisfied With Results.

Blanche Latell Says "Real Comedy Is a Serious Business"

She and the Ludicrous Flapper Doll Are of the Same School of Comedy—They Both Look Serious To Be Funny

The comparison will be ambiguous to you if you haven't seen one of these eccentric flapper dolls with wooden wings, bearing a striking resemblance to the Hippodrome's sometimes called Raggedy Ann, Sanny Saddle, Jumping Judy and Lanky Lady. But if you've become aware of the strange comedy technique of Jumping Judy, demonstrated by the famous kid, you'll smile this very minute as you realize that no matter where or how Jumping Judy is tossed aside she takes up a most provocative position. No matter how funny she looks her face still retains its mask of serious serenity. She doesn't know that her lanky arms and limbs just simply won't behave! Blanche Latell (see picture on page 26, this issue), who stars an operatic aria in the School of Expression in "Go West, Young Man", at the Punch and Judy, New York, is the living embodiment of that raggedy toy—on the stage, of course. No matter whether she is coming, going, standing still or sitting down, her lanky extremities take on side-splitting comedy that is made all the more irresistible by the placid seriousness of her face. Perhaps our comparison is not quite so apt as that of the dramatic critic, who, seeing Miss Latell as Madame in "Naughty Marietta", wrote: "Men love to get themselves up in grotesque and more or less ludicrous costume. Women don't like to. But nothing could be more ridiculous than Miss Latell's hunched back and general slouchiness. She looked like the family picture of Mrs. Wages come to life." But, be that as it may, we've seen Blanche Latell and laughed unreservedly, as have others who have seen her clever impersonation of a woman who thinks she can sing and can't.

It seems that Miss Latell's contribution was an inspirational thing. Hal Briggs, director of the play, remembered Miss Latell when reading over the second act, the scene laid in a school of expression, and sent for her.

Explaining to Miss Latell that they needed a characterization of a woman who was funny without knowing it, she was asked what she could contribute. After thinking it over Miss Latell recalled a vocalist who used to visit the soldiers in the Greenbut hospital. At first the boys enjoyed her immensely, but after several numbers had been sung in a raucous soprano they would have no more of her. Next time she was announced every boy who was able to walk left the ward, and the try went up for a real comedy act. Miss Latell, waiting to contribute her bit, had heard the raucous soprano and never forgot her.

"I shall contribute a song," answered Miss Latell, recalling the raucous soprano.

"What are the words?" she was asked.

"It has no words, but it goes this way," replied the comedienne, lifting her eyes to the fier in mock solemnity and emitting a series of twitters, creaks and hahas that sounded like a parody on the "Bird Aria".

The operatic aria sung at the exclusive recital given by the instructor of the School of Expression, who also promotes a theatrical boarding house as an avocation, has been such a big laugh that Miss Latell is now rehearsing a new scene to be added to the last act, which she explains characteristically: "I am a failure as a singer, so I became a lady-slavey in a sort of mature Sis Hopkins' makeup."

Blanche Latell was born in Philadelphia, Pa. At the tender age of thirteen she confided to Mr. Barney Gilmore that she must go on the stage or die. Not wishing to see the child die, he advised her to call on May Howard, burlesque star, and ask for a chance. As Miss Latell had already begun to show symptoms of the height she now possesses, May Howard told her that the chance was hers and put her in the chorus.

During her second season on the road little Blanche sang a weeping song, "I've Waited, Honey, Waited Long for You", with such a real effect that she was given a part of importance. "I longed to make people weep," volunteered Miss Latell, "but the irony of fate decreed that my efforts should make them laugh."

The company played New York and Sam Harris saw her and engaged her as a show girl. Later, while playing in the chorus of "The Brand Boy", starring Billy B. Van, she was given a few lines to speak as a rube girl and made such a hit that she was promoted to a principal comedy role, and given a five-year contract.

Then followed the role of Miranda in "Buster Brown" and the mountain girl in "The Cub Reporter", Miss Latell playing an opposite comedy role to Douglas Fairbanks. After playing Lizette, the leading comedy part in the road

IF YOU ARE TIRED OF JAZZ AND WANT SOME REAL SONG HITS —GET THESE—

EVER SINCE YOU TOLD ME THAT YOU CARED

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Wonderful Harmony Full of Melody.

THE SONG THAT THE BREEZE SINGS TO ME

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Merry Xmas and A Happy New Year

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1476 BROADWAY, NEW YORK

SCENERY

DECORATING

company of "Naughty Marietta", a sort of a Parisianized Sis Hopkins role, which called for the execution of a Salome dance, Miss Latell spent six years in vaudeville, playing in Elizabeth Brice's Revue and Fashion Show.

Deciding to make an attempt to return to the legitimate field, where she felt the opportunities for comedy characterizations were greater, Miss Latell did her daily dozen calls along Broadway, and ere the tips on her hiking boots had worn thin she landed just the kind of role she was looking for in Barry Conner's "Mad Honey-moon", produced by William A. Brady at the Playhouse last summer. "But, alas," sighed Miss Latell, "the 'Honey-moon' was thoroughly modern—it didn't last."

At any rate, Blanche Latell is now in the cast of "Young Man, Go West". She is also working in pictures at the present time, playing a comedy role opposite Madlyn Arhuckle in a May Tully film.

"What is the essence of this art of comedy that caused one of your critics to write 'She looked like nothing under the sun, and when she went forward you thought she was coming backward?'" we inquired.

"Anatomy has something to do with it," replied Miss Latell, "and I always try to avoid the pitfall into which so many good comedienne fall—the mistake of thinking yourself funny. If you want to be funny don't let the audience suspect that you think you are. Real comedy is a serious business."

Our subject then fell into a reverie which continued so long that we inquired anxiously if she was worried about anything.

"Only about one thing," replied the comedienne; "I am afraid that some broadcasting station will forget to send me an invitation to broadcast my contribution to the musicale. I believe that a voice like THAT should be sent back to where it came from—Philadelphia!"

Stations WHIZ and ZIP, please note.

ELITA MILLER LENZ.

REMEMBER SAFETY FIRST

There sleeps tonight across the fields
Where flowers bloom so fair
A golden-haired wee lassie dear
Who died without a care,
She met her death in an accident
While trying to cross the way,
And as we carried her from the scene
We heard this lassie say:
"When I'm gone just whisper to mother,
Tell her how I happened to go;
Tell my schoolmates to be careful,
Listen for the horns to blow
Tell the drivers who are in a hurry
That nothing can be worse."
"Stop, Look and Listen,
Remember Safety First."

Beneath the stars and skies at dawn
This lassie sleeps in peace
She is flying amidst the angels now
Where joys never cease.
Street cars, automobiles and traffic cops
Will never be needed there,
And they all say at the dawn of day
She is singing thru the air:
"When I'm gone just whisper to mother,
Tell her I'm not all alone.
There are thousands of accident victims
Claiming heaven as their home,
When I look down on this cruel world
St. Louis is not the worst."
"Stop, Look and Listen,
Remember Safety First."

Walter Palmer, the youthful comedian, son of Walter Palmer and brother of Marie, both well known in the vaudeville world, submitted the above poem to commemorate "Safety First" Week in the minds of St. Louisans. Walter is only nine years of age and is heralded as one of the best comedians for his age in the States.

LOVE TRIBUTE

By DOC WADDELL

IN HIS talk to the Rotarians of Anderson, S. C., Doc Waddell, show story writer for the T. A. Wolfe Shows, gave an acrostic burst of speech, which is worth repeating, worth remembering, and which runs thus:

Rosy years to thee and mine,
Over life's way, joyously fine,
Telling GOD'S story, sweetly divine;
Allying the troubled, lifting the down,
Raising mankind up to the crown;
Inspiring good, wonderfully great;
Always the same, both early and late;
Nothing undone—every labor complete.

ROTARIANS

You're the Salt of the Earth—
The Treasured Elect of
Nation and State.

Doc dedicated this to the Anderson Rotarians and all the showfolk in the world who are members of Rotary clubs.

VETERAN ACTOR TO WED CHILDHOOD SWEETHEART

Los Angeles, Dec. 7.—Fifty-five years of separation were not enough to make the love grow cold between Bert Woodruff, 98 years of age, veteran actor of vaudeville and of motion pictures, and Mrs. E. Sprague, only a few years his junior, who is now on her way from Quincy, Ill., to marry her childhood sweetheart.

The couple parted in Quincy when Woodruff left to take up his work on the stage and they have not seen each other since that time. Much correspondence passed between them. However, altho Mrs. Sprague later married, the two never forgot their childhood friendship.

It was only recently that Woodruff gained the consent of Mrs. Sprague to come out to Hollywood and share with him the recognition that for the past year he has been gaining in the cinema world.

He is now working on a new picture and plans to be married shortly on one of the sets built for the picture.

BIG LAUGH ON COAST

San Francisco Bay theatrical people got considerable amusement out of an incident that happened in court at Oakland.

Jack Russell, comedian in an Oakland theater, was being sued for divorce by Mrs. Bernadine Russell. When Russell appeared in court not only was his wife there, but his first wife, divorced some time ago, sat beside the wife who was bringing the latest action.

"What is your profession?" the judge asked Russell.

"Actor."

"What do you play in?"

"Two Many Wives," was Russell's reply—a true one from a theatrical standpoint anyway.

PAUL ALLEN PLEADS GUILTY

New York, Dec. 8.—Paul Allen, agent, pleaded guilty this week in the Court of General Sessions to a charge of petty larceny. He was arrested recently on the complaint of Abraham Hersh, vaudeville actor, who charged Allen took money from him for bookings which failed to materialize. Allen will be sentenced December 17. He has already spent thirty-seven days in jail.

Allen's brother is Edgar Allen, Fox booker.

MIDGET LEGIT. REVUE NEXT

New York, Dec. 8.—Leo Singer, producer of the Singer Midgets act, which will be one of the features of the forthcoming Hippodrome show, is considering a plan to put his little people into a musical revue next summer for Broadway consumption.

LAUREL LEE COMING BACK

Laurel Lee is coming back to vaudeville. This clever little performer recently quit the boards to settle down to married life in the West. But the "call of the footlights" was too much for her. She is to do a short turn around the Interstate Circuit and may follow it up with a longer tour of the Orpheum.

CHARLES PURCELL IN ACT

New York, Dec. 8.—Charles Purcell, who recently quit the cast of Shuberts' "Town Topics", is back in vaudeville. He opened this week for the Keith people in Yonkers.

BERNIE'S PRESS SHEET

Ben Bernie, who is doing a jazz-band act in vaudeville, has hit upon a clever way of advertising his combination. He is getting out a four-page newspaper called "Sharps and Flats" for mail distribution. The paper is edited by Bernie's first pianist, Al Goering.

SONG WRITER COLLAPSES

New York, Dec. 8.—George W. Meyer, songwriter and composer, suffered a nervous breakdown at the Friars' Club this week. The collapse was brought on by overwork.

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

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NEW TURNS and RETURNS

"Daintiest of Dancers" EDITH CLASPER In "Variety"

With Paul O'Neal and Paul Yocan

1. "Wanted".....Mr. O'Neal, Mr. Yocan and Miss Clasper
2. Waltz.....Miss Clasper and Mr. Yocan
3. (a) Tango Moon.....Mr. O'Neal
(b) Tango Dance.....Miss Clasper
4. (a) Solo.....Mr. Yocan
(b) Interruption.....Mr. O'Neal
(c) Solo.....Mr. Yocan and Mr. O'Neal
5. Red Shadows.....Miss Clasper
6. Win To Lose.....Mr. O'Neal, Mr. Yocan and Miss Clasper

Shadow Effect Patented and Copyrighted
Music by James Hanley and Valey Cunningham
Lyrics by Jack Stanley

Reviewed Monday, December 3, at Palace Theater, New York. Style—Dancing and singing. Setting—Specials, in one and two. Time—Fifteen minutes.

An excellent dance offering of class and staging, with beautiful hangings and light effects. Edith Clasper is seen to advantage in several dances, the outstanding feature of which is the Shadow Dance—not a new idea, but a clever adaptation of the old-style shadowgraphs. The light in this case is thrown from a foot lamp and the increase and decrease in the size of the shadowed dancer accomplished as in the older method thru the nearness, or the reverse, to the source of the light. There was an additional feature which was very clever—that of the shadow apparently ascending with the curtain at the conclusion. This shadow number is worthy of any production.

Paul O'Neal and Paul Yocan danced impressively, and there was a song or two to break the monotony. This is the best act Miss Clasper has ever had. It made a decided hit in the No. 2 spot when reviewed. M. H.

MAXON AND BROWN

Reviewed Tuesday afternoon, December 4, at Fox's City Theater, New York. Style—Singing and dancing. Setting—One. Time—Fourteen minutes.

Maxon and Brown, a male double, who entertain from beginning to end with their clever comedy, songs and dances. One of the boys rambles on at the opening with unmistakable indication that he isn't in the best of sobriety. He collides with his partner, who with all the investiture of a studious scholar takes him to task for his drinking tendencies. The comedy, gags, etc., that follow are laugh-provoking, and the business of revealing the cartridge belt under the vest of the unsteady man, with replicas of shotgun shells loaded with "the stuff", which he offers his partner, referring to it as a "shot", furnishes much fun, and the number, "How Fantastic To Have the Wood Anabolic Blues", was a wop. The boys do a bit of dancing following this, indulge in some more gags, and do another dance to close.

Maxon and Brown's act is pure out-and-out hokum, but a kind of hokum that is artistically handled and reaps laughs galore. The good acting of the lad who did the lubricate part is not to be underestimated. R. C.

TWO IMMIGRANTS

Reviewed Tuesday afternoon, December 4, at Fox's City Theater, New York. Style—Singing novelty. Setting—Special drop, in two. Time—Thirteen minutes.

The "Two Immigrants" are a man and woman team, doing the characters of Tony and

Maria, respectively, who are in Italy, on the eve of their departure for the Land of Promise, Amerba. The olio drop serves to deplet the deck of the Italian Line at Naples, showing Mt. Vesuvius in the distance.

Tony and Maria offer a great deal of comic talk in Italian dialect at the outset, and finally seat themselves on the trunk to sing an Italian ditty. The male has a fine, rich tenor voice and his partner a soprano. Several dance bits, the purpose of which was to arouse laughs, were sandwiched in. A lot of clowning, comedy antics and the like preceded the closing song, which was written specially to fit the action of the turn. It was called "Goodbye", and fitted well for the finish as the host whistle blew and they were to go aboard. The song, however, had Italian lyrics in it.

The redeeming feature of the offering is the singing. The attempt at comedy is an almost futile effort, and the lifting up of Maria's dress, revealing an array of absurd under-cloth-

ing, and other like tactics are coarse and not funny. R. C.

EARL RICKARD

Reviewed Tuesday afternoon, December 4, at Fox's City Theater, New York. Style—Blackface. Setting—One. Time—Thirteen minutes.

Earl Rickard, in blackface, opens singing "That Monner of Mine", repressing his fairly good voice, which becomes apparent later on in the routine. As a matter of fact he used no voice at all on this first number, and it fell pretty flat when reviewed. He goes on to tell a number of stories and jokes. On the first of these, a moon story, Rickard did not display any real ability at dialect. He concluded his routine of somewhat vulgar gags by saying: "You can use your own judgment, the censor does not allow me to explain them."

Rickard gave his voice carte blanche on the number, "Waiting for the Ships That Never Come In", and between stanzas recited a very interesting bit, in which life with its destinies and fates are compared to a poker game where lucky and unlucky cards are dealt and where

one bluffs his way thru after Fate has refused him the chance to win.

The closing number is "Mamma Goes Where Papa Goes", a song which seems out of place when being sung by one of the masculine sex.

Preceding the final number Rickard takes off his silk gloves and places them in his hip pocket, revealing his white hands. Why black up the face if the effect is to be spoiled later on with taking off the gloves? R. C.

"IN MUSICLAND"

Reviewed Monday afternoon, December 3, at Loew's State Theater, New York. Style—Revue. Setting—In (eyes) three. Time—Eighteen minutes.

The offering is done by a competent cast of twelve, which includes a nine-piece orchestra, not featured however above the singing and dancing talent in the act. The brunt of the revue work is borne by three girls, who sing and dance better than the average style. one

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Virginia and Jane Rodgers, sisters, who "came out of the West" to teach Latin in the East. Virginia can write an A. B. after her name and Jane is an M. A. However, both decided to try their luck at vaudeville and have been successful to the extent of getting a long route on the Keith Time. —Keystone.

"PRETTY PETTIN' MAN"

Some Lovin' Papa

"HE'S YOUR MAN NOW"

(But He'll Be Mine After 'While)

"YOU'RE ALWAYS MESSIN' 'ROUND WITH MY MAN"

The greatest Blues tune you ever heard. It's mean, I hope to tell ya

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A Down in Dixie Croon for All Ye Syncopators

Keep Yourself Together, Sweet Papa

(MAMA'S GOT HER EYES ON YOU) It's Blue, Yes, Indeed

"I'M JUST A LOVIN' MAMMA FOR YOU"

Some Vampin' Mamma

Black Man, Be On Yo' Way

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PEARL CLARK

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of them being especially good in affecting the Ann Pennington line of steps. Another girl puts her songs over with a positive punch and sings both jazz and character selections. The cyclorama drops and lighting effects are pleasing, while the whole affair is well staged and runs smoothly thruout.

For an opening number the orchestra, with three girl pianists, played a published ballad the arrangement of which allowed the soloists to get in a few notes also. Subsequently a sister act did a dance, followed by a jazz dancer, who preceded her bit with a song. A South Sea isle dance by a graceful little blonde stepper carried an effective kick. A girl on the soubret order sold two songs in unusually clever style, and the male members of the orchestra retired, leaving a female piano trio to hold forth.

The finale was worked up by a saxophone sextet, in one, wearing oilcloth costumes somewhat on the minstrel order. They were joined later by the six girls in oilcloth and crinoline gowns in a well-arranged song and dance number, staged in real production-like manner. For a flash act of that type it is unusually entertaining, for it never drags and neither the orchestra nor jazz is allowed to dominate the offering. Not that the orchestra or cast aren't capable of scoring thru that avenue, but orchestra and jazz acts are numerous enough in vaudeville as it is.

S. H. M.

LILLIAN WATSON AND COMPANY

Reviewed Tuesday afternoon, December 4, at Loew's American Theater, New York. Style—Singsong. Setting—One. Time—Fifteen minutes.

The first adverse point mentally noted in the act of Lillian Watson and Company was the fact that the "and Company" had her hair dressed in very old style. As Miss Watson had her hair bobbed, the two rascals at each side covering the ears of the "and Company" were all the more in contrast. Some other style of arranging the locks would be better.

Miss Watson's first number was "What Do You Think", sounding like a special. Miss Watson sings—half talks in a jerky, metallic, nasal manner, which gets monotonous after awhile. Whether it is an attempt to emulate the manner of Irene Franklin or not was not apparent, but then Miss Franklin varies at times and Miss Watson does not. She should.

The second number was a Hypochondriac Special—it was all about aches and pains and pills and treatments. There was also mention of kidneys, tonsils and other organs of the body. The number only made a partial hit, and might be doctored with some of the remedies mentioned. A diagnosis would indicate that some of the lines are in poor taste.

A Jewish women's poker game in a number, "That's Poker, the Yiddish Paradise", was the best in Miss Watson's act. It gave the impression at times of having watched Fannie Brice.

Over well enough to take an encore, and did "They All Want More" successfully.

M. H.

ROSE, ELLIS AND ROSE

Reviewed Tuesday afternoon, December 4, at Loew's American Theater, New York. Style—Gymnastic. Setting—Three. Time—Eight minutes.

The act formerly had but two, being billed as Rose and Ellis. It has been much improved and is today one of the very best barrel jumping acts in vaudeville.

A routine of tricks in and out of barrels, blindfolded and otherwise, in a snappy and sensational manner, drew good heads. The concluding feat of a jump from barrels two high on tables three high to a barrel on the

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stage, then from the barrel, is a "wow" and sent the act over strong.

The woman in the act springs a surprise at the finish. During the turn she is apparently a male clown—and a very good one. That she fools all those not in the show is no surprise, for there is no better female clown in the business. When she pulls her wig and shows her hair it is scarcely believable.

An excellent fast turn with a punch for any spot on any bill. M. H.

SMILING BILLY MASON

Reviewed Tuesday afternoon, December 4, at Loew's American Theater, New York. Style—Singing and talking. Setting—One and two and one.

Just why "Smiling" Billy Mason is smiling on the Loew Time would be hard to determine, unless he is getting so much a smile.

He said that he felt as if he wasn't working—and he wasn't, so far as I could see. For five minutes there was thrown upon a screen flashes of Mason going into various studios of motion picture concerns, and emerging from some of them with money. Finally from the Keystone studio Mason was thrown out the door and a pie (probably custard) hit him in the face as he went down for the count. An allegorical figure of Vaudeville was shown with large bags of money hanging "Smiling" Billy Mason the tempting wealth. From the size of the bags, he was to get more money than Nora Bayes, Iva Tanguay, and Ethel Barrymore combined.

I really looked for something, but really "Smiling" Billy's overconfidence that he was good was about all—that is, if one excepts the unbillied girl who assisted. Opening with "A Little Smile Will Go a Long, Long Way", the Pollyanna-Conceit lyric failed to prove its premise. Some talk of the old gag variety did not get much. The joke about the car knocking him down with the "Are you coming back?" finish is thirty years old at best.

The drop, raised about one-eighth, disclosed a piano at which a girl was playing. When the drop had ascended to its full height the girl asked whether she was interrupting, saying that the stage manager had told her it was all right, that Billy's act was so quiet anyway, that she probably would not disturb him. The stage manager was right.

Some talk followed, and then "Smiling" Billy Mason said he was going to sing a new song, and if he made any mistakes the audience should excuse him. (This was the second time this had been "billed" in the show—it's getting to be a hackneyed announcement.)

"No One But You", delivered explosively, preceded "Bon Bon", delivered in the same manner, neither of which made much of an impression upon the auditors. Some talk about a bond tie preceded "Oh, Lili, Lili, Lili". An encore was forced, a bit of dialog serving to take "Smiling" Billy Mason and the unbillied "and so" off. Eliminating the so-called excerpts, getting better material and losing some of the assumed assurance, would improve "Smiling" Billy's chances. M. H.

DOOLEY AND AMES

In a "TERPSICHOEAN DILEMMA"

By Joseph Cawthorn
Ray Dooley as The Kid
Florenz Ames as the Other Kid
Jack Burnet as the Station Master

Reviewed Monday afternoon, December 3, at Palace Theater, New York. Style—Comedy. Setting—Special, in the Time—Fifteen minutes.

An offering of exceptional comedy punches, made so largely thru the efforts of Ray Dooley, who is a scream. Just to see Miss Dooley do

JAMES COGHLAN

says:—

There's no law against telling old gags but the comedian who does so ought to be sentenced to do three laps around Texas with a sack full of cinders.

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WISH EVERYONE

A Merry Christmas and A Happy New Year!
AND A CONGENIAL AND PROSPEROUS SEASON

that travesty dance with the falls is alone worth the price of admission. Fernz Ames is a very capable foil and Jack Barnet, in the bit of the station master as well as officiating at the piano, was quite adequate.

The story is built around the efforts of a couple to get by a station master with but one ticket and is cleverly worked out.

The act stopped the show when reviewed in the next-to-closing spot—and no wonder.

M. H.

WILKIE BARD

Reviewed Monday afternoon, December 3, at Palace Theater, New York. Style—Comedy and singing. Setting—One and special, in three. Time—Thirty-nine minutes.

Wilkie Bard, billed as "England's Greatest Comedian", assisted by an English "plant", one Ebenezer Hemidumick, not billed at all, succeeded in making a hit of due proportions at the Monday matinee.

Just to what this was due would be difficult to accurately determine. Whether it was the billing, the comedian's prominence in his own country, the friends in the house, two of whom in the front row insisted on applauding at everything at the wrong time and in the wrong place, even getting up from their chairs to do so, the number of professionals present, or what not, or a combination of all—was not clear.

That Bard is an artist none with truth should deny. I have no doubt that in England he is an institution, but over here—is never likely to be. This is primarily due to the fact that Bard either can not or will not adapt himself or change his style in the slightest from his accustomed way of doing things. For example, his opening number, "I Want to Sing in Opera", is dragged out to interminable lengths by the singing of the extra choruses, which do not differ from each other. This does not make for our accustomed American speed and snap and Bard gains nothing by the repetition. I believe in England they always sing three and three or more, but rarely over here do we hear more than one and two or one and three.

Again, take his "Night Watchman"—a clever bit of character depiction, but taking up more time than necessary. I do not mean by this that it should be hurried—but it COULD be CONDENSED to advantage.

When one considers that Bard did little else in nearly forty minutes but the opening song and the "Night Watchman", it can be readily understood that he took quite a little time with each.

In addition to the above, some talk with Ebenezer drew mild laughs (the plant idea has been worked to death over here) and Bard gave his idea of the way "Let's All Go Down to the Strand" and "Boiled Beef and Carrots" would sound if set to grand opera music. The bit of business of eating lunch, spitting out the crumbs and catching them, and the reference to a "bit of fat", did not impress as being either refined, nice, artistic, clever, aesthetically ethical.

One might have thought that Bard, considering the number of times he has been in this country and the length of time spent in America, would have absorbed more of the style that makes for the best effect and success in the American vaudeville theaters.

M. H.

GORDON AND SCHUBERT

Reviewed Monday afternoon, December 3, at Palace Theater, New York. Style—Talking and singing. Setting—One. Time—Fifteen minutes

Bert Gordon, who formerly did the same act with Gene Ford, now presents it with Florence

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Schubert. When reviewed the act stopped the show and Gordon did the parody on "The Shooting of Dan McGrew" he formerly employed for the same purpose.

Miss Schubert is a worthy successor to Miss Ford—in fact, in some ways she is superior. Her singing is better and she "feeds" Gordon well. Her makeup might be blended to better advantage, however.

Gordon is a favorite at the Palace, where his mugging and other antics find favor. M. H.

YATES AND CARSON

Reviewed Tuesday afternoon, December 4, at Loew's American Theater, New York. Style—Singing and talking. Setting—Specials, in one and one and a half. Time—Fifteen minutes.

Man and woman in a classy offering of singing and dialog. At the beginning there is a projected rainstorm on a semi-darkened stage. The man enters—he is going to be married. A telegram advises him that it is off, and as he mounds about his tough luck, the sunshine having the moonlight take the place of the shower, Miss Carson does the interrupting cross. Some talk of the rather subtle sort follows. Intermingled with the more obvious style of comedy. I was surprised to hear the "milk chocolates" gag get over so well. This is not new, but it was sold to decided advantage.

Yates did "That Old Gang of Mine" advantageously, preceding the return of Miss Carson in a change of costume.

"First, Last and Always" was used for a conclusion, the paneled curtains parting to disclose a painted perspective of the interior of a church—the two having become engaged thru preceding dialog. Over very nicely and is above the average medium-time offering. M. H.

DIXON, LYNCH AND DIXON

Reviewed Tuesday afternoon, December 4, at Fox's City Theater, New York. Style—Acrobatic and musical novelty. Setting—Three. Time—Ten minutes.

Dixon, Lynch and Dixon, male trio, present an act that savors more of music and comedy than it does of acrobatics, tho it is apparent that these three gentlemen are veteran tumblers.

On the opening one of the men is discovered playing a fiddle in much the same manner as one would likely hear at a barn dance in the "sticks". One of the other men, also doing a hick character, enters and a bit of comedy talk ensues. The third of the trio, who takes on the part of the rube farmboy, then enters, and the three indulge in light comedy, parts of which are funny. A song and an old-fashioned rustic dance by the trio preceded a round of novel acrobatic stunts, most of which centered about tumbling, somersaulting and handsprings. For the curtain a game of ball with an imaginary pill was enacted. This stunt, which is not by any means new, was not so realistically executed and lacked the punch to hold the audience, many of whom were breaking for the outside.

The youngest of the three who essayed the role of the lonesome sap shows promise in that type of role, and his greatest asset therein as in the playing of such characters is the facial expressions and gestures. R. C.

BERNT AND PARTNER

Reviewed Monday matinee, December 3, at Palace Theater, New York. Style—Gymnastic. Setting—Special, in one. Time—Six minutes.

Bernt and Partner have a high-class act of great showmanship, staging and artistic presentation. The gymnastic and contortionist feats are presented with rare skill and in superior fashion—in fact, they outclass any similar turn.

Against a dark background, the two men, dressed in spotless white, are seen at the outset posed on a platform as the curtain ascends. Follows a routine of hand-to-hand feats in difficult positions combined with a number of very excellent and close backbends. One backbend is done by the top-monster upon the chest of the under-stander. A walk around the body to a hand-to-hand stand drew a well-deserved round of applause.

A pose in a difficult position was displayed as the curtain descended.

Would have no trouble making more than good anywhere in the world. M. H.

PAUL PLESS

Reviewed Tuesday evening, December 4, at Grand Opera House, New York. Style—Acrobatic. Setting—Three. Time—Seven minutes.

Paul Pless and his two assistants, a young man and a pretty young lady, present an act that no doubt has been playing outdoor stuff during the summer. The paint-chipped bars and ladder work would seem to indicate this.

This novelty acrobatic act consisted of iron-jaw work, bar work, hand balancing and head stands. The unprogrammed boy and girl, the



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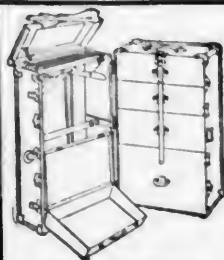
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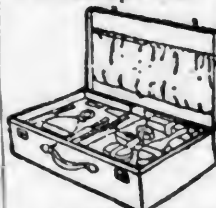
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latter attired as a schoolgirl, were not such acrobats as to command the attention of the audience.

The offering is suitable for opening and closing spots ONLY in the smaller neighborhood houses. R. C.

LEON VAVARA

Reviewed Tuesday afternoon, December 4, at Fox's City Theater, New York. Style—Pianist. Setting—One. Time—Ten minutes.

Leon Vavara is appearing this season single-handed. Last year he had Sylvan, a young boy, with him, who strengthened the offering with some songs and dances.

Vavara plays a number of practice exercises, tending to illustrate how a youngster learns to play the piano. He then takes one thru the evolution of a pianist, using himself as an ex-

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ample, playing a classic with the left hand—this after he had spent four years' study in Europe—and subsequently plays with both hands—this after an additional four years' abroad.

A couple other numbers are done "In earnest", and he took his exit amid cheering acclaim, not showing up to condescend for a bow. A gesture of his hand as he was standing in the wing to the orchestra leader signified that he didn't want to give an encore. The audience would have liked more.

Vavara is a young man of a pleasing personality, good appearance and manner, and the audience liked him humbly. R. C.

MONARCH COMEDY FOUR

Reviewed Tuesday evening, December 4, at Grand Opera House, New York. Style—Singing and comedy. Setting—One. Time—Nineteen minutes.

The Monarch Comedy Four is a male quartet which, as the nomenclature indicates, lays stress on comedy, not song. With the entrance of the men a laugh rings up from the audience as the comedian is espied—a heavy, tipping the tapeline at about six feet, and made up in the most ridiculous manner any one could imagine. His face is plastered up in clown fashion, he wears a small silk hat and a collar large enough for a good-sized horse to get into.

An Irish character acts as the feed, and the other two of the quartet do straight-man work, one of them relating a story of no humorous essence. Most of the gags, as a matter of fact, are unfunny and unentertaining.

"Just a Girl Men Forget" was rendered first by one of the straight men and then by the others. The comedian, after much tomfoolery and antics, solved a special number. He sang bass, and for the case "That Old Gang of Mine" was sung by the four men, sending them off for a fair hand.

The offering is sadly in need of material, new gags and a bit of polish. Some of the clowning indulged in is all right for this type of house, but doesn't register outside of the neighborhood class. In its present shape the act is hardly suitable to attempt better time. R. C.

PEGGY BROOKS

Reviewed Tuesday evening, December 4, at Grand Opera House, New York. Style—Singing. Setting—One. Time—Ten minutes.

Peggy Brooks sang four numbers for the audience, which hailed her with loud acclaim

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on finishing her first, and judging from the obstreperous applause after her encore, at least four more numbers would not have been trespassing on the indulgence of the packed house to which she played. If Miss Brooks is not playing in select spots on some of the best bills in this country within a year, it won't be because she isn't capable!

Her first number, "If You'll Say You're Irish", rendered with a trace of frogue, went over big. Her ingratiating style and infectious manner, not to mention her sonorous voice, which always was clear, incisive and perfectly audible to all parts of the theater, made her at once a favorite. Her next number, "Claw-wince", into which she injected much expression and personality, sent Miss Brooks over to an even larger hand. "I Thought I'd Die" opened up her way for an encore. She sang "More", putting it over with vim to immense plaudits.

R. C.

BOB, BOBBIE AND BOB

Reviewed Tuesday afternoon, December 4, at Loew's American Theater, New York. Style—Juggling. Setting—Two. Time—Eleven minutes.

Two men and a dog in a juggling routine that makes for a substantial medium-time turn, in which the cleverness of the dog is an outstanding feature.

Juggling consists largely of club routine, in addition to which the catching of thrown balls on a fork held in the mouth is shown. The dog catches dolls juggled by one of the men after the manner of Jasko, the trained crow.

The outstanding feature of the act was the twirling of a hoop by the dog, which, wagging its tail, causes a small hoop to rotate. This is a very clever trick.

The feat of catching thrown clubs with the feet while lying on the back and also the catch between the legs drew hands.

Redecorating the clubs, which looked shabby; dressing the act better and rearranging the routine with the object of class in mind, would give this offering a chance on the big time.

M. H.

MACK AND GERALD

Reviewed Tuesday afternoon, December 4, at Loew's American Theater, New York. Style—Singing and dancing. Setting—One. Time—Eight minutes.

Two men who open with "East Side, West Side Blues", followed by a waltz song. An amber-spot ballad, "All That I Want Is To Be Left Alone", was followed by a white-spot dance of the eccentric and pathetic sort.

"Oh gee, Oh Gosh, Oh Golly, I'm in Love" and a dance preceded a dance that drew a good hand and was executed with considerable technique.

Hook steps and a double dance concluded the routine, which sent the boys over well.

A good medium-time offering of its kind, in which the singing is the weaker portion—the dancing stands out well.

M. H.

A GAME OF HEARTS

Reviewed Tuesday afternoon, December 4, at Loew's American Theater, New York. Style—Singing. Setting—Special, in three. Time—Fourteen minutes.

A double set hung with beautiful drapes showing two contiguous rooms. In one, four fellows are apparently having a game of hearts, although at a moment is devoted to the cards, which gives an excuse for the title. In the other room there is a pretty girl at a piano. One of the fellows hears her sing "The Last Rose of Summer", and says he would like to meet her. The fellows stage a fake fight with a gun—the girl "listens", and, attracted by

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TRUST ME
PARADE OF THE WOODEN SOLDIERS
BUMMEL PETRUS
TWINKLING STAR
ALL THAT I WANT (15 TO BE LEFT ALONE)
LOG CABIN BLUES
WE SAID GOOD-BYE (I WONDER WHY) BEN MEROFFS ORCHESTRAL SENSATION
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MARCH OF THE SIAMESE

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the shot, enters the room. The fellow who wants to meet her is lying stretched out on the floor, but runs for the doctor when told to do so. Subsequently it develops that the fellow and the girl were married that morning—the whole affair being a hoax.

This part of the act has been amateurishly constructed and but affords a background for some excellent singing. It seems a shame that the idea has been so poorly handled by the author.

The girl has a wealth of personality, a smile, a gracious manner and a good voice. She registered with a sweetheart number preceding a rendition of the famous quartet from *Rigoletto* by the four men, altho the words were a parody. (The tenor would present a better appearance were he to shave off the mustache.)

A medley of "Hail, Hail, the Gang's All Here" (with the word "dence" substituted), "He's a Jolly Good Fellow" and a couple of other numbers, preceded "Farewell, My Own True Love". The latter was sung by three of the quartet, as they departing, left the Newlyweds sitting in their own apartment. The drop was lowered three-quarters of the way or more, and the recent groom pulled it down at the finish as if it were the curtain of the apartment.

The men's voices blend well and the harmony is true. The girl shows that she has studied—her phrasing, breathing, expression and style are good. The intoning of a counter melody was an artistic bit of work and the high tones were taken with consummate ease.

As a whole, the offering is rather along musical comedy lines than vaudeville, but makes a good flash on the medium time, where it is superior to the majority of singing turns. Has a chance for the better houses. M. H.

LANG AND VOELK

Reviewed Tuesday afternoon, December 4, at Loevo's American Theater, New York. Style—Singing and talking. Setting—One. Time—Twenty-one minutes.

Lang and Voelk are doing essentially the same act as was formerly done by Murray and Voelk, which was also billed as Murray Voelk; the turn as presented at the present time however, being considerably better.

Voelk opening with "You Wanted Someone To Play With and I Wanted Someone To Love", is interrupted by various noises, such as hammering, etc., back stage. He pulls Lang, who is attired as a stagehand, from under the drop. The pants-falling business is done as in the former act—BUT is not OVERDONE.

Lang puts over "Mother in Ireland" in a clear tenor to good returns, preceding "Oh Gee, Oh Gosh, Oh Golly, I'm in Love", used double (it was the second time this number was heard on the bill).

A medley, embracing "London Bridges Falling Down" and "Lily, Lily of the Valley", was followed by "When Will the Sun Shine for Me". The arrangement of the latter number is the finest of this style I have ever heard. Whoever made the arrangement deserves some credit, and I wish I knew the name so that the proper recognition could be given. The second chorus was so intertwined with counter melodies that to catch them all was difficult, and, while this is not new, nevertheless the switching of the principal melody back and forth between the singers, together with a switching of the counter melodies, made for a novelty and a most admirable ensemble. They entered with "Blue Hooster Blues", and went over so well that they took another encore (something VERY unusual at the American).

"That Dear Old Lady" was the number used, but it only got over fair and let the boys down somewhat. The taking of the last encore was a mistake. Better leave the audience wanting more. M. H.

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VAUDEVILLE NOTES

LILLIAN SHAW is convalescing at her home in New York after a serious operation performed three weeks ago. . . ED F. REYNOLD, formerly a ventriloquist in vaudeville, is now manager of the Opera House, Marion, O. . . LOWELL SHERMAN is back in vaudeville in his tabloid version of "Lawful Larceny". . . EVA TANGUAY begins a route of the Keith Circuit—the first in several years—at the Orpheum, Brooklyn, this week. . . ALLAN FOSTER will stage girl numbers at the Hippodrome, New York. . . EDNA NORTH-



EDNA NORTHLANE

LANE and JACK WARD have been given a route over the Pantages Time. . . JEAN SCHWILER, English artist, has had his Keith Time extended. . . WEE GEORGIE WOOD has Keith and Orpheum bookings which, broken by an Australian engagement, will carry him into 1927. . . FRANK WILLIAMS and FRANK HUGHES are a new singing combination. . . BRUCE BARRNS-FATHER begins a tour of the Orpheum Time December 23. . . JACK OSTERMAN is doing his stuff in a Los Angeles cabaret. . . FLO ALLISON (formerly Florence Gillespie and now Mrs. David Allison) has teamed with SAM GOULD. . . JACK ALLMAN has doubled up with GEORGE MAYO once more and the two are doing an act by HERMAN TIMBERG called "Broadway Gossip". . . AL LLOYD, of LLOYD and CHRISTY, is back in vaudeville again after a siege of pneumonia. . . ANDY and BLANCHE DEVERE have resumed bookings which they were obliged to abandon several months ago as a result of injuries suffered by MISS DEVERE.

DOROTHY ARGO and her five banjo and piano-playing lads opened this week at White Plains, N. Y., to begin a route of the Keith Circuit. The turn is billed "Vivian Cosby's Revue". . . LEE MADISON and RABE COLE will open with a new act shortly, supported by a six-piece orchestra. . . CARMEN GRANADO, French soprano, is rehearsing a new turn for vaudeville. . . MILE MARGUERITE and FRANK GILL, late of the "Music Box Revue", are appearing on the Keith Circuit. . . DRAWEE, formerly well known in vaudeville as a juggler, has quit the footlights to undertake a job as a pastry cook in Philadelphia. . . ROY SEDLEY has teamed with BERT BYRON, formerly of LANE and BYRON. The two are appearing at the Moulin Rouge, New York. . . EDDIE (THANKS) KELLY is a patient at the State Sanitarium, Hamburg, Pa. . . ROBINSON'S ELEPHANTS will do six weeks in Philadelphia, beginning in February. . . HARRIET MORAN, last season with HANK BROWN, has again teamed with that partner and is playing the Keith Southern houses. . . PAULIVETTE, formerly of PAULIVETTE and PIQUO, is now a resident of Philadelphia, where he is working as an instructor in a gymnasium.



MILE MARGUERITE

CHOLET and MAHON have been given a route on the Orpheum Time. . . BOBBY MACK has temporarily forsaken vaudeville for the legitimate and is now touring with the RAINBOW TRIPLEX company in "Vegetable". . . BULLOCK'S VAUDEVILLE REVUE (Bullock Family) has completed a five-year tour of Canada, the Pacific Coast and the Middle West and is now heading for the Atlantic Coast, to play vaudeville in the independent houses. . . ROSE LADELL, well known among stagefolk, was operated on December 3. Friends may address her at 915 N. Ninth street, Ft. Smith, Ark. . . WILBER and ADAMS opened on the Pall Time at Hartford, Conn., with their comedy-acrobatic skit, entitled "Accidents Will Happen". . . During a recent engagement of MME. BRADNA and her "Gems Beautiful" at Poll's Palace, Springfield, Mass., MR. and MRS. BRADNA were entertained by MR. and MRS. GORDON WRIGHTER. MR. WRIGHTER is manager of the Palace. . . LOU MELANCON, former organist at the Palace Theater, New Orleans,

Read what the Sunday Gazette, Atlantic City, N. J., said about

GEORGE COLE

in their issue of September 30th, 1923

Notables in the Dance World

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At this season of the year when calls are being made in the theatrical profession, the wise chorus girl will take advantage of the existence of George Cole's Studio of Dancing and learn all the new sensational stage dances he is now featuring for the profession. Unquestionably, George Cole is one of the foremost dancing masters in this country today, and his studio at 249 West 48th St., between Broadway and Eighth Avenue, is one of the busiest in town. He specializes in acrobatic instruction for sensational stage dancing, stretching bar and pad exercises. Mr. Cole has a particular interest in the welfare of the theatre and a large percentage of his pupils are professionals, placing profit in the background and artistry in the foreground. Mr. Cole has put the soul of the artist into his studio. His long experience has taught him that many pupils who select a dancing master without proper forethought are ruined physically and are taught a style of dancing that often takes years of proper instruction to undo. Members of the profession of a frugal mind who put their savings into improvements of their steps cannot afford to pay their good money for any instruction other than the best—the kind that George Cole gives, and with an increased salary as a result.

It is interesting to note the following well-known artists who are just a few enthusiastic endorsers of George Cole and his methods: Nan Halperin, featured in "Little Jesse James"; Amy Revere, with Earl Carroll's "Vanities of 1923";

La Sylphe, the international dancer; Joyce White, of "The Clinging Vine"; Beth Berl, "Jack and Jill"; Anne Mason, "Bombo"; Irmanette Friske, Strand Roof; Dorothy Waterman, Keith Circuit; Natalie Bates, Ted Lewis Show; Mason and Shaw, Morrison's Show; Betty Hale, "The Rise of Rose O'Reilly"; Helen Coyne, "Helen of Troy"; Elizabeth Moran, Keith Circuit; Emily Lee, Keith Circuit; Higgins and Blossom, Keith Circuit; Agnes Hunter, Dave Marlon Show; Virginia Watson, Abram Opera Co.; Yvonne Veraine, Keith Circuit; Rooney and Mozart, Keith; Colleen Bawn, formerly of "Rings of Smoke"; Eddie Foy Family, Keith Circuit.

Mr. Cole specializes in acrobatic dancing, the George Cole kicks, bends and rolling splits, with classical ballet finish, giving grace and elegance. Mr. Cole was for fifteen years with Ringling Bros. and Barnum & Bailey Shows and has had over twenty-five years' experience in all. Both he and his family have always been performers and what he teaches is the same as he taught his own family, and the result of a quarter of a century of real practical experience. He teaches how it is really done, not how some people think it is done. When you teach back and forward limbers, walk-over limbers, nip up, cart wheels, etc., kicks forward and side and back and give stretching bar and pad exercises, you have to know your business, and George Cole does, if ever a man did. His two sons each have their own act on the Orpheum Circuit and his daughter is in Paris in her own acrobatic dancing act, making a hit. Mr. Cole began life as a jockey, had his own circus at one time, appeared as a star all over the United States and Europe, and his gallery of photos of himself and family proving what he has been doing for 25 years is most interesting to the person who is ambitious to dance and who wants to know absolutely their teacher "has the goods", as it were. No mistaking George Cole. Go and see for yourself.

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PLAYS

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who made good last year with Loew's "Frolies", is now with WINONA WINTER on the Keith Time. . . BROOKS and ROSS left immediately after the close of their engagement at the Electric Theater, St. Joseph, Mo., for England. Their tour on the old continent will take them thru England, France and the Orient. . . Thru the generosity of F. F. PROCTOR the entire cast of vaudeville performers playing Proctor's, Troy, N. Y., were treated to a Thanksgiving dinner Thanksgiving Day. It is an annual custom of MR. PROCTOR at all his theaters. The following night LEO SINGER, owner of the midjet act, was host to the vaudevillians at a dinner. On the program with his midjet turn were: MARGARET PADILLA, SHAFER, WEYMAN and CARR, MASON and SHAW, and TYLER and ST. CLAIRE. . . THE THREE BOYD KIDDIES, "vaudeville's greatest juvenile act", were an added attraction at the Temple, Hon, N. Y., recently. . . ANNA ABBOTT, the magnet wonder, was an added attraction at the Bradley Theater, Fort Edward, N. Y., recently. . . KENNETH EDWARDS, one of vaudeville's leading black-face comedians, is at present booking halls, engagements, etc., in and around New York.

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

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HARRY VON TILZER, president of the music company bearing his name, is celebrating his thirty-first anniversary as a song writer by moving his concern into larger quarters at 1587 Broadway, New York, where the third floor will be occupied. Von Tilzer is generally regarded as the dean of songwriters and has consistently written hits for a period of thirty years. His successes include old-time hits that are still popular, more than two dozen of them being published in a special booklet. At present the Von Tilzer concern is plugging a new ballad, entitled "Dear Old Lady", which is being used with great success by many acts. Another new number is "The Little Wooden Whistle Wouldn't Whistle", recently introduced in Chicago by Sophie Tucker. "School Time", just released, is showing up strong de-



HARRY VON TILZER

spite its youth. The Stanley chain of motion picture houses is featuring it with a one-reel film, "Dear Old Lady", while a dozen of the best known dance orchestras throughout the country are playing it nightly. An unusually successful season is being looked forward to by the Von Tilzer organization, which now includes James J. Fero, business manager, and Sammy Smith, professional department head. Other branches of the staff also are being increased.

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The one exception in the songs being broadcasted by Paul Specht and his Alamac Hotel Orchestra thru station WJZ (New York) is "Sun-Kist Rose", published by the S. J. Stasny Music Company. Other numbers being radioed to England by Specht are from the catalogs of English publishers. This situation is brought about because WJZ is unlicensed by the American Society of Composers, Authors and Publishers, whose works can not be used without permission. "Sun-Kist Rose" also is being featured nightly by Vincent Lopez and his Pennsylvania Orchestra and broadcasted by that combination thru WEA. Numerous requests are received daily to repeat the song due to its irresistible melody and pep that lurks in every bar. Van and Schenk are using the new Stasny number, "Promise Me Everything, Never Give Me Anything Blues", in vaudeville and at their "Silver Slipper" Cabaret in New York.

For the coming year the E. B. Marks Music Company plans further enlargement of its professional department, which will put over the top the continental waltz hit, "Just for Tonight", for which ballad MacDonald has written an American lyric. Other Marks numbers are showing up great. Eddie Leonard's song hit, "Oh, Didn't It Rain", is one of them. "That's a Lot of Bunk", "Barefoot Days" and "Kiss Me With Your Eyes" are others.

New releases after the first of the year will provide sufficient work for the enlarged professional department staff. These will include Fay Pulsifer's "Something About a Sunset (Reminds Me of You)", Ben Meroff's "We Said Good-by (I Wonder Why)", and the latest effort of Herbert Spencer and Fleta Jan Brown, "Rose of Old Castle". The score of L. Lawrence Weber's new musical comedy, "Moonlight", by William R. Friedlander and Con Conrad, will be published by the E. B. Marks Company.

Allie Moore, of the Chateau Publishing Company, has a new ballad of promise in "Can't We Be Dear Old Pals Again?".

The Emerson Publishing Company believes it has a hit in the new Oriental tune, "Hoodoo", which is being played by the S. S. Leviathan Orchestra and others.

Herb Walters, of the R. A. Music Company, reports unusual progress with the concern's ballad, "If I Can Take You From Somebody Else, Somebody Can Take You From Me".

A. J. Piron, former partner of Clarence Williams, has joined the staff of that music house with several new songs on tap. Piron, who wrote the famous "Sister Kate" song, recently arrived in New York with his orchestra from New Orleans and expects to start recording for one of the big record companies shortly.

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, just finished a busy week between New York, Washington and Montreal, representing the music interests in their endeavor to have Congress pass the new copyright bill providing for the entrance of the United States into the International Copyright Union and become a party to the Berne convention. The passing of this bill also will facilitate matters between Canada and the United States insofar as copyright material is concerned, and would automatically copyright the works of American writers and composers in virtually every country in the world when copyrighted in Washington. All authors' and composers' societies and other organizations are solidly behind the measure.

Harry A. Yerkes, orchestra man, has signed a new contract with Joseph M. Gaites which keeps the Yerkes Happy Six Orchestra in the Gaites show, "I'll Say She Is", for an indefinite period. The band has been enlarged to nine pieces and is the feature of the show, now playing at the Studebaker, Chicago.

Alfred Dalby, well-known arranger, is now in charge of that department of the Artists' Publishing Company, New York, where he has his offices. In addition to his work on popular

First "Natural" Hit! Rosie O'Reilly by W. R. Williams Writer of "Don't You Remember The Time?" "I'd Love To Live in Loveland," etc. Note This is Positively the Greatest "GANG" Song since "Annie Rooney." Prof. Copy and Orch. FREE for recent Program. Will Rossiter, The Chicago Publisher. 30 W. LAKE ST. CHICAGO. P.S. Orchestra Music Catalog FREE for the Asking.

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songs Mr. Dalby handles some of the leading musical comedy scores, including that of the "Music Box Revue".

"Tripping Along", the radio hit from the Middle West, has been acquired by Jack Mills, Inc., thru the efforts of Jimmy McHugh, professional department manager, who recently returned from Chicago. This song is said to be the biggest "request" tune in radio history and will shortly be exploited in the East thru the same medium. Another radio favorite, also in the Mills catalog, is "Immigration Rose", by Irwin Dash and Eugene West, writers of "You Know You Belong to Somebody Else".

Bernard (Chic) Carples, formerly connected with theatrical trade papers, for which he "covered" orchestras and music publishers, has joined the band and orchestra department of one of the big Broadway music houses. Carples' wide acquaintance with the better class orchestra leaders in and out of New York is said to exceed that of any man in the business.

Music publishers who are members of the Music Publishers' Protective Association have decided not to sell any of their old numbers in wholesale lots to a certain musical instrument correspondence teaching school, which is offering to buy up such music from jobbers and publishers. The plan of the school is to advertise to its prospective clients that fifty sheets of popular music are included free in the course. The publishers will stick to their usual method of destroying sheet music no longer popular instead of throwing on the market many thousands of piano copies. The good sense of this move is obvious to all publishers who are expecting to sell new music, whether or not they are members of the M. P. P. A.

Rob Schafer, well-known song writer and singer, has returned to the music business and is again a member of the staff of a New York music publisher, working in the professional department.

The addition of Tom Burke, tenor, to the cast of the "Greenwich Village Follies" at the Winter Garden, New York, has added interest to the musical numbers in the show, and also resulted in a big plug for at least two numbers published by M. Witmark & Sons. Mr. Burke originally made a sensational debut at Covent Garden, London, and his work in America since then has added to his laurels. He has introduced two new songs in the "G. V. F." written by Lee David and Benton Ley. They are "Just a Bit o' Heaven in Your Smile" and "If I Should See You Cry", a fox-trot ballad, both in the Witmark catalog.

Cliff Friend and Walter Donaldson have written a new comedy fox-trot ballad entitled "Chillie Bom Bom", which they have placed with a big New York publisher.

At the Dancing Carnival, well-known New York dance palace, December 6, "Mickey Donohue Night" was celebrated in honor of the new Irish song of that name. Special features were arranged by the management and a silver cup presented by Gregory's Dancing Carnival Orchestra to the winners of the "Mickey Donohue waltz contest". The song is published by Jack Mills, Inc., and has a hitting, whimsical Irish tune and lyric.

Not the least of the fast-moving waltz songs of the day is "Waltz Me to Sleep in Your Arms", the A. J. Stasny tune which is gathering considerable momentum in all parts of the country. It first became popular in the West.

"Oh, Gee, Georgie", is the title of a new one by Willie Raskin and Al Sherman, which they have placed with Ager, Yellen & Bornstein, to be released shortly.

Questionnaires sent out by the Music Publishers' Protective Association to various music, phonograph and radio dealers and jobbers bring to light the fact that sales of radio sets and parts are now many times greater than the sale of phonograph records and machines. It also is agreed, according to answers contained on the questionnaires, that plugging a song by

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Venetian Rag.....Donald Heywood	Barnyard Reel.....Jos. M. Daly
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Hunky Dory.....Edith Althoff	PAGE MR. PIANIST.....Henry Lange
TICKLES.....Henry W. Ross	POOR BUTTERMILK.....Zez Confrey
CHO-PIANO.....Henry Lange	Magnetic Rag.....Scott Joplin
Bagman's Exercise.....Harold D. Squires	ENCHANTED HOURS.....Charles Hueter
YOU TELL 'EM IVORIES.....Zez Confrey	Syncoating the Scales.....Arthur Schutt
CHANGES.....Ed Claypoole	FISHIN' FOR FLATS.....Billy James
COAXING THE PIANO.....Zez Confrey	Waltzing Jim.....Ed Claypoole
Piano Mania.....Wm. Fazloll	FOOLIN' AROUND.....Henry W. Ross
FINGER WRECKER.....Bert Dixon	SILENCE 'N' FUN.....George Fairman
QUEEN OF THE ORIENT.....Maurice Terr	Beautiful Eastern Star.....Billy James
Dancing Fingers.....Edith Althoff	GHOST OF THE PIANO.....Arthur Schutt
MY PET.....Zez Confrey	Wireless Wavelets.....Henry Lodge
MISSING LINK.....Chris Smith	RUSSIANOVA.....Grant Arnold
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CUBAN SUNSHINE.....Harry Jentes	UNCLE SAMMY AT THE PIANO
Call 'Em Toadies.....Corrie Huddleston	Clarence Gaskill
RAINBOW WALTZ.....Harry Jentes	Syncoated Butterfly.....George Fairman
Jes' Dandy.....Joe Solomon	OVER AND UNDER.....Arnold Johnson
IVORYTIS.....Jess Sutton	THE CYCLONE.....Ferdie Grofe
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YOU GOT EVERYTHING A SWEET MAMA
NEEDS (GUT ME)
SAD AND LONELY BLUES
LOVESICK BLUES
WHEN YOU AND I WERE YOUNG, MAG-GIE, BLUES
WHERE (Can That Somebody Be?)
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MILWAUKEE - - WISCONSIN

radio is not sufficient in itself to make the song popular in the fullest sense of the word, and that further co-operation is needed, such as vaudeville singers and orchestras in public places. What the smaller concerns term "making" a song in many cases is said to mean nothing to a big publisher, who must attain more than a mere mechanical recording of a song and limited sheet-music sales before it proves profitable to him.

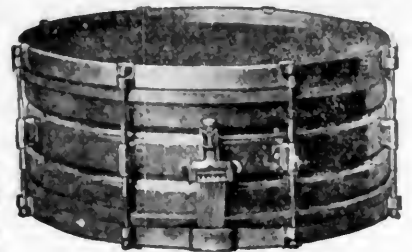
Learning the business from the ground up is probably practiced more in the music industry than any other on Broadway, as evidenced by any official or responsible job holder in the average music house. The publishing concerns in New York have scores of youngsters in various departments who will be the professional and band and orchestra department heads of tomorrow. Included among them is Charles Isaacson, who for the past two years has been behind the B. and O. counter of one of the well-known publishers. Altho in his teens, another year of experience will qualify him for an unusually responsible position.

The Wilmore Music Company, of Brooklyn, has authorized the Outlet Sheet Music Clearing House to act as distributor and direct the exploitation of its new comedy song, "Why Should It Rain on Wednesday Night", which is of a type in demand by orchestras and vaudeville acts.

Verne Ricketts, formerly of the East, has joined Mel Butler's Orchestra, now in its third season at the Davenport Hotel, Spokane, Wash. Ricketts is featured on piano-accordion and doubles clarinet and saxophone. The Butler organization is credited with introducing the English horn, Sousaphone, euphonium, bass clarinet, oboe and accordion in Spokane dance music. The eight members play twenty-one instruments.

"Heart-Broken Rose", the fox-trot ballad hit of England, written by Milt Hagen and Sam Good, has just been purchased for American publication by the A. J. Stasny Music Company, New York, which outbid several publishers by paying the writers a record-breaking royalty. The song has a curious history. Written by two well-known New York writers, it was first published by Dix & Company, Ltd., in London. Paul Specht played it at the New Corner House in Piccadilly, where it was an instantaneous hit last summer. Mrs. A. J. Stasny, who was in London at the time, heard the number and tried to secure the American publication rights from the English publisher, but the American writers had reserved the American copyright. On Mrs. Stasny's return to New York she interviewed the writers and discovered that they were then considering offers from American firms. Spirited bidding ensued, with the result that the Stasny company secured the hit, which has already been recorded by the English Columbia Phonograph Company. "Heart-Broken Rose" is on the general style of the sensational song success, "Poor Butterfly". The melodic and lyrical features make it an ideal orchestral and singing number.

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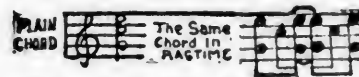
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RUBY LANG GOING EAST FOR HOLIDAYS

Ruby Lang, prima donna with the "Laughlanders", in Spokane, Wash., will take a six weeks' leave of absence, beginning December 16. She will spend the holidays in New York with her husband, Delro, solo accordionist in vaudeville. Miss Lang's leaving is the first break in the personnel of Frank Pianeg's Company since it opened in Spokane early in September. Miss Lang has attracted exceptional notices and become a favorite there. The "Laughlanders" are now set for a full season's appearance in Spokane and registered a record business Thanksgiving week.

MUSICAL CELEBS. IN ACT

New York, Dec. 10.—"Four Queens", a singing and musical novelty act consisting of four musical celebrities from abroad, is scheduled to open the last half of this week for a break, after which it will play the regular Keith Time. The members of the act are the Overalo Twins, graduates of the Conservatory of Music, Paris, who play violin and piano; Ceel'ia Turell, English soprano, who appeared in this country two years ago with the Beggar's Opera Company, and Dusja Arnoldy, dancer, who was premiere danseuse of the Czarkaje Solo Imperial Ballet in Russia. Paul Ehrlich, who conducts a foreign booking office, is the producer of the act.

ELKING AMUSEMENTS, INC., SUEB

New York, Dec. 7.—The Elking Amusements, Inc., which Harold P. Bridge is president, is being sued for \$200 by the Novelty Scene Studios, which alleges that amount is due for merchandise sold and delivered. Originally, according to the complaint, the total was \$275, but \$75 had been paid on account. S. F. and J. E. Katz, attorneys, of 25 West Forty-third street, representing the studios, filed the papers in the Municipal Court.

ARTHUR KLEIN DEFENDANT

New York, Dec. 7.—Arthur Klein, Shubert vaudeville agent, was sued this week in the Third District Municipal Court by the Apeda Studios, Inc., which seeks to recover \$188.80 alleged due for services rendered, and goods delivered February 20, 1923. Sillsberg & Lewis, 43 Cedar street, are attorneys for the studios, which cater mostly to theatrical folk.

ACROBAT FALLS TO STAGE

New York, Dec. 8.—Mary Frawley, 39, of the acrobatic team of West and Frawley, fell to the stage of Loew's Victoria Theater one night this week, sustaining painful but not serious injuries. The team was performing an aerial stunt in which Miss Frawley was suspended from a hoop attached to the foot of West. The hoop broke, dropping the feminine member of the team to the stage. The audience was thrown into an uproar as a result.

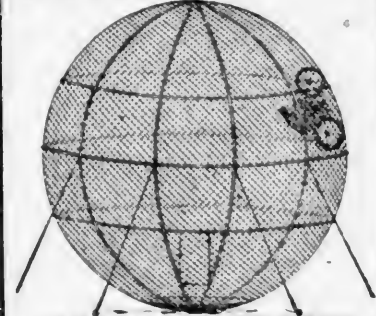
NITA NALDI IN VAUDEVILLE

New York, Dec. 10.—Nita Naldi, screen star, made her debut in vaudeville today at Mount Vernon, N. Y., where she opened as the leading player in "The Famous Vamp", a skit by Patric Alan Wolf. Others in the Naldi vehicle, booked to play the Keith Time, are Harold Woolf, Joe Mitchell, Fred Keating and Alice Endres.

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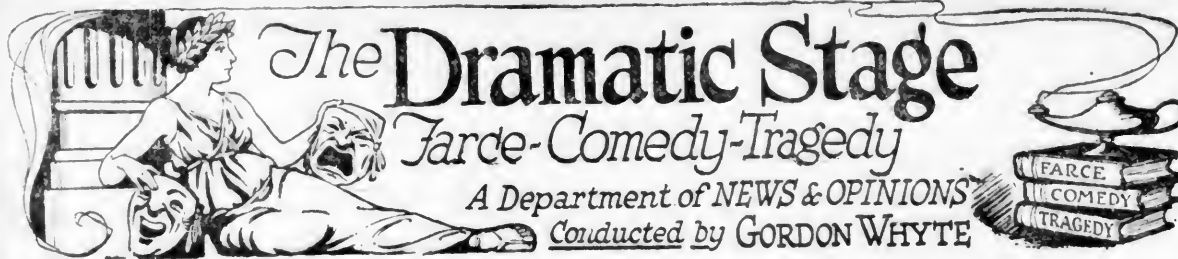
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Prison Terms for Obscene Plays

New York Judge and Prosecutor Threaten To Jail Offending Producers—Grand Jury To Investigate

NEW YORK, Dec. 7.—Last Monday Judge Cornelius F. Collins, in General Sessions Court, instructed the December Grand Jury to investigate alleged objectionable plays now being presented on Broadway and to return indictments if the evidence warranted doing so. Yesterday Judge Collins stated that producers of such plays, if they were convicted of presenting obscene or salacious shows, would be sentenced to prison, as well as fined.

In response to this warning, several of the productions which have caused comment by their frankness of intemperance or lack of clothing were modified last night. It was learned, too, that this will not render the producers immune from prosecution if evidence is obtained that the plays were presented with obscene or salacious matter, even though it is not in them now.

District Attorney Joab H. Ranton declares he is ready to co-operate with the police in presenting evidence against any objectionable productions and will prosecute any offenders in the most vigorous fashion. Up to date, the District Attorney admitted, he had received no specific complaints, notwithstanding all the agitation which has been going on for weeks about the salacity of some of the Broadway shows. Asked what action he would take if he received any, Mr. Ranton said:

"My plan is to get anybody with a complaint come here, and in this way I will be in a position to find out just what plays it is alleged are offensive. If this does not work out, then I probably shall send detectives to view the plays. And on their stenographic notes, if I feel that the law is being violated, I shall present the matter to the Grand Jury.

"It will be my desire to get the men responsible for giving dirty shows in New York. The actors and actresses are forced to go into plays many times against their wills. The man who forces them to participate in these disgusting and salacious plays is the man I want. He is the manager."

"I haven't been to a show in a year," continued Mr. Ranton. "I'm afraid to go. I'm afraid of being called as a witness on the character of certain plays reported as being so low. There seems to be a general uprising against indecent plays in this city. There is no reason why we should permit salacious plays to be presented in this city to please a lot of filthy-minded people from out of town. They are the ones that patronize such plays. The average New Yorker is clean-minded and is offended by these plays."

Judge Collins feels sure that the other judges of Special Sessions will feel the same way he does about meting out jail sentences to offending producers. In his statement of yesterday he said:

"I feel that if there are convictions of managers for the production of obscene shows not only will fines be imposed, but the managers will also get jail sentences. I am certain all the other Judges of General Sessions feel the same way about it. I believe punishment for offenders should be swift, and that certainty of conviction and of a jail sentence would do more than anything else to deter those who want to capitalize salaciousness.

"There is no doubt that most of the managers are decent and that, in addition, they will themselves be 'down on' the producer of indecent plays because it will be to their interest to discourage such things. Abuse of our liberal laws relating to performances would inevitably result in censorship, and I do not believe the decent managers of New York are going to permit such a condition to come about."

In the meantime, nothing more has been heard of bringing the "play jury" into action and the various church and reform organizations, who have been mainly responsible for the agitation about the alleged obscene shows, are not revealing anything about their plan of campaign to stop them. Neither has any word come from the managers themselves as to any action they might take to have the offending plays modified. One thing is certain, tho. The plays are getting a world of publicity and are all doing a phenomenal business.

quoted from the law, is a misdemeanor, and the Grand Jury, altho authorized, generally does not act in cases of misdemeanor, action usually being taken in the Magistrates' Court and the Court of Special Sessions."

Judge Collins referred to the tendency of prolonged public hearings to attract the prurient to the particular showhouse conducting the performance and said that an inquiry by the Grand Jury would avoid this evil.

"Great care and caution should be exercised in your inquiry," he pointed out, "and your proceedings in taking testimony must be governed entirely by the rules of evidence. We know that by far the larger proportion of our theatrical managers are high-minded, respectable men who would not tolerate indecency

BLANCHE LATELL



Who gives a side-splitting imitation of a would-be vocalist singing an aria in "Go West, Young Man", at the Peach and Judy Theater, New York. Her rendition of blissful absorption in melody for melody's sake makes the rendition the "big" of the comedy. Miss Latell, who is quite as droll off stage as she is on, believes in wearing good looks and shapeliness for comedy's sake.

In his charge to the Grand Jury, Judge Collins said he wished to refer especially to "violations of law within this county in relation to any obscene, indecent, immoral or impure drama, play, exhibition, show or entertainment which would tend to the corruption of the morals of youth or others." He cited the statute covering violations of that kind and described New York as a "clean city" compared with other cities.

"Written complaints of objectionable performances have been received and sent to the Police Department for investigation," he said.

"Where there exists the slightest instance for believing such complaints well founded they will be submitted to the District Attorney with a recommendation that they be presented to the Grand Jury. This procedure will be followed with every such complaint and the full weight of the law brought to bear upon the producer and the performer. The number of complaints, however, which we have received of this character has been wholly out of proportion to what might be reasonably expected if much of the adverse comment one hears is seriously intended.

"You know, of course, that the offense as

in their theatrical performances. We likewise know that members of the theatrical profession in preponderating majority would refuse to take part in shows where their art would involve indecency and lowliness.

"It may be, tho, that some persons, actuated by the greed for money, have exceeded the proprieties. It has been stated with regard to some cabaret performances in this city that they have pandered to the out-of-town visitors to our city seeking diversion violently contrary to that decorum which that same visitor would maintain in the place of his home residence.

"Beyond all question, the managers and members of the theatrical profession of rectitude greatly deplore any such happening and view with dismay the possibility that such action may bring about official censorship which they abhor would be going to the other extreme, be the subject of great abuse and greatly circumscribe the liberties of our people. The vast number of theatrical producers and the people of our city generally should not be made to suffer for the action of a few.

"It may be that there has been an exaggeration in describing the performances in this city in both theaters and cabarets, and you

COMING TO BROADWAY

New York, Dec. 8.—The openings next week will be the lightest in months, only one play being produced in the ordinary way of things and two special matinees.

"The Potters", which was scheduled to come into the Plymouth Theater next Monday night, will open there tonight instead. This play, a comedy by J. P. McEvoy, is based on a series of newspaper stories which Mr. Evoy has syndicated thruout the country for the past three years. Donald Meek, Catherine Calhoun Donce, Mary Carroll, Helen Chandler and Raymond Gulon will be in the cast. The play was directed by Augustin Duncan and the settings are by Woodman Thompson. Richard Herndon is the producer.

Leo Ditrichstein will open at the Ritz Theater Monday night in "The Business Widow", a comedy by Gladys Unger. Lola Fisher will be featured in the play, which is under the direction of Lee Shubert.

The Moscow Art Theater will present seven plays during eight performances next week, all of which have been seen here before. They are: "Tsar Fyodor Ivanovitch", "The Brothers Karamazoff", "The Lower Depths", "Ivanoff", "The Mistress of the Inn", "An Enemy of the People" and "The Cherry Orchard".

Under the auspices of A. H. Woods and Leo Shubert, Tilla Durieux, a noted German actress, will give a special matinee of "The Shadow" at the Eltinge Theater Friday afternoon. The performance will be given in German and will be the first of a series of special matinees which Mme. Durieux will give of plays from her repertoire.

Sunday afternoon, December 16, a special matinee of Strindberg's "Dance of Death" will be given at the Princess Theater. Frau Triesch, a German tragedienne, will be the star, and she will be supported by Max Montor and Ulrich Haupt. The performance will be in German.

SHUBERTS REVIVE "BLUEBIRD"

New York, Dec. 7.—The Shuberts are formulating plans for a revival presentation of Maurice Maeterlinck's fantasy, "The Bluebird", at Jolson's Theater, beginning Christmas Eve. The revival promises to eclipse the original production, which was made at the New Theater (now the Century) in the fall of 1910. The forthcoming engagement is limited and daily matinees during Christmas week will be a special feature. Frederick Stanhope, who staged the play originally, has been engaged to direct the new production. There will be the usual large cast, ensembles of children, incidental music and a symphony orchestra. The world premiere occurred at the Theatre Artistique in Moscow in 1908, and the following year the first English version of Maeterlinck's play was presented at the Haymarket Theater in London. It was done in Paris in the spring of 1911. In Russia alone there were fifty-two "Bluebird" companies simultaneously touring the provinces.

WOODS TO STAGE "SOFTY"

New York, Dec. 7.—A. H. Woods, having purchased enough plays to round out several seasons, is proceeding to unload them, despite the cry set up about the present shortage of theaters. The manager has placed "Softy" in rehearsal, and in the cast of John Hunter Booth's play will be seen Robert Ames, Elizabeth Murray, Florence Flinn, Jack Raffael and Adlu Wilson.

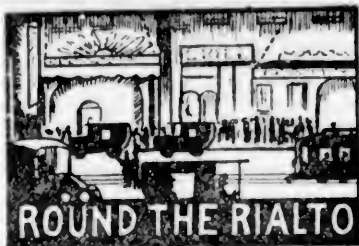
ACTRESS HAS PLAY ACCEPTED

New York, Dec. 7.—Margaret Fareligh, seen here last season in "Malvaloca" and "Roger Bloomer", is the author of a comedy containing five episodes. It is now under consideration by a well-known manager, who plans to give Miss Fareligh's play an early production.

CAST OF "THE NEW POOR"

New York, Dec. 7.—"The New Poor", by Cosmo Hamilton, will be presented jointly by Alex A. Aarons and Vlaton Freedley. John Harwood will stage the production, and the cast of principals will include Herbert Yost, Merna Mitchell, Lillian Kemble Cooper and George Thorpe.

will have an opportunity to fully investigate the subject. It may be that the societies which have conducted the investigations may desire to present evidence to you which is in their possession, and this may also come to you thru the District Attorney or on your own initiative. It may be that the publicity recently given to this subject thru the press, giving the complaint of religious bodies, and the knowledge that the Grand Jury is apt to take action, may have the effect of stopping improper performances or causing their modification to the extent of removing the objectionable features."



WE ARE about convinced that New York makes a pretty good winter resort. . . . Instead of being snowed up we have had a series of balmy days that would bear comparison with California or Florida. . . . However, we expect that a blizzard is coming before long to give the lie to us. . . . As it is, the Riviera has nothing to offer the lads on the Rialto. . . . We started quite a lively discussion at **The Green Room Club** the other day. . . . We maintained that the monocle was generally worn for effect and not for utility, and that those who did this were galoots of an exceedingly high and noble order. . . . We rather expected to be the recipient of cheers for this, but had a luscious box of raspberries handed us instead. . . . To our surprise, **Louis Wolheim** was the leader in this, stoutly asseverating that the monocle was a utilitarian optical contrivance of the highest order. . . . We conjured up a mental picture of **Louis** wearing one, and were recompensed. . . . **Mario Majeroni** then served notice to all and sundry that he was going to wear a monocle himself. . . . So before long we can expect to see **Mario** supporting a single-barreled eyeglass. . . . Which reminds us that just as one **Majeroni** closed on the Rialto another walked in. . . . **Mario** shut up shop with "Casanova" and his brother, **Giorgio**, opened up in "Laugh, Clown, Laugh". . . . **Giorgio** tells us that it looks like prosperity for the show for a long time to come. . . . **The Green Room Club**, by the way, is slowly, but surely, being renovated. . . . Even now, with the work about half done, one can see that the new clubhouse is going to be one to be proud of. . . . It will be a handsome place when it is completed. . . . We had a chat with **Harland Dixon**, who has quit swinging a nimble hoof in the "Follies" to join "Kid Boots". . . . When we saw **Harland** he was buying a load of books to read in Detroit, where the show opened last week. . . . He tells us that the show is a well-balanced one and looks as tho it would be a hit. . . . **Meyer Gerson**, the noted Rialto confiseur, tells us that he has written a waltz called "Underneath the Wishing Tree", is going to have it printed in handsome style and about the first of the year will give it away to all and sundry who purchase at his store. . . . We never thought that **Meyer** would turn songwriter, but then, as we have had occasion to remark before, you never can tell. . . . At any rate, the song is going to be published, even if **Meyer** has to do it himself. . . . **Courtney Ryley Cooper** was just in to see us. . . . **Courtney**, as you probably know, has written the best stories of the circus that have ever been done, at least so **Tom** thinks. . . . In case you have not read them, they are in book form under the title of "Under the Big Top". . . . **Courtney** is looking as hale as ever and is kept very busy writing for the current periodicals. . . . We have just received a note from **Wallace Ford**. . . . **Wallie** informs us that he is rehearsing with "Gypsy Jim", and that, while his part is not a big one, it looks like a good engagement. . . . We hope so. . . . We always like to hear of our friends being at work. . . . Acting is hard enough work, but getting the job is sometimes harder. . . . And the big task, as **Wallie** philosophically remarks, is to keep going. . . . Every player should write that in his hat. . . . With



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"THE SHADOW" AT MATINEE

New York, Dec. 7.—**Mme. Tilla Durlux**, one of the foremost actresses of the German stage, will offer a special matinee performance of "The Shadow" Friday afternoon, December 14, at the Eltinge Theater. This play, presented by the German star in Vienna some years ago, was subsequently produced in 1915 at the Empire Theater, with **Ethel Barrymore** in the leading role. "The Shadow" will be the first of a series of special matinee productions to be given by **Mme. Durlux**. It is planned to present her later at regular evening performances with an English-speaking company. Her repertoire, while under the man-

agement of **Max Reinhardt**, included such well-known plays as "Salome", "Antony and Cleopatra", "Rosmersholm", "Countess Julia", "When We Dead Awaken", "Pandora's Box", Heibel's "Judith", "Don Carlos", Goethe's "Iphigene", "Elza" and "Magda". It is probable that **Mme. Durlux** may be seen here in an elaborate production of **Richard Strauss'** pantomime, "Joseph's Legend". The actress is the wife of **Paul Cassirer**, prominent art dealer and publisher in Germany.

GORDON IN "AREN'T WE ALL?"

New York, Dec. 7.—**Leon Gordon**, author of "White Cargo", at the Greenwich Village Theater, has just joined the cast of "Aren't We All?". The author-actor replaces **Leslie Howard** in the role of the Hon. **Willie Tatham**. **Gordon** was seen last summer in **John Henry Mears'** production of "Not So Fast".

EMMA BUNTING IN NEW PLAY

New York, Dec. 7.—**Emma Bunting**, who starred in a Southern tour last season of **Cosmo Hamilton's** "Scandal", has contracted to appear under the management of **Adolphe Mayer**. Her vehicle will be a comedy written by **Nell Twomey**, entitled "Behave Yourself, Betty", and preparatory to coming into New York **Miss Bunting** will be sent on a brief tour of the South. **Mayer** first became known as a producer when he sponsored "Listening In" and later had "Cold Feet".

Kilbourn Gordon is to sponsor another play before the season advances much further. He modestly refuses to disclose the nature of the impending production. This will mark his third offering, having previously presented "Connie Goes Home" and "Out of the Seven Seas".

DRAMATIC NOTES

Floy Murray and Ralph B. Harold have been engaged by the Dillingham management for a new play to be produced the first of the year.

Augustin Duneau, who is directing "Hell-Bent for Heaven", which the Klaws will produce in New York shortly, will also appear in a principal role in the play.

Oliver Morosco, who is now preparing to present "Across the Street", will later in the season stage John Hastings Turner's "Simple Souls", now current in London.

Leon Gordon, author of "White Cargo", now playing the Greenwich Village Theater, New York, will shortly put in rehearsal his new play, "The Garden of Weeds".

During the Christmas holidays the Theater Guild will present two matinee productions to be enacted by children. The plays will be staged by Edith King and Dorothy Coit.

Lotus Robb, who was seen in "Out of the Seven Seas", has been engaged by Arthur Hammerstein for the leading feminine role in "Gypsy Jim", which opens during the holidays with Leo Carrillo as star.

"Around in 'ar", a three-act comedy by Lee Dikson and Leslie Hickson, has been acquired by Bryant Lester, with a view to doing it at either the Playhouse in Chicago or in New York.

Brock Pemberton will offer "Henry IV", as the first of his series of Pirandello plays, early in January. Others on his roster are "Right You Are", a revival of "Six Characters in Search of an Author" and "Each in His Own Way".

Rita Matthias gave a recital in English, French and German of plays and poems, from the ancient to the modern, last week at the studio of the Inter-Theater Arts, New York. Miss Matthias is an American girl who has been a member for years of the repertoire company at the Lessing Theater, Berlin.

Rehearsals of "The Miracle" are now in progress under the direction of Prof. Max Reinhardt.

STAGING "THE NAKED MAN"

New York, Dec. 7.—Lewis and Gordon are now preparing to present their third production of the season, in the form of "The Naked Man", with Wallace Edinger in the stellar role.

After several changes and additions, the cast now includes Percy Ames, Miriam Doyle, Grant Mills, Diantha Pattison, Marcel Robsseau, Mariam Battista, Edwin Maxwell, Marjorie Vonnegt, Charles Eaton, Francis Victory, Graham Lucas and Boulab Bondi. Lester Lonergan has been engaged to stage the drama by Hutchinson Boyd.

"The Wild Westcotts", by Anne Morrison, which has been playing the outlying districts for the last two weeks, is expected to reach New York shortly under the management of Lewis and Gordon. Vivian Martin will appear in the leading feminine role, while the rest of the cast is made up of Edith Campbell Walker, Dudley Hawley, Elliott Nugent, Morgan Farley, James Hughes, Leslie Adams, Edna May Oliver, Isabel Withers, Norma Lee and Cornelia Otis Skinner. The production was staged by Stuart Walker.

hardt. This play, which is to be done at the Century Theater, New York, during the Christmas holidays, calls for such a large ensemble that the rehearsals are going on at several different places. The principals are rehearsing at the Metro Studio. One chorus group rehearses in a church and several other groups are using various halls in the city.

More Dramatic Notes on Page 82

"WE MODERNS", BY ZANGWILL

New York, Dec. 7.—Israel Zangwill's new play, "We Moderns", has been acquired by George C. Tyler as a starring vehicle for Helen Hayes, with the opening date set for December 24 at the National Theater, Washington. In addition to Miss Hayes the cast will include U. P. Heaghe, Kenneth McKenna, Isabel Irving, Flora Sheffield, Harris Gilmore, Clarence DeWent, Alice Behmore, Olin Field and Galway Roberts. Rehearsals are being conducted by Harrison Gray Fiske.

HAMPDEN'S CONDITION BETTER

New York, Dec. 7.—Walter Hampden, whose broken foot caused a temporary halt of "Cyrano de Bergerac" at the National Theater, is now enabled to move around for the first time since

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Dec. 8.

IN NEW YORK

Able's Irish Rose.....	Parable.....	May 22.....	659	
Aren't We All.....	Gaiety.....	May 17.....	226	
Business Widow, The.....	Blitz.....	Dec. 10.....	—	
Chains.....	Playhouse.....	Sep. 19.....	96	
Changeings, The.....	Henry Miller's.....	Sep. 17.....	98	
Chicken Feed.....	Little.....	Sep. 24.....	90	
Dance of Death, The.....	Princess.....	Dec. 18.....	—	
Dancers, The.....	Ronald Bennett.....	Oct. 17.....	55	
Failures, The.....	Garrick.....	Nov. 19.....	24	
For All of Us.....	Forty-Ninth St.....	Oct. 15.....	66	
Go West, Young Man.....	Punch and Judy.....	Nov. 12.....	23	
Hamlet.....	John Barrymore.....	Manhattan Opera.....	Nov. 26.....	8
In the Next Room.....	Vanderbilt.....	Nov. 27.....	15	
Lady, The.....	Mary Nash.....	Empire.....	Dec. 4.....	7
Laugh, Clown, Laugh.....	Lionel Barrymore.....	Delacoe.....	Nov. 28.....	14
Little Miss Bluebeard.....	Irene Bordoni.....	Lyceum.....	Aug. 28.....	120
Love Scandal, A.....	Campe.....	Nov. 5.....	40	
Lullaby, The.....	Florence Reed.....	Knickerbocker.....	Sep. 17.....	98
Meet the Wife.....	Blaw.....	Nov. 26.....	17	
Moscow Art Theater.....	Joseph.....	Nov. 19.....	25	
Nervous Wreck, The.....	Harbis.....	Oct. 9.....	72	
*New Way, The.....	(Special Matinees), Longacre.....	Dec. 4.....	2	
Pellens and Melisande.....	Jane Cowl.....	Times Square.....	Dec. 4.....	7
Potters, The.....	Plymouth.....	Dec. 8.....	1	
Queen Victoria.....	Forty-Eighth.....	Nov. 17.....	29	
Rain.....	Maxine Elliott's.....	Nov. 7.....	148	
*Robert E. Lee.....	Ritz.....	Nov. 20.....	11	
Sancho Panza.....	Otis Skinner.....	Hudson.....	Nov. 26.....	13
Scaramouche.....	Morosco.....	Oct. 1.....	54	
Seventh Heaven.....	Booth.....	Oct. 30.....	187	
Shadow, The.....	(Special Matinees), Empire.....	Oct. 14.....	42	
Shune Woman, The.....	National.....	Oct. 19.....	42	
Spring Cleaning.....	Eltinge.....	Nov. 8.....	35	
Sinnup.....	Princess.....	May 24.....	101	
Swan, The.....	Cort.....	Oct. 21.....	57	
Talking Parrot, The.....	Frazee.....	Dec. 3.....	8	
Tarnish.....	Pelmont.....	Oct. 1.....	83	
Time.....	Thirty-Ninth St.....	Nov. 26.....	17	
What a Wife.....	Century Roof.....	Oct. 1.....	81	
White Cargo.....	Greenwich Village.....	Nov. 5.....	44	
Whole Town's Talking, The.....	Grant Mitchell.....	Bijou.....	Aug. 29.....	118

*Closed December 7.

**Closed December 1.

IN CHICAGO

Best People, The.....	Adelphi.....	Dec. 2.....	9	
Children of the Moon.....	Henrietta Crosman.....	Nov. 18.....	27	
Fool, The.....	S. Lynn.....	Aug. 31.....	121	
Home Fires.....	Central.....	Nov. 11.....	56	
In Love With Love.....	L. S. Hall.....	Nov. 18.....	27	
King for a Day.....	Gregory Kelly.....	Nov. 25.....	18	
Mary, Mary, Quite Contrary.....	Mrs. Fiske.....	Nov. 25.....	18	
Merchant of Venice, The.....	David Warfield.....	Dec. 2.....	9	
Merton of the Movies.....	Hunt-Nash.....	Blackstone.....	Oct. 27.....	63
Old Soak, The.....	Tom Wise.....	Princess.....	Oct. 21.....	63

THEATER GUILD'S NEW HOUSE

New York, Dec. 7.—Plans for the construction of a new Theater Guild playhouse have actually begun, with C. Howard Crane, Norman Bel-Geddes and Lee Simonson as architects. The designers, known for their artistic achievements in the equipping of theaters, have incorporated their joint ideas in the new structure. The site for the building has been chosen, but it will not be announced until later.

his accident. The plaster cast will be removed shortly from the injured member. Hampden's physicians say he will be able to resume with "Cyrano de Bergerac" December 17.

MOROSCO TO DO RURAL DRAMA

New York, Dec. 7.—Oliver Morosco has accepted a new play from the pen of Richard A. Purdy called "Across the Street". Present plans call for immediate rehearsals at the

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manager's studio in the Hotel Mamae. Purdy was formerly treasurer of the Actors' Equity Association and is the author of a prize play that was presented by the Redpath Lyceum Bureau last summer on the chautauqua circuits.

MISS RAMBEAU REHEARSING

New York, Dec. 7.—Marjorie Rambeau will begin rehearsals shortly of "The Road Together", George Middleton's new play. Engaged to support Miss Rambeau in this Woods production are: H. Reeves Smith, A. E. Anson, who is appearing in "The White Cargo"; Harry Adams, Ivy Trantman and Fred Sutton. Middleton will supervise the staging of his drama.



Members of the Jane Cowl Company who recently concluded a stock engagement

DRAMATIC STOCK

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

DRAMATIC STOCK ON DECLINE

So Says a Prominent Play Broker, Who Attributes It to the Lack of Theaters

NEW YORK, Dec. 6.—Seeking data for a special article that would be of general interest to our readers, yesterday we called on a prominent play broker, who said that dramatic stock was on the decline, and he attributed it to the lack of available theaters in cities of sufficient population to warrant the presentation of recent Broadway successes released for stock.

He called our attention to the fact that a year ago there were upwards of one hundred and twenty-five dramatic stock companies using plays that called for royalties as high as \$300 weekly in the larger cities where theaters are available for that purpose; whereas at the present time there are only eighty odd dramatic stock companies, which, for the most part, are presenting plays that are somewhat antiquated for the reason that the royalty of \$50 a week is more in keeping with the small seating capacity of the theaters, which, for the most part, are in cities of small population.

When we inquired why the same theaters playing dramatic stock last season were not available this season, he said that in his opinion it was due to the extraordinary increase in dramatic and musical comedy shows now on tour, the majority of which were getting by and in all probability would continue to do so.

Another reason is the continued warm weather which keeps many patrons of stock from the theaters. The chief reason for the decline of stock is the law of supply and demand, for, with a falling off in demand for stock, the burden falls on the producing manager, who, in order to meet the obligations of theaters having a fixed overhead cost of operation, must necessarily curtail on the royalties paid for plays. Likewise the salary list of the cast, and in doing so he has to put on plays in which some of the stellar lights of dramatic stock do not wish to appear. Further, in putting on these plays he can not afford to pay the salaries demanded by the better known players, and the lesser known players are not the drawing cards in the way of receipts.

Be that as it may, he may, and may not, be right in his assumption. We are willing to admit that there are many more road shows this season than there were last season, that there may not be as many theaters available, and that the better-known players demand more money than the producer can pay. But we are of the opinion that much of the decline is due to lack of management in theaters and companies. We base this declaration on our own experience in visiting dramatic stock houses around New York in which we have seen no evidence of the management

that we were accustomed to see when we were an advance agent and manager of companies on tour.

It appears to us as if the local managers of theaters work on the theory that advertising is an unnecessary expense and that the people will come anyhow.

We have visited several dramatic stock houses where we had to make numerous inquiries as to the location of the house, and when we finally obtained the location, found no advertising whatsoever anywhere around the neighborhood, and on inquiring of storekeepers where such and such a theater and company were to be found, they appeared to be ignorant of

(Continued on page 63)

CECILIA FRANCIS

Former Movie Star Now With the F. James Carroll Players at the Majestic Theater, Halifax, N. S.

Cecilia Francis, who recently played leads with the Harder-Hall Players, New Brunswick, N. J., is now with the F. James Carroll Players at the Majestic Theater, Halifax, N. S. Miss Francis first came into extensive public notice on the legitimate stage thru a seven months' road tour of "The Storm", with the original cast. She played the little French-Canadian heroine part made famous in a long New York City run by Helen MacKellar. Miss Francis' company played from coast to coast and back again, including San Francisco, Chicago, Los Angeles and the important cities of Canada. This summer Miss Francis played for the Lyceum Players and the Alfred Aarons' Stock Company in Rochester, N. Y., where she was enthusiastically received by both press and public. In addition to extensive starring work in pictures on the continent, Miss Francis is well known in Brooklyn for stock work. It is expected that Broadway will soon see her again in production.

CECILIA FRANCIS



Ingenu-lead woman of dramatic stock presentations and a star of featured films, now in stock with the F. James Carroll Players in Halifax, N. S.

SAENGER PLAYERS

New Orleans, Dec. 6.—The Saenger Players are presenting this week "Her Temporary Husband". Being a short-cast play gave several members a well-earned rest. Julian Noy, as Judd, was especially clever and exhibited as much sense as you would expect to find in an orderly in a "nut factory". Orris Holland, as Dr. Gordon Spencer, furnished his share of the comedy, assisted by Marlon Grant, who is improving wonderfully in the line of parts assigned her. Leona Powers was an adorable Blanche Ingram and it is no wonder that Robert Bentley, as Tom Burton, made the desperate attempt to win her. Both Miss Powers and Mr. Bentley were beyond criticism. William Melville played Clarence Topping in a capable manner.

BURNS-KASPER PLAYERS

Wilmington, Del., Dec. 4.—Dorothy Holmes, who came to the Garrick Theater here as the leading woman with the Burns-Kasper Players, took the capacity audience by storm last night when she opened her engagement in "Not Tonight, Dearie". Miss Holmes has much to recommend her and local playgoers liked her, so what more need be said? That the patrons also like farces is another fact which must be faced either sadly or gladly, as the individual taste dictates, and the reception of this farce with all the tricks of the trade in its makeup is sufficient authority for this statement.

The Burns-Kasper Players give us good an account of themselves on Monday night as they do on Friday night.



at the Broadway Theater, Denver, where they were enthusiastically received.

FRANK HAWKINS

Offered a Hundred Dollars to Any Patron Who Wouldn't Laugh, But "Getting Gertie's Garter" Made Them All Laugh, or Maybe It Was the Hawkins-Ball Players

Kansas City, Mo., Dec. 5.—Crowded houses are greeting the production, "Getting Gertie's Garter", at the Auditorium Theater, as played by the Hawkins-Ball Stock Company this week, and standing room only was sold at the Sunday performances.

Frank Hawkins, manager of the theater and company, offered a hundred dollars to the person who would come to the show and not laugh, but he was perfectly safe, as the audience was convulsed from start to finish and at times "hysterical". George Whitaker, the clever leading man, cast as the butler, was exceptionally good, and his little catch phrase, "I always want to see the young folks have a good time," won much laughter. Florence Lewin, the leading lady, and Alex Macintosh furnished lots of comedy teamwork, and while Miss Lewin did not have occasion to show some of her beautiful gowns and had her face all "smeared up", she was her own captivating magnetic self, and in her case clothes do not make the person. The rest of the company, Al C. Wilson, the company's able director; Earl Ross, Eva Sargent, Tom Coulthard and Francis Valley, did not have much to do, but were very clever as cast. Louise Campbell, daughter of Sam Campbell, proprietor of the Coates House, of this city, and a popular and well-known young Kansas City star, made her debut as ingenue of the company and was well received by the audiences.

The outstanding feature of "Getting Gertie's Garter" was the omission of anything bordering on the undesirable or "double entendre". The risqué lines, cleverness and expression turned them into genuine laughable comedy.

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and the audiences enjoyed this much better than "smut".

The Hawkins-Ball company always gives a fine, snappy performance, good dramatic shows and well-liked comedies and has "gone over the top" here.

I. S.

HARDER-HALL PLAYERS

Union Hill, N. J., Dec. 4.—"The Good Little Bad Girl", featuring Jean Oliver and Robert Gleckler, is being presented this week by the Harder-Hall Players at the Hudson Theater. Stage Director Edwin Vail staged the production in his unusual careful manner and the production in general is ideal. Jean Oliver as Cecily Griffin, the good little bad girl, is at her very best, and if the piece was written for her especially it could not have suited her clever versatility to better advantage. Charming Frances Morris, who has justly won the reputation of being the finest ingenue that has yet appeared in stock in this theater, divided high honors with Miss Oliver, and in the role of Stella, a shopgirl, gave a brilliant character interpretation that will long be remembered by local patrons. Robert Gleckler, as Dr. Courtland, a brain specialist, is giving eminent satisfaction and winning many new friends by his clever work. Mable Paige, the clever second woman, is very pleasing in a role of a mysterious woman from England. Director Edwin Vail is appearing as McNamara, a store detective, and his work is superb. Other members of the cast giving satisfactory support to the above are Seth Arnold, Charles W. Ritchie, Hamilton Christy and William Tennyson.

The stage settings are especially worthy of favorable comment.

C. B.

RALPH CLONINGER PLAYERS

Salt Lake City, Utah, Dec. 2.—The Ralph Cloninger Players at the Wilkes Theater this week are offering "Captain Applejack".

On Thanksgiving Day Seldy Roach, one of the veteran stock actors of America, entertained his fellow members of the Cloninger company at a Thanksgiving dinner on the stage of the Wilkes. It is noteworthy that seventeen years ago on the same stage, the house then called the Orpheum, he made his stage debut. He also told how he had come to Utah penniless after the San Francisco earthquake and again success and good fortune seemed to smile on him.

WOODWARD PLAYERS

Detroit, Dec. 4.—Scoring another complete success, the Woodward Players opened to a packed house last night in "Common Clay", every seat in the Majestic Theater being occupied several minutes before the first curtain.

The company gave an unusually fine interpretation of this well-known American drama, with the work of Isabel Randolph standing out as forceful, clean-cut and with a faithful portrayal of a difficult part. Richard Taber, J. Arthur Young, Walter Davis and Jane Darwell handled their roles much to the delight of regular first-nighters.

SOMERVILLE PLAYERS

Boston, Dec. 4.—A very good presentation of "The Eternal Magdalene" is being offered this week at the Somerville Theater. Three excellent portrayals are given by Ann MacDonald, as "the woman"; Frank Thomas, as the hard-hearted vice crusader, and Bernard Nedell, as the lively reporter, while capable support is rendered by Phil Sheffield, Louise Huntington, William Florence and Etta H-zlitt. Halbert Brown staged the play in good style.

STATE PLAYERS, SPRINGFIELD

Springfield, Mass., Dec. 4.—Added interest attaches to this week's offering of the State Players for two reasons. First, it marks the initial dip of the company into the field of musical comedy, and, secondly, it signals the debut of Winifred Anglin as leading woman. The choice of "The Only Girl" is an excellent one, for the Henry Blossom-Victor Herbert piece has an interesting, if somewhat obvious, plot which gives the stock players a chance to act, and it has tuneful melodies. Miss Anglin, who makes a favorable impression, has had considerable experience in stock and at one time was leading woman for De Wolf Hopper. She succeeds Lois Bolton. Gerald Rowan is well fitted to the part of the librettist, cynical man of the world. John W. Dugan, another newcomer, does more than a little to inject humor into the piece, with his characterization of the librettist's valet. The roles of the hero's friends in the compact not to marry and the women with whom they proceed to sign life contracts provide good opportunities for a number of others in the cast.

THE BAINBRIDGE PLAYERS

Minneapolis, Minn., Dec. 4.—On Sunday afternoon the Bainbridge Players started their second week in "The Masquerader". This play has proven to be one of the biggest hits the Bainbridge company has ever had, as is attested by the fact that it was necessary to hold it over for the second week to accommodate the crowds. The more one sees of Althir Behrens in the leading role of John Calhoun, the more one is convinced of his superiority as an actor. Marie Gale played the wife in an unaffected, likable manner that stood out very clearly. John Todd, as the ever-watchful servant looking after the family honor, develops more and more each week, so that he is one of the best characters in the company. He is altogether likable and gets a good hand.

AL LUTTRINGER'S PLAYERS

Bridgeport, Conn., Dec. 4.—Al Luttringer's Players again scored an emphatic hit during the past week in their presentation of "The Love Bandit". The action of the play is fast and gave the individual members of the company great opportunities to demonstrate their versatility. Ann Kingsley, as Amy Van Clayton, and Robert Lynn, as Jim Blazes, were immense. Robert McClung, as Henry Baribeau, and Leona Hanson, as French Annie, also deserve special mention for their excellent character portrayals.

JEWETT PLAYERS

Boston, Dec. 5.—George Bernard Shaw's popular "Candida" is being revived this week by the Henry Jewett Repertory Company at the Copley Theater. The play is admirably acted throughout. In the cast are May Ediss, Alan Mowbray, E. E. Olive, C. Wordley Hulke, Violet Paget and Harold West.

HARRY BOND SCORES

Pittsfield, Mass., Dec. 5.—In "The Right of Way", the current offering of Harry Bond and his associate players at the Union Square Theater, the virile, grandiose Harry Bond has a magnificent opportunity for the display of dramatic ability in the role of Steele. There are the parts for a number of the other players.

Karl William Hackett has returned to the Sherman Stock Company in Ft. Wayne, Ind., as leading man.

PERSONALITIES
Here and There

Byron Hawkins, who has made an enviable reputation for himself in dramatic stock, is now doing juveniles in the Toledo Stock Company, Toledo, O., under the management of Edward Renton.

The English Players, after giving Ottawa, Can., a fair trial at the Russell Theater, decided that the patronage could not be made profitable, terminated their engagement in that city, and Ottawa will have to depend on road shows for its drama.

Joyce Booth is now doing the leads for the Fifth Avenue Stock Company at the Fifth Avenue Theater, Brooklyn, N. Y., and to the entire satisfaction of the management, likewise the patrons, who show their appreciation at every performance by deluging her with floral tributes.

The St. James Theater, Boston, was singularly honored Friday evening, November 30, when Joseph C. Lincoln, author of "Sharings" and many other famous Cape Cod comedies, dropped in to see the Boston Stock Company give this popular play. Mr. Lincoln met the various players and complimented Walter Gilbert very highly on his splendid portrayal. He also expressed great delight with the excellent manner in which the play was staged. Between the second and third acts he made a little speech to the audience, which applauded him with great enthusiasm. Only once before has an author appeared at the St. James Theater, the other honored visitor having been Jack Hazzard, who wrote "The Man Who Came Back".

FORSYTH PLAYERS

Atlanta, Ga., Dec. 7.—The Forsyth Players are struggling thru the dry, sobby rural play "Icebound", as drab as the weather outside this week. Unlike most of the small-town offerings, this one has very little comedy to relieve the monotony. It must be admitted that the characters are well drawn and well played by the various members of the company, but to sit thru two hours and a half of sobs, funeral parties and general depression is more than the average human being cares to pay for.

Boots Wooster is seen as the girl who inherits all the old lady's money from the Jordans much to the dismay of the head of the family. Henry is played by Gus Forbes, and his wife Emma by Jane Stuart; the widowed sister, by Lorraine Bernard; the unmarried sister, by Mary McCool; and the wayward younger brother, by Fred Raymond. Mr. Raymond seems to have spent more time on his script this week than last, when he caused no little trouble with his failure to give the proper cues. Robert W. Smiley was seen for a few minutes as the doctor and Eugene Head as the officer of the law. Dorothy Stickney brightened up the scene now and then by the

(Continued on page 63)

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HOUSE TENT REPERTOIRE

Boat-Shows Tom Shows & Medicine Shows



NEWTON & LIVINGSTON "TOM" MOVING WESTWARD

In an interview with a Billboard representative last week David Livingston, part owner of Newton & Livingston's "Uncle Tom's Cabin" show, said that business had been fine this season. During a month's tour in Pennsylvania capacity houses saw the show in practically every city and town, large or small, while business in New Jersey was satisfactory. The company dipped into a small part of the West Virginia territory after making a number of stands in Pennsylvania. Week before last the show was in New York State and last week it toured the one-nighters in Vermont. The troupe was due to be augmented by two singing and dancing teams at Rutland, Craig and Jones and Smith and Hudson closed with William H. Kibbie's "Tom" Company at the Metropolitan Theater in Minneapolis December 1 and were to immediately leave for the East to join Newton & Livingston's show. After a week in Vermont the N. & L. troupe is scheduled to return to New York State, working west, playing Christmas Day in Erie, Pa. After touring Ohio and some stands in Indiana the company will probably jump to Durant, Mich., and after one or two dates in that State will enter Canada until April. They will not have "Uncle Tom's Cabin" under tent next summer. Mr. Livingston said the time between the closing of the regular theater season and the opening again is so short that it does not hardly warrant the trouble which operating the show under canvas entails. Last season, for instance, the troupe closed its indoor season at Reading, Pa., in May, and opened four days later under canvas. The last week in July the tent season came to a close and several days thereafter the regular season began again. This did not give the owners or the performers any vacation at all. Mr. Livingston said that he had not enjoyed a day off in almost three years, but he would lay off for about five weeks next summer. Newton & Livingston will have another company to play the Western territory next season, to go all the way to the Coast. Asked if there had been a change in the type of audience which "Uncle Tom's Cabin" attracted, Mr. Livingston said that in cities where there are several picture theaters the younger people passed up "Uncle Tom's Cabin" for the movie houses, where they could see their favorite stars. In the smaller places where there was but one picture theater, or none, perhaps, the younger people did not have the same opportunity to see their idols and they attended "Tom" shows just like the old folks and the children. In the bigger localities the audience is composed almost entirely of the better two classes, Mr. Livingston said. Under canvas "Uncle Tom's Cabin" draws a more rural type of audience, because the show plays smaller places. Canadian audiences receive "Uncle Tom's Cabin" just as cordially as do American audiences; that is, in the territory which the N. & L. troupe plays. Quebec, where the greatest part of the French population lives, is not included in the itinerary of the "Tom" troupe. In addition to acting as manager Mr. Livingston plays the part of Skeggs. Earl Newton, co-owner with him, handles the role of Lawyer Marks. Fred Finley, a Negro, does Uncle Tom. Mr. Finley has been playing the character for thirty years. Little Eva is present in the person of Madeline Newton, and Topsy in the person of Daisy Stewart. I. T. Fahl is seen as Simon Legree; Jack Sweetman, George Harris; Vic Ross, August St. Clair; George White, Phineas Fletcher; Ed James, Dan Healey; John Booth, Mr. Shelby; Billie Blythe, his son; Duke Mies, the valet to St. Clair; Nellie Crow, Aunt Ophelia; Ethel Livingston, Eliza Harris; Bob Robinson and Al Green, Legree's slaves; Herwin McMahon, the child of George and Eliza Harris; Ruby Carter, Emaline; Florence Pullar, Uncle Tom's wife, and Lillian Pierson as Cassie. There is also an orchestra of six.

REPERTOIRE FUTURITY

By "J. D." COLEGROVE

In commenting on the future of repertoire, the writer has no desire to assume the attitude of a prophet. The purpose of this article is merely to illuminate, if possible, two or three things that may sensibly be considered of material importance to the future success of repertoire shows. The policy of every successful repertoire showman is substantially the same. He is striving to give the populace of smaller cities and towns, where large road attractions do not play, a consistently good form of dramatic stage entertainment. There may be different views regarding plays and players, some believing in the so-called lokum bills and featuring a lokum comedian, while others adhere to the better class of comedy drama and the feature of leading people. Both theories may be correct, the difference depending in some cases on the territory played, and then, too, the sameness in style of repertoire might prove less entertaining than variety.

The character of the players of stage, around and about town, is coming to play a more important part than ever in the success of the future repertoire show, applied both to the individual shows and the field collectively.

There is not another branch of the theatrical field having better opportunity to capitalize on good personalities. The thinking manager recognizes this today, as well as the fact that he must offer his entertainment on a basis of "full value received". In the coming years the ambitious, aggressive showman will be ever alert to better his show, originate improvements and keep stride with the times. People of small communities today are better informed than ever. They know what is and isn't scenery for instance. Motion pictures have continuously feasted them on the gorgeous in this respect and a pleasing repertoire performance must be well dressed in every way.

Plays are becoming an extremely difficult phase to the repertoire showman. It is a hard matter to procure plays with original entertaining qualities that are not being played by several other shows in the same territory, or, worse, been played in the same territory for many years. It is deplorable the authors of pronounced stage successes do not recognize the repertoire field possibilities for their plays after they have had their big-city production runs and a year or so of stock release. Just as authors and publishers of popular fiction realize that after one or two editions of a book have been marketed at \$1.50 or more a reduced price edition at perhaps 75 cents will yield big additional returns, similarly it would seem the play writers and brokers should derive a handsome revenue, in the aggregate, from the great number of repertoire shows all over the United States, especially when it is considered that each show is using from six to forty bills. This would also put a check on pirating if exclusive territory were leased. Concerted action by repertoire showmen might bring some good in this direction.

Recognizing that the great majority of dramatic repertoire shows are today appearing in their own canvas theaters and are likely to continue this form of exhibiting because of the scarcity of theaters with necessary stage facilities and the refusal of managers to book the shows, unquestionably the most serious phase of the future is the passing of prohibitive license laws. How serious this may become is best evidenced by the recent State legislation in Texas. This is the first State-wide move to annihilate the repertoire show under canvas. It has been undertaken by the local authorities in many towns and will undoubtedly be passed thru other State legislatures if it holds good in Texas. And why shouldn't it if such a law can be made and retained in a State that has the partisanship to dramatic repertoire shows that Texas has? It is a matter that is intensely serious right now to the repertoire tent showmen and should invite them to immediate concerted action to protect their interests. Equity is deserving of praise for the interest it is taking in behalf of the repertoire show and its players, but the showmen themselves should get at it. What is fifty or a hundred dollars compared with the future success or ruin of your business? You have paid an extra fifty, or perhaps more, in excess of customary figures for some local license probably many times. It isn't just the showman who has been in Texas who should be interested, but every tent repertoire showman in the United States, for

the interests instigating action of this sort are tremendously powerful financially and with influence as well in all of the States. Showmen's organizations are always hard to put together with concordance and loyalty, but here is a cause so seriously and mutually vital to all repertoire showmen that it should not require more than a few moments of sober thought to see the need of a financially able protective organization. I have come in contact, during many years as an agent, with local prohibitive licenses as high as \$100 a day and many other forbidding forms of ordinances, but invariably I find that if the show is one bearing a good reputation it is very generally desired by the populace of a town. This fact, properly laid before the executives, often brings a material concession on their part. The status is undoubtedly the same in relation to a State-wide area and if brought to a petition or vote, intelligently understood by the people, would result in their voicing them-

MEMBERS OF BARNES' SHOW TO WINTER IN MIAMI, FLA.

Immediately following the recent closing of the Barnes Comedy Company in Crawfordsville, Ga., where the outfit is stored, the members intored to Miami, Fla., to spend the winter. The roster of the company included Clint D. Barnes, owner, comedian and dancer; Alice Barnes, piano and parts; Roger A. Barnes, band leader and straight; Irene (Kadel) Barnes, soprano and band; Ella (Beers) Barnes, musical act and band; Leo R. Beers (Musical Beers Family), Chas. Beers, comedian and band; Al Kadel, advance and band; Oia Kadel, comedienne; Eddie Mixon, band and orchestra; Matilda Mixon, parts and band; Sam Biggerstaff, trapeze, wire and contortion; Mark Gregory, parts; Henry Sutcliffe, stage manager and props; Harold and Doris Barnes, kid parts, and "Dynamite", the performing bull-terrier. Mr. Barnes is proud to state that he has made only one change in his personnel in the past six years. For the past two years the company's band has been featured at the Hialeah race track at Miami.

THE END OF A PERFECT DAY



Members of the Dubinsky Bros. Repertoire Company, photographed on the lawn of the Wisner home (on the Beach), Bay St. Louis, Miss., November 22, after a perfect day of recreation. Lower row (sitting), left to right: Alex. Zesser, Ralph R. Piper, LaVeine Daur, Irvin Little, Johnnie Norskodi; middle row (kneeling), Chas. K. Ellis, Baldy Wetzel, George W. Leflingwell; standing, M. M. Dubinsky, Arline Dubinsky, J. N. Wisner, Mrs. M. M. Dubinsky, Madge Russell, Mrs. Geo. W. Leflingwell, Mrs. Fern Rea, John G. Rea and Frank C. Meyer. Mr. Wisner is a retired repertoire showman and delights in entertaining troupers at his beautiful estate.

selves decidedly in favor of air taxation to the repertoire show.

Repertoire has a future, a really brilliant future according to the law of supply and demand, but this future needs a guardian and needs it mightily had or it will have a pretty rough road to travel in the next few years.

FLORIDA EDITOR LAUDS MELVILLE'S COMEDIANS

G. H. Poe, editor of The Taylor County Herald, Perry, Fla., advises that the public's hunger for theatrical nourishment was satisfied Thanksgiving week by Melville's comedians, the first attraction of any kind to play there this season. Mr. Poe was guest of the Melville company at Thanksgiving dinner at a local hotel. Mr. and Mrs. Lee and daughters, Mr. and Mrs. Durant, Mr. and Mrs. Wallbourn and David Hemmings, members of the Melville company, and P. H. Pope, advance agent of the Mighty Haag Shows, also shared the hospitality of Mr. and Mrs. Wright. Mr. Wallbourn acted as toastmaster.

The Melville Show is most highly respected by Perry people, according to Mr. Poe. He said that regret was felt by local people in its departure and promises made to patronize the show in the years to follow.

In his letter Mr. Poe pays an excellent tribute to Mr. Pope, whose untiring efforts in the interest of the Haag Shows is to be found in the heavy billing he left behind in Perry where the attraction will play December 13. Mr. Poe also expressed admiration for Mr. Pope's integrity and straight-forward methods of doing business.

REORGANIZES DE VOSS CO.

The Flora DeVoss Company, which closed the tent season at Prairie du Sac, Wis., October 21, has been reorganized by Manager J. B. Rotnour to play the houses in his regular territory in Wisconsin. Miss DeVoss is again with the company after an absence of two years and her excellent supporting cast includes J. B. Rotnour, Lem Parkdr, Loren Sterling, Richmond Kent, Robert St. Clair, Frank Patton, Beatrice Saville, Minnie Dixon and Lem Parker.

FAREWELL PARTY GIVEN NORTH STOCK COMPANY

Recently a pleasant evening was passed by members of the Ted North Stock Company at the home of Mr. and Mrs. J. C. Dixon, of Country Club Station, Belleville, Ill., the occasion being a farewell party in honor of the North company, which ended a two weeks' engagement at the Washington Theater. Luncheon was served to John Caylor, Myra Jefferson, Linden Heferly, Spare Rib Gibson, Lillian Pearson, Ted North, Marie Peters, Betty Marks and Jack Cortland, members of the company, and a few intimate friends of the Dixons, followed by dancing. The North company moved to Centralia for a few weeks and then returns to Belleville.

In a letter dated December 2, the mother of Raymond Brown, who recently left his home in Harrison, Tenn., with the Heffner-Vinson Stock Company, expresses a very great desire to hear from her boy.

COWBOY MOVIE STAR IS CONSIDERING MAXWELL PLAY

Ted and Virginia Maxwell were guests last week of the prominent cowboy movie star, Jack Hoxie, while he and his company were on location near the Maxwell ranch in California. Hoxie's friendship with the Maxwells dates from the days when Virginia was leading woman for Pathe and considered one of the greatest housewomen in pictures and he, the stalwart, handsome hero, rescued her from the Indians and desperadoes. Mr. Hoxie is interested in "Battling Kid Dugan", the play Ted and Virginia have written at the request of Will Mayton. Hoxie and his manager, Isadore Bernstein, are considering securing the motion picture rights to that play. Mr. Bernstein is also considering "Savannah Mammy", the strength of the Canuck part striking him favorably as a stellar role for Hoxie; of course, changing the title to Andre Le Beau. Hoxie also commissioned the Maxwells to write a scenario exclusively for him, the title and plot of which will not be divulged before release, the picture to be made under a working title.

Business is reported to be only fair for small companies in Kansas. The farmers are all talking hard times, it is said.

REP. TATTLES

Fred Tucker and Hoyt Jenkins, dancing team, are with the Nay Brothers Company, which is on its way to the Coast.

If the party who cloaks his identity under the pen name of "Sapp" reveals his correct name and permanent address we will give his news contribution consideration.

Milo Bennett, of Chicago, will lease Ted and Virginia Maxwell's present plays to repertoire companies and their later plays to one-a-week stock companies.

The mother of Chas. W. Benner is seriously ill at the home of her daughter in San Francisco, in fact not expected to live. She is 83 years old and has always been a great friend of troupers.

The Conger & Santo Show will close following its engagement at the Strand Theater, Caro, Mich., December 21. The members of the company will depart for their homes to spend the holidays and rejoin the company, which reopens January 24.

The F. S. Hotchkiss Motorized Show, which closed the 1923 season at Monroe, La., November 24, traveled over 4,000 miles, playing one and two-day stands thru Arkansas, Texas and Louisiana. Business is reported to have been very good all season.

Karl Simpson has placed Eleanor Landre, Manley Streter, Levertt Wight and Daye Keene with the Guy Stock Company, which opens in Guthrie, Ok., December 9. The Guy show also secured a complete repertoire of Sherman plays thru Mr. Simpson.

Irvine Mabery and wife, contrary to their previous plans, did not leave Cincinnati for Columbus, O., to spend Thanksgiving with the latter's parents, for the reason that they found consecutive vaudeville work in Cincinnati, from which city they will depart in two weeks for Columbus to spend Christmas and New Year.

Harry "Doc" Heller is still at the Londoner Hotel, Denver, Col. "Doc" had to relinquish his association as advance agent with the Maude Henderson Stock Company, owing to his inability to stand the severe cold weather in Canada, where the company is touring, and his present idleness is the first in twenty years.

The Ayers Tent Show will open in the spring in Northern New York, where the outfit is now in winter quarters. The show will be motorized and play week stands, presenting vaudeville. Fred Timon will again be general agent and J. Houghton Gill master of transportation.

The DeWright-Everett Players, which are routed for the winter in Georgia and Alabama, are reported doing a profitable business. With the company are Verne DeWright and Jack Everett, owners; Clarice DeWright, Ruth DeWright, Dot Everett, Clarice Everett, Dorothy Everett and Harry Rose, advance agent.

The Jethro Almond Vaudeville Show, which ended its twenty-fourth annual season December 1, lost only three nights in the thirty-two weeks' summer tour. Business was fair all season. Jethro Almond and Charles LaBrid will combine and put on an overland one-act circus next season, opening at Albemarle, N. C., about the middle of April.

Wald Zeis is wintering in Toledo, O., planning the 1924 tour of the Zeis Motion Picture Free Attraction, which opens June 1. Mr. Zeis reports the purchase of an entire new motorized equipment and a modern radio set, which he will carry on his travels. The show will play the larger towns in Michigan and Ohio, as last season.

After Max Wagle closed the Golden Eagle Stock Company in Hazler, Neb., where the outfit is stered, he opened the Wagle Tavern and says the latch string is always out to any trouper passing thru Hazler. Mr. Wagle also says the last eight weeks of the tour were particularly prosperous and he more than made up for the loss encountered earlier in the season on account of much rain.

Queen Roselle and her husband, T. D. Haynes, entertained members of the Princess Stock Company at Thanksgiving dinner at their cozy apartment in Piggott, Ark. Around the festive board were: E. C. and Lola Ward, Toots and Lee Eyre, Charles Barnett, Howard Francey, Lawrence Haggard and Mr. and Mrs. Haynes. All day the atmosphere was charged with a spirit of merry-making. The Princess Stock Company is playing houses in Missouri and Arkansas to good business.

A clipping from The Du Quoin (Ill.) Evening Call tells of the fact that Sybil Curtis, the little daughter of Mr. and Mrs. Geo. Curtis, part owners of the Curtis-Shankland Stock Company, appeared as a Spanish dancer in the prolog of the film, "The Spanish Dancer",

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A Merry Christmas

when shown recently at the Grand Theater in Du Quoin. A further interesting fact is that The Call predicts a great future on the stage for this juvenile entertainer. Miss Curtis (in the words of The Call) executed her novelty dance with just as much grace and artistry as those of the highly trained dancers appearing in the film.

The Wood Stock Company, which played a week's engagement at the Opera House, Shelbyville, Mo., ending December 8, went to Shelbyville well recommended by opera house managers at Fulton, Jefferson City and other central Missouri cities. The leading lady is Nellie Dewes Wood, who has been associated with some of the large companies of the East, and Larry Powers, her husband, is the comedian. Both played with the Fontinelle Tent Show that made Missouri towns last summer. "The Right of Way", "The Woman Pays", "Romance of the Ozarks" and "Which One Shall I Marry" are some of the plays being presented under roof this winter by the company. The company presents vaudeville every night and there is a complete change of program nightly, including the vaudeville. Other members of the company are Walt H. Arthur, O. E. Mick, Peggy Mack, Stella Wood and Fred Lytle.

SHERMAN PICKS RIGHT MAN FOR KANSAS CITY OFFICE

When Robert J. Sherman decided to open a Kansas City office for his many plays the principal point to take into consideration was just whom to give the assignment of manager to. In selecting Karl Simpson, a man who has spent many years in the tent show business, Sherman has made no mistake, as the doors of the new office had hardly opened when Mr. Simpson led off with an order for a complete repertoire of six plays for Guy Fritz. In addition to the already big list of plays in Sherman's catalog, eighteen new plays have been added for 1924, which means that three shows playing the same towns can select different repertoires without conflicting, from among the new plays, giving them a reserve of about thirty 1922 and 1921 plays to draw upon. Establishment of this new office will allow Sherman more time to devote to writing new material. With Dubinsky

Brothers, John Justice, Jesse Colton, James Adams, Jack Hoskins, Mae Edwards, Wilmet Young, Lawrence Russell, Arthur Callahan and Glas, Worthen on the waiting list for special plays he is certainly going to need time. Mr. Sherman has just secured the rights from the McFadden Publication Company, of New York, to dramatize its latest novel, "A Child of Love".

ROSS PLAYERS INTERRUPT STOCK RUN FOR ROAD TOUR

The Helen B. Ross Players ended their engagement at the DeLuxe Theater, Hutchinson, Kan., Saturday night, December 1, for a road tour of about thirty days, at which time they are scheduled to return to the DeLuxe for a month or more. The company is said to have played to steadily increasing business during the Hutchinson engagement and made many friends in a social way among local theatergoers. Members of the company are: Helen B. Ross, Betty Hanks, Ruth and Herbert Sims, Doc Wilson, Harry Williams, Herbert Eicken, Gil (Hap) Hogan, Joe Sims, manager, and F. H. Harvey, agent. The company rarely leaves the State of Kansas.

BILL-BESS COMEDIANS

The Bill-Bess Comedians, Manager Bill Thebus reports, have been doing good business in Southern Alabama in spite of bad weather conditions. This company has been on the road this season for thirty-five weeks and intends to remain out all winter. Next season the company will be engaged, carrying a band and orchestra under the leadership of Zeke Youngblood. The roster, virtually the same as when the company opened, includes: Bill Thebus, comedian and manager; Bess Thebus, leads and treasurer; William Dewes, business manager; Dick Waldwell, leading man; Ralph Menzing, heavy; Dick Fleming, character; Johnny Bishop, second comedy; Zeke Youngblood, pianist; Harry Austin, saxophone; Joe Robbins, drums; Frank Harley, tickets; Ed. Harvey, boss canvasman; Ruby Menzing, second business; Jean Gibbons, income; Katherine Youngblood, general business; Clyde Fleming and Mrs. Dewes, tickets; Virginia

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Dewes and Eloise Youngblood, juvenile blues singer, who miraculously nightly singing the latest numbers standing on the piano. This little lady has received some press notices and also bouquets from numerous admirers in many of the towns played. While playing Dothan, Ala., a few weeks ago, Mr. and Mrs. Thebus were entertained by Mr. and Mrs. H. C. Hale at their beautiful farm, located two miles from the city. The ladies of the company were invited to a luncheon given by Mrs. Hale and a good time was enjoyed by all. Dothan is the home of the MIT Tolbert Show.

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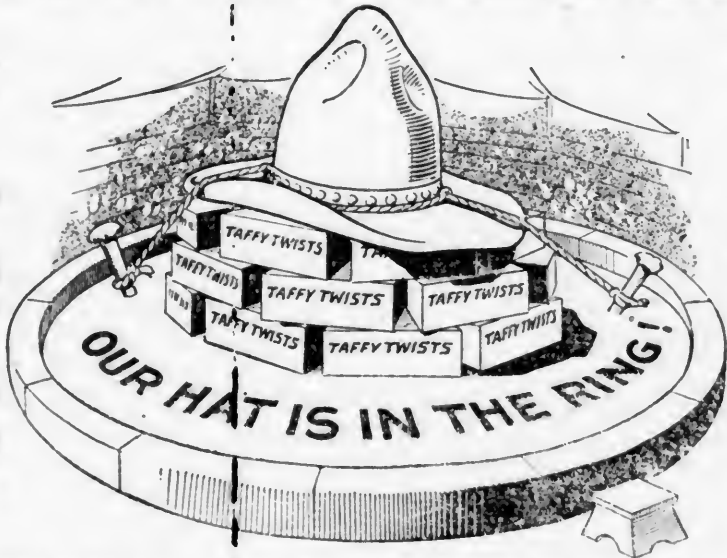
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DRAMATIC STOCK ON DECLINE

(Continued from page 59)

the fact that there was a dramatic stock house in their neighborhood.

Since taking over the Dramatic Stock department of The Billboard we have bombarded managers of theaters playing dramatic stock with letter after letter soliciting their cooperation in giving publicity to their plays and players thru The Billboard for the benefit of our readers, who are especially interested in knowing what plays are being presented and who are presenting them, but for the most part our letters have been ignored. It has been our experience covering many years that a theater manager who neglects his correspondence will neglect his business in general, and this in a way may account for many theaters not making good with dramatic stock, for stock requires just as much advertising in the neighborhood of the theater in getting patronage as any other form of theatricals, and stock needs just as much publicity in theatrical journals in getting producing managers as any other form of theatricals, and the theater manager who ignores that fact is negligent to his own interests, especially when publicity is offered him gratis.

We have also written innumerable letters to directors of productions and stage managers requesting them to become correspondents and keep us advised of the plays they are producing and the players who are presenting the plays, and many of those have ignored our letters offering them gratis space in The Billboard that would reflect credit on them personally, likewise their players.

Lack of co-operation between the managers of theaters and the companies playing the houses are prime factors in the breaking of many contracts to play dramatic stock, and this could easily be remedied by a better understanding of the requirements or duties of both the management of theater and management of company.

Co-operation assures mutual benefits to all interested parties. Let the theater management awaken to the need of bigger and better advertising of the plays and players at his home, and it's a foregone conclusion that they will awaken to the interest that he takes in them, and they will not only give bigger and better productions and presentations, but go out on the highways and byways and personally advertise the theater, their plays and players.

FORSYTH PLAYERS

(Continued from page 60)

charming way in which she presented the little half-grown daughter. A local boy was seen as the son of the widowed Jordan. Marion Bonnell, who curled off a bit in "The Gold Diggers" with much success, was seen in a stavey part.

The sets were in keeping with the play, but the parlor scene was really not half as gloomy as the people in it.

BOSTON STOCK IN "MAGNOLIA"

Boston, Dec. 5.—Tho in many ways an enjoyable comedy, "Magnolia" is not the kind of a play to be attempted by every stock company. Even the original New York cast, especially chosen to fit the old Southern atmosphere, failed to put it across. Since a pervading Southern atmosphere is the first essential in the play, time and care are required to select and train a thoroly appropriate personnel, and stock companies don't have a great deal of time to spend on each production.

All things considered, the Boston Stock Company has done commendably well with this intricate piece. The attempt on the part of several players to adapt Southern dialects to themselves, instead of adapting themselves as far as possible to the Southern atmosphere, results in some of the dialog being unclear and ineffective. This, however, is one of the arbitrary problems in staging the play.

There are a number of excellent, tho difficult, parts in the play. The chief ones belong to Mark Kent, as the blustering general Orlando Jackson, and Walter Gilbert, as the timorous youth who develops into a terrorizing hero. With a black wig and dressed in black from shoes to high hat Mr. Gilbert is a strikingly romantic figure. Jill Middleton, as Mexico, a gambling-house hostess, injected some bright local color into a few scenes. Miss Middleton is to the Boston Stock Company what the sparkle is to champagne. Ralph M. Remley did himself much credit as Rumblo, the colored servant. Among his other capabilities, Mr. Remley has demonstrated that he is one of the best black-face character men in stock. Samuel Godfrey also played an effective bit as the notorious Captain Blackie, and there was some charming femininity in the persons of Adelyn Bushnell, Viola Roach and Anna Layng. Edward Darney, Houston Richards and Harold Chase contributed in their usual capable manner. The interior scenes by Mr. Hanson were very attractive.

D. O. G.

AUDITORIUM PLAYERS

Malden, Mass., Dec. 5.—Manager William Nledner and Director Arthur Ritchie are this week presenting Owen Davis' "Sunners".

Probably no play this season has given the Auditorium Players such opportunities for full play of their dramatic abilities. Walter P. Richardson, as Bob Merrick, was most excellent. Gladys Hurlbut, as Mary Horton, played the part for everything that was in it. Edith Gresham, as Hilda Newton, proved herself a lady of histrionic ability. Betty Laurence made her debut as ingenue in the part of Polly Cary and won the approval of the patrons from the start.

Bessie Warren, as the mother, Mrs. Horton, added another laurel to her long list of character successes. Bessie Maxwell, as Sadie, proved herself a comedienne par excellence, her makeup and characterization being perfect. Robert E. Lawrence, as Dr. Simpson, handled a rather difficult role in a masterly manner. Jack Westerman, as Horace Worth, proved to his host of admirers that he was equally at home in a heavy as in a comedy part. Guy Hittner, as Willie Morgan, was true to the life. John Holden, as Joe Garfield, did himself proud, being an excellent foil for Miss Laurence's Polly.

The entire production showed the excellent results of Director Ritchie's efforts to give Malden patrons the best.

THE PLAINFIELD PLAYERS

Plainfield, N. J., Dec. 7.—Walter Road and his Plainfield Players at the Plainfield Theater have gone beyond the experimental stage, for they are now firmly established as theatrical factors in this city that reassures success. Earl D. Dwyre, director, has done much to make plays and players popular with patrons by his painstaking efforts in the selection of plays and the direction of players, and he is ably assisted by Dan Davis. Carroll Ashburn is the leading man and Louiszita Valentine is the leading woman, who are ably supported by William J. P. O'Brien, John Lyons, Anna Athy, Nora Sterling, Gretchen Thomas, Percy Kilbride, Daniel Davis, William J. Townshend, Earl D. Dwyre and Ross McCutcheon.

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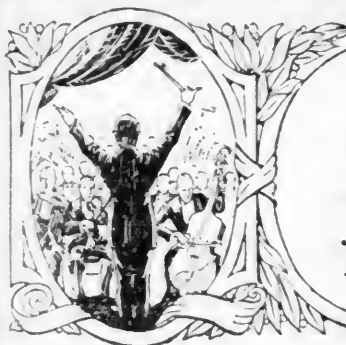
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OUTDOOR CHRISTMAS CAROLING

To Be More Widely Observed Than Ever Before—Philadelphia To Have Huge Chorus Directed by Leopold Stokowski

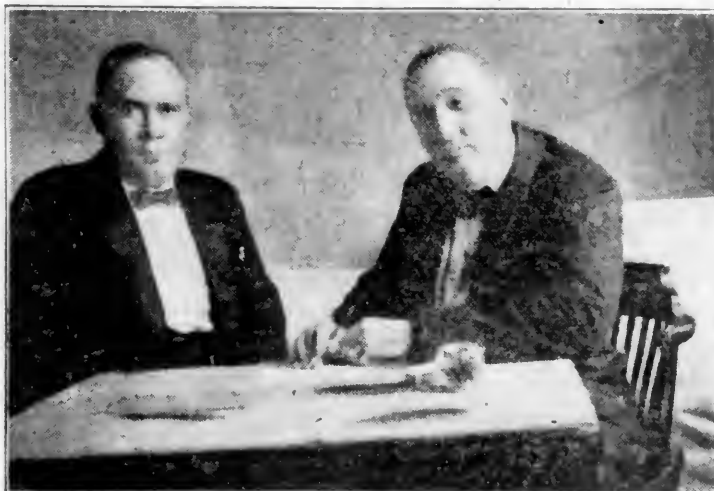
From a booklet which has just been issued by the National Bureau for the Advancement of Music of New York City, much interesting information is obtained concerning the increasing observance of the old custom of singing carols on Christmas Eve. C. M. Tremaine, secretary, in this booklet states that ten years ago outdoor Christmas Eve caroling, especially thru the streets of towns and villages, was almost unknown in the United States. The Community Christmas Tree movement, however, resulted in bringing attention again to the carols and the National Bureau for the Advancement of Music, realizing the influence such singing would have on interesting Americans in music, began to work for a country-wide observance of the old English custom.

As the result of this effort thirty towns and cities had carol singing in 1918, and the movement was of such rapid growth that in 1919 cities numbering 110 were interested and each year has seen this interest develop until in 1922 there were 1,154 cities enrolled in the movement, and indications this year tend to show that from the East to the West Coast and from the North to the South there will be outdoor Christmas caroling.

In Philadelphia preparations for caroling are being made on an elaborate scale. Thru the co-operation of the municipal government a chorus of 1,000, under the direction of Leopold Stokowski, conductor of the Philadelphia Orchestra, will gather in a huge band stand in the City Hall Plaza at 10:30 on Christmas Eve to sing carols to the accompaniment of a band. The land and the band stand will be furnished by the city and with the first note a searchlight on top of City Hall tower will flash a signal to the singers and convey to the people in the city and suburbs notice that the joyous singing of carols has begun. According to the Philadelphia Music League, under whose auspices the observance will be held, this will be the big feature of the 1923 caroling. Arrangements have been made to broadcast the singing to stations in towns and cities and to rural districts where there will be no caroling. The league has sent letters to chormasters, asking co-operation of all volunteer and regular

choirs, and 40,000 song sheets have been printed for free distribution.

C. M. Tremaine is daily receiving reports from towns which are preparing a program of carol singing. In Georgia the reports indicate that from seventy-five to one hundred towns will take up the old custom this year. There is still time to arrange to inaugurate Christmas caroling and communities desiring information as to how to proceed may obtain particulars by writing the National Bureau for the Advancement of Music, New York City.



—Photo by Bob Morningstar.
Robert Ringling and Clay Smith

COMPLETE SELL-OUT

Is Record for Series of Children's Concerts by the N. Y. Symphony Orchestra

Altho in response to the demand for tickets for the children's concerts by the New York Symphony Orchestra the change was made from Aeolian Hall to Carnegie Hall, it has been found that even with this increased space it is not possible to take care of the requests for tickets. Every seat has been sold for the series of four concerts and a great number of applications had to be returned. Eight hundred seats in the Carnegie Hall gallery were subscribed for by the directors of the Symphony Society and these are presented free to the best students in the New York public schools. The second concert of the series will be given in Carnegie Hall Saturday morning, December 15, when the program will include compositions by Beethoven, Wagner, Saint-Saens and Berlioz.

TOUR OF THIS COUNTRY

To Be Made by Madge Raffeta

Mme. Madge Raffeta, soprano, the American artist who has been in Europe for several years, plans to make a concert tour of the United States next season. She is now fulfilling engagements in Europe, where she enjoys much success. Mme. Raffeta received her early training in America and was an artist pupil of Toff Trullisser, vocal instructor, of New York, and she will study with him again upon her return to this country.

Dicie Howell was soloist at the first concert given this season by the Orpheus Club of Cincinnati.

AMERICAN NATL. ORCHESTRA

Makes Debut—Praiseworthy Performance Marks First Concert

Altho a concert was given late last season by the American National Orchestra, the program presented the evening of December 5 in Aeolian Hall, New York City, was the organization's official debut. This newest of orchestras is composed exclusively of American-born musicians and its conductor, Howard Barlow, is also American born, and its purpose is "to give native-born musicians of ability opportunity to realize and gratify their artistic aspirations and to stimulate and cultivate greater support and recognition of the American musician, both creative and interpretative." The orchestra is pledged to present one composition of an American composer at each concert given and all soloists appearing with the orchestra must be of American birth.

For this its first official concert the program consisted of Cesar Franck's "Symphony in D

ROBERT RINGLING, BARITONE,

Uses Fifty Per Cent English Songs on All His Programs

When Mme. Schumann-Heink was recently asked her opinion of the musical future of America, she was quick to state that to her way of thinking the great music of the world would eventually come out of America. "There is a great talent in America," she continued, "if only it isn't killed. If a musician isn't Tenebris or Coekroach critics tear him to pieces and what might have been great talent is discouraged and never developed."

Ringling was born in Baraboo, Wis., the town made famous by the Ringling Brothers, and is the son of Charles Ringling, the present head of this great circus. From infancy Rob showed such a fondness and aptitude for music that his father started him at the age of eight on the study of piano and violin. But, as he was also singing in the Episcopalian Boy Choir, his voice attracted so much notice that he soon dropped the instruments and gave all his attention to his vocal powers. Naturally his father wanted him to have the best of vocal instruction with the result that he has spent the last ten years in the serious study of voice with William Brady, of New York, and Fernando Tenara and Giuseppe Stural, of Italy.

When I recently asked him how hard he was working and what his system was, he replied: "Every morning I start with a series of scales, not stopping until my voice is thoroughly warmed up, which requires from twenty to forty minutes, according to conditions. Then I sing full voice one complete operatic role. After this I spend from one to four hours on songs and new roles. My accompanist works with me every day, and I can say this system is almost never varied. I use about 50 per cent English songs on my programs."

To my question as to his opinion of the present status of American music, he said: "In my estimation the musical outlook in the United States is remarkably good. There seems to be a marked increase in enthusiasm and appreciation of the higher forms of musical expression I attribute this to the following causes: First, the talking machine; second, the wider distribution of opera performances; third, the increased number of concerts, and last, but not least, the astonishing number of symphony orchestras in de luxe motion picture houses."

Robert Ringling is big in stature and big in voice. He is blessed with a powerful baritone of richness and exceedingly wide range and he uses it like a veteran. His careful schooling at the age when it should be done has shown remarkable results and has given us a finished artist.

Elbert Hubbard once said: "Every man, to keep himself normal, should have a hobby, but he should always ride it and not let it ride him." Mr. Ringling has one and rides it and that is speed boats—the last one he owned, burning up a few miles from the finish of the race when he was easily leading by more than a mile, thus depriving him of the international championship. By the way, I should say he has two hobbies; the other being police dogs, of which he now owns a cool half dozen.

Watch Robert Ringling! He has the stuff in him and will leave his mark on our musical history.
CLAY SMITH.

A CONCERT SERIES

To Be Given by Edna Thomas in New York City

Edna Thomas, contralto, who has earned the name "The Lady From Louisiana", is to give a series of three concerts in New York City this season and the first is announced for the evening of December 16 at the Booth Theater. Miss Thomas, who won so much success in New York last season, also achieved much favor in London. After giving two public concerts in London, both of which were unusually successful, she appeared at special concerts in the homes of noted society leaders, also at the American Ambassador's. Her original engagement in London was for six weeks, and this had to be extended two weeks, and even then she could have stayed longer, but her tour in this country prevented further extension.

"MARTHA" NEXT REVIVAL

At Metropolitan With Strong Cast

General Manager Gatti-Casazza will revive "Martha" at the Metropolitan Opera House, New York, on Friday evening, December 14, with a strong cast and entirely new scenery. The production has been painted by Joseph Urban. Mme. Emma Ada will sing the name part, with Regli as Lionel; Kathleen Howard will appear as Nancy; De Luca as Plunkett; Malatesta as Lord Tristan; D'Angelo as the Sheriff and Giuseppe Pappi will conduct. Other operas for the latter part of the week are: "Tosca" for the Thursday matinee, with Jeritza and Whitehill; "William Tell" on Thursday evening, with Rothberg, Morgana, Martinielli, Danise and Mardones; "Faust" on Saturday afternoon and "Madama Butterfly" will be the popular Saturday night opera.

NUMEROUS CONCERTS

Keep Adele Luis Rankin Busy

Adele Luis Rankin, concert artist, also vocal instructor of New York City, finds time in a busy teaching season to fill many concert engagements also. She was soloist recently at a banquet at the Waldorf-Astoria given by Senator Copeland and at the Elks' Memorial Service in Irvington, N. J. Miss Rankin has numerous engagements booked before Christmas, including concerts in several cities of New Jersey.

NEW YORK MUSICAL EVENTS

Roland Hayes

The Town Hall, New York City, on the evening of December 1, was taxed to its utmost capacity by the large audience which had gathered to hear the concert by Roland Hayes, Negro tenor, who since his last appearance in New York has become an internationally famous artist. In a program of songs by Italian, French, German and English composers, also several "spirituals", Mr. Hayes displayed his excellent tenor voice with a skill and artistry such as is rarely enjoyed in a concert hall and his diction in all the numbers was worthy of the highest praise. The audience was most appreciative and several songs had to be repeated and many encores given. We predict succeeding concerts by this artist will be watched for eagerly by concertgoers who de-

light in good music sung by an artist of the first rank. William Lawrence, at the piano, is to be commended for the able manner in which he played the accompaniments.

Louis Graveure

At Town Hall December 2 Louis Graveure, in his second recital, rendered four of Schubert's, six arrangements of Irish folk melodies arranged by W. Arms Fisher, five in French by Franck, Koehlu, Chansson, Bloch and Bernberg, and others in English by Coleridge Taylor, Richard Hammond, Alma Goetz, Alice Barnett and Woodforde-Finden. In addition to repeating several of these he added Massenet's "Elegie", Handel's "Largo", Oley Speaks' "Sylvia", "Menagerie", "Tommy Lad", "Vale", of Kennedy Russell, and a stirring Sea Song of Coleridge Taylor. Graveure has an exceptionally rich baritone voice of remarkable range, power and control. His diction and phrasing are faultless and he uses just sufficient of the dramatic and declamatory to completely put over any song. His German is vigorous, his French exquisite, while he is equally proficient in interpreting an appealing ballad or a battle song. His programs are masterpieces as to arrangement and execution. He needs neither stage accessories nor assistance in a long program, he is indeed fortunately equipped with that sterling accompanist, Arpad Sandor, who was right with him—always.

Carl Friedberg

In Aeolian Hall the evening of December 3 Carl Friedberg, pianist, was heard in a concert of Brahms and Schumann compositions. He opened the program with three ballads by Brahms—D Minor, D Major, B Minor and Scherzo Op. 4, E Flat Minor, and his interpretation of these was noteworthy for clarity, dexterity and phrasing and the audience was not satisfied until an encore was given. Equally well given was Schumann's "Kreisleriana", but the closing number, Brahms' "Variations Over a Theme" did not fare so well, as in this his playing seemed to show fatigue and this resulted in a somewhat monotonous tone.

Percy Grainger

The only New York recital of the season by Percy Grainger was given in Carnegie Hall the evening of December 5. To a crowded house this noted artist presented an exceptionally interesting program, which opened with the Chopin Sonata in B Minor, op. 55, played in Mr. Grainger's brilliant style, and this was followed by a Bach Prelude and Fugue from "The Well-Tempered Clavichord". Two sonatas of Scarlatti were given clear-cut, crisp interpretations and Handel's Hornpipe from the "Water Music", arranged for piano by the artist, was followed by such a storm of applause that Mr. Grainger was obliged to respond to an encore. Schumann's Symphonic Studies, Op. 13, and a number by Debussy and an Oriental Fantasy of Balakirev completed Mr. Grainger's printed program, but he was recalled innumerable times and was most generous with a number of his own compositions, played in his own inimitable style, and the works of others.

American Music Guild

The first subscription concert of the American Music Guild at Town Hall on Wednesday night, Dec. 5, was well attended notwithstanding the inclement weather and excellent counter attractions at Aeolian and Carnegie halls. It proved to be a bounteous feast of American modern compositions furnished by a formidable array of splendid artists. The Lenox Quartet (Messrs. Harriot, Wolfson, Moldovan and Stoeber) played well a difficult group by C. M. Loewler, followed by three impressionistic pieces for piano by Louis Gruenberg, played by Charles Hambel. By way of variety Helena Marsh, contralto, made the most of five poems of

ancient China and Japan, set to music by Charles T. Griffes in quite typical harmony Harrison Potter, at the piano, then tore off "Three Fragments", from Emerson Whitborne's rather thankless "New York Days and Nights", the "Bell Street" made quite an impression. The final Trio for Piano, Violin and Cello was given with Harold Morris, composer, at the piano; Albert Stoessel, violin, and Felix Salmon, cello. Announced as "In the form of a Rhapsody," it was lengthy, very difficult, excellently played and gained the most approbation. Concerts by the Guild and assisting artists are unique, instructive and upon cultivation and more frequent attendance even non-performing laymen may acquire ability to thoroughly enjoy.

CONCERT AND OPERA NOTES

Goldmark's "Cricket on the Hearth" will be presented at the Studebaker Theater, Chicago, under the auspices of the Opera in Our Language Foundation, Inc., and the David Bispham Memorial Fund, Inc. The performance is scheduled for December 30, with Louise Hayes singing the role of May.

On Friday evening, December 1, Mrs. Granberry, of the faculty of the Granberry Piano School of New York City, was heard in a piano recital in Carnegie Chamber Music Hall. Her program included compositions by Bach, Beethoven and Debussy.

Elsie Janis won unanimous praise from the press of Chicago and attracted huge audiences to the Auditorium on the occasion of her engagement in the Windy City.

A recital of folk songs by Lorraine Wyman is announced for Boston in Jordan Hall on December 17. On the afternoon of December 19 Paderewski will play in Symphony Hall.

On December 11 Mildred Langworthy, well-known concert soprano and teacher, of New York City, sang from "Station WEAJ" from 4 to 5:30 p.m. Included in Miss Langworthy's program were works of Donizetti, Beach, Cadman, Vannah and Scarlatti.

A program of music will be presented by George Copeland at Jordan Hall, Boston, the evening of December 19. This is Mr. Copeland's first appearance in Boston in several seasons.

The second concert in the series of three to be given in Chicago by the Flonzaley Quartet will be heard in the Studebaker Theater on December 16.

Max Bld, noted violinist of Europe, will make his American debut at the concert of Christian Holtum, baritone, the evening of December 14 in the Carnegie Chamber Music Hall, New York City. Mr. Holtum, a former pupil of David Bispham, hails from California and is well known in the concert world.

Edward Johnson will give a song recital in Cincinnati the evening of December 18 in Music Hall. This will be his first song recital in the Queen City, altho he has been heard with the May Festival, also with the Chicago Opera Company.

The Washington Heights Musical Club presented Marie Stapleton Murray, soprano, in a recital at the Hotel Plaza, New York City, the evening of December 11. Miss Murray's program consisted of compositions by Donanby, Poldowski, Faure, Brahms, Bishop and Phillips.

There has been announced a series of Sunday evening musicales for the new year in Boston and these are to be heard in the ballroom of the Copley-Plaza Hotel. The artists who will be presented during the series are Mme. Helen Stanley, soprano, on January 6, assisted

by Carmine Fabrizio, violinist; Ethel Hayden, soprano, and John Powell, American pianist-composer, on January 27; February 17, Mme. Marie Sundellus, soprano of the Metropolitan Opera Company, and Clara Larsen, pianist. The series is for the benefit of the Massachusetts Federation of Women's Clubs.

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MOTION PICTURE MUSIC NOTES

In Obtaining Greater Recognition for American Artists and Composers Is Further Explained by Mrs. Lucile M. Lyons

In taking a decided stand for the just recognition of our American artists and composers the National Federation of Music Clubs wishes it clearly understood that this does NOT mean discrimination against the foreign artist just because of his foreign birth. It would seem that the generosity with which we so long welcomed the European artist would indicate our willingness to recognize and appreciate artistic ability from whatever country it may proceed. It would also seem that it is quite time we should exercise this same generosity in the interest of our own Americans of proven ability—in many cases equal and sometimes superior to that of the foreign artist.

The National Federation of Music Clubs is an American institution composed of some two thousand American clubs and we feel that one of our chief duties is to promote the interest of the American musician wherever and whenever possible. A large majority of our clubs are presenting artist concerts in one way or another. In accordance with a resolution adopted at the last biennial convention, we are asking that all these clubs give AT LEAST a 50 per cent representation to American artists. Many of the clubs are responding to this request in arranging their concerts for this season, and many more will respond in choosing artists for next year's series. The results, even thus far, have been gratifying and have proven at least to some of us that the Music Club can very largely control the future of the American artist.

We are also requesting the clubs to give due attention to the American composer in making out their own programs. Some are giving half their year's meetings to works of Americans and others are putting American compositions on every program. Our clubs are urged to insist on the placing of American compositions on EVERY program given by a visiting artist under their management. In the case of orchestra concerts we are urging at least one number by an American. Since the clubs are paying the bills it would seem they are quite justified in their requests. It will be readily seen what the combined influence of these requests may mean. At present there is little incentive for the American writer of orchestral music, since the chances of performance are so few. We shall at least hope to increase these chances. Our prizes for compositions by Americans are offered in ten classes—the list with full information may be had upon application—and in addition to the cash prize we promise an adequate production of their compositions at our biennial convention. We shall endeavor to secure their publication and urge our clubs to give many subsequent performances.

Our contests for young American artists represent an effort to encourage the discovery and launching of new talent. Since these contestants must be American trained we are also striving to advance the interest of the American teacher. Our present plan is to secure scholarships for advanced study for the winners of the contest. This scholarship will be with American teachers.

Plans are now being made by our Department of Opera by which we expect to produce at least one opera by an American composer each year. This will be produced in as many cities as possible with an all-American cast, using local choruses and local orchestras wherever possible. This is a beginning which should result in the production of many more American operas than the ONE with which we start. In the field of opera we shall also make a concerted effort toward securing greater recognition of the American artist in our established opera companies. If the American singer can work EQUALLY AS WELL as the foreigner, why should not an American company supported by American money give at least an EQUAL opportunity to the AMERICAN IN AMERICA?

This is only a brief outline of the various ways in which the federation will try to give

JUVENILE FESTIVAL DANCERS To Be Presented in Four Matinees

The Juvenile Festival Dancers of the Neighborhood Playhouse will give four matinees for children at the Neighborhood Playhouse, New York City. The dates for the matinees are Friday, December 28; Sunday, December 30; also December 31 and January 1, and the production will be "The Toy Box", a ballet pantomime in which is shown the goings-on of the inhabitants of a toy shop after the proprietor has closed the shop for the day. The matinees are to be offered at a special rate of 25 to 75 cents in order that the performances may be within the reach of any and all children.

the American artist the recognition that is his right. We do not expect to accomplish our desire within a year or several years, but we can at least make the determined start. And whatever else may be said of our work we shall at least claim the virtue of sincerity. And let none accuse us of narrow mindedness because of our zealotry. We have in the past probably made mistakes; we shall doubtless continue to make a few along the road; but we are learning to PROFIT by those mistakes and use them as a means of progress.

LUCILE M. LYONS.

Pres. Nat'l Federation of Music Clubs.



WILLIAM MARTIN

American tenor, at the Opera Comique, Paris, in his costume as Werther, his debut role and his most popular role in Paris. Mr. Martin attracted the attention of French musical authorities while on tour in Europe with the Harvard Glee Club. He is now a regular salaried member of the Opera Comique troupe, and is soon to sing "La Vie de Bohème" with Marguerite Namara.

—Wide World Photos.

MANNES MUSIC SCHOOL

Adds New Member to Faculty

The David Mannes Music School, of New York City, has added as a member of the faculty Vladimir Brodoff, former head of the piano department of the Petrograd Conservatory and considered as one of the foremost European instructors. Other new members since the opening of the school in October are Ureta Torpadic, singer, and Herbert Dittler, violinist. Miss Torpadic, who spent last summer in Sweden, brought back with her many songs of the composers of that land.

There are 112 entrants in the contest arranged by the Society of American Musicians of Chicago in co-operation with the Chicago Symphony Orchestra Association and Frederick Stock. Forty-six singers, forty-four pianists, fourteen violinists, six cellists and two flutists compose the list of contestants and the final contest will be held at an open meeting in January. The prize, which is an appearance as soloist with the Chicago Symphony Orchestra, is much coveted and the contest has created widespread interest in the two years it has been offered. One winner is selected in each class: Piano, violin, cello, voice and flute.

The symphony concerts given alternate Sundays in the Chicago Theater, Chicago, by Nathaniel Finston, are continuing to attract record crowds. For the program on December 2 Mr. Finston presented classical and popular numbers in an excellent manner and the concerts are worthy of the highest praise. Henry Thompson, tenor, was the soloist and was well received in two arias and a ballad.

As a contribution to the scientific and artistic presentations on this week's program at the Mark Strand in New York City, a fitting musical bill is being used. The overture was especially arranged by Carl Edwards, the conductor, and practically the remainder of the musical program is embodied in a Miniature Revue, which serves to introduce a new song by Managing-Director Plunkett in collaboration with Jacques Gruenberg, entitled "Arbor of Love". In the revue are three distinct numbers, "A Bird Cage", in which are featured song selections; "The Piano Quartet", playing several piano compositions, and "The Arbor of

wegian Singing Society, directed by Otto Clausen. Mr. Rye sang a varied program of Sinding, Grieg, Wagner, Gounod, Verdi, Schubert, Schumann, Bruno Huhn and others.

Included in the musical program at the Rivoli Theater, New York, for the current week, is a prolog in which Mirlam Lax, soprano and Thomy Georzi, tenor, are singing "My Pretty Jane", and Vera Strelskain and Nicholadaks are appearing in a dance divertissement entitled "Polka Sergeant".

S. L. Rothafel presented an unusually interesting musical program when the feature film, "In the Palace of the King", was recently shown at the Capitol Theater, New York. Selections from "L'Agnee" were used for the overture and following this Mme. Stralla, who has become a prime favorite with the theater's patrons, sang "D'Amor Sull' All Rosee" Aria from "Il Trovatore". As a prolog to the picture excerpts from Bizet's "L'Arlesienne" Suite were given with the assistance of the Capitol corps of singers and dancers. A tango in which the gorgeous costumes of old Spain were used served as a colorful setting for the presentation of the "Almire" danced by Mlle. Gambarelli and the ballet corps, also for the "Farandole" interpreted by Boris Niles and the entire Capitol ensemble.

At Loew's New Lexington Theater, New York City, which just recently was opened as a motion picture house, interesting music programs are being offered by Wassill Leys, conductor of the orchestra. During the first half of the week, beginning December 10, "Evolution of Dixie" was chosen for the overture, and for the last half the "Hungarian Lustspiel" was offered. Herbert Sisson, well-known organist, who presides at the organ, which is an unusually excellent instrument of the H. P. Moeller make, is delighting audiences with his organ solos. Wassill Leys, well known as conductor thru his leadership of orchestras in Cincinnati and Philadelphia, directs at all performances the orchestra, which is composed of twenty-five musicians.

A double male quartet, in two excellent renditions, "Duna" (Josephine McGill) and "Going Home" (Ivovrk), was featured on the musical program at the Eastman Theater, Rochester, N. Y., last week. The singers were: Edward Atchinson, Stuart Gracey, Frank Gault, Charles Hedley, Howard Ditz, George Fleming Houston, Howard McGill and George Segers and Neel Englen was the accompanist. The orchestra was conducted thru the "Oberon" overture (von Weber) by Directors Shavitch and Wagner, and Wendell Hoss, first horn player of the Eastman Orchestra, was soloist for the week, playing the nocturne from "Midsummer Night's Dream" (Mendelssohn). Mr. Hoss is considered one of the best horn players in the country.

George Dewey Washington, Negro baritone, was held over for a second week's engagement at Grauman's Metropolitan Theater in Los Angeles recently. The New York City Quartet was also an added feature of the program, and Herman Heller conducted the orchestra in his overture, "The Evolution of Dixie", and for an encore the popular sextet from "Lucrece".

As an added attraction to the musical program of the Missouri Theater in St. Louis Director Herschel Sturm is presenting during the current week Brown's Original Saxophone Six. For the week of December 15 the Chevrolet Band, of St. Louis, will be a feature of the program. Tom Terry, first organist of the Missouri, recently gave an organ recital, which was broadcast thru Station KSD, and in appreciation of the excellent program Mr. Terry received some 100 letters from various parts of the country.

On the evening of December 14 Greenwich Village Novelty Night will be held at the Sheridan Theater, New York City, when five of the Jazzband Village orchestras will compete in a musical contest, the winning band to be decided upon by the vote of the audience. Attractive musical programs are presented by Director Emery each week with appropriate settings and excellent soloists.

The San Carlo Opera Company is playing a four days' engagement this week at the Eastman Theater, Rochester, N. Y., and appearing in the company are distinguished guest artists and a cast of principals of established reputation and the internationally famous Pavlov-Oukrainsky Ballet.

As an accompaniment to Mary Pickford's "Rosita" recently shown at Grauman's Million Dollar Theater, Los Angeles, a fantasy of Latin airs was rendered by the Symphony Orchestra, with several vocalists adding to the effect. There was also a colorful prolog, with Harold Stanton and Betty Anderson as the principals. Edward House's composition, "Rosita", dedicated to Miss Pickford, was used in novelty fashion at the Wurlitzer.

On Sunday afternoon, December 2, Don Albert directed his Palace Orchestra, Dallas, Tex., in a symphony concert. Included in Mr. Albert's program were compositions "España Rhay sody" (Chabrier), "Neapolitan Nights" (Zame-niki, E. Elgar's "Pomp and Circumstance" and a number of the latest hits.

Love" sung by the National Male Quartet, and in this number there are also various dance interpretations.

A series of units, ranging in contrast from grand opera to light opera, is being used in the supplementary musical program at the New York Capitol Theater this week. The overture consists of selections from "Faust", with an interpolation of the ballet from the same opera, in which are Mlle. Gambarelli, Boris Niles, Lena Belis, Ruth Matlock and the supporting members of the Ballet Corps. For the lighter portion of the musical program there are popular hits from "The Blue Paradise", by Romberg, and the singers in this presentation are: Pierre Harrower, Joseph Wetzel, Elaine Landin, Douglas Stanbury, Florence Methodland, James Parker Conoids, Hazel Simonson, Helen Levenson, Claire Brookhurst, Jane Freeman, Irving Alves and the Celeste Trio. As a prolog to the feature Gladys Rice is singing Briel's "Song of the Sun".

Nora Helms is soloist this week at the New York Riado, singing Sigmond Romberg's "Sweetheart" song from "Maxime". There is also a popular Rosenfeld Classical Jazz on the program.

Erk Rye, baritone, who for some time was soloist at the New York Capitol and a great favorite with the patrons of that house, recently gave a concert in Kluitall Hall, Chicago, in which he was assisted by the Nor-

COMMUNITY MUSICAL ACTIVITIES

Resourcefulness on the part of Moline Community singers averted an awkward situation in the first number of the concert course. Introduced this season by the Civic Music Association in Moline, Ill. When the train of the visiting artist, Cecelia Van Gordon, was delayed by an accident the audience determined to entertain itself, under the leadership of A. L. Herring, executive secretary of the Moline Community Service. The success of the experiment was the result of the numerous "stunt nights" conducted in Moline by that organization, and Mr. Herring not only led the singing but called for volunteer artists from the audience. These included Mrs. James P. Pearson, Robert Lanch, Arnold Clair, George Irine Howsate and Louis Lawson. By this means the auditors, many of whom had assembled at 7:30, were held until 10:30 when, as a local music critic remarked, those present were about to sing "Yes, We Have No Bananas." Despite the long wait the audience reacted with enthusiasm to the splendid performance of Miss Van Gordon.

A novel reproduction of early music in New England was a "Ye Old Folks' Concert" recently presented in Mystic, Conn., at the Strand Theater. Most of the music was taken from the collection of "Father Kemp's Old Folks' Concert Tunes" and genuine old-time costumes were featured. Four of the performers rode about the town dressed in these costumes and in an old survey and thus acted as advance agents for the concert. On the printed program the first names used were all of early Puritan vintage. Trofley Morin conducted "ye Bigge choir" and some of the leading performers were Mrs. James Jackson, Josephine Foster, Kenneth Hunter, Mrs. George L. Farnham, John Goodman, Margaret Duchine, Fred Coffey, Martin Allen, Walter Jackson, Royce Wolfe, George L. Farnham, Mrs. Leslie Harrison and Howard K. Willett, director of Mystic Community House.

Modesto, Calif., is to have a grand opera week next February. Under the auspices of the Modesto Community Service there is to be given a performance of "Cavalleria Rusticana" under the direction of H. M. Werthan.

Lafayette Quakers recently paid tribute to Negro music with a special musical program given in Richmond, Ind. The musical features of the occasion were provided by the Central Branch of Richmond Community Service, under the leadership of Mrs. Ethel R. Clark, and the singing of Duff's "Listen to the Land" by the Community Service chorus brought a demand for repetition from the Quaker audience. Mrs. L. Bothridge gave an interesting solo, "The Awakening," by James Watson Johnson and J. Besanmont Johnson. With the exception of Mrs. Clark, who gave a talk on Negro music, the speakers for the occasion were all members of the Friends' Church.

A widespread community movement has been organized in Winston, N. C., under the auspices of Winston Community Service, with the formation of a chorus of one hundred, which made its debut on Armistice Day. The new chorus has secured as director Chester A. McEntire, formerly of Chicago and now at Charlotte, N. C.

Over 20,000 persons attended the fourth annual community sing and festival held under the auspices of the Cincinnati Community Service at Eden Park in Cincinnati. A symphony orchestra, under the direction of Walter Hoerneman, and Dan Bolker, the noted tenor, together with a special mixed chorus, provided the feature numbers of the programs. The community singing was led by Will B. Reeves, executive director of Cincinnati Community Service.

A music federation is being planned in Los Angeles, and if the initial steps taken at a meeting held recently are successful the various musical organizations in Los Angeles and nearby towns will be organized into what will be called the Los Angeles County Music Federation. The meeting was called and presided over by Mrs. Eben Frankel, first vice-president of the National Federation of Music Clubs, and the proposed organization will act as a musical clearing house for the county. Among those who have endorsed the new organization's plans is Ben F. Pearson, president of the Civic Music and Art Association of Los Angeles.

Any community organization desiring to present a travel program can obtain a lecturer and slides, or motion pictures to illustrate the talk upon application to the Bureau of Commercial Economics, Washington, D. C. The bureau has a number of lecturers who are available and who are supplied gratis, provided no admission charge is made. Among

the lecture subjects for the current year are "Hawatha—Land of the Ojibways", "Labrador to Alaska" and "The Lure of the North".

The "Pageant of Youth", which was given in Chicago recently, attracted huge audiences at each performance. The pageant is a musical masque which illustrates the struggle of man against the forces of evil. The entire cast was composed of students from many Chicago schools and the incidental music was furnished by members of the Chicago Symphony Orchestra.

The first community sing of the season in Boston was held recently at the Wells Memorial Institute with Peter Barry directing the singing and Mrs. Irene Hume as accompanist. A new singing club is to be organized under the leadership of George S. Dana, the well-known musician and community song leader.

Are you preparing a special community observance of Christmas? Are you planning to sing Christmas carols on Christmas eve? If so write and tell us of your plans so that other community organizations may perhaps learn helpful ideas and new methods of presenting holiday events. Be sure to notify the National Bureau for the Advancement of Music, at 105 West Fourth Street, New York City, as the Bureau is making a survey of all cities featuring the singing of Christmas carols.

CREATIVE ELEMENT FEATURED

By Arthur Farwell in Pasadena's Community Music

A revolutionary and evolutionary trend has been given to the community-music movement in Pasadena, Calif., thru the stress laid upon the creative element under the leadership of Arthur Farwell. Mr. Farwell settled in California in order that he might devise a new form of community music that would be a step forward, and has now launched that form in Pasadena under the title of community-music meetings. These involve a telescoping of the best existing features of the movement together with this new phase of developing the creative factor. It was because he felt the movement to be an undeveloped entity that he set out to clarify its fundamentals and to make the new type of work a model for general advancement.

"There is no future for the movement," says Mr. Farwell, "without the creative element being central to it." It has got to have its composer exactly as Luther had to have his. This movement must begin to create its own songs and larger works. I am giving myself to this in various ways. The new movement, which founded on the singing of the people, puts into the hand of the people, so to speak, all the necessary machinery of a complete musical evolution. Four-part singing and four-part singing are developed simultaneously in the same meeting. This involves special printing of the music in two forms, one for the unison quartet and one for the four-part group. Thus the matter of publication is introduced at the outset and a definite beginning made toward the creation of a genuine forward-looking literature for this movement. Instrumental music so far as I have been able to see has heretofore been given in chance for real development in this movement. I have therefore an excellent trio piano, violin and cello, which is on the stage at all meetings to develop the instrumental end. This is occasionally augmented to orchestra, though by a good community orchestra conducted ably by Will Bonds—and it is always master works. I formulate what is to be played. Then I introduce the creative factor of the composer, working in a constructive way to build for the movement."

The Bureau of Community Music, Inc., reports that citizens generally and the city fathers in particular are interested in the social side of the work which is getting the people together and creating a spirit of civility and good will. The first song sheet issued for the community-music meetings indicates various ways in which Mr. Farwell is creatively using the movement. For example, it contains his mixed chorus "We Will Be Free", to the poem of James Thompson; his harmonizations of Spanish California folk songs; and his translations of the same for arrangement of a Negro spiritual, "He Hears A Bolder"; and his translations of various master songs, including Schubert's "Am Meer", a chorale from the "St. Matthew Passion" of Bach and of Dvorak's "Songs My Mother Taught Me." The Spanish-Californian songs as collected by Charles F. Lummis have now been published in book form, with piano accompaniments by Mr. Farwell. Besides the regular meetings on Tuesday evenings in the Pasadena High School it is planned to have festival events elsewhere such as the concert given in Brookside Park with the community orchestra.

Georgette LeBlanc, soprano and discuse, will be presented in an interesting program at the Blackstone Theater, Chicago, Sunday evening, December 16.

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FOR THE WORLD

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Arranged and Co-Edited by ARTHUR BILLINGS HUNT, Noted Folk Song Interpreter.

Drawings by MARJORIE BLY.

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MUSICAL COMEDY

Revue, Operetta, Spectacle

Conducted by **GORDON WHYTE**

MUSICAL COMEDY NOTES

Rosamond Whiteside, daughter of Walter Whiteside, has been added to the cast of "Lollipop", new Savage musical comedy starring Apla May.

Mae Daw has signed a three-year contract with Florenz Ziegfeld and is now parading as a "Follies" beauty at the New Amsterdam Theater, New York.

Moretta Hale, who earned considerable distinction as a painter of children's portraits, is now a member of the "Greenwich Village Follies" cast at the Winter Garden, New York.

The Shubert management has added some new episodes to "Artists and Models" at the Shubert Theater, New York, designated as "Cone Dreams".

Alle, Marlon has returned to the cast of "Wildflower" at the Casino Theater, New York. The dancer was forced to withdraw temporarily from the Hammerstein production for an operation on her throat.

George Olsen's California Orchestra was rushed into the final dress rehearsal of the new Eddie Cantor show, "Kid Boots", before the production left for Detroit. Ziegfeld contracted to have the coast band appear in the show for the balance of the present season.

Shirley Kellogg is soon to be introduced to English audiences as producer-star. Her initial offering will be a musical comedy entitled "Lily of the Alley", by Jack Arnold and A. Baldwin Sloane. Miss Kellogg, who is well known in this country, has starred in a number of London musical productions.

The report that "Sally", co-starring Maryann Miller and Leon Errol, would be withdrawn from the road shortly because it was found too costly to operate, was positively denied by Florenz Ziegfeld. After its present tour thru the East "Sally" will play the South and later go to the coast, where the show will wind up the season about June 15.

Earl Carroll's "Vanities of 1923" has entered on the last lap of its New York engagement and is announced to open in Pittsburg New Year's Eve. Don Barclay has replaced Jimmy Duffy and is appearing in a specialty in connection with the new Joe Cook jazz band number. Carroll has signed Joe Cook for four

LARGE CAST FOR NEW ZIEGFELD SHOW

"Kid Boots" Has First Performance at Detroit—Opens in New York New Year's Eve

New York, Dec. 8.—When Florenz Ziegfeld greets Broadway with his musical comedy, "Kid Boots", on New Year's Eve, a notable collection of dancing shoes will be on exhibition at the Earl Carroll Theater. Quite a number of "Ziegfeld" "Follies" girls will figure in this production, booted and spurred after the best Ziegfeldian manner. Among them will be Dove Atkinson, Vivian Bell, Eugenio Brown, Violent Brown, Louise Cross, Alice Dalton, Eleanor Bell, Dorothy Dickerson, Elizabeth Douglas, Juanita Erickson, Margie George, Jean Hart, Gladys Keck, Lily Kimari, Alma Mamay, Frances McHugh, Edna Lock, Anna Nebel, Polly O'Claire, Jesse Payne, Elva Popfret, Violet Regal, Evelyn Sayers, Carolyn Smith, Valdene Smith, Dorothy Page Smith, Carola Taylor, Blossom Vreeland, Florence Ware, Boris Waldron, Bella Wina, Pearl Germonde, Eunice Hall, Sonia Ivanoff, Muriel Manners, Madelyn Morrissey, Elsa Stelbing, Diana Stegman, Katherine Stuart and Verma Ziegler.

Among the principals supporting Eddie Cantor, the star, and Mary Eaton, featured member of the cast, are Beth Berl, Marie Callahan, Jobyna Howland, Ethelind Terry, Harland Dixon, Paul Everston, Harry Pender, John Rutherford, Harry Short and Dick Ware.

"Kid Boots" was given its first public performance Tuesday night in Detroit, and will play Cincinnati next week.

NEW SHUBERT THEATER CHRISTENED "IMPERIAL"

New York, Dec. 9.—The Shuberts' newest theater, now under construction on Forty-fifth street, west of Broadway, will be called the Imperial. The playhouse will have Arthur Hammerstein's musical comedy, "Mary Jane McKane", as the initial attraction, with the opening set for Christmas night.

The house, one of the largest under the management of the Shuberts, is designed primarily for musical productions and revues. It has a seating capacity of 1,650, of which nearly 700 seats are on the orchestra floor and the remainder in a balcony. It will be decorated in the Empire style, and in keeping with this atmosphere there is to be a promenade twenty feet wide. An unusually well-equipped stage is one of the outstanding features of the playhouse and the dressing rooms are said to be the finest of any theater in New York. The building proper is located on Forty-sixth street, but the entrance will be on Forty-fifth street between the Music Box and Klaw theaters. The plans call for an automobile approach on Forty-sixth street. Herbert J. Krapp is the architect.

"LOLLIPOP" POPS

New York, Dec. 7.—Henry W. Savage presented his latest musical production, "Lollipop", tonight in Waterbury, preparatory to its Boston premiere at the Tremont Theater Monday. Recent additions to the cast include Larry Puck, a new group of Tiller dancing girls and a singing quartet composed of Elsa Gray, Louise Scheerer, George Patten and Charles Carver. Miss Scheerer has appeared as soloist at the Capitol Theater, this city, and Carver was associated with Mme. Schumann-Heink last season as soloist. Virginia Smith, who last appeared as Ingenu with Al Johnson in "Bomblo", and Gus Sly, recently the leading comedian in "Ginger", also have been recruited to the cast, in which Ada May will play the feature role.

LONDON WANTS "RUNNIN' WILD"

New York, Dec. 7.—George White received a telegram yesterday from Arch Selwyn, who is now in London arranging for the American presentation of Andre Charlott's "Boyne of 923", which contains an offer to present "Runnin' Wild" in the British capital. Should White accept the offer, his all-colored show, with Miller and Lyles, will begin the foreign engagement about the latter part of May.

"TOWN CLOWN" IN REHEARSALS GIVES FIFTY YEARS TO STAGE

New York, Dec. 7.—A. L. Erlanger is making every effort to rush rehearsals of "The Town Clown" in time to present his musical production around the Christmas season. With Eddie Buzzell in the star role will appear Berta Donn as the dignified stenographer; Betty Weston, seen until recently with Charles (Chic) Sale in "Common Sense"; Walter Wilson, late of "Zeno"; Rebecca Canale, who danced in "Tangerine"; Douglas Stevenson, Al Gerard, Francis Donagan and Denman Miley. There will be a fast dancing chorus of eight girls. "The Town Clown" is a musical version of "Nothing But the Truth", Aaron Hoffman's comedy in which William Collier played the stellar role.

ALICE DELYSIA AS HOSTESS

New York, Dec. 8.—All members of the "Topics of 1923" Company were guests of Alice Delysia, star of the musical revue, at a private ball held recently at the Hotel Astor. Many of Alice Delysia's personal friends also were present, including Mistinguett, the French actress, who is to appear in the new Winter Garden production; Marie Dressler, Paulet Duval, Harry Contant, Capt. T. Mallet, J. C. Huffman, Dr. Maurice Preder and Ted Waller, son of the late Lewis Waller.

FRENCH STAR SELECTS CHORUS

New York, Dec. 10.—Mistinguett, the French star who recently arrived in this country, has been vested with the authority to select the chorus of the next Winter Garden production in which she will make her American debut. With the assistance of the Shubert artistic and technical staff she has engaged twenty young women, who will be trained as a dancing unit under her direction.

New York, Dec. 9.—John Corrigan, mechanical director of Irving Berlin's "Music Box Revue", next Tuesday will complete fifty years of service as actor, mechanic, designer and stage manager. He made his debut in 1873 at the Grand Opera House, Rochester, N. Y., under direction of Frank Mayo, Sr., and J. Clinton Hale. He acted as call boy and played child parts until 1876. Ten years later he was the partner of Sam Bernard in a talking act. His varied career has included feature "heavy" roles, songs and dances with Gorman Bros. Minstrels, service as property and stage manager, and mechanical assistant to Hassard Short in working out some of the most complicated effects in the "Music Box Revue". He has been connected with the various productions of the revue since 1921. During the first years of the Hippodrome, under the Thompson & Hundy management, Corrigan devised and built all the mechanical effects.

BROOKLYN HAS OWN REVUE

New York, Dec. 8.—As conclusive proof that all musical shows do not originate in Manhattan, authentic reports have it that over the river a number of rehearsals have been given for the forthcoming production of "So This is Brooklyn". The revue will be presented by the Conquerors, Inc., and is announced for early showing.

REINHARDT GETS NOVELTY ACT

New York, Dec. 8.—Prof. Max Reinhardt has acquired the German and Austrian rights to the "Shadowgraph", an optical illusion, presented as a novelty act in the "Ziegfeld Follies" at the New Amsterdam Theater. Lawrence Hampden is the inventor of the effect.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Dec. 8.

IN NEW YORK

Adrienne.....	Gen. M. Cohan... May 26.....227
Artists and Models.....	Shubert..... Aug. 21.....233
Battling Butler, Mr.....	Se-wyn..... Oct. 8.....75
Greenwich Village Follies.....	Winter Garden..... Sp. 20.....91
Little Jesse James.....	Longacre..... Aug. 15.....135
Magic Ring, The.....	Liberty..... Oct. 1.....81
Music Box Revue.....	Music Box..... Sep. 22.....81
One Kiss.....	Fulton..... Nov. 27.....16
Pappy.....	Madge Kennedy... Apollo..... Sep. 3.....113
Runnin' Wild.....	Miller-Lyles..... Oct. 29.....51
Sharlee.....	Italy's..... Nov. 22.....26
Stepping Stones.....	Fred Stone..... Globe..... Nov. 6.....39
Topics of 1923.....	Delysia..... Ambassador..... Nov. 20.....23
Vanities of 1923, The.....	Earl Carroll..... July 5.....179
Wildflower.....	Casino..... Feb. 7.....151
Ziegfeld Follies, The.....	New Amsterdam... Oct. 20.....57

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NEW YORK
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"DINAH"

A Musical Comedy in Two Acts and Ten Scenes, Eighteen Numbers.

Book by Irving Miller, Lyrics and Music by Tim Brymn.

Entire Production Staged by Irving Miller

THE CAST

Policeman Lemuel Jackson
Uncle Joe Davis Will A. Cook
Luchina Florence Brown
Mandy May Barnes
Dinah Davis Margaret Simms
Walter Davis Cecil Rivers
Sambo Johnson Sterling Grant
Uncle Amos Archie Cross
Corine Ethel Ridley
Sam Sykes Doc Doe Green
Sambo Smith Irvin C. Miller
Slow Kid Billy Mills
Dinah Lee Gertrude Saunders
Just Different Harry Smith
Harry Jenkins Alonzo Fenderson

DANCING GIRLS

Dinah Dancing Girls: Aurora Greely, Blanche Thompson, Millie Cook, Helen Fenderson, Gladys Scott, Alberta Baker, Sylvia Collins and Alberta Boyd.

Honey Girls: Angeline Hammond, Helen Reed, Eva Carriera, Bessie Williams, Corressa Madison, Roberta Lowery, Helen Jackson and Daisy James.

Dandy Sambo: Loyd Mitchell, Charles Lawrence, Percy Winters, Aberdeen Ali, Willis Cross and Albert Filsler.

"Dinah" is a pleasing evening's entertainment by an agile and fast group of colored musical comedy artists. "Dinah" is the new sister of "Liza", that spent about eight months between the Sixty-Third Street Theater and the Nora Bayes, after which it went on the road for a brief tour that terminated in managerial dissensions. The family resemblance between the two shows is very evident in the bits that make up the alleged book, and in the dance numbers. Many of the songs, tuneful tho they be, are but the tunes made familiar in the other show with some slight alterations in the arrangement. This is very evident in the title number, and "Sambo" is quite like the "Harry" number made famous in "Shuffle Along".

The book is but a rearrangement of the sure-fire things that have been features in all the previous colored musical comedies. A line spoken by Will A. Cook in the play about describes it. He says anent a dance hall project, that "too much attention has been paid to the feet and not enough to the head". That tells the story of the book.

But you have to hand it to Irving Miller. He can assemble good-looking girls and boys, and teach them to dance in most rhythmic fashion. The show has a very "peppy" and fast chorus, and they are most tastefully costumed, not elaborately but pleasingly.

The show is nicely equipped with scenery, three of the four full-stage sets being unusually nice.

Billy Mills and Doc Doe Green provide a lot of hearty laughs, and Miller does a boxing bit that is chuck full of fun. Mills is his mainstay in this, and he and Green are both sure-fire comics.

May Barnes, Loyd Mitchell and a team of neat little girls, Florence Brown and Aurora Greely, contribute some unusually clever dance stuff.

Gertrude Saunders in her own inimitable way puts over several jazz numbers, and Ethel Ridley stampeded the house with "blues". This pair of girls are an asset.

Several of the song numbers threaten to become epidemic: "The Ghost of the Blues", "Bam", "Rock Me", "Black Bottom" and "Lou Cindy Lou", the latter one of the offerings of the Silver-tone Quartet, a wonderful bunch of youths who are great with their own numbers, but who make the fatal error of inviting a comparison with the Four Harmony Kings, to their own disadvantage by using some of the older organization's material. Then one realizes that they are clever

THE NEW PLAYS ON BROADWAY

imitators, but, by no means, Harmony Kings. This fact would remain hidden from one's consciousness, except for the boys themselves for they are highly entertaining and have to take many bows.

All in all the show provides a pleasing night's entertainment. It has excellent comedy; too many people under cork does not interfere one bit with Mills and Green. The costuming and the excellent chorus, with a cast of sure-fire artists, assure one his money's worth.

J. A. JACKSON.

"THE LADY"

Without further preliminaries and without regard to what I may say later about the details of "The Lady", let me state at the outset that it is a well-written melodrama constructed of stock theatrical materials. It amuses me highly to see the old, old stuff that thrilled me in my youth, slightly refurbished and highly enjoyed by the Broadway elite at the very tony Empire Theater. They relished it quite as much as the lowbrows who frequented the Star and the Third Avenue theaters in the nineties. It also caused me to reflect on the unchangeableness of the theater. The staples of yesterday are the staples of today, and, without doubt, will be the staples of tomorrow.

Let me itemize a little and thus make my meaning plainer. Do you remember the poor but honest girl who married the rich lover and then lived the life of an outcast because hubby's father cut off the allowance and he got sick of her? Do you remember the situation where the poor woman gives away her baby to a kindly soul because she would rather have her bring it up in the ways of honesty than let it be brought up as a snob by hubby's people? Do you remember when the mother hung the locket containing the miniature of herself around baby's neck so he would know what mamma looked like? Do you remember how, twenty years later, she discovered her long-lost boy by finding the locket on said neck? Do you remember how the locket saved his life by deflecting the bullet aimed at him? I should say you do. If you don't, you never want to see a melodrama.

Believe it or not, here they all are again in "The Lady", but not for ten, twenty, thirty. No, indeed. Two seventy-five now, and here if you can get a ticket for that, and, compared with some of the other plays on Broadway, well worth the money. As a matter of fact, I enjoyed "The Lady" in double measure. In the first place, I always did venerate old friends and greeted these memories of my youth heartily. Then, being a ribald dog, I was hugely amused at seeing the audience rise so splendidly to the good old stuff. The lady who accompanied me to the theater blubbered gloriously when Mary Nash gave the baby away. And when she turned on the brutes who would wrench the little darling from her arms and chewed the scenery in a stirring denunciation of them, and I laughed, I was exasperated for an unfeeling hound with a heart of granite and head of wood. I was informed that I had spoiled a perfectly lovely play by my blaregardly behavior. But I cannot help it. That's the kind of a low fellow I am. I never could greet an old friend with tears.

And the acting was superb. Mary Nash wrung all the sobs out of the character. She danced and sang with all the aplomb of a saucy soubret of the nineties, she delineated the various changes in the woman thru the twenty years of the play's action with fidelity, she masticated the scenery magnifi-

cently. It was broad playing of a role that required breadth of gestures, motion and attack. She got all there is in the part out of it.

Splendid as Miss Nash is, tho, I liked Elisabeth Risdon better. She has a fat role, it is true, but how she plays it! The part is that of a wise English chorus girl, and Miss Risdon was absolutely authentic in it. The cockney dialect, the inflection of the voice, to say nothing of the business, were perfect. Miss Risdon has a better sense of pace when delivering a comedy line than anyone I have seen in years. Several times she has to deliver one of those long sentences which players hate, where the point can be foreseen halfway thru and it then becomes a race to see whether the player can get thru the line before the laugh breaks. Miss Risdon won every time, and showed the utmost skill in doing it. Needless to say, she made a whale of a hit, and it was deserved in every way.

Victor Morley was exceedingly good as a cockney bookmaker; Austin Fairman was the lover and played the part well; Herbert Heywood doubled as a soldier and a lawyer, and was splendid as both. Ludmilla Toretzka was excellent as the keeper of a French dive; Lily Marshall gave a fine account of herself as a high-flying lady; I should think Hales was the stern father to the life. A number of smaller parts were nicely done by the remainder of the cast.

Most of the scenes in "The Lady" are laid in the early nineties hundreds. This necessitates dressing the characters in the costumes of that period. Undoubtedly, they are about the funniest dresses for stage purposes of which we know. The suspicion crosses my mind that perhaps Martin Brown deliberately did this in the hope that if "The Lady" did not get across as a straight melodrama it might succeed as a travesty. If he did, the first is correct. The audience gets so absorbed in the play that never a tendency to laugh can be noted. Which, let me repeat again, proves that the good old staples of the theater are still the good old staples of the theater. I off the bouquet to Martin Brown and A. H. Woods for knowing that so well.

A rip-snorting melodrama, splendidly played and produced.
GORDON WHYTE.

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GUDRUN PRODUCTIONS, INC.

Direction John Jay Scholl
Presents

"THE TALKING PARROT"
A Comedy in Three Acts.

—BY—
HUTCHESON ROYD
Staged by C. A. de Lima
CHARACTERS

(In Order of Their Appearance)

Anat Truffl Ruby Haller
Mlle. Sandler Kathleen Arthur
Albert Sandler Jack Cherry
Roger Walter Connolly
Felix Barlow Oswald Yorke

"The Talking Parrot" has two things in common with two very great plays. It has a ghost and so has Shakespeare's tragedy of "Hamlet, Prince of Denmark". The heroine lapses into Cockney dialect under stress of emotion, as in Bernard Shaw's comedy, "Pygmalion". As a comedy, "The Talking Parrot" more nearly resembles "Hamlet" than "Pygmalion".

For incomprehensibility, irrationality, nonsensicality and general stupidity, "The Talking Parrot" wins the prize, a handsome, hand embroidered celluloid stove-lifter. If this play is a comedy, then George the Third wrote the Declaration of Independence. I

couldn't laugh with it, it was too unfunny; I could not laugh at it, it was too pathetic. The spectacle of professional actors, vainly struggling to inject life and mirth into a dramatic corpse is saddening, not mirth provoking, to me.

The play is something about an English music-hall actress who is married to a strait-laced fellow, and is bored with his narrow outlook on life. He goes to Europe and is supposed to drown. The woman, in turn, becomes engaged to two of his friends, one an artist with liberal ideas and the other, a novelist with conventional ones. She gets out of marrying either of them, just as the supposedly lost husband turns up. Then she turns on the whole three of them, tells them what she thinks of them and beats it for England.

If this play is anything at all, the which I seriously question, it is a farce, and should be played as such, at a rapid tempo and with a measure of spirit. Instead, it is played as a serious drama. The stage direction is atrocious and the actors are the victims of it. Even assuming that the play had anything to it, the direction would have ruined its chances. As it is, the players struggle vainly and heroically to carry the play along. It is beyond them. It is a Sisyphean task.

Under the circumstances it would ill become me to pass any strictures on the work of the cast. I am sure they do the best they can. For history's sake the names of Ruby Hallier, Kathleen Arthur, Jack Cherry, Walter Connolly and Oswald Yorke should be recorded as stage heroes and heroines who struggled against desperate odds to avert a hopeless disaster. They did their best. They will have to be content with what consolation they can get from a knowledge of having done that.

An alleged comedy, with nothing to commend in it.
GORDON WHYTE.

NEW BOSTON PLAYS

SELWYN THEATER, BOSTON
Beginning Monday Night, December 3, 1923
GEORGE M. COHAN

In His New American Dramatic Comedy in Four Scenes

"THE SONG & DANCE MAN"

Written by Mr. Cohan

CAST

(In the Order in Which They Appear)
Curtis, Nelson's Man Servant William Walcott
Charles B. Nelson, a Theatrical Man
Frederick Perry
Joseph Murdoch, a Popular Illustrator Louis Colburn
John Farrell, known as "Hap" George M. Cohan
Crowley, a Plum-Cakes Man William J. Thibney
Jim Craig, Chief of Detectives Robert Cummings
Jane Rosemond, of Forty-fifth Street Eleanor Woodruff
Mrs. Lane, Leon's Mother Laura Bennett
Leola Lane, Song and Dance Girl Mayo Method
Freddie, of Nelson's Office Staff Al Huskie
Miss Davis, a Stenographer Mary Ames Martin
Tom Crosby, Nelson's Director Will Deming
Anna, a Maid Alice Beam

For an enjoyable piece of entertainment, "The Song and Dance Man" is in the hundred-percent class. George M. Cohan has indeed triumphed again. The play itself, aside from its swiftness of structure and brightness of dialog, is not an outstanding work. But it serves its purpose well in providing the means for a most appealing characterization by Mr. Cohan and several excellent portrayals by other members of the cast.

The story, which is effectively touched up with theatrical trimmings, deals primarily with John (Hap) Farrell, the surviving member of a backwoods song and dance team, whose career has taken a downward leap since the death of his partner from war injuries. With the true song and dance man's heart "Hap" believes himself the best hooper and yodler on the stage, but his loyalty, generosity and unselfish interest in the welfare of others have not operated to help a couple of kindred spirits—a woman and her talented singing and dancing daughter—who are about to be put out of their boarding house because of inability to pay. "Hap" attempts to hold up a man, but is himself overpowered and taken to the home of his

(Continued on page 81)

BURLESQUE

Conducted by Alfred Nelson

SAM A. SCRIBNER

Says Columbia Burlesque Must Be Clean— Demands Action on Part of Franchise Holders on Delinquents

New York, Dec. 4.—When Sam A. Scribner was seen in his executive office this morning and questioned on what the Columbia Circuit producers had done other than get the Columbia Amusement Company to negotiate better sharing terms for them, with the various houses on the Columbia Circuit, he was non-committal.

Even after it had been pointed out to him that as far as we could see they had done little beyond foisting several poor plumaged turkeys onto the circuit, Mr. Scribner would say nothing critical relative to the Columbia Circuit producers, but the fact remains that there have been no apparent activities on their part to cooperate for the betterment of shows on the circuit, and whatever betterment has come must be credited to the Columbia Amusement Company under the management of Mr. Scribner in person.

Prior to the opening of the season Mr. Scribner gave carte blanche to Walter K. Hill as director of the News Bureau for the Columbia Circuit to cut loose with his personal ideas and methods of establishing a slogan, "Columbia Burlesque", as being a superior brand of burlesque altogether different from any other brand of burlesque, and Mr. Hill made several tours of the Columbia Circuit for that purpose, with the result that he has awakened house managers to the great possibilities for the better advertising of Columbia Circuit burlesque as "Columbia Burlesque", and the house managers have gone to it with a willingness that is to be commended, which is more than can be said for some of the franchise-holding operators of shows on the circuit and their advance agents and company managers, for on several occasions we have called on Mr. Hill for the purpose of selecting photos of feminine principals in Columbia shows to be pictured in *The Billboard* gratis, and found that the managers had failed to provide the photos for Mr. Hill, and therefore they lost out on publicity for their shows that would have cost them nothing.

Reports coming in from censors that some of the shows were not up to the standard set by the C. A. C. for shows playing theaters on the Columbia Circuit set Mr. Scribner to thinking, and for him to think is to act, and he did it by making numerous tours of the circuit and seeing for himself what was being presented, and whatever improvement there has been in shows on the Columbia Circuit is due to Sam A. Scribner as manager of the C. A. C. and not to any activities on the part of the self-termed Columbia Circuit producers.

There has been but little to criticize in the way of uncleanness in the presentation of "Columbia Burlesque", as the shows reviewed by us this season have been sufficiently clean for the attendance of clean-minded men, women and children, which is more than we can say for some of the shows on the Mutual Circuit. When we called Mr. Scribner's attention to the fifth dish-dish out by some of the so-called comics on the Mutual Circuit and inquired what chance these so-called comics would have in securing engagements in "Columbia Burlesque" he was emphatic in his declaration that they would have as much chance as "snowball in hades", for each and every review of shows that appears in print is being carefully watched and censors sent out to confirm the reviews of journalists for the benefit of franchise-holding operators on the Columbia Circuit, who will be advised that the performers complained of and the complaints being confirmed by official censors of "Columbia Burlesque" are undesirable in "Columbia Burlesque" and the expression they will have as much chance of making "Columbia Burlesque" as a "snowball in hades". It behooves those who land out both in open defiance of justifiable criticism to take heed or they will become living monuments of "Undesirables" on Columbia Corner.

What effect our conversation had on Mr.

Scribner is problematic, but the fact remains that during the week he sent out a notice to all franchise-holding operators of shows on the Columbia Circuit that they would be held accountable to the C. A. C. for the cleanliness of their shows, and their old-time alibis that the show was clean when they last saw it and

mitted, is sufficient cause for him to submit it to the grand jury for the indictment of the criminal, for it is a crime against public morals and the offenders should be treated as criminals.

The Columbia Amusement Company thru its News Bureau can spend thousands of dollars in its efforts to educate theatergoers that "Columbia Burlesque" is an attractive form of entertainment for the family, but it will avail little or nothing as long as the name burlesque is dragged in the mire by others using the same title for shows that are far beneath "Columbia Burlesque".

Gone are the days when burlesque was a puller-in for theaters that were the favorite rendezvous of pimps and prostitutes, and the eliminations of bars and wine rooms have but little to do with the regeneration of burlesque, for the Columbia Amusement Company, under the able management of Sam A. Scribner, started

MAE LEONARD

Movie Actress and Former Ingenue-Soubret Now Playing Ingenue Parts in Barney Gerard's "Vanities" on the Columbia Circuit

Mae is a product of Cincinnati and started her professional career as a moving picture actress in a five-reel film produced for advertising purposes and would in all probability have continued along those lines by entraining as a movie director suggested, for Hollywood, but Mae had given up much time as a student of vocal and instrumental music and as her inclinations led in that direction she secured an engagement in a musical tab. show.

During a week's layoff Mae visited a local burlesque theater where Joe Oppenheimer was presenting his "Broadway Belles" in which Joe Marks was the featured comedian, and to see Joe more frequently Mae decided to leave the tab. show and become one of the belles in "Broadway Belles". This was the beginning of a romance that finally culminated in a matrimonial alliance between Joe and Mae to the betterment of both, for Mae became an inspiration to Joe to advance himself in his chosen profession, and from that day to this he has been doing so, with Mae advancing step by step from chorister to ingenue-soubret, working in scenes, and at the present time doing a leading-lady part, with every prospect of becoming a leading-lady prima donna.

After five years under Joe Oppenheimer management on the American Circuit "Uncle" Will Campbell cast longing eyes on the comic abilities of Joe and as a result of his longing he finally handed over \$3,000 to Mr. Oppenheimer for a transfer of contract whereby Joe became the star comedian of "Rose Sydel's London Belles", on the Columbia Circuit, for an entire season. When the title of the show was changed to "Youthful Follies" Joe and Mae continued for two additional seasons.

When Earl Carroll sought an able comedian for his presentation of "Vanities" he found Joe Marks just suited to his requirements and engaged him for the featured comedian role, but Broadway held not the attraction for Joe and Mae that burlesque did and they cast their fame in pursuit of fortune with Barney Gerard for his "Vanities" on the Columbia Circuit. Their individual and dual work in that show was reviewed in our last issue.

Joe and Mae have also taken a fling at vaudeville, but the burlesque bug has got them and 'tis safe to say that they will continue in burlesque indefinitely.

to receive their shows for presentation. Their performers have no misgivings as to how many weeks they are going to get, for they also know that a contract for a Columbia Circuit show means a full season's work with little or no layoffs, no transportation or baggage expenses, and an opportunity of demonstrating their talent and ability in the larger cities of the country where they will in all probability be seen and heard by the leading theatrical producers of this and other countries.

"Columbia Burlesque" will continue to become bigger and better as long as the present executives of the Columbia Amusement Company live and keep up their activities, and that they are active is evidenced daily, for when Messrs. Muck, Hymek and Scribner are not at their desks they are on tour the Columbia Circuit inspecting theaters and reviewing shows. There is hardly a week goes by that Mr. Scribner does not go on tour for several days over the Columbia Circuit, and 'tis said that he does not stop at Columbia shows alone, but takes in other burlesque shows as well. So that there is little going on in burlesque that is overlooked by him.

As all franchises for operating shows on the Columbia Circuit expire with the end of the current season it behooves franchise-holding operators of shows to watch their step, live up to the requirements of the C. A. C. or they may find themselves with their equipment all ready for next season but no franchise for operation on the Columbia Circuit. A word to the wise is sufficient, and that goes especially for delinquent advance agents, company managers and performers, for 'tis being kept on one and all alike.

NELSE.

MAE LEONARD



Joe Marks, featured comedian in "Barney Gerard's Vanities", on the Columbia Circuit, will "tell the world" that Mae is making good in scenes, and 'tis only a matter of time until she will become a leading-lady burlesquer.

that they would take the matter up with their company managers will not go in the future, as it is up to them to give their company managers the authority to keep their shows clean by getting rid of the offenders.

The *Billboard* carried a review last week in which we pointed out that the manager of a Mutual Circuit show was as much opposed to both as we were, but it was evident that he could not control the actions of the offending comics, and we later learned this to be true, for the comic-in-chief is said to hold one of those unbreakable contracts, at least the franchise-holding operator and the comic think so, but when any performer becomes a menace to public morals his contract can be broken by application to the proper legal authorities, and it isn't necessary to resort to a civil action, for a complaint accompanied by the evidence, submitted to the district attorney of the county in which the crime against public morals is com-

mitted, is sufficient cause for him to submit it to the grand jury for the indictment of the criminal, for it is a crime against public morals and the offenders should be treated as criminals.

With the Columbia Amusement Company acting as booking agent of burlesque shows it strived to make burlesque bigger and better, mostly better, and while doing so it made every effort to book theaters in the most desirable locations, gradually giving up the undesirable houses for those patronized by clean-minded men, women and children, and that its efforts have not been in vain is attested by the indisputable fact that the present-day "Columbia Burlesque" is the most staid form of theatricals in this country.

Financiers among theatrical folks know that when they put their money into a burlesque production that meets the requirements of the C. A. C. that they will not organize a company, rehearse and then wait for an available theater, for they know that the theaters on the Columbia Circuit will open on a scheduled date

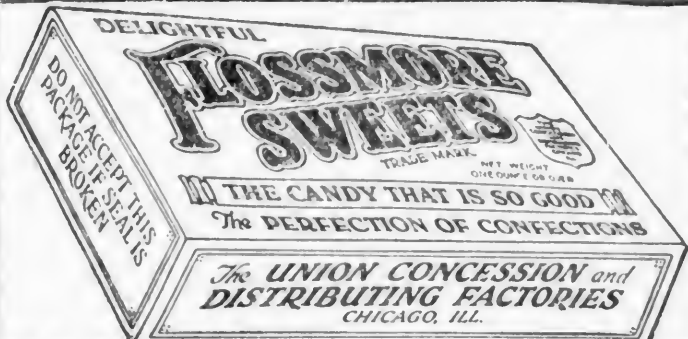
A Merry X-mas and A Happy New Year to All

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QUALITY PLUS VALUE THAT SUES

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MUTUAL CIRCUIT

Star Theater, Brooklyn, N. Y.

"PELL MELL"

(Reviewed Monday Evening, December 3)

A Mutual Circuit attraction, with Mile, Babette and Clare Evans. Book by Matt Kolt. Production staged by Matt Kolt. Numbers staged by Billy Kaul. Presented week of December 3.

REVIEW

THE CAST—Low Lederer, Clare Evans, Ray E. Kolt, Hubert McDonald, Betty Bauerle, Jesse Gay and Mile Babette.

CHARITÉS—Marion McDermott, Helen Murphy, Peggy Sexton, Grace Whitson, Margie Dufan, Violet LaVere, Katherine Seaman, Helene Blair, Anna Dixon, Ethelna LeBele, Jean Daley, Sophie Babbit, Dolores DeRoy, Vera Seaman, Cora Moore and Helen Saunders.

This is the former "Peds and Podies" show presented at the Star Theater week of October 1 and now on its repeat under the title of "Pell Mell".

In the former show Johnny Weber was the featured comic, but he exited from the show some time ago to become co-comic with Joe Marks in "Barney Gerard's Vanities" on the Columbia Circuit.

The present show is featuring Clare Evans as comic relief, and Clare is well wearing the same dirty attire for his tramp makeup and numerism in the first part, but in the second part he comes on in ludicrous makeup and numerism characterizing a tramp "Brien", and it is so far superior to his dirty tramp attire that he appears like an altogether different performer, and one that would be a credit to the Columbia Circuit, for he has a natural funny way of working with a likable tramp face that alone evokes laughter, and he knows how to launer his line and action for burlesque purposes.

Johnny Weber has been replaced by Low Lederer, who is doing second comic as a somewhat eccentric Dutch bozo, and doing it sufficiently well to play up to Evans and the others in a manner that makes for low scap-stick comedy of the clean and clever kind that gets laughter and applause.

Mile, Babette is the featured feminine and

fully entitled to be featured on the Mutual or the Columbia Circuit, for with her pronounced characterization and bizarre costumes she enhances it with the knowledge of how to sell it for applause whenever she is on the stage, and she is on frequently, and this is just as it should be, altho she has eliminated her cigaret smoking, depicting specialty, but makes up for it with more song numbers that merit the encores given her every number.

Hubert McDonald is the same straight and he shows improvement by more ease in a tion and a better mastery of his diction in lines. With the flush of the season on the Mutual he should acquire more aggressiveness and go after a Columbia Circuit berth.

Ray E. Kolt is doing a series of characters, one of which is a practical tough and another a dope, likewise a Chink, and he does them all in an able manner and incidentally vocalizes pleasingly.

Jesse Gay, an exceptionally pretty-faced, intellectual, refined-appearing, slender, symmetrical formed brunet, proves her title to prima donna with her vocalistic selections, which carry a smile in tone that can be recognized unseen. Here is another contestant for honors on a Columbia Circuit show who would prove a valuable asset to any show on the circuit, and especially to that of Peck & Kolt's.

Betty Bauerle, a petite, bobbed brunet, is a cute soubret, who is at it every minute she is on the stage.

The choristers are typical of burlesque in various sizes and personal attractiveness, but one and all alike work as if they had been taught by one who knows the art of teaching dances and ensembles, and they are conscientious in their efforts to make good.

There has been a change in the opening by the introduction of a clothes-selling bit and several minor bits which, while old, nevertheless got laughter and applause.

There has been a change in the second part by the elimination of the Chinese opening and of Mile, Babette's and Straight McDonald's whistling specialties, which are replaced by comedy bits and numbers.

An added attraction for the week is the European Boxing Girls, who appear first in front of dupe, in one, to be introduced by their manager and put thru their exercises by their boxing instructor, Bolando. The parting of the drap reveals a typical prize-fight ring and the girls in pairs go on for three-pound bouts. The preliminaries are somewhat tame, but when Stella Bernert, programmed the "world's champion lady boxer", gets a few real wallops from her opponent, she opens up with slams and bangs and battles her opponent for a knock-down, from which she quickly recovers, for a fast and apparently furious finish. Stella will do well to watch the left lead and right swing of her opponent or the championship may go to the little lady in purple ere long.

With the exception of a few unnecessary bits the show was exceptionally clean thru-out, and while the comedy was of the low

slap-stick kind it went over for continuous laughter and applause, and that is all that is required of any show on a Mutual or Columbia.

Prior to the opening of next season Peck & Kolt will do well to take account of stock for their Columbia show, and in doing so not overlook Clare Evans as a comic, Hubert McDonald as a straight, Jessie Gay as a prima donna and Mile, Babette. It's about time that Mile, Babette made a comeback to the Columbia Circuit, and anyone who thinks that she is passe has another think coming, for she has the personality, talent and ability, likewise the knowledge of how to sell it to patrons of burlesque.

NELSE.

Ed Sign Daley, who has become a famous slenquinter in Reading, Pa., is also out to become a great booster of Reading's theatricals. Every time a show does exceptional business in that town Sign conveys the information to all the theatrical journals in hope that it will induce other shows to play the town. Sign says that Fred Strouss' "Snappy Snaps", a Mutual show, grossed over \$2,000 on two days, which was \$85 more than the preceding show.

SEASON'S GREETINGS

DURING the past year we have extended our personal acquaintance among burlesquers and found them to be congenial companions and a pleasure to meet.

During the coming year we hope to make the acquaintance of many more.

To one and all alike we wish a Merry Christmas and Happy New Year.

ALFRED NELSON (NELSE).

Greetings



FLO ROCKWOOD

IRONS & CLAMAGE

transfer "Temptations of 1923" to
Hurtig & Seamon

New York, Dec. 5.—Warren B. Irons, of the firm of Irons & Clamage, operating the Avenue theater, Detroit, and the Haymarket, Chicago, burlesque houses, also shows on the Columbia circuit, was in this city for several days during the past week, and while here completed arrangements with Hurtig & Seamon whereby they have taken over the 25 per cent interest in Irons & Clamage held in "Temptations of 1923" on the Columbia circuit, and will conduct that show in the future.

Danny Murphy, who closed with the show several weeks ago, will go back in the cast as featured comic.

CHATTER FROM CLEVELAND

Flo Thompson, former chorus girl in burlesque, who has been residing in Buffalo, is now making her home at the Hannah Hotel, Cleveland, and renewing friendships with the old timers.

Josef Mehler, well known to burlesquers, has one to Akron, O., for a month's stay.

Carrig and Bartunek of the Majestic offered "Smiles and Chuckles" the past week, featuring Jack Harrington as comedian, assisted by Alfred Lloyd, Ethel Burns, Fern Lindale, Eddie Brindley and Art Wright, with a snappy chorus well dressed.

George Young, former Cleveland, brought in "Helter Skelter" Company to the Empire, featuring Doris Stone, a Cleveland miss; the smile, Barkham and Wagner, supported by Arline Ross, Hap Freyer, Eddie Velde and Leah Craig, Jr. Carrie Finnell continues as the extra attraction.

Kay and Ricco Hughes continue as prime favorites at the Bandbox. The male end is ably headed by Kenneth Christie, George Toeman, Joe Foite and Bobby Whalen, and the feminine honors are divided between Eva Lalont and Eileen Rogers, Florence Bartel, Hilda Kline and Hazel Hansen, also the White Sisters as end girls, and Irene Bender help to make the chorus the success it is.

Clark and McCullough's "Monkey Shines" held down the boards at the Columbia. Sarah Lyatt is well liked and known here, and she more deserves the praise she gets. George Helton is another favorite here, due to being a stock the past summer. He is ably helped in the comedy situations by Al Tyler. Wally Harples is straight, Al Hardy and Hugh Wilson dancers. Soumet Bud Harrison works hard to please. Mae Myers and Lloyd Pedrick hold out the cast. The Six English High Peppers surely got plenty of favorable comment in the local dailies.

The roster at the Star burlesque stock house is at present composed of Billie Bailus and Danny DeMar, co-starring, and Ruby Lusby, extra feature. Other principals are Bobby Barker, Matt Ellison, Ron Stone, Jim Morrison, Jack Taib, Frank Cummings, Violet Pearl, Rae Keith, Loretta Hayes and Junata Bonney. The chorus boasts of those well-known choruses: Larry Robbins, May Desmond, Flo Kall, Toots Loyd, Adole DeVere, Grace Noel, Seville Dawson, Fanny Washington, Bessie Dawson, Rosemary Wigmore, Anna Wigmore, Marjorie Lawrence, Jean Valerie, Bert Kritten, Billie Young, Helen Hanson, Lillian Walters, Billie Verne, Ella Ross, Marie Dorgan, Marian Barnham, Maggie Monaghan and Bonnie Bond. Frank Cummings is producer, and Teddy Russell is putting on the numbers. Syd Amphlett's Jazz Band continues a big favorite. Miss Bailus' ovation on her return after an absence of a month completely stopped the show.

Babe Foley, also known as Babe Reed, has temporarily deserted the ranks of the merry-go-round and is taking a much-needed rest here. Elsie Federeaux and Elsie Stein are back in the city and will work with the Rockwood entertainers.

Anna Mae MacAdams, a ravishing show girl, left the stock ranks to go to Baltimore to celebrate Thanksgiving.

We are wondering what "Red" Watson of the Hannah Hotel finds so attractive in Canton very week. Whether it is business of seeing reservations of the incoming show or whether "Red" has some more interesting reason.

Mr. and Mrs. Howard Mack, the better known professionally as Mme. De LaMecca, has located here for the winter and will work in the stock houses.

Irma Dishop and Mlle. Iman gave a Thanksgiving dinner at their apartment in Shaker Heights for the writer.

Helen Garland, after playing Stock in Akron, has joined the "Smiles and Chuckles" Company at the Majestic. FLO ROCKWOOD.

"Paterson Billy" Watson, who has made fame and fortune with his "Hot Test Bonnies", is highly elated over a change that he has made in his show, which includes Estelle Shaw, an ingenue prima donna, who is coming to still, is just what was needed, for she makes in admirable Kitty Kroussmeyer and Bushful Venus and is putting over her song numbers like an operatic star. Estaire has replaced Eleanor Marshall.

A Merry Xmas and Happy New Year

FROM

Mollie Williams' Own Show

MOLLIE WILLIAMS

JACK WALSH
BEBE ALMOND
FRANK FANNING
ALLAN LEWIS

PHIL ADAMS
KLARA HENDRICKS
ELLA CORBETT
SIEG. LACKMANN,
Leader

LON. DITMAS, Mgr

TO ALL OUR FRIENDS

BURLESQUERS

..Greetings...

From Peck & Kolb and Their

BIG LAUGHING SENSATION

HIPPIITY HOP

With SHANNON and LEEMING and
ALFRETTA SYMONDSMOLLIE WILLIAMS' DRAMATIC PLAYLET
REVIEWED BY A DRAMATIC ACTRESS

New York, Dec. 6.—I heard so much of Mollie Williams as the only woman producer of burlesque, managing her own company, that I anxiously awaited the opportunity of seeing her and her presentation on the Columbia circuit, therefore I accepted the invitation of "Nelse" to accompany him on a visit to the Yorkville Theater on a recent night, and while "Nelse" claims that he never sits in a box, we noticed that the pretty brunette in the box-office handed him box seats. From that point of vantage we sat thru the entire performance, and we were delighted with all that we saw and heard.

As I know but little of burlesque I will not touch on that part of the presentation any more than to say that the lines and action of the presentation were entirely free of anything objectionable, but I didn't go there to see burlesque, but the dramatic playlet in the show, and it was worth while seeing.

The scene is laid in a Western saloon and dance hall conducted by a former miner from the Alaska district, and Piny Rutledge, who plays the part, reminds me of some of my former associates in melodramas when I was on the Star & Haylin Circuit, for he is true to life; and the same may be said of the youthful stranger seeking Big Mitt Steve, the murderer of his brother, and Al Lewis, a handsome young juvenile, plays his part in a natural manner. Making his mission known to the saloonkeeper, the latter orders the girls from the barroom to the dance hall, where they can be seen thru the open doorway dancing with the miners, until their noise causes the saloonkeeper to close the doors in order to hear better the story told him by the juvenile, which is also overheard by a robust stranger, who enters from the street and advises the juvenile that he can find the man he seeks in another section of the country, which is the cue for the juvenile to exit from the picture.

Frank Fanning, the author, characterizing Big Mitt Steve, is recognized by Saloonkeeper

Rutledge and their dialog is enlightening on the plot, which is evidently based on a former dramatic playlet presented by Miss Williams, of which the present "Fate's Fire" is another episode.

Miss Williams, as the former Snow Queen and present Queen of the mining camp, enters from the dance hall to an ovation from the expectant audience and, bowing her acknowledgment, goes on with the play by suggesting to Saloonkeeper Rutledge that he lock up for the night, as she and her girls are tired. As Rutledge exits she seats herself at a table and starts to take down her hair while looking in a hand mirror, in which is reflected the massive form and diabolical, vengeful features of Big Mitt Steve set off by a lurid scar on his forehead, who approaches her as a lynx would approach its prey, gloating on devouring it; and this is reflected in the horror depicted on the face of Miss Williams as she returns his glare in fear and trembling. Their dialog reverts to her former attempt to kill him for killing her former sweetheart in Alaska, where she, as she thought, left Big Mitt Steve dead, and fled to her present home accompanied by the former miner and now Saloonkeeper Rutledge as a paternal protector. From an expression of fear Miss Williams' features take on an expression of cunning.

As the musicians in the dance hall start playing "Say It With Dancin'" her expression changes to coquettishness, and she starts dancing in an enticing manner that sends Big Mitt Steve to a bottle of whisky. As she dances the glare of hate and vengeance changes to that of lust, and he endeavors to grasp her in his embrace as she dances around him, while making for the door to escape, which is frustrated by him as he realizes her motive, and again he reverts to the brute-seeking vengeance. As he grasps the dancing woman Saloonkeeper Rutledge enters and in an effort to release her from the grasp of the now whisky-maddened avenger of past injury, the lamp behind the

bar is broken and its explosion and flames set fire to the fixtures, which in the electric lighting effects become an apparent realism. Mollie breaking away grasping the avenger's pistol shoots and apparently kills Big Mitt Steve to a slow descending curtain on an intensely and interesting dramatic playlet that could be expanded into a present-day melodrama that could be produced on Broadway as a welcome relief from the many bedroom and sex presentations. For in Frank Fanning and Mollie Williams Broadway would be privileged to see and hear two actors of rare attainments, who can interpret and portray the characters assumed by them with all the finer shadings of lines and actions, which is especially noticeable in the emotional scenes, which hold one spellbound with suspense.

Miss Williams is one of the very few women I have seen in burlesque who, in my opinion, has mastered the dramatic art sufficiently to register her emotions in her facial features; and she is as graceful in her movements as she is artful in her eyes, for she acts with her eyes in a manner that thrills women as much as men. Yes, I have seen and heard Mollie Williams, and I'll say that she merits the commendation of any one familiar with dramatic art. E. K.

COMMENT

E. K. stands for Elizabeth Kingston, our assistant on Dramatic Stock, who was a dramatic actress in the days when Star & Haylin played rhy-ming melodramas, and she should know whereof she speaks.

At the time of her review we requested her to cover the entire show, for we noted a big improvement in the show over the one that we reviewed at the Columbia Theater earlier in the season; furthermore, the cast appear to be far more at ease and work far better in their comedy scenes for more laughter and applause than they got at their Monday matinee at the Columbia. Yes, we'll say that Mollie has a show that is a credit to the Columbia Circuit and burlesque in general. NELSE.

PICKED UP IN PHILLY

All the burlesque houses in town did good business last week and ran good shows.

"Nitties of 1923", with Ben Meroff's Symphonie Entertainers, was at the Casino, and May Dix and her "Georgia Peaches" at the Bijou.

The cast for the week at the Gayety comprised Otto Castner, Emma Krause (well-known woman minstrel, who for her first time in burlesque scored big in songs and bits), Mabel Vivian, Marie Richardson, Larry Lawson, Sam Cully, James Daily and the famous Gayety chorus.

The Trocadero's principals were Kattie Seamore, Vera Lamar, Connie Fuller, Henry Monk, Frank Kramer, Ray Clifford, Lew Gordon and the celebrated Troc. chorus.

Louis Martin, popular treasurer of the Gayety, is the picture of health following out the physical culture daily dozen. Louis is there with the "pop" and then some.

Harry Arnold, live-wire doorman at the Gayety, looks fine and dandy, but if he tried the daily dozen he would not find it so hard to pick up dropped tickets.

Mabel LeMonter, producing manager of the chorus, is putting on some nice ensembles with her beauty chorus at the Gayety. The same goes for Cherry Miller, producing sobriet at the Troc.

Sammy Fletcher acted in the capacity of treasurer at the Bijou last week during the absence of Izzy Hirst, who was on a business trip in New York for his theater.

Ethel Ingram, dainty showgirl and wife of Frank Ingram, doorman at the Bijou, died in a week with the "May Dix Georgia Peaches", playing the house last week.

Hugh Beady, well-known treasurer of the Trocadero, is a busy man these days. Besides his duties at the theater Hugh is much interested in a radio supply house around the corner of the theater. ULLRICH.

THE GAYETY STOCK COMPANY

Minneapolis, Minn., Dec. 4.—The Gayety Stock Company put things over in good style on Sunday afternoon to a crowded house. The audience was particularly enthusiastic and the prediction was that the house would be sold out all week. Harry Pepper and Jack LaMont played the leading comedy roles with a punch and vigor that is necessary to a successful burlesque. Don Trent played the straight role, while Ed McKenna, the character man, dived into comedy in the opening act and later cooperated with the comedy duo in a most commendable manner. Pat Curill sang several numbers which the audience really liked, as was attested by their applause. Blanche Burnett, the Minneapolis high school girl, who is the ingenue, is holding her own with many of the oldtimers in the cast. Maurlee Woods, prima donna, and Emma Germaine, sobriet, introduced many novel numbers.

To say that Minneapolis is welcoming the idea of stock burlesque would be putting it mildly, for the crowds at the Gayety attest and prove that it is going over big.

The Minneapolis company alternates with St Paul every two weeks.

We Wish You All A Very Merry Christmas and A Happy and Prosperous New Year.

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SEEN AND HEARD

By NELSE

Sue Madison will join Ed L. Daly's "Runnin' Wild" Company on the Columbia Circuit.

Prima Douglas will close with the "Jack Reel Record Breakers" on the Columbia Circuit.

Billy Koud, well-known producer of dance and ensemble numbers for burlesque shows, is rehearsing a new "Barney Googie" company.

Dave Brown has been engaged to join the Lou Sidman "Flirts and Skirts" Company on the Mutual Circuit at Ciney, to do comedy.

Johnny Kane, dancing juvenile, has been engaged by Iron & Clamage for their stock company at the Haymarket Theater, Chicago.

Mickey McCabe and Tommy O'Neil have replaced John Burke, comic, and Eddie Miller in Sammy Kraus' "Moonlight Maidens" on the Mutual Circuit.

Billy Woodall, straight man in "Folly Town" on the Mutual Circuit, is working up to Gus Fay and Fred Reed sufficiently well to make the show stand out distinctively good.

Harry Rudder, live-wire agency man, has signed up Dick Hahn and Pearl Briggs to join Joe Howard's "Sassy Bits" Company on the Mutual Circuit at Wilkes-Barre, Pa.

Mitty Devere, principal comic in S. W. Manheim's "Band Box Revue" Company on the Mutual Circuit, is in mourning for the death of a sister at Cleveland during the past week.

Due to changes in Tom Sullivan's "Bits of Bits" on the Mutual Circuit, Harry Keeler will replace Arthur Loring as straight man and Johnny Goodman will go in as an extra comic at Philadelphia.

Charles (Tramp) McNally, who recently closed with J. Herbert Mack's "Breezy Times" Company on the Columbia Circuit, has been engaged to go into the Band Box Theater Stock Company at Cleveland.

Jacobs & Jeruon have engaged the Eight Jazz Maniacs to replace the Musical Spillers in the "Whirl of Girls" Company and Mille, Lovera, tireless classic dancer, for their "Bon Tons" Company on the Columbia Circuit.

Nat Mortan has signed up the Mollino-Listekogan Trio, hobo-comic, formerly of "Up in the Clouds" Company, for Jack Singe's "Bostonians" on the Columbia Circuit, to replace Scotty Friedel and Ernie Mack (Ocell) McAnn will join the company at the same time.

Anna Propp, diminutive whirlwind singer and dancing soubret in Barney Gerard's "All in Fun" Company on the Columbia Circuit, was out of the cast for several days visiting her mother, seriously ill in New York City, and during her absence Bobby Blair, an end pony, enacted the soubret role in an admirable manner.

Matt Kolb, of the producing firm of Peck & Kolb, with "Hippity Hop" on the Columbia Circuit, says that he is thru with aiding in any productions other than Columbia Circuit shows, but in order to swell his bank account will match Jimmy O'Grady, famous welter-weight pugilist, against all comers in the 148-152 weight class.

Frances Murphy, who has been understudy for Jean Fox, prima donna in the Openheimer & Meyers "Broadway Belles" on the Mutual Circuit, had an opportunity during Miss Fox's illness recently to step into the stellar role, and, being fully prepared to do so, went over great. This should prove an incentive to other girls to do likewise, in preparation to take advantage of the opportunity when it presents itself, for Miss Murphy is now scheduled for a principal role next season. Talent, ability and

HARRY PYLE'S NEW GAGS

Mary gets a ring on the phone every five minutes. Yes, but she never gets a "ring" on her finger. Bryan is going to run again. It's a wonder he's not out of breath. There are some good Irish football players, but the best football players are RUSSIAN (RUSHIN').

10 SURE-FIRE PARODIES, \$5

Side-splitting Knockouts, with a laugh in every line and a REAL SURPRISE KICK AT THE FINISH on "You Walked Right Out, Some One Else Walked Right In", "Carolina in the Morning", "When Will the Sun Shine for Me?", "Just a Gift That Men Forget", "Yes, We Have No Bananas", "Oh, Gee, Oh, Gosh, Oh, Golly, I'm in Love", "I Don't Know Why I Should Cry Over You" and 3 others, all new and REAL laugh getters. You CAN STOP A SHOW WITH ANY ONE OF THESE PARODIES, AND TO SEND FOR THEM IS TO MAKE A REAL INVESTMENT.

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opportunity will do more for the average girl in burlesque than a pull with the manager; for when a manager is confronted with the absence of a principal he calls, not on his favorite, but the girl in the ranks who can save his show.

George Lux, attache of the Erie Lithographing and Printing Co., of Erie, Pa., communicates that while he is well satisfied with his present position and home environments in Erie, he oftentimes looks back with pleasure at his former rendezvous with burlesquers who met in the late John Martin's cafe at Forty-eighth and Seventh avenue, New York

Lou Lesser is back in the fold again at Columbia Corner, having fully recovered from his recent illness that laid him up in Lakewood, N. J., where he was frequently visited by Gus Kahn and Harry Rudder, who looked after his comfort just like fraternal brothers of the Burlesque Club do for all brothers in distress.

George Quinn, booking agent of stock burlesque players, after signing up Irving Clark, Harry Breen, Alpha Giles, Arthur Lombes, Emma Krause and Jack Moller for Col. John Walsh's Gaiety Theater, Philadelphia, figured that his commissions on his booking warranted him joining the players on their trip to Philly, and thence to Louisville to join Friend Wife, Hube Quinn, soubret of "Folly Town", on Thanksgiving Day, where the show was laying off a week.

FERRIS AND MICALS' WIGWAM STOCK COMPANY

During the past week a pictorial card reached us on which was depicted a 24-sheet block stand advertising "Mo and Mawrue", otherwise

Al Ferris and Sam Micals, who are producing and presenting burlesque stock at the Wigwam Theater, San Francisco. This was followed by a four-sheet herald in the form of a miniature newspaper for programming purposes, with a cast, viz.: Al Ferris, Sam Micals, Ivy Mertons, Joe Kemper, Marguerite Evans, Bert Scott, Clarisse Gannon, Eddie Haywood, Pontella Pierre, Frank Ellis and a chorus that includes Margie Burke, Della Rothland, Gene Gordon, Eugenia Morrison, Marguerite St. Claire, Ethel Robinson, Marjorie Minter, Peggy Lawrence, Bobby West, Florence McDonald, Clara LeVerne and Frankie LaVerne.

From all accounts of our correspondents, the shows are making good and the producers are making money, thereby making every one affiliated with the show and house happy.

COLUMBIA TAKES ON ANOTHER HOUSE

New York, Dec. 5.—The report that the Columbia Amusement Co. had again taken over the Hudson Theater, Union Hill, N. J., as a four-day stand, commencing Sunday, was somewhat premature, as the negotiations were not completed, due to the fact that the Hudson is controlled by the Keith interests, which apparently do not approve of burlesque for that theater in spite of the fact that the patrons prefer it to other forms of theatricals. This move on the part of those in control caused the C. A. C. to negotiate the booking of its shows at the Roosevelt Theater, Union Hill, provided that the C. A. C. does not insist on Sunday shows, as the owners of the theater are opposed to shows on Sunday. If this deal goes thru it will aid in closing the open week between Philadelphia and Brooklyn.

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

THE LYCEUM STOCK COMPANY

San Diego, Calif., Dec. 5.—The Lyceum Theater reopened recently with stock burlesque, featuring "Tuba" Fulkerson, late of Tom Sullivan's "Mischief Makers". Mr. Fulkerson has surrounded himself with a cast of burlesque artists of versatility. The company scored a big success on the opening. Mr. Fulkerson gave the patrons of the West the snip and speed of real Eastern wheel burlesque. The roster of the show is as follows: Charles (Tuba) Fulkerson, principal comedian and producer; Billy Irish Mack, second comic; Eddie Corse, straight; Edwin McDonald, juveniles; Dewey Munker, characters; Flo Wagner, prima donna; Grace Bond, ingenue; Jennie Perry, soubret; Lyceum Jazz Quartet and a chorus of sixteen girls.

GERARD MAKES A CHANGE

New York, Dec. 4.—Altho the "George Washington (Cohan)" act with Lester Bernard in "Barney Gerard's Vanities" at the Columbia Theater this week was conceded to be an attraction, Barney decided to eliminate it with its special scenic effects, which were really gorgeous, for another act titled "Terrible Nights", one in which Joe Marks, comic-in-chief, will have the material just suited to his ability, and as Joe is the star of the show this is just as it should be.

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Tabloids

THE LINTON DE WOLF COMPANY, comprising fifteen people, was reviewed Monday afternoon, November 26, at the Majestic Theater, Eldorado, Ark., by G. H. McSparrow, bandmaster and press representative of the Dykman & Joyce Carnival Shows, and his criticism follows: "This is a medium tabloid production, yet a flashy one with plenty of pep. The music is well arranged and some good numbers are put on that stand out above the average, while the settings are well framed. The bill, entitled 'The Talk of Town', was produced by Ivaie Bart, who is a comedian who knows just where to put the comedy in a bill to do the most good. Mr. Bart is assisted by Geo. Howard, also a comedian who knows what good material is and how to put it over. As a comedy team the two men are worthy of special mention and never fail to get a laugh from the audience. The juvenile part is played by Buck Fellows, who has the gift of a big-time actor. His appearance is very good. Louisa Standish, who at one time was leading lady with the Peaky Players, is playing characters and indeed has a wonderful personality. She has the public with her the minute she steps on the stage. Ingenue Olive Cody, a well-formed lady, has a touch of humor that goes over big. The vocal scores are rendered by Elsie Wright, who has a wonderful soprano voice and her upper register is perfect. She put over two good numbers that were a little too deep for this house. Frank Smith, straight, is very pleasing and has a method of putting over his part that enables him to stand out as a solo performer. The music is handled by Collins Bailey, who is very clever as a pianist leader. His ones are handled very well and he shows some very good work in the way of tempos and movements. The chorus, handled by Blackie Standish, includes Juanita Bart, Betty Smith, Jean Gore, Marice Ford, Edna Orzech, Angel Walker, Delia Miller, Julia Douglas. Specialties are presented by Buck Fellows, Olive Cody, Elsie Wright and Dave Bart. The mixed quartet includes Frank Smith, Louisa Standish, Buck Fellows and Olive Cody. The numbers presented by this group never fail to come. Pep Smith and Blackie Standish are the company's mascots."

FRANK HUNTER received a hearty welcome when he played the Empire Theater, Glens Falls, N. Y., last week, with his 'Scandals of 1921'. Hunter appeared at the house with his 'Big Ambrose' last summer and made himself very popular. The first half last week Frank did his wop character and the second half his black-face character. In burlesque he did both in the one show. A complete change of show, costumes and effects were advertised for the latter half at the Empire. Principals appearing with Hunter included Phil Moran, Virginia Ware, Jim Collins, Milton Schuler and Holly Lorraine. Thanksgiving was anything but a holiday for the Hunter company. In the morning they traveled to Comstock, some miles from Glens Falls, to entertain the prisoners at Great Meadows. Following the entertainment there they returned to Glens Falls and were kept busy the rest of the day amusing patrons of the Empire, the

house running a continuous picture and tab policy from 2:30 to 11 p.m. The G. H. Stacey Amusement Company, which operates the Empire, makes it an annual practice to take the actors and actresses appearing at the theater on Thanksgiving Day to Comstock to cheer the prisoners there. The same custom is followed on Christmas or New Year's. The trip is made in automobiles. Manager Charles E. Greenstone appealing to the public for cars for the purpose.

BABE WINNIFRED, the clever little soubret, is still holidaying at the home of her mother in Cincinnati and will not be seen on the road for some time. Miss Winnifred, as we announced in a previous issue, has been in poor health for about four months, but this did not permit her from participating recently in a show at one of the local hospitals for the benefit of the inmates.

THE COURTESOIS and likable Raymond Daley, who presides over the entertainment department of the new booking exchange bearing his name in the Miller Building, Third and Walnut streets, Cincinnati, now has his office operating on a systematic basis, which means that Ray and his wife, who is handling the club department, will have a few more hours in which to slumber. Ray is well known among outdoor showfolks, while Mrs. Daley was for several years in burlesque and vaudeville, and their professional ability stands them in good stead. Mrs. Daley is well and popularly known socially in Cincinnati, her home, and is receiving the co-operation of her friends, who are members of local clubs and organizations. Tact, push and principle are wonderful qualities the Daleys have in abundance and the general opinion is freely expressed that the new exchange will prove a success. It deserves no less.

WITH 'FLIRTS AND SKIRTS', the burlesque attraction at the Empress Theater, Cincinnati, last week, were Bert and Dot Blake and Bob and Gladys Conn, a quartet of former tabloid people who contribute in putting the show over.

PAUL MILLAR, manager of 'Estelle's Isle of Mirth' Company, which was being reorganized in Cincinnati for the road, has been summoned to the bedside of his mother, who is seriously ill at St. Mary's Hospital in Detroit.

HUGH WHITTAKER, straight man, closed with the stock company at the Savoy Theater, Louisville, Ky., to join Ches Davis' Revue in Washington, Ind.

HELEN MORGAN (Mrs. Geo. Fares), chorister, has joined 'Helter Skelter', a Mutual Wheel attraction.

CHARLIE GREINER and wife, Babette, recently closed with Hurley's 'Broadway Pippins' and joined Joe Mall's 'Panama Girls' in Pittsburg.

AL PHARR is doing second comedy with Fred Hurley's 'Jolly Follies of 1924', which opened in Urbana, O., last week. Bozo Davis, tramp comic, and wife are also members of the new Hurley Show, which is managed by Fred Maley.

GEO. (BUTTONS) FARES, comedian, is still pounding the sidewalk in Cincinnati and told the writer in The Billboard office last week that he will be at the Seventh Avenue Hotel for the immediate future. He was accompanied on his visit by Russ Wilson, juvenile and light comedian, who recently closed with 'Estelle's Isle of Mirth' Company.

CLAUDE A. HARDING, manager of the Columbia Theater, Ashland, Ky., reports having made some recent changes in his tabloid stock company, which now includes, besides himself as straight, the following: Maude Harding, soubret; Eddie (Waffles) Kramer, principal comedian; W. C. Sullivan, second comedy, and a chorus of six girls.

ZOE FRAZELLE is employed at the Ringside, New Orleans, La., which is owned and operated by Pete Herman, widely known pugilist, and Charles Goffmann, with Charlie Bloom as manager. Miss Frazelle is working with the Ring side Orchestra, which Mr. Marcour is directing, as prima donna blues singer. Fritzie Snow, of Chicago, 'The Whirlwind Blues Singer'; Topsy Zinner, of New Orleans, and Billy Miller, 'The Nut', are other entertainers at the Ringside, one of the most popular cabarets in the South.

W. F. MARTIN, assistant general booking agent of the Gus Sun Booking Exchange, Springfield, O., returned December 5 from a road trip, during which he visited a number of houses booking Sun tabloid musical comedies and vaudeville. Martin declares that he found all of the houses enjoying very good business, with the managers reporting the outlook for

the coming year as highly encouraging. In contrast to former years, he said managers were demanding larger shows for the Christmas and preceding weeks. While on the trip he signed up the Capitol Theater, Farrell, Pa., for tabloids. The Gus Sun Booking Exchange announces the following houses as opening with tabloid December 10: Harris Grand, Bloomington, Ind., with Irving Lewis' 'Nifties of Broadway'; Wallace, Peru, Ind., with Harrison's 'Big Lyric Revue', and the Strand, East Liverpool, O., with Charles Benner's 'Peck's Bad Boy'.

THE GRAY TRIO opened winter bookings at Keith's Theater, Laporte, Ind., December 2. BARE DALSON, recovering rapidly from a recent operation, hopes to resume dancing about January.

JIMMY LA MONT, comedian, last week closed with LeRoy Frederick's 'American Beauty Revue' to join the 'Midwinter Flurries', a sixteen-people company now touring the East. A FINE RECOMMENDATION of George Clifford's 'Pep and Ginger Revue' by Arthur Drapcan, proprietor, and John Fortin, general manager, of the Drapcan Circuit of Theaters, Quebec City, Quebec, comes to hand in the form of an advertising card.

HENRY W. ROWMAN'S 'COTTON BLOSSOMS' are reported successful on the T. O. R. A. Circuit. Leroy White, Leroy Gesham, W. Henry Bowman, Miss Stemmons and Bonnie Red Drew are the principals. Rose Whiting is chorus producer.

CHAS. MORTON'S 'SNAPPY REVUE', after playing twelve weeks on the Barbour Circuit, has opened on the Spiegelberg Time. Eddie Ford is manager and producer. Pansy Williams, ingenue and blues singer; Maude Dayton, characters; Clarke Moss, black-face comedian; Jimmie Moss, straight and yodeler; Karl Michel, characters and hanjo specialties; Surada Murlin, soubret and chorus; Letha Ford, chorus producer; Hazel Kinslow, Lorraine Todd, Frances Doyle and Dutch Michel, chorus.

THE CLARK SISTERS' REVUE, the first tabloid company to play the Palace Theater, New Britain, Conn., paved the way for the other attractions of that kind hooked by the Brewster Amusement Company. The Clark sisters, Rose, Agnes and Mary, are featured with the company in dancing, saxophone and violin specialties. Harry Myers is principal comedian and John Clark company manager.

JACK PARSONS is requested to communicate at once with Wm. Dietz, 2305 Vine street, Cincinnati, O., who reports the serious illness of his father, Jacob Schuster.

ORTH & COLEMAN'S 'TIP TOP MERRY-MAKERS', which played 'Doc' Hall's Dixie Theater, Uniontown, Pa., Thanksgiving week, were referred to in the local dailies as the best company to play the Dixie this season and the scenery and costumes on a par with the best of road attractions at \$2 top. Bob Ellsworth, Lillian and Danny Fitz, Able and Mickey, comedians, and the chorus were given special mention by the reviewers.

WM. C. MCINTIRE, manager of the Mack Theater, Burlington, N. C., writes The Billboard under date of November 30 as follows: "It gives me great pleasure to report that I have just played Walt Kellum's Big Specialty Revue. This company is a credit to the profession. It is not only an A-1 show, but each member's conduct on and off the stage is to be highly commended. This company's chorus is the fastest and best trained to play my theater this season. Chief Little Elk and Princess are a credit to the tabloid business. Thad Wilkerson, 'the Harold Lloyd of Vaudeville', is there with the goods. Prof. Jack Pennewell, with his dozen-string guitar, was called back time and again for encores. As managers the Kellums delivered what they promised. Their show held up to a nice week's business and I am sure the clean, witty remarks, fast-stepping chorus and the general good conduct of the company brought the people back night after night. Clean shows are going to win out in the long run."

MAX GOLDEN'S OWN COMPANY, which opened its ninth week at the Lyric Theater, Ft. Wayne, Ind., December 10, is playing to increased business every week, according to a letter from Mr. Golden: "We are giving the patrons of the Lyric just what they want—script bills that are new, also new and novel numbers," he writes. The roster is as follows: Ethyle McDonald, prima donna; Marvel Schackleton, characters; Bobbie Golden, impersonator and soubret; Ert Tint, straight and comedy; Ioe Herman and Max Golden, comedy; Vera Fair, Betty Fair, Norma Fair, Esther Herman, Helen LaVerno, Sylvia Day, Marie Van Alst, Bernice Graham, Valey Heady, Lillian McKnight, Louise Hunter and Billie Dorn, chorus. Kid Long, manager of the Lyric; his wife, Anna, and their daughter, Louise, recently tendered Max and some members of the com-

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5 Experienced Chorus Girls. Must be experienced. Good Sister Team. Musical Act with string or brass instruments or fast-stepping dancing team for specialties. All women double chorus. State lowest in first letter. Address IRVING LEWIS, Grand Theater, Bloomington, Ind.

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A real good Straight Man that knows how to sing and act. Former star, last fall Jazz it singer, a real snappy Soubrette. Can use some 200-300-400-500-600-700-800-900-1000-1100-1200-1300-1400-1500-1600-1700-1800-1900-2000-2100-2200-2300-2400-2500-2600-2700-2800-2900-3000-3100-3200-3300-3400-3500-3600-3700-3800-3900-4000-4100-4200-4300-4400-4500-4600-4700-4800-4900-5000-5100-5200-5300-5400-5500-5600-5700-5800-5900-6000-6100-6200-6300-6400-6500-6600-6700-6800-6900-7000-7100-7200-7300-7400-7500-7600-7700-7800-7900-8000-8100-8200-8300-8400-8500-8600-8700-8800-8900-9000-9100-9200-9300-9400-9500-9600-9700-9800-9900-10000-10100-10200-10300-10400-10500-10600-10700-10800-10900-11000-11100-11200-11300-11400-11500-11600-11700-11800-11900-12000-12100-12200-12300-12400-12500-12600-12700-12800-12900-13000-13100-13200-13300-13400-13500-13600-13700-13800-13900-14000-14100-14200-14300-14400-14500-14600-14700-14800-14900-15000-15100-15200-15300-15400-15500-15600-15700-15800-15900-16000-16100-16200-16300-16400-16500-16600-16700-16800-16900-17000-17100-17200-17300-17400-17500-17600-17700-17800-17900-18000-18100-18200-18300-18400-18500-18600-18700-18800-18900-19000-19100-19200-19300-19400-19500-19600-19700-19800-19900-20000-20100-20200-20300-20400-20500-20600-20700-20800-20900-21000-21100-21200-21300-21400-21500-21600-21700-21800-21900-22000-22100-22200-22300-22400-22500-22600-22700-22800-22900-23000-23100-23200-23300-23400-23500-23600-23700-23800-23900-24000-24100-24200-24300-24400-24500-24600-24700-24800-24900-25000-25100-25200-25300-25400-25500-25600-25700-25800-25900-26000-26100-26200-26300-26400-26500-26600-26700-26800-26900-27000-27100-27200-27300-27400-27500-27600-27700-27800-27900-28000-28100-28200-28300-28400-28500-28600-28700-28800-28900-29000-29100-29200-29300-29400-29500-29600-29700-29800-29900-30000-30100-30200-30300-30400-30500-30600-30700-30800-30900-31000-31100-31200-31300-31400-31500-31600-31700-31800-31900-32000-32100-32200-32300-32400-32500-32600-32700-32800-32900-33000-33100-33200-33300-33400-33500-33600-33700-33800-33900-34000-34100-34200-34300-34400-34500-34600-34700-34800-34900-35000-35100-35200-35300-35400-35500-35600-35700-35800-35900-36000-36100-36200-36300-36400-36500-36600-36700-36800-36900-37000-37100-37200-37300-37400-37500-37600-37700-37800-37900-38000-38100-38200-38300-38400-38500-38600-38700-38800-38900-39000-39100-39200-39300-39400-39500-39600-39700-39800-39900-40000-40100-40200-40300-40400-40500-40600-40700-40800-40900-41000-41100-41200-41300-41400-41500-41600-41700-41800-41900-42000-42100-42200-42300-42400-42500-42600-42700-42800-42900-43000-43100-43200-43300-43400-43500-43600-43700-43800-43900-44000-44100-44200-44300-44400-44500-44600-44700-44800-44900-45000-45100-45200-45300-45400-45500-45600-45700-45800-45900-46000-46100-46200-46300-46400-46500-46600-46700-46800-46900-47000-47100-47200-47300-47400-47500-47600-47700-47800-47900-48000-48100-48200-48300-48400-48500-48600-48700-48800-48900-49000-49100-49200-49300-49400-49500-49600-49700-49800-49900-50000-50100-50200-50300-50400-50500-50600-50700-50800-50900-51000-51100-51200-51300-51400-51500-51600-51700-51800-51900-52000-52100-52200-52300-52400-52500-52600-52700-52800-52900-53000-53100-53200-53300-53400-53500-53600-53700-53800-53900-54000-54100-54200-54300-54400-54500-54600-54700-54800-54900-55000-55100-55200-55300-55400-55500-55600-55700-55800-55900-56000-56100-56200-56300-56400-56500-56600-56700-56800-56900-57000-57100-57200-57300-57400-57500-57600-57700-57800-57900-58000-58100-58200-58300-58400-58500-58600-58700-58800-58900-59000-59100-59200-59300-59400-59500-59600-59700-59800-59900-60000-60100-60200-60300-60400-60500-60600-60700-60800-60900-61000-61100-61200-61300-61400-61500-61600-61700-61800-61900-62000-62100-62200-62300-62400-62500-62600-62700-62800-62900-63000-63100-63200-63300-63400-63500-63600-63700-63800-63900-64000-64100-64200-64300-64400-64500-64600-64700-64800-64900-65000-65100-65200-65300-65400-65500-65600-65700-65800-65900-66000-66100-66200-66300-66400-66500-66600-66700-66800-66900-67000-67100-67200-67300-67400-67500-67600-67700-67800-67900-68000-68100-68200-68300-68400-68500-68600-68700-68800-68900-69000-69100-69200-69300-69400-69500-69600-69700-69800-69900-70000-70100-70200-70300-70400-70500-70600-70700-70800-70900-71000-71100-71200-71300-71400-71500-71600-71700-71800-71900-72000-72100-72200-72300-72400-72500-72600-72700-72800-72900-73000-73100-73200-73300-73400-73500-73600-73700-73800-73900-74000-74100-74200-74300-74400-74500-74600-74700-74800-74900-75000-75100-75200-75300-75400-75500-75600-75700-75800-75900-76000-76100-76200-76300-76400-76500-76600-76700-76800-76900-77000-77100-77200-77300-77400-77500-77600-77700-77800-77900-78000-78100-78200-78300-78400-78500-78600-78700-78800-78900-79000-79100-79200-79300-79400-79500-79600-79700-79800-79900-80000-80100-80200-80300-80400-80500-80600-80700-80800-80900-81000-81100-81200-81300-81400-81500-81600-81700-81800-81900-82000-82100-82200-82300-82400-82500-82600-82700-82800-82900-83000-83100-83200-83300-83400-83500-83600-83700-83800-83900-84000-84100-84200-84300-84400-84500-84600-84700-84800-84900-85000-85100-85200-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pany a spaghetti supper that was greatly enjoyed.

WHEN LEICHT & GARDNER'S "TEDDY BEAR GIRLS" arrived in Jackson, Mich., minus their baggage, which was left at some junction while changing cars, the Fusheanes Brothers, owners of the Regent Theater, granted the members of the company permission to give the show in street clothes Thanksgiving week. The Fusheanes Brothers were hosts to members of the company and the house employees at Thanksgiving dinner. Four big turkeys were carved.

BILLY WILKS, who recently closed his road show, is organizing a company for rotary stock in Detroit.

THE FOUR NEWMANS spent last week in Cincinnati during the first week's layoff this season of the Irving Lewis Show, reopening with the company in Middletown, O., December 10. Mrs. Newman took advantage of the rest by confining herself to their hotel room endeavoring to cure a severe cold, which affected her eyes to the extent that she had to consult an optician for glasses.

IRVING (CASEY) LAVERY, producing comedian with Bob Cook's "Merry Maids" Company, is a big favorite with patrons of the Crystal Theater, Toronto, Can., where the company is playing an indefinite engagement. James O'Donnell, a retired showman, is quoted in a letter from Bob Cook as having said "Casey", who produced for forty weeks in Toronto last season, is the funniest and most original comedian he has ever seen. Other members of the company are Mildred (Billie) Shannon, prima donna; Adelaide Cook, soprano; Audrey Elman, ballads; Bob Cook, soprano; Jim Taylor, comic; Mrs. Blanche Cook, wardrobe mistress, and a chorus of six girls. Mr. Cook advises that he has severed all connections with his former partner.

BORRIS SAVAGE and her harmony singing trio, including Gertrude Esberger and son, Edwin, and herself, which she organized during a recent visit to Cincinnati, have joined Jack Hutchison's "Ziz Zaz Revue". The Esbergers are well known in musical circles in Cincinnati, their home town, having appeared before various organizations and in vaudeville in Cincinnati and vicinity.

FRANK L. WAKEFIELD'S new "Tip Top Review" opened an extended engagement at the Palace, Minneapolis, Minn., December 3. The production of "Variety Isle" was an elaborate one and being interspersed with high-class specialties it went over in a punchy style. Billy Inman, comedian, made a host of friends at the opening. He was assisted by Ben Adams and Emmett Lyon. Other new members of the stock company included the Pacific Four, a fine male quartet, whose numbers were given in the style; Dot Danson was a pleasing soprano; Stone and Halle, a prominent vaudeville team, each week will offer new numbers; Rae Leanses' popularity was easily tested at the opening; Holly Leslie is the bass soloist; Wakefield appeared all last week. Wakefield and Inman were on the Keith Circuit for a long time as a team, and last week marked a reunion after a long separation. There was a goodly crowd at the afternoon performance. Musical stock is popular in Minneapolis.

MRS. HAZEL LA MONTE SCHNEIDER, mother of Lester La Monte, known in vaudeville as "The Paper Fashion Plate", is recovering from injuries received in Dayton, O., November 21, when hit by an auto and dragged several feet. Mrs. Schneider was conveyed to the Miami Valley Hospital, Dayton, where several stitches were taken in her head and other injuries treated. She remained at the hospital for a few days and was then taken to her home in Cincinnati, where her many friends in and out of the profession called to wish her a speedy recovery.

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Condensed Musical Shows

An Opinion by PETE PATE

The writer has, in previous issues of The Billboard, treated of the origination, advancement and future of the "Tab. Show" at length. Space forbids at this time, however, to parley with past performances, successes and failures of our vest-pocket edition of musical comedy. The ten-people aggregation, in my opinion, is almost a thing of the past. Even in the hamlets where the town hall is seldom used for other than charitable socials, they have been educated to a bigger and broader conception of the condensed musical production. Theater managers appear delighted to accept the twenty-five and thirty-people attraction as a regular policy.

Company managers, however, are now being confronted with an evil that is fast "killing the game" in localities where the practice has been adopted—that of theater managers installing their own stock musical shows. The theater manager avers that it was only done in self-protection that he would always be assured of a show consequently, whereas companies had been too scarce heretofore. Some, however, are peculiar enough to think that by owning their own company they are saving money, at least a manager's profit. The producer is to blame for this in several ways. First he has been careless in the presentation of his offering; secondly, he wasn't alert enough to protect his bookings regardless of the reliability of or the confidence in his agent. Booking agents have successfully broke many good "entertainments". With theaters closed to an independent show, however, the handwriting on the wall is that his brand of amusement in that particular village has reached its zenith and is destined to die out ere long.

It is an established fact that the popular-priced musical comedy show in its advanced form

(Continued on page 82)

LOYALTY

By HAL L. KITER

This article is intended for managers and producers of tabloid musical comedies on circuits where a policy of continual tabloid hooking is in force and to resident managers of those theaters. Gentlemen, we, the pioneers and founders of a new field of theatrical endeavor, meet with many problems. Much has been written to discourage filth and suggestiveness in the production of shows and I am proud to say it has borne fruit. Ways and means have long been discussed as to the proper means to satisfactorily route and book tabloid musical comedies and improvements are still in progress. But the one problem yet unheralded is the promotion of loyalty. Not so much the loyalty of the show owner to the house manager, but the bond of kinship and helpfulness between brother show owners and producers.

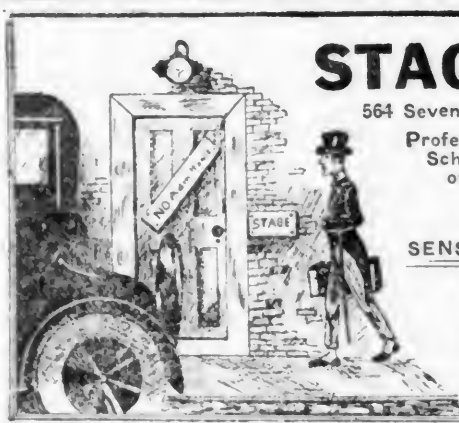
I am citing an evil practice which, I am sorry to say, has been exercised for several years by the unscrupulous show manager who not only has "no show" but has not one dime invested in accessories to properly present his so-called attraction. I refer particularly to photos and cuts and billing matter. The cheapest way he figures is to deliberately steal them from a show which has sent them in advance to the theater where he is the current attraction. Finding access to the local manager's office is sometimes not so hard and seeing advance photos and cuts lying around loose is an easy way to provide himself. Then to add insult to injury in a week or two he uses the stolen property in advance of the rightful owner, establishing in the eyes of the house manager that he is the owner of the photos and cuts. When the rightful owner sends in his own photos and cuts

(Continued on page 82)

Yuletide Greetings and Best Wishes For the New Year

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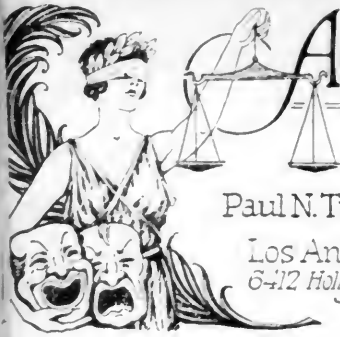
Radium Costumes, Lace Skirt, Headdress of Pearls, \$35.00 Each. Pant Design Plumed Headdress \$15.00 Each. Principals, Extras, etc. in all designs and characters, \$10.00 Each up. Circus Costumes, with Headdresses, \$14.00 Per Set or 8 up. Chair Covers, \$1.50 Each. Drapes, 18x28, in dyed muslin, satin, decons, \$33.00. We submit designs to professionals.

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Those Charges of "Tyranny"

The stagehands and musicians are perfectly able to reply for themselves, but some charges are so often repeated that even the most skeptical of Equity members are almost inclined to believe them. For instance, you have not heard that a manager cannot turn the lights in his own theater, but must employ an operator to do it? Oh, the tyranny of unions, etc., etc. Well, it just happens at this time an ordinance of the New York City Department, that a skilled man must at times work the switchboard, and is no mandate of the unions.

Then there is the charge that companies bringing into New York must, in addition to a house crew, keep their road crews. This is true, but only after a season of six weeks more on the road. Here is the reason: When crew works a show on the road we all know what it means. We have seen them on night stands leading till two or three in the morning, catching a train an hour or two later, changing at nine, and finally reaching the city stand at twelve.

Then there is the unloading, the transfer of the theater and the setting up before the opening performance. By the end of the week wonders how the crew lives thru it. Even week stands it is not all leisure—Mondays, Tuesdays and Saturdays are always heavy, and on the off days there are the scenery, the sets, props, etc., to be repaired. After the heat and burden of a tour it always seemed pretty hard that when they came to New York, where their homes were, they were discharged. Anyway a committee, including William A. Brady for the managers, considered the matter and decided that after our OF SIX WEEKS the road crew must be put on in New York. This does not mean easy job—they have to work every day before, the perhaps not so strenuously. The next great kick is about the members of orchestra who send substitutes. Sometimes, it must be admitted, the results are very unsatisfactory. This is a matter, however, which perhaps could be remedied if the managers were willing, or able, to pay the fee for class A players.

The hiring of the musicians is up to the leader or conductor, who believes he can secure better people if he takes those who are in demand. Such men have, generally, a couple of nights a week on a special job, at concerts or elsewhere, and the unwilling to give that up these high-class men are quite willing to fill in their other nights in theater orchestras. They are generally accomplished players and it is natural that the leader should prefer them when he can get them.

The players of Paul Whiteman's Orchestra don't change, and there doesn't seem to be any variation of quality in the opera or the Capitol Theater orchestras, to name only a few. It is unfortunate for the producer, and annoying for the stage performer, that the musicians' minimum scale of wages does not always command the best talent, but we don't see how it can be helped. As far as we have been able to discover it is no fault of the union.

Join the Actors' Fund

Your deputy will probably come to you with a request that you sign up as a member of the Actors' Fund, the dues of which are \$2 a year. You know the work this institution does. Why not make your company 100 per cent for the Actors' Fund?

Correcting Report of General Meeting

There was a slight error in the otherwise admirable report in The Billboard of our general meeting at the 48th Street Theater, November 4. On page 123, in referring to understudies, the clause was confused with pay for actors joining companies on tour. Understudies are paid pro rata for extra performances as regular members of the cast are paid.

Chicago Endorses Negotiations

According to the ruling of the council, made some two years ago, the executive secretary is supposed to visit the Chicago office once a month. Events have crowded us so thickly of late that this has not always been possible. However, when the necessity was great the assistant executive secretary has gone on.

On November 29 we were able to make this long-deferred trip and had a satisfactory visit. Friday night, November 30, after the theaters closed, we held a general meeting in Corinthian Hall on the top floor of the Capitol Building, which was well attended. An account of this meeting was published on pages 5 and 119 of last week's Billboard, so we will therefore con-

fine ourselves to saying that the loyalty of our members to the A. E. A. and to its conduct of the present negotiations with the managers was very evident, and was very gratifying to the council when reported to it.

Saturday evening, December 1, we visited the stock tabled theaters, the State-Congress, the Haymarket and the Empress, all of which have splendid companies, are well managed and are doing first-class business. The council was particularly anxious that we should speak to the chorus of these different organizations in order to get their reaction to our present policy and to find out in what way we could remedy any complaints they might have. We beg to thank the members of these three companies, as well as the managers, for the cordial way in which we were received.

Chicago Ball January 19

The date of the Annual Equity Ball in Chicago has been finally set for January 19, on which day the committee is satisfied the affair will attract the largest attendance.

The local committee is already functioning, and the professional committee will be announced as soon as it is determined what players will be in the Lake City on that date. However, we are fortunate in having secured Tom A. Wise as chairman.

Readings Are Only Readings

In looking over the files of the "Equity" magazine we ran across the following paragraph in the October, 1920, issue, which we think will bear repeating here:

"When reading a part before a director who does not know your work, be careful not to 'act'. If he has any discrimination he realizes that you are unacquainted with the context of the play, and if he hasn't even a genius might be turned down, so don't be nervous but take your time. To be successful at these trial rehearsals an actor should practice reading aloud, but he should do so quite simply and naturally, accentuating as little as possible and being neither too quick nor too loud. Have a dictionary handy and be sure your pronunciation is correct. Young actors will get more chances by working along these lines."

Save the Copyright Act

According to a recent issue of The New York Morning Telegraph, the copyright act is in danger of being terminated. If this should happen American dramatic authors would have

no legal right to collect their royalties in Canada. Equity sincerely hopes that this unfortunate situation will not arise.

Only Damage Suits Stop Libel

A member of prominence has written deploring the fact that Equity has instituted suit for libel against The New York Commercial and its writer, Mrs. H. Z. Torres.

We quote from his letter: "All the papers will carry the story and naturally give Equity the worst of it. Suggestions by defendants' lawyers will be printed as facts, and lies will be presented as truths."

"Equity is supposed to be the enemy of the managers and, since the managers advertise, advertising controls the policies of the newspapers."

We appreciate our member's view, but at the same time the majority of our people resent the continuation of these malicious and mendacious statements, and the only way which we have of stopping them is to bring a law suit.

No matter how certain prejudiced journalists may report the case the result will be a record to which we can always refer. Personally we do not believe that many newspapers would rally to the support of another publication which flagrantly abuses the privileges of the press.

FRANK GILLMORE, Executive Secretary.

Executive secretary's weekly report for council meeting December 4, 1923:

(Continued on page S1)

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Chorus Equity Association of America

JOHN EMERSON, President. DOROTHY BRYANT, Executive Secretary.

FIFTEEN new members joined the Chorus Equity in the past week. We are holding mail for Miss Clayton, Florence Campbell, Sylvia Carol, Boddie Culbertson, Adeline Cornell, Catherine Goldman, Jean Chambers, Edith Chambers, Irene Coffman, Florence Collins, Ruth Chambers, Christina Button, Greta Drew, Clara Dell, Rose Dean, Marie Dolan, Loretta Duffy, Cora D'Arcy, Vivian Edwards, Edward Evans, James Ellison, Norman Earle, Irving Finn, Miss Frances, Ruby Friend, Rhoda Freed, Bernard Fay, Charles Fritch, Mae Fowler.

The Council has voted to allow a layoff the week before Christmas and Easter week. However, if a company does not layoff for that week full salary must be paid. The manager has no right to ask you to accept half salary if you play Christmas week. There are to be no rehearsals during that week unless rehearsals are made necessary by important changes in cast. This is the only layoff allowed by the Chorus Equity. There can be no layoffs for discipline of an individual member or before a New York opening.

Many times our members have been warned that they should report at the headquarters of

the Chorus Equity the day on which they begin rehearsal. We are having difficulty in settling a case now because the member claims to have started rehearsing several days before the manager says that he started. The member claims to have been dismissed after fourteen days of rehearsal; the manager says it was less than ten days. Had the member reported at the office the day he started we could have verified his statement. Help us to protect you.

Members holding cards good to November 1, 1923, are fined twenty-five cents a month beginning December 1.

Do not take legal action against a management without first consulting your association. By taking legal action, especially in a traveling company, you are apt to cause that company to lose two or three days' work because the manager has to stay in the town in which the action has been started, you injure your fellow members and in the end you gain only what your association could have won for you without jeopardizing the salaries of the other members of the company.

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"HOW To Pronounce the Names in Shakespeare" is reviewed in the space at the center of the page. In putting this book to the test we turned to several words that have recently come up for discussion. "Patience" was one of the first. Taking Miss Irvine's book at face value it appears to support Miss Marlowe's pronunciation as reported in the last issue of *The Billboard* (December 8). But one is not inclined to take Miss Irvine's symbols too literally. Diacritical marks as used in the ordinary dictionary are an imperfect means of representing sounds. The more one tries to refine them the more troublesome they become. Miss Irvine did not always keep her bearings in dealing with a multitude of dictionaries with their various schemes of phonetic symbols. Unless her key of pronunciation is interpreted somewhat liberally there is a danger that her guiding marks will be misinterpreted by the casual reader. "Patience" serves as a test case.

Julia Marlowe pronounces this word with a strong vowel, the e-sound in "met", in the unstressed syllable. I insist on objecting to this Strong Form pronunciation, but taken literally Miss Irvine's dictionary appears to recommend Miss Marlowe's pronunciation. In this word, as in many others, Miss Irvine employs a half-size letter to indicate the e-sound. This half-size letter at first inference would be taken to indicate an obscure vowel sound, but nowhere does the author commit herself to calling these half-size letters a symbol for an obscure sound. Her specific statement is that "the half-sized letter used for any vowel indicates that, altho the color of the vowel is unaltered, less time is to be given to its utterance." This pretty obviously says that the quality of the vowel remains unaltered, altho the duration of the vowel is shortened. This theory of shortening a vowel indefinitely without changing its quality falls under suspicion and is inconsistent with the general laws of vowel change in unstressed syllables. But this theory of unaltered "color" or quality, but shortened duration, appears to be applied with painstaking care to Miss Irvine's book.

When we turn to "Patience" we find a half-size "e" in the second syllable. According to the key this "e" represents the e-sound in "met" and nothing else. The conclusion is that the reader is instructed to say ("pel-shens"). This is one trouble. The other trouble is that Miss Irvine quotes the Oxford Dictionary as her authority for this word. The key to the Oxford Dictionary and Miss Irvine's key do not agree. The Oxford Dictionary makes a pretty clear statement about weak vowels in unstressed syllables. "In modern English speech," it says, "vowels are regularly obscured in syllables that have neither primary nor subordinate stress, especially in those that follow the main stress; then they approach or fall into the sound of mid-mixed vowel of (u)." That exactly explains the pronunciation of "Patience" in the Oxford Dictionary. The "e" is marked with a symbol of a weak vowel, which means that this sound would approach or fall into the sound of the mid-mixed vowel of (u), making the word become ("pel-shens"). Miss Irvine makes no statement to cover this point. On the contrary, her statement in regard to the half-size letters tends to misinterpret the Oxford Dictionary in this particular case. In dealing with diacritical marks in all kinds of dictionaries Miss Irvine did not exactly find the greatest common denominator which enabled her to come out even. We find "Patience" with the e-sound in "met", but "Ancestors" with obscure-e, ("pel-shens) and ("ein-shunts) altho there is no particular reason for a discrepancy between the vowel sounds in those unstressed syllables. This failure to represent the obscure vowel-sounds more consistently must be acknowledged as a fault that the reader should reckon with if studying the book. The author gives considerable space to the discussion of the obscure e-sound and its symbol (u), but when she puts this symbol into practice she reserves it for two or three spellings only, notably for the "a" and "u" in "Escalus" ("es-ku-lus), and for "o" in "Hampton" ("hamptun). In "General" this symbol is used for an "e" spelling ("dzhenu-nul), but in "Laurence" we find the stronger vowel ("law-reus). Common sense would usually guide the reader in those cases, but it is unfortunate that Miss Irvine's introduction does not explain the case as plainly as the Oxford Dictionary.

In unstressed syllables with spellings in "e", the weaker vowel sound often becomes an i-sound. Miss Irvine recognizes this in the word "mistress", which she marks ("mistris), but this treatment is somewhat exceptional. "Necessity" is represented as ("nassiti) with no recognition of the weak syllable that precedes the stressed syllable in this word. The Oxford Dictionary marks this word as ("nassiti) indicating that the first vowel would tend to become an e-sound only in oratorical reading and possibly in singing. Even here singing teachers would disagree. It would be unfortunate if Miss Irvine's book were to give the impression that "oratorical" pronunciation were recommended for the stage. She has no such thought in mind, altho her markings might be misleading to the slavish type of mind that tries to follow diacritical marks to the last letter. This remark, however, applies prin-

The Spoken Word

Conducted by WINDSOR P. DAGGETT

cially to unstressed syllables having spelling in "e". With the "a", "i" and "o" sounds there is much less difficulty.

It is only natural that Miss Irvine's book should tend to follow stage customs as they exist. Here again we might examine some of the data. I confess some weariness to hearing "gentlemen" pronounced as "gentle" "men", actor by actor and play by play. In modern English speech, "gentleman" and "gentlemen" are pronounced exactly alike and for the same reason. The last syllable is unstressed and takes an obscure vowel, or the mid-mixed sound that is conveniently called obscure. "Man" as a separate word is pronounced (man), but in "gentleman" it is pronounced (man). "Men" as a separate word is pronounced (men), but in "gentlemen" it is pronounced (man). Many actors in Shakespeare prefer the Strong Form pronunciation and say ("dzhenu-tul-men). Miss Irvine tends to favor this actor habit by giving this pronunciation and no other. The actor is

keep its original sound is a bit strained, but if the half-size vowels are always interpreted as symbols of weakness and possible change of vowel quality this difficulty is easily overcome.

It is impossible to read diacritical marks understandingly without knowing a good deal about them, and they can never be adequately understood without a working knowledge of the International Phonetic Alphabet. The Singing Teachers' Association of New York has come to this conclusion. Singing teachers are no longer content with "oratorical" pronunciation in singing. The New York Association has recently published a pamphlet entitled "General Principles of Diction and Chart of the International Phonetic Alphabet". In its discussion of Principles of Diction this pamphlet makes statements of incalculable importance. The general standard of pronunciation which should guide the singer is admirably stated:

"To singers is recommended a pronunciation of our mother tongue which shall approximate,

THE NAMES IN SHAKESPEARE

"HOW To Pronounce the Names in Shakespeare", by Theodora Ursula Irvine, is a useful reference book that should appeal to a great variety of readers. The completeness of the book makes it especially valuable. Practically every proper name mentioned in Shakespeare's plays is included in the pronouncing dictionary. So far as we know this is the only single text that attempts to cover this subject. Miss Irvine has gathered her materials from various sources. Her consultations with Shakespearean actors and scholars have given her reliable theoretical discussion and have filled her book with practical knowledge of the pronunciations most favored on the contemporary stage. The general questions involved in such a study are adequately treated in the Introduction. Shall foreign names be anglicized? is a question that is answered in the affirmative by a number of leading authorities, altho no general rule can apply to every individual case. It is this impartial and open-minded treatment of the subject that makes Miss Irvine's book especially readable and reliable. It enables the student to understand the questions involved and to make his choice of pronunciation with scholarly judgment and with a working knowledge of traditional practice. A preliminary discussion of foreign pronunciations includes Greek and Latin, Italian, French and English. The effect of rhythm on pronunciation is also fully illustrated.

The book includes a brief explanation of each name, whether historical, geographical, mythological or otherwise, with specific references to act, scene and line. Even names that occur in Shakespeare's stage directions are included. The result is that the list includes many names not found in Bartlett's Concordance or other books of that description. The names are arranged in alphabetical order so that any name is quickly located. The names of characters that take part in the plays are printed in black-faced type. Two sets of type, therefore, make a distinction between characters who appear on the stage and those who are referred to in the text. Throughout the index there are many quotations from actors and scholars regarding theory and practice. Besides the alphabetical list of names in the dictionary proper, the book presents separately, in alphabetical order, the complete *Dramatis Personae* of each play. The book represents an incalculable amount of work, as the five pages of bibliography will indicate, to say nothing of the correspondence and interviews involved in gathering first-hand information from individuals. The four hundred pages of this volume are clearly typed, and the arrangement of the material is orderly and convenient. Hinds, Hayden & Eldredge, New York, Philadelphia and Chicago, are publishers. This book should be widely known not only in the public libraries, but in the classroom, in the Shakespeare reading circle, and in the private study. It would make an acceptable gift book of permanent value. There is a preface by E. H. Sothern and another by Thomas W. Churchhill. Horace Howard Furness, Jr., Shakespearean scholar, makes the following comment: "The book cannot fail to be of great benefit to the class for whom it is intended—actors and readers—and of interest to the student of Shakespeare as well."

The Key to Pronunciation, on pages xlv to liii, follows the general scheme of diacritical marks familiar to the general reader. As a whole, this key is a clear guide to pronunciation. Some of its limitations are discussed in detail in column one of this page. On the word "Patience", for instance, *The Spoken Word* finds itself involved in an argument because of the sound symbols employed in "How To Pronounce the Names in Shakespeare". (See column one.)

also prone to pronounce "Saturday" as ("sa-tidi) and to give all days of the week a d-sound in the last syllable. As a matter of fact the days of the week have been pronounced with a weak last syllable (-di) for several hundred years, so that the actor might feel free to use the weaker pronunciation quite as correctly as he uses the more formal one.

In words ending in "-or" as "ambassadors" Miss Irvine usually gives two pronunciations (am-"ba-sa-duz) or (am-"bassu-daw-z), the latter being marked as Stage Pronunciation. The reader should be reminded that this strong ending is not stage pronunciation of necessity. I have heard Frederick Kerr and H. B. Warner use the ordinary pronunciation ending in (u). Just as I have heard Lionel Atwill, H. Cooper Cliffe, Herbert Ranson and Katherine Cornell pronounce these "-or" terminations in "actor", "ancestors" and the like, with the obscure e-sound, (u). It is not always the case that these Strong-Form pronunciations are appropriate to the stage, altho they sometimes are. The Shakespeare Dictionary gives two pronunciations of "Sailors", ("sel-luz) or ("sel-law-z), which is perhaps consistent with stage custom, but the Oxford Dictionary gives only one pronunciation for "sailor", namely, ("sel-in).

If I have gone out of my way to discuss the weak vowels in unstressed syllables, it has been not to disagree with Miss Irvine but to agree with her. Her discussion of the half-size u-sound and her work as a whole shows that her viewpoint has been entirely sensible. Her effort in some cases to have the unstressed vowel

so far as vocal conditions may permit, to the usage of cultured speakers through the English-speaking world. It is recognized that the musical rhythm may necessitate a certain modification of well-established speech rules, as in the case of obscure vowels in unstressed syllables, the degree of variation in such syllables depending upon their musical and poetical importance. Any pronunciation is depreciable which, by differing noticeably from accepted usage, may divert attention from the emotional content of a song."

By use of the International Phonetic Alphabet with its exact analysis of spoken English and standard usage the singing teacher is rapidly learning to adapt his text to song so that the singer's pronunciation does not differ noticeably from accepted usage. The importance of the speech process is emphasized:

"Conscious muscular control of the speech mechanism while singing, like any other local effort, induces interference. Therefore the speech organs may advantageously be trained apart from singing, and this training should be such as to decrease tension and produce the greatest relaxation and freedom."

Actors are often afraid to study "diction" for fear that they will become self-conscious, but singing teachers are using diction to give their students greater muscular freedom and better voices. It is more and more obvious that the English language is gaining recognition as a vehicle of artistic expression. We are gradually learning what good English is. We are learning to speak it and we are learning to sing it.

"Singer's Diction" and "Stage Diction" that involves any noticeable degree of abnormality are to be avoided. This standard of excellence is a work of art. It escapes both the colloquial commonplace and the artificiality of a spelling pronunciation. It is cultured English, nothing more and nothing less.

Three Hamlets

Sir John Martin-Harvey, Mr. E. H. Sothern and John Barrymore have each played Hamlet in New York almost simultaneously. In order to compare these Hamlets somewhat sketchily we will give each of them a name. The Hamlet of Sir John Martin-Harvey is the iridescent prince. Mr. Sothern's is the melancholy Dane. Mr. Barrymore's is the Hamlet of brittle frailty.

The iridescence of the first Hamlet comes from the actor's voice of soft colors and unusual variety. The resonance is so ample, so balanced and so flexible that it reflects the actor's mood with the subtlety of light winds. The sound of this voice permeates the air like distant music. It is exceptionally free from physical force. It is amplified by musical augmentation so that its largeness of feeling transcends the dimensions of a concrete individual. The overtone of this voice flows constantly so that the ordinary pauses of speech are bridged over by an unbroken fluency of tone. "Horatio, thou art e'en as just a man as I," is said in one breath group. There is a momentary pause after "Horatio", but the voice doesn't fully stop. The speech is phrased, but it is not chopped up by punctuation marks. Even Hamlet's soliloquy after meeting the players has this same musical blending:

"Remorseless, treacherous, lecherous, kindly villain!
(A Vengeance!)"

This iridescent Hamlet has inexhaustible breath under perfect control. The "O Vengeance" is tacked on to what precedes. The voice does not stop at the pause between the words, but waves strong in an effective crescendo that brings the part of the speech to a musical climax. This flow of tone gives this Hamlet a somewhat liturgical rhythm and sweeping movement. Yet the reading has no faults of liturgical reading. The variety of pitch is conversational, the intonation is conversational, the phrasing is illuminating to the meaning of the text. The effect is a reflected or sublimated sort of Hamlet that charms the ear without probing the feelings too deeply. It gives a musical rather than a verbal reading. It has great reserve, perfect ease and princely gentleness.

In face and figure Sir John Martin-Harvey is pleasing to the eye. His features are strong but kindly. His eye is keen and intellectual, his smile is tender and engaging. His relations to other actors on the stage are particularly noticeable. He knows that they are there. He takes notice of them, and his eye meets theirs. He never isolates himself from his comrades, not even from his opponents. He blends with his surroundings with the adaptable instincts of a gentleman.

Mr. Sothern's Hamlet is a more concrete embodiment of the character. Mr. Sothern's voice has intensity of resonance rather than the all pervading amplification that characterizes the work of the English actor. There is a melancholy in the voice that is particularly fitting. It is a poetic melancholy, sincere and noble. There is nothing liturgical in the reading of Mr. Sothern. He probes deep into the meaning of every line. He deepens his impressions of the part and gives the action of the play a sense of reality which the English actor glides over with lighter touch. The elocution of the two men is entirely different. Mr. Sothern has a studied articulation, particularly vigorous

(Continued on page 82)

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The larger comb encircles the back of the coiffure, conforming to the shape of the head. It is made of genuine tortoise shell, brown and yellow colorings, stands eight inches high and is eight inches wide at the broadest point. This comb has attracted attention to the display window of a certain Broadway show, where we discovered it. The price is \$11.
The smaller comb, which resembles the outstretched wings of a bat, is eight inches across and is made from solid shell. It may be had in jade, red and sapphire blue for \$9.

A gift that every actress will appreciate as a toilet necessity is Milady's Special Safety Razor, a double-edged design which shaves up or down. The adjustment of the blade and curved teeth prevent scratching or irritation of the skin. To remove the hair all that is necessary is a dampening with water. The razor, miniature in size, comes in a handsome velvet-lined case, an ornament for the boudoir table. It \$5.

Dainty and chic is a "hankie" which bears the exalted name of "Powder-chie". It is made of pure linen, handmade, with embroidery and drawn lace footing, with a circular center pocket for a small powder puff. In white or in colors, \$9 per dozen. Enough hankies, with the addition of a powder puff and a whisk of sachet, to provide Christmas remembrances for all the girls of the company.

Made-to-order Egyptian cigars with individual marking or design are offered at \$12.50 or 500 and \$3 for 100. A sample box of assorted blends from which to make your selection, 30 cents.

Your old ostrich feathers may be dyed or bleached and made into feather banding to trim the evening gown or wrap at very low cost. Send along your feathers for an estimate. If the estimate pleases you the remodeling will be done very quickly.

As huge fans are the vogue, no actress considers herself perfectly happy until she possesses one to match her costume, especially after seeing Nora Bayes coquetting with a gigantic ostrich fan. If you will give the shopper an idea of the size you would like she will secure quotations on a fan to match your own, or to contrast with it if you prefer.

The Shopper is always glad to select slightly worn evening gowns for her correspondents. When writing about these gowns please bear in mind that smaller size gowns in chiffon and satin may be procured for \$15. Larger size gowns (over 38) are more expensive. Velvet gowns do not come within the \$15 class.

Before buying perfumes write The Shopper or a treatise on individuality in perfume.

One of the smartest novelties on a 1914-15 venue show is a fanning silk umbrella, with a delicate trimmed handle and leather strap, fits in a suitcase. Very popular with the actress who travels. The silk is of finest quality, as is the cover; a wonderful value at \$7.50.

The Shopper has before her a catalog of lovely evening gowns and after-noon frocks. (Continued on page 80)

GLIMPING THE MODE

PARIS FORECASTS THE
SPRING SILHOUET

While the world of womankind is at present engaged in wrapping the willowy form in sheath gowns that extend at least to the ankles, word comes from Paris that the law of the spring silhouette will be "straight, thin and short". This means that the slim, tube contour, now so much in evidence, will still prevail, but will be decidedly shorter. The present simplicity will not be departed from and crepes will still be much in evidence. It is predicted that beads combined with tinsel and thread-silk embroidery will be stronger factors than they are at the present moment. The three-piece costume suit with the three-quarter-length jacket will be the favored tail-coat.

SEEN BEHIND
THE FOOTLIGHTS

One of the most exquisitely feminine gowns on the stage at the present moment is one worn by Eva LeGallienne in "The Swan", at the Vanderbilt Theater, New York, as shown in the photograph on the opposite page. It

is composed of silver tissue, a deep bertha of gold lace finishing the off-shoulder decolletage. A deep flounce of the same gold lace decorates (Continued on page 80)

BELLE MURRY



The attractive ingenue in "For All of Us", at the 49th Street Theater, New York, wears a JEUNE FILLE costume of decided charm. The snug bodice of the gown is made of pale gray velvet, elaborated with rosetts of knotted rose-colored ribbon. Streamers fall from waist line to hem. The straight-line skirt is made youthfully bouffant by wired three-tier hip panniers. Gray chiffon also fashions the cape, which emulates the skirt in the matter of tiers, and is topped by a generous collar of ermine.

SPANISH COMBS



grow in size and charm. They come in various shapes to accommodate the coiffure and in shades to complement Milady's individual coloring. (See Shopper's column for description of combs illustrated.)

MILADY'S BEAUTY BOX

We went visiting recently, our destination being Primrose House, one of the most exclusive beauty establishments in New York. One of the discoveries we made at the Primrose House was a Pomegranate Cream Rouge, which the lady of Primrose House informed us was an ideal all-year round rouge made especially for the skin with a tendency to dryness or chapping. The rouge is as soft as velvet in consistency and takes its color from pomegranate of Italy. The rouge was demonstrated on two young ladies, one a blond and the other a brunette, to illustrate its natural effect, which we were surprised was most pronounced in both types of complexion. Pomegranate blond rouge comes in an amber container, while the brunette rouge may be had in a shell container. Each is quoted at \$2.50.

While at Primrose House our attention was called to the fact that Cleansing Tissues for removing superfluous cream from the face make a pleasing gift to the intimate friend, when set off with a dashing bow of ribbon. One ream of the tissues, which are extraordinarily soft of texture, is offered at \$2.75. Cleansing Tissues, as you know, absorb oils very quickly and are most economical to use, being discarded after the cleansing operation.

We happened in on a friend last week and were surprised to find her fanning her face with a dainty fan. Seeing our expression of amazement she said, laughingly, "Perhaps you think I have lost my reason, but I haven't, I am just simply fanning the lines away." She then showed us an artistically shaped bot-

CHRISTMAS CHEER
FOR THE SPIANS

There's one place in New York City, however, where there will be an open fireplace that will radiate good cheer all Christmas day and evening. That place is the New York Theatrical Rest Room and Emergency Service, at West Forty-seventh street, where Lillian and Cordelia MacKinnon, of vaudeville renown, will act as hostesses. This fireplace is in a wonderful blue room with easy chairs that offer luxurious comfort and ease, where there are warbling canary birds and plenty of literature to add mental relaxation. There is to be some form of entertainment offered, too, but the Misses MacKinnon were unable to give us the program at the time *Feminine Frills* was going to press, but promised it in time for the news section of this issue.

A BUFFET
DINNER

A Christmas tree, with presents for all, and a dance will be features of Christmas Day at the Stage-door Inn, just across from the Theatrical Rest Room, mentioned above. And everybody is invited—that is everybody who is a professional—to partake of the pleasures to be provided, which are without price. Mother Allen will be there to greet you. You may rest assured, too, that not only lonesome folk will visit the Stage-door Inn. There will be many stage notables dropping in to wish Mother Allen and Miss Margaret a merry Christmas. Madeline Thayer, "press agent" for the Stage-door Inn, telephoned us that she is sending us a story about the Christmas arrangements at the Inn, which will appear in the news section of this issue. Miss Thayer said that a number of theatrical stars—among them Violet Heming and Vivian Tobin—had promised to bake cakes which will be placed on sale in the Christmas "Shop". We straightway asked for an opt-out on the Violet Heming cake, which we wager will be angel food—what other kind of cake would so perfectly express the dainty personality?

PROBABLE CAUSE
OF BALDNESS

How often we hear women say that their hair is temperamental, affected by their moods. "When I am depressed my hair is dull and lifeless" is a frequent expression. There is more than imagination behind this statement. To illustrate the effect of wrong thinking on the hair we will tell you about a business luncheon we attended. The chief speaker was a member of the Big Brother movement who had been invited to tell something about the accomplishments of that organization. After giving a general survey of the wide scope of the movement, he was moved to cite an individual case. A member of the movement elected to play the role of Big Brother to a boy brought before the Juvenile Court for incurability. The boy had refused to attend school, and all experiments to reform him had failed. A State reformatory seemed the only solution until the Big Brother came along. What a sorry spectacle the boy presented! He was absolutely bald, without a hair on his head. Deciding that it was fear of ridicule that kept the child out of school, the Big Brother decided to provide him with a private tutor. In several weeks the Big Brother had won the little fellow's confidence. In harmonious surroundings and under the sympathetic guidance of a humane tutor he began to show fondness for study. Forgetting about himself and his baldness he became bright and talkative. And then a miracle happened. The lad's hair began to grow. The Big Brother concluded the story of the bald-headed boy by stating that he believed when the boy was relieved of nervous tension his scalp relaxed, the capillaries began to function and feed the hair cells. In course of time the boy entered high school, no longer in fear of ridicule, for he was no longer bald. We tell this story as a "beauty suggestion".

He, filled with a violet colored liquid, which she explained was called "Line No More". After cleansing the face "Line No More" was applied and rubbed until dry, with the result that the little lines underneath the eyes disappeared and naturally rosy cheeks resulted. (Continued on page 80)

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is a cleanser, tissue tender, antiseptic, a skin beautifier that the modern woman needs. It will use the soft springs out the fullness of beauty of face and complexion. Whenever the skin has been exposed to dust, dirt, etc., is used in place of soap and water or creams.

Anita Stewart says: "I will continue to use it, for it is a real wonderful and effective beautifier." Price, \$1.00 and \$2.00 Bottles. THE VIROZOL CO., 21 W. 34th St., N. Y. C.

MARJORIE RAMBEAU and ALICE BRADY

LUCILLE SAVOY TOILETRIES OF QUALITY.

Blended shades of eye-liner—Poudre—beauty for complexion. \$1.50 BOX POSTPAID



Delicate Special Day-liner. Best. Ointment for Eyelids. Swedish Toilet Powder. Dark. A touch of Home. Best to wear. Beauty. Most orders filled. LUCILLE SAVOY, Astor Theatre Bldg., (Times Sq.) Dept. B, New York.

PAJAMAS. Highest Grade. UNDERWEAR

Custom SHIRTS

Made to Your Measure Only. If you live in New York drop in to see me or send for me to deal with samples. I will fit you perfectly with latest materials. If you live outside New York write for samples and prices—we will give you full measuring instructions. If your shirts are in need of repair we will mend them to equal new ones. HARRY BECK, 56 E. 110th St., New York City. Telephone, University 2842.

MANSTYLES

THE SWALLOWTAIL COAT IS REVIVED

We attended the opera to see what the society woman was wearing. But we found her quite eclipsed by the splendor of Lord Escort. What had happened to him that he looked so graceful and so perfectly at ease in his new-old swallowtail coat? After concentrating on the subject a bit we remembered that a short while since the committee on fashions of the National Association of Men's Tailors had convened and decided to revive the old swallowtail with new improvements. There was nothing surprising in this announcement as the swallowtail has enjoyed perennial revivals ever since "we all" can remember. But the surprising thing is that the new-old swallowtail coat is a thing of beautiful proportions. It is no longer made from heavy material with "body", but is developed from plain medium-weight material that carries with it no sense of weight or bulkiness. It is no longer a thing of angles, but a garment of curves. The waist-coat is very short, the coat following its line at the waist or hip, which suggests that the man who is having a swallowtail made to order should wear his waistcoat at each fitting so that the waistcoat does not protrude ever so slightly beyond the coat. The trousers, which have one or two stripes down the side, are rather full and high waisted, falling to the instep. (The instep length is a small detail that counts largely in the matter of good looks.)

A leading tailor tells us that it is necessary to wear braces with the new evening trousers and that to belt them is a failure.

"Have you seen the newest backless waistcoat?" asked a haberdasher. "It is a great favorite with the active man for dancing or aerobatics, as it permits perfect freedom of movement." The backless waistcoat has side straps which are fastened in back.

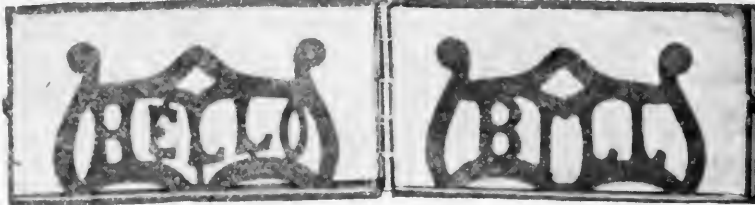
The black patent leather dancing oxfords that seemed inseparable from the tuxedo are now traveling in pleasing harmony with a swallowtail dress suit.

CHRISTMAS GIFT TIPS

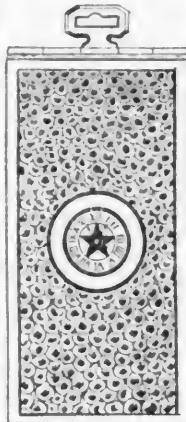
The Shopper has on hand a catalog of dancing oxfords, which may be had for the asking.

Braces for the evening trousers, made of regimental striped ribbons, with smart looking chain fasteners, imported from London, may be procured from a Fifth Avenue shop for \$12.50.

ELKS' RECEIPT CASE



RECEIPT CASE OPENED—Actual Size—Words "HELLO BILL" on inside.



Receipt Case Closed

JUST the thing you have always wanted for holding Official Receipt. It is a work of art, made in high grade, gold filled, beautifully finished, guaranteed for twenty years.

When opened, the words "Hello Bill" are on the inside. This case is also a great favorite with mothers, wives or sisters of Elks.

Price, - - \$24 a dozen net Single Sample, \$2.

Your Money Refunded if Not Entirely Satisfactory.

Harry Klitzner Company,

Manufacturing Jewelers,

75 Exchange Place, PROVIDENCE, R. I.

Will last a lifetime, as they embody the quality that insures long service.

The very latest scarf for man is of Scotch wool in a black and white checked design. Five dollars is the price.

Nice, comfy English bedroom slippers, made of wool, are offered at \$2.50. Pliant and soft, they may be stowed away in the traveling bag.

Soft leather slippers, black or tan, with low heel, \$5.

Last year the womenfolk spent their spare afternoon hours in the embroidery and lampshade-making schools conducted by the various

(Continued on page 80)

EVA LeGALLIENNE



In Molnar's comedy "The Swan", at the Cos. Theater New York, wears this graceful gown, designed by Molyneux. (See "Glimpsing the Mode", Femmine Frits page, for description.)

Established 1902

J. GLASSBERG'S Short Vamp Shoes



Our 'Submarine'

Patent Coltskin. Neat Ankle and Front Strap.

Our Theatrical and Street Slippers assure comfort and satisfaction.

\$10

Add 25c for Postage.

Sizes 1 to 10, A to EE.

290 Fifth Ave. 511 Sixth Ave.

Both Between 30th and 31st Streets. NEW YORK.

10 per cent Discount to Theatrical People

Wrinkles About the Eyes

To smooth out crow's feet, wrinkles on the eyelids and under the eyes, Elizabeth Arden makes an exquisite VENETIAN SPECIAL EYE CREAM. Pure, very nourishing. Feeds the delicate tissues about the eyes, corrects crease lines, prevents hollows and sunken eyes. Erases crow's feet and lines from eye strain and squinting. \$1.50.

Elizabeth Arden's Venetian Toilet Preparations are on sale in smart shops all over the United States.

Elizabeth Arden

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NEW AND SLIGHTLY USED

Like new. Guaranteed never worn on street. Magnificent Fur Coats, Capes, Dolmans, \$-10 up. Beautiful Foxes and Chokers, \$8 up. Written guarantee with each article. Please call. No mail orders.

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BANISH GREY HAIR

Wm. J. Brandt's

Liquid
EAU DE
HENNA

Hair Color
Restorer



Covers the grey, and restores the color to grey, faded, bleached, or streaky hair, leaving it Soft, Glossy and Natural.

Works so well no one will know the color has been restored. Covers ALL the grey; covers ANY grey, no matter how stubborn or how caused.

Does not interfere with permanent waving.

Eau de Henna is two liquids, one application. It colors at once. No mess. No pack. Does not shade off reddish.

Anyone Can Put It On

No experience necessary. Will not rub off. Not affected by sea bathing, sun, shampooing, or permanent waving. Will withstand tropical climates.

Wonderful For Touching Up

You can put it on just where it is needed. Can be used where powdered henna dyes have been used. The shades blend in beautifully. Can be used over other hair dyes or restorers. Directions in English and Spanish.

Eau de Henna comes in colors: Black, dark brown, medium brown, light brown, drab, blond, Auburn. Price postpaid \$2.50 or C. O. D. \$2.60.

For sale by Gray Drug Co., Broadway, cor. 43rd street, New York; Hetherington's Pharmacy, 55 E. 42d street, New York.

Order through your Druggist, Department Store or Beauty Parlor, or direct from us.

HAIR SPECIALTY CO.

Dept. 42 24 East 21st St., New York

Men as well as women can use Eau de Henna to advantage.



-WIGS-

of All Descriptions
**LEICHNER'S and STEIN'S
MAKE-UP**

WRITE FOR PRICE LIST

THE KETTLER CO.

32 W. Washington Street, CHICAGO

GLIMPING THE MODE

(Continued from page 78)

The slightly gathered skirt, which is instep length.

Carol MacComas, the little actress lately seen as a pirate boy in "The Jolly Roger", presents a dashing picture of femininity in the third act of "Cyrano de Bergerac" at the National Theater, New York, in which she appears in the character of Roxane, clad in a period gown of flaming red velvet, which falls in a voluminous skirt, with front panel and immense sleeves of gold brocade. Shoulder straps of the velvet had a delicate contrast in an up-standing ruche of stiff lace.

Florence Eldridge, leading lady of "The Dancers", at the Broadhurst Theater, New York, wears an exquisite evening gown made of shimmering white satin which follows the mode in a two-tier hip treatment and loop-back panel, but follows its own device in adopting a bloused bodice (usually seeing a fitted bodice with the tiered-skirt effect). (Orange-blossom shoulder straps give a decidedly bridal touch, emphasized by garlands of the blossoms wrapped about the upper arm. As there is quite a bit of dancing in the play, the frocks of decided fullness may be accepted as evidence of the increasing popularity of the full skirt in preference to that of the straight line. One also notices the preference for the full, circular skirt in dance frocks on the vaudeville stage. Gold cloth, lace and ribbon roses in pastel color tones are the favorite items for the dance frock.

Mary Daniel, in "The Deep Tangled Wilderness", at the Frazee Theater, wears one of the most interestingly draped gowns it has been our pleasure to see. Developed from a rich metal brocade, it is draped to the waistline in back and a peacock train seemingly fastened over the fullness. A deep V-shaped décolletage is cleverly flounced into the waistline to simulate a butterfly.

Angela Wood, also of the same cast at the Frazee Theater, wears a gown of blue and silver metal cloth that charmingly illustrates the truth of the saying that beautiful fabrics need no elaboration. It is a sheath gown that fits the figure snugly to the knee-line, where the fullness of the fabric is arranged in circular folds draped upward toward the back. The tendency of this draping, of course, is to make the skirt decidedly shorter in the back than in the front, but the shortness is concealed by a set-on panel train of generous length, a silver lace petticoat peeping coquettishly from behind the folds of the train. A shoulder strap of the metal cloth and another of rhinestones finish the gown.

STYLE NOTES

In a scene of "Sancho Panza", starring Otis Skinner, three court ladies wear red period gowns, each of a different shade. The effect is very novel, to say the least.

Even lipstick is subject to the whimsicality of fashion. Over in Paris Doreen is featuring lipsticks flavored with pineapple, banana, lemon, tangerine, strawberry, orange and peach, of the same shade as the fruit from which the flavoring is extracted. We are wondering if the fact for next day has anything to do with this suggestion. According to report, the Parisienne, to meet her stomach's sighs black coffee for breakfast and lemon for lunch and something for dinner.

Shoulder ties, opera slide draperies, slender trims, pearl and crystal trimmings, characterize the gowns one sees in the "Diamond Horseshoe" at the Metropolitan Opera House.

THE SHOPPER'S CHRISTMAS SUGGESTIONS

(Continued from page 78)

Size 24 to 44, at prices ranging from \$29.50 to \$59.50. Imagine an evening frock of lovely chiton velvet, the sleeveless arm holes bordered with Jeanette fur (soft, fluffy and becoming) and a border of fur about the skirt, a fitted bodice and slightly gathered skirt, in orange, coral, sapphire, black or green, at \$49.50! Difficult to imagine? True nevertheless.

Real Point Venice and Irish lace Bramley collar with generous gauntlet cuffs to match, at \$7.90 for the set. An adorably youthful touch for the black velvet frock.

Please don't forget that Dorothea Antel, the little Sunshine Girl, who writes the column two pages beyond this, sells Christmas cards and Gotham hosiery. Fifteen beautiful cards with envelopes for \$1. She also carries Gotham hosiery from \$2 up; opera hose, all silk, \$5.

What could be a more practical gift than a leak-proof hot water bag that needs no hot water? There is such a bag on the market, which when filled with cold water (even ice water) and kneaded a bit becomes hot and stays hot for twelve hours without further attention. The "heat charge" lasts usually for one year and may be recharged for the modest sum of twenty-five cents. Comes in two sizes, \$2 and \$3, the difference being for better quality and not for size.

MILADY'S BEAUTY BOX

(Continued from page 78)

The price of "Line-No-More" is \$1. An artistic miniature fan accompanies each bottle.

Cora M. Davis says that the line of youth lies beneath the chin. "Keep the chin youthful and age will pass you by," says Miss Davis, who is the maker of a scientific chin strap. A feature of the Davis chin strap is an adjustable headband which holds the chin strap securely in place throughout the night. Those wishing to preserve or restore the youthful contour of the chin will find the Davis chin strap of real assistance. Made of linen at \$2. A splendid remedy for mouthbreathing.

Did you ever buy a complexion cream that was guaranteed to be 100 per cent pure? Such a cream is Creme Zenda, composed of fresh lemon juice and imported bay rum, being both a cleansing cream and astringent. May be had in 25c sample size or \$1 a regular size for order thru The Shopper.

Dark eyes become more exotic and light eyes become more timid when faintly framed with a soft powdered Eye Shadow. This Eye Shadow tends to increase the size, color and brilliancy of the eye and is much in use for stage makeup. The product of a famous cosmétician, offered at \$1.

MANSTYLES

(Continued from page 79)

big snaps, but this year Milady is spending those hours with the Mah-Longe trousers. If you know one of these Mah-Longe enthusiasts why not remember her at Christmas with a Mah-Longe table cover made of cream linen with colored embroidered Chinese characters in each corner? They are only \$2.

Men's thread silk hose in an assortment of shades, sizes 9 1/2 to 11 1/2, at 75 cents.

A New York men's tailor makes one shirt to your measure and will send you samples and quotations. He also repairs old shirts in such an impeccable manner that they look like new. His prices are modest.

Genuine English broadcloth shirts, \$2.29 or three for \$5.95. You would pay at least \$3.75 for these in the shops. The reason they are cheaper is because the manufacturer deals directly with you, eliminating the middleman.

Every professional man or woman realizes the value of good looking personal stationery. We know of a firm selling 200 sheets of white bond paper, 647 notes, and 100 envelopes to match, for \$1. Your name and address (two lines) printed in line ink at no extra charge. Include 15 cents extra for postage if ordering from points west of the Mississippi River.

EASTMAN'S SKIN BEAUTIFIER

The beauty appears after washing. Guaranteed unaffected by water. Skin left like velvet, and remains three times as light for twelve hours. 1-oz. Bottle, postpaid, \$1.00. Agents wanted. EASTMAN INSTITUTE OF FACIAL-DERMATOLOGY, 158 East Main St., Rochester, New York.

TO-NIGHT

NR

Tomorrow Alright

To Give an overtaxed and tired system a night of refreshing rest and a bright tomorrow is the work of NR tablets. Nature's Remedy keeps body functions regular, improves appetite, relieves constipation. Used for over 50 years.



Chips off the Old Block



NR JUNIORS - Little NRs

One-third the regular dose. Made of same ingredients, then a candy coated. For children and adults.

Get a 25¢ Box Your Druggist

THE VANISHING YOUTH LINE



can be restored while you sleep by wearing the Davis Chin Strap. It lifts the tired, sagging muscles into place, supports them while they rest and quickly reduces double chin. Can't slip off. Measure around crown of head and chin point for size. By mail, Cotton, \$2.

CORA M. DAVIS

Dept. B. D., 507 Fifth Avenue, 6th Floor, NEW YORK.

FREE Marvo BEAUTY BOOKLET



Explains how the Famous Marvo Liquid Skin Peel Preparation removes all surface blemishes, FRECKLES, Pimples, Blackheads, Eczema, Discolorations, etc. Wonderful results proven. Guaranteed absolutely Painless and Harmless. Produces healthy, new skin as Nature intended you to have. Write NOW—before you turn this page—for full details and "Marvo Beauty Booklet."

MARVO BEAUTY LABORATORIES, INC. 1658 Broadway, Dept. 153, New York.

SIMPLE to Get Rid of WRINKLES

"LINE NO MORE" is a clear, fragrant, transparent liquid that smoothes out tired lines and wrinkles. It takes the place of mud packs and astringents, rapidly banishing pimples, blackheads and similar blemishes due to impurities of the skin. Unlike other treatments, that call for months of careful application before they can even be expected to show any improvement, "LINE NO MORE" gives its value in the first trial. Its successful use is shown in the sagging facial muscles and refined the smooth, even contour of youth. "LINE NO MORE" becomes part of your routine, as it is simply found dry before you apply your makeup. Price, \$1 per Bottle. HILT SALONS, 205 West 91st Street, NEW YORK.

MAKE-UP Mail Orders Our Specialty

LOCKWOOD STEIN LEICHNER MINER 10% Professional Discount. Our Special Make-Up Box Filled Complete, \$4.75 P. P. Prepaid.

VANITÉ PRODUCTS CO.

160 West 46th Street, NEW YORK.



Creme Zenda. 100% Pure. MADE FOR WOMEN WHO THINK. Fresh Lemon and Imported Bay Rum makes ZENDA CLEANSING CREAM indispensable as a tonic and astringent—taking that tired look from your face. One application of the FISSI-E-CLEANSING cream results. 25c or \$1.00 size postpaid 4 for each. 28 W 46th St., Tel. Bryant 8554, NEW YORK.

METALLINE CLOTH

AT \$1.25 YD.

36 inches Wide. Can be had in Fourteen Different Colors. Just the thing for stage costumes and draps. Creates a wonderful effect. Send for Samples.

Also Artificial Flowers, Baskets, Palms, Plants, Vases, Etc., Etc.

DOTY & SCRIMGEOUR SALES CO., Inc. 30 Reade Street, NEW YORK

Have Your Old Silk Stockings Made Like New!

Don't throw your old Silk Stockings away. They are worth every dollar you paid for them. Have them

Reloated Reshaped Steamed **50c.** per pair

After laundering send stockings parcel post paid, under separate cover, money order, add 5c for postage for one pair. So for more than one pair, or you may have them returned C. O. D.

ROSE-WELT HOSIERY CO., Dept. H. 168 5th Ave., New York

FRESHIES

ARE YOU A FAINTY LADY? THEN WHY BROWBEAR OVER A HAIR'S BREAD? A booklet of Little Cream Leaflets will tell you clean and proper skin care, but will make powder stay on. It is indispensable in traveling, motoring, sports and business.

FRESHIES come in attractive little case lined with silver foil, which prevents oxidation. 50c Each—3 for \$1.60.

FRESHIE CO., 41 E. 29th St., New York City

FUR COATS SALESMEN'S SAMPLES

We are exclusive Fur Manufacturers, selling beautiful Fur Coats that have been carried by our salesmen on the road. All latest full length models, as low as \$80. Bargains—positively guaranteed. Send attention to mail orders. State your requirements.

I. J. FOX, 16 W. 36th St., near 5th Ave., N. Y. C.

Reflections of Dorothea

ISN'T it strange that princes and kings and clowns that caper in the sawdust rings and common folks like you and me are builders for eternity? To each is given a bag of tools, a shapeless mass and a book of rules. And each must make, ere life is down, a stumbling block or stepping stone.

That was the thought that came to me on Thanksgiving morning when I saw the many children outside of my window awakening Father Knickerbocker with their shrill voices and their comic makeups burlesquing ancient celebrations of the day, which has been a unique custom for many, many years in this city.

Every character imaginable was represented. They sang in courts, on the sidewalk and even came to my bedside and begged: "Anything for Thanksgiving?" They put on a regular show for me. I reveled in watching these youngsters enjoy life. I raised my head in thanksgiving to God that I at least had my eyesight spared, even if I am a helpless invalid. I made up my mind then and there that I would never be a stumbling block to anyone, but a stepping stone to everyone.

Now that Thanksgiving is over and the long-awaited Yuletide is approaching, I have been very busy with my Christmas cards, which I am sending out on approval and therefore regret very much that I have neglected my Billboard readers' correspondence.

Speaking of Christmas cards, here's a little note I received which made me feel that my efforts have not been wasted:

November 20, 1923.

"Miss D. Antel,
"Esteemed Miss:

"I am returning you the package of Christmas cards which you sent me. I am a minister of the Jewish religion which, you know, does not observe Christmas. I am not, therefore, in a position to use them. However, I am an emphatic believer in the saying 'Peace on Earth and Good Will to All Men', and beg, therefore, to enclose the amount which the cards cost, \$1.

"Very sincerely,
"BERNARD DRACHMAN."

After all there are wonderful people in this old world, regardless of creed.

There are two people, Tello and Tiny Webb, now playing with "Whispering Wires", who were made happy with the news that Mary Eaton has signed a contract as a Ziegfeld star. They have known little Mary since childhood and feel mighty proud of it. Mary will be featured in "Kid Boots". Eddie Cantor's show. The show is scheduled for the Amsterdam Theater the latter part of December.

Bert Lytell, who has taken a flying trip in vaudeville for the past two months, has signed a contract for a picture and now he and Claire Windsor have taken a little jaunt to Algiers for a location in the picture entitled "A Son of the Sahara".

Ben Reynolds and Mabel Hart, also James Hart, son of Mabel, have been meeting with great success traveling with their company thru Utah.

Margaret Pitt, who is playing Mrs. Tice in one of the companies of "The Fool", tells me they are playing to excellent business in St. Louis, where they will remain for two weeks. Miss Pitt was the spokeswoman of the company and had each member of the company send me greetings. Even the crew signed their names, which pleased me greatly.

Have had many interesting callers and notes from the profession thru the generosity of Nellie Revell, who has been kind enough to interest her friends in me. That's what I call sportsmanship, Nellie.

Will Crossy, of Crossy and Dane, can add another profession to those he already has—actor and author. His cheery letter showed me that he could take up cartooning when the other professions fail.

Nan Halperin, who was with "Little Jesse James", has just informed me that she is re-

turning to vaudeville after an absence of three years and says she is very glad to get back.

Minnie Dupree said she is very happy in the part of Mrs. Burns in "The Shamo Woman", and from all reports she has a wonderful conception of the part and is playing it admirably.

I wish to extend my thanks and gratitude to my friends and Billboard readers who have helped to make my Thanksgiving happy. My greatest indoor sport is opening letters. I hope they will continue to come to 600 West One Hundred and Eighty-sixth street.

Dorothea Antel

NEW PLAYS

(Continued from page 69)

captor's friend. This friend happens to be a prominent theatrical man. Interested in the song-and-dance man's story, and in his praises of the clever girl, he gives both a trial. The girl turns out a real find and is immediately started on a career, but "Hap" fails to register. On a bet, however, the theatrical man induces him to go out West and try something else, and in the course of five years, while the girl conquers Broadway and acquires a husband, "Hap" makes good in the mining fields. But this success means nothing to him. He still wants to be the greatest song and dance man on earth, and that is his resolution as the curtain falls.

There is not a great deal of action in the play and many of the speeches are quite lengthy. Nevertheless, there is not a dull moment from beginning to end. The dialog is intelligent, sparkling and delivered in typical Cohen style; the philosophy is cheerful and the comedy is delightful, plentiful and well placed. Most important of all are the human touches in the play. They are genuine and strike a responsive chord. In fact, it is the consistent human interest that does most to maintain suspense and hold the piece together.

Mr. Cohen is thoroughly equipped for his part. He does not act it. He lives it. Having been a real song and dance man—and in many respects the greatest—the role is a happy one for him. It could not be in more sympathetic hands.

A competent supporting cast enhances the success of the play. Impressive and noteworthy portrayals are given by Frederick Perry, as the theatrical man, and Robert Cummings, as the chief of detectives. The charming Mary Method is a very appealing figure as the song and dance girl, while that gifted comedienne, Eleanor Woodruff, provokes screams of laughter by her travestied characterization of the boarding-house keeper. Louis Calhern is natural and well suited to his role, and Will Deming, William Walcott, Laura Bennett, William J. Philney, Al Bunker, Mary Agnes Martin and Alice Beam make creditable use of their limited opportunities. The two sets are in handsome taste.

"The Song and Dance Man" is altogether worthy of Mr. Cohen. In this day of so much obnoxious theatrical entertainment it will be welcomed and appreciated by all lovers of clean and wholesome amusement.

DON CARLE GILLETTE.

WHAT THE NEW YORK CRITICS SAY

"The Talking Parrot"

(Frazee Theater)

WORLD: "A pathetically incompetent piece of playwriting, play directing and play acting."—Quinn Martin.

TRIBUNE: "It is three acts of dull incoherence indifferently played."—Percy Hammond.

TIMES: "'The Talking Parrot' is quite hopeless and nearly always deadly."

POST: "A dull and aimless play."

"The Lady"

(Empire Theater)

HERALD: "A thoroughly appealing play, and its sentiment, while a bit forced and deliberately calculated at times, is the kind that never failed to bring a tear to the box-office."

TIMES: "A frank, unblushing and glorious melodrama, filled to the hilt with maudlin, beer-gardenish sentiment."—John Corbin.

WORLD: "It is undeniably entertaining and a genuine souvenir of the theater."—Laurence Stallings.

TRIBUNE: "It is good, caudal, skillful and old-fashioned melodrama, and this reporter enjoyed it more than he has enjoyed any show since the first performance of 'Rain'."—Percy Hammond.

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



Viola Dana, Beautiful Photoplay Star, recommends Maybelline

Expressive Eyes Are the Key to Beauty

To be truly beautiful you must have lovely, expressive eyes that command and hold attention by their sheer striking brilliancy! Thousands of women and noted screen stars have found the secret to great beauty in

Maybelline

the miracle worker of all beauty requisites. In place of thin, colorless lashes you can have long, silken, luxuriant ones—in place of irregular, short eyebrows you can have graceful, arched ones. Use MAY-BELLINE and discover for yourself its magical powers to beautify. It darkens and beautifies eyelashes and eyebrows instantly. Positively harmless, greaseless; does not spread or smear. Each dainty box contains mirror and brush. Two shades: Brown for blondes, Black for brunettes.



75c AT YOUR DEALER'S or direct from us postpaid. Accept only genuine MAY-BELLINE and your satisfaction is assured.

MAY-BELLINE CO., 4750 Sheridan Road, Chicago

QUALITY HAIR SPECIALTIES AT BIG SAVING

GENUINE HUMAN HAIR AS MANUFACTURING SPECIALISTS WE CAN GIVE THE BEST AT A VERY LOW PRICE. THE BOB, WITH OR WITHOUT COMBS. NATURAL SIDE WAVES. LATEST TRANSFORMATIONS.



Each of our Head-dresses is artistically and perfectly made of the finest quality human hair, to give to the wearer the utmost in beauty and service.

ADJUSTABLE SWITCHES.



Price, \$5.00

For any of the head pieces. Sold at stores for \$10.00.

(Switches from \$1.25 up to \$5.00.)

Our Guarantee

Just mail us a sample of your hair and we will fill your order! with a guarantee to refund your money if not entirely satisfied.

Write to us for any special article you may need in Hair Goods and we will quote you our lowest prices.

THE WHOLESALE NOVELTY CO., Inc., 136 Fifth Avenue, NEW YORK CITY

Importers and Manufacturers of Hair Goods and Hair Nets

"DERBY ARBUTUS FACE CREAM"

Have you tried "DERBY ARBUTUS CREAM"? If not, try a "bar" and note its purity and softness. Its contents are guaranteed to be equal in quality. It is healing, cleansing and beautifying, also a fine base for powder. Mail orders promptly filled. Price, \$1.00 per Jar.

CHESTER W. DEMERS MFG., Box 505, Derby Center, Vermont.

MUSICIANS WANTED

ATTENDANTS FOR STATE HOSPITAL. Especially Trombone and Trap Drums. Bidders write. Must read slight. CHEROKEE STATE HOSPITAL, Cherokee, Iowa.

ZONA EYEBROW PENCILS

HIGHEST QUALITY IN AMERICA

For sale in all stores, dealers or postpaid: No. 10—Aluminum Tube. Each 10c; Box of 15, \$1.00. No. 25—Golden Slide Tube. Each 25c; box of 15, \$2.00. No. 35—Twin Pencil, Rouge and Eyebrow. Golden Slide Tube. Each, 35c; Box of 15, \$3.00. Special Prices in Quantity.

The ZONA CO., Dept. B., Wichita, Kansas

SCENERY

Diamond Dye, Oil or Water Colors. SCHELL SCENIC STUDIO, COLUMBUS, OHIO.

ACTORS' EQUITY ASSOCIATION

(Continued from page 76)

New Candidates

Regular Members—Stephane De Leger, Jack Waldron.

Members Without Vote (Junior Members)—Edward Allan, Camille Campbell, Harry Gresham, Knox Herald, Dorothy McCormick, Senia Sorel, Agnes Young.

Chicago Office

Regular Members—Lester Scharff, Thos. F. Wiedemann.

Kansas City Office

Regular Members—Lithie Brittain, Eddie J. Hart.

Los Angeles Office

Members Without Vote (Junior Members)—Nora Scott, Richard H. Sloan.

DRAMATIC NOTES

Anne Nichols' play of "Abe's Irish Rose" will in all probability open at the Studbaker Theater, Chicago, December 23. In the meantime the house is haunted by Joseph M. Gaites' revue, "I'll Say She'll".

Jack Norworth will be presented in "Honey-moon House", the joint work of the late Emil Nyltray and Herbert Hall Winslow, at the Central Theater, Chicago, December 23. This play was recently tried out in Pittsburgh.

In addition to Leo Dietrichstein and Lola Fisher, the cast of "The Business Widow", Gladys Engler's new play, which opened last week in Stamford, Conn., includes Marjorie Wood, John Davidson and Elwood Postwick.

Patricia Collinge will probably play the title role in George Bernard Shaw's "Saint Joan", which the Theater Guild has placed in rehearsal. Miss Collinge appeared several seasons ago in "Just Suppose" and later in a revived production of "The Rivals".

Malcolm Fassett, who was the leading male support in Olga Petrova's production of "The White Peacock", has returned from a brief trip to Europe. For the past several years Fassett has been conducting summer stock in Louisville.

Luigi Pirandello, author of "Six Characters in Search of an Author" and "Florinda's Wife", is expected to visit this country about December 20. He will assist Brock Pemberton in staging several of his new plays to be presented this season.

Joseph Schickelrath will probably be seen in Lester Bryant's production of "The Sunday Husband", a new play by Melville Hill, Bryant controls the Central Theater in Chicago, at which house the Koll drama will make its first appearance.

Jane Cowl, who has just opened in "Pellicia and Melisande", will give two performances of "Romeo and Juliet" on Saturday, December 15, at the Times Square Theater, New York. The star will be presented in other classes as her repertory season on Broadway progresses.

"Outward Bound" will be William Harris' next production, with rehearsals to begin shortly under the direction of Robert Milton. This play, by Sutton Vane, is now current in London and will have its New York premiere at the Ritz Theater probably the first week in January. The stage settings will be designed by Livingston Platt.

"The Vagabond", a new play by Wilson Collison, is now undergoing rehearsals with a cast that includes Louis Hennessee, Robert T. Haines, William Boyd, Thomas Jackson, William Lambert, Annetta Lloyd, Ann Bander and Marie Valray. Frank L. Teller is sponsoring the production, the staging of which is in the hands of Harry Andrews.

"Making Up a Show", a one-act sketch by Roi Cooper Megrue, was recently shown at the Biltmore Hotel, New York, for the benefit of the Society for the Prevention of Tuberculosis. The cast included such notable players as Midge Kennedy, Grant Mitchell, Ernest Glendinning, Hattie Lutz, Frank Ray, Mabel Terry Lewis, Albee John and Ann Davis.

A. H. Woods has acquired a French play entitled "Prince Jean", by Charles Mer. One of the current successes in Paris, "The Alarm Clock", which Avery Hopwood adapted from the French of Maurice Hennequin and Roman Coolus' play, "The Samson of Alencon", will be offered in New York shortly by Woods in association with Gilbert Miller.

Sydney Rosenfeld announces that his latest play, "The Dauntless Lady", will be presented without fear or favor in Atlantic City before many days. "Virginia Runs Away", by the same author, will be given a tour of the road. Cyril Kuchley, who was seen in the latter play during its brief New York engagement, has rejoined the cast.

THE SPOKEN WORD

(Continued from page 77)

In plosive consonants and a strong breath friction in voiceless consonants. The latter very becomes especially noticeable on the long words that Mr. Sothern singles out for emphasis. In this respect Mr. Sothern is more vocal than the indolent prince. Sir John Martineau glides over consonants with comparative feeble muscular effort and with very little plosion. His tone vibrates like a bell into a flood of beauty. We seldom hear the tap of the bell that sets the tone in vibration. We might almost say that the English actor slurs over some of his consonants in rapid speech. His organs of speech are thoroly trained, and he speaks in the vowel with such perfect placement of tone that his speech never becomes obscured, even when his consonants are spoken most trippingly on the tongue.



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A simple sentence illustrates the difference between these artists. When Mr. Sothern says "I'll go pray" you may depend upon two things. He will single out "pray" as a thought word, give it a somewhat abrupt change of pitch, and the p-sound at the beginning of the word will have considerable plosion. The English actor would deliver this sentence in a musical rhythm. There would be no preparatory pause before "pray", no abrupt change of pitch, no particular plosion on the initial consonant. The voice would lift its intonation on a graceful curve and would seem to light down on the thought word and then fill it with an increase of resonance that opened it up.

Or, to take another speech, "There's ne'er a villain dwelling in all Denmark . . ." Mr. Sothern puts such vigor into the d-sound in "dwelling" that it tends to single out the word, and to give it disjunctive importance. These comments are neither here nor there in establishing the relative merits of these two Hamlets. These plosive words and abrupt changes of pitch are the things that take me out of the rhythm of Mr. Sothern's Hamlet as a whole. In his last appearance in New York, these faults, if others consider them faults, were reduced to a minimum. In the scene with the Ghost Mr. Sothern literally bathed his speeches with a whole reverence and pity and his reading as a whole had a harmony and smoothness that was deeply moving.

The music and poetic charm of the English actor's Hamlet has an intangible charm. It

surrounds us with a balmy atmosphere more than it pierces us with a saltness. Mr. Sothern combines beauty with a strong sense of actuality and dramatic clash. In this sense Mr. Sothern makes the deeper impression. He has Hamlet's voice, and the inner counsels of the melancholy flower in an unweeded garden. Both with Mr. Sothern and with his English contemporary, we feel that the closing lines of Ibsen's admirably fit their conceptions of the Prince: "Now cracks a noble heart."

(To be continued)

CONDENSED MUSICAL SHOWS

(Continued from page 75)

is an institution. Where the policy has not been abused you will find recognized theaters that have offered this brand of entertainment consecutively for six, eight and ten years. Cities that have never seen other than nine-people shows are still virgin spots for the twenty-two and thirty-people show. This contention can be substantiated by close observation of the "tab. notes" in our columns weekly. Further it is NOT a question of price of admission under any circumstances or conditions. BUT "salesmanship" is even now more applicable to advanced musical comedy repertoire companies than ever before. The attraction is not in the box-office, rather it is only a cashier's stall or collection agency after the "goods have been sold". Exploitation is a great big word behind which is hidden success, achievement and permanent attainment. The public

buys its amusement, in a measure, on the same plan that it purchases its necessities. If the can of beans people eat today surpasses other brands they have experimented with they will, almost invariably, adopt that brand permanently. A progressive, painstaking and wide-awake modern producer cannot fall consistently in his endeavor if the proper amount of co-operation is tendered him. We are far beyond our experimental stage; it now lies within the talents and capabilities of the experienced to do the trick.

The days when the butcher, baker and blacksmith closed their shops and opened a so-called tab. show and prospered are a thing of the past. The reconstruction period that followed the world war brought about many changes in the field of amusement endeavor; truly it is a survival of the fittest in all that the expression implies.

With all of the obstacles in our pathway, despite the howl of depression and apparent disadvantages, we still have the opportunity to come into our own and at that on a basis that is far more substantial than we originally imagined. But bear in mind there are thousands of theatergoers that have learned to dislike an ordinary tab. show, but they are still available patrons for a dressed-up, completely disguised and more pretentious attempt at recognized musical comedy that is pleasing, attractive and absolutely clean.

LOYALTY

(Continued from page 75)

the following week they are duplicates of the show in ahead of him. This situation is not a new one as you will hear me out.

It has happened to me several times, but recently I had sent my photos and billing into an Akron (O.) house and when I got in found that two-thirds of my advance billing had disappeared and the local management disclaimed any knowledge about it. Having no actual proof what my package sent them contained I was forced to accept the loss. The show that played in Akron ahead of me went to New Kensington, Pa., and the next week I followed it into the same house. I had sent my advance photos and billing in ahead and luckily I had sent an elaborate picture frame with several duplicates of my loose photos therein used. The show ahead deliberately landed my photos and cuts to the New Kensington management, and worse, had written on the backs that they were the property of said show. Owing to the good reputation I enjoy the house manager looked over my frame and grasped the situation and purposely confiscated the photos handed him by the other show and saved them for me. Cuts as well. Of course he was sore, but being stuck for an attraction he could not cancel the offending show, but their game was exposed. I do not care to use your columns to wage war on individuals. This practice should be stopped. We spend plenty of money on large group photos of our own people, our own scenes, costumes and scenery, buy cuts and mats that are very costly and do everything to make the tabloid a real legitimate branch of show business and are obliged to compete with thieves and impostors, which is a rank injustice.

Knowing that your paper is dedicated to fairness of theatricals and the show world in general I ask you, in behalf of us, all square producers and managers, to help us extenuate these leeches and better conditions in tabloid—a field that shortly should be a prime factor in the world of show business—the field of tabloid musical comedy.

MUSICAL COMEDY NOTES

(Continued from page 68)

years and will probably present him next season in a musical comedy now being written.

James Glenson, who was seen with "The Deep Tangled Wilderness", has been engaged for one of the principal roles in Laurence Schwab's new musical comedy, "My Dear Lady". The leading feminine role will be essayed by Constance Blinney. The production is expected to arrive in New York during the holidays.

It comes out now that Oscar Shaw is the author of three French lyrics which he sings in "One Kiss" at the Fulton Theater, New York. The Billington production being an adaptation from the French "Ta Bouche", it was thought he was singing the composition, as they were originally written. Shaw specialized in French while a student at the University of Pennsylvania and wrote the songs during the course of rehearsals.

PICTURE STAR IN CHORUS

New York, Dec. 7.—Richard Barthelmess, popular screen star, experienced a new thrill when he temporarily filled a gap in the chorus of "Mary Jane McKane". He had journeyed to Boston to celebrate Thanksgiving Day with his wife, Mary Hay, who is featured in the Hammerstein musical comedy, and on arriving at the Shubert Theater there learned that a chorus boy had asked to be excused from the afternoon performance because of a death in his family. Barthelmess nonchalantly volunteered to punch in for the bereaved lad and was put thru a hurried rehearsal. Barthelmess also worked in the chorus at the night performance.

HARD WORDS

BEETHOVEN ("bei-too-oo-ven) or ("best-to-oo-ven) are the English pronunciations and approximate the German, Ludwig van Beethoven, Prussian composer (1770-1827).

CANTERBURY ("kan-ter-bur-i) or ("kan-tu-ber-i) with syllable-b. ("kan-tu-ber-i) is less favored, but I noticed that Sir Israel Galtanez used that pronunciation in his American addresses last June.

BORLIN, with two dots over the o ("bur-lin), M. Jean (zhawn), leading actor in Les Ballets Suedois. The (r) resembles the English vowel in "fur", but is pronounced with the lips nearer the lower teeth, forming a narrower rounded vowel. The (r) is the short of (r) in "see".

FRAULEIN, with two dots over the a ("frol-lain). In (ol) the o-sound is shorter and more rounded than in English. This is the German equivalent of Miss, or young lady.

COLESCHMANN ("gawsh-mahn), M. Valdimir, orchestra leader of Les Ballets Suedois.

LES BALLETS SUEDOIS (le bah-let, -swe-d-'wah). The French name of the Svenska Balletten. The (e) is a close e-sound, the (o) is more open as in English "there". The w in (swe-d) should be made with the tongue pressed close to the upper teeth. This is a French sound that has no equivalent in English.

RACHMANINOFF ("rahk-mah-ni-nawf), Sergei Vassilievitch, Russian pianist and composer. The (k) is like the Scotch sound in "back".

MARE (mah-'re), Raff de (rawf du), director of Les Ballets Suedois.

STRACHEY ("strach-ee), Lytton ("lit-n), American writer and translator, author of "Queen Victoria", the biographical history of her reign.

STRANDIN ("stran-din), Miss. Elton ("el-ton), leading actress with Les Ballets Suedois. The (n) is short of (n) in "seen".

SVENSKA BALLETTEN ("swens-kah-bah-'let-ten). The sounds should be close as in English "mate" (met), but with no Danish sound. All the r-sounds in the Swedish names are rolled. This is the Swedish name of the organization that comes to America, via Paris. Give two counts to the r-sounds.

KEY: (r) as in "see" (s); (l) as in "let" (l); (e) as in "met" (met), (el) as in "day" (de), (o) as in "there" (dithen), (a) as in "hat" (at), (ou) as in "too" (tu), (oo) as in "true" (trou), (oo) as in "wood" (wood), (oo) as in "go" (go-oo), (aw) as in "law" (law), (ol) as in "boy" (bo), (aw) as in "on" (awn), (ah) as in "father" ("fah-dith), (u) as in "urge" (urdj), (u) as in "water" ("waw-tu).

HOW ABOUT YOUR EATS?

By DR. FRANCESCO X. SAUCHELLI -
(Official Chiropractor Actors' Equity Association)

A HEALTHY man is a healthy stomach. A healthy stomach is one that can take care of all foods—even those foods which are called indigestible. Any other kind of stomach is not worth having.



DR. FRANCESCO X. SAUCHELLI

Man's continued supremacy on this earth will depend on the possession of this kind of stomach. To pamper it with so-called pre-digested or prepared patent foods is as harmful as to overload it with rich, nourishing foods. In the short space of this article it will be impossible for me to treat adequately the subject of food; particularly as it affects the theatrical profession. I can only hope to hit the highest spots. This is the day when from all sides we are bombarded with vitamins, calories and other refinements of the food question. There are hundreds of Metetic reformers. One learned man brings forth experiments on white rats to show the influence of vitamin A or B. Another shows that yeast will make all foods digestible. This other man has discovered that the secret of a long life is to eat raw carrots and to eschew all mammalian products from the human dietary. If the average man in the street were to believe everything he hears or reads about food he would die of starvation. At least he is bewildered by the mass of contradictory evidence. In all these millions of years of man's existence and struggle for existence has he gained no experience regarding food values? Of course he has. And that is why the plague of food reformers is forever with us, for Mr. Average Man follows his instincts. He goes for his three good square meals and tackles everything in the market that he finds and that his purse can afford. He wants the basic foods and plenty of them, which his instinct tells him are right—the red, juicy meats; the fats and oils and sugar and salt. Instinct, of course, is not infallible, but it is pretty sound and potent. The best anyone can do is to teach this instinct a little intelligent discrimination.

One of the commonest of current delusions sponsored by many misguided people is that food of a particular kind is "good" or "bad" for some particular health condition. Food never did and never will "cure" anything. There is no special or best food. There could not possibly be any such best food. All food in itself is good. There is no one food that we know of that could sustain vigor and health for any indefinite period. A vigorous, healthy body requires a large variety of foodstuffs. The sanest safeguard to a vigorous race is the practice of an omnivorous diet. Instinct rebels against any exclusive diet. It is a significant fact that as a man advances in his economic condition he seeks at once the richest and most variegated viands and white bread and sweets. This is exactly what has been the history of nations. Wars have been waged for rich, alluvial soils where wheat and rice—the great staple grains—could be grown and where the great domesticated mammals could graze—to supply the victors with better meat foods, grains and vegetables. What nature or man's instinct somehow sensed has been adequately confirmed in the chemical laboratory. The great staple foods have been found to be those foods richest in fuel value, digestibility and greatest freedom from irritating, poisonous substances, as well as better supplied with those indispensable, accessory elements—the salts, flavoring matters and acids—the so-called vitamins of present-day dietitians.

It is remarkable that with the modern means of transportation and communication the dietary standards of different races are approaching similarity. Whether in Japan, Africa, Europe or the Americas the civilized portious at least nourish themselves on practically the same staple foods. These are remarkably few in number. Through the generations of mankind it is significant that only a few foodstuffs, comparatively speaking, have been selected from the vast fields of the vegetable and animal kingdoms.

Roughly we can divide these into three main groups. The first contains the great food staples which have proved themselves most beneficial to mankind; the flesh and milk of three or four domesticated animals, the flesh of three or four species of domesticated birds and their eggs, the great grains, wheat, rice and maize or corn, and about half a dozen lesser grains; about a dozen starchy roots or tubers, among which the potato and manioc are most important, and from about twenty to thirty fruits and from forty to fifty vegetables. More

than two-thirds of the money spent by the human race for its entire foodstuffs goes to purchase the above staples.

The second group contains accessory foods, such as are used to supplement or fill in, in connection with those of the first group. They supply some defects in the former, or are used to give variety. They are green vegetables, fruits and salads of all kinds, the rarer kinds of meat (game, fowl, shell fish, etc.), cheese, butter, spices, etc.

The third group serves mostly as luxuries or ornaments. It is probably the most expensive and the least valuable. They give pleasure to the palate or sense of smell; they include tea, coffee, alcohol, sweetmeats, sweet cordials, all kinds of delicacies, wines, etc.

Some very general hints with regard to eating are here summarized: Regularity in eating must be observed. It is bad to eat at any and all hours. One should positively not eat unless there is a normal desire for food. Do not let the clock decide your eating time. The stomach is a better guide if it is normal. One's judgment must be used of course.

Do not eat more than one protein food at the same meal. This means never eat meat, milk or eggs in combination at the same meal.

Starches and proteins when artificially combined at the same meal produce fermentation and putrefaction in the average person. Eat starches to your appetite's satisfaction, of course, but limit that meal to starches and vegetables or to starches and a mixed vegetable and fruit salad. Vegetables, salads and fruits will combine nicely with either starches or proteins. The rule is to combine meat or milk or fish or eggs with vegetables, salad and fruit, but NOT with bread, macaroni, potato or flour gravy.

The same rule applies to starchy foods: Combine starches with vegetables, salads and fruits, but not with protein foods.

When in physical or mental discomfort refrain from all eating. Eating at such times produces toxic substances in the intestinal tract.

Never worry much about your stomach or think much about your food outside of the above rules. The person who is constantly thinking of the effects of particular foods on his stomach is already a dyspeptic.

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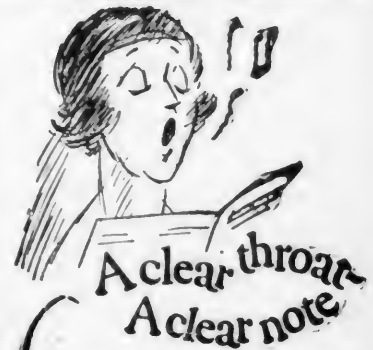
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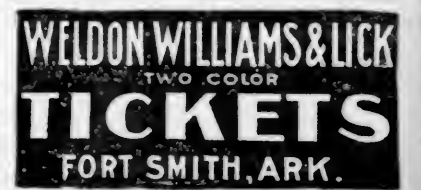
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Little Theaters

We have received the following review of the program presented by the North Dakota Playmakers of the State University of North Dakota, the cast being composed of the Coffer-Miller Players. (The play given was Moliere's "The Imaginary Invalid", and the place was the Woodworth Theater, Grand Forks, N. D. The cast consisted of Jess Coffer, Rose Shaw, Charles Booth, Nell Smith, Jerry Stone, Mark Cole and Martha Miller.)

"A more pleased audience seldom leaves a theater than the one which left Woodworth Theater Tuesday evening after witnessing the Coffer-Miller Players presentation of the 'Imaginary Invalid', Moliere's masterpiece of comedy.

"From the first curtain and appearance of Argan, the Imaginary Invalid, to Toinette's final exit, laugh was called forth. The quick wit and gentle satire of the master playwright shone forth from the lines in spite of the fact that the play was given in the English translation.

"Coffer-Miller cannot be too strongly commended for the work they are doing in presenting before the schools and communities of the country this wonder-work of comedy, which has come down thru the ages to be as entertaining today as when it was first presented. More, Coffer-Miller are demonstrating that a high-class traveling repertoire company, with quality productions, good acting, is not only possible but practical. I understand they are a permanent group of players. This, then, accounts for the ensemble that gave their performance finish.

"The life of the production, naturally resting upon the two main characters, Argan and Toinette, his maid servant, loses none of its effectiveness in the hands of Jess Coffer and Martha Miller. Charles Booth, as the unsolicited snorer for the hand of Angelique, played finely, adding much to the pungency of Moliere's satire.

"The Dakota Playmakers deserve credit for the bringing of such a production to the people of Grand Forks.

(Signed) "F. R."

The Brown University Dramatic Society, of Providence, R. I., is opening its twenty-third season with its first production of any of Shakespeare's plays. It has been the policy of the society during the past few years to give as its first production of the year one of the great classical plays. Such plays as "Phormio", translated into English by Professor John Francis Greene, of the Brown University Latin department, and Sophocles' "Oedipus Rex" have been produced and have met with exceptional success.

This year, in producing Shakespeare's "Measure for Measure", the committee on production has made, in its choice of plays, a jump from the classical to the Elizabethan period. It is undeniably a great task which the society has taken upon itself to produce this play and any Shakespearean play is recognized by all to be one of the hardest types, if not the hardest, to perform with the best interpretation which will warrant the greatest success.

During the past century "Measure for Measure" has not been produced in America more than three or four times. In 1872 Adelaide Neilson produced it at Booth's Theater while playing her first engagement in America. The play was again produced in 1888 when Modjeska played in it at Fourteenth Street Theater. According to notes of Charles Pike Sawyer, of The New York Evening Post, Modjeska's performance was makeshift. On the continent and in England "Measure for Measure", as far as historical notes tell us, has not been played more than twenty-five times.

The prompt book to be used is based upon Macready's text, used at Drury Lane in 1824. A great deal of care and discretion has been taken in choosing the cast from the undergraduate student body, for the cast is to be made up entirely of men, YES, even unto the women's parts. The cast is as follows: Claudio, E. Wilkins, Jr.; the Duke, Arthur Packard; Angelo, Thomas J. Johnson; Elbow, H. A. Zantow; Pompey, John Langdon; Froth, F. A. Russo; Provost, Charles Baker; Lucio, Frank Fowler; Escalus, M. H. Milton; Abhorson, Joseph Glass; Barnadine, J. Cohen; Leopold, Edward Place; Friar Thomas, Robert Stackhouse; Isabella, Stanley Pillsbury; Marianna, J. Bagster-Collins; Mistress Overdone, W. M. Cady.

Full of some of Shakespeare's best wit and characterizations such as those of Isabella, Claudio and Elbow the play goes thru five acts which are cut only here and there so as to prevent boring the audience and in order that the play may be given conveniently within the two-hour-and-a-half limit.

It is also interesting to note that the stage department is building special but not elaborate sets which, when set off with the best properties obtainable, will give one the true Elizabethan setting which the play portrays.

In producing "Measure for Measure" the society not only wishes to accomplish something difficult but it also wishes to place before the select public which it reaches a rarely produced but entertaining and effectual Shakespearean comedy.

University of California, Southern Branch, students specializing in the fine arts, have charge of designing the costumes and scenery for "The Merchant of Venice", as it will be put on in the Pasadena Community Playhouse. This famous old Shakespearean comedy will be given eleven times, the first performance taking place Thanksgiving night.

Each year the University students cooperate with the Community Players in the production of a Shakespearean play. Last season they helped to put on "Love's Labor Lost". Gilmor Brown has general supervision of the presentation. David Mudgett is painting the scenery—with students' assistance—which will hark back to the renaissance, in feeling.

As put on by the Pasadenans, "The Merchant of Venice" will differ from all previous productions. None of the parts is to be featured, not even Portia and Shylock, which will be played respectively by Thyra Ruhl and Gilmor Brown. Others taking part will be Ray Clifford, Dorothy Wells, Grace Fredericks, Robert Loofbourrow, W. W. Ogler, Jr., Glen Sooy, Mervin Williams and Lawrence Lamb.

The play will move with a swiftness not often seen when Shakespeare is offered. Mr. Brown has condensed it to twelve scenes, which will be "unrehearsed" with only one break, just before the trial scene. Special music will be provided to mood the play.

Most of the high schools of Southern California, where "The Merchant of Venice" is studiously read at this season, expect to send groups to the Community Playhouse to see the play. The Oral Arts teachers are all taking a deep interest in it.

The annual Shakespearean play in the Community Playhouse is always well patronized, because it has been established as one of the events of the year in local dramatic activities. This will be the eleventh one of the Bard of Avon's plays produced by the Community Players in seven seasons.

The Hightstown (N. J.) Players, a vigorous Little Theater organization that enjoyed a successful first year in the presentation of a three-act drama and a group of short plays, have been rehearsing daily since September in preparation for the opening of their second season. Their new offerings, "Roses", "The Dear Departed" and "The Trysting Place", were presented November 29 and 30 at the local "opera house", an old church structure converted into dance, movie and theater house.

The new board of directors includes J. Walter Reeves, president; Bessie Keeler, vice-president; Hazel E. Walte, secretary; John Perrine, treasurer, together with Myrtle Ferris and Albert Priory.

C. C. Cook, Fred Ferris and G. W. Marque Maier are handling the publicity, while Mesdames Baird, Ferris and Priory have charge of printing and programs.

The Properties Committee includes Mesdames Baird and Ferris, Mildred Black, Ray Stonaker and Myron Wright.

G. W. Marque Maier, dramatic critic and member of the Peddie faculty, is chairman of the Properties Committee and is helping in the rehearsals.

Myron Wright, expert electrician, will have charge of the lighting and promises some unique effects.

The sudden death of Jesse Johnson, scenic artist of rare ability, has left a gap that can scarcely be filled.

Some interesting experiments in drapery backgrounds will be tried out at the opening performances. The Hightstown Players are

eagerly looking forward to the time when they can be permanently installed in the proposed Community House.

The Ottawa Drama League, Ottawa, Can., opened its season in November in the beautiful Little Theater at the Victoria Memorial Museum, owned by the Canadian people. The opening play, "From Their Own Place", by Merrill Denison, of Toronto, Can., dealt with life in the backwoods and tends to show that the inhabitants there are not as romantic as our novelists show them. The second play, "The Constant Lover", by St. John Hankin, was acted by the two favorites, William Cromarty and Dorothy German. The brilliant humor and somewhat radical philosophy of the author delighted the audience. "Fancy Free", by the late lamented author Stanley Houghton, was a decided success. The league is being congratulated on the splendid incidental music furnished this year by the Mendelsohn Trio. Ruth Draper gave a recital in the Russell Theater under the auspices of the league December 6.

The Ottawa Drama League has in the Victoria Museum one of the cosiest little theaters on the continent. The seating only 210, the theater is equipped much better than many large city commercial theaters with ten times the seating capacity. The league is composed of enthusiasts and is under the distinguished patronage of His Excellency the Governor General and the Lady Byng, of Vimy. In Canada the King of England is represented by the Governor General.

Arling Aline, former managing director of the President Players, Washington, D. C., has announced the opening in Washington of a studio of dramatic art. This studio will be opened next week and Mr. Aline's friends predict much success for him in his new venture.

The Ram's Head Players, of Washington, D. C., are announcing a tentative list of plays from which the six new offerings for the coming season are to be selected. There is a wide variety in this. James Reynolds, art director of the Ram's Head, has just returned from abroad, bringing with him designs for at least two of the new productions. He is in Washington now in consultation with Robert Bell and Walter Beck, regarding the offerings of the Ram's Head second season and his own play, "Elizabeth Tudor", which is likely to be produced before the season ends in March.

The Albion Community High School Players, Albion, Ill., presented three one-act plays at the high school auditorium, Tuesday evening, November 27. The plays given were "Joint Owners in Spain", by Alice Brown; "The Neighbors", by Zona Gale, and "The Brink of Silence", by Esther Galbraith.

"Daughter's Day" was observed by the Detroit New Century Club, Detroit, Mich., with a bill of three one-act plays, which was given at the clubhouse, November 15. "String-in' Em", by Mr. Tompkins; "The Merry, Merry Cuckoo", by Jeanette Marks, and "Gingerbreads and Arminits", by Harry L. Hamilton, were the plays enacted. The casts were composed of members of the club.

The Speech Education Department of the Omaha Women's Club presented "A Tea Room Luncheon Recital", in the tea room of the club, at noon November 21. The program consisted of community singing, led by Dr.

Jennie Callias; a vocal solo, by Marjory Current; a violin solo, by Lillian Gould Faber, with Florence Rhoades at the piano; a speech on Americanization, by Mrs. A. F. Anderson, and two one-act plays, "Joint Owners in Spain", by Alice Brown, and "For Distinguished Service", by Florence Knox, the latter play produced by permission of Norman Lee Swartout, Summit, N. J.

Knights of St. John Dramatic Club, located at 410 Sheridan Avenue, Albany, N. Y., designating themselves as "Amateur Theatrical Producers", write as follows:

"We have produced 'Deacon Dubbs', 'Thirteen Plus', and at the present time are working on 'The Times', by Arthur Wing Pinero. We have our own theater, build our scenery, and install all electrical apparatus ourselves. We have so far met with nothing but success, which we hope will continue.

"In the club and at its head are men of experience in the stage game. Chas. Van Wagenen, Jr., director, has had a number of years in amateur theatricals, beginning as he says, by sweeping stage in a professional house. Eugene McCarthy, who has had the pleasure of directing a number of shows in Boston, and also in Albany, is associate director and scenic artist. Mr. McCarthy is leading man, and with him is Catherine Frank as leading lady. We dare say we have one of the best amateur character women in the city, in Anna Freudenthal. When she appears on the stage she is given a royal welcome, not by one but by the whole house without exception. In one case she has had to politely ask the house if it would let her go on with her part.

"We expect that 'The Times' will make a bigger hit than have the other plays, as the club has to make a name for itself and therefore we must give the people a good run for their money.

(Signed) "WILLIAM J. LEHMAN, Secretary."

John T. Birge, of the Masque of Troy, Troy, N. Y., was in New York last week and dropped in on the editor of Little Theaters for a brief visit. He calls himself "the old man" of the Masque, altho he is one of the liveliest members of the group, acting as understudy to two or three players in the present production of the Masque, "Pomander Walk".

Mr. Birge was gathering material for a five-minute talk on the little theater in America which he broadcasted from station WHAZ, at the Van Hensselaer Polytechnic Institute, one of the most powerful radios in the United States today, on the evening of December 10.

Professor Frederick H. Koch, professor of dramatic literature of the University of North Carolina and director of the famous Carolina Playmakers, has sent us two programs, one of the Playmakers' home production of new folk plays and the other of the tour to the eastern part of North Carolina.

"In these productions," writes Professor Koch, "we feel that the Carolina Playmakers have achieved another success which compares favorably with the work gone before and that to come. We played to capacity audiences in each town and sold about a hundred copies of our volume of Carolina Folkplays.

"One of the most encouraging signs of the times" was the improvement being made in the local school and theater buildings to accommodate dramatic productions. We gave the opening performances in two new high school buildings which contain greatly improved stage facilities."

The Little Theater of Galveston, Tex., presented "Rollo's Wild Out", by Clare Kummer, at the Y. M. C. A. Auditorium, November 23 and 24. The cast consisted of Stewart Evans, Rhoda Thompson, George Lee Oser, Julius Lee Dolson, Ermine Leonardi, Nat B. Hunt, Mrs. Benno Spronie, Randolph Owen, Robert Skuner, Mrs. C. Schell, Ira Herry, Jr., and Mildred Oser.

The Play Production Class of Grinnell College, Grinnell, Ia., W. H. Trumbauer, director, gave a bill of three one-act plays November 17: "Manikin and Maunkin", by Alfred Kreymborg; "An Idyll of the Shops", by Kenneth Sawyer Goodman and Ben Hecht, and "Wurzel-Fummery", by A. A. Milne. Players in the (Continued on page 87)

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LITTLE THEATER ARTICLE CONTEST

Article No. 32:

THE UNIT SET

How the University of Louisville Players Solved the Problem of Scenery

By RUTH WILSON
(Member of the University of Louisville Players since 1916. Now member of the University of Louisville Alumni Players, Louisville, Ky.)

A GREAT number of people believe that if an organization wishes to give a varied number of plays during a season it should build innumerable sets of scenery. But the old idea that a well-regulated amateur theater should have stowed away a woodland scene, a drawing room, a couple of front porches and, perhaps, one or two painted trees for the proverbial theatrical rainy day has vanished forever, along with the mustached villain and the stag-stick comedian.

The University of Louisville Players, Louisville, Ky., have experimented for ten years in various problems of the little theater and are now ready to pass along to others the solution of their greatest problem—stage settings. Perhaps you do not agree with me that scenery is the greatest problem. Perhaps you think the selection of suitable plays is more difficult, or it may be that lighting and costuming concern you more deeply. But we have found it far more important that characters have a suitable background against which they may be silhouetted, and that the play itself be assured of the proper environment thru creating atmosphere, than that the leading lady wear the proper kind of slippers in a medieval romance. The little things will adjust themselves, but scenery is one of the fundamentals.

To begin with, our organization, consisting of ninety members, regular students, who take dramatics for student activity credit, is divided into groups according to ability. All of the members cannot act and it is assuredly not the desire of the director to make actors and actresses of them. But every one is deeply interested in some phase of the drama and each one fits into his niche. There is the director at the head, who, besides being a man of unusual talent and pleasing personality, has the distinction of being the dramatic critic on The Courier Journal, Boyd Martin. It is he who supervises the entire production. Under him is the stage manager, a student, who acts as prompter at rehearsals and runs the play on the night of the performance. He is assisted by stage hands selected from the student body. Others in the club secure properties, sell tickets, act as wardrobe mistresses, design costumes and paint scenery. In other words, the University of Louisville Players are an organization "of the students, for the students and by the students."

We have found that it is best to have the frames for the sets built by a professional carpenter because he uses properly seasoned lumber, builds the frames light and makes them durable enough to stand the wear and tear of handling. We came to the conclusion after eight years that student carpenter work did not pay in the long run. Our two sets cost us \$200, but considering that they will last several years and will be used for dozens of productions we consider the price low. These two interiors, plus a back drop, cyclorama and pylons, made up our scenery.

The boys in the dramatic workshop paint the scenery according to direction. Sometimes we hold a scenic design contest, and in this case the winning set is used as a model. By careful lighting, repainting and decorating various effects can be secured at a nominal output of money and labor. We try never to make our scenery obtrusive. It must not glare; it must not detract from the characters. It must be a background for the players and bring out the characters as the background of a portrait enhances the beauty and coloring of the figure the artist has painted.

We frequently introduce additional flats and change draperies to produce different effects. It is interesting to note that the same initial set was used to reproduce medieval Italy in "Monna Vanna", an ancient Irish castle in "The Shadow", a modern English drawing room in "Green Stockings" (see picture on this page) and an American business office in "A Package From Lexington". Naturally it is a far cry from Maeterlinck's Italian renaissance to George Ade's pre-Vulsted days, but the players bridged the gap without so much as lifting a hammer or plying a saw. A medieval arch took the place of the office window, and furniture and props did the rest. In a like manner the domestic French windows, gay with

chintz curtains, gave way to the massive stone re-enforced doors of the Irish castle. It was simply a matter of repainting and re-lighting. By removing a cozy fireplace in "Fanny and the Servant Problem" and placing in its position a row of dignified French windows, thru which one glimpsed the shipyards of Consul Bernik in Ibsen's "Pillars of Society", we traveled from England to Norway without the use of a passport. Of course, all of these plays were produced at different stages in the history of the club and there was plenty of time to remodel the set for the occasion. But on the other hand we have accomplished something far more interesting and intricate.

Perhaps the most remarkable feat was performed when the players, following in the footsteps of Cornell, presented six one-act plays in a tent at the Kentucky State Fair under the name of the Little Country Theater. For these plays one set, painted a neutral color and augmented and supplemented by curtains and a rearrangement of doors and windows, produced six settings of entirely different appearance. For "The o' Me Thumbl" windows and doors, crude furniture and props for local color made an interesting laundry in Saba. The placing of an arch, thru which could be seen an outer hall, and the introduction of antique furniture made a living room in rural England for "The Bear Departed". A New York apartment bloomed under the building influence of velvet-draped French windows overlooking Fifth avenue, and period furniture for "The Teeth of the Gift Horse". Few changes, principally

Article No. 33:

A SCHEDULE

For Rehearsing a Play

By ALEXANDER DEAN
(Director North Shore Theater Guild, Evanston, Ill.)

AT THE time of the first getting together the tentative cast has already been picked. The idea of this first meeting should be, first of all, to make the play liked by the cast. The cast has very little judgment about the worth of the play. They are apt to confuse liking their parts with the real value of the drama; that is, if a person has a small part, or doesn't like his part, he is apt not to like the play, and so one wants right away to keep the positive and affirmative in his mind from the very first by being enthusiastic about it. The second motive of this first meeting should be to make them know and understand the entire play. Thirdly, they should be made acquainted with the setting. Make it clear to them with pictures of the set, with diagrams of the floor plan, and explain these pictures and diagrams. Fourthly, make each person see his part; describe in detail the characters of the people. It should be a very pleasant and

that a great deal has been accomplished. The last thing on Monday night they should be told that Wednesday night or the third rehearsal they are to go without their parts for the first time.

On Tuesday night the director does a great deal more of his work. He builds up, he constructs, he enriches, he breaks up the scenes. He goes thru the act twice so that the cast may retain the things he has given them, and oftentimes he can go thru it a third time. He reminds them that on the next night they are to go without their parts. All this time the actors are being very much at home, are very free, are rollicking, are getting the spirit of enjoying it, the spirit of abandon that is desired almost more than anything else.

The third rehearsal he goes thru the act three times, the first time allowing the cast to carry their parts in their hands, and the second time without their parts. No one of the people should be allowed to have his lines even if the prompter has to feed him every single speech. The prompter must be there to give them all the help they need. They must be made to feel that it is no great crime if they need help; that is what the prompter is for. They go thru the play the third time with no interruptions. The one motivation for this rehearsal is to get them to go without their parts. The director does not bother to do anything else, does not touch them, does not give them any ideas of new business, but simply reminds them when they are forgetting something he has told them at previous rehearsals. He should not take time at a rehearsal for detailed individual work, but should take his people and give them one or two lessons at odd hours during the day, sometime between the third and the fourth rehearsal.

On Thursday night he works on details of team play, for blending and co-operation. He will also find that he has additional bits of business and additional breaking up. He goes thru the first act twice, but does not take over an hour and fifteen minutes for it. The second time he should not interrupt under any circumstances. If he must say something, he calls it out without stopping the rehearsal. That night he begins work on the second act. He goes thru it probably not more than once and sketches it in at this fourth rehearsal. Then he begins the process right over again.

The fifth rehearsal he should spend on the second act, working what he did the second rehearsal. Monday night, or the sixth rehearsal, he goes thru Act I, once and Act II, twice, the first time with the books in hand and the second time without the books at all. On Tuesday night Act I, once, Act II, twice. On Wednesday night, or the eighth rehearsal, he goes thru Act I, once and Act II, twice. Thursday night, or the ninth rehearsal, he works solely on the third act, blocking out just as he did the first rehearsal, and Friday he does exactly as he did the second rehearsal. Monday night of the third week, or the eleventh rehearsal, they go without their parts in Act III. Tuesday night they go thru Act I, once, Act II, once and Act III, twice, and Wednesday night should be spent solely on the third act.

Thursday and Friday nights of the third week, making the fourteenth and fifteenth rehearsals, should be spent on the entire play, working for smoothness, speed, tempo, nuances or showing up of certain passages. The play should be gone thru these two nights without interruption. If the director wishes to say slower or faster or hold it, if he must say anything to them, he should say it as the play progresses. He makes notes constantly of details which are being omitted and at the end of each act speaks individually and quietly and secretly to each member of the cast about his mistakes.

Three weeks have now been consumed. The idea has been to get the whole play learned quickly and not slow up for details until you have mastered the whole. The play is not yet ready for production. There is a great deal to be done, but it is much better to get the whole play crudely learned and roughly ready a whole week before the production than it is to begin the third act one week before the production. The whole thing now is practically in the same degree of either poorness or excellency. The whole play should be brought to that point without polishing every detail in each act. If there is one act that should not be neglected it is the third act. That is the act which the audience goes out either during or after and it wants to be the finest of the three.

Monday night of the fourth week, or the sixteenth rehearsal, is a rehearsal of the whole play and the work should be interrupted for details. That night, if the director does not want to work on details of acting, he can work on details of lines by having the cast sit around in a circle and just snap their lines at

(Continued on page 86)



Setting for "Green Stockings", showing arrangement of furniture, doors, windows and fireplace, and pointing out how draperies and rearrangement of furniture can transform the original set. The furniture was secured from the home of the student who designed and built the production. Presented by University of Louisville Players, Louisville, Ky.

as to furniture, were needed to produce a dining room in a London flat for "The Bracelet", but nevertheless the doors and windows were rearranged to give variety. The same was true in presenting a New York apartment for "Overtones". Checked gingham curtains, the familiar geranium on the sill, an ironing board and cupboard, with the customary kitchen chairs, were all that were needed to transform the set into a kitchen in a Middle-Western town for "The Neighbors". The most remarkable part of the feat was that the students had only fifteen to twenty-five minutes in which to empty the tent of the audience after one play, rearrange the set and dress it before ringing up the curtain on the next one. The performances were continuous, each hour, from two until nine. There were no stage waits, no last-minute rushing, and when the fair was over the student stage hands packed up their scenery and props and, like the Arabs, silently stole away. A great many of the patrons remained in the tent for the next performance, but never did we hear anyone remark on a similarity of stage settings. I am positive none of them knew the same unit set was used for all six plays.

"Don", in all probability, will be the next production of the Players. This calls for a minister's study of ecclesiastical atmosphere. By taking out the window and inserting in its place a made-to-order Gothic arch the trick is done and the desired effect gained.

So far we have discussed only interiors. Exteriors, while not as frequently called for in the settings, are equally as important, and should not be overlooked. We never use wings or flies and we never use painted trees. We have no woodland scene and yet we manage to

(Continued on page 87)

informal meeting and at the same time a very close relationship between the director and the cast should be established. I believe it is best at the first reading not to allow the characters to know which part they are going to play. The director should give the play to them as a reading—not making it an elaborate reading, not giving it as a recital, but giving it practically straight. The reason is this: If they know what part they are going to play, they are interested in their particular parts and in how many times they come on or how long their scenes are, when they should be interested in the play. The best way to do this is to sit around a table in a circle and read the play to them, simply and effectively.

Supposing that this first meeting was on Friday or Saturday, the following schedule would hold good for the remainder, and in the same proportion if rehearsals are not held every day: On a Monday night at this first rehearsal we are working first for at-homeness, relief and confidence; secondly, for a straight reading of the parts rather than individual interpretations or details. The director is the busiest person at the first rehearsal. He does the general blocking, works for his design and his pictures, for his interpretations of the scenes. He works for the broad strokes of business and big details, for technical efficiency, for the sketching in of the entire act. He should go thru the entire act twice, first taking time and the second not interrupting any more than necessary. He will know that there are a great many things that are wrong, but he knows approximately that that scene is to be played around that place and the detailed breaking up will come shortly thereafter. The cast must go away from this rehearsal feeling

NEW THEATERS

Fred Taylor has opened a new picture theater at Rising Star, Tex.

Plans are on foot to erect a new movie theater at Aberdeen, S. D.

Polka Brothers, Glen Ellyn, Ill., will erect a picture theater in that city to seat 1,000 people.

Harry Corvett, Post No. 290, American Legion, will open a theater at Southard, Ok., in near future.

J. G. Jensen, Pauls Valley, Ok., owner of the Victory Theater, recently opened a theater at Graham, Ok.

A new theater to cost \$500,000 will be erected in Houston, Tex., by the Saenger Amusement Company.

Phil Billiet is building a new fire-proof picture theater at Annawan, Ill., which will seat between 500 and 600 people.

Williamsfield, Ill., will have another movie house. G. M. Rice has purchased complete equipment.

A theater building costing \$200,000 will be erected on the west side of Highland avenue, north of Hollywood boulevard, Los Angeles, Calif.

The new Saenger Theater at Pine Bluff, Ark., is well under construction. It will occupy the same site and replace the theater recently destroyed by fire.

W. B. Marable, proprietor of the Olive Hotel, opened a new theater December 1 in the store room adjoining the hotel in Huntingdon, Tenn.

The new Belvedere Theater at Tuscaloosa, Ala., replacing the one destroyed by fire last January, opened recently to record-breaking crowds.

Famous Players-Lasky has purchased a building site and will erect a strictly modern moving picture theater at San Antonio, Tex., soon.

A new Moorish theater will be built on East Main street, Alhambra, Los Angeles, Calif. It will have a seating capacity of 1,750 and will follow closely the architectural details of Alhambra in Spain.

Littleton Brothers have purchased the Colonial Theater in Turtle Creek, Pa. They formerly owned the Grand Theater at Braddock and are now conducting the Loyal Theater in East Pittsburgh.

The Strand Theater at Eveleth, Minn., which has been closed for the past two years, will reopen January 1 under new management and new name, The Colonial. W. C. Klenholz, of St. Paul, is the new owner.

Conway will be the name of the theater now being constructed by S. G. and Theodore Smith at Conway, Ark. Saul S. Harris of Little Rock will operate the theater under lease.

A picture theater will be built by Baltimore & Sons on East Long avenue, near the intersection of South Mill street, New Castle, Pa. It will have a seating capacity of 1,000 and cost approximately \$100,000.

A two-story office building is to be erected at northwest corner of Tippecanoe and Illinois streets, Indianapolis, Ind., to house the distributing offices of the Fox and Universal Film Manufacturing companies. The building will cost \$64,000.

The Rex Theater management, Baer Rabinovitz & Sons, have broken ground for a new moving picture house at Weirton, W. Va. The seating capacity will be 1,000. The building is expected to be completed in the early spring. Baer Rabinovitz & Sons own a chain of theaters.

THE SCHEDULE

(Continued from page 85)

one another so that they may pick up their cues quickly. I have never tried this in the dark, but I have heard it is a very excellent idea.

Tuesday night a rehearsal should be had with the scenery and must be interrupted constantly to show how this door opens and so forth. Each member of the cast must have in his mind just which side of that large double door in the back he is going to go out. The people have to get used to pillows on the sofa, get used to the rugs on the floor. This is what is called the scenery rehearsal. We should have the properties, if possible—hand properties particularly. Wednesday night we



(Communications to Our New York Offices)

"THE BEGGAR'S OPERA" AGAIN

BOOKS on "The Beggar's Opera" follow much the same course as the old opera itself. They seem to come out as frequently as revivals of the play are made. You cannot down "The Beggar's Opera", and there always seems to be something left to say of it. This time, tho, it looks as tho the last word had been said. Certainly no one can say that Gay's "Beggars Opera": Its Content, History and Influence, by William Eben Schultz, is lacking in completeness.

If ever a book bore out the promise of its title, this one does, and Dr. Schultz seems to have ransacked every possible source that would shed light on Gay's work. He has not discovered anything conspicuously new, it is true, but he has definitely disposed of mooted points and straightened out questions of dates and places which have been conjectural.

"The Beggar's Opera" is a fascinating subject to write of. Here is a play of thieves, murderers, prostitutes and the rest of the riff-raff of London under-world of Gay's time, written in 1728, periodically revived ever since, up and to the London run, just concluded, of several years. Dr. Schultz does not overstate the case when he says: "It has the enviable record of having succeeded whenever presented by a cast of talent. It has been played in nearly every region where there could be an English-speaking audience, and now, when it ought to have fairly worn itself out, it has not only refused to die a natural death, but has remained alive in a manner that astonishes the dramatic and musical world. The recent revival in England and the three American seasons are only further interesting events in its remarkably checkered career of good fortune, for truly, whatever else we may want to say about the much-played piece, 'The Beggar's Opera' was written under a lucky star."

What then is the secret of "The Beggar's Opera's" attraction? Is it the innate rogue in all of us, who smiles always at the spectacle of the picturesque scamp defeating justice? Is it the humanity of the story? The beautiful simplicity of the music? Perhaps a bit of all three, along with an inexplicable something which defies definition. At any rate it is a masterpiece of its kind, the sole survivor of its age, perennially new in spite of its two hundred years.

One cannot say that Dr. Schultz has traced "The Beggar's Opera" from the cradle to the grave, for it looks as tho it were to be immortal; but he has gone from its beginning, when Gay had the happy idea of turning his idea of a thieves' pastoral into a dramatic story and fitting it to the street songs of the day, right up to the present. A long, eventful history is told here. There is a full record of all the notable performances of the opera, the sources of work, some biography, a complete record of the attacks that were made on it because of its alleged immorality, and a rather full consideration of "Polly", its successor, lately revived with success in London. Here are all the data with all the sources written down and copious appendices on Ballad Operas, Ballad Originals, a bibliography and a copious lot of notes. Not a book to be read steadily, it is too full of meat for that, but one to be slowly digested and kept on hand for reference purposes.

Dr. Schultz has done his task well, so well that anyone in the least degree interested in "The Beggar's Opera" will have to have this book. What there is left for other authors to do on the subject is quite beyond me, for it all seems to have been done, carefully and fully, here. It seems to me that Dr. Schultz, by his amazing industry, has said all there is to say on the subject. My advice to anyone who wants to have a real good time is to get a score of "The Beggar's Opera", learn of its beauties for himself, then read its astonishing history in Gay's Beggar's Opera: Its Content, History and Influence. GAY'S BEGGAR'S OPERA: ITS CONTENT, HISTORY AND INFLUENCE, by William Eben Schultz, Ph. D. Published by Yale University Press, New Haven, Conn. \$4.

A NEW TRANSLATION OF A GREAT PLAY

I think most of us will be ready to agree with Clayton Hamilton, who, in his preface to Brian Hooker's version of *Cyrano de Bergerac*, states that for the first time a readable version of this play has been prepared in English. Certainly Mr. Hooker has written one that is at once faithful to the original and beautiful for stage use.

In the very readable preface to this translation Clayton Hamilton reveals that Mr. Hamilton wanted Walter Hampden to do "Cyrano", and Mr. Hampden wanted to do it, but the question of a translation stood in the way of its doing. At this Mr. Hamilton took the problem to Brian Hooker, who thereupon busied himself with the task of preparing *Cyrano de Bergerac* in a version that would play well and retain the flavor of Rostand. With this end in view he made not a literal translation, but a transliteration.

I can state, with all the assurance in the world, that this version plays magnificently. I saw the play before the unfortunate accident which Mr. Hampden sustained necessitated its closing. In performance it is smooth, it is alive, it is admirably adapted to getting across the footlights. One might guess this from reading it. Tested in the theater, it more than lives up to its promise on the printed page.

Cyrano de Bergerac is one of the very greatest plays of our time. It has everything that a romantic play should have, with its lovmaking, its fighting, its heroism, its color. It is one of those plays which one marvels at ever being off the stage. It is also one of those plays which up to the present has never had adequate treatment in English. That need no longer be said, with Brian Hooker's text available. He has turned out a magnificent version, one packed full of music, for the stage; he at the same time has written one that is immensely satisfying for reading purposes. I have no doubt that this will be the recognized version of *Cyrano* from this time on. It is hard to think of a better one being done.

The scheme of the translation is explained by Clayton Hamilton at Brian Hooker's instance. He says: "Since he was making it directly for production on the stage and only incidentally for publication, he wrote it by the ear and for the ear. While preserving the metres and the rhyme-schemes of the incidental lyrics, he chose blank verse as the medium for the dialog, because, of course, the Alexandrine couplet would have sounded too outlandish to our theater-going public." It was a wise decision and it has worked out well in practice. Mr. Hamilton adds that: "His verse is brisk, succinct and crystal clear." To which I would like to add the word "beautiful". I strongly recommend *Cyrano de Bergerac* in this fine version to all my readers.

CYRANO DE BERGERAC, by Edmond Rostand, a new version in English verse by Brian Hooker. Published by Henry Holt & Company, 19 West 44th street, New York City. \$1.75.

IN THE MAGAZINES

There is a splendid article in *The North American Review* for December on Duse, by Stark Young.

McClure's Magazine for December contains *What Is the Matter With the Theater*, by Walter Prichard Eaton. He thinks real estate is mostly the matter and presents a good argument for his belief.

should have the hand properties again and the scenery if possible. Thursday night we have makeup and lighting. It does no good to have makeup without lighting. At this time the costumes should be inspected to see that they are the right sort of thing, that they go along with the scenery and look all right in the lighting. Go thru the entire play each night.

You are ready to open on Friday night. That is nineteen rehearsals. Friday night is your opening night. If you do not open until Saturday night I should leave an invited audience on Friday night and have it a regular performance.

Under this system there is no "old-fashioned" dress rehearsal. There are scenery rehearsals, make-up and lighting rehearsals, three property rehearsals, and they wear their costumes at the same time. The connotation of a dress rehearsal is so terrible that it is a dreaded nightmare to most amateurs. A poor dress rehearsal does not mean a good performance. One may say the audience does not notice this or that, but the audience does notice it. Two remarks which have absolutely damned the amateur play are "A poor dress rehearsal means a good performance," and "The audience will not notice it." Under this method one is not so likely to have to say "The audience didn't notice it." There has been sufficient rehearsing with the properties, the scenery, and the whole play as a unit so as to get a smooth-running, spirited, rapidly running performance.



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A Merry Xmas and A Happy New Year to All My Friends

Yours Truly, GUY FERRIER, Cornetist.

LITTLE THEATERS

(Continued from page 84)

casts were Katherine Thomas, Elizabeth Reynolds, William Crouch, Thomas Gould, Franklin Gregory, Genevieve Ashby, Gretchen Shaw, Katherine Thomas, Wallace Witmer, Velma Bissell, Jessie Baldwin, Frank Miller, Bernard Craven, Paris Rumsey, Ada Beckman, Ruth Somers, Harvey Waugh, Wilma Thompson, Lucille Keford and Jessie Baldwin.

The Montevideo Dramatic Club, Montevideo, Minn., of which Miss Dorothy Mills is president, is contemplating the production of "The Torchbearers" as its next offering. This group gave "The Champion" October 11 and 12, under the auspices of the Sunshine Society of Montevideo, Dorothy Mills winning much praise for her excellent work in training a large cast. Miss Mills has played leading roles in many home talent productions staged in Montevideo and is now looked upon as a director of considerable ability.

The Harlequinaders, of Schenectady, N. Y., presented their second program of the season on the evening of November 21 at St. George's Parish House. The audience, which nearly filled the hall, was gratifyingly appreciative.

The first play on the program was the ever-popular "The Neighbors", by Zona Gale. Muriel Barron, as Grandma, gave a splendid interpretation of the philosophic and lovable old lady. Harriet Phyle, as Miss Abel, was pleasantly incisive, and Alice L. Bailey elicited much laughter as Miss Trout. Helen Barber, as Inez, and Thos. Keane, as Peter, played the youthful lovers with delicate humor, Miss Barber being particularly commendable. The other roles were satisfactorily filled by Ruth Alberts, as Miss Moran; Angeline Sharts, as Carry Ellsworth, and Lloyd M. Brinkman, as Ezra Williams. The play was directed by Walter S. Phyle.

The second play, "The Bank Account", by Howard Brock, was less successful, the peculiar irony of the situation obscuring the pathos which more skillful acting might have made more apparent. Arline Montgomery's portrayal of Lottie Benson was excellent in volubility and gesture and showed the results of careful preparation. Evelyn Tripp was appropriately fast and superficial as May Harding. John Loftus, as Frank Benson, gave a sincere interpretation of a role which was somewhat beyond his powers. The play was directed by E. L. Finch.

"The Amateur Bohemians", by Walter S. Phyle, which closed the program, was the work of the director of the organization. It is a satire, infused with a pleasant and not too subtle humor. It is to be counted among the best original plays presented by the Harlequinaders and the audience was not grudging in appreciation of it.

Muriel Barron, as Joanna, was forceful and attractive in a role contrasting strongly with that of Grandma. The author played Sandy with considerable skill, tho he seemed to forget at times that the character was not a fantastic one. Alice L. Bailey was delightfully boyish as Master Dory, being particularly good in a scene with the silent Augustus, a role which was well acted by Thomas Keane. Mary Flanagan was unsatisfying as Mrs. Flynn, merely because the three lines allotted her seemed all too few. One wished her scene might have been much longer. Elsie Strouch was amusingly overcultured as Ira Purpose, the "big sister of the arts". The play was directed by the author.

On the evening of November 26 the Harlequinaders broadcasted from WGY a radio version of the one-act satire, "Roselle", by John Loftus, first presented in April of this year. The cast was as follows: Roselle Mignonne, Alice L. Bailey; Nanette, Harriet Phyle; Monsieur le Comte Henri de Chavilliers, John Loftus; Monsieur Guillaume Trebaoui, Walter S. Phyle; Bobo, Menzo Hewlett.

At a meeting held November 28 officers were elected for the coming year as follows: Walter S. Phyle, director; John Loftus, secretary-treasurer; Desmond Whipple, stage manager, and Fred Cleiman, master of properties. These officers, with the following non-official members, will form the executive council for the coming year: Alice L. Bailey, Harriet Phyle, E. L. Finch and Leon Brown.

Mrs. Ralph A. Woods, executive secretary of the Little Theater, Tulsa, Ok., has sent in the following for our Little Theater Article Contest. Unfortunately it arrived a week after the closing date of the contest, but we take pleasure in reproducing her offering:

"Little things count even in little theater work. Last year, our first, the directors and committee chairman met once a week for lunch in a private room at a downtown restaurant. It was surprising what a large amount of business was transacted at those meetings, revealing us of the necessity of calling many meetings at night. The real benefit was the effect on the members. It's a pleasant way to get acquainted and discover each other's talents and tendencies. It's most conducive to keen thought and humor; sharpens your wits, in other words, it helps you gracefully avoid differences of opinion, for who can be disagreeable when he is eating and the others are joking? But best of all it retains and main-

tains a real interest among the men, a hard thing usually for little theaters to accomplish.

"Our men are just as busy as the men of any other group; to many the little theater is only recreation. But they could easily drop in once a week for lunch and that kept them in touch with the work. The result was, when we were preparing for a production, they cheerfully worked at their place of business all day, practiced the play half the night, and on two occasions took an all-man cast out of town. One of those occasions required a six-hour drive home after the performance, yet it was regarded in the nature of a lark rather than something to grumble about.

"I believe the same, practical, businesslike tone of our organization and the harmony and perseverance with which we have worked on is traceable to those jolly, enthusiastic luncheons."

The Oakland (Calif.) Little Theater held a special meeting in Room 107, Hotel Oakland, Monday evening, November 26, for the purpose of arranging for the first production for 1924.

THE UNIT SET

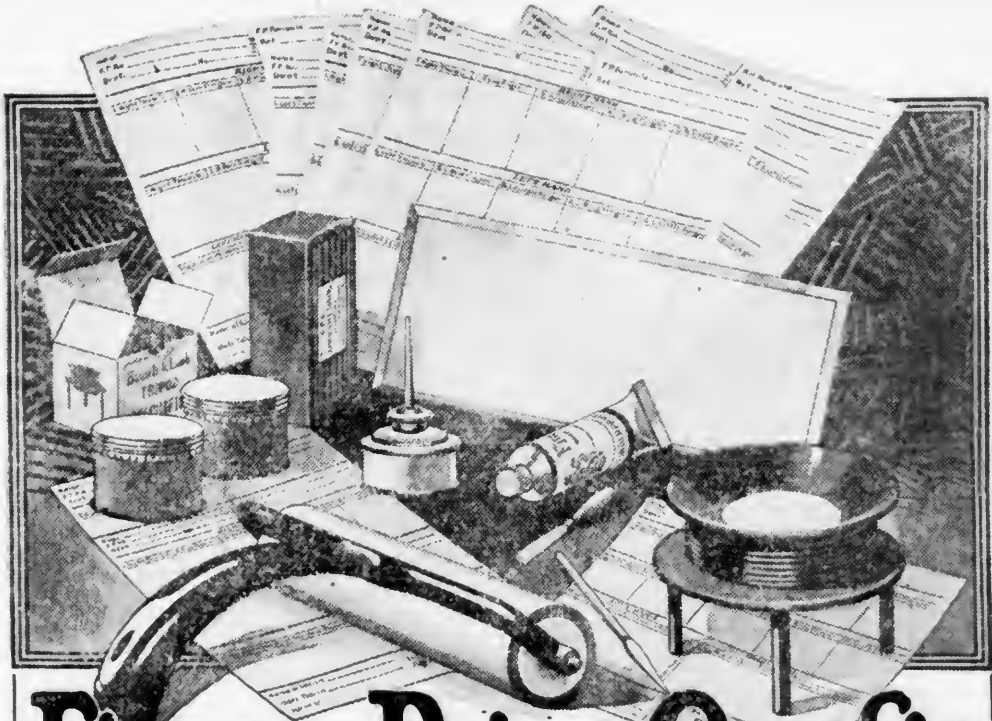
(Continued from page 85)

create the proper atmosphere called for in the manuscript. If we cannot reproduce the set designated we change the setting to suit our convenience without altering the idea of the play. For instance in "Little Women" we

script called for an orchard. We played the scene in Meg's front yard with the corner of the house—a painted flat—at one side and a vine-covered trellis stretching across to the other. The effect was charming and one could imagine the orchard in the distance.

The garden scene in "She Stoops To Conquer" was managed by reproducing the interior of a summer house with the back drop showing the garden in the distance. Mrs. Harcastle concealed herself behind the pillar of the summer house instead of the tree as called for in the manuscript. Effective lighting added materially to the charm of the set. In "The Wonder Hat" we constructed an unusually picturesque set by the use of the cyclorama and pylons. For Dunsaney's "The Lost Silk Hat" dim lighting from the London street lamp revealed the shadowy doorway—also a painted flat with an inserted door—with a glimpse of the interior. In "Altruism" the corner of an inn—a painted flat again—was visible from one side while the inn yard, with its tables and chairs where the main action took place, filled the foreground. A wall separating the main stage from the sea ran the full length of the stage. These are only a few of the many examples that might be given to show how we have solved the problem of exteriors.

The matter of dressing the stage is an easy one. By an arrangement with the local furniture dealers we are able to get the use of furniture at all times. The students make the draperies and pillows and ransack the at-



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CHRISTMAS GREETINGS

MUSICAL
BILLY R. CRANSHAW
and
Chas. — ROSS — Isabell

ties and cellars for the desired properties. No pains are spared to secure the right property. If the script calls for an Italian renaissance chair, then we must have one or else a good imitation of one. We are exact as to details.

In conclusion let me stress particularly the importance of having a portable switchboard with dimmers. If your organization travels, as ours frequently does, you will find that when you make the theaters in other towns it is not always convenient to use the stationary switchboard. In the case of our tent show there was no switchboard available, and it is likely that you may be confronted with the same problem. It is, however, easy to get the lead wire to connect with the main switch.

Lighting can make or mar a production. When the background is faulty the best acting in the world cannot entirely obliterate the effect of obtrusive scenery. Therefore we feel that in solving the problem of stage settings we have taken a step of the Seven League Boots towards successful productions.

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 to them either.

Be Brief.
 Be as Courteous as you can,
 But Be Brief.

OPEN LETTERS

If you are a member of the Profession,
 You can say your say here

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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.

money! Oh, ye moving picture exhibitors, send me the address of any film exchange that pursues this policy. I wish I had the money "grabbed" from me by different film exchanges when, for reasons over which I had no control, I had to cancel my film service. Will it Hays would do a great service if he could put a stop to such larcaneering. Profiteering is a vile trade. I feel it my duty, then, to speak a good word for the Savini Film Exchange, of Atlanta, Ga., which does not extract a contract from you with two weeks' deposit in advance. There are others, including the Consolidated Film and Supply Company, of Jacksonville, Fla., and may their tribe increase.
 (Signed) C. E. LINDALL.

Is Use of God's Name Comedy?

Marion, Ind., Nov. 29, 1923.
 Editor The Billboard—I would like to tell about a show I saw at the Orpheum Theater here this afternoon. It is Harrison's "Big Lyric Revue", a nice show with beautiful scenery and costumes and the best quartet I ever heard. But why does a comedian have to use lines like "Oh, for God's sake," to get a laugh? Do they call that comedy? This comedian, who calls himself "Snootz", has been here several times and always uses "Oh, for God's sake." I heard several remarks this afternoon about it. (Signed) H. S. JOYCE.

Used After-Dinner Idea in 1913

Grand Rapids, Mich., Nov. 30, 1923.
 Editor The Billboard—In a late issue of your publication I read where Bart Doyle conceived a "new and original" idea of after-dinner speaking.

I wish to state that on November 2, 1923, Samuel Tilden, then president of the Fort Dearborn Bank, of Chicago, tendered a dinner to fifty of his associates, for which I was engaged and introduced as "Joseph Carroll, president of the First National Bank of La Fayette, Ind." The subject of my talk was announced as "The Income Tax". It was comedy. Bert Cortelyou secured the engagement thru the W. V. M. A., for which I was to receive \$50. The stunt proved such a success that Mr. Tilden gave me a check for \$100 and also paid the commission.

The late lamented Arthur Rigby, playing Chicago at the time, advised me to follow up that line of entertainment, but I was booked for the season and gave the matter no further consideration. (Signed) JOE CARROLL,

Care of Simons Agency, 807 Woods Theater Bldg., Chicago.

How Dry Law Helps Show People

St. Joseph, Mo., Dec. 1, 1923.
 Editor The Billboard—Mr. Stevens' open letter in your current issue is very interesting. I agree with what he says about shows in dry towns.

My father, E. P. Barlow, who retired from the show business a few years ago, operated a wagon show known as the Barlow Circus for many years. He always preferred dry towns and, as Mr. Stevens says, did better business in them than in wet towns and was more sure of offering a pleasing performance. As father did not offer a matinee, certain employees had time to quench their thirst when we visited wet towns. Drink has caused many a performer to be injured while doing his act and also created many "blue" notes in the band playing. Too it caused animals to be mistreated and cost not a few people their jobs.

Nowadays we seldom hear it said: "He is the best in his line—can't be beat if he stays sober" or the question asked: "Is he sober and reliable?" Now people in all lines keep a clear head and proceed to do wonderful things instead of, as in the old days, taking a few drinks and then talk about the wonderful things they were going to do.

It seems there should be no doubt in the mind of anyone but what the eighteenth amendment is a big step forward and one that is a great help to all branches of amusements. (Signed) ERMA BARLOW HOWE.

Schnitz Seymoure Tells How His Company Left Des Moines

St. Joseph, Mo., Dec. 3, 1923.
 Editor The Billboard—In your issue of December 1 is a story stating that Schnitz Seymoure and his company suddenly left the Iowa Theater, Des Moines, Ia., sunk from view, and that unpaid bills amounting to more than \$700 are reported to have remained.

I wish to call attention to the facts in the case. The stage-hands and musicians were given a two-week notice and paid in full, so it was known that the house was to shut, as far as we were concerned. A notice and call was posted three days before the show left Des Moines, giving the name of the next stand. Therefore we were not trying to "sneak" out of town. We left in the daylight and were no disguise. The show closed at Des Moines November 18. On the day before all bills that had been presented were paid, and we held receipts for same. After the last performance there it was found that a few bills had not been paid, they being ones for which state-

ments were to be presented at the end of the month and amounting to less than \$200. A representative of the company called on the firms holding these bills and informed each to send a statement to the next stand. This was done and the bills were paid as fast as received.

The Schnitz Seymoure "Midnight Follies" has been a standard attraction for the past ten years and has played the very best theaters in the Middle West. Any house manager or performer who had dealings with the company will vouch for its honesty.

I trust this letter will receive as much prominence as the story from Des Moines. (Signed) SCHNITZ SEYMOURS,
 Mgr. Schnitz Seymoure's "Midnight Follies."

Thanks Those Who Aided

Industrial Farm,
 Burwash, Ont., Nov. 30, 1923.
 Editor The Billboard—Please permit space for the thanking and also wishing a Merry Christmas and Happy New Year to each music publisher and joke-book and show-guide publisher advertising in The Billboard that answered my plea for assistance in getting up our shows by immediately sending on their best numbers and issues.

It is a matter of great personal gratification to me and is a thing you also might well be proud of, i. e., that such a fine spirit prevails among the show-publishing fraternity. Such kindness furnishes the only rays of sunshine that permeate the clouds of cares and worries that envelop those unfortunate enough to be cut off from the great outside world, and creates in our hearts a greater feeling of friendliness for mankind in general. Good folks, allow me to thank you all sincerely on my own behalf as an old showman and also in behalf of my 400 or more fellow inmates here.

The following named music publishers have sent me professional copies and orchestrations of their latest song hits, many of which are now sweeping the country: Sizemore & Shrigley, Chicago; Geo. W. Thomas Music Company, Chicago; Harry Von Tilzer, Spencer Williams, Clarence Williams, Ziff Music Publishing Company, Goodman & Rose and the Chateau Music Publishing Company, all of New York; Ned Norworth, Inc., Chicago; Remick & Company, Detroit; Leo Felst's Toronto office, Irving Berlin, New York; the Melody Mart, Niles, Mich.; Chas. Roat & Company, Battle Creek, Mich.; Will Rossiter & Company, Chicago, and the Quality Song Company and Jack Mills, Inc., of New York.

To Mr. McNally, of McNally's Bulletin, New York, thanks greatly; you've sure been a wonderful friend and many is the laugh your stuff

has furnished us. Here's to many prosperous years for McNally's Bulletin.

If I have forgotten others it is because as I grow older my memory probably is not so keen, but I think one and all.

To the performers reading these lines who remember playing Henderson's Golden City Amusement Company's houses, "farthest north" or the Griffin "Big Time Hide Away", I wish you all a Merry Christmas and would appreciate a line. Joe Carr, kindly write.

Last, but by no means least, "Billyboy", you have my deep and lasting gratitude for sending me the weekly issues gratis. My friends and I enjoy every page of every issue. May you grow bigger and better every year, and may all connected with The Billboard enjoy a Merry Christmas and a Happy New Year.

(Signed) EARL R. HENDERSON.

So Shines a Good Deed

Bradentown, Fla.
 Editor The Billboard—There are so many complaints sent to The Billboard, well-grounded ones, too, that it is with pleasure I mention the courtesy and liberality of one of your largest advertisers and their adherence to the Golden Rule. I am a traveling picture exhibitor of long experience, showing summers in Maine, my native State, and winters in Florida. Last winter I carried films on the subject of health, slides on Mosquito Control, with a short talk on that subject, also other brief educational subjects, winding up with good, clean comedies. This program enables me to get into schools in cities and towns of all sizes by giving some of the receipts to the school. Florida is intensely interested in mosquito extermination and it is a great satisfaction for me to know that I helped in this work. At Lake Wales, in April, I was taken sick and as the weather was getting hot I decided to hurry home. I had three boxes of Frozen Sweets waiting for me in the express office there, which I sent back to the Universal Theaters Concession Company with a letter explaining that I had contracted sickness and was quitting the road. I prepaid express charges, of course, and was wondering if they would really refund the entire amount that I paid, as advertised. They not only refunded the entire amount, but also the express charges from Chicago to Lake Wales and back to Chicago. And this was not done as an act of charity, for I did not make any plea of poverty as I was in good financial condition at the time. They did it without comment, as an every-day business act of theirs. It fairly made me gasp and is one of the bright memories in my sixty-three years of life on this good old earth. Think of it—the selling firm grabbing your loss instead of grabbing your

Empire State Eight Title Rights

Welland, Ontario, Nov. 30, 1923.

Editor The Billboard—On Page 9 of The Billboard dated November 24 is a story about an injunction being served on the Empire State Eight Orchestra while it was appearing at Shea's Theater in Jamestown, N. Y., with the Honey Boy Minstrels. In justice to the Empire State Eight I should like space in your paper to state their side of the controversy which arose over the injunction served upon Howard Olson, manager of the orchestra. The story says the band did not appear at the matinee or night performance, which is incorrect. It appeared both times in spite of the efforts of one H. W. Culver to prevent such and cripple these performances. The controversy arose over said Mr. Culver's contention that Mr. Olson had no right to use the name of the Empire State Eight, which Mr. Olson has been calling his band. The name Empire State Six was used by William H. Cooper during the season of 1921 when he conducted an orchestra with headquarters at Olean, N. Y. Mr. Cooper joined the orchestra, then known as Culver & Olson's Orchestra, and at Mr. Cooper's suggestion the name of Empire State Seven was adopted. Mr. Cooper and J. W. Clement becoming partners in the organization. In January, 1923, Mr. Olson left the orchestra and in April entered negotiations with Mr. Culver and his partner, Mr. Clement, to again take up his duties with the orchestra. After two weeks spent in booking engagements Mr. Olson suspected the sincerity of the arrangement with him and decided that he was entitled to benefits of his past efforts. Mr. Olson then secured an engagement with the Honey Boy Minstrels and contended he was as much entitled to the title, having conducted the orchestra under the name of Empire State Eight. Until a month ago four members of the original Empire State Seven were with Mr. Olson, one having returned to Jamestown in the meantime. Mr. Cooper, who originally introduced the name, is affiliated with Mr. Olson as a partner in this organization. The injunction was served on Mr. Olson about twenty minutes before curtain time at the matinee, but rather than disappoint the audience the orchestra appeared at the matinee as scheduled. However, at 4:30 o'clock that afternoon Mr. Culver's attorneys withdrew the demands and the injunction was vacated and set aside by Judge Wheeler. The matter is now being threshed out in the courts to see which has the right to the name. The Empire State Eight is one of the features with the Gus Hill-Geo. Evans Honey Boy Minstrels, under the management of John W. Vogel.

Hoping I have made this matter clear to the public in justice to Mr. Olson and Mr. Cooper. (Signed) HOMER MEACHUM,
 With Hill-Evans Honey Boy Minstrels.

Different Persons—Different Views

Spokane, Wash., Nov. 21, 1923.
 Editor The Billboard—During the three years in which I have made Spokane my headquarters I have had The Billboard reserved each week for me at the lowest newsstand here—a news dealer who is a salesman and sells periodicals, not "Just keeps them". By having mine reserved he had to get an extra one. Now I see The Billboard in a stack of six or eight on the street display stand. I could have subscribed, but, if I had, that pile of Billboards would not be there as now each week. Am glad to see them, am glad my little start has increased the sales.

I like The Billboard and hailed it as the one dignified weekly representative of the theatrical profession. Whatever I need in the way of supplies I get thru the advertisers in The Billboard. I have confidence in it and its advertisers. Every profession should have and does have a representative publication which is at once a pleasure and a profit in its service. Such is The Billboard.

But when any department editor stoops to use his position to vent his personal feelings or those of any cynical, biased or prejudiced friend or clique, that department becomes an affront to the sincere friends and readers of The Billboard, and instead of accomplishing what is sought it reacts to the discredit of that editor and his department. I refer to the Vaudeville Department and the article in the issue of November 3, 1923, in which the editor accuses Mr. E. F. Albee of using the Actors' Fund to advertise the N. V. A. This is ob-

MR. & MRS. WALTER GRELL Present VAUDEVILLE'S YOUNGEST HEADLINER

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 and
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DOLLY DUMPLIN

In the Most Remarkable Comedy Offering the Stage Has Ever Known

"THE LITTLE RUNAWAY"

MERRY CHRISTMAS
 HAPPY NEW YEAR

TO EVERYONE WE KNOW

Direction Harry Fitzgerald, East; Max Richards, West.

SPECIAL THANKS

TO Maud Henderson, O. B. Woodward, John J. Jusus, Wallace Bruce, Keene J. Williams and all others who helped to start Dolly on the road to stardom. She was known then as Baby Myrtle DeMa.

viously untrue, and, even if true, the incalculable good being done both the N. V. A. and the Actors' Fund by Mr. Albee should prevent any such statement. I hold no brief for Mr. Albee, he would not know me if he saw me, but as a supporter and reader of The Billboard I register my protest at that kind of editorial statement. It is uncalled for and decidedly unethical in journalism. The present and the future of the profession cannot be vassal to its dead past, whatever it has been, and the advancement being made and the existing conditions in every line today are simply glorious compared to the black and dismal past.

Mr. Albee has been the one to start the betterment, thus making its accomplishment to the very highest degree possible. He should have the strong support of everyone and especially the theatrical journal in his efforts. When a man is doing all he can and getting all his friends and acquaintances to do all they can to do so much good where it is so greatly needed it is hardly in keeping with good judgment, honesty of purpose or the eternal fitness of things to question his whole-hearted sincerity or the object of his work, which is unquestionably and obviously for the greatest good for all in the profession.

This letter is written in the interest of the profession as well as that of The Billboard which represents it.

(Name withheld by request.)

Vaudeville Material Protection?

Cleveland, O., Dec. 1, 1923.

Editor The Billboard:

What good is protected material? Why waste time to register material with N. V. A. or the trade papers, why waste time writing original gags and business and why spend good hard-earned money for original scripts if you are not protected by the Managers' Association?

If a thief enters your home you have the law on your side and you can shoot to kill. If a petty thief steals your pocketbook and you catch him you have him arrested and he goes to jail.

If valuable possessions of yours are stolen beyond recovery, nine times out of ten you are protected by insurance—that insurance you pay for.

Our INSURANCE is the N. V. A. and protected material department—the Managers' Association—which we pay for. Therefore our material, our tools with which we earn our living, pay money for, should be protected from the material thief and can only be done in one way.

When a piece of business, gag, song or established prior right is registered and proven and some one lifts it, immediately that one should be notified by the Managers' Association to eliminate same under instant cancellation for each and every offense.

That is the only way protected material can be really protected with the earnest aid of the managers and head of the Protected Material Department.

Not only will it encourage artists to write, buy and think up new business, gags, songs, etc., but it will give all acts a better chance of making good.

It's great to open Monday and have the biggest thing in your act flop. And you wonder why, until you come off and the manager or stage manager tells you that Dokes and Dokes did that last week, and you get that week after week and the reports go in not so good and the men higher up wonder why; that's what's the matter with bad business and bad vaudeville shows, which seems to be the slogan for 1923.

Yes, we have no original material today. What's the use?
(Signed) VAL AND ERNIE STANTON
(The English Boys From America).

Prison Inmates Need Material for Annual Benefit Show

Vermont State Prison, Department House of Correction, Windsor, Dec. 1, 1923.

Editor The Billboard—The inmates of this institution have for the past number of years put on an annual minstrel show and, thru advertising quite heavily in Windsor and cities and towns adjacent, always enjoyed splendid patronage. The proceeds derived therefrom is placed in a fund for the Inmate Athletic Association and is used in the purchase of baseballs, gloves, bats, etc., as well as other paraphernalia such as would be used by any association of its kind.

On October 30 a fire which broke out in the storeroom over the chapel destroyed all the scenery, wigs, costumes and make-up material used in the minstrel show and that which took the inmates years to gather was lost in a few minutes.

Believing there are numerous minstrel and other shows on the road or in storage that have articles of this kind for which they have no further use, also that there are costume-rental houses with wigs, and men's suits, costumes, etc., it occurred to the writer that because of the need of these articles brought to such parties they might be willing and glad to donate same to the inmates of this institution. The State does not make any provision for the



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THERE is scarcely a traveling orchestra in vaudeville or dance that is not equipped with the Barry Collapsible Drum. The reason is threefold—convenience, appearance and tone.

The big bass drum can be folded up in a jiffy, and this, together with our snare drum, fits in a small case the size of a suitcase.

OVER 2,000 IN USE

See Your Dealer or Send for Catalog "D-8"

BARRY DRUM MFG. CO.

3426 Market Street, Philadelphia, Pa.

athletic association other than to allow the inmates to put on this show once a year.

I can think of no other way to so quickly bring this to the attention of show managers and costumers as well as those who handle scenery than thru The Billboard and we will thank you to publish this letter.

The dates for the show this year have been set for December 29 and 31. We are in need of end men's suits and wigs and costumes for the circle, consisting of about thirty men, and make-up material. We are also in need of a front drop curtain, a street scene and a plantation scene and costumes such as "mammy dresses" and wigs and old clothes for cotton pickers.

The writer of this letter, a former member of the theatrical profession, but at present confined in this institution, technically, but not willfully or maliciously guilty of crime, desires that his name, signed to this letter, be withheld from publication. I have only a short time longer to stay here, but I am giving what assistance I can to make this year's show a bigger success than ever, and knowing the generosity in the hearts of most theatrical people I feel sure the call for aid will be listened to by members of the profession in general. If all knew of the pleasure the men confined here get out of their summer vacation games I feel sure it would bring joy to the hearts of many who are in position to help by giving what they can.

(Name withheld by request.)

Gives Reply to Steve Stevens

Buffalo, N. Y., Dec. 1, 1923.

Editor The Billboard—With reference to Steve Stevens' open letter in your December 1 issue I can say that as a show town Montreal is hard to beat, even if, as he says, he always did better business in dry towns than the wet. Speaking from experience, I would sooner see the beer and wines in window displays and such signs as Mr. Stevens says he saw, such as "A bracing tonic for women", which is the case when taken in moderation. 'Tis far better to know what you are getting than to have the stuff sneaked around by bootleggers and moonshiners, which must have been done in the so-called dry towns he played. He must have liked bad business to have stayed in Montreal as long as he did to get all the statistics mentioned in his long letter. Here is a paragraph from his letter: "They sit around tables and drink instead of standing at the bars as we used to do, but it is the same old smell, the same old songs (mostly obscene) and the same old drinks." I suppose Mr. Stevens sat with them, smoked with them, drank with them and listened to their stories (mostly obscene) and now, when he finds himself in Kingstonsville, criticizes it all. He doesn't know much about Canada when he eltes Quebec as the "one wet spot in Canada." How about British Columbia? That has been wet a long time. Most of the provinces are wet with the exception of Ontario and a few more, which likely will be wet at the next big vote. Montreal is a good theater town, good carnival and circus town and if his show didn't make good there the reason evidently was not with the town.

The only thing I agree with in his letter is that so many dry agents are wet. If things go wet again they will come in bandy as professional liquor tasters.

In two years, Mr. Stevens says, 12,018 drunks were arrested in Montreal. According to

those figures the daily average is about sixteen drunks, which, in a population close to a million, is a pretty clean record, I believe. Consideration also should be made of the fact that the number includes American tourists and out-of-towners who go to Montreal to get a little bit of the damp stuff and in trying to make up for lost time get too soaked. Mr. Stevens, in my opinion, would be a good enforcement officer as he has been drinking since 15 years old and, like Johnny Walker, is still going strong at 50. And he has the nerve to criticize the town after leaving it. No kidding, Steve Stevens, but what would you give to be in Montreal right now at one of those tables where they smoke and tell naughty stories and where it isn't a crime to ask for some stuff that won't make you a cripple or blind?

(Signed) GEORGE BURNS.

Billboard Reader Offers \$100 for Word Defining Prohibition Violators

Granite Trust Company, Quincy, Mass., Nov. 28, 1923.

Editor The Billboard—Allow me to congratulate you on the editorial comment in your issue of November 24. It is gratifying to see such a clear and convincing statement in opposition to the "light wine and beer" propaganda.

"Steer along, would surely bring the barroom back" is absolutely true.

I enclose a sheet telling of a \$100 word contest which I hope you will reprint.

Yours for enforced prohibition and for safeguarding the birthright of coming generations.

(Signed) D. KING (Dolceavere King).

The sheet referred to reads:

"The greatest gain that can be made for prohibition and its enforcement will be when it becomes 'bad form' to aid in the violation of the prohibition law by drinking liquor.

"Today, in some circles, it is not 'bad form' to go to a 'cocktail' or 'wet' party—it is not 'bad form' to drink or even to show that you have been drinking—on the contrary, it is in the atmosphere that it is rather a smart thing to do.

"The Boston Herald, in an editorial headed 'Alcoholic Fashions,' states that before prohibition 'it had become unfashionable and rather reprehensible even in smart society to show the effects of liquor or to exhale an alcoholic breath,' and after pointing out that this is not so today concludes: 'Prohibition will work when public opinion resumes the attitude toward indulgence that it held before prohibition came.'

"Now I believe the whole atmosphere about this thing can be changed—the lawless drinking can be made 'bad form'—just by getting into universal use a word describing the present-day drinker that will bite as does the word 'scab'. In a strike men are often held in line simply by fear of that word, and during the war men were driven into doing things by fear of being called 'slacker'.

"To drink today liquor made or obtained illegally is to aid in violating the Constitution of the United States—it is being a 'bad citizen'. As the late President Harding said: 'Lawless drinking is a menace to the republic itself.'

"To drink today is almost being a 'poor sport'. The rules of the game, duly adopted, prohibit it and when one continues to live in the United States and drink this liquor he is

violating the rules—he is not 'playing the game'.

"And the judges of the American Bar Association have unanimously issued a warning to the American people against those who 'for the gratification of their appetites disobey and seef at this law.'

"Now what is that word or coined word which expresses the idea of 'bad citizen' or 'lawless drinker' or 'menace' or 'poor sport' or 'scoffer' or whatnot with the biting power of 'scab' or 'slacker'?"

"I offer \$100 in gold for the best suggestion. Mr. Arthur J. Davis, regional superintendent of the Anti-Saloon League of America, and Rev. E. Tallmadge Root, secretary of the Massachusetts Federation of Churches, will act with me as judges.

"The \$100 gold contest closes Tuesday, January 1, 1924. You may send any number of suggestions. Just address D. King, Granite Trust Company, Quincy, Mass. Send your suggestions right away.

"(Signed) D. KING (Dolceavere King)."

(Note—Mr. King is vice president of the Granite Trust Company, the oldest, strongest and largest commercial bank in Quincy, Mass.—The Editors.)

What's Wrong With Burlesque?—Orville Monroe Answers

New York City, Nov. 29, 1923.

Editor The Billboard—Ever so often the question is asked: "What's wrong with burlesque?" Nearly everyone from Mr. Herk down has attempted to answer it. I submit the following excerpt from a local paper: "Manager Dane has been running the following special nights at his Gayety this season: Sunday matinee, amateurs; Monday night, chorus girls' contest; Tuesday night, 'shimmy' night, the girls of the visiting company entering a 'shimmy' contest; Wednesday night is circus night, the members of the company doing a lot of clowning and the management of the house giving out paper hats, etc., to the customers; Thursday night is 'perfect form' contest, when members of the company appear in union suits, and any outsider can also enter this contest; Friday night is 'garter' night, when the contestants display their limbs to the audience, the curtain hiding the other portion of the female body. The limb is selected by some one in the audience and a garter is placed on the limb by that person. Saturday is 'shape' night, a girl, either a member of the company or an outsider, appearing on the stage fully dressed, including hat and coat, even to carrying a traveling bag."

There you have it. Burlesque adds to the stigma of stage filth and rottenness by the introduction of such bawdy house schemes as above. How edifying, how magnificent, how progressive! What marvelous ingenuity, what astute business acumen, what superb showmanship!

When will burlesque quit wallowing in the muck and mire and rise to the plane to which it rightfully belongs? Of what avail is it for a few of the far-seeing men of burlesque to attempt to raise it out of the depths when others stand ready to drag it back in?

We do not blame Mr. Dane, he probably means well enough, but what a sad commentary on burlesque, a business with millions invested, that it has to resort to cheap, clap-trap methods to get business when the right methods would double that business, for there is business in every city eager and anxious to come to it.

Burlesque, as an institution, is a permanent thing. That fact is self-evident. But burlesque as it is today is not permanent and won't be until some of those in it get out of it.

Of late years burlesque has been making a bid for women patronage and it has partly succeeded, thanks to the forward-looking men in control who long ago realized that burlesque must divest itself of its wine-room associations. Prohibition has done much to help burlesque by ridding it of a cancer that for years had been eating its heart—the barroom, which, up to a few years ago, was the main feature of most burlesque houses. Gradually the foul-mouthed comedian has been eliminated, elegant and whisky-voiced performers have become less noticeable, but burlesque still suffers from an element among those in control who have never risen above the honky-tonk school in which they were reared. How men with thousands of dollars at stake will allow a few of their number to constantly destroy and undermine a business which has taken years of care, patience and money to build up is quite beyond comprehension.

'Tis time to clean house, burlesque, once and for all! It has got to come some time, why not now? The first step is to get rid of those who persist in defeating the will of those who try to put burlesque where it rightfully belongs.

Where is there a recognized vaudeville house today to which a father cannot safely take his entire family? Yet vaudeville was at one time just as burlesque in many places is today.

The next step in cleaning up is to get after the so-called theatrical hotels that profess to cater especially to burlesque artists. They

(Continued on page 106)

MINSTRELSY

MINSTRELSY AN INSTITUTION

By LEROY ("LASSES") WHITE

As one of the recognized stars of minstrelsy, and most of my theatrical life having been spent making the daily 11:45 parades, I feel I am in a position to discuss same. Minstrelsy is one of the oldest forms of amusement connected with show business. In fact, you can find the word minstrel traced back for generations. I have often been asked if minstrelsy is dying out. I, for one, say no—positively no. And I believe there are thousands of theater-going people who will back up this assertion. My proof is this: Tho' the "Lasses" White Minstrels are only a baby in minstrelsy, just going on four years of age, our business is getting better and better each season. In fact, we are showing to S. R. O. in nearly every city we visit. Some may ask: "What is the reason for this?" Here's the answer: Give the people what they want and what you advertise, keep your show clean, free from suggestiveness, etc., and in time you are bound to succeed. Minstrelsy, like circuses, is an institution, and as long as the managers of such try to keep their shows up to the times and not try to get away from what they are advertising they will get results. Some minstrel shows have made the mistake of drifting away from the minstrel idea a little and have found that it hurts somewhat. The sooner they awake to this fact the better, for here is my argument: If you see a baseball game advertised and, if you go out to see the game and they start off playing baseball and wind up by playing football, regardless of how good they play, you will go home disappointed. So my idea is to give them what you advertise at all times. The results we are having is the answer. The reason for the appeal of a minstrel show on the theater-going public is this: A minstrel has every branch of the profession represented in the roster—singers, comedians, dancers, dramatic actors and musicians, also at times acrobats, jugglers, magicians, etc. What other branch of the business offers such a variety in the same way as a minstrel? Some of the leading stars of today, both on the speaking stage and the silver sheet, can trace their early experience back to at least one season on a minstrel show. Minstrelsy, like a circus, has an appealing feature that is also a drawing card that is not recognized with the other branches of show business. I refer to the noon-day parade. It's surprising how many people wait until after they have seen the parade before they buy their tickets. Spaeth & Company, managers of the "Lasses" White Minstrels, always pay particular attention to this end of our business, for we firmly believe a nicely dressed parade has as much to do with the success of your minstrel show as the actual performance itself. We find conditions gradually righting themselves all over our route, and, we believe, it's only a question of a very short time till the country is back to normalcy. I trust this little article will prove interesting to any one interested in minstrelsy. Again I will say that minstrelsy is not dying, but is just beginning to live, and we will do all in our power to keep it so.

"Lasses" White's Minstrels, underlined for appearances at the Tulane Theater, New Orleans, December 10-15, played their last season and gave one of the best minstrel performances seen there for many a day, our representative says.

"Happy" Benway is the featured member of the vaudeville act "Seven o' Clubs", a Harry Weber attraction playing the Delmar Time. Other members of the act are Sonny Dinkins, Frank Griffin, Mickey Arnold, Chas. Jones, Dolly LaSalle and Violet Houston.

"Happy" Lawson and Ed. ("Red") Wilhoit dropped in on us December 3 on their way from the South to join the Fred Hurley Show, which opened last week in Urbana, O. "Happy" will do principal comedy and "Red" straight and sing tenor in the quartet. They are too well known to need introduction.

The old stage door at the Orpheum Theater, Nashville, Tenn., almost had to have a new panel put in it from the many knocks it received during Lasses White's stay in the city. From early arrival of Lasses White until his departure old friends came to give him the "glad hand", others to extend him a cordial invitation to join them after the show. To say that Lasses has more friends in Nashville than

the bed of the ocean has sand would, like George Washington, only be telling the truth.

Will T. Spaeth, general manager of the Lasses White Minstrels, during the show's engagement in Nashville, Tenn., received the glad handshake from a host of his old friends. We are told that Mr. Spaeth is in perfect health. "I'm a gay old bird; just watch my steps," he said to his Nashville friends.

Jack "Smoke" Gray and wife, Alma Arliss, have given a two weeks' notice to leave "Brevities of 1923" in Albany, N. Y., December 15. Before this, his first season in burlesque, "Smoke" was for several seasons with the Neil O'Brien Minstrels as one of the principal end comedians. Alma also spent one season with the O'Brien show as a member of the coo-shouting team of Arliss and Bell.

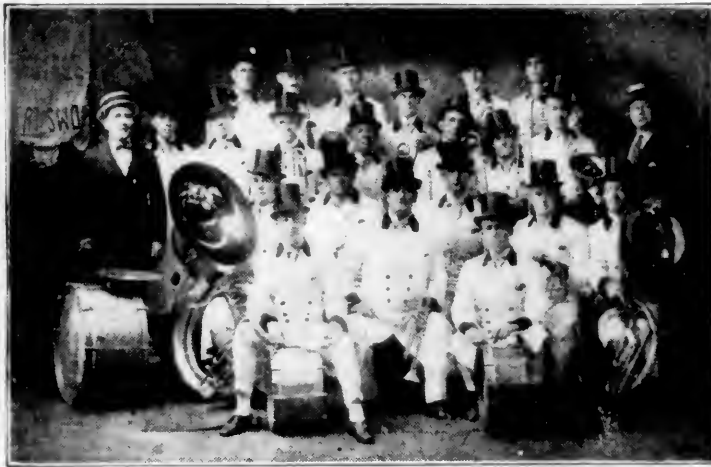
There was a host of friends of Billy Doss in the large audience that attended the Lasses White performance in Columbia, Tenn. Billy's home town. Billy received equally as big a reception in Nashville, which is also home to Billy, his mother living there. This was his first visit to those cities with a minstrel show, Billy having always played there in

colored minstrel with this company, beating snare drum in the band, working an end, doing his musical act and "Silence and Fun", which he says he stole from Frank McNish, the veteran minstrel comedian.

Fred Miller is one of the few minstrels who does not boast of having had a checkered theatrical career. He laughed heartily as he told the writer some months ago how he approached Mr. O'Brien eight years ago for a job as a hoodler. When Mr. O'Brien told Miller that he would have to double band the latter has almost thrown into the lowest ebb of disappointment, for the reason that his ability as a musician was limited to playing a harmonica. There being no place for a musician of this kind in the minstrel band Mr. O'Brien, who was favorably impressed with Miller's dancing, gave him a few lessons with the cymbals and he has worked hard and relentlessly as a dancer (also playing drum in the band) with the O'Brien show ever since.

John R. Van Arnam's Minstrels of thirty men, including a colored band, played to big houses at Bell's, Bridgeport, Conn., last week. The show, which makes its jumps by a special Pullman car, is playing the East for the first time and took the place of the customary vaudeville bill of five acts. Our local representative says: "The olio is an attractive one, consisting of The Trombadour Four, Keefer and Scott, Ray Dion's Rumbling Synopsators, Olyn Landick and two other acts. Landick, female impersonator, is one of the best of his kind that ever visited Bridgeport. In his character as a tough chorus girl he had the audience almost in convulsions. The song

A TYPICAL MINSTREL BAND



Above is pictured the Neil O'Brien Minstrel Band, with Neil O'Brien seen at the extreme right and Bert Swor at the extreme left, snapped soon after the current season opened in the East.

vaudeville. Critics have been unstinted in their praise of his work.

"Black-face minstrels have held the popular fancy for 84 years and theater wiseacres say they are returning to greater popular favor than has been the case for a few years," says a newspaper scribe. That's going back some, readers. "There is a significance in the fact that ever since 1840, when the first crude minstrel production found its way to the stage, the opening scene, or 'first part', has been practically the same," concluded the scribe.

Frank Kirk, who is now doing his musical act and a black-face part as Rastus in George McManis' cartoon play, "Bringing Up Father on Broadway", acquired his first minstrel experience in 1888 as a member of the minstrel show owned by Walter Wilson and Ernest Haag, the latter now owner of the Mighty Haag Circus. Kirk claims to have been the only

numbers are all carefully chosen and make a perfect banquet of melody. It is a great show and one that the people of the city welcomed with open arms."

Topped by a real tabloid minstrel show with seven people, two of them women, the offering at the Princess Theater, Nashville, Tenn., for the first half of the week of December 3 proved to be one of the best novelty offerings of the 1923 vaudeville season in Nashville. Headlined in the offering is one of minstrelsy's best delineators of black-face comedy, "Happy" Benway, who has done service with such prominent minstrel organizations as Al. G. Field, Dockstader and the once-famous organization of "Honey Boy" Evans. This is "Happy's" first visit to Nashville in some seasons. When it was whispered about on the streets that "Happy" was in town a flock of his old friends and associates, those who have known him all these years, gathered around

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Skeet Mayo

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the side stage door awaiting a chance of giving him the "glad hand". Benway is looking the perfection of health.

The George Hammond Liberty Minstrels will hereafter be known as George Hammond's Famous Minstrels. The company, which is playing thru Pennsylvania and New York, has two men ahead, Paul Champion booking and contracting and Dan Quinn doing the billing. Special parade wardrobe has been ordered and a new three-piece palace set is on its way from the manufacturer for the first part. The show is being managed by Frank Clark, with John Dusch handling the band. Others with the company are Ralph Green, orchestra leader; Victor Huff, Charles Smith, Olin Long, Duke Carey, Lawrence Hillborn, Albert Ransoh, Eddie Bolton, Ralph Green, Bob Albright, Raymond Myers, musicians; Duke Carey, Interlocutor; Eddie Bolton and Frank Clark, principal comedians; Whitney Ward and Lew Tracey, second edition ends; Duke Carey, Lew Bean, Joe Rogers and Albert Ransoh, vocalists. The olio features are Buck Leahy, comedy ring act; Frank Clarke, juggling his African harp; Al. Pitcher, contortionist; Lew Tracey, eccentric song and dance; Whitney Ward, ventriloquist; Eddie Bolton, equilibrium marvel, and Rogers and Bean presenting their dancing act, "Lesson in French". George Hammond's Minstrels will undoubtedly become an institution in the East.

The tragic death of George L. "Daddy" Wade during the Thanksgiving Day automobile races at Beverly Hills, Calif., as reported in the obituary columns of last week's issue of The Billboard, is a source of sorrow to his host of friends in minstrelsy, past and present. He was an end man and half owner of the Ward & Wade Minstrels some years back. It is recalled that one winter "Daddy" was pulled into Kansas City, Mo., his home town, after an in-and-out season. He owned a Pullman car that was then chartered for a good figure by a large land development corporation to transport prospective purchasers from various cities to its properties in the Southwest. "Daddy" Wade realized that a good profit could be made from renting private cars for commercial purposes and confined his efforts to that end for some time, acquiring in all about a dozen cars. Some time after the European war broke out he leased all of his rail equipment to the Canadian Government for a hand some price. When the United States entered the conflict an order from Washington commandeered Mr. Wade's cars and the rental fee for same was fixed at \$1 per year. This meant a difference of some \$500 a day in Mr. Wade's income from his cars, but he heartily favored Uncle Sam's wishes in the matter, which he accepted as the best way in which he could serve his country in that hour of need.

A twenty-five-and-a-half-inch column, including the head, recently appeared in The St. Joseph (Mo.) Gazette regarding Johnnie Ransome, who played his home city as the kindly hearted but irritable father in John Golden's "The First Year". Ransome was referred to in the article as the amateur stage favorite in St. Joseph back in 1871, the year Gene Field wrote the lines for the Missouri Valley Minstrels, which featured Ransome, then a boy of 16. Ransome was one of the end men and the show

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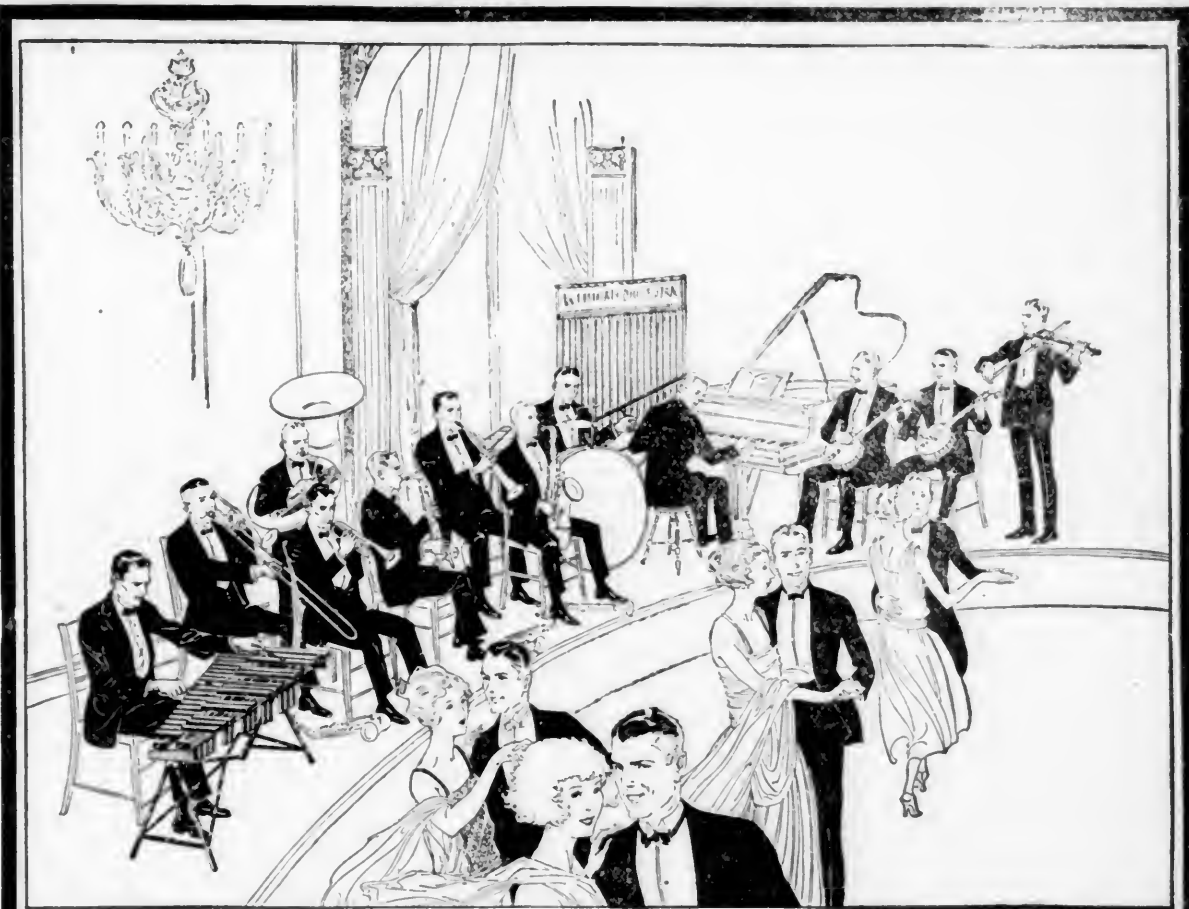
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played two performances a month at the old Odd Fellows' Hall. A long engagement as the brewer in a revival of "The Prince of Pilsen", both in this country and in London, followed. One of his favorite catch lines in this production was: "Was you effer in Zinzinnati?" Ransone was also well known for his imitation of a buzzing bumble bee. He made his professional debut with Cal Wagner's Jack Haverly Minstrels the year it went on the rocks in Kansas City, and how he lauded a job with the show is indeed a humorous tale and will be related in a later issue, when more space is available, along with other of his earlier experiences in the theatrical business. One of the first to greet Ransone on his recent visit to St. Joseph was Charles R. Berry, of the Great Western Railroad Company, a bosom friend since childhood. Ransone spoke to the Boy Scouts of St. Joseph while there and also addressed the Rotary Club at its weekly luncheon.

Some time ago H. H. Niemeyer, chief of the Portage (Wis.) Fire Department, a former newspaper scribe, and known to many show-folks as "Hank", contributed the following: "Portage and Racine are disputing the honor of having the first automobile fire in the country, at least in Wisconsin. Both cities had H. Henry's Minstrels and along with H.'s private Pullman came the first 'gasoline Lizzie' seen on the streets. It was in 1892 and they came to Portage from fifty miles around to see the wonderful horseless rig, the people packing both sides of the street and gazing with expectant eyes, wondering when the parade would come along. The old veteran manager, Alex Carnegie, who, by the way, is just completing his thirty-third year in the opera house managerial harness and is known from coast to coast by theatrical people, thought the whole advance sale had gone to smash and was digging up the 'no show tonight' pasteboard when the goshdarned, new-fangled god-dell started to 'smoke up' and bluster just as the parade was ready to head down the street. H. himself took the single-lever-guided 'bucker on wheels' thru puffs of smoke and blaze and firemen came to the rescue, but H. brought her back up the street working on all 'four' and the band began to play, tho it caused some delay and undue excitement. That was the first auto in Portage. Today there are over 605 'paying the fiddler' on the city tax roll. By the way Manager Carnegie has a book of old programs that date way back to the days of Madame Janasheck's appearance in Portage and the book is one of great interest to show people who happen at the Emdor Hotel, where Manager Carnegie fills the job as assistant manager. In gazing over the old program book we find a program of H. Henry for his showing here under date of May 16, 1892."



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LITE-WATE XYLOPHONE

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Theatrical Notes

Mr. Allier has taken over the management of the American Theater at Enid, Ok.

R. and R. Theater, at Sweetwater, Tex., was destroyed by fire recently.

The new Family Theater at Batavia, N. Y., was formally opened Thanksgiving Day.

Alvin Powell has purchased the Highland Theater at Guthrie, Ok.

The new Muse Theater at Gering, Neb., has opened.

Em Baumgartner has purchased the Garden Theater, Astoria, Ill.

Damage estimated at several thousand dollars was done to the Alhambra Theater, Toledo, O., by a fire recently.

Art Goodman has disposed of his Star Theater at Madelia, Minn., to Messrs. McCue and Blstrom, of Monroe, S. D.

O'Day & Ryan, San Francisco theatrical men, have purchased the Liberty theater, Marysville, Calif.

John N. Stewart has purchased the building housing the Wonderland Theater at Kaufman, Texas.

The Mission Theater at Wichita Falls, Tex., has reopened and is strictly modern, with over 1,000 seating capacity.

The new St. Clair (film) Theater at Indianapolis, Ind., representing an expenditure of approximately \$90,000, was recently opened with Harold Lloyd in "Why Worry".

The Dan Doward Theater at Mt. Savage, Md., will open December 15 with an especially arranged program of feature pictures. Vaudeville and pictures will prevail after January.

Casson Ferguson, Paramount motion picture star, will return to Hollywood, Calif., following a two months' rest at the home of his sis-

ter, Mrs. E. M. Quigley, at Ft. Worth, Tex., and his complete recovery from a serious physical breakdown.

The Gem and Savoy Theaters, Quincy, Ill., will be discontinued when the handsome new Washington Square Theater is built.

Cluster & Ludwig, a Southern Illinois theatrical firm, have leased the West Main street vaudeville and movie theater of Belleville, Ill.

V. G. Hudson, What Cheer, Ia., has purchased the Garden Theater, Marion, Ia., from L. Smith, who for the time will continue with Mr. Hudson as manager.

C. N. Peterie has sold his interests in the East Moline Theater Company, operating the Majestic and Lyric Theaters in East Moline, Ill., to O. E. Kondat, Oconto, Wis.

The St. Clair, ranking among the best suburban picture houses in St. Paul, Minn., opened Thanksgiving Day. It is owned by the St. Clair Amusement Company.

According to C. Hartman, owner of the only movie theater in Harvard, Neb., it will experience a change of management after December 17.

Sam Wood, of Amsterdam, N. Y., has leased the theater in the Mohawk Building at Canajoharie, N. Y., and plans to open it about December 25.

R. G. (Dick) Rosebaum, of San Francisco, has been appointed district manager of the Famous Players-Lasky, with headquarters at Dallas, Tex. His territory covers Oklahoma, Dallas, Tex., and Memphis, Tenn.

Charles W. Boyer, manager of the Palace Theater, Hagerstown, Md., has leased the new theater at Winchester, Va., which he expects to open about December 20.

Nick McMahon has sold the Marlow Theater at Ironton, O., to Messrs. Robt. Woods and Geo. L. Lewis, of Portsmouth, O. Mr. Lewis, who will be resident manager, was given immediate possession.

P. D. Alleman has transferred Manager Barnes, of the Rialto Theater, Clinton, Ia., to Burlington to take charge of the A. H. Blank house there, and Harry Ward, popular Clinton manager, will return to the Rialto.

The Park, newly completed at Carrollton, O., opened last week with three acts of vaudeville and a feature picture. The house is one of the most complete small-town theaters in the country and seats 750.

Mrs. J. C. Naff, manager Ryman Auditorium, Nashville, Tenn., has announced booking for Ruth St. Denis with Ted Shawn and the Denishawn Dancers for December 14. This will be the second season's engagement in Nashville of this attraction.

Only first-run pictures will be run at the Unique Theater at El Paso, Tex., in the future, says J. M. Edgar Hart, manager. New picture machines have been installed and the house completely renovated and made up to date.

S. O'Hare, who recently leased the Rex Theater at Albia, Ia., from T. W. Thompson, has turned the key in the lock and for the past week no pictures have been shown. No information was given for the reason of closing or for how long it will be closed.

Announcement is made that the Blackmar Theater, Lansing, Mich., which is under construction, will not be extended at present so as to include business offices. The structure will be confined to a playhouse at first, but provisions will be made so additional stories may be added later if so desired.

The first anniversary of the opening of the Capitol Theater, Ballston Spa, N. Y., was celebrated recently with a dinner to the employees given by Manager Lewis E. Benton. Mr. Benton is a brother of William E. Benton, who is in charge of the Congress Theater in Saratoga, N. Y.

John Del Vecchio, of Schenectady, N. Y., winner of a popularity contest conducted by a magazine, is now in California reaping the reward of his victory, a role in a picture en-

WANTED BOYS

FROM 6 Years to 15 Years TO ATTEND

Dr. H. H. JOHNSTON'S ACADEMY We cater to the profession MILITARY TRAINING

Rates, \$35.00 per month. Payable monthly.

MAJOR JOHN HARVEY, JR., Asst. LAWRENCEBURG, TENNESSEE

GERMAN MARK, SOUVENIR SALE 100,000 Marks, original value \$21,000. Souvenir price, one dime. 500,000 Marks, original value \$120,000. Souvenir price, four dimes. 1,000,000 Marks, original value \$240,000. Souvenir price, seven dimes. Paste dimes to letter and mail. WESTERN NOVELTY CO., Liberal, Kan.

★ MOVIE STARS ★ Your Favorite ★

Beautifully framed, post card size, 4c. Post card size, not framed, 10c; 3 for 25c. Choice from original negative, 8x10, 50c. Paste coin to letter and mail. WESTERN NOVELTY CO., Liberal, Kan.

titled "Gambling Wives". The picture, being produced by the Arrow Film Corporation, is scheduled for release in January.

While negotiations were being made recently for the transfer of the lease of the Grand Theater, Alton, Ill., from the management to a firm of St. Louis men who operate a chain of picture houses there was an interruption when Constable Hoffman formally served notice on John Janakopolis that he had no lease to transfer. The notice was given by the corporation owning the Grand Theater, which claims that Janakopolis, by neglecting to do certain things, had rendered his own lease on the property null and void.

HOTELS

Commended and Criticized

By NELSE

HOUSED IN CONVENIENT AND COMFORTABLE HOTELS

Performers of Talent and Ability Will Give Good Performances

As an advance agent and manager of companies we have heard performers say that their poor performance was entirely due to the ground they acquired on account of their poor accommodations at the hotel.

When we became an attaché of The Billboard one of the first things we did was to request the privilege of establishing a bureau of information for the benefit of performers seeking desirable hotels, apartments, boarding and rooming houses, and towards that end sent out innumerable letters to those establishments requesting information as to accommodations, rates, and if theatrical and outdoor showmen patronage was welcome.

The influx of replies kept us working overtime listing the data thus obtained in card index form as a ready reference guide in rendering service to our numerous inquirers.

This service took up so much time and entailed so much labor that we finally persuaded the "boss" to permit us to introduce The Billboard Hotel Directory so that our readers could see for themselves in each issue the list of the hotels in various sections of the country catering to their requirements, thereby relieving them of writing us, and us of replying to numerous individuals, and it has worked out to the entire satisfaction of everyone interested in the subject.

We have received numerous letters from advance agents commending the directory, further stating that they always consult the directory and when a hotel is listed for the town that they are going to play it's the only hotel listed by them on their agent's statement sent to the manager of company to be transcribed to his "call" on the "call board" back stage for the guidance of members of company in making their next stand.

Far be it from us to commend this practice on the part of advance agents, but agents are only human, and if the directory saves them the time and labor of confirming an antiquated or preferred list of hotels given them by the local manager they are only doing what they deem proper in the interests of the members of their companies in listing hotels that are sufficiently interested in them and their requirements to advertise that fact in The Billboard, thereby saving the performer the time, labor and expense of trotting around, overburdened with heavy grips, seeking hotel accommodations.

In previous issues we have suggested to managers of hotels to have their phone numbers in their directory ads so that a performer on arriving in town could step into the phone booth at the railway station and make inquiries of the hotel management as to the distance of hotel from the theater they are booked to play, likewise relative to accommodations, rates, etc. We have also suggested to our readers that they can save themselves much time, labor and expense by doing so.

We have received numerous communications from readers that they have phoned for information, and in some instances been advised that there were no accommodations, whereupon informing the hotel management that they were Billboard readers they have been accommodated. This may appear like fiction, but we know in several instances it is an indisputable fact, for it has occurred to us personally on several of our trips out of town where we have phoned for rooms without identifying ourself other than as a reader of The Billboard.

Due to the fact that for the most part the hotels are in towns where we have no offices, therefore no advertising solicitors, the hotel ads are unsolicited and come in voluntarily by mail, due chiefly to the fact that many performers on tour call the attention of hotel managers to the directory, or in their communications to us commend hotels and request that we communicate with the management for that purpose.

The Billboard Hotel Directory has passed the experimental stage and is now an established medium which performers can consult at their leisure, prior to making their next town, and if a hotel is listed in the directory for that town they can rest assured of a welcome in that hotel, with convenience and comfort that will enable them to obtain the rest that fits them to give a good performance at the theater in which they are booked to play.

Co-Operation Assures Mutual Benefits

Performers on tour can render an inestimable service to their fellow performers by aiding us to keep the directory alive with the listing of desirable hotels by patronizing the hotels listed in the directory and mentioning the fact that they came thru the ad in The Billboard, and if there is no hotel listed in the directory in the town they are playing, by calling the attention of the manager of the hotel they

THE BILLBOARD HOTEL DIRECTORY

Conducted by ALFRED NELSON

(Communications to our New York Offices, Putnam Bldg., 1493 Broadway)

ADVERTISING RATE—One line, two columns wide. Hotel name, address and phone number. 80c for each issue. No ad accepted for less than five issues. Payable in advance.

CONSECUTIVE ADVERTISING

Table with 2 columns: Number of issues, Rate per line. 52 consecutive times, one line across two columns... \$35.00

NEW YORK CITY

List of hotels in New York City including AMERICA HOTEL, ARISTO HOTEL, DE FRANCE HOTEL, FULTON HOTEL, GRAND HOTEL, HOTEL CHARLES, HOTEL HERMITAGE, HOTEL NORMANDIE, HUDSON HOTEL, NAVARRE HOTEL, REMINGTON HOTEL.

FURNISHED APARTMENTS

List of furnished apartments including HILDONA COURT, LANSDALE CANTON APARTMENTS, LINCOLN APARTMENTS, THE CREIGHTON.

FURNISHED ROOMS

List of furnished rooms including MANSFIELD HALL.

ALBANY, N. Y.

List of hotels in Albany, N.Y. including HOTEL TAFT.

BALTIMORE, MD.

List of hotels in Baltimore, Md. including ACADEMY HOTEL.

BOSTON, MASS.

List of hotels in Boston, Mass. including HOTEL COMMODORE (New), HOTEL EDWARDS, HOTEL MAJESTIC, QUINCY HOUSE.

BUFFALO, N. Y.

List of hotels in Buffalo, N.Y. including BARNES HOTEL.

CHICAGO, ILL.

List of hotels in Chicago, Ill. including BRIGGS HOUSE, BROWN HOTEL, HOTEL PASADENA, HOTEL RALEIGH.

CINCINNATI, O.

List of hotels in Cincinnati, O. including NEW RAND HOTEL.

CLEVELAND, O.

List of hotels in Cleveland, O. including HOTEL HANNAH, HOTEL SAVOY.

CUMBERLAND, MD.

List of hotels in Cumberland, Md. including WASHINGTON HOTEL.

DALLAS, TEXAS.

List of hotels in Dallas, Texas. including WALDORF HOTEL.

DAYTON, O.

List of hotels in Dayton, O. including HOTEL DAYTON.

DETROIT, MICH.

List of hotels in Detroit, Mich. including BURNS HOTEL, FRONTENAC HOTEL (Modern), HOTEL GRISWOLD, HOTEL HERMITAGE, HOTEL MORRIS, HOTEL OXFORD, HOTEL ST. CLAIRE, ST. DENNIS HOTEL.

EL PASO, TEX.

List of hotels in El Paso, Tex. including HOTEL MCCOY.

GRAFTON, W. VA.

List of hotels in Grafton, W. Va. including CENTRAL HOTEL.

GRAND RAPIDS, MICH.

List of hotels in Grand Rapids, Mich. including PANTLIND HOTEL.

HARRISBURG, PA.

List of hotels in Harrisburg, Pa. including WILSON HOTEL.

HOT SPRINGS NATIONAL PARK, ARK.

List of hotels in Hot Springs National Park, Ark. including THE BARTON APARTMENT HOTEL.

INDIANAPOLIS, IND.

List of hotels in Indianapolis, Ind. including HOTEL SEVERIN.

JACKSONVILLE, FLA.

List of hotels in Jacksonville, Fla. including THE ANNEX, HOTEL VIRGINIA.

KANSAS CITY, MO.

List of hotels in Kansas City, Mo. including COATES HOUSE, GLADSTONE HOTEL, MECCA HOTEL.

LA FAYETTE, IND.

List of hotels in La Fayette, Ind. including THE RAINBOW HOTEL.

LA SALLE, ILL.

List of hotels in La Salle, Ill. including KASKASKIA HOTEL AND CAFE.

LIMA, O.

List of hotels in Lima, O. including HOTEL CADILLAC.

LITTLE ROCK, ARK.

List of hotels in Little Rock, Ark. including HOTEL MARION, MAJESTIC HOTEL.

LOUISVILLE, KY.

List of hotels in Louisville, Ky. including CONGRESS HOTEL (Formerly Leslie), GIBSON HOTEL.

MACON, GA.

List of hotels in Macon, Ga. including HOTELS SOUTHLAND AND FRANCES.

MIDDLESBORO, KY.

List of hotels in Middlesboro, Ky. including PIEDMONT HOTEL.

MINNEAPOLIS, MINN.

List of hotels in Minneapolis, Minn. including HOTEL ELGIN.

MONMOUTH, ILL.

List of hotels in Monmouth, Ill. including COLONIAL HOTEL.

MONROE, LA.

List of hotels in Monroe, La. including HOTEL MONROE.

MORGANTOWN, W. VA.

List of hotels in Morgantown, W. Va. including UNEEDA HOTEL.

NEW HAVEN, CONN.

List of hotels in New Haven, Conn. including HOTEL AVON.

OMAHA, NEB.

List of hotels in Omaha, Neb. including MILLARD HOTEL.

(Continued on next page)

stop at to the directory, and advise him to list his hotel so that other performers can benefit by the knowledge in advance that there is a real theatrical hotel in the town for their accommodation.

Situated as we are in New York City our efforts alone will avail performers but little in increasing the list of hotels in the directory, whereas their voices in co-operation with ours will benefit performers wherever there is a desirable hotel worth listing.

The Billboard Hotel Directory is not a money-making proposition for the publisher, for the rates charged for ads do not cover the loss of space given up to the subheads of the various cities, nor is the directory intended to be a money-making advertising proposition. If it was we would enlarge its scope, as we have been requested to do by managers of hotels, by permitting them to take up more than the one line across two columns in order that they could spread out their ad to cover the many and varied attractions to be found in their respective hotels.

Ads in the directory are limited to one line across two columns in order that performers will find at a glance a ready reference guide to desirable hotels.

Managers of hotels who desire to give more details relative to the accommodations to be found at their hotels can do so in display ads, which will be placed alongside of the directory or in any particular section of the paper that they may desire. Rate sheets showing space and cost of display ads will be mailed upon request.

The directory is now fully established as a distinctive feature of The Billboard and an indispensable factor in the listing of desirable hotels for performers. We owe this fact more to the performers as boosters than we do to our own efforts as solicitor of ads, therefore we wish them one and all a Merry Christmas and Happy New Year, which also goes out to the managers of hotels and their attachés, who have co-operated with us in making life more convenient, comfortable and congenial for our readers on tour.

Berlin News Letter

By O. M. SEIBT

BERLIN, Nov. 17.—Berlin's Broadway, the Kurfuurstendamm (called here "Nepsky Prospect"), is quite excited over General von Seeckt's (the country's military commander-in-chief) latest decree, according to which all cabarets and dance floors de luxe shall forthwith be turned into shelters and feeding places for the poor and homeless not alone in Berlin but all over the country. Now there are on Kurfuurstendamm probably more such luxury restaurants than in a dozen German provincial towns, with the exception of Hamburg and Cologne, and it must be admitted that von Seeckt's order is a hard blow to the numerous visitors of those cafes who in turn would become homeless, at least for the afternoon and evening, since it has become their habit to spend most of their valuable time at such places. Let it be stated at the outset that 95 per cent of these people are foreigners, mostly Russians, who came here years ago as refugees with hardly anything else in their possession than their precious life, declaring that the Bolsheviks had robbed them of absolutely everything. Evidently they came here to help their German brethren and incidentally do a little business, consisting of exchanging old family jewels for new German paper marks and buying up foreign notes, especially dollars. Why, then, should they be deprived of their livelihood by having to quit these exceedingly snug, cozy corners where one can enjoy life with a little gal and not be pestered with the sight of countless beggars in the street? The general, however, seems to have no sense of humor and evidently means business, for at yesterday's visit to his office he sent word to the assembled representatives of proprietors of such luxury restaurants that he is too busy to see them. The Managers' Association, with about 75 per cent of its members in the luxury restaurant trade and only the remaining 25 per cent being regular vaudeville managers, is now trying hard to convince the general that there are sufficient assembly rooms with proper cooking facilities now empty in all the large German cities, and that by commandeering said luxury cafes enormous harm would be done to his clients.

As briefly stated in last week's correspondence, Manager Adolf Vogel of Stettin has acquired three of the finest German vaudeville theaters. Cristal Palace, Leipzig (including an adjoining cabaret); Central Theater, Dresden, and Fuerstenhof, Magdeburg, likewise with a cabaret adjoining. The deal is the largest for years in the German show business, and Adolf is reported to have made quite a bargain, since business was at low ebb recently under Manager Spitz, who was backed by a foreign banker, Sternberg, who wanted to withdraw. This gives Adolf, in addition to his two Stettin places of amusement, the Troadero and the Belvedere, quite some importance in the trade and almost makes him a magnate. Ten months ago Adolf sold his Centralhallen,

ACTOR MOTHERS AND FATHERS, WHAT ABOUT YOUR BOY?

Are you compelled to be away from him? Is he living a normal, happy-home life? Square House at Saint James is a delightful country home school for boys. One hundred acres of field, woodland and shore. Expert individual teaching, training for Christian Manliness. Fifty miles from New York—North Shore, Long Island Sound. Terms, \$1,200 per year. J. A. SNELGROVE, Director, Square House, Saint James, Long Island, New York.

Stettin, a big-time vaudeville theater, to a Berlin movie concern and insisted upon payment in dollars, then worth about 8,000 marks per. Adolf was a performer himself years ago, the not very successful. He started in the managerial business at Gera about twenty-five years ago and during the war rented the Apollo, Berlin, for a short period.

Another important theatrical deal in the Berlin legitimate concerns Manager Sladek, who in addition to the Deutsche Kuenstler and the Grosse Schauspielhaus has acquired the Wallner and the Neue Operetten just now, with the Berliner passing into his possession next year.

Three new theaters, in course of erection, will be opened in this city within the next three months: Kroll's Grand Opera House, under the State Opera's management; Comedia Valetti in Luetzow Str., formerly Kindworth Scharwenka Saal, managed by Rosa Valetti, and Reinhardt's new theater on Kurfurstendamm at Uhlend Str., to be opened about February.

Show business the past week has been positively awful in Berlin, and in view of the heavy salary list at theaters of first rank like the Admirals, the Deutsches, Berliner, etc., one marvels at the genius of the management making it possible to meet both ends, Vaudeville is equally bad off these days and the Circus Busch almost worse.

President Konorah says that next week's meeting with the managers will be devoted exclusively to the much-talked-of gold standard wage and he hopes for the introduction of the gold mark payment within a limited time.

The John Robinson Circus is in direct cable communication with Spadolni's Agency about a famous wild animal act, Henricksen's Trained Tigers, which it offers to buy outright at \$20,000. The only difference is the way of payment; Henricksen wants the money here beforehand, while the circus will put down cash upon landing. A settlement may be effected by remitting \$10,000 prior to shipping the animals, with the balance payable on American soil.

George Plek, of silk moulet fame, will sail for New York December 5 by the Majestic.

Reinhardt and Son have been booked by Marinelli-Spadoni for the Keith Circuit to open January 28 at the New York Hippodrome. Here is a German comedy act that can be predicted a hit.

The Woerman liner Wadal carries a German film expedition under Hans Schomburgk, bound for Liberia, Africa.

Famous Players have made arrangements with the Sascha Film Co., Vienna, to represent them in Austria.

Mattia Battistini will sing in the State Opera on Monday in "Tosca".

When Hagenbeck opens next week in Vienna he will encounter much opposition by the Circus Central, which has engaged all the big animal groups from Circus Krone.

Home Productions

A one-act play, "Beautiful America", was presented November 28 in the chapel of the Worcester State Hospital for the Insane by patients and employees of the institution. The cast of more than forty was largely made up of patients. The next will be "The Nativity", a one-act play, which will be presented the night before Christmas.

The Bock Producing Co. has moved its offices from Tulsa, Ok., to 116 East Ohio street, Chicago, Ill.

The committee appointed by Harrington Adams, president of the A. P. A. T., at the 1923 convention has formulated a few plans in regard to a clearing-house exchange for directors and producers of amateur theatricals. The headquarters of the clearing house will be in the office of Frederick Herndon, well-known theatrical producer and writer, and details will be handled by Harry Holbrook, first vice-president of the association, 660 Old Colony Bldg., Dearborn and Van Buren streets, Chicago.

The ability of George J. Lehrer as a producer and director was demonstrated to a marked degree recently at Sandusky, O., when a local cast presented "The Acquittal" at the Sandusky Theater.

The South High-School Dramatic Club of Worcester, Mass., will present Shakespeare's "Twelfth Night" for the annual Christmas play this year.

"Come Out of the Kitchen" was given in Tucker Hall, Worcester, Mass., Thanksgiving night, by the Council of Jewish Juniors.

The A. and M. College Military Band will visit a number of the cities on the east side of Oklahoma during December for concerts.

The Rotary Charity Fund was increased by close to \$4,000 as a result of the sixth annual musical show given recently by the Rotarians of Edmonton, Alta., which played to capacity audiences at the Empire Theater.

Rehearsals are now under way at Carthage, N. Y., for the musical attraction, "Springtime", to be given under the auspices of the Parent-Teachers' Association. A professional director from the John B. Rogers Producing Company has charge of the rehearsals.

"The Womanless Wedding" was offered re-

THE BILLBOARD HOTEL DIRECTORY

(Continued from opposite page.)

- HOTEL METZGER PEORIA, ILL. A Bed and a Bath for a Dollar without a Dollar
HIRSH'S HOTEL PHILADELPHIA, PA. Walnut 8025
KARLAVAGN HOTEL 204-06 N. Franklin St. Bell, Market 4488
ZEISSER'S HOTEL 820-22 Walnut St. Bell, Walnut 1653
HOTEL CARR PITTSBURG, PA. 325-29 Penn Ave. Ball, Court 9066
LINCOLN HOTEL AND RESTAURANT 417 Penn Ave. Special Rates. Rooms by Day or Week
HOTEL RICHMOND RICHMOND, VA. Opp. Capitol Square. Professional Headquarters. Phone, Randolph 4100
SEYMORE HOTEL ROCHESTER, N. Y. Rates, \$8.00 and \$9.00, with Bath; \$14.00 Double. Phone, 5371 Stone
COMO HOTEL AND COFFEE SHOP ROCK ISLAND, ILL. Raak Island's Newest and Best. Rates, \$1.00 up
AMERICAN ANNEX ST. LOUIS, MO. 8th and Market Sts. Olive 5300
BON-TON CAFETERIA AND RESTAURANT 512-514 Chestnut St. Good Food at Honest Prices
EMPRESS-RIALTO HOTEL Grand and Olive. Special Theatrical Rates. Lindell 4843
METROPOLE HOTEL 12th and Morgan, 2 Bldgs. N. of Washington. \$8.00 per week and up
PERSHING HOTEL 1508 Market St. 3 blocks east of Union Depot. Rates, \$1.00 and up
BANCROFT HOTEL WICHITA, KAN. 109 S. Emporia Ave. Madron Convenience-Professional
COSMOPOLITAN HOTEL TORONTO, CANADA Opposite Union Depot. European Plan
ARLINGTON HOTEL KING AND JOHN STREETS. Leading Theatrical Hotel. Special Rates to the Profession
REX HOTEL Cor. Queen and St. Patrick. Mors. for Theatricals. Rates per week, \$9.00; \$14.00.
HOTEL SIMCOE Cor. Queen and Simcoe Sts. Telephone, Adelaide 1214
CADILLAC HOTEL WILLIAMSPORT, PA. 109 S. Emporia Ave. Madron Convenience-Professional
PARK HOTEL COVERED ENTRANCE PA. STATION. 200 Rooms. \$1.50 up. Chas. Duffy, Proprietor
NEW BAY STATE HOTEL WORCESTER, MASS. Two Minutes from City Hall. Prof. Rates

Mansfield Hall Circle 8170. 226 W. 50th St., N. Y. Extends to Its Friends, Patrons and U-2 CHRISTMAS GREETINGS and Best Wishes for A HAPPY AND PROSPEROUS NEW YEAR EDWIN WIEDER, Manager "The House With That Refined and Congenial Atmosphere"

HOTEL De FRANCE 142-146 West 49th Street NEW YORK CITY A modern hotel in the heart of Times Square, near all Theatres and Clubs. Three short blocks to N. V. A. WE CATER TO THE PROFESSION HERMAN ECKER, Manager.

HOTEL REMINGTON 129 West 46th St., NEW YORK. Comfort, service and convenience can be found at the Remington. Hotel thoroughly renovated. SPECIAL RATES TO PROFESSION. HARRY MOSS, Manager.

HOTEL FELIX-PORTLAND 132 West 47th Street, NEW YORK CITY. Newly renovated. SPECIAL RATES TO PROFESSION. M. J. GUSDOFER, Manager.

HOTEL ARISTO 101 West 44th Street, NEW YORK CITY. Christmas Greetings A Theatrical Hotel of cozy, congenial surroundings. FRED BARLOW, Manager.

GLADSTONE HOTEL European Plan. Special Rates by the Week. S. W. Car 9th and Oak Sts. KANSAS CITY, MO. Ed F. Feist Theatrical Exchange in Building.

HOTEL HERMITAGE Times Sq., 42d St. and 7th Ave., NEW YORK. HOTEL NAVARRE 38th Street and 7th Ave., NEW YORK. HOTEL GRAND Broadway and 31st St., NEW YORK. Modern Hotels in Times Square. CATERING TO THE PROFESSION

HOTEL HUDSON 102 West 44th Street, NEW YORK CITY. FULTON HOTEL 264-268 W. 46th St., N. Y. (Opp. N. V. A.) Christmas Greetings WE CATER TO THE PROFESSION. H. PORTNOF, Manager.

HOTEL ST. GEORGE Broadway and 12th Street, NEW YORK CITY. The only Theatrical Hotel below Times Square. Near all subways, cars and elevated. EXCEPTIONALLY ATTRACTIVE RATES. Write for reservations. S. JAFFE, Manager.

SQUAN HOTEL Manasquan, New Jersey. JIMMIE CAVANAGH, Prop. Formerly Clipper Quartette, Al G. Field Minstrels, Egan Comedy Four. When playing Asbury Park, N. J., look me over.

LA GRANDE SISTERS PRODUCTION CO. Producers of High-Class Home Talent Plays. Permanent address Wausau, Wis.

QUICK DELIVERIES AT FAIR PRICES OF COSTUMES, TIGHTS, HOSE, SPANGLES, WIGS, ETC. COMPLETE LINE OF LEIGHNER'S AND STEIN'S MAKE UP. We Make and Rent Costumes of All Descriptions. MINSTREL AND AMATEUR SHOWS Given "Special" Attention. A 2-oz. Box of Jack Weber's Famous "BLACK FACE" MAKE-UP sent postpaid in U. S. and Canada for 25c. Send for new Price Lists. CHICAGO COSTUME WORKS, Inc., 116-120 NORTH FRANKLIN STREET. (New Address) CHICAGO, ILLINOIS. Phone, State 6700.



cently by members of the Rotary Club, Auburn, N. Y. One hundred and twenty-five male members, attired in feminine clothing, composed the cast. The proceeds from the two-night entertainment will be given to the crippled children fund of Cayuga County, New York.

Students of the Lenox (Mass.) High School presented "On Plymouth Rock" in the Town Hall at Lenox, November 27, as a Thanksgiving play. The leading roles, John Alden and Priscilla Molines, were played by Clarence Prowse and Evelyn Weiss.

Two one-act plays, "Hierrot in Paris" and "A Dear Little Wife", were successfully presented by the Worcester (Mass.) College Club, November 23, in the Worcester Y. W. C. A.

"Daddy Long-Legs" will be presented late in January by the Worcester (Mass.) Girls' Club.

"The Twig of Thorn" was presented by the Campfire Guardians' Association of Worcester, Mass., in the hall of the Girls' Trade School, November 23.

"A Merry Company", a sprightly operetta by Collin Coe, was presented by fifty students of the Mechanicville (N. Y.) High School in the school auditorium recently under the auspices of the Tallmadge Civic Improvement League. The performance was under the direction of Mary Goodwin.

The Girls' Athletic Club of the Corinth (N. Y.) High School presented "The Rainbow Kilmory" at the Methodist Episcopal Church, November 24. Two large audiences saw the performances.

"The Frolles of 1924" was staged at Baxter Springs, Kan., November 20 and 30, by the Baxter Springs Business Men's Minstrels at the high-school auditorium. About fifty men participated, and the proceeds went to provide a fund for charitable purposes. The show was directed by Clint Fraper, and Charles Wells was retained as interlocutor for the fourth consecutive season.

The student organizations of the Christian church at Columbia, Mo., recently decided that the dramatic committee should take charge of a pageant that will be presented once a month at the Christian Endeavor or the Sunday School. Three plays also will be given during the year.

Members of the Missouri Workshop at the University of Missouri at Columbia, Mo., recently dedicated the room and stage that is to be used in the future for promoting dramatics thru the organization. Two one-act plays were presented. A one-act play will be a feature of every future program to be given by the Workshop.

Because of the great demand for plays by amateur theatrical organizations of Texas, the extensive library of the University of Texas has taken the matter in hand and is now prepared to render a new service to the students of the State. A collection of plays is being made and they will be loaned to public school teachers who are looking for suitable plays to be produced in their schools. Amateur theatricals have taken a decided forward step and more amateur plays are being produced than ever before.

The McMillan Players of McMillan High School at Mexico, Mo., presented the three-act play, "After the Game", on the McMillan stage recently, and it was declared to have been one of the most enjoyable plays ever given by the high school. Virginia Pearson, herself an artist of much merit, is director.

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Magieland

Edited by Mark Henry



MAGICIANS I HAVE SEEN

(Continued from last week)

Franciscus I saw perform at Woodside Park, Philadelphia, over five and twenty years ago. He was a druggist formerly, but had invested quite a small fortune in beautiful paraphernalia and stage settings. He had presence, attack and grace. His manipulatory skill was evinced particularly as he vanished a rabbit with one hand by apparently simply throwing it in the air. This was done away from tables or other furniture and was as neat a piece of work as I have ever seen. Franciscus also did plumes from a foulard in a manner of his own (I mean by this that he had original moves). His billiard balls were cleverly handled, particularly his manner of getting rid of the fake.

He was the first magician I ever saw do a small cabinet standing on legs from which he obtained nearly every effect that Kellar did from the Cassadalgua Propaganda—and the whole apparatus weighed next to nothing, the method being very simple. The decanter trick with the vanish of a silk from one to the other was also in his program. Franciscus sold his apparatus to Yost & Company when Collins was associated with the firm and resumed his activities in the drug line. In later years, not a great while ago, he again built a large show of superior apparatus with many velvet-lined trunks, but sold the entire production to Blackstone. I saw Franciscus not a great while ago in Philadelphia, where he is now residing.

Having a night off I dropped into a small theater in Ohio, quite a number of years ago, to see Felix Herrmann. Felix is a nephew of Alexandre, and bears a family resemblance to both his famous uncle and Leon Herrmann. I recall of the performance I witnessed in those days that Felix did the dye tube which he handled cleverly, also the rising card trick, using a glass goblet set atop a decanter of water—the spring water reference was in the patter. There were also a number of other tricks that had formerly been in the programs of both Leon and Alexandre, as well as many others. In later days I again saw Felix perform at the American in New York. He had improved greatly both as regards program and especially PATTER. His former references to "starting where all the other magicians leave off" had been eliminated, also the expression, "In MY family." This was much better, and the offering was improved in every way. A routine of small magic was concluded, upon the occasion I reviewed the act, with the tied-to-the-cross illusion. Felix's right name is Kretschman (think I have the spelling correct), but he adopted the name Herrmann upon the death of Alexandre, with the permission, at that time, if I have been rightly informed, of his aunt, Mme. Herrmann. Later she was successful in having the vaudeville powers make Felix omit the name Herrmann in the billing, and he was advertised for a while as "The Great Felix", but has resumed the former use of the name Herrmann. Felix managed Mamuk Shah and troupe of Hindoo magicians in 1907-'8, which played the William Morris Circuit, and also played the Eden Musee a season, appearing with the first moving picture to be run in New York. A trip to Central and South America followed, after which the troupe disbanded and Felix, billed as the Nephew of Herrmann the Great, again played the Eden Musee. Later he played the Keith (time and had for a partner Clinton Burgess and also William Kreiger, son of Professor Kreiger, of cups and balls fame. Felix, together with his brother John, also worked with Leon, and Felix appeared with Mme. Herrmann before he became a professional magician "on his own".

Horace Goldin had one of the most pretentious magic acts ever offered in vaudeville. My first impression of Goldin was obtained in Kelt's Music Theater on Eighth Street in Philadelphia. This was many years ago, and about all I recall at that time was that Goldin did the egg bag, which he handled quite cleverly. He had a trick of taking off his coat and throwing the bag out for examination. The subterfuge is known to me and must be to others, and yet I have never seen this ruse employed by another. Later Goldin improved his offering greatly with the addition of quite a number of effects, among others the fish pole invented by Johnny Mingus, the appearing canaries in bird

cage, the duck tub, restored paper (after Foot), four eggs in four glasses of water and many other effects. Still improving, he did the rabbit levitation, and the vanishing and appearing lighted lamp. The scales of justice, came later, I believe, the Aga, Madame Sans Gene, the bridal chamber, the Dreyfuss illusion and many others. In fact to name every effect Goldin presented would be to list almost every illusion known. The act in which Goldin did a number of quick changes in a scene with a Salvation Army girl, in connection with the Madame Sans Gene illusion, the double-chair trick, the coffee to flowers, the arrest by Captain Chapman, the table to suitcase, and a number of other small effects, was the best he ever did. Working quite rapidly Goldin set a style and kept adding trick after trick until he practically covered everything in magic, being known in England as the "Goldin Terror". Still adding and crowding into a short space of time an incredible number of tricks, Goldin added a version of The Lion's Bride, which he presented under the name of "The Tiger God". In this he used a great number of dancing girls and assistants. His show became too heavy, and, altho he was paid a good salary, commercially, I presume, the ponderosity of the offering reacted against it.

(To be continued)

"A MAGICIAN'S CREED"

By HARRY OPEL

It was Sunday morning and we were making our longest jump of the season. As has been my pet custom for years, no matter where I am, in a theater or on a street car or a train, I always like to study my audience around me, and on this special occasion, noting the other occupants of the car and finding them all occupied with their own thoughts and amusements, I turned my thoughts to the outside world. It was the last week in September and as our train sped over the mountains of Pennsylvania, whose trees had been touched by the early frost, which made them really a most wonderful sight, as they were all dressed up in all the colors of the rainbow, I took another look around the car and wondered why so many of the passengers, who had really nothing to do, did not seem to even know the beauty of the scenes we were passing thru. As I sat idly looking thru the window and having the interest of magic at heart, I could not but wonder at the magic of nature—the trees, the hills and flowers and even a little brook that ran along the railroad track as it sparkled in the morning sun and went on its way as with a definite purpose in view. And as we sped

THE CRYSTAL GAZERS

Since the article "Crystal-Gazing Craft Must Cease" appeared in a recent issue of The Billboard, the editor of Magieland has been literally bombarded with mail on this subject. One letter said it was noted that we had "let up" somewhat.

We shall never let up in the slightest until the situation is cleared to the highest possible degree. We have purposely wanted to note the effect, and to see just how many would take it.

A peculiar reactionary result has been evinced. Nearly every letter, and many of them are at great length, explains that the points we mentioned as being under the ban were not employed by the writer of the letter. To this has been added in some instances a description of the act.

But most astounding of all are the numerous letters which set forth to prove that those who made the loudest initial "holler" were really the ones who were the most guilty. It has been pointed out that some of those who were most insistent that an organization be formed to suppress or eliminate certain things were the ones who daily employed in their scheme of things the very craft they so adversely criticized as being unfair, unjust and all wrong.

There is not the space available in this issue to go into the matter at any length, nor is it possible to print the many letters we have received. From time to time in subsequent issues however, we shall take up each point in more detail.

That those interested in this line of endeavor have interested themselves in our endeavors to "clean-up" this branch of the magic game, and have commended our efforts in this direction, shows that we are on the right track. Some have been peeved, some annoyed, some (a very few) antagonistic, but the majority have signified their absolute and impartial support.

To the original Raymond, who presents "The Great Rajah and Company", featuring "The Bombay Seance", however, must go the greatest of credit. He was the first to write the editor of Magieland, admitting that he had been wrong, and agreed to discontinue "readings" and the sale of sweets containing a coupon.

THURSTON DRAWS IN BROOKLYN

Howard Thurston and His Wonder Show played the Majestic in Brooklyn last week and packed them in. This is the second time Thurston has played Brooklyn within a couple of months, but there was no let-up to the line at the box-office, which is a greater indicator than ever there is no lack of interest in magic in the United States nor in Thurston.

"Dante", Thurston's number two company is playing to exceptional returns thru Ohio and from present indications will probably do a banner business on the season.

GREAT RAJAH SETS EXAMPLE

"In reference to your wonderful stand in the matter of crystal-gazing and private readings, let me inform you I have positively made up my mind NOT TO SOLICIT READINGS and SHALL DISCONTINUE the SALE of 'RAJAH ORIENTAL SWEETS' which contain a 'PROPION'.

"Now let others follow my stand, and if any member of the profession can PROVE I do otherwise in the future, I will give \$50 to any charity you may mention."

The editor is highly appreciative of this determination of the Great Rajah, and agrees with him that the others should follow suit—and at ONCE. How many will get together with us to do the RIGHT THING? Come on, let's hear from you!

Blanco and Company made a hit of decided proportions recently at Brookville, Pa., and received much favorable newspaper comment. Blanche Price, a member of the company, had an accident, slipping on the steps of the Columbia Theater and falling into the orchestra pit. She was stunned, but her injuries were trifling.

AN APPRECIATION

WITH the approach of the holiday season and the coming year we cannot do otherwise than to express our appreciation of the support given to the Magieland department, which has grown thru YOUR efforts from approximately three-quarters of a column to FOUR PAGES in as many months!

Our intentions are to endeavor to make the department still bigger and better—to make it serve YOUR interests to greater advantage, to correct any mistakes or deficiencies in the past, and to do all in our power to add impetus to the art of conjuring from every possible angle. We know those who have been with us in the past will stick for the future, and we hope to gain many more adherents to what we consider a worthy object.

Here's the editor's greetings and best wishes for health and success not only for the coming year, but all the years to come!

GIVING THE SHOW AWAY

Magicians have again been discussing that old, old topic of "giving the show away". Probably ever since the first magician mystified his audience there have been others who have attempted, either out of jealousy or to obtain a place in the limelight, or merely as a mercenary matter of business, to show how the thing is done. Even magicians themselves are not free from blame. That is, some of them. It is not a question of pretending to lead audiences to think that a mysterious agency is at work aiding the man who makes the lady disappear. For trickery is acknowledged; all that matters is that the trick be done well. But if audiences know how the trick is done, naturally they lose interest. So that magicians should be alike disturbed at some of the exposures of trade tricks that have been taking place is easily understood. But what is clear from the recently held annual conference of magical men is that the inventor of a trick can not patent it, and that there is little redress, if any, against the person who gives the trick away.

Therefore, as little beyond moral sanction is possible these magicians decided once more that no members of a recognized magical society should disclose the working of a trick save to a legitimate conjurer, thru a "genuine magical textbook", or to a member of a recognized magical society, or to a legitimate pupil or magical employee. But this doesn't in any way solve the problem.

—THE PERFORMER.

FLOYDS A HIT IN THE WEST

The Floyds made a decided hit at a Rotarian benefit recently given at the West High Auditorium in Minneapolis at an entertainment given as a means of increasing the educational fund.

The Floyds not only presented their well-known mental telepathy, but quite a number of magic tricks that made a hit. Albert M. Heitman, Jr., with several piano solos, assisted.

along past the fields and barnhouses something started my mind to working. It's really very peculiar how ideas will come into one's head; then the idea takes on shape and finally with a little gray thinking matter thoughts are produced and put into play. Like a writer in a magic magazine once said, that every effect produced was at one time the brain child of some magician, either professional or amateur, so I suppose that goes for the thoughts that arise occasionally which in time produce little articles and short stories. So while watching the landscapes fly by, and for apparently no reason at all, came this thought: "A Magician's Creed". And the next thought to follow it up, is there a creed? Something that each and every magician, professional or amateur, should consider it his duty to abide by, a duty to uphold and help the uplift of magic; to keep it clean, to stop exposing and to present it as it should be presented. To do that each and every one who is interested should work out a routine or set of rules and follow that routine carefully and note the improvement in your work.

Magic today I place in four classes: (1) The magician with the big road show; (2) the vaudeville magician; (3) the magician who plays clubs, and (4) the small-town magician—the man who carries magic out into the smaller towns and supplies these little towns which get no magic entertainment except when once in a great while a stray magician chances to come their way.

When we go to a vaudeville show we find all the frills cut out and the magicians, as a rule, present just the meat of their act. As everything is hustle and bustle, I don't think the vaudeville magician gets a chance to present his act as it should be presented and often we go to a vaudeville show with our hopes held high. We see an act billed, but the magician turns out to be nearly a monologist, as he tells a lot of jokes and does only one or two tricks.

There is a great difference in presenting magic. Go into one of the theaters today where one of our leading magic shows is play-

(Continued on page 96)

NEWS AND VIEWS

Powell, dean of American magicians, who has lately been with Mystic Clayton, is playing a number of clubs around New York, prior to the opening of his chautauqua tour in June.

Bornfield, "Dorny" of Trix and Chatter fame, made a distinctive hit at a recent N. V. A. performance.

Reports have reached us that the Zaunzig made a great success upon their reappearance in England.

Armstrong, "The Man of Mystery", writes: "I was very much interested the other day in reading an article in The Billboard about a magician here in Cleveland who was running a so-called magic store and exposing a great many tricks.

"The party who is running this store is no other than Seewald the Magician, who in my mind is doing more for magic than any one here, as he is creating magic bugs and keeping them alive, which he has been doing in the same spot for the past six months.

"Mr. Seewald is a very clever performer and keeps his audience spellbound by his clever manipulations and line of wit and humor. He has been demonstrating DeLand's deck of cards and a few simple pocket tricks, which are never used in the program of a magician. As far as exposing tricks to the general public, this is against Seewald's policy, and I have yet to see him do it, and it has been my pleasure to witness his performance a great many times.

"If every magician would be ready to boost magic the way Seewald is doing, the country would be just full of magic bugs, and I feel sure that it would benefit every one in the game."

Gus Fowler, who has been making a great hit at each theater on the Orpheum Time where he has appeared, was recently the guest of George Pearce at New Orleans, and enjoyed his stay very much. Fowler, in writing to me, says "the two thread pullers send kind regards." It's mutual.

Received The Magic World from Philadelphia, but have not even had time to open the envelope. I know the anticipation of the pleasure will be added to when I can get at it.

Hondal has been getting a great deal of front-page newspaper publicity thru the West. So has Dante, the Thurston number two company, in the Middle West.

Mitchell the Wizard, who has been confined to bed for some time at his home in Wilmington, N. C., is much better, tho' not up yet. The editor and all the magic fans are eager to learn of the indisposition and trust ere this appears in print that Mitchell will have completely recovered.

Thomas C. Worthington has written me from Baltimore, Md., but as he addressed the letter to the Cincinnati office it was delayed in reaching me. The sketch of the Society of Osiris will be printed in a subsequent issue.

W. B. Tarr, of Zamear's Mysteries of the Orient, has also written me. Many thanks. Will take care of the matter in an early issue.

Royal L. Villas, secretary of the New Haven Magic Society, sent an account of a recent meeting held November 21. More anon.

Blackstone has been turning them away thru Ohio with the biggest and best show he has ever had. The Lima Republican Gazette recently devoted three-quarters of a column to a description of the Blackstone mysteries.

The Floyds, writing from Iowa, say they have just finished a most successful eight weeks in Pennsylvania and Ohio. Following two Iowa dates they go south. They met S. V. in recently at Waterloo and speak very highly of the attraction.

Cambridge, a Scottish magician, recently arrived in Canada from Glasgow. He has been made a member of the Order of Genii of Toronto, Ont.

Edwin Langley, writing from Lima, O., speaks very highly of Thurston's Dante show, which recently played there.



V. D. BARBOUR'S private theater in his home at Toledo, O. The auditorium seats fifty and is decorated as a Chinese Joss House. Note the beautiful apparatus, most of which was made by Theo. Bamberg. Several pieces, however, have been constructed by Brema & Thayer.

George De Lawrence, writing from Warsaw, Ind., says: "Conditions thruout the country appear much better than last season, with more road shows in evidence." We are glad to note that reports from magicians all over the country agree as to business being better. This is a most favorable sign for magic.

Junius Bernard, who has retired from active participation in the show business for some time, will probably take out another show in the not far distant future. Bernard is living at present in Dover, N. J.

I received a very commendatory letter from G. W. Heaney, of the Heaney Magic Company, a part of which will appear shortly. Many thanks.

Ordinarily no attention is paid by the editor of this department to anonymous communications, but we have received a letter containing a clipping from The Los Angeles Examiner in which Harold Lloyd has given away a trick. The letter states that "this is not the first trick Lloyd has given away."

James W. Russell, of Norfolk, Va., advises that Russell S. Robbins has leased his show to A. M. Kinney, of Houston, Tex., who will take out the attraction next season under the name of Russell S. Robbins Shows.

Colin Cameron is playing clubs and lodges around Washington, D. C., and planning for a road mystery show for next winter. I appreciate the little book of tricks sent to the office.

I have received several mats from various magicians. Sorry, but can use neither mats nor cuts. Septa prints do not come out well. So kindly send black and white prints and I shall be glad to use any photos whenever available.—The Editor.

Meliso and Company write, en route: "We are all trusting your 'Magieland' will fill the bill in the new year as it has the past year." We trust so too, and appreciate the

thought. Meliso and Company close December 22 for a Christmas trip to their home in Indianapolis.

Charles R. Sheldon, president of the Progressive Society of Psychic Research of Denver, Col., writes: "I am interested in your article on fake mindreading—'Crystal-Gazing Craft Must Cease'. We predicted this very thing two years ago.

"You mention in November 24 issue that mindreaders should form an organization of clean, honest people as regards their profession or talent. This is to enlighten you that the above society is the only organization, to our knowledge, that does protect honestly gifted or learned people in the practice of preaching, lecturing, advising, foretelling, revealing and all and any honest investigations of spirit, psychic, hypnotic means or practices. We are now chartered in four States."

The writer says he would be pleased to send a charter—send it along altho the editor does not feel this is exactly the sort of a society the mindreaders of the stage had in mind when they suggested the formation of an organization. If I understand it correctly, Kara and others want a society simply of mindreaders who appear in a public performance on the stage, giving such as an entertainment.

I have received a typed pamphlet of a few pages, entitled "The Sorcerer", which is published monthly by the Rochester Council of Sorcerers, Chapter One, I. B. M. The pamphlet is marked Number 1, Volume 1. There are four small pages, the names of the staff, Erwin Stoen, editor; Ken Drexel, managing editor, and Ed. Lorraine, advertising, and a couple of brief editorials on the first page. Pages two and three are devoted to a summarization of a few news items and page four is devoted to typed advertisements. The pamphlet has a yellow paper cover and is fastened by means of a Bumps paper fastener. As there is no price printed anywhere, I presume the pamphlet is to be distributed gratis.

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GEORGE DE LAWRENCE, who understands the crystal-gazing game from A to Z, and has written extensively on the subject.

HINTS & SUGGESTIONS

One would think that a magician would know how to handle a rabbit, and yet I have seen many who did not. Almost every one knows the proper way to lift the animal is by the ears, and yet there is more to it than that. Cup the hand holding the ears underneath the head of the rabbit so that the little finger rests on the spine at the base of the head.

In making a card change, after making the change do not move away the hand containing the card, but gradually move away the hand containing the PACK. This is a good one—get it.

Heard a magician not a great while ago remark about the quickness of the hand deceiving the eye. I thought this had been discarded long ago. If not, it should be. Never say this—it is wrong. The quickness of the hand does not deceive the eye. The sooner you get into your mind that the art of magic is the science of misdirection, the earlier you will have achieved the correct viewpoint.

A pin soldered to the old-fashioned "heel" handbox is a valuable asset. Solder the pin to the side which is held nearest to the body, and solder it at about an angle of sixty degrees. Placing the hand on the hip with a slightly downward motion will accomplish the getaway.

Don't try to kid your audiences with impossible explanations of or senseless patter. They have intelligence. Talk in an intelligent manner—and don't overtalk.

Some trick cards may be good—many fakes are—but do learn to handle any pack of cards, so that when you go anywhere and a pack of cards is handed to you to do a few tricks you are not lost.

A trick or two with an ordinary handkerchief, a coin, a piece of paper, or any common



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Who is worthy of the name—that can NEARLY take Dean Powell's place—who leaves with warmest best wishes. THREE ASSISTANTS, must be 5 ft. 6 in.; coat size 36 in. TWO GIRLS, not over 120 lbs. State everything in first letter. Salary to begin—I will pay what you are worth. If you don't like *work*, save my time.

HENRI CLAYTON, Care of **209 PUTNAM BLDG.**
 Billboard NEW YORK

KNOCK 'EM DEAD MAGIC



BIFFO!! Spectator holds own pencil by both ends. You take ordinary dollar bill, fold once lengthwise, and with edge strike pencil sharp blow at center. The pencil severs as the cut with a knife. Superb "bally" stunt.

WATER WIZ A cute deception, featuring the upsides down glass of water in baffling form. Any glass—any water—any time—anywhere. Our latest supplement catalog of all new Magic is now ready.

We will send the two effects named above, Catalog and 3 sample copies of our monthly *Magical Bulletin*, ALL FOR \$1.00.
THAYER MAGICAL MFG. CO., 334 S. San Pedro Street, LOS ANGELES, CALIF

object that one finds in a house, will often do more to establish the fact that you are clever than some special piece of apparatus or trick that you carry with you.

Study to be entertaining first, and make your trick incidental. This has been neglected so much. It is a different style, but well worth the time and trouble spent in acquiring.

CRITICAL COMMENT

I was in Philadelphia over Thanksgiving and dropped in to see my old friend, Carl Brema, whom I have known for thirty years. I remember when Carl first started to manufacture magic apparatus. Today he has quite a plant and makes some mighty good stuff. He showed me his Paragon Four-Ace trick, and it is a beauty. I am sure no one could

surpass the apparatus for this trick and its subtlety certainly is most clever. It can be performed ten minutes after one knows the secret, and appears to the audience as the acme of sleight-of-hand. For this kind of trick I have never seen a better one, as the aces at the bottom of each pile are shown and reshown until the last minute.

Brema also showed me his method of the Cups and Balls—simple, yet most effective, it being impossible to follow all the moves, and the routine being capable of much variation. The method does not need nearly the practice of the older style. William Kreiger, son of Professor Kreiger, the Cups and Balls expert, pronounced Brema's demonstration as a great piece of work. So did Francis, who was completely baffled; Wodensmith, Alpigni, Dunbar and others who were present.

George De Lawrence has sent me a copy of the "X-Ray Eye Act", which I have had but the opportunity to glance over hastily. From a mere cursory glance, it appears to be all that is claimed for it. Shall be reviewed in detail shortly.

The last issue of *The Sphinx* contains much of interest.

"A MAGICIAN'S CREED"

(Continued from page 94)

ing. The theater is well equipped—good lighting facilities, a good stage, a good orchestra, good comfortable seats and everything to make the patron comfortable. But the town hall! (I can see some of my magic friends tear their hair as I write.) How many of our present great or near great have hunted up the janitor of the town hall on a cold Monday morning to get the key, and once you opened the door, what did you find? A cold old building, a small stage, a broom and pail, the stage usually strewn with paper boxes and pieces of cake left over from the last box social given the previous Friday night, a few hard benches and chairs. Then you start to work and use your real magic to transform your hall for the night. You sweep, you



FRED ESTELLE, he of "Spirit Flowers" fame, whose productions of fresh-cut blooms from apparently the empty air causes high commendation whenever he presents the mystery.

arrange your seats, you set your stage, fix the curtain so it will run, and do a dozen different things, and all on an uncertainty, as you never know how large an audience you will get. If you are a seasoned performer at the game, you take a chance and usually win out, but if a novice you will soon get tired and find out there is more to doing magic than riding around the country on railroad trains. So many times I hear of some one closing up, and find upon inquiry that some one who had a vaudeville act tried out the little towns and could not make it pay. While the man in vaudeville has to work fast, that is just one reason he is a failure in the small towns in either a school auditorium, church or a town hall. For there you must work slower, use a lot of patter and work the close of your show up to a logical point, as the audiences are in a better position to catch you up and they are always on the lookout for just such an opportunity. The magician who plays the small towns does not have the atmosphere of the theater and there are many handicaps to overcome. No matter if you are a big fellow in the "magic game" or not, you will find it a hard uphill grind. It takes patience, practice and perseverance. It's true we can't all be either Kellers or Thurstons, but there is no reason at all why the average magician can not be a shining light in his community. Pick out a definite course and stick to it.

Too many people judge their seasons by the money taken in and forget the artistic side of magic. Be neat. Have your apparatus polished; no matter if it is homemade, keep it CLEAN. Often we see an act with the ornaments on tablecovers dull—use a little gold paint, it will do wonders. Have all accessories just where you can lay your hands on same.

If you use cards have the different packs where you can get same at a moment's notice. If you use patted be sure it's clean. To be a success you must love your art; you must take an interest in what you are doing to deceive audiences and surprise them at the same time.

Money, of course, must be considered, as no enterprise, no matter how small, can be kept going unless sufficient remuneration is received. Be sure you are headed in the right direction and then keep going. Once in a while you will run up against a magician fooler, the fellow who thinks he is very clever by deceiving a fellow performer, but that is about as far as he usually gets.

Jealousy has killed many a good act. Remember the old saying, "Magicians are born and not made," and to be a successful magician you must possess more than a few tricks or illusions. You must be an entertainer; you must have that one gift money can't buy—"personality". You must be able to talk—not an endless flow of words that don't mean anything. You must have a point to present, whether in illusion or patter, and it's not very hard to tell if your point has been made with your audience or not. Constant practice gives one a sort of subtle feeling that you can feel instantly if your work has landed or not.

Be neat in your dress both on and off the stage, for appearance counts a lot, especially in the smaller towns. Don't be swell-headed. A magician with a suitcase sometimes leaves just as good an impression as a man carrying hundreds of pounds of excess baggage. Appearances are deceitful, so never judge a man too hard until you have seen him work.

Be friendly and work at all times for the betterment of magic.

Don't steal the other fellow's patter. Better do old tricks and do them well than to try new ones that are not successful.

Don't snub any one until you are sure they don't deserve your respect.

Treat your audience civilly at all times, for you can never tell when you might want to play the same town again.

A smile is always welcome, but do not grin. Make friends—it's one of the chief assets of a magician.

Don't advertise that you are the Great I Am, but do your work well and let the audience find it out themselves.

Tell the truth at all times. No one will think any less of you if you do your share and are still not a success, for something may be wrong with your system. Look around, find the weak spot and remedy it.

Keep plugging and sooner or later SUCCESS will find you. If it doesn't, you have the satisfaction of knowing you have done your work well, and that alone is a glory that no one can take away from you.

Don't knock a brother magician, for it matters not if he is a large or small man in the game he is liable to make a mistake, and as every one has his own opinion he may be just as sure he is right in his ideas as you are that he is wrong.

Keeping in mind our fellow magicians, doing them a good turn when we can, using our talents the best way we know how to raise the standard of our art—that to me seems like an ideal MAGICIAN'S CREED.

MAHARAJAH BUYS "NAN ZETTA"

Maharajah has lately purchased the act known as "Nan Zetta" from James Davis, of the St. Francis Hotel, in Newark, N. J., and will either work the act himself or engage

another magician to present it. The purchase includes the title, equipment and all rights.

Davis, who formerly owned and presented the act, has now retired from the profession, and, in addition to his hotel interests in Newark, is engaged in the real-estate business there.

DUVAL BROTHERS A HIT

By W. DORNFIELD

The Duval Brothers, Ade and Andy, both from Chicago and both clever, are touring with great success the Redpath winter chautauqu in and adjacent to the New England States. At Port Chester, where they appeared a few days ago, the boys broke the afternoon attendance record for the course and were promised repeat dates next season.

Possessed of clean-cut and likable personalities, these two claps, from practical obscur-

ity a few years ago, have forged their way to the top of the game in a most unique way. They have at all times striven to give the public what it wants and this is the reason perhaps they have been the success they are.

They do a show of two hours' duration and in it they present the newest problems of magic and also several minutes of clean and fast "Rag Pictures". The latter is one of the outstanding features of their work.

They open together, doing the turban trick, then one of them retires while the other does a routine of magic accompanied by a very entertaining line of talk all the way thru. He works for about half an hour, then both do the "Rag Pictures", after which there is a ten-minute intermission. The second half is performed by the other chap and he, too, possesses a clean-cut and telling way of presenting his problems. A flashy flower production, with both wizards "wizzing it" simultaneously, closes a very snappy show.



Conducted by ALFRED NELSON

THIS IS SELF-EXPLANATORY

To save time and labor we have written to many of our readers to look for this issue in which we would endeavor to enlighten aspiring agents of what confronts them in seeking engagements as agents in advance of shows.

REQUIREMENTS OF PRESS AND ADVANCE AGENTS

A press agent of a show must have many and varied qualifications, chief among them the ability to write intelligently, interestingly and entertainingly relative to the production, presentation and performers in his particular show and then get his writings into the newspapers gratis in the towns in which his show is going to play.

Sounds easy, doesn't it? But try it and see for yourself just how easy it is.

To be a press agent it is necessary to have the God-given talent to write and the personality to plant what you have written, otherwise you may write and write and that's all the good it will do you or your show.

Granted that you have the ability to write, it is essential that you know what to write about and prepare your written copy properly for publication.

Preparing typed copy properly for publication means that the writer must be familiar with newspapers and their varied policies, for what applies to one newspaper will not apply to another and therein comes the experience that can only be gained by constant reading of many and varied newspapers, and the best place to gain this experience is on the exchange desk of a newspaper.

There are many newspaper men who thought themselves thereby qualified by experience to take a press agent's job in advance of a show who flunked, flunked and flunked miserably when they stood before an editor of a small-town newspaper who required copy with a local touch that would prove interesting to his readers as a matter of news, and they have bowed themselves out as gracefully as they could, at the same time condemning the editor as a "hick" unfamiliar with the big city newspaper methods.

To be a press agent on the road the writer must be sufficiently versatile to write and plant his copy, likewise know something of the layout and makeup of small town as well as big city newspapers and this is also applicable to the writing and makeup of advertising copy, with its attendant cuts, mats and pictures, for unless a man has the experience that enables him to prepare his ad copy in an attractive layout it will mean little or nothing to the local manager when he is asked to share on the extra newspaper advertising and it will mean even less to the house and show in the way of increase in patronage.

Our Own Experience

It requires years of experience on newspapers in every branch of the business to properly prepare one's self to become a press agent and the best place for the aspiring agent to begin is on a newspaper where he will be given the opportunity to learn the business from running copy for the editors, for soliciting ads and their layouts, with cuts, for publication. If there is any shorter cut we do not know of it. We got our first insight into the game as a feeder on a bronzing machine in a large publishing house, mopping up oil pans under presses and sweeping the floor, until we finally became a feeder on a pony cylinder, when the boss swore at us and we handed him a wallop of slum from the roller-cleaning trough, which put us out of our apprenticeship as an aspiring pressman. Our next experience was in a small town, where we learned a lot of things about the making of a newspaper that can never be learned in a big

city. Our next was on The Philadelphia Item, where for five years we learned how to charge medical quacks, fortune tellers and massage houses forty cents a line and commercial houses ten cents a line for ads, but the teachings that we received while doing so compensated us in experience more than the small amount of money weekly, termed salary.

Later on Grossman & Strafford, who at that time published The Sunday Transcript at Seventh and Chestnut, Philadelphia, engaged us to write a page weekly covering saloons, and while our writings were not at all classical the saloon keepers and their bartenders ate up our slangy references to them and advertised accordingly, and we drank their booze until we could drink no more, and finally to get away from both bartenders and booze entrained for Boston as a new field to conquer and did it by soliciting ads for special publications.

While there we met an old acquaintance in a former Philadelphia actor and daily association with him gave us the idea of becoming an advance agent, thinking that our past experience in soliciting, making up and laying out ads and writing slang about saloon keepers and bartenders qualified us to do likewise for a show, but when we applied to Charles Atkinson for an engagement in advance of "Quincy Adams Sawyer" he came back at us with "What do you know about billing a show?" And it being all Greek to us we admitted that we didn't know anything and he advised us to go out and learn before seeking an engagement to render service for which we had no qualification in the way of practical experience, and that is the condition that confronts every aspiring advance agent.

At that time we were thirty years of age and pulling down five to ten dollars a day soliciting ads, but the advance agent bug had stung us and we sought relief in seeking some knowledge on the billing of shows and got it by spending the money we made during the day on the billroom boys at a local theater at night, who in return for the cats and drinks that we paid for introduced us to the mysteries of the billroom, in which we were permitted to mix paste, check up heralds, cards, lithos and lay-out stands and neglect our own work daily to go out on the route programming, tacking cards, hanging lithos in windows, and on Saturday nights sniping and aiding in covering the house boards, for which we received nothing but the privilege of spending our money on the billroom bunch, who tolerated us as an easy mark with a bug for billing. It was humiliating, but it was knowledge and experience that could not be had otherwise and we finally mastered the art of laying up stands in the billroom like a regular house agent and sniping a church door along with ashcans and barricades when the police were not on the job. Any other aspiring agent can do likewise if he is willing to go at it and stick to it, as we did, until he gains the experience.

Confident that we had the necessary experience to become an advance agent we tried it on Mr. Atkinson again and again he came back at us with: "What do you know about the topography of the country, its railroads, theaters, newspapers, transfer men, local advertising agents, hotels and other conditions that an agent must know?" And again he advised us to go out and get the necessary experience, but this time we were stilled, for

it wasn't to be had in Boston for the money that we would have willingly spent to gain the knowledge and experience, and at the finish of our fifteenth call in as many weeks we informed Mr. Atkinson that it could only be had by actual experience on the road under the daily direction of a real agent, and he fully agreed that it was true, and in recognition of our perseverance, he turned us over to Frank P. Folsom as a second man ahead of one of the "Quincy Adams Sawyer" shows en tour. Under his personal supervision we made sufficiently good to finish out the season of thirty-eight weeks. Any other aspiring agent can do likewise if he will go to it and stick to it until he lands a second-man job and then do as he is told to do by the regular agent and do it conscientiously.

If there is any shorter road to becoming an advance agent we do not know what it is.

Advice to Aspiring Advance Agents

To the aspiring agent, we would suggest that, as for the most part our inquirers are in small towns, they get in touch with the manager of the theater in their town playing road attractions and, if necessary, offer their services gratis in order to gain the necessary experience, first in the billroom, watching the agents in advance of shows checking up their printing bills with their shipment and laying up paper of their various attractions and the manner in which it is put out to bill the shows; not only in watching, but aiding in the actual work, thereby getting the practical experience. Advance agents will welcome your aid, and in this manner you will win their friendship and as for the most part they are regular fellows, they will let you accompany them when they are in conference with the local manager, making up their agent's statement, laying out their ad copy, with cuts, mats, photos, etc., and if they are regular press agents, who visit the newspapers in person, they will permit you to accompany them on their rounds and absorb their methods and manner of planting their advance notices, likewise in the signing up of baggage contracts, confirming their railroad itineraries, locating hotels, getting rates, etc.

After serving the necessary apprenticeship along these lines keep at every agent and manager that comes to town to give you a chance as a second man and if you make it, get into the billroom and do your stuff and get out on the street and put in a full day's work with your billing and then ask questions of any and everybody allied with show business, local or en tour, likewise baggagemen, railroad men, hotel men and newspaper men until you become familiar with the conditions governing the operation of one and all alike as it pertains to show business. There are other innumerable conditions that confront an advance agent that can only be learned by actual experience, such as "wildcatting" an open date, etc., but the man ever ready and willing to work to learn can learn if it is in him to learn.

Press Agents Vs. Advance Agents

There are a few shows that employ press agents who have nothing to do with billing, transportation, etc., and confine all their efforts to planting special articles, written by themselves, in local newspapers, but as a rule they are former newspaper men or theatrical journalists who have served an apprenticeship on various publications that brought them in direct contact with theatrical productions and presentations which enables them to write on the subject in a logical and practical manner, and they are not, as many of our inquirers imagine, graduates of correspondence schools or students of books published for the guidance of press agents, for if there are such schools or books we have never seen or heard of them.

For the most part shows en tour employ advance agents qualified by actual experience to write advance notices and ads or plant those written by others, and these agents, for the most part, are graduated from the ranks of second men, for no producing manager is so foolish as to entrust his investment of much money in a show to the business management of an inexperienced advance agent.

We have written this article for the dual purpose of furnishing information to those who have made numerous inquiries as to how they could become advance agents and for the purpose of saving oneself much time and labor in the future by mailing a copy to future inquirers, thereby making it unnecessary to detail it in numerous letters.

Tourists and Chasers

In closing we wish to make one thing plain to the aspiring advance agent, and that is, if he aspires to the position for the purpose of touring the country at the expense of a producing manager, or chasing women for his own entertainment, he should perish the thought, for it will not work. We have in mind a live-wire juvenile who contributed news to our various departments for about four years in hope that we would eventually aid him in becoming an advance agent, and when the opportune time came and we persuaded the general manager of numerous burlesque shows

(Continued on page 98)

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

SYDNEY, Nov. 12.—A theatrical strike took place in Melbourne the first week in this month, due to what is known as "intermingling"; that is to say, any stage hand doing anything which, in the opinion of the executive, should be handled by another department, is guilty of breach of etiquette, viz. if two small articles had to be shifted in a scene, one belonging to the theatrical department and one to props, two men would be needed to take them off. If one man did the job, he was to be paid 10% extra for the night. Some of the shows had to close down altogether for one night, and others pulled thru with the aid of actors and managers. After a conference the next day it was decided that all should return to work. It was feared that the Melbourne trouble would spread to Sydney, but up to now this has been avoided.

Theater managements appear to be saddled a good deal with overhead expenses back stage, and it has been publicly stated that 50 per cent of the stage hands in several theaters could be dispensed with, and more efficiency secured. Whether this is so, the conference will probably be best in a position to tell us.

Vaudeville acts playing South African time from here have invariably secured a much longer term, and now American performers who are playing the Musgrove Circuit are looking to this country for a season en route to England.

The greatest song hit in the history of this country is "Yes, We Have No Bananas", which was first introduced here by Baily and Cowan, the American jazz exponents, and now everybody is using it.

Another big sensation is the "Gallagher and Shean" number. Any number of double acts are using it, and now Jim Gerald, who claims to have the sole rights, is putting in a writ against Fred and Gus Blinnett for infringement.

Joe Valli and Stan Lawson, Australian vaudeville performers, returned from San Francisco recently, after playing three or four nights around the Pacific Coast. They state that three and four a day after one and two in Australia was much too strenuous. They secured big bookings directly on their return here.

Wirth's Circus is touring the country towns and meeting with very consistent success. The show is pretty strong at present, and several new acts will be listed for the Christmas season.

Carnival workers are now playing a number of Victorian show dates. The weather appears to have taken a change for the better and not before it was time.

Con Colino, the wire artist, is back in vaudeville, and it is quite probable that he will not return to the white tops, as vaudeville work is much easier.

It is a long time since a pretensions production has been a flivver in this country, but "Pretty Peggy", which supplanted "Rockets" in Melbourne a fortnight ago, is now to be withdrawn. It proved to be insufferably weak, and it has now been wisely decided to revert to a second edition of "Rockets".

A second-hand shop in George street, West, Sydney, is controlled by Anna Q. Nilsson. Whether this is the proprietor's real name or not, we cannot say. She is apparently a sound business woman, however, and knows the value of advertising.

Cliff Ewell, New Zealand manager for Universal Films, left on his return to the Dominion last Saturday after spending a week at Sydney headquarters.

Annette Kellerman's New Zealand film, taken in Nelson, Maryborough Sounds and Christchurch, early in the year, has been purchased by American producers at a big figure. The picture, which is called "Sonia of the South Seas", will be screened in New Zealand as soon as the prints are available.

G. W. Jones, of Wallisend, is erecting a new theater which will be the finest in the district. It will have a seating capacity of 1,500.

Hugh J. Ward, elder son of Mr. and Mrs. Hugh J. Ward, will be married to Muriel Holdsworth, of Darling Point, on November 21. The marriage is to be celebrated at St. Canice's Church, Darlinghurst, Sydney. The reception will be held at the home of Mr. and Mrs. Hugh Ward.

The first annual picnic of Harry G. Musgrove's Tivoli Theaters, Ltd., took place at Latty's Passage Ground, Fairfield, Sunday, November 4, the weather being perfect. No less than thirty-one motor cars left the precincts of the Tivoli, Sydney at 10 a. m., all machines being provided with banners on which was inscribed the word "Tivoli", thus providing all and sundry with the knowledge that the procession came from the home of celebrity vaudeville. The outing was a complete success.

Melville Maxwell, special representative for Miran, Abrams of United Artists, New York, was a passenger by the Ventura, which arrived here from San Francisco recently. He will take up the position to be vacated by E. Cresson Smith, who so ably conducted his end of the

business for some considerable time. La Ventura, the Venus of Flowers, recently played the Empire Theater, Katoomba.

La Blane and Mack, comedy entertainers, appeared at the afternoon and evening sessions at the Lyceum last week. They are Americans.

Bert Howell, musical director of the Victory Theater, St. Kilda (Vic.), is leaving on a world's tour.

Cavalier Giuseppe Glogi, Italian tenor, has been booked by his manager, Lester Bolls, for a season at the Lyceum Theater, Sydney.

Lawrence Grossmith will produce Arthur Jones' play, "Joseph Entangled", this week.

Herschel Henlere had a magnificent farewell tendered him on his last night at the Tivoli, Melbourne.

Baker's Circus was up against very cold weather for this season's New Zealand opening, but has been doing very satisfactory business along the towns of South Island.

Mr. De Lyall, of "The Daredevil De Lyalls", motorcycleists, intends opening an amusement park in South Melbourne some time this month. At the present time he is controlling a high-class vaudeville show at Collingwood.

Dave Meekin got big money at Melbourne with the giant horse, Ajax. Meekin belongs to the clean type of showmen who always give patrons something for their money, and conduct the business on very gentlemanly lines.

The Charlbert Bros. and La Belle Marie returned from England recently and immediately rejoined the latter's relatives with Sole Bros.' Circus. The Charlberts will play a brief Australian engagement, but will have to go back to England shortly to fulfill bookings.

Lindsay Brown, prominent showman, recently had the misfortune to lose his big ape while showing in the South Island of New Zealand. Brown was only recently offered £150 for this animal, which was a great drawing card.

Rev. Frank Gorman, American parson-vaudevillian, is appearing at Kadina (S. A.) for Dan Clifford.

The Great McEwan, Scottish hypnotist, is touring New Zealand to in-and-out business.

Marie La Varre, well remembered in America, is still at the Theater Royal, Perth, and may have her season extended.

Morris and Kuming, the well-liked and very versatile entertainers, have finished their Musgrove contracts and may leave for England shortly.

Dorothy Waters, the dainty American child artiste, accompanied by her mother, returned to Sydney recently. They finished their Fuller contract.

Chris Wren opened his "Passing Show of

1923" at the Coliseum, Lithgow (N. S. W.). November 3. Stan Kavanagh, the juggler, formerly with the Lauder show, is said to be financially interested in the show.

Dan Thomas is discontinuing the policy of revues at the Shaftesbury Theater, Perth, and it is said that several performers are being hurried west in order to present an all-vaudeville bill.

Oliver Carey, of the act of Bolice and Carey, American girls, in musical and singing numbers, has left to try her luck in England. Her partner, Miss Bolice, may go back to America soon.

Mrs. Rose Mason has returned from the North after booking up the musical act of Stewart and Lorraine around Brisbane and the suburbs, and then for a season with Birch and Carroll. The act is playing Rockhampton. Mrs. Mason is probably the only lady advance representative in Australia, and will possibly connect with the film exchange end of the business shortly.

Charles A. Lewis, English light comedian, has arrived here bringing with him several original tabloid scripts which he hopes to use in this country. Well known to Australian acts in America, where he enjoyed an uninterrupted run in the entertainment field for nearly fifteen years, Mr. Lewis took the All-American Vaudeville Company to London last January, and, altho the show was an exceptionally good one, business was poor, owing to the big slump at the time.

Ethel Raye, well-known performer, whose last engagement was with Charlie Zoll's "Splashes", left for New Zealand last week, en route to America, where she hopes to get into vaudeville or musical comedy. Bert Levy, the famous cartoonist, is a relative of Miss Raye's as is also Albert Whelan, who has been a big success in England for many years.

George Sorlie's Company opened under most auspicious circumstances at "Balmain, Sydney, recently. He is playing popular drama under canvas. Everybody knows George.

PRESS AND ADVANCE AGENTS

(Continued from page 97)

To give him the coveted chance and he consented to do so, we took the youth in hand and spent many evenings in teaching him what he should do and we were highly elated when reports came into the main office that he had done it to the entire satisfaction of everybody for the first five days out, but we were appalled when a report came in on the sixth day out he joined a joy-riding party of chorus girls and missed the train for his next "one nighter" and got the "can". Here was an ambitious, energetic, live-wire juvenile who had a chance to make good and threw away the four years' study he had given to the business of an advance agent to fall for a joy ride with a bunch of skirts who gave him the merry ha ha when they heard that he had been "canned". So it is with all who fail to make good. NELSE.

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JOE and ADA PALMER

Wish their many friends a Merry Xmas and a successful New Year.

A. J. CATES
W. H. WYNNE
BUD CONRAD

All Professional Ball Players, wish their many friends in the show world a Merry Xmas. Commonwealth Club at Raleigh, N. C., always welcomes show-folks.

Twenty-Six Thousand Too Many

At this very moment this city holds TWENTY-SIX THOUSAND active cases of Tuberculosis, of which approximately one-half are NOT under medical care.

Thousands of CHILDREN are under-couraged and are in daily contact with this needless scourge.

The big, plain fact is that Tuberculosis is a social disease and that, strictly speaking, it should not exist at all. It means simply the presence in this or any other community of bad housing, poor or insufficient food, lack of fresh air, overwork and too little rest.

THE PUBLIC MUST BE PROTECTED. THE FIGHT MUST BE KEPT UP!

If you have a cough or a cold that "hangs on", see your doctor. Have a thorough medical examination once a year.

For the good of New York, we shall be glad to give helpful information, without charge, to all who may inquire of us.

SPECIAL NOTICE—The fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

New York Tuberculosis Association
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MUSICAL MUSINGS

By the MUSE
(Communications to Cincinnati Office)

Sandy Dalziel, bass player and former troupier, is spending the winter in Des Moines, Ia.

Win. H. Greer's Orchestra is reported to be purveying a brand of syncopation that is winning the admiration of dance fans in Davenport, Ia., where the aggregation is playing at the Coliseum. C. A. Goff is featured on trumpet.

R. G. Willaman, clarinet, a member of Sousa's Band, entertained Karl L. and Mrs. King Thanksgiving Day at Des Moines, Ia., when the band played an engagement there. Mr. Willaman formerly played under Mr. King on the Barnum Show.

Paul B. Goss, manager of the Original 20th Century Boys, State Street Seven and the Century Syncopators, reports two of his orchestras are permanently located in Florida, with another to open there Christmas Eve and a fourth combination playing spots thru Kentucky, Tennessee and Alabama.

Fingerhut's All-American Concert Band has been engaged for the winter season, beginning December 23, by the city of Lakeland, Fla. The contract calls for twenty pieces. John Fingerhut has long been recognized as having one of the best bands in the carnival field and it is not unlikely that the coming engagement will be one of a long series of concert dates for him.

The Blue and White Dance Orchestra, which put in the past summer at Blue Grass Park, Lexington, Ky., is now playing society and fraternity dances in that city. The roster: "Red" Sanders, piano-leader; "Dutch" Sanders, banjo; Wilson Daniels, saxophone, trumpet and clarinet; Paul Omar, sax, and clarinet; Johnny Vance, trumpet; Frank West, trombone, and Cecil Waldron, drums.

The Castle House Orchestra, now playing the Punch and Judy Theater, New York City, has the following personnel: Ernest Groepel, director, violin and sax; Louis Martin, clarinet, soprano and alto sax; Tom Kingsbury, soprano, alto and tenor sax, and trombone; Ben Pasman, trumpet and slide trumpet; Bob Sheridan, piano and arranger; Louis Montasano, banjo; George Harris, drums and xylophone. All are old-time troupers and bandmen.

The Roman-Fountain Orchestra, which has been the musical feature of the Bow and Arrow Tavern, Middletown, Conn., owned by Caroline Meredith, formerly of the Meredith Sisters' dancing act, topped the bill at the Grand Theater in Middletown November 29 to December 1. Peter Puzano is violin-director, Jack O'Brien, piano; Bill Commerford, sax, and clarinet; Irving Fountain, banjo and piano; Chas. Grotta, trumpet and French horn; George Peters, trombone, and Nick Roman, drums and entertainer.

Harold Oxley informs that his Entertainers from the South recently completed a route in vaudeville and are now appearing as feature attractions at motion picture theaters in Pennsylvania, with bookings closed to June 1, 1924. Charley Storm is pianist and arranger, Pat Berryman plays banjo and violin, "Dutch" Wendt, trumpet; Clem Henkel, sax, and clarinet; "Tick" Becker, sax, and clarinet; Cecil Crafts, Sousaphone and trombone; Jim Purcell, drums and cymbals, and Harold Oxley, violin-director. N. H. Halle is manager.

Pete Herman, former bantamweight boxing champion of the world, and Charles Graffagnoli recently opened the Ringside Restaurant in New Orleans, La., their home town, and are presenting the following orchestra as one of the entertainment features: Oscar Marco, formerly with the New Orleans Rhythm Kings, violin-leader; Jack Weber and "Curly" Lazano, saxophones and clarinets; Barney Burke, drums; "Spark Plug" Gerber, bass; Emile Pafmanzano, banjo, and Jack Flanagan, piano and arranger. C. W. Bloom is managing the Ringside.

Gates' Metropolitan Band, of Mason City, Ia., is enjoying a successful season at the Winter Garden, the new dansant in La Crosse, Wis., where it opened in September. Unique arrangements and specialties are featured. The roster: T. L. Gates, tenor sax, and violin; Vern Perry, alto sax., bass clarinet and entertainer; Jess E. Randall, alto sax. and clarinet; Wesley (Squeak) Ellerbrook, piano; Bill Kanerlek, trombone and viola; Jack Fischman, trumpet; Bob Gates, Sousaphone; Earl Clark, banjo, and Roy Long, drums and entertainer.

As a "stage business" orchestra and also as a musical attraction in its own right the combination at the Savoy Theater, San Diego, Calif., is regarded as perhaps the best to be found in a vaudeville house on the Coast. Clifford A. Webster is leader, Percy Carr,

arranger, also playing sax., trumpet and clarinet; Jules Jacques, trumpet and sax.; Roland Johnson, sax., clarinet and oboe; Floyd Carr, trumpet, sax, and clarinet; Frank Kendall, trombone and baritone; George Faltermeyer, banjo and piano; Ruth Varin, piano and marimbaphone; James Seebold, tuba and flute, and E. P. James, effects.

Besides adding an evening concert at the Como Hotel in Hot Springs, Ark., to their nightly dance program at the De Soto Ballroom in the same city, Don Warner and His Syncopators are playing a weekly concert for the veterans confined at the Army and Navy Hospital in the "Nation's Health Resort", as the theorists have come to call Hot Springs. The boys receive no pay for the latter work, but are more than happy to be able to bring cheer to those less fortunate than themselves and particularly ex-doughboys, who, to say the least, are most deserving of such comfort. Glenn Sallee, banjofist, late of Walter Stein's orchestra, recently joined the Warner combination.

A band of extraordinary merit is the one playing under the banner of the Magnolia Oil Refinery Company, Beaumont, Tex. The majority of the thirty-five members have toured with circuses, carnivals and dramatic shows. Under the capable direction of Dr. Harry Cloud the band plays standards right up to tempo. Dr. Cloud also has made a name for himself as a composer, the "Magnolia Triumphal" and "Magnolia Blossoms" marches being his best-known works up to this time. Among the troupers and ex-troupers in this band are: Cornets, Wayne Golin, Frank Rainwater, Hugh Smathers and Donald Roller; clarinets, Geo. Perkins, Ed King, Bob Briscoe, F. Lomis and E. Yudder; trombones, Dek Livingstone, Louis Shaw, "Slim" Irwin and P. Eccles; bass, Carl Quinn, Chas. Gullerrie and R. Graham; baritone, Love C. Kellogg; drums, Marcus Brooks, Roy Osborne and Otto Graids, late of the Sells-Floto Circus, bass drummer. The band was awarded gold medals for being the best professional concert band to appear this season at the Texas State Fair and the South Texas Fair

and has again resumed its musical duties at the refinery. It will take part in the band contest at the coming mardi gras in New Orleans.

Chas. Kellman and Jimmie Jarvis, after trouping for more than twenty years, are located in Dixon, Ill., where they play in the Dixon Theater Orchestra.

Mr. Kellman, fustler, started in 1900 with Sefton & Matheny's Dramatic Show, where everyone doubled stage and also helped on canvas. Next he was with the Hans Hanson Company for three seasons, followed by a couple of seasons with the Barnum Show, under Carl Claire and Fred Jewell. Then a couple of seasons with the Buffalo Bill Show, under Chas. Sweeney, followed by a season with the Guy Stock Company, where he was featured as a fute soloist. In 1918 he was with the Gentry Show, under Harry Crigler. Since that time he has been engaged in theater work.

Jimmie Jarvis, clarinet, trouped on the Wallace Show a good many years under Chet Ironson and later was with a concert band in California and also on the Redpath Chautauqua Circuit for several years. Before going to Dixon he played at the Opera House in Sterling, Ill.

These men are typical oldtimers and always glad to meet troupers. Needless to say, they never miss a copy of "Billyboy".

O. A. Peterson states: "I am sorry to learn that the old lip-stretching method of playing cornet is still being taught by some of the old non-progressive schools. The idea is entirely wrong and no cornetist of due note plays that way, even if he was taught to do so in his younger days. The lip should not be likened to a violin string and stretched for the higher tones. The comparison is wrong and unscientific. There is no analogy whatever between a string and a lip. We go after the high tones by contracting it. It is a shame to teach a young beginner such a method in this day and age. The lips must be made rigid when reaching for a high note; not by pressure against the mouthpiece, but by contraction. No muscle in the human body can be made rigid by stretching—and certainly not a sphincter muscle such as the one around the mouth. The lips should be slightly contracted for high notes, relaxed for low notes and held normal for medium register. Stretching the lips or facial contortions of any kind are entirely out of date in cornet playing. We know better now."

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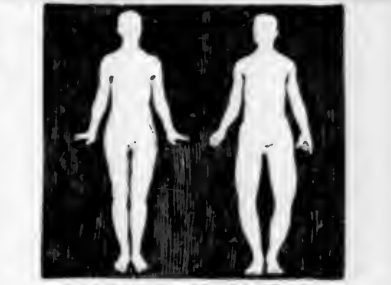
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THE GIFTS OF THE YEAR IN COLORED AMUSEMENTS

By J. A. JACKSON

"WHAT'S in the old sock?" is a query that most of us have heard before. It is a very pertinent question, and one that, at the close of the season, has a most important influence upon the personal program of everyone in the amusement world. No exception to this influence is or can be made for the colored performer.

Christmas is the season of merry-making. There is something in the spirit of the season that fills us all with joy. Of course we are all the more joyful if the year that is about to close has been materially profitable.

The Negro in the amusement world should be a very dependable assistant to Santa Claus. If he measures his services in this direction in a just ratio to the group success. As a whole the showfolks of the race have done well. The gains of the post-war period have been consolidated with but little loss at any point. True, there have been some slips. But the big gain, the acceptance of the Negro in virtually every phase of the show business remains an established fact.

The Musical Comedy Story

In musical comedy we have the original "Shuffle Along" with Lew Layton and Joe Simms replacing Miller and Lyles in the "Big Four" group of principals with the production. Sissle and Blake have continued with the show which brought them to world-wide notice, has everywhere met favorable criticism, and has very definitely established itself in the theatrical history as a landmark.

This show has had thirty-six months of profitable history with less than sixty days of "layoff" (and that voluntary) since it was presented to a Broadway public that came to scoff and remained to admire the colored artists and their production. The sincere flattery bestowed upon it by imitators of every race credits the production with having introduced some novelties into musical comedy that will long be remembered.

The title of this show has become one of the most valuable trade names in the business, and legal proceedings were necessary to confirm its ownership for the producing managers.

The George Wintz road show of the same title has been from Coast to Coast, and from lakes to gulf. This company is in its eighty-third week of uniform success. To it will always be credited a certain distinction for breaking thru the wall of prejudice against Negro attractions in the better houses of the southland.

This credit should be about equally divided between the writers of the book and songs and the performers who made up the show. The personal department and diplomatic manners of the latter were quite as much responsible for the result as was the artistic they disclosed with their work.

"Runnin' Wild", the year's biggest new production, starred by Flormy Miller and Aubrey Lyles, who retired from "Shuffle Along" to write and produce, as well as star the piece, is at the Colonial Theater on Broadway. This company with its seventy people, including the orchestra, is holding the hard-earned advance post of racial achievement. Occupying a Broadway theater, you know, has always been the mark of distinction in the theatrical world. Few colored companies have attained it.

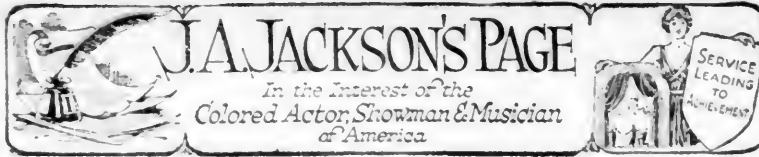
"Runnin' Wild" bids fair to stay in the Colonial for some time. It opened at advanced prices for its premiere, something that may be likened to the gesture that is suggestive of adjusting one's town. This is Miller and Lyle's second successful appearance on the big street. They wrote the book of "Shuffle Along" and were costars and are yet part owners of the show.

"Follow Me", a big road production, the property of I. M. Welsgarden, a former burlesque producer, is in its second profitable year with the assurance that it is being accepted as an annual in many theaters of every type, one-nighters, split weeks and week stands, in both colored and white theaters. Billy Huggins, Cliff Ross, Susie Sutton and Alice Gonzales are its bright stars.

Left and Whitney have reassembled their "Quarter Note" and are on the road presenting a piece called "North Ain't South". Thirty people and an orchestra comprise the little group with the novel production that capitalizes the humor of the Negro migration in a perfectly harmless manner that is free from rancor or malice.

"Dinah", an Irving Miller creation, opened at Gibson's Dunbar Theater in Philadelphia. It is a big show numerically and in the caliber of the talent in its cast. The show is virtually a continuation of the "Liza" Company, an exceedingly good production, the name of which was rapidly assuming value when for some apparently dubious reason it was sacrificed.

With "Liza" went the prospects of a successful season for many of the members of the company, since any future work meant weeks of lost time spent in rehearsal that they had every reason to believe was to have



been devoted to earning salaries to recompense the many lean weeks spent with that show in its early days. The new production, however, minimizes the loss to some of the folks.

"How Come", another big production that gave great promise of coming into general popularity with Eddie Hunter as its star, after a stormy career that involved several changes in the white management, finally was brought to a not altogether nice close while in the midst of a run at the Shubert Theater in Detroit by the demands of the cast for a restoration of some salary decreases that had been accepted when the show was in less promising circumstances. The original owner, who had nearly a hundred thousand dollars in the enterprise, contends that the ultimatum of the artists was premature. However, he accepted the resignations of the cast, canceled the advance bookings and sent the crew and orchestra home. Nineteen of the former cast are now in vaudeville with a tabloid version of the "Bootlegger" scene from the show. The others are scattered, some employed, some perhaps not.

These two misfortunes represent the more important of the losses of the season to the colored performers, inasmuch as the losses

tion Room, a quasi-club in the Winter Garden, last year, topped off her success there by taking a six months' engagement in "Dover to Dixie", a London revue. Returning from there she resumed work at the Plantation Room and added to her laurels by landing a place in the "Greenwich Village Follies", in the Winter Garden itself, for a limited engagement that has resulted in a show being built around her for early presentation.

Another phase of the Broadway advance is the work of our writers, arrangers and directors. Will Vodery, has for years, wrote the arrangements for the new "Ziegfeld Follies"; and Frank Montgomery, erstwhile owner of shows, created and taught the dance numbers in no less than five burlesque shows, two white and two colored musical comedies. He has a number of vaudeville acts to his credit this year, including one in which his wife, Florence McClain, is making a nice reputation. On Christmas he will have ready a new production, called "Come Along Mandy", now in rehearsal for the Mittenfahl Brothers, an old producing firm new to the colored field.

"Go-Go" and "Sharlee", two of the bigger white musical comedies, are from the pens of Luckyth Roberts and Alex Rogers, a pair of

A PAIR OF CHARACTER COMEDIANS OF WHOM WE MAY BE PROUD



Left: Little Edgar Connors, who has played the part of Sam Peck in the George Wintz "Shuffle Along" road show for 87 consecutive weeks, and is still going. A collection of favorable-comment clippings from almost every city in the country is one of his rewards. Right: Joseph Simms, whose delineation of the part of Sam Peck in the original "Shuffle Along" show has been winning the praise of the critics all over the country.

sustained include that intangible thing called best faith for a number of persons immediately interested.

"Raisin' Cain" is the name of another attraction that lasted but a few weeks filled with sorrow. Nat Nazario produced it in an effort to make stars of "Buck and Bubbles", a pair of juvenile proteges who had earned his livelihood for him in vaudeville for years. Suits for salary claims were the aftermath of this. The intended stars are now featured in burlesque.

Out in San Francisco, Fanchon and Marco launched the "Struttin' Along" show early in the year with Maime Smith, the first recorded colored blues singer, as its star. Bucker and Ferrin and a company of fifty supported her on a ten weeks' tour up and down the Pacific Coast. This was the first all-Negro show of large dimensions to be produced in the far West since the days of the Callander Minstrels.

Speaking of the Coast brings to mind the fact that the Pantages Circuit, long famed for the opportunities afforded the colored artist, has during the past season presented the Lawrence Deas "Plantation Days" over the time. It is a speedy and harmonious company, and was originally intended for musical comedy theaters. Booking difficulties compelled the revision of plans that made the show a vaudeville feature.

The Ruseo & Hockwald Georgia Minstrels is also touring on this circuit. This show and the Harvey Minstrels are about the most prominent in a field that includes more than twenty attractions. Leon Long with his "Hello Rufus", touring the South, is about the most important of the race-owned minstrels.

A Little Star

Florence Mills, the little maid who created a sensation with her floor show in the Plan-

ment merits, for it was he who first had the courage to finance the new and seemingly revolutionary venture.

The "Ethiopian Art Theater", a company organized to present "high-brow" expressionistic drama, after a fairly successful opening in Chicago that yielded some excellent press comments, came to New York via the Washington and Philadelphia colored houses, and "assailed" Broadway. The project was an artistic success, but mountebank handling doomed the move to failure. However, the move served to focus the attention of the general public upon the colored artists, most of whom are now with the Lafayette Players.

Charles S. Gilpin, who climbed into stardom in "The Emperor Jones" and was quite as successful on tour with the piece as he had been in the big city, closed that show early in the summer. He is tempting public opinion in another production.

Whatever may be the outcome of the effort, he will always be the occupant of a high place in the dramatic history not only of his race but of the stage itself.

The big achievement of the year's dramatic chronicles came late, but it is tremendously important. Abbie Mitchell with a carefully selected group of players opened in Chicago at the Avenue Theater October 29, under a four years' contract to Stanley Whitting, a producer who knows repertoire and had the courage to finance the proper staging of such productions as "Zaza", "The Sign on the Door" and two others of like heavy style. The opening was a pronounced success, and it spoke volumes for the dramatic interest that may be evoked in the Windy City, for Bishop and Desmond with one of their companies had been at the Grand Theater in the same district for some time, and both attractions did well while playing in opposition to each other. This fact attests to the claim that the field for Negro drama is widening.

"Pa Williams' Gal", the vehicle upon which Richard B. Harrison, a character actor known before only to the college and lyceum platform, rode into the theater, established Francis Wilson, a colored writer, as a dramatist of promise. It also served to make Dolores Haskins known beyond the limits of a circle of New York amateurs. All three of these are likely to become much better known ere long.

"The Groundhog", a Chicago production, had but a brief life. Just what is responsible for its early demise has not been established. Clarence Muse produced the piece with a competent cast, but it didn't last.

The Floor Show a Growing Feature

Since prohibition has become more or less effective in the land it has been necessary for those restaurants that combined entertainment of sorts with their food and drink service to improve the character of their shows for the more sober and discerning patrons that the new condition fostered. Colored performers have profited greatly by this change. A floor show brought Gertrude Samuels to Broadway after her retirement from the original "Shuffle Along" Company two years since. Florence Mills today disputes for the honor of being the greatest individual star in the supper clubs with but one artist and she is of the other race.

Negroes have been the attraction in many of the most exclusive places of the type. Leonard Harper of Harper and Blanks has no less than three such shows in New York, one in an exclusively white patronized Broadway place, the Hollywood; one in a mixed rendezvous, an Inn in the upper section of the city, and still another, "The Nest", a place that is filled with colored patrons nightly.

Joe Sheffall, the owner of one of the most talented reviews known to vaudeville, has found profit for his organization in playing to the late crowds at the Lenox avenue resort of fashion owned by "Broadway" Jones, who was himself an entertainer of international reputation, and for many seasons a favorite with the habitués of Palm Beach, Fla. Another such dining and playing club is operated by "Happy" Rome ten blocks farther north on the same avenue. Its artistic decorations would be a credit to an institution situated in the heart of old Broadway itself. Jack Johnson, the pugilist, has opened another.

These New York floor shows, of which there are nineteen that employ colored shows and orchestras, are but typical of more than a hundred scattered about the country in the larger cities. Altogether they provide employment for more than fifteen hundred race artists. It is from these cabarets that many of the now widely known recording artists have come. Many singers whose names and faces adorn full pages in newspapers and trade journal advertisements once shared in the box that held the tips for band and singers in the days prior to the organized shows with payrolls that ran into three-figure weekly salaries that the restaurateur provides for out of a cover charge in both the white and colored places. Incidentally Chicago claims to lead in the class and number of its cabarets. The claim is, however, much disputed by many New Yorkers who travel. It is conceded that these places enjoy

(Continued on page 102)

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Merry Christmas and A Happy New Year

THE GIFTS OF THE YEAR IN COLORED AMUSEMENTS

(Continued from page 100)

a better social status in the Windy City than prevails elsewhere.

Burlesque Holds the Banner

It is in burlesque that the colored artiste has made his greatest stride during the year. The record held by Jimmie Cooper's "Black and White Review" for being the biggest money-getter on the Columbia Circuit is an honor that must be shared by the white burlesquers with the twenty-three colored people who make up one-half of the program of this show. The existence of this company of two distinct units in the one organization is a far step from the days when the idea of Negroes being in that branch of the business was regarded as totally impossible—and that was but a few short years back. Both circuits have colored acts galore, and they are making good.

The stock houses frequently use Negroes for added attractions, and Les Sponsler, manager of the Gayety Theater in Baltimore, has within the present year played several Negro road shows with profit to himself and satisfaction to his patrons.

Johnnie Hodgins is the biggest single name in this field, and it is freely admitted by those in position to know that his deportment, for eight successive seasons, as much as his talent, is responsible for the opportunities that have been accorded the others who have followed him on the wheels.

Eddie Green is a little fellow who has captivated the reviewers and the patrons of burlesque shows with his individual talent. Aaron and Kelly, Easton and Stewart, Billy Cumby and Daisy Martin, are teams that have attracted very high comment, and who have established values for their names in the billing of these shows. Rastus Wilson is another, altho a newcomer.

Among the bigger units with fame we find the Musical Spillers, who have been featured for several seasons; "Bam" Moberly's act, and the Gonzalez White Review, which went from burlesque this summer to tour Cuba and Porto Rico. The act has had to extend the contracted period. This in itself is no mean tribute to the ability of the group.

Frank Kirk, with the "Bringing Up Father" show, the Four Dancing Demons, Buck and Bubbles, the Four Dancing Devils and the Joe Sheffield Review that did a week as an added attraction at the Columbia Theater, New York, are some of the others who have gone into burlesque to advantage.

In Vaudeville

The *Billboard* reviews of the independently booked acts, both white and colored, appearing at the Lafayette Theater in New York, serving as they did to direct attention to acts that oftentimes had no means of attracting attention to their work, have been directly responsible for focusing more interested observation upon colored acts within the past year than has before obtained in New York.

As a result these acts, when meritorious, have received their chance. Not all have made the grade, and on their behalf it must be said that the failures to land have not always been due to any lack of ability. Conditions over which neither act nor agent has any control sometimes prevail. However, it must be admitted that Walter Plimmer, who books the house, and the Coleman Brothers, who operate it, have been a great help toward the final success for a number of our group.

The Lincoln Theater, too, has been the doorway to the metropolis for a number of tabloid and acts from the South and West, as well as for some combinations that originated in New York.

These houses have functioned well as a sort of cream separator for the more than six hundred colored acts most of which originate in the South, and have heretofore found it exceedingly difficult to display or sell their talent in the big show market of the country.

The H. D. Collins Agency, specializing in Negro acts, has materially advanced the interests of many of the acts. As the fame of the agency becomes more widespread, its usefulness will naturally increase.

The T. O. B. A.

Notwithstanding the number of minor dissensions and an occasional defection, the Theater Owners' Booking Association continues as the largest single factor in colored vaudeville. Its three booking divisions, together with the reciprocal arrangement that prevails with the E. L. Cummings Performers' and Managers' Circuit with headquarters in Florida, employ more Negro talent than do all other theatrical offices combined.

The half hundred houses of the T. O. B. A. keep more than a hundred acts and thirty tabloid companies in service each and every week. To do this more than two hundred and fifty acts and fifty-five tabloid companies are listed on the books of the general offices in the Volunteer Life Building in Chattanooga, in Martin Klein's Chicago office, or in the Dudley office in Washington.

The desire on the part of the officials of the circuit to rectify some of the complained

of evils that performers declare abound on the time is manifested by the joint meeting of officials, theater owners and performers that was held on March 28 of this year in Mr. Dudley's office in Washington. The writer had the honor of acting as chairman of that meeting, which was but a preliminary to a yet unfulfilled effort to grade salaries on the circuit in accord with the drawing power and entertainment value of acts, with a proper regard for transportation and other expenses. While nothing definite has as yet been accomplished, the appointment of a committee to study the questions involved and to make recommendations is in itself no inconsiderable promise that the future may see greatly improved conditions, for performers are in the majority on the committee.

Inasmuch as the circuit operates in all the towns and cities that are centers of large Negro population; since the officials and stockholders of the association are bona fide owners of theaters in these communities; and since the colored public is decidedly partial to the vaudeville type of entertainment, the organization will in all probability constitute the backbone of the organized Negro show world. No doubt, from time to time new houses will be added as local conditions may warrant their purchase or erection.

It will always be easier to expand and improve this already established institution than to organize new circuits from its disrupted membership. Moreover, the improvements must come.

Any far-seeing executive can see the immense future profits that lay in catering to more than twelve millions of people of any race, especially a group that is developing a race consciousness that prompts it to enjoy

were willing to invest in the needed productions.

In spite of the presence of these essentials, the movement failed simply because of the shoe-string character of the promotion. The neagardus who worked out the plan of operation sought to take profits before his project had rendered any service whatsoever. This mode of procedure is as repugnant to the owners of theaters catering to Negro patrons as it is to any other group of sane business men. No one cares to capitalize the business of another, hence the "flop". The sound idea behind the thing is as valuable to the show business as ever. All that is needed to invest it with life is some practical showmen with money enough to finance the vision.

The proposition is too big, holds too much of profitable promise and has too many angles for any mere dreamer to handle. It is not at all unlikely that soon some one with the necessary money, experience and whose record for achievement is such as to command the respect of those with whom he would do business; will take it up and make it go. That, too, is for the future to disclose.

Films Fall Off

The making of motion picture films with colored casts seems to have declined. Little of consequence has been done by but two concerns. Since the war more than fifty different projects were launched with the expectation of taking profits in this field. Most of them are now closed chapters in the history that will some day be written about this business. Most of them deserved that end, for they were promoted without either the technical training that is a requisite, or the essential capital. To be kind, they were the projects of dreamers.

GEORGE McLENNON



Two views of a most remarkable comedian now with the Whitney & Tutt "North Ain't South" Company.

the talent that is their own in preference to seeking amusement where it may be tinged with embarrassment, either actual or implied.

The fact that less than six hundred Negro-patronized theaters exist today, and two-thirds of these have an exclusively picture policy, tells the story of the immense possibilities of future exploitation.

There are signs of a competitive organization, but that is one of the stories to be disclosed at another time. This article is intended to be historic rather than prophetic, therefore projects that are still on paper are passed up.

The year shows little change in the total number of acts or of theaters that are booked by the T. O. B. A. The opening and closing of houses about balance one another.

The dedication of the new Roosevelt in Cincinnati, the opening of the Dunbar Theater in Los Angeles, and the Christmas opening scheduled for three new film theaters in Philadelphia, together with the alteration of the Olympia boxing club in that city into a theater, are the outstanding features of the year with reference to theaters. The new Craver project in Winston-Salem (N. C.) will be the first completed theater of the new year.

A Circuit Attempt Fails

An effort to organize a circuit of colored-patronized theaters to play dramatic and musical comedy road shows died an early death. Its promoters began last April to interest theater owners and producers. More than a dozen house managers catering to race audiences acknowledged the need of co-operation that the proposed organization seemed to provide; and a score of producers of both races wanted but the assurance of the continuous bookings such a move could make certain. With the promised half season's bookings to prompt them, they

its entry into the colored field with a Western thriller, "In the Shadows", as its first offering.

The Reel, for awhile the most ambitious firm in the field, seems to have become dormant so far as new work is concerned. Its seven films made in previous years are still being offered to exhibitors, and one hears of them now and then thru the newspaper exchanges.

More colored artists have been appearing in pictures intended for the general public than heretofore. A host of them are working at Hollywood, in fact enough of them to warrant Jimmie Smith opening an agency in Los Angeles for the employment of talent.

While few are employed in important parts in any of the films, many more are seen than heretofore. A selected few with special experience or of particular types are working reasonably steady. The same situation prevails in New York and vicinity.

Among the more active players in the East this year are Edna Morton, working at intervals for the Famous Players-Lasky; Leon Williams, Wesley Jenkins, William Billups and little Alvin Adams, a juvenile. The latter is in a new "kid" serial, and all of them have worked in some important productions.

Peter Jones, for years the laboratory expert with the Seznick Co., has filmed a picture of Moss and Frye, the vaudeville stars, in "How High Is Up", named for a catch phrase that these fellows have made famous on the stage. An airship is used with excellent comedy effects in the piece. The film was shot during the summer, but for some reason its release has been held up.

If this phase of Negro activities is to grow, either the general public must be educated into accepting Negro casts in the films, as in the shows, or more exhibitors catering to the race must be found. The present market is too restricted to encourage extensive production.

Concert Field Conditions

Inquiries from Dallas, Tex., for the names and addresses of the better class of singers and instrumentalists; similar inquiries from Des Moines, Ia.; Youngstown, O., and the request for the best available talent for the City Auditorium in Raleigh, N. C., for presentation during the week of the Negro fair; the establishment of a concert agent's office in Baltimore; together with the number of Negro artists presented in New York and Chicago during the past year, all point to a most decided advance upon public favor by our lycoum artists. Even more important, it points to a remarkable cultural progress upon the part of the people. H. P. B. Johnson's promotions of concerts with local talent have been an immense success in the Southwest.

The presentation of Luetta Chatman at Aeolian Hall by Wilson Lamb seems to hold the honor spot in this field for her sex. Roland Hayes, however, enjoys the real distinction of the year, in that he is the first Negro artist to have been selected as the soloist, programmed with any of the big endowed musical organizations with a national reputation. Mr. Hayes appears this season with the Boston Orchestra.

Will Marion Cook's presentation of a group of race artists on the Century Theater Roof Garden this spring deserves mention, for he greatly surprised the auditors with some remarkable artists, among them being Madame Garnes. It may be explained that the public expectation had been limited to hearing some light and jazzy entertainment by the Clef Club artists.

In Chicago the Chicago University of Music, Prof. Mundy and a few others have on several occasions during the year successfully presented race artists to general patronage down in the Loop district. These folks closed the year with a week in December called the "Golden Era of Music", in which ten choir-masters and more than three hundred voices participated.

During the early summer Gilbert Amerson and Deacon Johnson sponsored a most ambitious plan for community music in New York, but after a few weeks were obliged to abandon the projected series, not for lack of public appreciation, but because the volunteer musicians declined to rehearse enough to maintain the standard exacted by the conscientious promoters.

The Folk Song Singers, a group under the training of Prof. William Elkins, is a worthy contribution to the musical organizations of the year. The group will rank high with any vocal unit.

The Fiske Singers, an almost historical organization and one upon whom the responsibility of preserving the musical history of the race seems to have fallen, is again on tour.

This year saw, too, the actual presentation of grand opera that was conceived, produced and financed by Negroes. Vado Freeman presented "Vendetta", the music and text of which were written by his father, Prof. H. Lawrence Freeman. It is one of a series of eight operas based upon subjects peculiar to the darker races. The younger Freeman acted as the representative of a co-operative body that has become the possessor of this group of compositions.

Just how successful this, the initial effort of the sort, is going to prove from a material standpoint is, of course, as yet problematic.

The Mesco, a subsidiary of one of the white-producing concerns in Kansas City, announces

The fact that it was begun at all is an emphatic proclamation of cultural advance.

The Composers

The wave of public enthusiasm for "blues" and the scramble of the recording companies for material, with which to meet the demand has been the avenue thru which many new names have crept into the list of Negro composers. Those known to earlier fame have continued, many becoming the publishers of their own numbers.

Perhaps the most prolific and most successful of the new school is James C. (Jimmy) Johnson, the young pianist who wrote the music for the numbers in the "Runnin' Wild" show, this after he had done more than a score of other melodies for publishers and recording concerns. Cecil Mack, a veteran, wrote the lyrics for the big show.

Other comparatively new names are Fletcher Henderson, Stanley Miller, William Russell, Alberta Hunter, Louise Austin, Thomas Walter, Daisy Martin, Alonzo Green, Babe Thompson, Joseph Trent and Roland Irving. The last-named two have charge of a department with the Fred Fisher Music Company.

Porter Grainger and Bob Ricketts have so impressed the wise publishers that their services have been bid for by several houses, and they are now in a business of their own, backed by one of the richer and more important publishing firms.

Leonard Fowler is another youngster who, despite some bad breaks as to the selection of associates, has forged far ahead of the more ordinary boys. Henry Creamer and Turner Layton, established in the annals of music with many numbers, did their usual stunt of production this year, albeit not always working jointly.

Spencer Williams, Clarence Williams, the Handy Brothers, Maceo Pinkard and Perry Bradford—all have their own publishing concerns and they are doing a fair business. The first three named have been especially successful in having their numbers recorded. One of Clarence Williams' songs has about circled the globe. Chicago boasts of several more race publishing houses, and one in Atlanta and another in Washington are part of the year's history.

The Community Theater

While not professional in character, the development and spread of the community theater idea among Negroes has been a most gratifying adjunct to dramatic culture within the race.

A San Francisco club, the soldiers and their families at Fort Huachuca (Ariz.), the Gilpin Players in Des Moines (Ia.), and the group who have essayed the study and demonstration of dramatic art at the Harlem branch of the New York Public Library, are all healthy evidences of a nation-wide progress toward a greater appreciation for the drama. The natural consequence of this must be a greater sustaining patronage for the commercialized dramatic talent of the race and, in fact, for the whole dramatic profession.

I say of the whole profession, because when a taste for good plays has become fixed the satisfaction of this cultivated mental appetite will demand the food upon which it drew without regard to what race the artist or purveyor may spring from.

This movement is bound to serve as the medium thru which new natural talent will find expression and be discovered to the commercial theater. If but one real artist is disclosed in all the many community projects, they will

REVELLA HUGHES



A one-time concert singer, who is an important factor in the vocal proficiency of "Runnin' Wild", Miller & Lyles' second big Broadway success, now at the Colonial Theater, New York, where it seems destined to remain for the whole season.

Wishing All
A Merry Xmas
and
A Happy New Year



THE WONDER SHOW
FOLLOW ME
STILL GOING

I. M. WEINGARDEN
AND
MAX MICHAELS, Manager

A Merry Christmas and A Happy New Year

IS OUR MOST SINCERE WISH TO THE PROFESSION AND THE PUBLIC.

MILLER and LYLES

Late Stars of "Shuffle Along", in

"RUNNIN' WILD"

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Arthur D. Porter
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Revella Hughes
George Stephens
Paul C. Floyd
Mattie Wilkes

Ina Duncan
Adelaide Hill
Eddie Gray
Tommy Woods
Charles Olden
Elizabeth Welsh
J. Wesley Jeffrey

James H. Woodson
George Stamer
Katherine Yarborough
Bob Lee
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and the whole group who make up the show now running at the COLONIAL THEATER, Presented by GEORGE WHITE, New York.

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have amply justified their existence on that score alone.

Howard University, at Washington, D. C., continues its dramatic course with university credits for work accomplished. This year improvements in the work are noted in that actual experience on the stage has been brought to the students thru instruction and lectures by Eddie Hunter and other race artists of distinction. In this manner the purely theoretical training is being reconciled with the practical. When these students will have graduated, their influence for the betterment of Negro drama is quite certain to be felt.

Bands and Orchestras

Musical organizations of every type have grown plentiful since the war. The most recent census figures show an increase in the number of colored musicians.

Concert, military and jazz bands now number hundreds, while no town is so small and mean as not to have at least one Negro orchestra of some size and quality. New York City boasts of more than a hundred and seventy musical outfits. They range in size from trios to such bodies as the Clef Club, Deacon Johnson's Players and the Amsterdam Association. These number more than a hundred upon musicians each.

The Happy Bone group, Charles Thorpe's Musicians and the John C. Smith Band are groups of possibly fifty each, all professionals. Chicago, Detroit and Boston, as well as several of the other large cities, have prototypes of these, and such groups as Conaway's Band, Smith's Detroit Orchestra, the Stone's Orchestra in Detroit and Howard Washington's Columbus Orchestra belong to the nation at large.

In the concert band group, to mention only those with national reputation, there are the Dan Desdunes Band of Omaha, the Second Regiment Band of Columbus, O.; the Fraternity Band of Cincinnati, the far-famed Eighth Regiment Band of Chicago, the Miller Band of Washington, the Excelsior Band of Norfolk, the Williams Lodge Band of Richmond and the Wanamaker's Store Band of Philadelphia.

New York boasts of three big brass bands of genuine merit, the cup-winning Imperial Lodge Band of ninety pieces, the Monarch Lodge Band and the famous Fifteenth Regiment Band of the New York Guard. The name of any of these stirs a martial feeling within the breast of any one who has heard them. The Billboard is now engaged in compiling an index of the colored musical organizations of the country. If yours is not listed, send in the name.

Fairs and Carnivals

Two colored carnival companies have been started this year for the purpose of supplying entertainment for the colored fairs that have grown in number until ninety-six different colored State, county and district fairs are listed in The Billboard office. This list has grown from less than twenty-five three years ago.

But one of these combinations has survived. The Michael Bros.' Company closed the fair season to profit, despite the very great lack of co-operation from those of whom it had every right to expect vastly more assistance than it received. In September this show was in very distressing circumstances. The staunch loyalty of Secretary Crockett, of an Eastern Virginia fair association, alone saved the show from disaster.

The Jones-Jenkins Company, starting early in the summer, and for reasons that have not been clearly established, became a casualty before the fair season began. It was financed by S. H. Dudley and had men more or less familiar with the carnival game as executives. The equipment of a white organization was the

BILLY HIGGENS



Star of "Follow Me", who is absolutely the most unique of the new group of colored comedians. He is a whole show in himself.

NAHUM DANIEL BRASCHER



Editor-in-chief of The Associated Negro Press, an organization that serves a hundred and seventeen Negro publications and several journals with a general reading public. Mr. Brascher's broad interest in the amusements of the race and his active cooperation with The Billboard has contributed greatly to the marked advance of recent years. He is now engaged in a survey of the band and orchestra interests of the race.

basis of the material assembled in Washington. The brief career began at Anacosta, Md., the home of Fred Douglas. Its dying gasp was likewise made in Maryland.

Two other projects, one in Tennessee and the other in Oklahoma, apparently never got beyond the paper stage, for nothing was heard of either of them after the first highly adjectived announcement.

The tented attractions and minstrels touring the country have been uniformly profitable this season. Twenty-two of these shows were routed—"Silas Green From New Orleans" probably being the best known of these institutions. It is Negro owned and managed.

The season's greatest difficulty has been to obtain talent enough of the right type to meet the demands of these shows, many of which have been very noticeably improving the standard of their programs.

More than a hundred and fifty colored outfits of from six to twenty people are employed with carnivals. Ten circus side-show bands of ten to sixteen members each have worked thru the season with no discredit to themselves or to their employers.

Billy McCabe continues as an annual in the Middle West. The Nay Brothers, too, had a show in that territory.

The National Negro Fair Officials' Association

The organization of the National Association of Colored Fair Officials was probably the greatest economic and community serving achievement that was made within the race during the year. It will require years to tell of the immense value to the culture of the country that this organization is and will be responsible for.

The one big immediate achievement already to the credit of this organization is the secur-

MARGARET JACKSON



The Modern Black Patti, a remarkable singer featured with the Harvey Minstrels.

ing of Department of Agriculture exhibits for colored fairs. A demonstrator with exhibits that required two thousand square feet of floor space visited Negro fairs. The value of this to the Negro farmer, and thru him to the country at large, especially to the States where much of the farming depends upon the race, can not be easily nor quickly determined. It is a direct blow at the oft-mentioned ignorance that has handicapped better crop production on Negro-owned farms.

The increase in exhibits of Negro merchants and of manufacturers of the race is another already noticeable advance that may be directly attributed to the concentrated publicity this organization has been obtaining for its member associations and the nonmembers alike. The wider markets thus opened to these concerns will both increase and stabilize their businesses. The increased education concerning the different commodities will further a similar increase in demand for the goods exhibited. Back of the exhibitor is his raw material supply source, rarely a colored person. Hence the whole business fabric of the nation is, to some extent, benefited.

The more frequent use of Negro free acts at these fairs has been highly encouraging to the novelty artists who prior to this have been having but intermittent employment.

The great numerical increase in Negro concessionaires is as much due to this organization as is the carnival program. More than two hundred Negro professionals paid for space this year at colored fairs. Regard this as against a petty dozen two years since.

Its chief asset, however, has been the influence for good that has been brought to bear upon the irresponsible promoter who has in the past looked upon these fairs as a prolific field for exploitation. This has not been entirely eliminated, but vast improvements have been noted.

It may be well to state here that the National Association has at no time contemplated the elimination of the white carnival. It would be the last group of persons to deny to its patrons the right and privilege of having the best possible amusements. It proposes only that a fair proportion of the income from this profitable business be directed into the channels of the race from whence it originates. It further intends that its people be protected against undue exploitation by the promoters of any race.

The National Association is allied with the National Farmers' Association and is a direct subsidiary of the National Negro Business Men's League. With the support of these very strong bodies there is little doubt that the fair will become a significant factor in race development.

The Indoor Bazaar

New York witnessed its first Negro indoor bazaar this year. The project lost money, but the Trade and Commerce Club, which sponsored the affair, had anticipated this initial loss and is already well along with plans for the second annual show.

A bazaar under canvas promoted by the Knights of Pythias in June was a "bloomer", largely because of unintelligent committee work. Similar affairs promoted in eight different North Carolina towns by the colored Elks of the State were successful.

A style show and a fashion exhibit were both successful in New York. The former, sponsored by The Tatler, an illustrated paper, was well attended and attracted news comment in the papers of both races. A similar promotion in Indianapolis on the part of The Freeman made money and created a favorable interest in the Hoosier city that augurs well for future entertainments of the type.

The Negro Business League Local of Minneapolis promoted an exposition that outgrew the original plans long before the opening date, and the largest auditorium in the Twin Cities had to be engaged to replace the smaller hall that was first thought to be large enough to accommodate the exhibits that would be submitted.

Conventions

The conventions of the nationally known Negro fraternities and associations were more extensively attended this year, were more seriously regarded and were more productive of amusement features than ever before. There was a very wide range of employment for the professional purveyors of amusement and musicians at all of them.

The Shriners' Convention in Indianapolis and the I. B. P. O. Elks' sessions in Chicago, to mention but two of the many, occasioned the spending of a great deal of money with the decorators and with hundreds of concessionaires of both races.

Even the conservative managements of the big railroads have been aroused to an intelligently active interest in the traffic that is represented in the meetings of the major societies of a once almost ignored group.

Parks

Some very fine additions have been made to the list of race parks, Shell Island, at Wilmington, N. C., being the greatest of several of these. This project, begun this summer, embraces all the features requisite to a first-class amusement resort intended to accommo-

date either one-day excursion traffic or persons who desire to spend a complete vacation period on the premises. It is a great tip for next season.

A similar project at Croton Point, near New York, was killed when the county commissioners demanded the selected property for a historic park as a public domain. This determination on the part of the authorities was arrived at after the Negroes had matured their plans and had plotted the premises. It may have been entirely prompted by reverence for history, and again it may not.

Birmingham has another of the year's additions to the park list. The park in the Alabama city is one that has been previously devoted to the patronage of white street railway patrons.

Mobile has a colored park owned and managed by a member of the race. It was listed for the first time this year, tho it is not an entirely new enterprise. The total of Negro parks now listed with The Billboard office numbers more than thirty.

In addition there are several Negro-owned and operated steamboats in the excursion trade with terminals at amusement parks. Captain George Brown, of Baltimore, owns one of these. Ottaway Holmes, of Washington, D. C., owns another.

There are steamers in the trade plying out of Savannah, Ga., where The Tribune, a race paper, says more than \$70,000 was spent for steamboat transportation alone this summer. No information is at hand as to the ownership of the boats involved.

The Press

The Negro press has been doing some growing along with the amusements of the group. The growth has been large as to space allotments to press releases of silly stories and to flash ads for things theatrical. But Negro papers, with few exceptions, have not yet reached the degree of independent editorial policy that is beyond very prompt and very direct influence from the business office. Yes, it is unfortunate, but true, that only too many of the so-called theatrical writers deliver their sybillant adjectives—or their harsher ones—in direct response to the size of the fee that the vainglorious performer may be made to "fall for". Some candidly quote a scale of prices for a "writeup".

Some race papers are growing in wealth, range of circulation and influence; and since so many other early defects have been remedied, it is only fair to hope that more managing editors will see the wisdom of presenting the news of the amusement world with the same sense of honesty and responsibility to their readers as they do the other news of the day.

The paid-for "writeup" and the purchased review, the price of which is sometimes cleverly and sometimes not so cleverly concealed in the advertising charges, is morally dishonest, and is such a shameful practice that one actually wonders at the prevalence of these faults in otherwise editorially erect publications.

Not all of the race publications are guilty, for there are some very well edited theatrical pages in some of the publications. Some of our theatrical writers and amusement editors are sincerely trying to be of constructive value in spite of the temptation to respond to the immediate profits of the "easier way".

Picking the Flaws

It would be unfair to the reader to have written for him or her from one side of the record. It would be likewise unjust to the profession to picture everything in rosy colors. There are two sides to every subject. Nothing is without its liabilities and the colored show business is no exception to the rule.

The balance sheet of the year contains several items that must be dropped from the record of subsequent years, if the gains that have been made are to endure.

The general public and the show-world powers have in just about everywhere and in every way opened the door of opportunity to the Negro artist and showman, but—and there is a big BUT—the Negro performer is expected to come into this new estate with precisely the same equipment, the same mental attitude of respect for his calling and the same sense of responsibility to the business as prevails with all others who would have its rewards.

Selfishness, disloyalty, greediness and the lack of self-respect on the part of those who should know better have done more damage during the past year than may be repaired in many years to come; for while we are measured individually the world has not yet totally abandoned the long-accepted practice of charging the derelictions of any and every Negro to the group as a whole.

After a decade of almost complete obscurity the colored group in the show world emerged from a sort of chrysalis state and the world has for the past three years been almost electrified with successive discoveries of the rich talents with which the race abounds.

The race has not been really sleeping the while. Instead the group has been developing and improving its technique within the comparative obscurity of its own theaters.

"The Emperor Jones", "Shuffle Along", some production acts in vaudeville and the floor

AL GAINES



An acrobatic comic, who with a trio is now a T. O. B. A. hit, after a tour of the West Indies.

shows in caharets all bore eloquent testimony that the colored performer had arrived in about all of the branches of his chosen profession. A comparison of a survey made three years ago with that of today shows a remarkable surface progress—more numbers.

Genuine advance is only registered when a person or group has attained higher standards and has become firmly established in the possession of them. That inner something needed to sustain the new outer covering of artistic glory seems to be lacking in far too many of the group.

Until vain display is supplanted with a sense of responsibility to his profession, the colored artist will continue as the mendicant member of the show group.

Arrogant manners, unsupported by financial independence, is the stumbling block of many. Disregard for contractual obligations has impeded others. Even more have predestined themselves to failure by patterning their business practices after a certain sleazy type of showfolks of another race with whom they have been in professional and a near-social contact.

Just why the worst types should have been selected for this imitation when so many splendid types could be copied to better advantage is hard to fathom.

Inflated self-valuation has been the fault of some others. Self-administered doses of laudation—writing to and for newspapers at times when they should have been devoting energies to their profession—has spoiled some promising folks. The laborer has always been worthy of his hire, but what makes some fellows ask a dependable manager for twice as much salary as they have been accustomed to being promised from fly-by-night producers to whom bankruptcy and back stage are synonymous?

A well-known comedian declined thirty-two weeks at \$100, insisting upon \$120. He sacrificed five weeks' earnings to gain a \$100 emolument for a season that would be just that many weeks shorter. He finds it hard to be-

CHARLES ELGAR



Conductor of the Riverview Orchestra, now playing in Milwaukee, one of the foremost musical organizations of the country.

Here that he has scored a net loss of \$300 on the season.

"Biting the hand that feeds him" seems to have been popular as a pastime of the season. A New York agent spent seven weeks of energetic labor in placing an act in a particular theater with the known reasonable assurance that once seen there additional employment was sure. Within three weeks the act was looking itself into the contemplated theaters with neither credit nor profit to the man who had prior to the first engagement brought influences to bear that were entirely out of reach of the act.

This paper certainly holds no brief for the agent, but he is entitled to honest treatment. The above example of disloyalty has cost a number of other acts their right to a chance with this agent and his associates.

These things have been mentioned with the sincere purpose of helping the business for the group. No evil is ever corrected till its existence is acknowledged and exposed. May this one gentle exposure be sufficient.

Investing managers have been the victims, several times during the current year, of performing producers who availed themselves of these producers' money, influence and contacts to launch shows, only to destroy the investment in an effort to obtain absolute control of the properties involved, together with such value as may have accrued to the trade name because of the investments made in them.

These instances have, without exception, resulted in all the performers involved being thrown out of employment for a time, some for a very long time, and several import theatrical managers have fore-worn colored shows henceforth. Two have been most thoroughly convinced that business dealings with colored professionals are entirely too hazardous to tempt them further. Both have paid well for the conclusions they have arrived at.

One of these instances now in mind has jeopardized the chance of any colored attraction ever being given open time in a big group of houses. The only exception to the recently established rule being two attractions that have been fortunate enough to prove the quality of managing responsibility and the character of the personnel of the companies prior to the contretemps that occasioned the doubts as to the dependability of Negro attractions.

Even the man who was repented a year ago to be Broadway's best "angel" has some painful recollections that will prevent his making any further contribution toward helping Broadway to take on a darker hue.

A group of cities in two adjoining States not far from New York City, long considered good territory for Negro attractions, is now closed to them. The personal conduct of the performers with one show in one city was given by the managers of theaters in several adjoining cities as the reason for cancelling another attraction of known merit. The canceled attraction was and is one of the best inclined and best disciplined groups of people in musical comedy circles.

Last day—yes, last hour—disappointments have been too frequent. Specious excuses or no explanations at all have operated to make many managers "hard boiled" about colored performers.

One road show owner exhibits receipts for more than eight hundred dollars of advanced transportation. Every dollar of this was sent to performers of the race who neither reported to the show nor returned the money and unused tickets.

A woman costumer, once a performer herself, has been greatly embarrassed and at times financially distressed during the past year by artists whose word she took for her workmanship and materials, only to learn too late how fickle can be the memory of man.

In like manner several credit granting business houses are nursing disappointments, and the persons whose kindly references made credit possible have taken the "Never again" pledge. Many of the gullible ones are and have been earning nice salaries quite steadily. No mitigating circumstances nor sympathy creating situations exist to condone the neglect, to put it mildly. Again the door is closed to some worthy ones for absolutely no fault of his or her own.

The colored performer is held morally accountable to the world as a group. In many ways each is his brother's keeper. Each has in his keeping the reputations of all.

New Year's resolutions may be effective, and again they may be the jokes the cartoonist would have us believe them to be. But if the colored performer does not resolve to measure up to his new estate during the year to come many lean years are certain to follow.

Moral, mental, physical and financial tramps are being excluded from the profession. The days of the trifter are numbered.

PHILADELPHIA

Had Nation's Greatest Combination of Race Society, Sport, Amusement and Music on Thanksgiving—Band Contest the Great Feature

Philadelphia may or may not be the quiet town that it has been credited with being, but, whether or not, it goes into the history of Negro progress in America as having staged the greatest assemblage of prominent people of the race that has yet been recorded. Some conventions have drawn greater numbers, but these were largely sent by their local organizations, whereas the people who made the pilgrimage to the Quaker City went of their own accord and footed the bills for themselves, and did it smilingly, as most of them could well afford, for it was indeed a gathering of the elect. The shades of General Howard and the founder of Lincoln could look with gratification upon what they have wrought.

The primal attraction was the fifth annual football game between the teams of Howard University and Lincoln University, two of the bigger colored colleges, whose graduates are scattered nationwide and today are among the substantial and important factors in every avenue of the life-work throughout the land. These people and their families have made the trip to see the game, alternately held in Washington and Philadelphia, a sort of annual institution, with the result that a social structure of large dimensions has been built around the Thanksgiving game. Quite naturally, the amusement people have imbibed some of this interest, many being professionally engaged and many more connected by virtue of their own educational connections or that of their immediate families.

The editor of a local paper is responsible for the information that no less than sixty-five house parties were entertained between the

While this was going on, way out on the North Side of the city, at Waltz Dream Academy, the Triangle Promoters' Association, of which Wm. E. Pettus, the Philadelphia representative of The New York Tattler, is president, was staging the pre-Thanksgiving dance, with the alumni clubs of both Howard University and Lincoln and the Washington and New York Girls' club as special guests. John Gatling is the secretary and Jerome Mosby treasurer of the club.

At 10:30 Thanksgiving morning the same hall was the scene of the breakfast dance staged for the benefit of the one-day excursion visitors, who were thus provided with some place to occupy their time pending the time set for the game. The decorative scheme for both affairs was a nice blending of the colors of the two colleges.

The Waltz Dream Orchestra provided the music for both affairs. Chas. Taylor is the director. Other members of the band are: Stewart Scott, George Hayder, Robert Wilson, Robert Thompson, Bernard Archer, Henry Edwards, Ellis Reynolds, Sam Ringold and Harry Marsh.

After the football game a series of social events of informal character occupied the Page and most of the other visitors. However, we dashed down to the Standard Theater, where we found John T. Gibson and his staff literally fighting the would-be patrons, who were actually storming the Standard Theater. So great was the crowd that the street cars had to be carefully moved thru the mob that occupied

HOLIDAY GREETINGS

It is with sincere appreciation of the kindness and co-operation that has been accorded this department since its inception, not only by the performer and showman, but by the public at large, that the Page wishes each and every one a very Merry Christmas and a most prosperous New Year, one filled with opportunities for those who will court them. May the show owner meet a smiling fortune, for, as he succeeds, so does the artist, for his success usually is a barometer that tells the good fortune of the nation at large.

J. A. JACKSON, Editor of the Page.

Wednesday before Thanksgiving and the Sunday following. These alone were enough to exhaust the supply of available musical talent of the city.

The officials of the Howard-Lincoln game report that more than 28,000 people attended the game. Among them were bankers and barbers, parents and pupils, prominent people in every walk of life and professionals galore.

The evening previous to the game was the occasion for the contest for the Wanamaker Cup, tendered to the winner among Negro bands. Three bands were entered, all famed in their respective classes. The winner, for the third time, was the Robert Curtis Ogden Band, an organization of Wanamaker store employees, under the direction of J. Lawrence Grinnell.

The runner-up was the Imperial Lodge of L. B. P. O. Elks of the World Band, of New York, with Lieut. Jacob W. Porter as director. Porter is a showman, and if the element of getting his stuff "sold" to the 4,900 auditors had been a factor the Elks would have come away as winners. They went to Philadelphia with an escort of seven carloads of New York's anointed herd.

The other contestant was the Reserve Officers' Training Corps Band of Howard University in Washington, D. C., with Lieut. Dorsey T. Rhodes as conductor. The youngsters made an excellent showing, taking second prize.

The judges were: Frank Goldman, of New York; William C. White, of Washington, D. C.; Orville Vassella, of Atlantic City; Josef Pasternack, of Philadelphia, and George Frye, who substituted for Leopold Stokowski, the director of the Philadelphia Orchestra.

The contest began at 10:30 p.m., so the Page and his party took in the new "Dinah" show at the Dunbar Theater, where Mr. Dnson, acting for John T. Gibson, the owner, extended every possible facility. Besides seeing the greater part of a very excellent show, we had an interesting interview with both Mr. Gibson and Mr. Saunders, who is managing the new Irving Miller production. Mr. Gibson sent us in his limousine to the Third Regiment Armory, where the band contest took place.

even the street. The same condition, but little less modified, prevailed at the Dunbar.

However, it was at the Academy of Music that the most beautiful assemblage was encountered. Dr. James R. Fletcher, promoting for the Allied Colleges Committee, presented Ford Dabney's Orchestra in a concert with the Right Quintet Glee Club and Mr. Tisdale, tenor, of New York. After the program dancing was indulged in, and so effectively had Mr. Fletcher handled the publicity for the affair that by 11 p.m. more than 5,000 people were occupying the floor and the boxes. Never in life has a more beautiful spectacle been presented to the eyes of the writer, who has been privileged to see many important social and amusement events of both races the world over. Ford Dabney fully justified the expectations of the patrons of the little Washington doctor, who can give cards to many professional promoters. His business interests were looked after by Wilfred Carr, financial secretary of the Dressing Room Club.

At the same time more than 4,000 people were dancing to the music of the prize-winning band conducted by Prof. Grinnell out at the Third Regiment Armory.

Chas. P. McClane, whose two theaters, the Olympia and the Royal, were both doing a turnaway business, with midnight shows added, found time to direct the filming of the game and its visitors with Jack Northrup and Jack Coyle, of the Pathe film staff. More than a thousand feet was taken for a news reel, which, assembled with that of the Madame Walker home and the Robinson-Jackson wedding, is being released to the colored picture theaters. The first showing was at the Lincoln Theater, Washington, December 1, after which the film went to the Dunbar Theater in Philadelphia, thence into New York.

The hotels all did a tremendous business. The Roadside was actually obliged to close the restaurant doors and admit people only as a like number departed. The same was true at the Attucks and at Stewart's Hotel and the Baltimore House. The one unfortunate phase of the whole affair was the inadequate service and the tendency to raise prices for everything.

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One house whose normal bill of fare carries 211 dishes, offered a revised one with 83 prices advanced, including boiled potatoes that had moved up from 10 to 20 cents. Those dishes not advanced were not being served for the time being.

All of the hotels offered good music. Raymond Smith's Versatile Four were the feature at Stewart's Hotel. A. S. Smith, Barney Alexander, Paul S. Griffen and Lorraine Smith made up the very capable group.

At the new Model Cafe Sandy Burns and his company from the Standard Theater held forth for the late crowds. Johnny Ray, the manager, knew what his patrons liked.

Out on the field the Lincoln College Boys' Band and the Howard Student Band made things lively.

The Citizens' Club maintained open house for three consecutive days, and Ed Henry, the president, and his executive staff, with the house employee, are to be congratulated upon the open-hearted hospitality they extended to the visitors whom they favored, and they were legion.

The O. V. Catto Lodge of Elks likewise was host. The Page met as Tyler at the downstairs door Jess T. Moore, the director of the lodge band, who scrutinized us most carefully for horns before admitting the Page, but we satisfied him and were admitted to counsel with the Grand Exalted Ruler and the Past Grand, etc., Ormond Scott, both of Washington, who happened to be holding forth in the club at the time.

Met also Elmer Gordon, instructor of music for the U. S. Veterans' Training Bureau, under most pleasant circumstances, with Frank Gilmore, the dramatist, and Gordon Oliver, the Charleston (S. C.) theatrical investor.

There were many showfolks there. Here are some we encountered: E. C. Brown, the originator of the Lafayette Players, a Philadelphia banker; Tiffany Tolliver, the Roanoke (Va.) theater owner and film distributor (he will have the distribution of the news reel of the occasion in the South); Andrew Siasie, of the Down South Publishing Co. of New York, with his associate, Frank Wilson; C. G. McPherson, writer of the lyrics of "Runnin' Wild"; Mrs. Lyle and Mrs. Miller, wives of the stars in that show, and Edna Lewis Thomas, the dramatic actress. Another was Cressa Simmons, the Baltimore booking agent; and there was Miss "Jerry" Brown, the Lafayette Theater cashier from New York; also Mrs. Taylor and Mrs. Williams (McGinty and Weaver), Gertrude Sanders and Alonzo Jackson, of the Garrick Dramatic School. "Movie King" F. K. Watkins, owner of eight film houses in North Carolina, was there, as was Benny Butler, theatrical editor of The Tattler. Prince and Princess Myateria were in the town, so were many of the stars of "How Come?". Hose Williams, Lena Trent Gordon, Lewis and Nesby, from Washington; Potey Morris, the senior Deacon of the capital city; Israel Cook, president of the Elks' Band, are some among the many amusement people of every phase who were there.

The newspapers were especially well represented: Lester Walton, of The New York World staff; N. D. Brascher, editor-in-chief of the Associated Negro Press; Frank Young, of Chicago, and Messrs. Abbot, Chestnut, Morgan and Pierce, of the New York office, represented The Defender. Robert Vann, with Messrs. Lewis and Nunn, with Julia B. Jones, represented The Pittsburg Courier, the enterprising publication that brought a special train from the Steel City and more than 10,000 of their papers and a crew of special newboys; Finley Wilson and Mr. Weaver, of The Washington Eagle; The Tribune staff from Washington, The Sentinel of the same city and virtually the whole force from The Baltimore Afro-American was there with a special trainload of folks under their care. The Tribune, too, had a special train under its auspices. Wilfred Bain, of The Atlantic City Gazette Review, was there.

From New York Mr. Jordan, of The Tattler, brought seven carloads of patrons. Fred Moore and Mr. Clark came from The New York Age. Floyd Snider, of The Observer, the youngest New York paper, was the most aggressive publicist present, and Stucker, of The Tattler and the "Cat's Meow", gave him a chase for his bougus. Lucian Skinner, of Washington, was on the job. All in all 75 press tickets went to as many different publications and all were used, with many additional requests made as the trains came in. More Negro newspapers were assembled on that field than were ever present at any one race event heretofore known.

The Washington Tribune party included Thelma Hamilton, the winner of a popularity and beauty contest. She was an attraction at every affair.

It was a great day for the colored concessionaires. Boys from the now-finished Southern fairs were there; boys from New York had the latest souvenir goods on hand, and a lot of the fellows who make the Quaker City their home hit the holiday mob for a good roll with money-getting winks. Everything sold easily.

M. Jones and Eddie London are two who cleaned up. James (Red) Grier, who traveled over with The Tattler excursion from New York, held up his reputation as a salesman. Irving Miller, Jr., and C. M. Rose are said to have been on the streets, but the Page failed to encounter them.

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HOLIDAY GREETINGS:

To the Members and Friends of the

C. V. B. A.

Colored Vaudeville Benevolent Association.

424 LENOX AVE., NEW YORK.

ROBERT SLATER, Secretary.

The Page and his wife, Mrs. Gabrielle Jackson, were the house guests of Mr. and Mrs. William Pettus, the famed publicity man of the city, and, take it from the writer, the guests at his home had vastly more comfort than many of the more prominent, but less fortunate, visitors had. Mrs. Pettus is a dear little dispenser of hospitality and she had a fine group of co-guests, mostly relatives. No wonder Jess Danson, the publicity man for the John T. Gibson interests, likes to reside there. It was thru her nephew, Mr. DeVan, a Howard Greek letter man, that we learned of three fraternity dances that might not otherwise come to our notice, so busy were those three days.

Dr. W. G. Alexander, of Newark, the general chairman of the committee, and his associates deserve great credit for the hard work involved in the successful handling of the tremendous amount of detail incident to entertaining so many guests from "everywhere". Oh, the game. It was a tie, 6-6.

AT THE DOUGLAS, MACON

John Berringer's "Black Cat Bone" Company, consisting of ten people, opened here week of November 26. Despite inclement weather they drew large audiences. They carry beautiful scenery, their own musical director and a peppery chorus. Altho Mr. Berringer was left in Birmingham on account of illness, the other characters sustained the reputation of the company. Macon theatergoers are anxious for their return engagement.

The first half of bill was characterized by a story from the name of the company, giving in detail the history of obtaining a black bone, etc. The latter half portrayed a crook trying to swindle a rich farmer, thru love of his daughter, but being doublecrossed by his partner in crime with the help of the crook's New York wife, he was foiled in this undertaking. The moral of the play: the crook swore never to lead a dishonest life again. His estranged wife witnessed the scene in a New York cabaret, heard his oath and they were reunited.

MILDRED GILBERT.

GUS SMITH PRODUCING

Gus Smith, one of the team of Smith and DeForrest, is now doing a producing business at 1658 Broadway, New York, where he has taken offices with the Down South Publishing Co. E. V. Holland is handling the business end of matters and Gus is turning out the acts.

Three acts have already been sent out on the Keith Time, one beginning December 1st, another on the 8th and still another on the 10th.

"Plantation Jubilee" is the name of one. Margaret Johnson is the feature, along with Leroy Nolsette, a dancer. Eight chorus dancers complete the act.

The other acts are white with the exception of one in rehearsal called the "Nine Alabama Knights". This is a musical organization with E. N. Perkins as director. Cootie Moore is a feature, and Maude DeForrest may join the act later.

Minstrel and Tent Show Talk

"Alabamas" Close

The Alabama Minstrels closed December 8 at Waco, Tex. Chas. E. Bowen, the owner, has gone to his ranch at Teague, Tex., for the winter, and H. D. Carney, the general agent, has gone to Lockport, La., where he will bestow his attention upon his shrimp beds till early robins stir the tramping instincts.

That bunch on the Silas Green Show has always been more or less favorably inclined towards literature. The show is a hundred per cent. perfect as Billboard readers. They take The Defender from the agent on the show and now that same little Mildred Scott wants to hear from The Tattler. Says she can sell them too. The wide-awake show is way down in Florida now.

Lawrence Baker, the comedian who recently left the Harvey Minstrels, writes to advise that he is working every day at 2081 Lexington avenue, New York City. He says he stayed with the company for five years and left like a man when he felt himself slipping, and gave a two weeks' notice before doing so. While there, he says, he did everything that could be done to make himself useful from car porter's work to hanging the show and holding down an end, and he is going to do that sort of thing for every employer he ever works for. Spoken like a man.

Dorothy Raze has returned to the Harvey Minstrels, after a brief vacation period in New York.

Tom Cross, on the same show, celebrated his 44th(?) birthday by giving a birthday party on the car. An elaborate spread was provided; and the famous "Slim" Anstin, bandmaster, directed the music (phonograph) for the occasion. Secret advice is to the effect that something resembling grape juice was served. You know things are different now from what they were when we celebrated Tom's twenty-first birthday, about thirty years ago.

The Old Kentucky Minstrels went into winter quarters at Little Rock, Ark. November 10. Harry Hunt owns this attraction.

Kelth's Greater Minstrels and the Virginia Minstrels, the latter a two-car show, and the bunch with the Christy Shows are all in Texas.

Ed. Lee and Johnson's "Stylish Steppers" have been contracted with the Healy & Boucher Shows. Ed. Lee, Harry Johnson, Gertrude Johnson, A. L. Moore, Mary Rogers, Minnie Robinson and Bertha Callahan make up the company.

Hub Williams' "Kentucky Rosebud Minstrels" have been doing a nice business, often to packed houses, with no "blowers". The show has twenty-four weeks booked. Twelve people make up the show, including Williams and Williams, Ada Owens, Babe Rosetta, Jersey Johnson, "Red" Shipley, Joe Connelly and some sprightly chorists. The show was in Knoxville, Tenn., December 24.

Homer Lee Bowen has closed his season with the Scott Greater Shows and seems to have no definite plans for the winter, according to a recent letter from that worthy.

Coleman Simpson, of the team of Simpson and Simpson, advises us that Homer Lee Bowen and Willie Mae Brown were married at Adel, Ga., at the home of Mr. and Mrs. W. A. Brown in that city. The Simpsons have trouped for five years with the parties involved, and predict for them a happy married life.

Love and Mitchell opened on the United Time at Pompton, N. J. The act has a long route ahead.

S. H. Gray and Virginia Liston (Mrs. Gray) are now the proud possessors of a motor car. They credit Clarence Williams, the publisher, with having been instrumental in their good fortune. They have recorded many numbers for that house in addition to many of their own compositions. Virginia has acquired great fame as a low blues singer.

Spencer Williams, the publisher, has been on a business visit to Chicago. Incidentally the trip netted him a lot of publicity.

W. D. Smith, one time member of the "Da Williams' Gal" Co., is now doing dramatic readings in and about New York. He is on the Xmas. Fund program at Madison Square Garden.

The Hampton Theater in Roanoke, Va., is undergoing a complete remodeling, and will soon be ready to play all sorts of road attractions.

Henry Banks is doing the principal comedy with the Billy McCowan "Sunflower Girls" Co. The show is now in Florida.

Wm. Henry Dobbs, publisher of The Plumb-line, a Masonic journal, at 4251 West Belle Place, St. Louis, has been named Senior Deacon for the Deacon's Club in that corner.

"HOW COME" GOES OUT AGAIN

Charles Baron, general press agent for Ben Harris, the Newark theater owner, who presented "How Come", the big musical comedy that featured Eddie Hunter at the head of a strong a colored cast as was ever assembled was a caller at the New York office of The Billboard, and is the au ority for the announcement that the big show, which closed late in October in Detroit in the midst of a smashing big business, will be again sent on the road.

It is reported that the show will include most of the important members of the cast and chorus, but that radical changes will be made in the personnel of the business staff. The reorganized show will number slightly over forty people. All the former scenery will be used, and the costumes are now being overhauled. None of the equipment is over seven months old, and much of it has seen little use, being first used in September when the present season opened.

The company should be easily re-assembled as most of the original cast have been appearing in a tabloid version of the piece under the title of "Stars of How Come", in the metropolitan district.

The show has made a great name as a draw, and managers who were much disappointed when the tour was canceled will be glad to learn that the production will again tour.

SARAH MARTIN

Draws in Oklahoma

Sarah Martin, the blues singer, was in Tulsa, Ok., for Thanksgiving week, and proved such a tremendous attraction that the theater was obliged to abandon the usual policy of two-a-day, and give three performances regularly during the week, beginning at five p.m.

So great were the crowds at the door at opening time that it became necessary to call for police assistance, and many white persons who had made reservations to hear the record artist were unable to get their cars within a block of the theater.

Mrs. L. G. Williams, house owner, collapsed under the strain of handling the patronage, which she declares to have been the greatest she has experienced in the fifteen years she has managed not one, but three theaters.

"WAY DOWN SOUTH" CLOSES

"Way Down South" Company, under the management of Bernard McGraw, of Danville, N. Y., terminated its season December 8 at Plummetstown, Pa., after playing eighty-one consecutive weeks of one-night stands in the Middle West, the New England States and the Canadian Provinces. The management gave employment to more than thirty colored performers and musicians and all have enjoyed a very pleasant and profitable season. The show will reopen early in January. Archie Armstrong, stage manager, will visit his mother in Greenville, Miss., during the Christmas holidays, returning in time for the opening.

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A MERRY XMAS TO ALL.
Per. Address, Chicago Defender.

HARDTACK JACKSON and LOUISE
Hitting them hard along the line. Going big, as usual, and still wearing that big smile and diamond tooth. WISHING ALL A MERRY XMAS.
Care Billboard, New York.

Joe—HATCH & HATCH—Lillian
Playing in and out of Chicago
A MERRY XMAS TO ALL.
Per. address, Billboard, New York.

ALBERTA HUNTER
The Blues Singing Star of "How Come?"
Permanent, Care The Billboard, New York.

(Continued on fourth column)

VARNELL'S REVIEW
(Star Theater, Shreveport, La., Nov. 26)

The Clifford Curtis Co. was the week's attraction. A two-thirds filled house greeted the opening and accredited the show with being an 85 per cent attraction.

Rastus Jones, Clifford Curtis, Josephine Judge, Marion Curtis, Harry Smith, Jesse Mae Doolin, Mae McIntosh and Helen Wilson made up the company, with J. H. Wordlow at the piano.

The chorus opened with a medley of songs and dances. Smith and Doolin then offered a line of talk with Curtis assisting. He took a few hands for his comedy efforts.

Miss Judge did fairly well with a song that she failed to make heard beyond the first half-dozen rows.

Comic Jones earned a how for his monolog

and song and dance single. Smith also got over well with a number.

The company then went into the plot of a tab. bit called "Step Children", which included some of the "Hooten and Hooten", some Bert Swor style and other reminiscent black-face comedy elements.

Curtis and Curtis got over well with their team act, and Miss Smith was able to decline an encore on her next number.

The show was helped immensely with the little tabloid, for the very definite plot that ran thru it was something out of the ordinary and met with immediate favor with the audience. The show ran for an hour.

WESLEY VARNELL.
NOTE—Albert Gaines has a company of eighteen people in rehearsal to open here December 3. It will be a complete show, and future bookings for the outfit depends upon the showing here.—Varnell.

HERE AND THERE AMONG THE FOLKS

Harrison Blackburn, the one-man circus, sends a Thanksgiving greeting from Oklahoma. Prince Oskazuma is way down in Florida, and judging from his recent correspondence he is bothered with prosperity.

Billy McCarver and Sam Davis have joined hands. The new team made its initial bow in Chicago, according to The Chicago Weekly.

Alexander B. White, a former trouper, is the Senior Deacon for the Masonic performers in the Pittsburg district.

Hamilton and Hamilton have closed with the Benbow "Get Happy" Company, and are now touring the Dudley houses on the T. O. B. A. Time.

Conntee P. Cullen, the son of a New York minister, won the New York University contest for poetry with a poem entitled "The Ballad of the Brown Girl".

Billy Wilson, the progressive manager of the Lincoln Theater in Louisville, Ky., has installed new lenses in the projection machines of the house, and placed a new silver screen.

Brown and Brown, with Laura Bailey, are now on the Pacific Coast and clippings coming from the Far West are quite complimentary to the dancing trio.

Martin and Richardson's "Shake Your Feet" Co., with Joe Russell as principal comic, played last week at the Lincoln Theater, New York, and kept the house packed.

Theodore Carpenter, the one-armed cornetist, is now with the Royal Jazz Hounds in Cincinnati. He has been recording for the Columbia Record Co. and advises Johnnie Dnnn to look out for his laurels.

Word comes from the Drake & Walker Show to the effect that the company is going great in Kansas. Packed business reported from Newton, and most of the other towns along the Santa Fe Trail.

The Avenue Theater in Chicago has changed policy. Joe Jones has established a musical-burlesque stock company in the house. Occasional added attractions will supplement the regular company.

Slim Thomas and his "Lively Steppers" are in the Texas houses of the T. O. B. A. Circuit. Way over in San Antonio, when we heard from him, but the show will soon be in Shreveport for its review.

"Hello Rufus", the Leon Long Company, is playing the first-class houses thru Alabama and, according to clippings from the dailies, the show is doing a nice business and pleasing the patrons. Airship Webb is the featured comedian.

Elgar's Novelty Orchestra, once a feature at the Municipal Pier in Chicago, is filling a long-time contract in Milwaukee and doing a whole winter's rehearsing with a view of invading the East next spring. Elgar has always been a disciple of the constant rehearsal idea.

Lawrence Deas admits that "Plantation Days" did not do so well in Victoria, B. C. The stand there was the first house it played on the Pantages 'Time that it failed to break house records. That's going some for any show.

Johannie Lee Long played the Booker T. Washington Theater, St. Louis, Mo., Thanksgiving week, and celebrated the day by sending some Bible lessons to the Page and digging up some new Deacons between shows. His show made its usual hit.

Townsend and Mason's new show is called "The Broadway Vamps". It is now with the

Michael Brothers' Carnival, "Dusty" Brown, and doing a turnaway business. It is blocking the streets at Wilson, N. C., this week, according to the advance information.

Henry Bowman is back on the T. O. B. A. after dropping a hunch of money playing the one-nighters with a show of twenty people including his own band and orchestra. Rainy weather helped a lot, but his ardor has not been dampened.

Wm. Moore's Town Talk Band provided the music for the Twin City Bazaar, held at the St. Paul Auditorium in the Minnesota city December 10 and 11. At the close of the bazaar the group goes on a two weeks' tour of the adjacent territory.

The band includes William Wise, Jack Austin, Herbert Patterson, Gov. Cook, Winslow Allen, Todd Williams, "Red" Bunk, Peter Robinson, Theodore Burkes, Robert Singer, Earl Casson, Geo. Lee, William Carter, Fred Baker, Ernest Parker and Thomas Roulette, who is the assistant director.

Buzzin Harris, L. Hollins and Boots Hope, from the bill at the Hippodrome in Richmond, Va., were the volunteer added attractions at the Thanksgiving program given by and for the prisoners at the Virginia State Penitentiary. Trust the showfolks to look after the unfortunates.

Memphis held the Lafayette Players over for a second week. The company, including A. B. DeComithere, Evelyn Proer, Elizabeth Williams, Harry Plater, Edward Thompson, Charles Shelton and Charles Moore, drew front-page comment in The Western World Dispatch in that City.

Sylvester Russell, publisher of The Star, as his paper has formerly been known, has changed the name of the sprightly journal to The Chicago Weekly and has enlarged the paper to a seven-column standard newspaper size. The change of name was made to avoid confusion with a new white theatrical trade paper.

Costello's Novelty Orchestra, a St. Louis aggregation of nine versatile musicians, every one a union man, is traveling thru Illinois, making a nice impression in concert and dance work as well as doing some dates as special banquet attractions. The band will be headed for the East soon.

Paul Carter, whose "Marian" Company is doing nicely, writes from Petersburg, Va., to advise us that he has recovered from a nine-day illness and he credits Dr. R. E. Burton, a local physician, with having accomplished the speedy recovery for him. In addition he had a throat specialist in attendance; but the show goes merrily on, and is adding people.

According to Cheyenne (Wyo.) papers, Octavia Duran, who is on tour with Sammy Ketchel's Band, billed as "The Queen of Syncopation and Her High Brown Syncopators", is a real star in our vocal firmament. Ketchel, who says he is bringing her East after the Pantages tour is completed, declares the little girl is a marvel, and sings blues or operatic numbers with equal ease and effect.

Houston, Tex., now boasts of another auditorium. H. P. Carter, the Standard Life Insurance Co. Agency director for the State, advises us that the new thirty-thousand-dollar K. of P. Building has an auditorium seating nine hundred that is modernly equipped and has separate dressing rooms and an elevated stage. It is available for shows and concert attractions.

Wells and Wells continue to keep busy in the Middle West. The Indian novelty was in Columbus at the Dunbar Theater for December 3, after playing Cleveland and Detroit. Incidentally Al Wells, who is a circuit rider of the Deacons, has been doing a lot of excellent educative work with the professionals with whom he has come into contact. The Page is deeply grateful for his consistent efforts to help.

Harry Earle has not only abandoned the writing game to resume show business, but has taken the family with him. The Dixie Melody Four includes his wife, Nellie Earle; her sister, Veronice Alexander, and a cousin, "Smiling" Joe Albr'ht. They are not only making good in the Northwest, but the act is collecting complimentary letters from house managers for their department back stage, something that is as important to our group as is their talent.

The Six Pullman Porters' Band is attracting nation-wide attention, and the more than four hundred quartets have done much to add to the joy of many special-party trips during the past year. The boys have been intimate socially with the showfolks for a long time, but the new activities in the amusement field bring the two groups even closer. The hotels of the race have been sustained almost entirely by these two types of workers who now are becoming as one.

WHERE CAN YOU BE FOUND?

A card of the type listed below will cost \$1 per insertion in advance.

Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, stating that the copy is for JACKSON'S PAGE LIST.

MUSICAL COMEDY AND VAUDEVILLE ACTS

(Continued from first column)

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With Stars of "How Come?". Permanent, The Dressing Room Club, 124 W. 131st St., New York.

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Eccentric Dancer, late of "Runnin' Wild".
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"LONG AND SHORT"
With "Talk of the Town" on the Columbia Circuit.

FOUR DANCING DEVILS
With the Temptations of 1923 on the Columbia Burlesque Circuit.
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ELGAR AND HIS CREOLE BAND
RIVERVIEW BALLROOM, MILWAUKEE,
Biggest place west of New York.
Address 475 7th St., Milwaukee.

A. G. BROOKS
CARTOONIST
Perm., 110 West 139th Street, New York.

SARAH MARTIN
OKEY RECORD STAR. IN VAUDEVILLE.
Care Billboard, New York.

ARTHUR HELEN ALLEN and STOKES
The Fool, Fiddle and Girl

WISHES THE WHOLE WORLD A MERRY XMAS AND A HAPPY NEW YEAR.
Per. add., Billboard, New York.

ABBIE MITCHELL AND G. EDWARD BROWN
Wish Their Friends, In and Out of the Profession A MERRY XMAS AND PROSPEROUS NEW YEAR

JACK GINGER WIGGINS and His Dancing Fools
A big success on the T. O. B. A. Circuit, featuring Chas. Nicholas, the Pianologist, also MISS HELEN WIGGINS, another hit on the show. Jack needs no introduction, but wishes all A MERRY XMAS.

LUCILLE HEGAMIN
RECORD ARTIST
With CYRIL FULLERTON, Pianist.
Permanent, 231 West 129th Street, New York.

CHRISTMAS GREETINGS TO THE PROFESSION
WEAVER'S FAMOUS GREEN RIVER MINSTRELS

WANTS Chorus Girls that can sing and dance. Now touring T. O. B. A. Time. Something good to offer Minstrel bands. Write quick, JULE WEAVER, care Billboard, Cincinnati, Ohio.

If you write to an advertiser mention The Billboard.

HOLIDAY GREETINGS TO THE ENTIRE PROFESSION
FROM
Cecil Mack and James P. Johnson
Writers of the score and lyrics of "RUNNIN' WILD"
Now doing a run at the Colonial Theater, New York

The Billboard

The largest circulation of any theatrical paper in the world.

Published every week

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ST. LOUIS

Phone, Olive 1733.
2046 Railway Exchange Bldg., Locust Street,
between Sixth and Seventh.

BOSTON

Phone, Beach 2556.
Room 301, Little Building, 89 Bowdoin Street.

KANSAS CITY

Phone, Harrison 0741.

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Phone, 824-250.

Room 734, Loew's State Bldg., Broadway and
Seventh Street.

LONDON, ENGLAND

Phone, Regent 1775.

18 Charing Cross Road, W. C. 2.
Cable and Telegraph Address, "Showworld",
Sydney, Australia, 114 Castlereagh Street.

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boro Street.

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Omaha, Neb., 216 Brandeis Theater Bldg.
San Francisco, Calif., 205 Pantages Theater
Building.

Washington, D. C., 1724 Newton St., N. W.

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line, agate measurement. Whole page, \$280;
half page, \$140; quarter page, \$70. No adver-
tisement measuring less than four lines ac-
cepted.

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lishing Co., Cincinnati, Ohio.

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keep copy.

If you find a misstatement or error in any
copy of The Billboard, please notify the editor.
The Billboard reserves the right to edit all
advertising copy.



Vol. XXXV. DEC. 15. No. 50

Editorial Comment

THIS is the twenty-ninth annual
Christmas issue of The Billboard.

The first came out on December
1, 1895, and consisted of twenty-four
pages. The following year it was
twenty-six pages; the year following
that, thirty pages, and a year later
only thirty-two pages, but it grew
steadily, even if slowly.

And we made it better each year—
or tried to—and more useful. That
made it grow the more.

With its growth its earnings in-
creased, and increased earnings gave
us more money to build with.

After twenty-nine years—well, we
are still building, and with more bet-
terments and improvements in con-
templation than ever before.

THE refusal of the presiding elder
of the Atlanta District of the M.
E. Church to allow a church audi-
torium to be used for a concert by
Madame Farrar is an example of an

attitude which has fortunately almost
passed away. The prejudice of the
church against the opera and the
theater is passing, because, first, the
theater and the opera are better and
mean more in the cultural life of the
people than they did in former days,
and, secondly, the church is coming
more and more to understand that its
mission is broader and bigger than it
used to be. Unless the church takes
an active interest in all the elements
which enter into the cultural, the
mental and the spiritual lives of the
people it will only partially fulfill its
functions. Perhaps the presiding elder
at Atlanta has unwittingly done a good
thing by bringing the matter to an
issue. He was undoubtedly entirely
conscientious in the matter. But it is
safe to say that there are very few
church men who would side with him
in his refusal to allow the most cul-
tured people of the city to enjoy a
musical treat in the church audi-
torium.

RUSSIA, the only country which in
recent times has added anything
new to the classic ballet, is again
to the fore in the same field of en-
deavor. This time it is with an ultra-

will be more injuries, and mayhap
deaths, from the accidental blazing up
of the filmy draperies which are being
so much worn. Recently at the Win-
ter Garden, New York, a chorus girl
narrowly escaped injury when a scarf
she was wearing caught fire thru con-
tact with a footlight bulb. Besides the
danger to her there was also the
chance of the audience getting panicky
and stampeding.

If it is right—and it is—to fireproof
scenery, then the costumes should cer-
tainly be fireproofed. Preparations are
on the market that will do this with-
out damage to the fabric and at little
expense. They should be used for the
player's protection as well as the pub-
lic's.

But will they be used? We fear not.
More's the pity.

Sam H. Harris, treasurer of the
Nellie Revell Book Fund, has a few of
the de luxe copies left.

It's Christmas, you know.
And Nellie's 'most broke.

There's Dorothea, too—brave, patient,
uncomplaining Dorothea Antel—pa-
tiently struggling to be self-support-
ing, tho hideously handicapped for a

much for a paper that speaks with
authority.

Walter Hampden's "Cyrano" has
been weighed in the balance against
Mansfield's and Coquelin's and it has
not been found wanting.

"Don't take advice," says Alice Rohe,
author of "Abie's Irish Rose", in a
recent issue of Success, and then uses
up five columns of perfectly good space
in urging readers to take hers.

A writer in a New York paper de-
clared recently that Times Square does
sleep—just before dawn. He says that
for an hour or thereabouts the heart
of the Rialto is as dark and still and
pervaded with a loneliness that is only
ealed in the description of the De-
serted Village.

Perhaps. But we don't believe it.

Robert Benchley, of Life, complains
that there are eleven different kinds of
Southern dialect on tap in "Magnolia".
One could hear almost that many kinds
on any boat when passenger steamers
plied the Mississippi. Even today four
or five kinds may be heard in any New
Orleans hotel.

The agitation against billboards still
goes on, but does not get on very well,
nor will it as long as billboard adver-
tising and posters bring such large,
sure and swift returns in advertising
to those who use these media and such
splendid profits to those who build,
maintain and sell space on them.

It is difficult to educate people away
from a proposition that pays every-
body concerned with so well—even the
farmer on whose land the boards are
erected.

The Freeman thinks that the in-
telligent audience which once found
relaxation and enjoyment in comic
opera still exists and would come to
the front in short order if it had a
chance. If you will ask Broadway,
however, it will tell you that The
Freeman is entitled to another "think".

A pageant, an exposition or a cele-
bration is a great thing for a town or
city, even if it fails to make money.
It stirs and deepens civic pride, pro-
motes co-operative endeavor among
the merchants and manufacturers, and
always obtains for the city an amount
of advertising that is well worth the
assessment that falls upon the guaran-
tors of the event.

Ruth Waterbury declares that mo-
tion picture fans are tiring of the
sweet, old-fashioned, petite and be-
curled blonde and turning toward the
big, sophisticated and seductive brun-
net, and hints that censorship or Hays-
ism is somehow or some way responsi-
ble for it.

And now that they are forcing New
York runs in order to enhance the
value of the movie rights of the plays,
a Broadway success will mean less
than ever to patrons of the spoken
drama in the hinterland.

Stock companies and little theaters
will multiply this season as never be-
fore. This tendency or movement—
call it what you will—is almost certain
to reach the proportions of a renais-
sance.

And it promises great things for
drama, if only its sponsors and devo-
tees, in their zeal, do not scrap—do not
throw overboard—too much.

"Bret Harte" is the name of an Eng-
lish vaudeville artiste, and Rolls and
Royce the name of an English team.

The speaker spoke seriously and
honestly.

Startling?

We'll say it was.

True?

We wonder.

A Merry Christmas To All Those Whose Job It Is To Make Christmas Merry For Others

A peaceful folk, they—the players, the artistes, the musicians,
the performers and their aides—with hearts o'erflowing with
good will to Man. Greet them on this, *your* holiday. They
are the merry-making: not of it. They do not ask, but value
high, a kindly thought. Greet them, therefore, not with prate
of Noel, but rather in its Spirit. Greet them, then, on this, a
Holiday for you—but just another working-day for them.

May there be small irk

In the extra work—

The toll of the extra show—

And e'en that banned

By "hand" on "hand"

'Til brave hearts warm and glow.

modern ballet, called "The Dance
Machine", which attempts, and very suc-
cessfully, too, if we are to believe the
cabled descriptions, to reproduce the
movements of machinery by means of
dancing. This ballet has been running
for some weeks in Moscow and is
drawing big houses. It is notable that
many workmen who had come to
scoff at the idea of machinery being
represented by human beings have re-
mained to the end interested and en-
thusiastic spectators.

So again there is something new in
the dance. Many of us had about
made up our minds that there was
nothing new to be discovered in dan-
cing, but it seems we were a bit prema-
ture. New discoveries have been made
with uncommon frequency during the
past few years, and among them this
imitating of machinery is not the least
amazing.

IT IS to be hoped that the sad end
of Martha Mansfield, the motion
picture actress, who died of burns
sustained when her dress was set afire
by accidental contact with a cigaret,
will induce the women of the stage to
fireproof their dresses.

Unless this is done—and it is prac-
tical and inexpensive to do it—there

struggle of any sort, let alone the
sizable one of self-support.

Don't forget Dorothea.

When you are making up your
Christmas list, don't forget the Actors'
Fund.

Send a donation.

It will make your own Christmas
happier.

And, while you are about it, send
Daniel Frohman, the Fund's earnest
and devoted president, and Samuel A.
Scribner, its loyal and self-sacrificing
treasurer, a Christmas card.

Or, better still, write each a letter
of appreciation.

Sir James Barrie's one-act playlet,
"The Will", has been revived in Lon-
don—and has scored again. It was
put on at St. Martin's Theater in con-
junction with "The Likes o' Her", and,
despite the torrid weather, drew and
highly pleased a most discriminating
audience—an audience, moreover, to
which the style of writing employed in
"The Will" is decidedly antique.

The Manchester Guardian pro-
nounces the New York Theater Guild
"world-famous". This was true be-
fore The Guardian said it, but there
is no gainsaying the fact now. So

MOTION PICTURES

Edited by H.E. Shumlin Communications
to New York Office

WM. DE MILLE DEFENDS MOVIES FROM ATTACKS

Says Pictures Must Be Made To Please Millions, Not Just a Few Educators—Criticizes Censors

New York, Dec. 8.—Replying to attacks on the motion picture industry made at the dinner given by the Film Mutual Benefit Bureau this week, William De Mille, director, defended the movies and criticized the "uplifter" critics of the silent drama.

"I grant you that 95 per cent of the pictures made and sold today are artistically bad," said De Mille. "But the same percentage holds good for drama, music, sculpturing, literature and painting.

"It is necessary for me to reach twenty-five million people in order to furnish the entertainment I am paid to supply. In order to do that I am compelled to create entertainment that appeals to a large portion of the public, and not to any small class of educators or people educated above the average.

"The censors are to blame for the mutilation of many great works of literature transferred to the screen. We have censorship laws, but the censor boards are not functioning in the proper manner. We should have such laws, but, as things are now, we have a substitution of persons and prejudices for laws. This is a gross injustice to the industry. The censorship boards, which are different in every State and comprise forty-eight varieties of ideas as to morality, are made up of individuals whose intellect is ancient, whose brains are medieval and whose taste is Victorian.

"I have not a dirty mind, but I have adult ideas, and I wish to reach an adult audience. If I were to think that the motion picture industry is to be devoted to the making of juvenile pictures I would not believe in it to the extent that I do.

"Do not expect us, as persons seeking to perfect this new method of artistic expression, to act as chaperons for all the children in the country. When going to the moving picture theaters pick your play, your star, your producer the same way you do with the theater."

"COVERED WAGON" ENDS RECORD HOLLYWOOD RUN

Los Angeles, Dec. 8.—"The Covered Wagon" closed its run of thirty-four weeks at Granman's Egyptian Theater in Hollywood last Saturday night, breaking the week's record for the house, also held by the Cruze production, by \$1,624. According to the figures received by wire from the Coast and given out by the Paramount office in New York the gross receipts for the final week were \$25,133, as against the house's weekly dollar capacity of \$25,068.

The picture opened at the Egyptian last March and its thirty-four weeks of continuous showing broke all long-run records for the Pacific Coast. The total receipts for the engagement were \$712,045 or an average of \$20,942 per week. The total attendance was 695,717, nearly 100,000 more than the total population of all of Greater Los Angeles.

The Egyptian will be closed for a short time for renovation preparatory to the opening of Cecil B. DeMille's Paramount production, "The Ten Commandments".

BUSY ANNA NILSSON

Los Angeles, Dec. 10.—Every once in a while some actor or actress rises into sudden prominence and is in such great demand that he or she appears in a great many pictures released within a short period. Just now it is Anna Q. Nilsson who is in demand. She has been seen in New York in at least eight pictures during the past three months. Her latest, in which she is starred, is "Innocence", from the story by Lewis Allen Browne, "Circumstances Alter Divorce Cases". It was directed by Edward J. LeSaint, and is being released thru C. B. C. Film Sales Corporation.

Wallace Berry probably holds the record for picture work. For at least a year he has hardly been idle a day, appearing for many different producing companies, often working in two pictures at the same time.

It Strikes Me—

HOW much has "exploitation" cost the motion picture industry? How much damage has the broadcasting of trade information outside of the industry done to the picture business? How much of the blame for unjust taxation, State and Federal, upon motion picture theaters can be laid at the door of the unthinking press agent and his mimeograph machine? And at the door of the producer and distributor, talking, talking, talking about this, that and the other thing the matter with the picture industry; talking, not for the trade press, but for the daily newspapers?

The press agents in Hollywood, the press agents in New York, all with only one idea in their heads: to get their company's name, their bosses' names, their stars' names in the newspapers. Not caring how they get it in or what harm their yarns may do to the industry, just as long as the names go in. Mr. Lasky makes a statement for the press—not the trade press, Mr. Godsol makes a statement for the press, Mr. Rowland makes a statement for the press, Mr. Schulberg, Mr. Loew, all, all of them making statements for the newspapers, knowing that what they say will be read by millions of people—by the people that pay their money to see the pictures, by the lawmakers, always on the alert to raise more revenue for Government expenses; by the reformers.

Everybody talking—thru their press agents—to millions of their customers about the millions of dollars their pictures cost, about the millions of dollars their stars are paid, about the millions of dollars of profit their pictures make, about the waste in the business, about everything. One producer even gives out a statement condemning other producers for giving out statements to the public. "You're harming the industry by telling the public about the inside details and troubles of the picture business," he declares. "Don't give out statements to the daily newspapers." And this producer's press agent immediately sets his mimeograph to work, and every newspaper in the country gets a copy of his boss' statement.

Is it any wonder that every reformer, every paid troublesniffer and unpaid troublesniffer in the country is raging and tearing at the picture business? Is it any wonder that there are State taxes and Federal taxes placed on the motion picture business? And do you think for one moment that all this vaporing, this "exploitation", isn't the biggest obstacle in the way of repeal of the admission tax?

Try and tell the legislators, the lawmakers, the men who are going to decide whether or not the tax will come off, that it is harming the industry, that it is an unjust tax, that the business is burdened with it. Try and tell them all that, when for years all they have been hearing about is million-dollar pictures and million-dollar baby stars. The only way the tax will come off is when the treasury is running over with money, more money than is needed for building new postoffices, dredging rivers and building dams. It won't come off, because the legislators believe it is unjust. And "exploitation" is largely to blame.

Cosmopolitan Pictures Company, which refuses to honor the contracts exhibitors hold for "Little Old New York" and "Enemies of Women", announces that the first-named picture broke the record for a two weeks' run at the Capitol Theater, New York. It doesn't announce that Mr. Hearst, the newspaper publisher, and Mr. Hearst, the producer of the picture, ran advertisements in his New York papers that, if paid for at the regular rates, would have cost the Capitol Theater more money than it made on the run. Full pages every day in his papers to draw people to see his picture. That's why "Little Old New York" broke the record. But can the exhibitors afford to run full-page ads? Not if they get the picture for nothing—which they won't.

It might not be a bad idea for exhibitors to run a slide warning screen-struck girls to keep away from Hollywood unless they are capable of supporting themselves while striving for a screen career. Besides serving a good purpose, such a slide would be a novelty in a minor way.



TO MAKE PREFERRED PICTURE IN EUROPE

Los Angeles, Dec. 10.—Another producing unit is getting ready to travel to Europe to film scenes for a picture right on the location of the story. This time it is Director Gasnier, of Preferred, who will go to Monte Carlo with his cameraman and a few actors to take pictures for "Poisoned Paradise".

T. O. C. C. BALL IN JANUARY

New York, Dec. 10.—The Theater Owners' Chamber of Commerce will hold its annual ball January 24. The T. O. C. C. affair is recognized as one of the best of the motion picture dances and entertainments held in New York each year. The officials of the organization are already planning out the entertainment features.

M. P. T. O. A.-Composers' Negotiations Are Off

Exhibitor Body Notified Society Will Prosecute Infringements of Its Music

New York, Dec. 5.—Declaring that the long pending negotiations with the officials of the Motion Picture Theater Owners of America to arrange a settlement of the music-tax question were definitely off, J. J. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, gave notice of the ending of the truce whereby the society agreed to postpone taking legal action against exhibitors using its music without license.

The negotiations between the M. P. T. O. A. and the composers' society were begun in September when a joint statement was issued in which the music men agreed to withhold action against alleged illegal use of their compositions pending the settlement with the national organization of exhibitors. A few meetings were held and then Sydney S. Cohen, president of the M. P. T. O. A., had the negotiations postponed until after National Motion Picture Day, which was held on November 19. Since that time separate agreements have been entered into by the music men with the exhibitor organizations of the Northwest, Michigan, North Carolina and Virginia. These agreements provide for sliding license scales, based upon the size and admission prices of picture houses.

The society has won every suit it has brought against exhibitors, excepting in one or two cases where the wrong people were sued. The United States Supreme Court long ago decided that users of copyrighted music must pay for the privilege of playing it. Every exhibitor who lost such a suit has been forced to pay an average of \$150 in costs and indemnities. Suits are pending against Cohen for playing music without licenses in his New York theaters. Over fifty suits against Mike Commerford, operating a large circuit of theaters in Pennsylvania and New York State, were settled out of court last week. The damages asked for in these suits amounted to over \$12,000. Commerford paid the society a fixed sum for damages and took out a license for every one of his houses. He had been a member of the committee which partly carried out the negotiations with the society.

Rosenthal stated this week that official notice that the society intended to prosecute infringements of its music was sent to the M. P. T. O. A., because exhibitors thruout the country were still under the impression that the negotiations were continuing.

LICHTMAN NOW HEADS UNIVERSAL SALES DEPT.

New York, Dec. 10.—Al Lichtman, who recently joined Universal to take charge of the road showing of "The Hunchback of Notre Dame", has been elevated to the position of general sales manager, taking the place of E. J. Smith, resigned.

Soon after Lichtman joined Universal it was announced that "The Hunchback" was available for release to regular exhibitors on a percentage basis, provided they would raise their prices to \$1.65 top for the showing and give but two shows a day. Universal is now showing the picture in a number of legitimate houses in the large cities, and had originally intended not to release it to exhibitors this year.

OCTOBER TAX RECEIPTS UP OVER 35 PER CENT

Washington, D. C., Dec. 10.—The Treasury Department reports that the admission tax collections for the month of October amounted to \$6,999,867, which is an increase of \$1,603,466 over the same month last year. This figure is the highest since June, 1921, when \$7,362,467 was collected. At that time the tax levy included admissions of ten cents and under, which is no longer in force.

REVIEWS

By SHUMLIN

"TIGER ROSE"

A Warner Bros. Picture

It was a David Belasco play, and it has as its star Lenore Ulric, but that doesn't make "Tiger Rose" any more entertaining than the usual picture of love in the Canadian wilds and the Northwest mounted police. Since this is Miss Ulric's first appearance in the movies, coupled with considerable mention of Mr. Belasco's conversion to the silent screen as a buyer of his plays, the picture will probably attract to some extent, and it will probably please a great many, but it is ordinary entertainment just the same.

Miss Ulric is not such a much on the screen. Unfamiliar with the possibilities of acting before the camera, she allows many opportunities for effective work to go by unheeded. If the movies demand one thing from an actress, it is youth. The camera is cruel and sets a low age limit. Miss Ulric plays a part that should be played by a girl who looks no more than eighteen; she looks thirty.

In the supporting cast are Theodore Von Eltz, in the leading male role; Claude Gillingwater, Forrest Stanley, Joseph Dowling, Sam De Grasse and Andre De Beranger. They all act well, although Stanley, as a mountie, wears an attitude of superiority that is most irritating.

Lenore Ulric appears as Rose Boclan, French-Canadian girl who falls in love with a young surveyor, and when he kills the man who betrayed his sister aids him to escape. She has been brought up by her father in the far woods, hunting animals for their furs just like a man. Her father has taught her not to believe in God. When he dies she is adopted by Hector McCollins, factor of the trading post. She meets in the woods a young surveyor, Bruce Norton, and they fall in love. Norton gets word that the man who lured his sister to leave her husband and then deserted her, causing her death and the death of their mother, is coming to the railroad construction camp. He confronts the man, and in a fight kills him, running off into the woods. Rose hears of this, and with the aid of a mysterious doctor, who proves later to be the husband of Norton's betrayed sister, plans to aid his escape. After a number of close calls from detection, they get Norton to a cabin, near which a canoe with food is anchored, ready to float him to freedom. But Michael Devlin, police sergeant, discovers the plot, enters the cabin and arrests Norton. Rose shoots him in the hand and holds him prisoner while Norton and the doctor escape, knowing it means prison for her. But Norton returns and gives himself up rather than accept Rose's sacrifice. He is taken to prison, tried and found not guilty. He sends for Rose and she leaves the trading station for Edmonton, where Norton is awaiting her, to get married.

Direction by Sidney Franklin. Produced by Warner Bros. and David Belasco. Distributed by Warner Bros.

"THE DAY OF FAITH"

A Goldwyn Picture

From the story by Arthur Somers Roche, this picture just misses being great, and it is largely the fault of the author. If he had only stuck to probabilities and refrained from injecting wild ideas about control of the world and reforming the world, "The Day of Faith" could have taken its place in popular estimation with a picture like "The Miracle Man".

It is a picture that may be classified as a "miracle" or "faith" picture. The theme is the well-known one of crooks reformed, cripples made whole, poor people and rich made happy thru faith, in this case faith in the honesty of every man. "My Neighbor Is Perfect" is the creed of the play's principal character, a young woman.

Up until the last part, the picture is splendid and convincing, but then it gets too wildly imaginative; it places a strain upon ordinary credulity. Excepting for the last part, the picture is really fine, and its fitness is due to the intelligent direction of Tod Browning and the remarkable acting of a great cast.

Eleanor Boardman, Tyrone Power, Raymond Griffith, Ford Sterling, Wallace MacDonald, Fido Jane Mercer, Winter Hall and Ruby Lafayette are all unusually good, but the best of them is Raymond Griffith. This young man has improved in every picture he has been reviewed in during the past three or four months. In this picture he gives a performance that is one of the gems of screen acting; as a crippled, cynical newspaper reporter who loses his limp and his cynicism thru sudden self-forgetfulness, Griffith is superbly forceful.

The story opens in a small town, in the home of Bland Hendricks, an elderly man who is telling some friends his philosophy of life, that each man is perfect; that if each man looked upon his neighbor as being in-

"HALF-A-DOLLAR BILL"

A Metro Picture

This is a peach of a picture, full to the brim with human interest situations, a picture that will send them home completely satisfied that they got their money's worth—and wishing for more. "Half-a-Dollar Bill" is the story of an abandoned baby found and brought up by a ship captain and peg-legged cook and of the way in which the kid's heart-sick mother finds her son and happiness.

It's a great picture because it has a dandy story, is well acted and has been directed with rare intelligence. It's a picture that should be booked; it can't miss fire.

The outstanding feature of the picture is the little kid, Frank Darro, a mere handful of sparkling black eyes, nimble legs and quick arms, who plays "Half-a-Dollar Bill", the little foundling. Watch your step, Jackie Coogan. You now have a competitor worthy of your mettle. Anna Q. Nilsson plays the mother, William T. Carleton the sea captain, Raymond Cook and George MacQuarrie and Mitchell Lewis the villains of the piece. And mention must be made of two remarkable little dogs that play important parts. They are unusually smart creatures.

Miss Nilsson plays the penniless, helpless mother, who tearfully places her six-month-old baby on the doorstep of an unoccupied house with a note to which is attached the torn half of a dollar bill. The note states that she will return when she is able to support the baby and will identify herself by the other half of the bill. She leaves and when she regrets her action returns to find the baby gone. She knows not where. It had been picked up by Duncan McTeague, a sea captain, and his cook "Noodles", who have taken it to their home nearby. They take the baby aboard ship when they sail away the next day. For four years McTeague brings up the boy as his son, while the mother expends all her energy and hope in the little shipping town of Southport trying to trace her baby. When the boy is 4 years of age the ship returns to Southport and the boy stops his mother from drowning herself. Weak from hunger, he and the cook take her to their home. The boy takes to her immediately, but she does not know he is her boy. McTeague comes home, finds her, and induces her to stay with them. Two former mates of McTeague's, who have sworn to revenge themselves upon him for fancied wrongs, plot to steal the boy. One of them, Martin Webber, has seen the note and the half-dollar bill that was found pinned to the boy's clothing when he was found. He spies on the house of the captain, sees the woman, and recognizes her as the wife whom he deserted. He confronts her and she tells him of how she abandoned their child because she could no longer support it and of the half-dollar bill. He immediately sees that the little boy is his child, tears her half of the bill from her hands and runs away. That night he and his accomplice kidnap the boy and take him to their hangout. McTeague, with the aid of his dog, trails them and wins back the child. They go aboard ship with the child's mother, who is yet unaware of the relationship, the next day, and Webber comes aboard with his accomplice and a police officer with a writ ordering the child to be turned over to his father, but McTeague spurs for time, orders all sail set, and when the ship is beyond the three-mile limit exerts his authority and refuses to deliver the boy. Webber attacks him but is overpowered. Then the accomplice hurls a knife at McTeague, but it misses and strikes Webber, killing him. Thus the situation is saved, the mother is made aware that the boy is hers and she and McTeague find that they care for one another.

Direction of W. S. Van Dyke. Adapted and supervised by Max Graf. Distributed by Metro Pictures Corporation.

capable of doing wrong, there would be no wrong, no evil in the world. Just then a yeggman breaks into the house and is caught. Hendricks allows him to go free, against the advice of his friends. The yeggman then breaks into another home, where the elderly Marley Maynard is ill in bed, convalescing from a heart attack. The yegg threatens Maynard's daughter, Jane, and when Maynard awakes and climbs out of bed to help his daughter he drops dead. The burglar is arrested and when Jane and the townspeople discover he is the same man that Hendricks allowed to go free, they feel that Hendricks is to blame. Jane incites the town against Hendricks, and he is taken out and beaten to death. Jane is remorseful, and comes to feel that the only way she can make restitution is by spreading Hendrick's philosophy that "My Neighbor Is Perfect". She refuses to prosecute the yeggman, and he goes free.

Jane Maynard moves to New York, where she opens a mission on the lower East Side to spread her new religion. Here she attracts the interest of young John Anstell, son of one of the world's wealthiest men, Michael

"FASHIONABLE FAKERS"

An F. B. O. Picture

This is a moderately entertaining program picture, with a story that is entirely consistent with realities, which is no mean accomplishment, but at the same time is different from the usual creations of the inexpensive-picture scenario writers.

Not being a "special" or a "super-production", it has been staged with the idea of spending the money where it is needed. Although it has no mob scenes or party scenes, the settings are appropriate to the action and the story and do not draw unfavorable attention. "Fashionable Fakers" did not cost much to make, for which its producers deserve much credit, provided they do not forget the actual cost when figuring out the rentals to be asked.

Johnnie Walker is starred. He plays the part of a sincere, hardworking, small-salaried young fellow in love with a girl whose mother looks down upon him as just a "common carpenter". Walker is very good in the part, which is the sort of role that Charles Ray shines in. Mildred June is the girl of the story, not a particularly striking type, but completely adequate in the part, which calls for but little acting. Others in the cast are George Cowi, J. Farrell MacDonald, Lillian Lawrence and Robert Balder.

Walker plays Thaddeus Plummer, who is paid \$25 a week for making cheap furniture look like expensive antiques in the shop of a fake Turk, who is really an Irishman named Pat O'Donnell. Pat is the ostensible proprietor of the shop, but it is really owned by a man by the name of Creel, who is supposedly wealthy and sends acquaintances around to the shop to be wooed.

Thad lives with his absent-minded old grandfather in a little house next door to the Ridder family, a snobbish mother and a sweet daughter. Thad and the daughter, Clara, are in love. On his twenty-first birthday, Clara sells her bedroom dressing table to buy Thad a present, as her mother refuses to give her any money for that purpose. Thad makes her a little jewel case for a present, as it is also her eighteenth birthday.

The two are suddenly parted when Clara leaves town with her mother, who has been apprised of the death of a relative, who has left her heaps of money. They are gone for a month.

In the "antique" shop one day, Thad, who has been left in charge for a few moments, buys a prayer rug for \$100 from a Turk. He pays for it with money from the cash register, thinking it a great bargain. The Turk tells him it is a wishing rug. O'Donnell returns to the shop with the real owner, Creel, and the latter declares the rug a cheap fake, and makes Thad work out the \$100 he spent.

Clara and her now wealthy mother return to town and buy an expensive home. Creel brings them around to the fake shop, and tries to get her to buy for \$600 the very same dressing table, remodeled by Thad, that Clara sold to the second-hand man. Thad explodes at this, and tells Mrs. Ridder the truth about the table. When Mrs. Ridder leaves, without buying anything, a man who purchased a fake rug for \$1,000 rushes in and demands his money back. Not getting it, he runs out to get a policeman. Creel sells O'Donnell that the shop is in the latter's name, and that he will be held for the fraud. He gives the shop to O'Donnell, and walks out. O'Donnell makes Thad a partner, and they try to think of some way to get \$1,000 to pay back the irate rug-purchaser and escape arrest. Thad thinks of the prayer rug he bought from the strange Turk, and makes a wish for the thousand berries. When he opens his eyes he finds standing beside him another Turk, who tells him that the rug is a family treasure, stolen by his brother, and offers to buy it back for \$1,000. Needless to say, Thad sells it to him, and he and O'Donnell escape arrest. They then run the shop honestly and make a success of it. Thad finds that Clara's mother no longer frowns upon his wooing, thus supplying the happy ending.

"Fashionable Fakers" should find favor with small-theater audiences.

Direction by William Worthington. Adapted by Melville Brown. Produced by Walker-Caldwell Productions, Inc. Distributed by Film Booking Offices of America.

Anstell. Young Anstell comes to love Jane, and his father, hearing of it, determines to stop the affair, believing that Jane is only after his money. Owning a daily newspaper, Anstell orders its editor to poke sarcastic fun at Jane and her theory and drive her out of town. The editor sends his best reporter, Tom Barnett, lame and scornful of humanity, to write about Jane. Barnett visits the mission, and in saving from a bad fall a crippled little girl, discovers that he has walked without limping. He becomes converted to Jane's faith, and writes a story, which is published, telling about it and resigning from the paper.

(Continued on page 111)

"THE LIGHT THAT FAILED"

A Paramount Picture

Rudyard Kipling's splendid story has been made into a fine picture, unusually interesting, poignant and brilliantly acted. It is a picture even tho the story has been brought up to date and the ending changed. The tragic ending has been changed to a happy one, and while this eliminates the most colorful part of the story, it makes the picture a much better property, commercially speaking.

In Jacqueline Logan, Paramount seems to have found and developed an actress whose talents are unusually diversified. In this picture she plays a very difficult part, that of a woman of the streets—a brat—and puts into the role everything that the author wrote. Percy Marmont, whose remarkable playing in "If Winter Comes" has won unqualified commendation wherever it played, proves that acting of the same high caliber can always be expected from him. In "The Light That Failed" he plays the part of a young artist who goes blind after painting his first really good picture. Marmont gives an exceptionally intelligent and dramatic performance.

David Torrance is good in an important role, as is Sigrid Holmquist. Others in the cast are Mabel Van Buren, Luke Ciskrove, Peggy Lane and the youngsters, Winston Miller and Mary Jane Irving.

The picture has been directed and produced with good taste and dramatic insight. Street scenes in Port Said, Egypt, and London, and several desert scenes, are especially effective.

"The Light That Failed" tells the story of the love of Dick Helder, artist, and Maizie Wells, and of how he loses his sight and tries to cut himself adrift from the world, but she brings back a measure of his happiness. As children together the two swore undying affection for each other. Dick has ambitions to be an artist, and when the children are parted he tells her that one day, when he is great and famous, he will paint her a beautiful picture and give it to her.

When Dick grows up he becomes a rover over all the world, a vagabond of art. In Port Said, Egypt, where he is one day, his drawings interest Torpenhow, an English newspaper correspondent, "covering" one of the Sudan campaigns against the natives. Torpenhow employs him to make sketches for his paper. Dick is wounded by a saber blow during a surprise attack. After the campaign he goes back to London with Torpenhow and finds that his sketches have made him famous. He and Torpenhow have become great friends and take adjoining apartments. Dick accidentally meets Maizie, his childhood sweetheart, who persuades him to attempt painting better pictures. They agree that when he has finished his first big picture they will marry.

Dick has found a model for his first painting in the person of a girl of the streets, Bessie Broke, who has been picked up and befriended by Torpenhow. Bessie fastens herself onto Torpenhow, and he believes that he cares for her, agreeing that she shall come and live with him. Dick makes Torpenhow realize that he is making a bad bargain and leaves suddenly, at Dick's suggestion, so that he can forget Bessie. Poor Bessie sees her first chance for a little happiness ruined by Dick, and she hates him for it. They start work on the painting which is to be Dick's best work, and one day, when Maizie calls at the apartment while Dick is out, Bessie pretends that she lives with Dick, revenging herself upon him in that way. Maizie rushes away, heartbroken.

Dick discovers his eyes are failing and visits a doctor, who tells him that he will be stone blind within a week from the effects of the saber blow received in the Sudan. Dick determines to finish his picture before the week is out. With his eyesight steadily getting worse, he manages to finish the picture, and then goes blind, but says nothing to any one about it. Before any one has seen the picture, Maizie revenges herself further by hopelessly ruining it. Torpenhow returns and Dick, now blind, shows him the picture which he can no longer see. Torpenhow is aghast at the wrecked canvas, but pretends that it is a wonderful painting.

Maizie writes several letters to Dick, but he can not read them and refuses to let any one else read them for him, wishing to keep her in ignorance of his blindness. Bessie finds out that Dick is blind, and her hate turns to pity and sorrow for what she has done. She opens one of the letters, finds out Maizie's address, goes to her and tells her that she lied when she said that she lived with Dick, and that he is blind.

In the meantime, war is declared, and Torpenhow goes away, leaving Dick to face darkness alone, worthless to his country and to himself. But Maizie comes to him and, tho he tries to repulse her, she finally induces him to let her take care of him.

"The Light That Failed" is a dandy picture, one that will unquestionably find favor with any audience.

Direction by George Melford. Scenario by F. McGraw Willis and Jack Cunningham. Distributed by Famous Players-Lasky Corporation.

Oklahoma Exhibitors Meet at Oklahoma City

Best Convention in Its History
—Ralph Talbott Re-Elected President

Oklahoma City, Ok., Dec. 5.—The Oklahoma Managers and Exhibitors' Association convened in annual session here Monday and Tuesday with the largest and best attendance in its history. The meetings were presided over by Morris Lewenstein, vice-president, in place of President Ralph Talbott, who was unable to attend. A new constitution, by-laws and code of ethics were adopted. Slides for both national and service associations were recommended. A resolution was adopted requesting both United States Senators and Congressmen to vote for the repeal of the tax on theater admissions, also music tax, and all theater managers are requested to petition Congress for the tax repeal. Travelers are also requested to solicit the same request from theater managers in their districts. The selling of films to non-theatrical institutions showing pictures where admissions are charged was condemned. The association also condemned being required to give box-office receipts to any one. The employment of an attorney by the executive committee was authorized. The convention adopted a resolution endorsing the Far-East movement.

S. A. Handy, attorney of Kansas, spoke on the music-tax fight. L. J. Lally, of Kansas City, spoke on reciprocal insurance as a savings proposition. A motion carried that the question of reciprocal insurance be investigated with a view of adoption of same. Tom Ryan, representing the Film Board Adjusting Bureau, gave a talk and answered many questions relative to differences between exchanges and exhibitors. L. W. Brophy of Muskogee gave an instructive address on the repeal of the war tax. Secretary of the Treasury Mellon's recommendation of the repeal of this tax has met the hearty approval of the movie men. The tax rests on both the public and the exhibitors, they say.

A grand ball was given Monday night, the convention adjourning Tuesday night with a banquet.

The next annual meeting will be held at Oklahoma City the first Monday in December, 1924.

The following officers were elected: Ralph Talbott, president; Tulsa; Morris Lewenstein, vice-president; Oklahoma City; L. W. Brophy, secretary; Muskogee; Harry Britton, treasurer; Norman. Executive committee: John Feeney, Henrietta; Fred Pickford, Ponca City; A. B. Noland, Shawnee; J. H. Moulder, Sapulpa; Bill Smith, Tulsa.

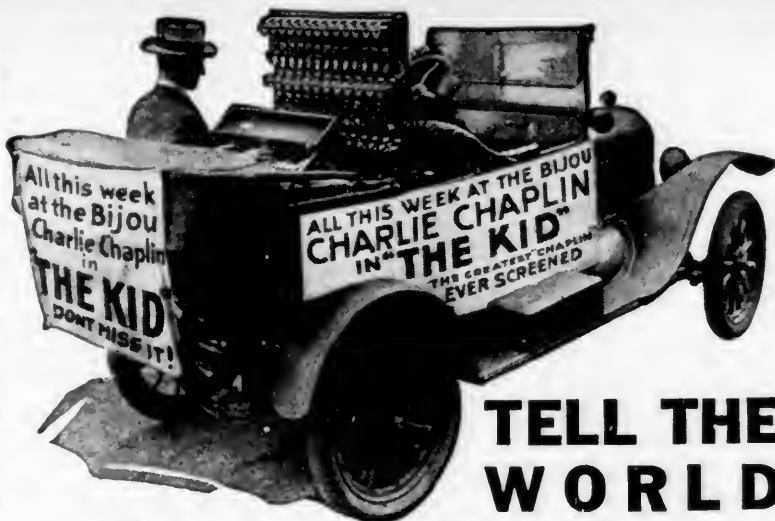
Need Intelligence in Pictures, Says Manager

"The successful pictures of the future have got to be intelligent. No matter how lavish they may be, they must have an intelligent story—a story that is not just drivel or an excuse for the making of expensive scenes."

The above statements were made by Courtenay Savage, manager of the Greenwich Theater in Greenwich, Conn. Mr. Savage's viewpoint is perhaps peculiar, in that the theater



COURTENAY SAVAGE



TELL THE WORLD

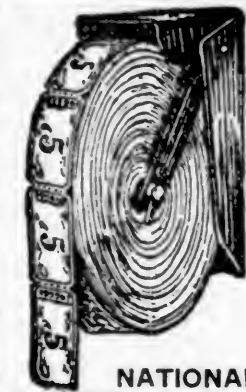
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he manages is patronized by a class of people of an unusually high grade of intelligence, education and refinement. Greenwich is a suburban town of about six thousand people, most of whom can not be classed with the inhabitants of the usual industrial or agricultural community of the same size. They are people who appreciate a clever picture or a good drama with an idea, but laugh down hokum melodramas.

Despite the fact that the audiences of the Greenwich Theater have a higher artistic appreciation than the majority of small-town picturegoers, Mr. Savage contends that the movie producers greatly underestimate the intelligence of even the average audience.

"I think that lavish, unreal sets will be abolished in the future," he said. "They should be abolished, as a general thing, and perhaps confined to personalities, such as Mae Murray and Gloria Swanson. The extreme styles worn by these two stars, and the novel settings, futuristic in design, which Miss Murray's pictures affect, have come to be associated with them in the public mind, and the public expects them and finds them interesting. But, on the other hand, I think that the 'deMille parties' to be seen in almost every other picture are unnecessary to the story nine times out of ten. They add nothing to the picture—the public is wearied of them."

"Two of the best box-office bets I know of—and I think most exhibitors will say the same thing—are Jackie Coogan and Thomas Meighan. They go over because their pictures always tell a story, and most of the time the story is simple. Thus the drawing power of these stars is not killed by uninteresting pictures."

"We need careful selection in the making of pictures. The books, plays and motion pictures that make the most money are those that are clean, and it has been my experience that a

really good picture has unlimited appeal in any and every type of theater. The titles of pictures should be chosen with as much care as the cast. Titles should tell a story, or suggest a personality. Those minus cheap sensationalism appeal best of all. Most producers would have changed 'To'able David' to something lurid, yet this picture has an enviable record, one that pictures with titles such as 'Passion's Darling' or 'The Cost of Love' never come near reaching."

Mr. Savage has had varied experience in the picture business and in other lines of the entertainment industry. For a number of years he played in musical comedies. He has written for newspapers and magazines. He was for some time with the Mayflower Pictures Corporation, which produced "The Miracle Man" and other pictures.

"Producers are making their pictures too long," declared Savage. "First National is a decided offender in this respect. 'The Fighting Blade', for instance, might have been a far greater success if it had been in six or seven reels. I find that audiences grow restless when a picture runs eight or nine reels. Famous Players-Lasky really seem to be turning out their product with an eye to allowing the exhibitor to offer a program that has variety."

LITTLE WORK AT GOLDWYN

Los Angeles, Calif., Dec. 10.—Alan Crosland has completed photography on Goldwyn's film version of Elinor Glyn's "Three Weeks" and is now editing the production. The picture will be ready for a showing to the members of the cast within a week.

Emmett Flynn has also finished photography on his new production, his second for Goldwyn Pictures. It is a film version of Owen Davis' (Continued on page 162)

"THE DAY OF FAITH"

(Continued from page 110)
Michael Anstell comes to call at Jane's mission the next morning to see Barnett, who has slept there that night. Anstell tells Barnett he does not believe he can walk straight, and Barnett, losing part of his self-forgetfulness and faith, gets out of bed, tries to walk, and finds his lameness has returned.

Anstell conceives the idea to commercialize Jane's theory. He sees a way to gain tremendous power, by making the people believe, thru the popularizing of the theory of human perfection, that he can be trusted with all their rights and property and then by taking advantage of their faith in him. He tells his son, whom he inspires with the same desire for power. Jane, believing in Anstell, allows herself to be used, and Tom Barnett, who loves her, works with her to spread her religion. Anstell declares a "day of faith", going to his home town to launch the campaign for the new religion. His son accompanies him. Anstell makes a speech to the people, who applaud him. But enemies of Anstell, men whom he has ruined, circulate among the people, tell them that Anstell is only seeking to enrich himself at their expense, and incite them to attack his son, the person he loves above all else in the world. The mob kills young Anstell.

The play ends happily, with Michael Anstell renouncing the world, and giving all his money to Jane's missions, and Jane and Tom Barnett marrying.

Direction of Tod Browning. Produced by Goldwyn. Distributed by Goldwyn-Columbia Pictures Corporation.

"SOUTH SEA LOVE"

A Fox Picture

As Merton of the Movies puts it, this Fox picture is "all very silly, very silly." It's more: it's all very drab, very dull, very meaningless, very uninteresting and very much a waste of time, energy, film and money. All it has is a title, and that has nothing whatever to do with the story of the picture.

Shirley Mason is featured in this picture and makes an exceptionally poor showing. She is very terrible, very terrible. And J. Frank Blonden, who does the hero, is mainly concerned with looking terribly sorry for himself thruout the five reels. Charles A. Sollen is very good as an old sea captain, but, alas,

(Continued on page 162)

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Conducted by **AL FLUDE**



AN OVER-SEAS TOUR

By **THOMAS ELMORE LUCEY**

It would be foolish to begin to enumerate the amateurs, pseudo-amateurs, near-professionals, semi-professionals and hopeless but radiantly expectant endears who have voluntarily unbesomed to me their ambition to "travel and see the world". That so many of them choose the platform as the easiest way is understood when one realizes the community spirit that has made Lyceum and Chautauqua the "most American thing in America".

After tearing some hundred miles beyond the confines of the great and glorious land which wouldn't get itself mixed up with the League of Nations I am pretty thoroughly convinced that the best way for a platformist to grapple the globe, combining business with slight-seeing—like "traveling on his own", as they say in England—and paying bills with talent wares is to go it alone, unhampered by the conventions, social and temperamental ties of other talent.

The experience of a couple of trans-oceanic tours, the first booked by A. A. Davis a dozen

years ago thru the West Indies, Central America and Old Mexico, and the second, my recent world tour, under the direction of that other far-traveled platform pilot, Henry Hudson Davis, has served to fill several of my scrap-books with a wealth of personal experiences and recollections of interesting and thrilling incidents.

But the man or woman on the platform will be more interested in overseas "shop talk", no doubt. Since Ada Ward, Sir John Foster Fraser and other Britishers have told so many of our chautauquans that America and Great Britain must get together, much curiosity exists in both great nations as to the possibilities of foreign platform work.

"Concert engagements", as they are called in the British Isles, have found booking exceedingly difficult since the war. One great Y. M. C. A. hall in London, where Edmund Vance Cooke appeared some years ago, is practically deserted now. The fees are very low and the managers require the talent to become members of the English Variety Artists' Union.

The British visa on your passport is valueless in Egypt and Palestine, those countries being merely mandated territory. We were urged by the British consul in Hongkong to not even attempt to land at Port Said, owing to the unsettled conditions in those countries. Just a few opportunities are open for lyceum speakers and musicians in Palestine, but the remuneration would be slight. Rev. Ralph Harlow, of the International College, Smyrna, Asia Minor, is anxious at all times for good American talent going that way. His is a large religious institution and the students responded heartily. Of course in the main they are very poor.

During the season (which means our winter months) musical entertainers and concert companies especially meet with a hearty response in the Straits Settlements. Aside from the theaters, clubs and hotels in Singapore, there are many English clubs in the interior, on the plantations. Orchestras playing dance music, small dramatic companies and magicians can fill many engagements to advantage with these clubs. Admission prices vary from one shilling up for adults, a sixpence for children.

Magicians and illusionists are the most popular form of entertainment with most of the natives in all the Oriental countries. Mysticism is, of course, the universal appeal with the Asiatic races. In booking dates it must be borne in mind that most of these natives are beggarly poor, and in some cases are forced to pay their admission fees in coconuts and other products. This they gladly do. One movie show traveling in the Orient carted away a small carload of coconuts received at one evening's performance.

One cannot say too much for the fine spirit of courtesy and response in these far-away lands where the British colonies flourish. Politeness is "bred in the bone with the Britisher"—whatever may be his aversion for the "damned Yankee", with his slang and his vulgar abandon. The kiddies are marvellously well bred, respectful and attentive. I had 500 of them in a matinee audience at Wanganui, N. Z. On being introduced by the head master of the school the half thousand children arose at respectful attention and gave me such a thunderous reception as few American chautauquans know.

In passing it will be well for the American to remember that there are no "professors" among English teachers. That is, indeed, gross vulgarity.

The superintendent of the school is the head master. One disappointment our over-indulged talent will find: The school buildings in Australasia are unpretentious little frame structures, and there are no school auditoriums. The "show" must be "pulled off" at the inevitable town hall—which, in many cases, is the permanent home of the movies, the class plays, the road show, the community sing and the political mass meeting.

If the British children are polite and respectful, the warm response that one receives at the hands of a native Oriental audience is a revelation. Many who cannot understand a word of English will sit for an hour most at-

tentively when an interpreter explains an American joke or story, will laugh with great gusto, and at the conclusion of his "exhibition" applaud in a way that does the soul good. The Filipinos, Chinese and Japanese perhaps excel as good listeners.

In Australasia—The Ellison-White chautauqua battleground—we had a better opportunity to view the situation from different angles. In some places there is bitter prejudice against the institution, even among ministers. They seem to fear that it contains some sort of propaganda and they prefer to be simply "let alone". Others welcome it with enthusiasm, especially since the management has established permanent offices in Auckland and has made special efforts to provide Australasian talent on the programs so far as possible.

It is extremely difficult to get the name on the dotted line for any American-made talent product, for the reason that it is not their way of doing things. Sport lovers and show goers by instinct, accustomed to long lines at the box office, they cannot understand why any "show" cannot come along and take chances with the rest. But once they sign the contract they stick to it and there is little whining about a deficit. "It is too new to our people" was the principal complaint I heard.

One cannot be too careful in building his program to suit these people. Kipling, Shakespeare, Service and Burns are beloved by them, but they welcome Riley and Field with equal warmth if the work be well done.

My biggest shock came, perhaps, in noting their mass psychology. In the variety theaters they are enthusiastic over some of the merest drivel and some of the rankest and most vulgar horseplay among English music hall comedians, yet they will not tolerate hokum from an American. Wilkie Bard's act is in some respects purist—and some good women sitting behind me so decreed it. Yet he was featured for five weeks at the leading variety house in Sydney and played a return engagement of three weeks.

In paths many of them respond with the real tears that a reader loves, and in singing popular airs that are familiar to them they frequently join in with a vocal enthusiasm that is inspiring. This was disconcerting to me at first, but when I learned that it was a mark of response and appreciation I liked it.

Contrary to my expectations, the people who gave the Bard to the world seem to prefer exaggerated "eloquence". (Every reader is an "eloquentist" with them.) I heard a teacher of dramatic art, who had some reputation as a Shakespearean actor, render "How Did You Die?"—and he sure "rendered" it. I was glad Cooke was not present, for, after the thunderous, orotund roar, "Did you tackle that trouble that blue your w'y?" the Cleveland genius would have changed the last line to "Why didn't I die?" To me it was the rarest comedy I had heard since Bing split his trousers one joy night at the convention.

But when I heard those scions of a race that has given so much to the world, but who have been cursed by an overdose of autocracy and imperialism, night after night roar out "God Save the King!" I was ashamed of the ex-sergeant chap in my home city who wrote to The Post-Dispatch: "We've had too much anthem."

If the entertainer starts touring the world with his repertoire punctuated with such terms as "dollar", "pep", "bun", "intrigue", "reaction" and a lot of our curbstone vernacular, he will not get very far. When thousands of them, Sunday after Sunday, in the government domain and on the streets during week days, publicly damn their government and denounce the Parliament as a set of grafters, thieves and cutthroats, an American entertainer need not be surprised to hear some belligerent in the stall down front dub him a "Yankee rotter".

We found Hongkong the easiest port of entry, being an open port, and that is the only port where we were not forced to undergo the agony, sometimes for hours, of complying with the customs regulations. Duty on advertising material is heavy in Australasia, and, although the Dominion of New Zealand and the Commonwealth of Australia are usually referred to in the same breath, each country uses a separate currency and has distinct customs regulations. Australian laws are more exacting than those of her little sister domin-

ion, the war taxes being extortionate. So it is well for the touring entertainer to "travel light".

In the Philippines there are no vaudeville theaters, but the Lyric Booking Exchange, of Manila, offers performers and lyceum entertainers just an occasional open date at its cinema theaters. The natives are poor and admission prices are low, but good fees are paid when an attraction is available at all. Recently they have inaugurated a star concert series in the Orient, and Honolulu and Manila are on the circuit.

A good chain of dates can be booked thru the army posts of Corregidor, Manila, Stotsenberg, Camp John Hay and other places. Until recently all shows were given free to the soldiers—who, as a result, were not overly appreciative of the surfeit of good things, but the commanding officer in May established an order placing the amusements on an admission basis. All the camps have excellent recreation halls.

I cannot pass Manila by without a reference to the very courteous treatment accorded me by Chaplain John O. Lindquist, of the Cuartel de España; the officers of the American Chamber of Commerce, all three of the American daily papers and Prof. H. A. Bordner, superintendent of the Philippine Board of Education. All these are glad to welcome and co-operate with American visiting talent whenever possible.

Orchestra leaders with a facility for jazz
(Continued on page 161)

BISHOP McDOWELL COMMENDS THE CHAUTAUQUA

A Letter to Dr. Paul Pearson Tells of Old Days at the Mother Chautauqua

There are few church men in America who are so generally or favorably known as Bishop McDowell, and the following letter from him to Paul Pearson, as president of the I. L. C. A., will be of particular interest to all platform people:



—Underwood & Underwood.

Bishop William F. McDowell

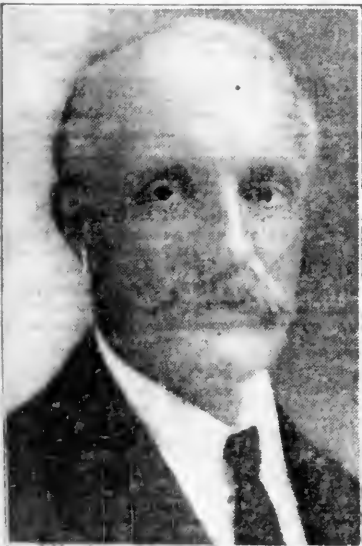
"Dear Mr. Pearson:

"I wish I might be present to assist in the commemoration of a half century of chautauqua life in the world. My own people went to the original chautauqua for the summer of 1871, and I myself attended the chautauqua assembly at Chautauqua, N. Y., in 1876. I seem to be almost a contemporary! What a noble, useful movement it has been. And how fine it is that it was so well built that it could successfully carry on after the inspiring personality of its great founder was withdrawn. And how fine it is also that it has today so much larger and more wide-spread influence than even its farvisioned founder dreamed. May a double portion of his spirit always remain in the great movement and upon those who thru the years preserve it for the common good. Ever yours,
"(Signed) WILLIAM F. McDOWELL."

GOV. PINCHOT RECOGNIZES THE CHAUTAUQUA

The Famous Governor of Pennsylvania Sends Greetings to Chautauquas

There are few men in America who are more prominently before the public just now than Gov. Gifford Pinchot, and there is something about him which seems to gain the respect and the confidence of the people. He has just a little of that old Rooseveltian power which would cause men to follow regardless of consequences. Governor Pinchot keeps in very close touch with all American movements and hence knows exactly what the chautauqua is doing. We reproduce below his portrait and the letter which he sent to Paul Pearson about the chautauquas.



Governor Gifford Pinchot

"Dear Doctor Pearson:

"Many thanks for giving me the chance to send a word of greeting to the lyceum and chautauqua workers assembled in their annual convention. What I have seen of public life gives me a realizing sense of the power of the chautauqua movement to mold public opinion. Discussion on the chautauqua platform of great questions before the people means not only better information among the voters, but more willingness to use their power for public good. "Chautauqua lecturers have done great good by preaching the doctrine of higher civic and social ideals. I believe they will keep on. I am sure they will if they follow your leadership. Sincerely yours,
"(Signed) GIFFORD PINCHOT."

THE NEW DECALOG OF SCIENCE

We are in receipt of a very interesting volume by our old friend, Albert Edward Wiggam, entitled "The New Decalog of Science".

For many years Mr Wiggam has been known among platformists as one of the ablest members of the I. L. C. A., one whose work was of such high character that it needed a selected audience to appreciate its best qualifications.

Recently Mr. Wiggam scored a triumph by his articles in The Century Magazine, and now this new book, one of the most thoughtful issues during the year, will go very far to establish in the minds of not only laymen and chautauqua people, but in the knowledge of the readers of America, that Mr. Wiggam is one of the most thoughtful writers and an author who has given a contribution to philosophical science which cannot be over-estimated.



Photo by Bob Morningstar Albert Edward Wiggam

Wiggam has always specialized in biology and like most careful biologists emphasizes the value of heredity as against environment. It is almost impossible for one who carefully follows his argument in this book to arrive at any other conclusion than those of the author. There are few writers along philosophical or scientific lines who are so careful in their logical deductions or so painstaking in presenting truthful premises as Mr. Wiggam. If this new book might be used as a text book and if every legislator of the future might carefully study its pages, then one might have hopes of a new and vastly greater future for this country of ours. We wish that every speaker upon the American platform and every member of the I. L. C. A. might secure this book and very carefully and thoughtfully study its contents.

The publishers are Bobbs, Merrill & Co., of Indianapolis.

HOWARD RUSSELL, BARITONE

There are very few better entertainers upon the American platform than Howard Russell, the Canadian baritone, and he has the good sense in forming his company to select others who are just as artistic in their musicianship as he. In addition to the excellent musical quality of their programs, however, Mr. Russell has the advantage of being one of the cleverest entertainers in the lyceum and chautauqua. I do not know of any one who can present the Scotch dialect more effectively. Just now he is filling engagements for the White & Myers Lyceum Bureau in the South. A clipping from Sardis, Miss., says: "A delightful audience filled the high school auditorium last night to hear the first number of the season's lyceum course, Howard Russell's Scottish revue was the number presented. The company is composed of Howard Russell, baritone soloist and entertainer; Eva Burke, soprano soloist and pianist, and Frances Parkinson, soloist and accompanist, each of whom contributed his or her part in a most entertaining manner. Mr. Russell is an impersonator of ability and the committee of citizens under whose auspices the course is being given are entitled to the thanks of the community for their efforts to furnish the citizens with entertainment of such high class at a minimum.

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

WILLIAM STERLING BATTIS is doing for Dickens in America what Branley Williams has done for the novelist in England. The Dickensian Magazine, London, England. A Humorous Entertainment of the Highest Literary Value. Personal address, 6315 Yale Avenue, Chicago, Ill.

NEWS NOTES

An article of nearly a column from The Brazil (Ind.) Times announces a lecture by "Chicago Blackie", one of the most famous crooks in the annals of American crime. He is being placed upon the platform by one of the leading bureaus with the hope that his life's story may deter other young men and boys from entering a life of crime. It is always a debatable point whether an unfortunate or criminal just should ever be capitalized upon the platform. Regardless of the amount of good one might do, there are thousands of others who might do an equal amount of good without capitalizing wrong doing. There is probably no question about the genuineness of "Blackie's" reform, and, since he is upon the platform, it is to be hoped that his story will do a great deal of good. Whether he has a legitimate place there can only be determined by the committeemen who make the selection of talent. If they feel that a lecture of this type can be of benefit to their own people, then there is no question as to the legitimacy of the experiment.

There is probably no post in America who is entertaining a larger number of audiences from the platform than Douglas Malloch, of Chicago. I do not know who is doing his booklog, but I note that he is booked a great deal for clubs, and the result seems to be universally enthusiastic. Malloch seems to be just as clever upon the platform as he is upon paper and that is saying a great deal.

The Welsh Miners' Quartet are entertaining audiences in Pennsylvania and other Eastern States and seem to be meeting with more than ordinary approval from their hearers. The programs they are rendering enable them to fully live up to the traditional musicianship of the Welsh. A great many newspaper comments are coming to this desk in regard to them and all of them are exceptionally favorable.

Frederick Ward, the famous Shakespearean actor, who has been filling lyceum engagements during this season lecturing upon the drama, has been obliged to postpone a number of his lyceum dates, owing to a death in his family. For more than twenty years Mr. Ward has been a prominent figure upon the American platform and before that time he had already made a name for himself second perhaps to none on the stage.

The State College of Agriculture, of New York, is offering thru its extension service free illustrated lectures on various topics ranging all the way from swine production to community playgrounds. These illustrated lectures are sent free of charge to the various communities. They consist of a set of slides and a prepared lecture which is given by some one in the community. They send from thirty-five to forty slides, and the lecture usually requires about forty-five minutes. This service is not entirely new, altho it is a comparatively valuable one. The Y. M. C. A. started the same service over in Siberia in 1919, and various church associations here in America have tried similar enterprises. They all enter into the life of a community, and, if properly used, are valuable educational enterprises.

The Rotary Club of Paterson, N. J., recently arranged for a lecture by Dr. Owen Rowe O'Neill, the Afriani explorer, and his motion pictures. The lecture was given in the Y. M. C. A. auditorium and all of the proceeds were used in purchasing Thanksgiving turkeys for the orphanage at Paterson.

There are many people of the platform today who have a keen and kindly recollection of Dr. Frederick A. Cook, who for years was a headline attraction on the lyceum and chautauqua platform and there are few, if any, who will have any feeling except that of regret over the conviction of Dr. Cook in the recent oil cases in Texas. Without entering in any way into the old time Polar dispute, or taking any position in regard to this latest phase of Dr. Cook's life, there was a kindness of character in his heart that endeared every one to him, and this new misfortune of his is very deeply to be regretted.

Among the many lectures which are being given thru the country to educate people along certain lines, the Knights of Pythias are taking a prominent part, and the K. P. lectures given free to the people are reported from many communities. Dr. Henry Wise Boyville has been giving a number of these K. P. lectures in Missouri, and the general comment is that they have been both helpful and entertaining.

John Cowper Powys, the famous English essayist, is delivering a series of lectures thruout America. At Dayton, O., he recently gave his lecture, "Dante: A Message of the Middle Ages", and at previous times at the same place he gave his Dickens and Thackeray and George Eliot and "The Brontes". It is said that this is the eighteenth consecutive year

ALBERT PHILIP MEUB

For the past two seasons I have been hearing much of an entertainer who was upon the Independent Co-Operative Chautauqua by the name of Meub. I met him at the I. L. C. A., and, because I had received so many clippings in regard to his work, I was interested in seeing the man personally.

Mr. Meub puts on "An Evening of Honor". It is said that his readings are the most humorous of any given on the lyceum and chautauqua platform. At any rate the items which come to me in regard to his work would indicate that that is not very far from true.

Dr. Jas. Whitcomb Brougher, pastor of the Temple Baptist Church, of Los Angeles, said of him recently: "Meub is a master in dialect reading. I have heard him on various occasions with the keenest delight. He captivated the men of Temple Church and his presentation of



Photo by Hartsook Albert Philip Meub

selections by 'Mr. Dooley' was greeted by one explosion of laughter after another until the whole audience was completely convulsed. I commend him most heartily."

Meub makes a specialty of dialects, and his mastery of the following, Irish, Yiddish and Yankee, makes it possible for him to portray the true meaning of the works of such authors as Daley, Dooley, Riley and others.

that Powys has given a series of literary lectures in the United States. His coming lecture at Dayton will be upon the subject, "The Ten Best Books in the World".

William Jennings Bryan is filling a few lecture engagements in the East during the winter. He writes, however, that it is almost certain that he will not do any chautauqua lecturing during the coming summer. He is now well established in his home in Miami, Fla., and prefers to spend his summer months with home people in that delightful environment.

The most popular feature of the lyceum course, as well as the chautauqua, today seems to be the play company, and I think we are receiving more newspaper commendations for the drama, "The Molasses", than for any of the other plays. As one reads the plot, it does not at first appear that this would be a great success outside of the metropolitan centers, but either this is misleading and the story is one that appeals or else the cleverness of the actors who are on tour has made this play one of the successes of the lyceum season.

All platform people know "Andy" Anderson, of Streator. It is safe to say that more of the lyceum distribution printing is sent out from his office than from any other printery in America. Mr. and Mrs. Anderson have just left for St. Petersburg, Fla., where they will spend the winter months, and the good wishes of all of us go with them.

Mrs. Ethel Hanley, the well-known chautauqua and lyceum entertainer, met with an accident recently which might easily have been more serious for her. The sedan in which, with a party of five others, she was riding was struck by a trolley containing five persons. Two of the latter were very seriously injured. Mrs. Hanley escaped with a few cuts from flying glass.

Dr. Richard T. Bach, the director of the Metropolitan Museum of New York City, stated recently in a lecture at Worcester, Mass., that "Americans have no feeling for the beautiful in design, but that does not mean they can not cultivate it." Dr. Bach is entirely right. There is no field in which there is more room

(Continued on page 161)

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MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL!

PAMAHASIKA'S FAMOUS PETS

A standard Lyceum and Chautauqua Attraction. Of course you remember Pamahasika's Pets, introduced to the Chautauqua Platform many years ago by Dr. Wilbur L. Davidson. He sent this good attraction over the Independent Chautauqua. Thousands and thousands of people were entertained by this royal attraction.

In its twenty-two consecutive years on the Chautauqua Platform, both in the Independent and Circuit Chautauqua, it has grown to be famous. These wonderful little pets come from the Pamahasika School of Training, located in Philadelphia, Pa. A palatial home for these little animals and birds. A home and education, such as no man has ever provided.

The largest and finest one-man collection of tropical and domestic birds in the country. Prof. Pamahasika has trained and presented Performing Birds for almost half a century. He first started to train Canary Birds when only nine years of age. Then Doves, Pigeons, Cockatoos, Monkeys, Dogs and Parrots. The originator of this splendid combination, the only entertainment of its kind ever produced.

Now, Mr. Committeeman, when you want an attraction of this kind, you want to book Pamahasika's Pets, and you have an old attraction to back you up, and nothing to worry about. This attraction has never failed to make good. For every one from eight years to eighty. If you do not know this attraction, ask your friends. We hold hundreds of letters of commendation on file.

If your agent cannot book this company with you, do not let him tell you that you cannot get Pamahasika's Pets. Write direct to me. You'll be pleased.

This entertainment was accomplished with many hard years of work and worry. We do not fill out of program with other novelties. It is a full program with the pets. They need to support with fill-in numbers. A wonderful entertainment, full of laughs and surprises. A fine education for the children. Pamahasika's Pets have appeared at all the leading theatres, churches, Y. M. C. A.s, etc. The only attraction of its kind ever appearing on the Course for the Institute of Arts and Sciences for the Dobb's Alumni Institute, etc.

The Company has entertained for twenty-eight consecutive years in one institution in Philadelphia, and booked again for this year. For further particulars write GEO. E. ROBERTS, Manager, Pamahasika's Headquarters, 2324 North Fairhill Street Philadelphia, Pa. Bell Telephone, Columbia 6100.

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THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.
899 Main Street, Buffalo, N. Y.

Sixty Years of Faithful Service

HERE is a brief outline and history of the Theatrical Mutual Association from its inception in New York City in 1863 to the present time—sixty years of faithful service, extending the helping hand to all unfortunate members in times of sickness and distress. Where is there another record that can equal this—unsullied and tried and true?

The following data was gleaned from the historical writeup by the late brother, M. P. Pickering, past grand master and a member of Boston Lodge No. 2, assisted by Bro. W. T. Butler, past president of New York Lodge No. 1, the first lodge organized, and Bro. Charles J. Levering, past grand secretary and new treasurer of Philadelphia Lodge No. 3.

It was on November 19, 1863, that a meeting of the interested ones was convened in the parlors of James Timoney, Fourth avenue and Thirteenth street, New York City, for the purpose of putting into effect the principles that have ever since been of paramount importance to the society of T. M. As., namely: "Aid the distressed, administer to the sick and bury the dead." The name adopted at that meeting was the Theatrical Working Men's Association. February 7, 1864, found them meeting at 267 Broadway, where many meetings were held which redounded to the benefit of the theatrical working men. At their meeting of March 6, 1864, a past grand president, James McCurdy, now deceased, was brought forward as a candidate for membership in the fold. On April 3, 1864, an amendment was offered to the constitution to change the name of the association to Mechanical Union. On July 3, 1864, they first met under that name and continued as such, meeting regularly at 187 Bowery, where, on December 3, 1865, they were first known as the Theatrical Mechanical Association. Thus New York lodge always has been known as the first T. M. A. in existence.

Boston Lodge No. 2 was formed under a State charter and known as the Theatrical Mechanics' Association of Boston, Mass. The first call was dated December 4, 1862, and was signed by William O'Brien and W. J. Moorhead, whose untiring efforts met with the approval of such theatrical men as G. L. Look, John D. Lundy, H. O. Hinkson, J. M. Davis, C. E. B. Tyler, John Prior and James Grindley, all oldtimers. By their plucky endeavors and many trials, meetings looking to a permanent organization were held in the green rooms of the various theaters of the city, and finally on Dec. 17, 1882, their efforts were crowned with success by meeting in Codman Hall, where the present Tremont Theater now stands, and where eighty-two charter members were accepted and initiated, and on January 5, 1883, their present State charter was received.

On January 2, 1883, the first meeting looking to the establishment of a lodge of the theatrical working forces of the city of Philadelphia was held at 1221 Locust street. Records state that the officers of the preliminary meeting were: J. Marne, president; W. T. Butler, treasurer, and Isaac Patterson, secretary. A week later they met at the southeast corner of Eighth and Walnut streets and a permanent board of officers was elected for six months. One of the principal orders of business transacted was the choosing of the name Theatrical Mechanical Beneficial Association. On February 11 they were meeting in Buffalo Hall, 340 North Tenth street, and they struggled along until March 11, when John A. Thompson of New York paid them a visit and made a very interesting speech of encouragement. On April 8 at their meeting a telegram was received and read from J. R. Thompson of New York requesting T. M. B. A. to join issue with the New York lodge. Again were officers elected and on November 18, the following members were elected as a committee to the convention in New York November 23, 1883: John Penrose, John Furze and H. L. Robinson, and there in New York, in conjunction with New York and Boston lodges, they laid the foundation of the noble order of today. The delegates to the convention of 1884 were: Bro. John Furze, John Christie, John Giebel and George Rushmier. It was these three lodges that met in New York on November 25, 1883, at 32 First street. At 2:20 p.m. the meeting was called to order by John A. Thompson, who addressed the body with very well-rendered remarks and the sincere hope of seeing the order spread to every State in the Union. At the close of his remarks he called for nomination of a permanent chairman, Bro. William J. Moorhead of Boston having declined the nomination. Bro. J. A. Thompson was unanimously elected to fill the position. For secretary Bro. C. E. B. Tyler of Boston was unanimously elected. At the second annual session held at Philadelphia, Pa., July 27, 1884, Chicago Lodge No. 4 was added to the grand lodge.

The first board of officers of the grand lodge was as follows: Grand president, J. A. Thompson; grand vice-president, John Penrose, Philadelphia; grand secretary, Charles E. B. Tyler,

Boston; grand treasurer, John Monro, New York; Grand trustees, John G. Williams, New York; Ralph M. Bechtel, Chicago; George L. Look, Boston; Finance Committee, W. H. Patten, Boston; John M. Giebel, Philadelphia; George Rushmier, Philadelphia. Committee on laws, appeals and grievances, John Christie, Philadelphia; James McCurdy, New York; George L. Look, Boston. The third annual session was held at Boston July 26, 1885. Representatives from six lodges were in attendance. St. Louis No. 5 and Cincinnati No. 6 had gained admission since the last meeting. The first biennial session was held at Buffalo, N. Y., July 24, 1887, Washington No. 7, Louisville No. 8, Cleveland No. 9 and Providence No. 10 having joined since the last meeting. Toronto and Buffalo at this time sought admission and were accepted. The second biennial session was held at Georgetown July 28 and 29, 1889; the third at Chicago July 26, 27, 28, 1891; the fourth at Cleveland, O., July 23, 24, 25, 1893; the fifth at St. Louis, Mo., July 28, 1895; the sixth at Baltimore, Md., July 26, 27, 28, 1897; the seventh at Milwaukee, Wis., July 24, 25, 26, 1899; the eighth at Philadelphia, Pa., July 24 and 25, 1901; the ninth at Toronto, Ont., July 27 to 29, 1903;

year in the organization's history was 1908. During that year twenty-seven lodges were instituted, and on two occasions more than one charter was issued on the same day.

New York Lodge No. 1

New York Lodge held its annual benefit November 18 at the Apollo Theater, the proceeds going to the Sick and Death Benefit Fund. The officers of the lodge and the committee on arrangements were as follows: Walter Mulvihill, president; J. C. Vermilyea, vice-president; A. M. Ruland, past president; Wm. T. Butler, financial secretary; Edward W. Otto, secretary-treasurer; Tom Boylan, sergeant-at-arms; John Lilly, marshal; Charles Heimerle, chaplain. Trustees, Walter Mazurek, W. Harrison, George Becker. Physicians, Dr. S. Nelson Irwin, Dr. Melvin Wolk, Dr. Bullwinkle. Publicity manager, Walter Mazurek. Committee on arrangements, Edward W. Otto, chairman, assisted by Bros. James Hovey, Sam Watchel, J. Lilly, Tom Boylan, Charles Heiglus, H. Harrison, Jules Stoner, Joe Brown, W. M. Mazurek, James J. Farley, G. Becker, Walter Mulvihill, Patrick Savage, J. A. Casey, Frank Rogeria, Wm. Stone, W. Doran, J. C. Vermilyea, Louis Fleisch, P. Downey, J. Casey, Alex Leftwich, stage manager.

This lodge wishes to thank its many friends for their support thru the advertising medium of the program, and for their services in the performance, which made possible the successful event. The program was a varied one, consisting of about thirty or more acts contributed by the various theaters and individual

so well known and liked for the way he conducts these memorials, also funeral services, that he has been called to officiate at funeral services of even those out of the association.

The following committee has been appointed to prepare for the social event to take place after the installation of officers January 27, 1924: Wm. Mooney, George W. Peterson, H. E. Moesler, Chas. Havie, Robt. Speakman, Chas. Carroll, Chas. J. Levering (Walter J. Meconnahey, ex-officio).

Activities for 1924 will be such as to increase the membership and endeavor to organize new lodges, in fact do everything to help lessen the burden of Grand President Charles Leake and Grand Secretary-Treasurer David L. Donaldson in making our great order a big success in its entirety.

It is hoped more of the traveling members of the theatrical profession, whether T. M. As. or not, will call at headquarters, 618 Race street, which is owned, clear of all incumbrances, by Philadelphia Lodge No. 3, and where there is a club with home-like features.—CHAS. J. LEVERING.

Chicago Lodge No. 4

The members of Chicago Lodge No. 4 are busy with their plans for the monster theater benefit to be held in the near future and which promises to be a huge success. Brother Byrne has received from Brother Marks, of San Francisco Lodge No. 21, a number of copies of the San Francisco Lodge programs, for which he extends thanks. Brother Marks is a hard worker for the order. These programs will be used by Chicago Lodge in the campaign for its benefit and should prove a great help in the work.

Negotiations are afoot for the leasing of a new clubroom in the heart of the theater district.

All visiting brothers are cordially invited to attend the meetings, which are held on the last Wednesday of the month at 11:30 p.m. Call on President Herb Franzen, McVicker's Theater, or Deputy Grand President Byrne at 58 W. Washington street. The membership campaign is still going on with vigor and new classes of members are initiated in the mysteries of the order at every meeting. Chicago Lodge intends to carry out the slogan adopted at the convention this year, "Double the membership", and by the way new members are taking advantage of the benefits offered by the T. M. A. this quota will be obtained in short order.

The formation of a degree team is progressing rapidly under the able guidance of Brother Harry Tenkin, who has had charge of work of this type in various other organizations. New members are scrambling in so as to be under the wire before the team is in working order, as the team is making preparations to make it a hard task for members who are late in enrolling and have to "ride the goat."

Brother Al Garlick, one of the veteran members of Chicago Lodge, was elected as trustee to fill a vacancy, and it is rumored that Al was down at the bank the very next morning to examine the locks and bolts. Al is a good man for the job and the lodge may be sure that, with the assistance of his two brother officers, he will keep an eagle eye on the assets of the lodge.

The entire membership was recently enrolled in the Western Funeral Benefit Association, of St. Louis, Mo., whereby all death benefits are paid by the association without depreciating the lodge treasury, and this will eliminate all dangers of a drain on the funds in case of death to any of the members. A number of lodges have adopted this plan and find it works very well.

Buffalo Lodge No. 18

Buffalo Lodge held its regular meeting Sunday, November 25, with a very good attendance. Memorial services were conducted by Bro. D. L. Martin, assisted by the officers. A class of six were admitted to the lodge as follows: Charles L. Deitz, Harold MacAllister, David M. Hunter, Al Laughlin, Bert Hyde, Charles J. Schaffer. Nomination of officers was held and several of the old reliable ones were held over, with the addition of some new ones. The outlook for the coming year is very promising.

Brother Michael McDermott, of New York Lodge, was with the "Sally" Company at the Majestic week of November 19.

Brother Henry Heimerle, of New York Lodge, was a visitor at the November 25 meeting. He is at present working at the Majestic with the regular crew. This brother is one of the old school of workers in the eighties, working at several of the old-time Buffalo theaters, but left here shortly after that and, with his brother Charles Heimerle, of New York, was employed at various theaters in that city for many years. He finally returned to Buffalo and since his return several years ago has been on the Majestic staff.

Brother John Harris, of Newark Lodge No. 28, is another out-of-towner who has been on the regular staff at the Majestic for some years. This brother was formerly a member of Buffalo Lodge, but when there was a reorganization of some of the lodges, and Buffalo was among them, he transferred to Newark Lodge and has remained a member of it ever since. Brother Harris is also the

(Continued on page 115)

THIS MEANS ACTION

TO THE OFFICERS OF GRAND LODGE, SUBORDINATE LODGES AND BRETHREN: By the time this issue of The Billboard is being read throughout the country, we shall have reached the time of the year when we are all supposed to be smiling and giving the glad hand to each other and wishing each a Merry Christmas and a Prosperous New Year.

As we sit down and cast our thoughts over the year just passing, have we of the T. M. A. anything to be very merry over? Can we honestly pat ourselves on the back and say: "Well done, old fellow?" Between ourselves, you know that we cannot, as up to the time of the convention this year we were on the down grade, with a greasy rail and no wind in the box to hold the brakes. But at Minneapolis, you gave me a set of others, each one full of PEP and ENTHUSIASM, who, realizing the direction in which we were heading, "took off their coats" and jumped right in, with Brother D. L. Donaldson at the throttle, to see what could be done to head us onto the main line to success again.

There are quite a number of brethren, especially the newer members, who will ask: "Why this line of talk?" Well, brethren, the answer is the most of us are HARBORLED, and have got so indifferent that nothing but dynamite will move us. We say everything is all right; we have a nice little lodge, lots of money in the treasury to take care of all our members, why should we worry about new members who might fall sick and "eat up" some of our funds? No lodge or organization can stand still; they must go either backward or forward, and when we take the above-mentioned attitude we are sliding down hill quickly. This is the cause of most of our trouble. We have built a wall around our lodges and have seated ourselves behind that wall, saying we do not want new members, but if anyone has the courage to climb that wall, all well and good, he can come into the circle and be one of us. Now, brethren, that is not the road to success, and we all know it if we are honest to ourselves. If you have anything good, like the T. M. A., get out and advertise it; tell everyone connected with the house about it; tell them what we have done and can do; get after the young fellows about to be married and show them what splendid investment it is for them; tell them this is no mushroom concern; tell them we have stood the "storms and trials" for sixty years and that we are financially stronger today than we ever were before. The only thing we need is transfusion of new blood, or, in other words, NEW MEMBERS and young enough to be enthusiastic and with enough PEP in them to want to hold office, and when you get hold of them, don't let them "die of starvation"; give them lots of lodge work to do, for nothing "kills" a new member so quickly as to let him sit still and do nothing. The next thing you know he is absent and asking some brother to bring his dues down, and so "dies" another prospective GRAND PRESIDENT.

I do not wish the brethren to think that I am a pessimist, because I am not; in fact, I think I am the most optimistic member in the T. M. A., for, however dark the outlook may be, I can always see a silver lining peeping thru, and if we all make up our minds to do the same thing, I am sure we can honestly put the finish to my opening sentence, that of a happy and prosperous year.

Yours in C. B. and F., CHARLES W. LEAKE, Grand President.

the tenth at San Francisco, Calif., July 17 to 22, 1905; the eleventh at St. Louis, Mo., July 8 to 12, 1907; the twelfth at Minneapolis, Minn., July 12 to 16, 1909; the thirteenth at Wheeling, W. Va., July 10 to 14, 1911; the fourteenth at Spokane, Wash., July, 1913; the fifteenth at San Francisco, Calif., July 12 to 16, 1915; the sixteenth at Plaquemine, O., July 9 to 12, 1917. It was at the last-named session that the beloved brother, Robert C. Newman, grand secretary-treasurer for fourteen years, died suddenly at the close of the first day to be mourned by many whom he could truly call friends and brothers. The seventeenth biennial session was held at Toledo, O., July 14 to 16, 1919. At this session the name of the organization was changed from Theatrical Mechanical Association to Theatrical Mutual Association. The eighteenth biennial session was held at Toronto, Ont., July 11 to 15, 1921. One hundred delegates and their families gathered in Buffalo at this time on the way to the convention and were entertained by Buffalo Lodge and taken for a trip to Niagara Falls and on the famous gorge route to Lewiston, where they were met by a delegation from Toronto with a band of sixty pieces led by Bro. Don Romanelli and taken by boat across Lake Ontario to Toronto. The nineteenth biennial session was held at Minneapolis, Minn., July 9 to 12, 1923, and the twentieth will be held at San Francisco, Calif., in July 1925, where preparations are now being made for the occasion.

During the sixty years of life of the T. M. A. there have been 131 lodges under the jurisdiction of the grand lodge. The most memorable

performers. Space will not permit mentioning all those who took part, but their kindness will always be kept in mind by New York Local No. 1.

Philadelphia Lodge No. 3

At the meeting, November 25, the following were initiated: W. Cahill, E. M. Price, G. Surault, W. Goodman, C. Abel, J. Carlin and H. Bloom. The following officers were nominated for the year of 1924: President, Walter J. Meconnahey; vice-presidents, Thomas L. Murray and Thomas Calhoun; treasurer, Chas. J. Levering; recording secretary, Theo. H. Hardegen; financial secretary, Frank P. Calhoun; physician, Paul F. Bremer; trustees, George R. Wilcox; marshal, Chas. Carroll, Sr.; sergeant-at-arms, William Curry; chaplain, John P. Schmid.

The nominations for the various offices were unanimous, excepting for the vice-president. This would have been unanimous if the present vice-president would have stayed in the chair another year. This shows that the members are well satisfied with the executive heads and are working in harmony. There were eighty-nine members in attendance at the meeting, nearly one-fourth of the membership.

Memorial services were also held for the following: Ferdinand Hart, died January 4, 1923; Chas. A. Hoffer, Sr., died March 7, 1923; James J. Carvin, died May 14, 1923; Stanley G. Baldwin, died November 14, 1923; David Harmer, died November 16, 1923. Chaplain John P. Schmid conducted the services in his usual efficient manner. "Parson" Schmid has become

A LONDON LETTER

Treating of the "Legitimate"

By "COCKAIGNE"

Christmas Fare

LONDON, Nov. 23.—The success of "Good Luck" at Drury Lane will veto the projected pantomime this year, but at the neighboring Lyceum the Brothers Melville are getting ready a version of "Jack and the Beanstalk". Charles Dilliver is to present "Dick Whittington" at the Palladium. These will be the only two West End pantomimes, a change from old times when practically every theater had its pantomime run beginning on Boxing Day.

There will, however, be a number of children's plays and attractions which the older generation can enjoy with the younger. "Peter Pan" and "The Blue Bird" are perennial favorites and will again be received. Bert Thote again brings his success, "The Windmill Man", to the Victoria Palace. Harris Dean's version of "The Rose and the Ring" and Fagan's adaptation of "Treasure Island" are due in West.

Boughton's eury-drama, "Bethlehem", will be at the Regent, while the Old Vic will house the Chester nativity play and a version of Dickens' "A Christmas Carol".

At the New Scala there will be a spectacular Eastern production, and J. H. Mulholland announces pantomimes at his two fine suburban houses, the Windlestone and the King's, Hammersmith. About Christmas time also is due at the Lyric, Hammersmith, Nigel Playfair's production of "The Merry Wives of Windsor", which is to fill in the interim between the end of "The Beggar's Opera" run and the production of "The Way of the World".

Musical Playgoers

There has been a strong line of demarcation between concertgoers and theatergoers in past years. At least there have been a number of music lovers who seldom if ever visited the theater and many playgoers who rarely visited Queen's Hall or the Royal Albert Hall or the many smaller musical establishments.

"Lilac Time", which continues its successful career at the Lyric Theater, with the cleverly adapted, or rather adopted, Selmbert music, has, however, lured many musical amateurs to that (hitherto) anathema of the musical, a musical comedy. And "Catherine", with Tschalkowski's melodies, has brought another section of the public to the Gaiety. Doubtless the phenomenal Hammersmith success, "The Beggar's Opera", has done a like service in drawing together diverse audiences. It should be to mutual good.

Royalty at the Theater

The royal family and other nations' kings and queens and princes and princesses seem to be indulging in a perfect orgy of theatergoing lately. The Queen has visited, among other plays, "The Green Goddess". Recently she accompanied the King and His Majesty of Sweden to the Lyric, where they listened to "Lilac Time", better known on your side as "Blossom Time". Manuel of Portugal, a regular theater patron, has, like our Queen, seen "Good Luck", as have Princess Mary and her brothers and husband. The Queen has also been to see "Hassan".

The Crown Prince of Sweden and Prince Andrew of Greece have been with Lady Louise Mountbatten to see "The Return of Sherlock Holmes", while the Prince of Wales, who prefers apparently less solid fare, has been to reviews and to "The Beauty Prize" since his return from Canada. Prince Henry and Prince George were very appreciative of and excited by "The Last Warning".

Hardy's New Work

At Thomas Hardy's home, Max Gate, Dorchester, the rehearsals of the octogenarian novelist's romance play, "The Famous Tragedies of the Queen of Cornwall", are now being held. Granville Barker and Barrie are among those who have been down to the Wessex town to advise the amateur Dorchester Players, who, the author considers, are entitled to the privilege of first producing his play.

Hardy has himself designed the sets for the Dorchester production, which is likely to create a stir in literary circles.

Alpha

Under the title Alpha Productions, Limited, a new management will present, at the Everyman Theater, in association with Norman Macdonald, an interesting revival of "Love in a Village". The first performance is on December 21 and the look and music have been revised for this interesting revival of the old operetta.

Raymond Holliman, that clever artist and witty singer of folk-songs, returns to the stage to play the lead, Rosetta. It is now over two years since she was seen and heard in town and she will be welcome as the exponent of Dr. Arne's charming music.

A Portuguese Cult

Mrs. Nigel Playfair, wife of the producer of "The Beggar's Opera", "Polly" and other plays, has joined Mrs. Pitt Chatham, widow of

the Morano-Macheath star of the recent "Polly" revival, in a venture for which showrooms in Beaulieu place, S. W., have been acquired. Here they will endeavor to revive the taste for old-fashioned Portuguese furniture, decoration and bric-a-brac, for securing a supply of which Mrs. Pitt Chatham has special facilities. They have christened their premises "The Cutler's Market" and have a fine collection of articles of vertu to sell.

Kapek's Choice

Ernest Newman, who, in addition to being the finest English musical critic, also has a blingingly sardonic wit, once said of the theatrical pronouncements of Hannen Swaffer that they were so veracious that one could only murmur "Hannen Swaff qui mal y pense!"

I am reminded of this when I find in Swaffer's stage gossip column in The Sunday Times the following story:

When Louis Casson was at Prague recently he met Karel Kapek, author of "R. P. R." who said:

"I shall not have my new play done in London unless Cecile Sebel Sybil somebody it is plays the leading part."

"Then", continues honest Hannen, "he heard that Miss Thorndike, now Dr. Thorndike, L. L. D., was Mrs. Casson".

A lovely story, my hearties, and I'm quite sure he very soon "heard" that Miss Thorndike, etc. It's a way they have in the press agents' parlor, this, but the cream of the jest is that Kapek apparently has never been to London and seen "Cecile Sebel Sybil Somebody" play.

If the new play referred to is "The Makropulos Affair", I advise the Czech dramatist to find out what English actresses can do before casting on the advice of our illustrated papers.

There is still Mrs. Patrick Campbell—certainly the greatest actress I have ever seen (they included Bernhardt, Duse, Sorel, Eyssold and the English and many continental notabilities) and before we allow foreigners to blaspheme against English art we must at least demand that they see for themselves.

I admire Sybil Thorndike enormously and respect her tireless energy and zeal for the thea-

ter, but I wish she would keep her press agent in order. And I do not think I am alone among theatrical journalists in wishing her this addition to her reputation.

Brevities

J. L. Sachs states that he will present Edith Day here in "Wildflower", of which he has the English rights.

"What Every Woman Knows", the successful Apollo revival of Barrie's play, had its two hundredth performance November 16.

A revival of "Baby Mine" will probably follow "Three Birds" into the Criterion in due course.

After three months' delay and consideration the Board of Customs and Excise has refunded nearly \$500 entertainment tax on the British National Opera Company's matinee to relieve Fran Wagner's distress. Over \$2,750 was made for the great composer's widow at the Covent Garden matinee.

Sir Benjamin Fuller, of the Australian combine, arrived here recently to pick up plays and acts for the Hugh J. Ward group.

Adrienne Brune, the clever impersonator of Jenny Diver in the late "Polly" success, is now playing the equestrian heroine in "Head Over Heels", which is to be replaced shortly by "Peter Pan".

James Jupp, for many years stage doorkeeper at the Gaiety, has just published an amusing book of janitorial memories under the title "The Gaiety Stage Door".

Dr. Allan Rendle asked at a recent meeting of the General Purposes Committee of the London County Council whether the committee would consider the foundation of a London Municipal Theater, to bring good drama into the people's reach. The chairman replied that altho the question had been before them several times, no recommendation had been put forward.

Barry Jackson will follow "Bethlehem" and "The Immortal Hour" at the Regent, with revivals of Rossini's "Cinderella", "Les Cloches de Corneville" and Offenbach and Mozart operas.

Lillian Baylis, manager of the Old Vic., sent Ben Greet a laurel wreath on the occasion of the First Polly tercentenary celebrations lately. Greet has himself produced or been associated with the production of twenty-five Shakespearean plays.

Bannister Howard has been superintending the French production of "Tons of Money" for the Marigny Theater at Christmas.

Have you looked thru the Letter List?

THEATRICAL MUTUAL ASSN.

(Continued from page 114)

treasurer of the I. A. T. S. E., Local No. 10, of Buffalo.

Newark Lodge No. 28

Newark Lodge held its annual ball Thanksgiving Eve, November 28. The attendance was more than gratifying and this lodge extends a vote of thanks to all who helped to make the affair such a grand success. The committees were as follows: Wm. C. Duerrier, chairman; D. J. Sweeney, secretary; F. B. Flandreau, treasurer; H. Schroeder, M. Yaeger, H. Duerrier, C. Bendon, Frank Lloyd, Fred Smith, John Saville, M. Jacobs, J. A. Reid, Jr.; W. R. Boyan and F. C. Greene, Wm. J. Egan, city clerk, acted as floor manager. City officials acted on the reception committee.

Memorial services were held at the November meeting for those departed brothers, who died in 1923: Al Hirth, John J. Hogan, M. J. Cooney, Ed McMullen, H. Levish and Jos. Fausano.

The nomination of officers for 1924 was also held. The following were nominated: Wm. C. Duerrier, president; Charles Bendon, vice-president; H. A. Schroeder, financial secretary; D. J. Sweeney, corresponding secretary; R. Dan-lelson, marshal; W. Boyan, sergeant-at-arms; F. B. Flandreau, treasurer; M. Jacobs and Frank Lloyd, trustees.

New York Lodge No. 1 attended the ball with a large following, also other sister lodges.

Deputy Grand President Flandreau and First Grand Vice-President Duerrier have several prospects for new lodges in view.

Secretary D. J. Sweeney would like to have returns made for all ball tickets as soon as possible.

All members who have no death benefit certificate should notify the secretary, also give the name of the beneficiary.

Cincinnati Lodge No. 33

Brother Edward Hollenkamp, who found it necessary to discontinue his official work owing to eye trouble, is improving and now working at the Grand Opera House. Probably no one has given more time and labor to the Theatrical Mutual Association than Brother Hollenkamp and the members of this lodge are rejoicing over his recovery and hope to see him continue the good work.

All were glad to welcome Brother Max Arnold, of Pittsburgh Lodge No. 37, who was present at the last meeting after being ill in Cincinnati for fourteen weeks. Brother Arnold expressed his appreciation of the kindness and consideration shown him by members of No. 33 during his illness.

Brother Fred Altmaier declined the nomination for the presidency. He successfully administered the duties of his office and gave his best efforts to same, and all know he will always have the interests of the lodge at heart and will continue his good work.

Brother Jack Hawthorne has been elected president for the ensuing year. Knowing Brother Hawthorne to be a conscientious and tireless worker, all are looking forward to a prosperous year, big with achievements. All are unanimous in hoping Jack finds a parking place for his car.

Brother Harry Schwartz is very much grieved at Julius for not accepting any of the nominations, but guess Julius knows his business.

The following were nominated, without opposition, as officers for the coming year: President, Jack Hawthorne; vice-president, W. Thompson; recording secretary, William Thornton; financial secretary, Harry Schwartz; treasurer, Barney Murphy; chaplain, Andrew McGrew; physician, Dr. C. Wilson; marshal, W. Moore; sergeant at arms, J. King; outer guard, E. Tolle; trustees, W. Newman, E. Harn and C. Spoorbin. WILLIAM THORNTON.

Bronx Lodge No. 38

The arrangement committee for the second annual entertainment and ball has already started to work. The committee has secured one of the best ballrooms in the Bronx, Castle Hall, at 169th street and Walton avenue. The ball to be held on Lincoln's birthday eve, Feb. 11. All of the members have promised to get out, hustle and sell as many tickets as possible. The entertainment and ball was a big success last year and the members are out to double it this year. It is a lively ball committee this year and, according to the plans of the committee, the entertainment is going to be a tremendous success. Already a few stage and screen celebrities have promised to appear. The ball committee and officers are: Frank Giovanni, chairman; Edmund McBehlheim, treasurer; David Schaefer, floor manager, and David Krupp, assistant floor manager. Floor committees: A. Romeo, W. Ennis, Al Ross, John Capino, Harry Greenberg and Herman Moquien. Reception Committee: E. T. Stewart, R. Curry, A. Tobias, L. Lazarus and T. H. Slover.

Richard E. Weis, the president of the lodge, is going to give a "T. M. A." engraved ring to the brother who sells the most tickets. Brother Curry says if he wins he wants his picture in The Billboard. All wish him luck. Let's go!

SCENERY

—AND—

PLUSH DROPS TO RENT

Amelia Grain, Philadelphia

THE ONE PLACE IN THE WIDE, WIDE WORLD

where the professional as well as the amateur producer can rent a Drop, a Setting or the complete Scenic Production of any Play or Opera ever staged.

100 FIRST PART MINSTREL SHOW SETTINGS

Established 1890 Absolutely Reliable Service!

YOU HAVE A BEAUTIFUL FACE

IN THIS DAY AND AGE attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible, but your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks", therefore it pays to "look your best" at all times. Permit no one to see you looking otherwise; it will figure your welfare! Upon the impression you constantly make rests the failure or success of your life. Which is to be your ultimate destiny?

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CIRCUS MENAGERIE

HIPPODROME SIDE SHOW

AND HIS MAJESTY THE TROUPER

RAILROAD AND OVERLAND

PIT SHOWS AND PRIVILEGES

THREE CIRCUSES Growing Up With the Circus

By GIL ROBINSON

Now Showing in Havana, Cuba

Pubillonos, Santos & Artigas and Argentine Shows All Doing Big Business

Havana, Cuba, Dec. 7.—Mrs. Wade Pubillonos' Circus is playing to great business at the National Theater. Wonderful to relate, Havana is supporting three circuses at one and the same time. In one corner is the Grand Theater National, with the Pubillonos' Circus, on the opposite corner is the circus performance being given by Santos & Artigas, and with their side-show right across the street, and right back of them, on the same side of the street, is a company called the Argentine Circus. All seem to be doing a hand-dance business, and when The Billboard representative called on a recent Sunday night on the Santos & Artigas Circus there was not a seat to be had.

The show at the National Theater is more in the form of a vaudeville performance than a circus. Although the acts take place in the regulation circus ring, with sawdust, etc., and seats on the stage for the audience, as well, there are very few real circus acts.

One of the best acts is that of the Three Weber Sisters, clever acrobats. The Flying Youngs have a double trapeze act that brings forth much applause. The Jack Moore Trio, two men and a girl, perform cleverly on the tight wire. A novelty and an act that took well here is the playing of football and basket ball on bicycles by Ronie and Carross. The most sensational act of the evening is done by a Japanese artist, Terutaro Kozumi, equilibrist. Other attractions with this circus are: M. S. Oiga, with trained leopards; J. Benkorki's trained dogs; the Barrys, with their trained lions.

The show will close in Havana about the middle of December to give way for the grand opera company season. Pubillonos' Circus will then make a country trip in its own train of cars, playing the principal towns of the interior when the sugar crop is on. Everybody will then be having time and money to witness the show.

MOVIE & SHOW CANDY CO. ENLARGES ITS QUARTERS

Due to the rapid growth of its business, the Movie and Show Candy Company, of Beverly, Mass., has been obliged to enlarge its quarters in order to be able to take care of orders promptly. Harry A. Woodward, the proprietor of this concern, was, for twenty-five years a successful outdoor showman. His Woodward Shows will be remembered by many. Four years ago he retired from the road and settled down to manufacture his well-known product, "Wonder Sweets", which has become highly popular with circuses, carnivals, repertoire shows and theaters. Woodward features American-made prizes in his packages and promises some new ideas and surprises in this line. Billy E. Mack is Eastern road representative of the company.

The circus has grown up. When I first saw the circus with my infant eyes, or lay in the till of a trunk in the dressing tent, tenderly tucked away from the drafts while my parents were busy with their duties in the arena, the American circus, despite its forty years of growth and experience, was still in its swaddling clothes.

The wagon show, with its salaried performers, succeeded the highway mountebanks, but many years elapsed before the combined circus and menagerie with its dens and cages of rare wild beasts evolved. It was really a matter of evolution and it was my good fortune to be associated with the circus in nearly all its various stages of development. Literally I grew up with it.

The first circuses with their meager company of clowns, riders and tumblers, boasting of their twenty or thirty horses and sometimes an elephant, which often comprised the entire menagerie, would have been almost in the side-show tent of the present generation.

In the early American circus there was no provision made to feed the employees on the show grounds and very unsatisfactory arrangements had to be made with hotels. In the



William Lake

circus reached the permanent stage it was customary when conditions required a series of long jumps to temporarily lease cars. I can remember as a boy of twelve seeing my father loading cars at Charleston, S. C., for a run to Savannah, Ga.

The Robinson & Lake Circus belonged to the transition stage and was organized in 1850. Wm. Lake was a great showman. He was a clown with my father's circus for several years before they became partners. This partnership was terminated at the close of the third season because of Lake's desire to own and operate his own show. The William Lake Circus was organized in 1863 and subsequently became one of the most popular tent shows in the country. In 1869 Mr. Lake was shot and killed at Grayby, Mo. Mrs. Agnes Lake then assumed personal management of the show and she was one of the very few women who successfully conducted a circus in the United States.

Editor's Note—This is one of the stories from Mr. Robinson's book, which he expects to have completed before the winter is over.



Mrs. William Lake

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PUNCH AND JUDY'S ORIGIN

The origin of the Punch and Judy comic puppet show has been the subject of much discussion. The notion that Punch has been identified with Pontius Pilate, Judy with Judas the betrayer, or with the Jews, and the play with one of the old "mysteries", is entirely without foundation. The Detroit News declares. The name Punch is simply a contraction of Punchinello (for Punchinello, the buffoon of Neapolitan comedy), while Judy is probably derived from Judith, at one time a common name.

It is said that a character similar to Punch is found in the puppet plays of Italy, Egypt, Persia, India, China and Japan. Punch and Judy shows were introduced into London in 1666 by an Italian, who erected a booth near Charing Cross for their performance.

Electrically Equipped

Are Various Departments of Miller, Bros.' 101 Ranch

Ponca City, Ok., Dec. 7.—The Miller Bros., owners of the famous 101 Ranch, near Ponca City, and well-known rodeo and showmen, believe in doing it with electricity, and to such an extent that all the departments are electrically equipped and electricity is being put to every use possible, even showers, baths and electric fans for logs.

The Millers have had their own power plant on the ranch for a number of years, and, although it is still sufficient, they have taken advantage recently of an opportunity to use a high line from Ponca City south to Marland, Red Rock and other towns, and thus they have a reserve. The Millers' own power plant is equipped with a 30-horse power generator and a 100-horse power generator, the former run by a Diesel oil engine and the other by a steam engine. They have a switchboard for each of the generators and the high line.

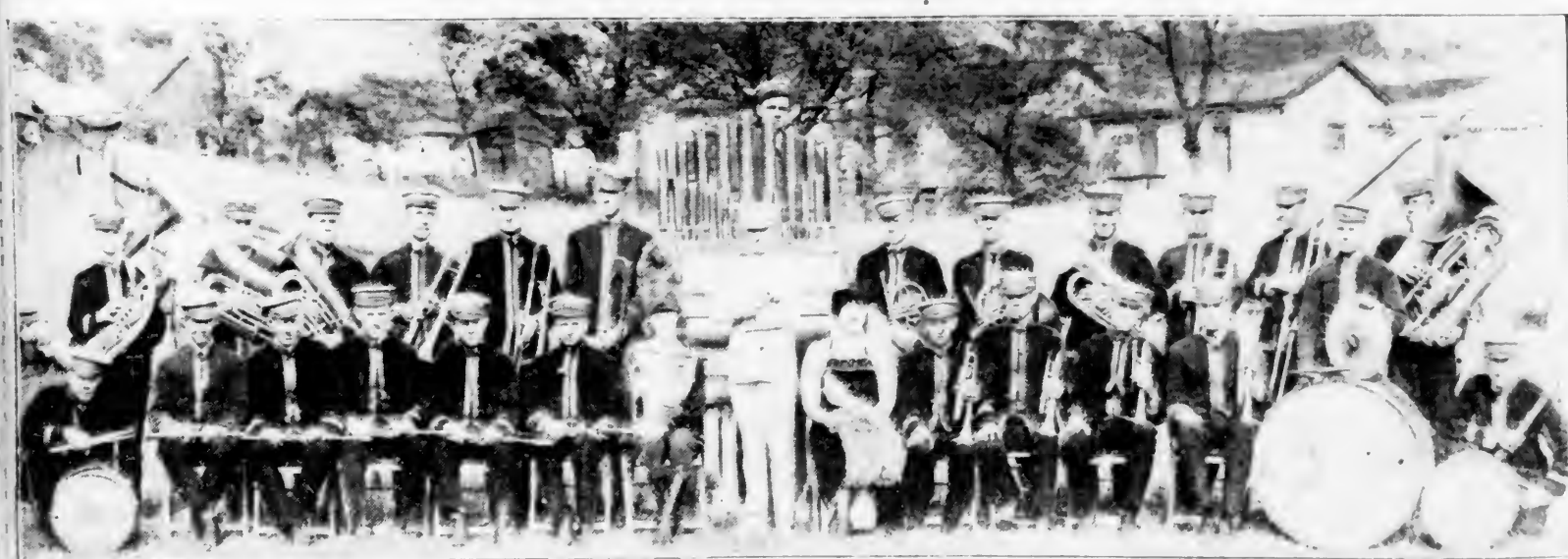
The ranch, which, by the way, is the largest now in the United States and also the greatest diversified farming and live stock development, has its own waterworks system, the water being obtained from two deep wells and forced over the ranch by motor-driven pumps. The "White House", the official residence, is equipped with every modern electric device, including a complete lighting system. This is true also of the general store, dormitory for employees, mess house, stables, office headquarters and various other buildings.

The ranch dairy herd now consists of approximately two hundred cows, Holstein and Dutch Belt, and all are milked by electricity, which also furnishes the power that carries the feed for the cows to the front of all the stalls. Adjoining is the creamery and butter-making plant, where electricity runs the cream separators, churns and other machinery. This is true also in the cider house nearby, where the cider mills and the different appliances for making jellies, preserves and butters, and canning them, are electrically equipped.

In the 20,000-bushel sweet potato drying house electric fans are used to do the drying. Keeping the air in circulation. The house is divided into three separate compartments by two long runways, down which trunks and trucks may be driven and the potatoes unloaded into bins, of which there are twenty, each holding 1,500 bushels. These bins are built after the fashion of corn cribs, so that the air may circulate freely. To each bin, or for each 1,500 bushels of potatoes, there is a stove placed, or a total of twenty stoves, which are kept going constantly until the potatoes are entirely cured. In addition to each stove there is also a big electric fan in each bin, and this keeps the hot air in circulation. The bins are separated by heavy curtains, and as fast as a bin is filled the curtain is dropped and the stove and fan started.

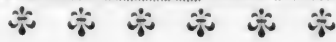
Electricity is used by the Millers in many ways in taking care of their extensive herd of pure-bred Duroc-Jersey hogs, of which they now have the largest in America. The head of the herd is known as "The Great I Am" and for him a special home was built, with electric lights, shower bath and electric fan, which it can operate for itself. In the bottom of a decline, which provides the bathtub, the bear steps on a board as it enters and this turns on its shower bath; when it gets thru and emerges it has to step on the board and it shuts off the showers. In one corner of its

(Continued on page 115)



When you hear a band directed by Edward A. Woeckener you hear real music. Above is shown the group of music dispensers he had with him last season with the John Robinson Circus. Previous to that he was musical director with the Al G. Barnes Circus for a number of years.

GREETINGS



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HORNE'S ZOOLOGICAL ARENA CO.

Kansas City, Missouri and Long Beach, California

OLD STANDBY Of the Hagenbeck-Wallace Circus



"Well, I be switched if it isn't Bert Cole!" Yep, that's exactly who it is—just as he appeared twelve years or so ago.

ELECTRICALLY EQUIPPED

(Continued from page 116)

room is another board, and when the bear steps on it the electric fan is turned on. In several small maternity houses for the sows provision is made for electrically heated pads, which are used when pigs are littered during cold weather to keep the newborns warm.

In the packing plant—for practically all the steers on the ranch are slaughtered and sold direct to consumers—electricity is used to hoist the beeves, run the sausage-making machinery, and, in fact, for all other machinery in the plant and in the tanning plant, which is run in connection with the packing house, electric power runs the machinery. From the tannery the hides are taken to the harness-making plant, and here again electricity does all the work.

The Millers even use electricity to make their hens lay more eggs, and they have chickens by the thousands, in addition to big droves of turkeys, guineas, geese, ducks and peafowl. All the houses are electrically lighted, and this makes it possible to lengthen the daylight hours for the layers. A clock turns on the electric lights at 4:30 a.m., and the hens, believing the sun is up, get down and go to work scratching for a living, and the activity produces more eggs. At a certain hour, when the sun is really high enough in the heavens, the electric lights go off.

The Millers maintain a big blacksmith and repair shop, including automobile repairs, and here again electricity does all the work in driving the various machines. Among these are the big trip-hammer which sharpens the plowshares and the machine which finishes the wood for doors, windows and other finished lumber. The big saws that cut the logs into lumber are also run by electric power.

And in addition to running everything else electrically the Millers have a portable 25-horse-power motor mounted on a truck. This is taken to various parts of the ranch to do any work that may be desired. It is operated at 2,300 volts. The silos are filled with grain by this motor, and it is used also during the several harvesting seasons in many ways.

The Miller brothers are Joseph C., George L. and Zack T., and their ranch now comprises 140,000 acres, of which the Millers now own 40,000 acres, the remainder being under lease. It is located eight miles southwest of Ponca City. The designation "101" was the original cattle brand of their father, Col. George W. Miller, one of the early day cowmen of the Southwest.

It Jay Miller informs that he is opening a school for teaching the tattooing art, on Main Street in Norfolk, Va., and also putting in a banner department for artistic signs and sideshow banners. Mr. Miller has made an extensive study of art in all its branches and his name is well known in the art centers of the country.

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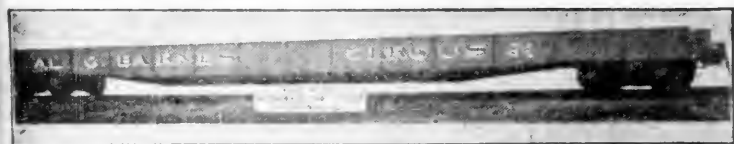
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Each strove to give the best in every way. Therefore, the Two Shows Combined, the Biggest Of All Time, are something more—much more, and much more important than the biggest, namely:—THE BEST CIRCUS ON EARTH and still bettering itself from season to season.

The word Circus, as applied to the RINGLING BROS. and BARNUM & BAILEY COMBINED SHOWS, has grown to mean more too than ever before.

100 Railway Cars carry CIRCUS, MENAGERIE, TRAINED ANIMAL SHOW, HORSE FAIR, HIPPODROME, ETC., ETC., to every part of our great country each year.

The Season of 1924 will see many additions and innovations.

THE BIGGEST THE BEST
RINGLING BROS. AND BARNUM & BAILEY

UNDER THE MARQUEE by CIRCUS SOLLY

G. H. Williamson will be superintendent of props with the Sells-Floto Circus season 1924.

Charlie Ringling is at his winter home in Sarasota, Fla.

The Nelson Family, with the Big Show season 1923, is "wintering", as usual, in Mt. Clemens, Mich.

Billy Grant, acrobatic comedian, recently played the Eagles' Circus at Toronto, O., for McNamee & Small.

C. H. Jespersen and his band will be with the Santos & Artigas Circus for twenty weeks in Cuba.

Buster Baker and his trick auto provided the principal entertainment at the fair and bazaar held recently by the Knights of Columbus in Watervliet, N. Y.

Jack Wright is putting over the Wild West concert with the M. L. Clark & Sons' Shows in a way that makes them like it. Speaking of ropes, Jack sure handles them.

Frank Seevill is a busy man around the M. L. Clark & Sons' Shows. Besides acting as lot superintendent and steward of dining tent, he is now selling tickets in the big wagon.

The Aerial Clarks, double trapeze artists and foot jugglers, who opened with the Mighty Haag Shows, closed the season with that show at Marlinton, Fla., December 4.

Marie Davis advises that she recently saw Robert G. Wing, who started at the Marlow Bros. Show will open early in April at Jersey City and will be the same size as during the past season.

Wm. Kemp Smith is handling the front of Frank Belmont's big pit show on the M. L. Clark & Sons' Shows. He has a fine lineup of attractions and has packed them in early and late in most stands.

Clifford Bimmel, with the Ringling-Barnum Circus the past season, is now vacationing in New York. He expects to leave there in a few weeks to join the act of Simon H. J. Collins in Kansas or else go to the Coast, he says.

Capt. H. Suller, of the Great Western Shows, had to quit the road six months ago on account of illness. He has been under the care of two doctors for five months, and says he is becoming somewhat better. The captain is a veteran dog and animal trainer.

Chas. Ed Lewis, who has been employed by Dan Odum for the past four seasons, being with the John Robinson Circus season 1923, is now working with Shivers and Ah Johnson, playing indoor circuses. The act is booked solid and going over big, says Lewis.

Dr. H. C. Chapman, formerly of the white tops, now in the foot specialty business, has opened a branch office in Columbus, O., and is doing nicely. His Cleveland office is also doing a good business.

Frank B. Hubin, old-time showman and big Pleasantville and Atlantic City, N. J., booster, is getting his attractions in shape for the coming season, which from all indications promises to be the best Atlantic City has ever had.

The following appeared in The Ohio State Journal, Columbus, O., issue of November 23, 1923: "The trust fever has attacked circus proprietors and a meeting is to be held to fix the salaries of performers for the coming season. The hard times have crippled several of the big shows and retrenchment is necessary."

JERRY MUGIVAN



Mr. Mugivan has devoted most of his time this year supervising the building of the new and spacious winter quarters at Peru, Ind., where the John Robinson and Sells-Floto circuses are housed.

"Compliments of the Season"

Best Wishes and A Merry

Christmas To All My Friends



Peter Taylor John Robinson's Circus, Peru, Ind.

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vary. The days of \$1,000-a-week salaries that the Robinsons, the process rider, and draw are gone forever. Other stars of the arena like Victoria Lavante, Charley Fish, Bob Scholey and others for many seasons received nearly \$5,000. Dr. Chapman sent the following to Solly. Jesse E. Coleman is at his home in Spring field, Mo., taking a much-needed rest after a long season with the Sells-Floto and Hagen-Book-Willard shows. He will be there until after the holidays and then go to New York. Coleman is a close associate of Raymond Hitchcock. Jimmy LaMont, who has clowned on several of the larger circuses, advise that he is being a series of engagements with the First National Pictures Corporation thru "Circus Days", with Jackie Coleman. LaMont is sending a circus prog. The Lewis, who was with the Sells-Floto Circus this past season, is presenting his clown band and clown numbers at indoor shows. The act went big recently in the toy department of a Detroit store. Ann Arbor, Mich., and Cleveland, O., followed the Detroit engagement. Lewis is carrying eight people. Jimmy Nevins, lithographer, and George Anlette, loss bilposter, after a pleasant season with the Sells-Floto Advance Car No. 1,

are spending the winter months in Boston. They intend to be back with the show next season. Nevins was formerly with the Golden Bros. Circus on the empty stands.

The Dallas (Tex.) Dispatch of recent date carried a story concerning the feats of Charles Proster, stating in part: "He pulled with his teeth a 15,000-pound street car half a block, bent a 12-gauge horseshoe all out of shape, held two 150-pound men up on a twelve-foot, one-inch steel bar until the bar bent to the saw-walk, and held a 150-pound anvil while a street-railway employee hammered on it with a sledge-hammer. Proster, an advocate of physical training, arranged the exhibit at the Bank street car barns. He has been performing before fairs and carnivals over the State during the past season and pulled two automobiles with his teeth at the Ft. Worth Diamond Jubilee recently."

Some Do You Remember by Buck Leahy: "When Mabel Konjocky was with the Winners & Curran Show? When Rose Kilian Family did an acrobatic act with the John Robinson Circus? When Billie Field and her Barrett did a double in vandyville? When Madam, the Ping Man, was with the John Robinson Circus? When George Holmes, Alva Evans, Earl Page, Kenneth R. Waite, George Clarke, Raymond Grimstead, Chas. Lewis, Walter Wellington, Norman Keester, Alie Goldstein, Tracy Andrews and Albert Gaston were with the Howe Show? When Frank Welch was press representative for the Buffalo Bill Show? When Sammie Cohen was empty but her with the Frank A. Robbins Show? When Princess DeGarmo was with Rice Sparks' Show? When Love Smith was with the Sparks' Show?"

Some Do You Remember from Bobby Fay: "When Warren Irons had the kid show with the John Robinson Circus? When Al G. Barnes was with the Sig Santello Show? When Harry Houdini was with Welsh Bros' Two Car Circus? When Sam Banks was with the Frank A. Robbins Show? When John Busch was handleader with the Harry Lewis' Dog and Pony Show? When Hattie Beall had a concert man with the John Robinson Circus? When Fatteler Smith played 'Inele Tom' with Brownlee & Reed? When Mickey Markwood, Jimmie Collins and Bobby Fay were with a medicine show? When Rudy Santell, strong man, was with Leo's Great London Shows? When Earl Neel had the band with the John Robinson Circus? When John Cowden played drums on the Tom Hargrave Circus?"

Australian Circus Notes: Baker's Circus New Zealand opening for this season's New Zealand opening and has been doing very satisfactory business along the towns of South Island. The Charlbert Bros. and Lallele Marie recently returned from England, and rejoined the latter's relatives with Sole Bros' Circus. Ashton & Worle's Circus is playing around the Shepparton (Vic.) district. The St. Louis, well-known act in the Australian circus field, are playing Mansgrove, Vandyville Time. Jack and Cora Williams, prominent circus people who were supposed to have been victims of the earthquake in Japan, are well. Sales and Ridgway's circuses played the Waga Waga Show dates recently, where opposition was found to be strong. Jimmy Watson is still piloting Sole's Circus thru the Victorian towns. Perry's Circus, which has been doing excellent business, expects to be back in Sydney about Christmas time.

A. H. Costin, of Gary, Ind., submits some "Reminders", dating back to 1877. "When Wm. and Jessie DeMott were with the Hamilton New York Circus? When Mollie Brown was with John O'Brien's Grand Circus Royal? When Walter L. Main went to school at Orwell, O.? When Judd Webb had the train with the Forepaugh Show? When Harry Cooley had the Empress' elephant with the Pogue O'Brien Show? When Rodney Phelps drove the band wagon with the Hamilton New York Circus? When George H. Harris, of the Nickel Plate Show, got the Empress elephant and changed her name to Kivispe and afterwards killed her in Chicago? When the Forepaugh Show had the blowdown at Parsons, Kan.? When Popcorn George and the writer were with the Batchelor & Dorris Show? When Wm. Connors, Red Block, Uncle Bill Forster were on the Forepaugh Show? When Byron Rose had the train and Charles Mel ain the canvas with the Barnum & Bailey Show? When

(Continued on page 121)

FLETCHER SMITH



Mr. Smith is a live-wire press agent and performs other duties with the "white tops". Leaving the Walter L. Main Circus this summer, and after spending a few weeks in the East, he joined the Christy Bros' Circus, which is now traveling thru Texas.

CIRCUS PICKUPS

AND NEW NOTES ABOUT PEOPLE YOU KNOW IN THE SHOW BUSINESS BY FLETCHER SMITH



Texas may be practically closed to reporter shows, but the old reliable medicine outfits are still flourishing and doing business in that state. Recently at Pearsall, a little town about one hundred miles from the Mexican border, ran across the J. H. G. Medicine Show playing on a platform in the open and doing a good business in its second week. Who should I run across but my old friend, Ed Brennan, not the agent, but one of the Orton family, who was with Myron and Normie for several seasons with their various acts. Ed has been with the show all season and when this has been printed will have closed his season. Dr. Fred Gassaway is manager of the show and he has with him his wife, Abess, Arlis and wife, Eddie Brennan, James Ardis and Alys Baragan. They travel by autos and one truck and have had good business in Texas since they opened in April.

Ran across another oldtimer in Laredo recently in the person of Harry J. Swanson, who was one of the original members of the Bison City Quartet. He is a native of Buffalo, N. Y., and sang bass with the quartet. He was also with the Wilbur Opera Company for several seasons, singing with Susie Keowin, Josie Intropoli and others. Harry came to Laredo in 1916, intending to remain six months on a contract job. Now he is to stay there permanently as superintendent of construction of the city water company.

They may hide out, but sooner or later they are found. This applies to one of the best circus concert players that ever blew first-chair concert with a brass band, Mike Leocadi. Mike quit the circus game years ago after leaving the Sparks show and located in Jackson, Miss. Now he is permanently settled in Houston, playing in a quartet or sextet and doing well, also playing an occasional solo in the churches, and is recognized as the leading cornetist of the city. As he says he likes Houston because he can always go fishing winter or summer and is out of the circus game for keeps.

P. A. (Doc) Cline and wife Bea, who went to Indianapolis for the opening of the dime museum there, is back in Chicago after a visit lame at Champaign.

Tom Veasey, the well-known elephant man, has decided that the U. S. A. is good enough for him and has declined the offer of Paulip Wirth to make a trip to Australia and take charge of his elephants. He is still in Boston and will remain there till the first of the year.

Harry Seymour, the capable legal adjuster of the Main Circus, has just recovered from a serious spell of sickness and with his wife is on a business and pleasure trip in their new car thru West Virginia. Harry will conduct several large auction sales during the trip and will return to Wicks-Barrie in December to conduct his usual holiday sales in that city. Harry has the distinction of being the only legal adjuster that was ever signed up for the third season with the Main Show and he will open with the show as usual next April.

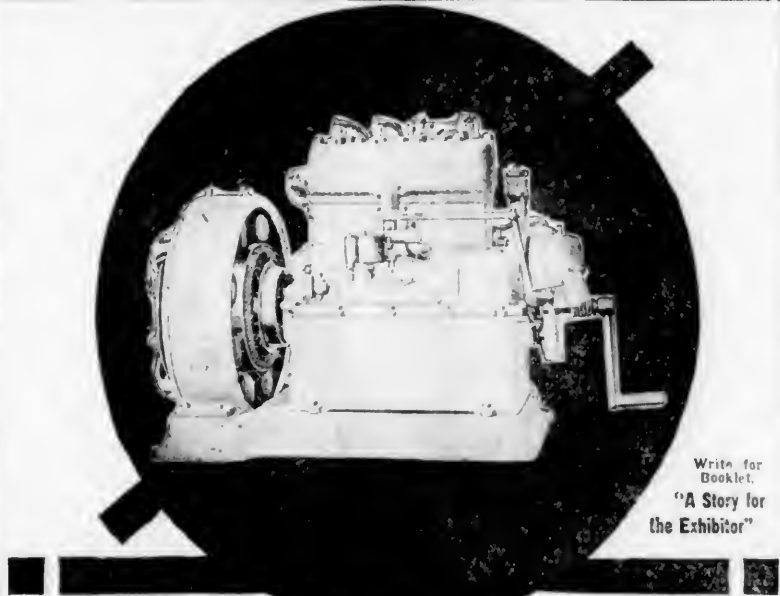
Many of the boys with the Southern shows that have or will close soon are buying a ticket to Shreveport, La., where they will put in the winter selling little red apples on the trains for that old-time circus man and ex-legal adjuster of the Sells-Flote Show, "Butch" Cohen, who is the manager of the Van Noy News Company controlling the runs on the trains out of Shreveport. "Butch" has the misson with him, a handsonely furnished flat and says there is more money in the news business than there was with the circuses.

Charlie Dryden, of the Christy Show, before he became a circus trouper was in the middle one show game and recently had a great visit with Mr. and Mrs. Homer Heyns, who are now located in San Antonio, where they have a

JAMES PATTERSON



Owner and manager of the Gentry Bros.-Patterson Circus, which recently closed a long and successful season. A number of Mr. Patterson's animal acts will be seen at indoor circuses this winter.



Write for Booklet "A Story for the Exhibitor"

About this Time o' Year--

RIGHT about now, old friendships seem somehow to meet a whole lot more, don't they? We've a good many friends in the show business, and, while we're wishing them a good, old-fashioned Merry Christmas, we want to take this opportunity of thanking them for the business they've given us and the nice things they've said about their Universal plants.

The fact that so many of you folks to whom even, dependable, flickerless light means often the difference between success and failure have placed your trust in Universal's sturdy 4-cylinder reliability is the most gratifying tribute we have received.

We treasure that trust of yours—we're proud of it, and—we thank you!

UNIVERSAL MOTOR COMPANY

48 Ceape Street, OSHKOSH, WIS.

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TENTS, CIRCUS SEATS, POLES AND STAKES

Send for money order to PEARL VAN, Northville, N. Y.

who was running a circus known as Washington's last sensation. The former got into Gloucester on Saturday, June 6, and showed to good business. The Washburn show came in on Sunday morning, using the same lot and the two shows passed each other. Both did good business. The Ringling's came along June 20 and the Ringling B-1 show July 1st. In these days New England was full of shows and Walter L. Mann, who was sandy-choked in between the bigger ones, made them all hotter by putting his prices down to 25 cents, but I don't as heavy as any of them. In those days Eddie LeBarre was prominent in the circus game with Billy Kehler and put out the great Eastern Show from Red Bank, Md., with Kehler as agent. They and Scribner & Smith were the first showmen to wagon show in 1918. Amosbrook Circus then went out a road and Walter L. Mann followed them with a first class show. Perry adds that last summer he had a good time had a pleasant visit with Ben Austin, who was with Billy Kehler with the old Ben Hunting Show, with Len Eggleston and a lot of other oldtimers.

UNDER THE MARQUEE

(Continued from page 120)

George Bell's was with the McKim Show. When Walter L. Mann's water quaters burned at Geneva, D. V., Austin says he has not touched it several years, but enjoys reading The Billboard.

Some more memory tests from J. B. Estelle: "When William Ware did bounding jockey? When Jack Cousins did a bundle act? When Louise DeMatt did menage on the Bentley Show? When Bob Strickne, Jr., was at Luna Park with his ponies? When 'Bud' Gorman did his twenty-nine-horse act on the Main

Show? When Oscar Lowmole rode on the same show? When Walter Reese drove four-horse chariot races. Mike McDonald, opposite, on the Barnum Show. When Adelaide Cardona rode her horse on the same show? When Billy Dutton was principal male rider on the show? When John DeGaz, O'Brien had his 'Six Consolidated Shows' on the road? When Louise Montague, \$10,000 beauty, did Lalla Book in the spectacle, 'The Vale of Cashmere', on the old Porepugh show. When Prof. C. W. McClellan had European Amusement at 35 Bowery, New York? Who counters Achille Phillipon Spiral Tower on the 2000? When Pauline Carris rode a pinto horse, Mrs. Stewart, menage and Nicholas Gouffes was counterpart on the Bentley Show? When Wm. O'Brien rode four-horse act on the same show? Who remembers Alvin Perry a fine and rider in the old days? (She married Gussus Dashway, horizontal-bar performer, Dashway and Montford went to Australia. I think the Australau circus people of that name are of her family.) I wonder how many are left of the old-time circus folks who performed on the lot in Mott Haven, N. Y., Lincoln avenue and Southern Boulevard."

Harry Garman, of Philadelphia, Pa., submits a list of old-time talking clowns, pantomime clowns and circus agents, viz: Talking clowns: John May, Jim Meyers, Joe Pentland, Dan Gardner, Dan Rice, Dan Stone, Nat Austin, Tony Pastor, Geo. M. Clarke, Sam Lathrop, Wm. Kennedy, John Foster, Ben Maginley, Bill Worrell, Geo. H. Knapp, Tom Harry, Hiram Marks, Pete Conkley, Sam Long, Jim Ward, John Lowlow, Jim Murray, Johnny Patterson, Billy Carroll, John DeWitt, Bob Hunting, Bob Reynolds and John Lancaster; pantomime clowns: John Dougherty, George L. Fox, Jas. S. Maffett, W. H. Bartholomew, Tony Denier, Paul Martinotta, John Lahti, Harry Thorne, Geo. H. Adams, Jas. R. Adams, Chas. H. Adams, Geo. D. Melville, Chas. Bayvel, Chas. Manulett, Shroob Bros., Andy Morris, Gus Segrist, Tony Hernandez, Hamilton Bras, Robert Butler, Alexander Zaufortin, Mordello and Robert Frazier; circus agents: Phida Clark, Wm. R. Hayden, C. C. Bell, Fred Bailey, Oliver B. Myers, Chas. W. Fisher, Chas. H. Day, Frank Rivers, Ben Crosby, C. H. Farnsworth, W. W. Burand, Andy Haight, Robert J. Fikins, Geo. Bronson, John Justice, Sam Josephs, James A. Bailey, Chas. Whitney, Andy Springer, Mike Coyle, R. S. Dingess, W. H. Gardner, W. C. Cunn, D. S. Thomas, Chas. H. Castle, Frank Kelsch, O. J. Ferguson, J. R. Bayford, Chas. Swartz, Tom Hamilton, Joel E. Warner, Whitey Aiken, L. Chas. Davis, John W. Hamilton, Louis E. Cooke and W. C. Boyd.

Writing Solly from Swoyer Creek, Neb., Edgar Geyer says: "Having been in the circus, minstrel and medicine business for more than forty years, I will give you the following which might prove of interest to some of the old school of troupers. A letter recently from Danny O'Brien was certainly the truth when he stated that but a few of the old troupers remained. When I recall Mr. O'Brien, Wm. Conwell (Cheeky Bill), Bob Stockney, Sr.; John Quichey, Wm. Batchelor, Frank A. Gardner, Joe Artress, Belmont, Chad Wertz, Wm. O'Brien, the Four Watsons (Dave, Ed, Reno and Johnny) and others, it can well be said that they can never be replaced. I made the continental European tour with the Barnum Show but no loops. Chad Wertz was doing a two-act with Bonella Judge and running against a horse in the races. My initiation to the medicine game was thirty-three years ago when Jim Fardon (it was Fardon & Breeson), Harvey Hale and myself were with Dr. H. W. Wilder with the Wizard Oil Co. in 1890. Quite recently I had the extreme pleasure of visiting the Ramsay Circus Co. at Havens, Neb. I had seen Earl Ramsay but once in fourteen years and Mrs. Ramsay but once in twenty-five years, and my old friend, Prof. Chas. E. Brown (known to the old school of troupers as 'Manrotius') but once in forty years. It can truthfully be said to have been a highly enjoyable visit. The company included Earl Ramsay, manager, burgo virtuoso; Prof. Chas. E. Brown, ventriloquist, magik, punch and character impersonations; The Venous, high-class society sketches, singing and dancing, and comedy in all acts; Victor Acron, stage director and producer, and Prof. Chas. Brown on the floor. Prof. Brown has for the past twenty years been operating his show until quite recently. The Ramsay Co. has been enjoying a uniformly good business and expects to remain out all winter. I am permanently located and wish I could hear from some old friends."

R. M. HARVEY



Mr. Harvey, well-known and well-liked showman, is very much on the job at all times for the American Circus Corporation. When his summer duties are over he devotes his time in the interests of the Hagenbeck-Wallace Winter Circus, with which he is now connected.

THE CORRAL by Rowdy Waddy

Merry Christmas and a Happy New Year to all!

Rowdy's wish is that all who read themselves immensely.

Mostly contest dope this week. It seems a very important item at present.

'World's Championship Titles' don't seem to stand for much except arguments.

Scout Marsh, Leonard McCoy and Rufus Hollen were well-known contest hands.

It has been settled. Miller Bros. will not have the 191 Ranch Show out in 1924.

In the near future Rowdy Waddy will get busy on that "important item" for all contests he referred to in two recent issues.

H. G., Denver wants to know if Bill Penny is a half-brother of Charlie Nichol, of Indianapolis.

The press of the country devotes more space now to the cowboy sport than ever in its history.

Contest managers (we mean the right kind) insist that the contestant be attired in the best of Western dress.

F. T., Philadelphia—Following are some of the names of ladies that you refer to: Eddie St. Clair, Jewel May, Bertha Blamont, Flores LaDue and Edyth Tantlinger.

The Pina Poncheros' Bar da was staged at Florence, Ariz., November 29-December 1. There were eleven contested events. No winners in either the day or final results yet received.

Make 1924 the year that will go down as the time that the cowboy sport was organized and started on its way as the greatest outdoor sport in America.

Don't forget those that have passed on: Hita Klime, Henry Grammer, Joe Gardner, Clay McGonigil, Angelo Hughes, Tom Grammer, Hugh Clark, Floyd Irwin, Eddie Burgess and all the others who followed the cowboy sport.

Contestants and Wild West performers are now taking more pains to wear better costumes while appearing before the public than ever before. And, incidentally, they are in the market for wardrobe and equipment.

A two-column cut in this issue shows the "Buffalo Bill" memorial museum on Mt. Lookout. In a near future issue we will reproduce a photograph of the same Indians and others at the grave of Col. Cody.

D. N., St. Louis—We could not give you prices that are charged for the rental of bucking horses. Better get in touch with some of the folks who make a business of renting that sort of stock.

E. W., Chattanooga, Tenn.—You ask if some one will tell you whatever happened to "Buck" Green, the well-known contest hand, who won the "world's championship" in bronk riding at Sodala, Mo. Some one else will have to answer this intricate question; we can't.

H. J., Chicago—The party you mention was never an "editor" on The Billboard. He has, like thousands of others, sent in contributions to this department at different times, but an "editor"—NO, NO-NO, and a few more "nan-noes".

C. C., Brooklyn, N. Y., wants to know if Cy Compton, who won the title of best-dressed cowboy at the last New York contest, contested in any other event except that of dressing up. Also if the rules called for anyone entering the dress-up contest having to compete in some of the regular cowboy events.

H. R. H., THE PRINCE OF WALES



Owner of the Alberta E. P. Ranch and patron of the Calgary Stampede.

MERRY XMAS AND A HAPPY NEW YEAR !!!

ARE THE SINCERE GREETINGS EXTENDED TO ALL FROM THE CITIZENS OF CALGARY AND THE DIRECTORATE OF THE

CALGARY EXHIBITION

(THE SHOW WINDOW OF WESTERN CANADA)

—AND—

THE STAMPEDE

(Official Canadian Championship Cowboy Contest and Pioneers' Reunion)

COLOSSAL COMBINED CELEBRATION

To Be Held at CALGARY, ALBERTA, CANADA, ONE WILD, WOOLY WESTERN WEEK, JULY 7th-12th, 1924



Geo. H. Webster, Mayor of Calgary. Always the first to don his cowboy dress for the great celebration. He is a real old-timer and knows how to wear the clothes.

An annual reunion of the pioneers and old-timers of the Northwest who opened up the country and paved the way to make this section the great Inland Empire it is today. Genuine Tramping Post, open and doing business as in the early days and as they still do today in the northern posts by the historical Hudson Bay Co.

Gigantic Indian Encampment of thousands of Indians, with their ponies, travois, tepees, etc., on the grounds.

Pioneers' log headquarters, where foregather the "old-timers" to again talk over the "early days".

Handcuffed round-up outfits, chuck-wagons, roundups, cowboys, cowgirls, Indians, squaws, papposes, bucking steers and cows, agile calves, outlaw bronks, curms, jans, clutes, everything necessary for the correct presentation of the REAL thing, devoid of all circus tinsel, but participated in by the originals of the types they represent, NHP folks dressed to play a part.

Main business streets closed to automobiles that week. The City of Calgary goes back to the early-day period. Nothing on the "main stem" but chuck-wagons, cowboys on their horses, buck-berds, etc. Everyone in town from the mayor down to the newboys wear cowboy hats, shirts, etc. The city is transformed into the "cow-town" period of the open range days.

All the usual exhibition and fair attractions in addition, such as carnival, platform free attractions, bands, horse races, Indian page, cowboy page, bucking horse contests, fancy and trick riding and roping, wild cattle and wilder horses; in fact, every kind of a daring and thrilling sport known to the frontier West whereon contestants compete for thousands of dollars in cash purses, handsome trophies and countless special prizes, as well as the honor of winning OFFICIAL CANADIAN CHAMPIONSHIP TITLES, as awarded by THE CANADIAN COWBOY CONFEDERATE ASSOCIATION.

We invite EVERYONE, everywhere, to visit Calgary during this Stampede, Stampede, Stampede and Exhibition, and see it done in the West as it is presented. Visit the beautiful Canadian Rockies, come by motor, automobile, bus, or on foot—BUT BE THERE.

Motorists, write Secretary of Calgary Auto Club for maps, etc., regarding routes from ANYWHERE to Calgary.

Ask ANY railroad ticket agent ANYWHERE for special schedule to visit Calgary, Banff and the Canadian Rockies.

If you want to see the real West as it was and is, arrange NOW to be in CALGARY JULY 7-12.

We guarantee you a Wild and Woolly Western Week. Bring your cowboy hat. It's the style.

CALGARY EXHIBITION and STAMPEDE DIRECTORATE

FRED JOHNSTON, President.

For all information regarding the combined event address

E. L. RICHARDSON, Mgr.

GUY WEADICK, Mgr.

Calgary Exhibition

The Stampede

CALGARY, ALTA., CAN.



Snapped on the way to get their horses for the great Stampede Parade. After the Stampede Parade the cowboys ride their saddle horses into the hotels and stores and the city goes back to the old cow-town days for one glorious week.

We don't know and suggest that anyone who does know advise C. C. in this column.

Not much (in fact, very little) news from folks with Wild West shows, either carnivals or circuses in this issue. The fault lies with themselves—they seem "too fat" to write. Since it seems that the press agents with circuses don't take the time to as much as mention the concert folks in the "writeups", as a rule, they should themselves get busy with some news of themselves and others.

V. D., Belle Fourche, S. D.—You ask if a contest can advertise that it is "open to the world", and then bar a contestant from entering, because he refused to agree not to attend any other contest. We don't quite get you but as your question reads, we would say that such a contestant could not be barred on the grounds you mention. Make your question clearer.

B. L., Kansas City, Mo.—So far as we know, Mr. Weadick and Mr. Austin are good personal friends. We do not know who is the older. Yes, Mr. Weadick was engaged in the promotion of contests before Mr. Austin. Your other question is an absurd one—could not even consider answering it. We are sure both Mr. Austin and Mr. Weadick would gladly give you the information regarding the other matter you inquire about, and suggest that you write these gentlemen direct.

A. T., Detroit—We know that the gentleman you mention as living in Detroit is a friend of many Wild West people, and an interested party to the Wild West sports. We do not recollect, however, us ever hearing of him as a contestant at any of the contests. Regarding his remarks as to how things should be done, surely he has the same rights to express his opinion as any one. Don't ask us to publish such stuff as the balance of your letter contained. It is a knocking letter at best and would indicate you had a personal spite against this party.

Can anyone, contestant or promoter or committee anywhere tell us WHY a genuine official association would NOT be a good thing for the business, in general and individual contests in general? WHY the business in general should suffer simply because a few promoters can't agree upon territory? Are the contests in the West to be ignored altogether in the awarding of championship titles?

These are questions we would like those interested in the successful future of the business to answer.

The tepee, traditionally symbolic of Indian life, is fast disappearing. The Indian is leaving the wigwam of his fathers in favor of the white man's house. The picture of the Indian brave, sitting steadily in the entrance to his tepee, must be discarded for the reality. He is now more likely to be sitting on the porch of a cozy bungalow.

So reports the Department of the Interior and gives as an example of the Indian's altered housing system the situation on the Kiowa reservation near Anadarko, Ok. Here out of 1,940 Indian families only seventy-five are still living in tepees.

An Indian may or may not be a Christian, as a white man may or may not be. The point is that if he dances are eliminated by him not be an Indian. Take, for example, the Pueblos. Every Pueblo boy in early childhood is initiated with rites which have almost a baptismal significance in a secret fraternal society, whose older members immediately begin to instruct him in what an Indian boy should know. Along with the secrets of his special order, which he is bound to respect like his life, he is taught honor and loyalty. With the fine, free, agile movements of the dance, he is given the sternest physical discipline. In the dance choruses he learns how to sing and how to make poems and songs—one in the Indian mind. The painting of his body, the fabrication and wearing of his costume, these are again artistic and esthetic expressions. The paraphernalia of the dance—prayer, prayer, prayer, prayer, prayer, and the like—are of the same nature as the paraphernalia used in Christian ceremonies.

J. P., Grand Island, Neb.—Let us hope that just men who promote and manage cowboy contests will continue to form an association that will be the means of holding the game up when it begins. There are many mighty fine boys and girls who are contestants, and as contestants would be hard to beat, but these same folks as promoters and managers would be awful folks. It's the promoters and managers who have to raise the money to provide work for the contestants. Therefore men big

TOMMY AND BEA KIRNAN



Above photo was taken at the Kansas City 1923 Rodeo by Ostrom, showing Tommy doing fancy roping, with Bea in the saddle.



THE ORIGINAL BUCKSKIN BEN'S FAMOUS WILD WEST

Will be all new this year (1924)—just a little the best, just a little the highest class, and absolutely the finest, the best biggest little Show on earth. Our stock, saddles and costumes will be all new and of the best. This Show will travel in their own cars. We feature our Cowboy Camp and Wild West Concert Band. Our accommodations will be the finest. Would like to hear from Cowboys, Cowgirls that can ride, rope and take part in putting on a Wild West Performance. Musicians that can play concert music, write. Would like to hear from a Family Band. Everybody must be sober, reliable, ladies and gentlemen—no mashers. Any that know me, write. State your very lowest salary and what you do in first letter. We bear all expense after joining. Would like to hear from man and wife for Cook. Reliable Carnival Managers, Fairs and Parks, look us up. This will be a real one—33 years' successful experience in this line. Show opens about the first week in May.

Address all mail BUCKSKIN BEN, Cambridge City, Ind. or Billboard, Cincinnati, Ohio.

enough to do this and do it right should be the ones to form the organization. Let's have an organization and let's have the support of all the real contestants behind the move. We are tired of hearing the arguments of both promoters and contestants of a caliber that the same would be better without. There are jokes in both ends of the business. Let the recognized men in this business as promoters and managers organize and let the recognized contestants support them."

There is an old and true saying: "God helps those who help themselves." Is it not about time that ALL in the Wild West and contest business started in to help themselves?

How can those in the business expect help from others if they will not make an effort to get together and help themselves?

We are for EVERYBODY in this business who is for the best interests of the business in general.

We do not think that anything can be accomplished toward a successful future without the HONEST co-operation of ALL legitimate promoters and committees in ALL parts of the country.

BUT YOU ALL MUST "GET TOGETHER". The sooner the BETTER.

Write your views upon these matters to us. Make your letters as short as possible. Write facts, not knocks. Write things you KNOW, not things you guess at, or that some one else has TOLD YOU.

From several sources (altho nothing official as yet) it would seem that they are at last beginning to get the proper light upon a subject that we have publicly argued, pleaded and fought for the past several years—namely, the management of the RENOWNED contests forming an OFFICIAL ASSOCIATION.

If it doesn't come thru this winter, boys, the game is going to receive a black eye.

We have contended all along that petty jealousy is the prime reason that such an association has not been formed before.

Recent happenings prove conclusively that such jealousies exist.

Go away with those personal fights.

Don't let it be said that there are no real men big enough to come to the front as men who have the BEST INTERESTS OF THE COWBOY CONTEST AT HEART. We mean the CONTEST BUSINESS IN GENERAL, not any one individual or contest.

F. Y., Denver, Col.: "Contestants never will agree on anything. Up to this time it seems that contest managers were in about the same fix. However, as there are not nearly as many recognized managers as there are recognized contestants I think it would be easier for the managers to get together and form an association that would do the business a whole lot of good. These men, located as they are in different parts of the country, know conditions as they exist in their different localities. They know how much money they can spend on a contest, and how much they can take in at their gates. This being the case I think that they are the ones to form an association in a fair and square manner—one set of rules to be used by all, agree to assure contestants that every dollar advertised will be paid and straighten out the many little things that at the present time result in petty arguments. Such a body of men acting in a fair and square way would have the backing of every man and woman that go to contests, as honest contestants. I would say that the following people are the best ones to form this organization: Collins, of Pendleton; Sparks, of Prescott; manager at Cheyenne; Wandek, of that city; manager at Bozeman; Bariles, of Dewey, Tex; Austin, the promoter; manager at Belle Fourche; manager at Salinas, Calif., and the manager of the annual spring contest held at Ft. Worth, Tex. If anyone can suggest a better way let them do so. I figure the men I have mentioned have had more experience in producing this style of sport than any other. I don't mean that others should not be admitted to the organization—let everyone in that is worthy, but I believe the men I have mentioned are the most worthy to start things going."

Who supports league baseball—the players and owners of clubs, or the public? Take another thought on it! Now who supports contests—the contestants and committees and promoters, or those who patronize them with their admission money? Do you get the drift of the foregoing? Here it is: He who thinks only those directly interested in putting on the events should make comment on them is thinking very shallow. When the interested fans tell what they think goes over the best (you know one



MILT DILL AND SISTER FANCY ROPERS IN VAUDEVILLE

Playing for W. V. M. A.

Direction—JOHN BENTLEY

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SIXTEEN HEAD OF PRIZE BUCKING HORSES

All in one brand and fat. Address LAWRENCE JOHNSON, Lusk, Wyo.

can sit back and watch and really SEE more than when he is working like a Trojan to make one show go big. It should be analyzed and impressively considered by those putting on and engaging in the affairs. We have often stated that we receive letters from frontier sports fans from all over the country. These statements have been read with doubt by some of the folks too interested in their own (present) behalf to really look at the matter in the proper light. As evidence that we DO receive many letters from real boosting fans, and persons deeply interested in the advancement of the business, we are reproducing several of them in this issue. THINK IT OVER!

A letter from L. C. Jones, Toronto, Can. (any doubting Thomases can address him at 254 George street): "I read with interest your comment and the comments of others on the future of Western shows, rodeos, etc., and would like to pass on to you, for what interest they may have to you, some of my observations. Here in Toronto we have each year a topnotch horse show for two weeks, and at the last event Frank Hatley put on his rodeo to the expressed appreciation of the large audience."

"I was present on several occasions and was struck by the number of queries among the members of the audience regarding the finer technicalities of the riding and roping contests. There appeared to be a general desire to know more about what was going on other than a superficial appeal to the eye.

"This desire for knowledge has struck me on several occasions, at various Western affairs, during my five years in vaudeville and with shows, and it seems to me the contest game could be furthered by educating the audiences by announcing the details of what is taking place, or by program giving more details than is usually the case, and in this way building up audiences of 'fans'."

"If the average person did not understand the details of baseball, I question if the 'World Series', or even the ordinary baseball game,

would draw the crowds they do. So I contend that managers of rodeos (or whatever other title), especially here in the East, have or adopt some means of gaining further interest of the audiences by explanations of the finer details of the game, and I believe when this is done they will have advanced general interest in 'one of the greatest sports in the world'. I suppose I could talk better what I mean, but I hope the reader will get the point I am driving at."

From the many letters we have received from contestants on the subject, and from what our representatives in various parts of the country have advised us, after talking to contestants regarding the contest business we collect this:

First of all, the majority of contestants are not a bit interested in ANY CONTESTANTS' ASSOCIATION.

They are not against the promoters, managers and committees forming an association. In fact, they hope such an association would be formed and SOON—if it would assist CONTESTANTS.

It seems rather unfortunate that the majority of them are not keen about the titles awarded at ANY contest, the main thing being the cash prizes—the larger the better—and a square deal in decisions.

They DO NOT feel that any promoter, manager or committee should object to any contestants attending any contest they desire.

They would like some way arranged so that every promoter, manager and committee could publicly notify the contestants as early in the season as possible the dates of their respective contests and the total cash prizes to be awarded, together with itemized statements of day money, as well as the final money in ALL events.

They also think that one set of rules should be used at all contests.

H. G., Miles City, says: "If the managers of the established contests will get together and form an association that will come out in the open and advertise their dates early and also state fully all information as to their cash prizes in detail and make recognized titles that will hold water in an argument, they will be surprised at the number of new names that will appear in their entry lists. A great many boys and girls who are capable in the different Western sports hesitate to go any distance to a contest now, as they are under the impression that as they have no so-called 'recognition' in the business they will be overshadowed by the publicity given to others who have made a business of going from one contest to another for several years. While it is true that many boys and girls of the game enjoy publicity and are entitled to it, the newcomers should have a chance, as all have to start. I have heard that at some contests the decisions of judges in certain events were awarded upon the amount of applause a contestant received from the audience. If this is true it is surely a not the proper way to determine in open contest who has the best ability. Let us have an organization headed by responsible managers. Once a good one is started the benefits that contestants will receive will make many ask why such an organization was not in operation years ago."

Whenever those who invest their money in Western productions realize that by an effectual organization they can make cowboy sport one

THE SITUATION



WHY NOT?

The above sketch (by J. H. McConnell) seems quite appropriate at this time, under the existing general sentiment—"too many 'world's championship' medals and none of the holders official champions." Also from the fact that the West, where contests in frontier sports originated and have featured many years, wishes the pleasure of bestowing the BIG honors to contestants.

No. 137X, the best contest saddle made.
12-in. seat, 14-in. swell, Kane tree, flesh cut, \$68.50, with out skirts and fenders, \$84.00. Send for Catalogue No. 23.
O. J. SNYDER, 1535 Larimer St., Denver, Col.

FOR SALE, \$1000—HALF CASH
Hatched from famous 2 good Saddle Horses, full riding and stable equipment. Easily handled. Earning good money. Good for low 30,000. Wonderful year-round climate. **DAN ROGER'S RIDING SCHOOL, Florida, Amador and Kentucky Streets, Vallejo, Calif. Box 505.**

Wanted Season 1924 FORT PECK RODEO
Two good Cowboys to ride bronks, two good Range Ropers. If you are not out in your line, do not answer this, as I want the best.
G. A. RISTOW, Fort Peck Rodeo, Mont. Minn.

of the greatest financial investments in the outdoor amusement world, and when such an organization has been effected, then and not until then will this class of entertainment be accepted by the general public as a great American sporting event.

Then will the words "cowboy or cowgirl contestant" mean much.

Then "contestants" will not have to argue with anyone who asks them a question regarding their standing in the business. Their record will be established and speak for itself thru official channels.

Then will "contestants" and their work be the subject of conversation by "fans" in every part of the country.

Then will the individual claims of the suitcase promoters and others who have hurt the business be exposed.

Then the public will know where and when official contests are being held, what titles are being contested for and by whom.

Then will official contests draw larger crowds, make more money, be able to pay larger purses and have something official to talk and advertise.

Jealousies, arguments, broken promises, failures and all the other disagreeable things that have hurt the business will be over.

We arrived at these conclusions from facts we gathered from every point of the continent.

Our readers are not confined to just those who present this type of entertainment alone. Thousands of persons not in the business read The Corral each week.

Many of them have seen ALL the contests. In all cases they like the sport. As they represent the public which after all pays the promoters, managers and contestants, their views cannot be ignored.

A recent letter from Mill Hinkle stated that he and Jim Eskew had just concluded a very successful little rodeo at Kissimmee, Fla., and that the next one would be at Hartow, Fla., with Deland to follow.

Said he had a nice offer from Johnny J. Jones to go to Cuba, but could not accept because of the contracts he held and would go thru with.

The winners at Kissimmee, in the finals: Brook Riding—'Curly' Sisson, first; Ray Adams, second; Carl Bessley, third; Steve Bull Dogge—Humphrey Sitas, 'Curly' Sisson, Carl Bessley, Steve Riding—Harry Johnson, Everett Hunt, John Brothers, Tolek Hoping—Scotty Whittree, Jimmie Eskew, Jack Knapp.

At the time of writing the "bunch" was camped on the fair grounds at Kissimmee, with the following enjoying the privilege: Jimmie and Dolly Eskew, Mill and Mildred Hinkle, Tom Hill, Emma Hill, Mrs. L. L. Hinkle (mother of Mill, who had just come from Kansas City on a visit), Scotty Whittree, Beatrice Whittree, Oklahoma Joe, Arthur Fox, Jim Todd, Harry Johnson, Chief White Eagle, Silver Tip Baker, Mabel Baker, 'Curly' Sisson, John Brothers, Jack Knapp, Carl Bessley, Ray Adams, Humphrey Sitas, Albert Paris, Merle Holloway, Bill McDraw, E. L. Stephens, 'Oldfols', Jimmie Prodditt and Everett Hunt.

The rodeo at Kissimmee followed the roundup staged at Orlando, in which Eskew and his contingent of people and stock were engaged by Hinkle, Mill added: "When we were in Orlando Hinkle and Heathcox entertained the entire roundup bunch in a fishing party on Lake Apopka, stood all expense for motor boats, fishing tackle, bait, and after catching all the fish we wanted Mr. Heathcox had a real chef on the grounds who fried the fish, and you can believe we had a real dinner. Mr. Heathcox made a little peach and after passing cigars around to the boys and candy to the girls we all went out again and caught a dandy mess of fish to take home with us. We put in the entire day on this trip, starting about eight o'clock in the morning and arriving back at nine-thirty at night, but we sure had a dandy time."

The other day we received a letter from a contestant who is pretty well known in the business. Among other things he says: "I don't like the way The Billboard keeps publishing things about the contest business; it will do all the contestants harm. Why not keep these things among ourselves? We all know where are arguments, but why advertise them? As for an association, none of the contestants could ever stick to it; they don't want to get fixed up in any of those things. As long as the contestants get good purses and know they'll be paid they are satisfied. The rest is up to the promoter. Your paper is read by great many more people than probably you think, and you are wasting up a lot of outsiders' things they know nothing about nor care about. Why not boost a little more and don't peek?"

The foregoing will show you how little this contestant sees his "goodies" for the future success of himself in the business.

Now ping that portion of his letter we said and say that we are aware of the fact that outsiders not in the business read this document weekly.

We DO NOT agree with the writer of the above but these outsiders know nothing and are nothing about the inside of the contest business. We receive letters from all over the country that refute the statement.

There are a great many more people outside the business who are "wiser" in regard to the things that should be stopped if the game is progress than many of those working at the contest business. If the expressions contained in letters from both are to be considered.

As we have said many times, The Billboard is for the BEST in Wild West and rodeo business, and advances same.

We are not playing any favorites. Whenever we can help we do so. Whenever we can help ANYTHING that will expose something that is detrimental to the BUSINESS IN GENERAL, we have done so and will continue to do so regardless of who it is or where it is.

You will note that the contestant who wrote the above says that contestants want purses and not those advertised on the paper. He's right. But you notice a tone of selfishness in the general tone of his letter? He puts "the rest" up to the promoter, let him worry contestants and compete, that's all—they have no further interest in the game than collecting the prizes, that the proper sentiment? If that is the way that promoters and public alike would do, how long would the business and interest it last?

Now Rowdy—First by all, here's a merry stanza to The Billboard and everybody in the West business!

ESTABLISHED 1866 "An Institution" ESTABLISHED 1866

The ORIGINAL NELSON FAMILY

Internationally Acclaimed the World's Greatest Acrobats!

THE BILLBOARD OF JULY 23, 1921

SAID:

"This Remarkable Aggregation has Traditions Back of It and Achievements in Front of It ---THE PRODUCT OF BRAINS, HEREDITY and KNOWING HOW!"

HARRY C. THOMAS, Exclusive Representative, 104 Bailey Ave., Pittsburgh, Pa.

I wuz in a town over in Nebraska the other day an' a feller wuz tellin' me that they had a contest at one of them Nebraska towns this past summer that made a lot of money for the town, an' they had all local folks doin' their stuff. He said they had tried for two years to pull off one of these yer frontier things an' tried to get contestants that had gobs, but had to pass it up, 'cause these birds wanted to be guaranteed bankers' wages to cum over an' do their stuff. Said they didn't keer about the purses offered, must have guarantees. So this outfit passed 'em up. This year they pulled off a contest an' paid good money and put on a contest that pleased everybody and made sum clear coin for the town.

Next year they'r a-rashin' the ante an' goin' stronger. Said that they don't think these high-priced fellers could be drawn 'em a dime more than they took in, 'cause the contest they put on wuz wild an' good.

So that goes to prove that it's the goods you give 'em instead of the names of the folks that's a-goin' to give it.

Looks like H'r'll be a hull lot of little contests next year that never happened before I've been talkin' to several folks in different parts of Wyoming, Dakota, Montana and Nebraska that say their towns are goin' to put on a contest next summer. Course some of 'em will be small, but you know the old story, "Mighty oaks from little acorns grow."

At that, I guess sum of the little fellers have been givin' better shows, an' a-cleavin' up more money than sum of the big 'uns this year. Anyhow, the biggest in cowboy sport is a-growin'. It's up to the fellers that knows to see that this yer interest ain't killed off by a lot of dubs, or other fellers who get the idea that if they don't put the doin's on, or if they don't appear to do their work, that the contest won't be any good. This country's too dern big, with too many folks interested in

the cowpuncher an' his sport, to let anythin' like that cum off.

These 'open' the fellers that are comin' an' can't get together an' haze these world-be's on. I'm thinkin' that maybe things will straighten out soon. I hope so anyhow. Say whatever amount of that feller Rosscoe Bangs that started out in the contest promotin'—SUNDY SAM.

G. H., New York City: "I have read a lot of kicking because New York City has been suggested as the place to hold the annual world's championship cowboy contest. I am a New Yorker, but I ain't been thru the West a whole lot. I have seen three different contests in the West. I have seen two in Madison Square Garden and one at the Yankee Stadium. Good contestants appeared at all of them. But I would rather see a cowboy contest in the West than in New York any day, for the reason that out there is where it belongs. They have the nature setting for it. Any time you put wild cattle inside a building or on a crowd and you are sure gettin' away from the local atmosphere that goes with a REAL Western contest. The trouble with the promoters of these contests in New York City has been that they have been dazzled with the crowds that they thought they could get to attend, drawing from such a large population.

"The population is here—but the question of getting them to realize what a contest of this nature is, is another thing. New York is a big city and has thousands that don't speak or read English. The cost of advertising such a contest in such a thoro manner that a percentage of the population would have some idea as to the merits of the contest is very great. Again all stock, etc., have to be brought a great distance, so that is another big financial item. Taken all the way thru I contend that it is too costly a venture to be a good paying proposition to its financiers, whereas they can give a better contest, make more clear money for all concerned by holding this style of contest in the West, where it really belongs. I myself would like to see a cowboy contest held annually in New York, but I would like to see it held in open, where there is a crowd and where the different Western races can be put on as they do in the West. As far as championship titles go, the public at large doesn't know who is right in their claims and doesn't care, for the simple reason the sport, as a strictly competitive one—not a Wild West show—is new to them here. No one has ever given any authentic proof that any one contest should be classed as the real championship event. I talked with some of the contestants at the Stadium contest. I talked to some of the same ones at the recent Garden contest. They themselves don't take the promoters' claim as having the 'championship contest' seriously. If the contestants don't, and say so, how does any promoter think the public will believe him? I think the Western contests, which started the sport as one to draw crowds, should decide these questions, and then take some means of letting the public all over the country know where the different championships are to be awarded and WHY!"

We receive a great many letters from boys and girls in the business. The trouble with a great many of these letters are, they consist of nothing but a series of "knocks" regarding some particular contestant or some particular promoter.

They are no good to the person who writes such stuff, nor to the game.

That is the reason we don't publish them. That is why we have received letters from some of the boys and girls saying they wrote us an article on the contest business and we would not publish it.

ANY TIME that anybody sends us in facts and logic that are for the best interests of the game we will gladly publish them—not slush, trash nor scandal.

For instance, here is a sample of some of the stuff that some writers think we should publish: "I see where _____ was at the _____ contest. How does _____ expect the hants to stick by him when his wife is a better rider than _____, for whom he left _____ without a dime. As far as that goes there were three or four cowgirls there that would disgrace any show by their actions. This dirt should be showed up. I've read your paper for years and would like to see this published."

Now if anyone thinks we are publishing any of that kind of trash, giving out names, etc., they are away off their track.

We are for building up the contest business. Personalities, family troubles, jealousies among contestants, promoters, managers, etc., have no place in the game of plugging the cowboy contest in the front.

Whenever you hear a man say that he "wrote something into The Corral and they would not publish it" you can wager his stuff was not for the best interests of the business. Probably a big personal boast or a personal rip at someone he was jealous of.

Possibly such stuff can secure publication, BUT NOT IN THE BILLBOARD.

WE WANT NEWS, NOT SCANDAL!

So if any of you folks have anything that will help the contest business and you want it published where it will be read by thousands all over the world, send it in. But if it's slush, knocks and the venting of personal spite don't send it to us, because the postage will carry it to the waste basket.

Thank this over and if you are for the game let's have your opinion.

Everyone is entitled to his or her opinion. All cannot be expected to think the same. But everybody can suggest the things they think BEST for the IMPROVEMENT of the business. STUT NOW and HOPE; don't knock!

LOCAL NO. 5, I. A. B. P. & B., Elects Officers for New Year

At the last regular meeting of I. A. B. P. & B., Local No. 5, St. Louis, held at Shuller Hall, the following officers were elected for the ensuing year: Harry Smith, president, Nick Cook, vice-president; Walter Canada, financial secretary; John Thorne, corresponding secretary; John Dix, business agent; Elms, B. H., treasurer; George Brennan, Sam Lowman and Ben Miller, trustees; George Benton, sergeant-at-arms; H. Smith, John Brennan and J. Kessling, T. T. L. I. delegates. Entertainment was furnished and refreshments served.

MEMORIAL MUSEUM TO "BUFFALO BILL"



Above is pictured 'Pahaska Teepee' near the grave of Col. William F. Cody (Buffalo Bill) on Mt. Lookout, near Denver, Col., which is presided over by Johnny Baker, adopted son of the world-known scout and showman. During the exposition the past summer in Denver, Bill Penny (on the balcony in the picture) had sixty-four Indians at the exposition—some of whom knew "Buffalo Bill" well in life, and all of whom now cherish his memory—and their utmost desire was to visit his grave and the museum. Johnny Baker is shown in the foreground conversing with an aged squaw.

Now Rowdy—First by all, here's a merry stanza to The Billboard and everybody in the West business!

following the meeting. A special committee has been appointed to arrange matters for the international convention to be held next year.

William Brown, who was on Advance Car No. 1 of the twenty Bros. Patterson Circus, arrived here a few days ago, and after a few weeks' rest will take to the road as agent for "Pook's Bad Boy" Company.

Albert Klappman, president of Local No. 5, has returned after a two weeks' business trip to Little Rock, Ark., and Memphis, Tenn.

Tommy Morgan and William Lyster, of the P. St. Louis Foster Advertising Company, and William Kiser, of Granite City, Ill., were in attendance at the last regular meeting. Mr. Porter is in advance of "The Fool" Company, which recently played at the Schubert-Jefferson Theater.

Meeting nights are held the third Tuesday of each month and members of the I. A. R. P. & R. are always welcome. **BEN F. MILLER.**

THE IRISH CIRCUS

TERRY McGOVERN (Belfast)

"G" Mallon, as he showed the pint tumbler under the shelf on the counter and picked up the boot he was mending.

"Aye," said Jimmy Lowry, the tailor, a wizened little old fellow in a green coat that was once black, who was sitting on the counter. "Aye," said he, "but there's a terrible change in the times, even the children are growing up later by far than they were when I was a young fellow."

"Enter?" said the showmaker; "sure, that's no name for it. The children nowadays are born old men and women. They want nothing now but the pictures and high-class music. The very few pictures or music on the gramophone we were troubled with in my young days."

"Do you remember the circuses, Pat?" said Jimmy. "They used to be great sport when they came round. This was a great town for them in the old days. I suppose the kids of the present would turn up their noses at them."

"They wouldn't go to them, that's all," said Pat. "They've given up coming here since the picture house was started. In any case, the circuses themselves have gone down a lot. Of course, you can't expect a top performance from the circus artists when you come to think that they have to rise sometimes as early as four o'clock in the morning and start on a journey of ten or twelve miles without any breakfast and having it's raining all the time on them; and another thing, they can't always get lodgings just when they arrive. I saw a big circus coming here into Downpatrick one morning and do you know the bankmaster was ready for parade at one o'clock and some of the performers hadn't got any lodging at that time."

"I remember when the advance agent was putting up the bills in this town he would put every one, old and young, in good humor. As for myself and the other young lads, we could hardly sleep at night, thinking of the circus, and wishing the time would pass as quickly as possible until it came."

"It's often I was afraid I might die before it arrived. I remember a young girl that used to live next door to me; she got a job in Belfast, but the circus was coming here at the time and I'm hanged if she didn't refuse to go until after the circus, and, of course, lost the job."

"That'll give you an idea of how keen we were on circuses in those days."

"Why, it wouldn't do for us to wait until the circus came into the town. No, we used to go out on the country road to meet it."

"It was grand waiting for the first carriage to appear in the distance, coming out of we didn't know where. When any of us got a ride into the town on one of the carriages, how proud we were and how jealous all the other lads would be."

"Then the excitement of putting up the tent. I often worked harder pulling in the seats carrying in and out the tentmaster called the 'V's and brackets' for the tanner gallery than I have ever done since."

"At one o'clock the procession usually started, and then it was a wonder to see the crowds after it. First came the band carriage drawn by six peahall horses and the band playing for all they were worth, usually about five in the band. They must have been paid for who would blow the hardest for a need to watch the boss of the circus sit up on the docky and if he saw any of the bandmen not blowing out his cheeks he'd touch him on the back with the big ring whip just to let him know he was working them."

"But it was at nighttime I enjoyed myself most. Of course I wouldn't dream of going in the daytime; it was only the young chaps that used to go then. Ah, yes, the nighttime was grand. When the lamps were lit and the band set the boys a livin' lot of music in order to make the crowd think the show was started a lot of boys didn't hurry up they would miss it, if we knew that the crowd used to be in, up in the fair green. There wasn't a country gal or boy that wouldn't be in for me, except why when the show was over you'd be crowd watching the crowds passing down the Hill there."

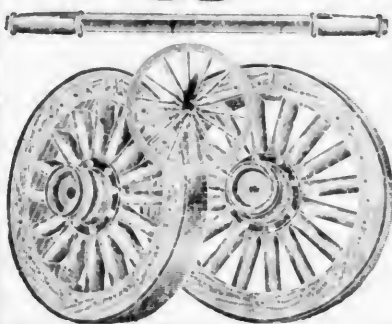
"I often thought myself that the saddest part of the whole thing was when they started taking down the tent after the performance. Still I could never keep away from it, as I wanted to see everything and even in the morning after it had gone would be up around the ring talking of what happened the night before, or thinking of what the old clown said or what the ringmaster done."

"Sure," said Jimmy, "you'd bring back the old times the way you're talking. I was just like that myself, didn't I run away with a circus myself one time?" "Twice belonging to Johnny Patterson, the best of the whole crowd of them. I left part-down with them."

"Dear Johnny," said Pat. "Ah, he was a great clown. He went laddy in the end poor fellow; it was a pity he came so much before his time. If he was alive today he'd be as famous as most of those high-ball artists we hear so much about. I saw many of them turn up in Belfast and none of them could hold a candle to him. Any one who ever heard him sing 'Good-by, Johnny, dear,' or 'Bridge of Loughbeg' would never forget it."

"But do you know, after all, I don't think

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- WHEELS Give size of spokes, width of tires and hub.
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Merry Christmas

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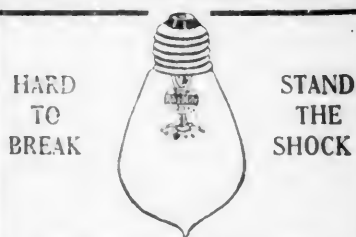
the circus is a thing of the past. I was over in Bangor last two or three days and there was a circus there out at Ball's Farm, so I thought I would take a walk out and see the show. It was a long way from the town and I was glad when I got there, as it was a very warm day and my feet were tired. But I was well rewarded for my long walk, as the parade was just going out when I arrived at the ground.

"There was the same old band carriage, but the band, instead of wearing the uniforms we used to see them wearing in the old days, were all dressed up as cowboys with roving red shirts and cowboy hats. I don't know whether they were real cowboys or not, but I remember I saw some of these fellows playing in this town before, and besides I heard one of them talking and he didn't speak a bit like an American. However, I paid a boy and went into the day show, you see. If I had waited till night I would have missed my treat, but there my gaze met the same old show, except the prices to come in were different—1s., 1s. 6d. and 2s. 11d. instead of the tanner it used to be."

"The band was playing a lively air—somebody said it was 'Nobody's Darling', but it was very good; it needed to be, because one of the tannermen told me the bandmen had £2 10s. a week. Then came the performance—barrel racing, was walkers, jugglers and then the boss came into the ring and said the big turn of the day would be next—that was Arizona Jim, a cowboy and two girls. I wasn't sure whether they were real cowboys or not; however, they were very clever with the lasso ropes and the big stock whips that you read about in the Buffalo Bill storybooks, but however I was well satisfied with my job's worth and besides I had in my mind poor Johnny Patterson's last words to me in Tralee. He said, 'Remember they are not all clowns that work amongst the paraffin oil and sawdust of the circus ring.'—THE WORLD'S FAIR



The Aerial Youngs, double trapeze and high perch artists, and the Jack Moore Trio, of tight wire artists, are with the Circus Publiones in Cuba.



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Past season with Al. G. Barnes Circus. Closed November 1, 1923, and now with Santos & Artigas Circus in Cuba as Fat Lady.

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constantly on hand and for sale. Send 8 cents postage for beautifully illustrated pony book to MILNE BROS., 635 Eighth Street, Monmouth, Ill.

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to all my old-time Circus Friends. Please write me.

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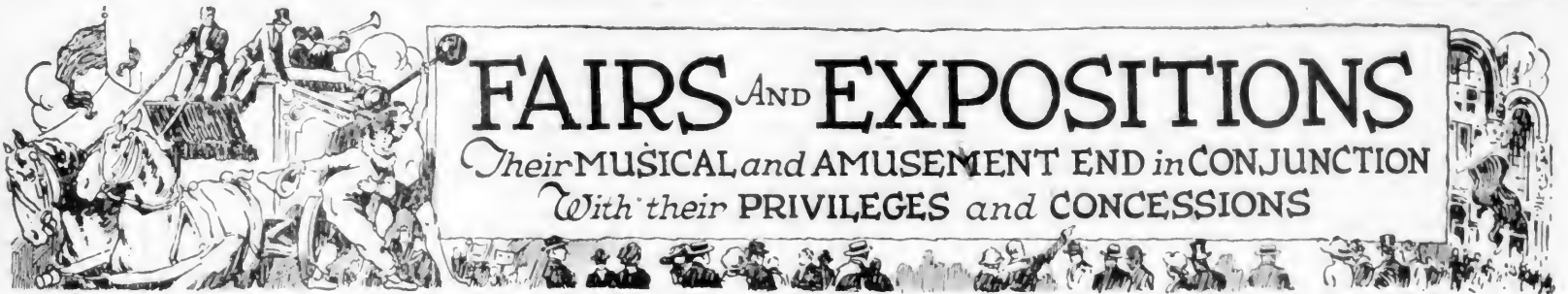
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Wagon Builder at Liberty

AFTER JANUARY 1. I carry my own tools and build all kind of Show Property. Wishing everyone a Merry Xmas and a Happy New Year. Address P. LENOX, 224 Franklin St., Dayton, O., until January 1, then care of The Billboard, Cincinnati, O.



FAIR MEN FROM FAR AND WIDE ATTEND CHICAGO CONVENTION

Perhaps Greatest Gathering of Fair Men Ever Held—Full Report of the Convention in This Issue

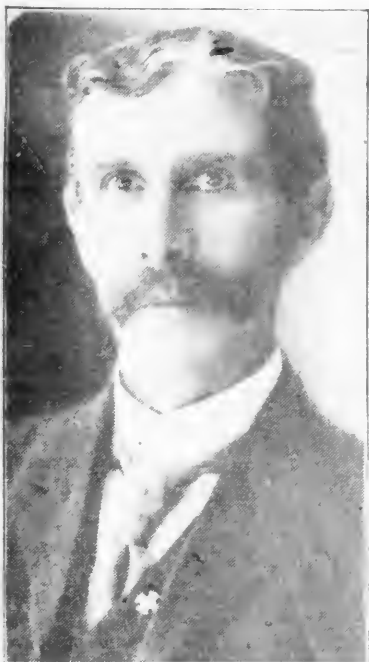
CHICAGO, Dec. 5.—Fair men from Dixie, from the Golden West, from the Atlantic seaboard, from the land of the maple leaf and from all the country in between gathered together here this week in what is without doubt destined to be the greatest gathering in the history of the International Association of Fairs and Expositions.

By the time this story is in print the convention will be history, but right now history is in the making and the leaders in fairdom are playing an important part in the events that are transpiring. They were furnished plenty of food for thought at the sessions of the Showmen's Legislative Committee; they had their fill of pleasure at the Showmen's League Banquet and Ball last night, and today they get down to the business of the association.

The writer has had an opportunity to talk to a number of the delegates—men occupying high executive positions with the leading fairs of America—and they one and all voice the opinion that fairs are entering an era of expansion in the matter of usefulness and that the next few years will see many innovations not only in the way of educational features, but in the amusement end of the game—changes that, while they may just now seem radical and perhaps impractical, nevertheless will prove feasible and make of the fair a still greater institution than it is today.

As this department goes to press early it is not possible to carry a report of the fair meeting on this page, but in other sections of this issue complete details of each session will be found.

A. M. HUNT



Mr. Hunt who is secretary of the Western Fair Association, London, Canada, spoke at the International meeting. Mr. Hunt is one of the leading men of Canada.

CLARINDA FAIR HAD PROSPEROUS YEAR

At the annual meeting of the Clarinda Fair Association, Clarinda, Ia., the reports presented by the various officers indicated that the fair had a most prosperous year. So well pleased were the stockholders with the conduct of the affairs of the association that they re-elected the old officers, who are: President, E. H. Strong; vice-president, George G. Annam; secretary, J. C. Beckner; treasurer, J. A. Swanson.

Clarinda Fair more than broke even on last year's session, the secretary's report shows. The year before there was a loss. The result of this year's session is thus encouraging. Fortunately the grandstand and buildings owned by the fair association are in good repair, so it was not necessary to have extra money to spend this year, but more will be needed in the future.

The receipts for the year were \$15,099.63. Among the items of income were: Concessions, \$1,598; advertising in fair book \$155; State

DRAMA AT THE FAIR

"Little Country Theater" Popular, But Careful Selection of Plays Must Be Made

A few years ago anyone who suggested that dramatic presentations would prove a popular feature at a fair would have been regarded as hopelessly impractical.

Such a thing was unthought of. Or if anyone had the humanity to suggest it they were laughed to scorn.

But times change—and we change with them. Today there are many converts to the "little country theater" idea and it has been proven that within limitations drama may be made a valuable feature of the fair.

At the 1923 Iowa State Fair several plays were staged with most gratifying results, although it was admitted that the plays selected were not altogether suitable. This was to be expected, for the drama at fairs is yet in the pioneer stage and many mistakes will be made before just the right routine is worked out.

Greater Iowa, the organ of the Iowa State Fair, in a recent issue had the following to say regarding rural dramas at the fair:

"Artist-fairs do not like to have a play throw a moral at the audience, with them the play is the thing. In putting on at the state fair one-act plays from the public speaking department, effort was made to show the conceptions of the actors in plays which called for a small cast, since bringing a cast to the fair and keeping it there was an expense to be considered.

"While these plays were good and enjoyable, we did not consider them suited for rural dramatics. In the rural play it is desirable to use as much as possible of the talent available rather than to train a few people in acting.

"Queens of Foods", put on under the direction of Mrs. Anna H. Jones, of Iowa State College; "Dealers and Sense", a playlet by the Webster County Players, under the direction of Miss Hortense Lum, of Iowa State College, and "Home Harmonies", put on by Miss Elsie Richardson, home-furnishing specialist, and Miss Ethel Eber, clothing specialist, both of the Iowa State College, were means to teach a lesson—which they did in a very pleasing manner.

"These latter plays are to be had from the college at Ames and will be profitable both to those who act and those who watch.

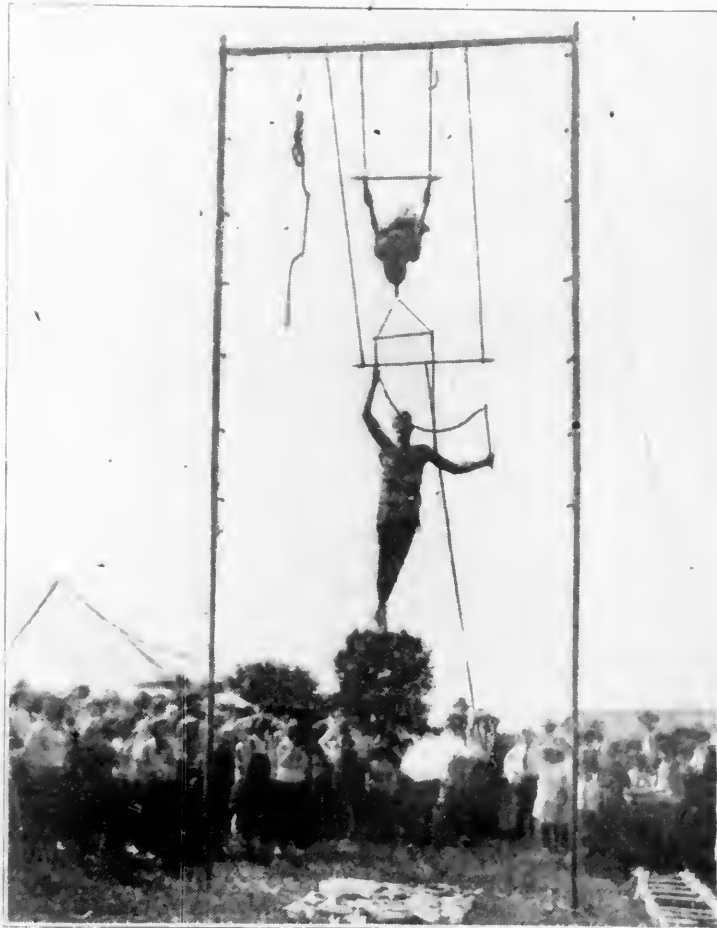
"We like to see plays at the state fair that are really rural plays. It is not easy to find such plays. In our correspondence we have frequent inquiries for, and are always anxious to get plays that we can recommend.

"Zion Gales", "The Neighbor" and "Uncle Jimmy" are both in play form and may be given without paying royalty provided the group putting on the plays pledges itself to perform some community service, such as organizing a community, planting a shade or a fruit tree. Otherwise the royalty is \$10 when a charge is made and \$5 when the performance is free."

W. H. STRATTON



If there is anyone in the fair game who doesn't know this hail-fellow-well-met from the Lono Star State, we have yet to meet him. As secretary-manager of the country's largest fair he has made a splendid record. He addressed the International meeting of "Runners as a Substitute for Harness Racing".



Fair men all over the country know the act pictured above—The Aerial Utts, Mabel and Al—long a popular free act at fairs, celebrations and parks. They present two acts; one that attracts by its sensationalism, the other by its comedy elements.

OFFICERS OF NEWCASTLE FAIR

Newcastle, Ind., Dec. 5.—The newly elected board of directors for the Henry County Fair, at a recent meeting elected officers for the coming year. W. L. Risk, was elected president; Paul Jamison, vice-president; Clarence Fletcher, secretary; Frank Pence, treasurer; Tom Downs, superintendent of the grounds; and Chas. Luchin, superintendent of concessions.

It is planned to go ahead and secure more land for the fair next summer and to sell more stock.

WOULD BAR CIRCUSES DURING FAIR TIME

Edmonton, Alta., Dec. 5.—The Saskatchewan Fair Association intends approaching the Saskatchewan legislature at its coming session with a proposition to prohibit circuses in the province during the whole of July and the last two weeks of August in each year, claiming that they detract from the interest and attendance at the summer fairs, both large and small.

aid, \$1,906; sale of tickets at gates, \$7,201; sale of season tickets, \$1,343.

Among the disbursements were: Premiums, \$2,678; baseball, \$2,000; Clarinda and Farmers' Band and soloist, \$585; fireworks and acrobatic acts, \$3,475; newspaper advertising, \$771; in surance, \$232.

DEFICIT DUE TO WEATHER

Quincy, Ill., Dec. 6.—The Adams County Fair Association closed the 1923 year with a deficit of less than \$100, according to W. J. Singleton, treasurer, and C. C. Mast, secretary, whose reports were read to the stockholders annual meeting. Total receipts for the year were \$32,391.26 and disbursements included such items as premiums, \$7,583; speed purses, \$6,752; advertisement, \$1,200; free attractions, \$2,821; ground rental, \$3,350. Directors expressed satisfaction at the showing and were pleased with the financial statement in view of the disastrous weather of the week. They plan a 1924 show on an even greater scale.

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

*"When men lay down their tools,
Look up from their respective tasks
To clasp the hand in friendship,
And pass the word of cheer—
It's Christmas."*



The Directors, Officers and Entire Staff of the

World Amusement Service Association

extend to you

**A Merry Christmas
and
A Happy New Year**

**and pledge their hearty co-operation in assisting you to
make 1924 a most Prosperous Year.**

FAIR ELECTIONS

Indiana, Ia.—J. E. Houghtaling is president of the Warren County Fair Association for the ensuing year. T. L. Karr has refused to qualify as secretary and Fred Henry will continue in office until the executive board elects his successor.

Marshfield, Wis.—At the annual meeting of the Central Wisconsin State Fair Association all of the old officers were re-elected, as follows: President, J. C. Kieffer; vice-president, A. P. Bean; secretary, R. R. Williams; treasurer, F. A. Noll. The financial report showed a net gain of \$1,975 for 1923. The salary of the secretary for 1924 was fixed at \$1,000. The president and treasurer each receives \$100 a year and the vice-president \$25.

Kewanee, Ill.—L. D. Spaulding, of Princeton, was honored by being elected president of the Bureau County Fair Association at the annual election held here. Other officers elected were as follows: First vice-president, John Becker; second vice-president, John O. Hoffman; third vice-president, Simon Albrecht; secretary, J. F. Fawcett; assistant secretary, Hugh Ferris; treasurer, C. H. Coll; superintendent of grounds, H. M. Heaton.

A report of the officers showed that the fair had earned a profit of \$3,561.07 in 1923. The year was counted one of the most successful the association has yet enjoyed.

Caledonia, Minn.—At a meeting of the Houston County Agricultural Society plans were laid to keep the Houston County fair up among the leading county fairs in the Northwest. Following the routine of business as officers elected for the coming year were: J. A. Heymann, president; C. R. Dooley, vice-president; W. F. Peters, treasurer; Ed. Zimmerkahl, secretary.

Fredericksburg, Va.—At a meeting of the stockholders of the Fredericksburg Fair Association, held here, the following officers were elected: H. K. Sweetser, president; C. W. Jones, vice-president; directors, H. K. Sweetser, W. J. Ford, H. A. Kishpaugh, B. F. Crismond, M. B. Howe, Jr., and J. C. Lee.

Hibbing, Minn.—Re-election of the present officers of the St. Louis County Agricultural Society and plans for the 1924 fair made up the principal business of the society in annual meeting at the Hibbing Hotel last night.

Tom Kopple was re-elected president of the association for the fourth successive time, the members insisting that he continue the good work started. James Hayes, of Chilholm, and L. R. Arnold, of Duluth, were elected vice-presidents. R. L. Giffin was re-elected secretary. D. H. McLaughlin was re-elected treasurer.

Cambridge, Ill.—C. P. Riner was re-elected president of the Cambridge Fair Association for the ensuing year at a recent meeting of stockholders. Other officers are: L. E. Tollen and

J. A. Bradley, vice-presidents; R. A. Blomgren, secretary; F. M. Rogers, assistant secretary; Frank Wilson, treasurer.

Marion, Ia.—The Marion Interstate Fair Association has elected the following officers: C. W. Biggs, re-elected president; C. W. Falcon, vice-president; E. E. Parsons, secretary, and R. N. Fitzgerald, treasurer. Profits last year were \$2,800, according to Secretary Parsons' report.

El Paso, Ill.—The Woodford County Fair Association, at its annual meeting, set the last week in August, 1924, for its fair, re-elected J. J. DeMotte president and chose other officers, as follows: Frank Vogelsanz, vice-president; P. H. Andrew, treasurer; Horace Baker, secretary.

DANVILLE FAIR FACES 1924 WITH CONFIDENCE

Danville, Ill., Dec. 6.—Altho an abortive attempt had been made a few days previous to the annual meeting of the stockholders of the Illinois-Indiana Fair Association to launch a rebellion against the association which was organized four years ago and seemed on the brink of bankruptcy, the annual meeting passed last week without an outburst against the management and with every indication that the great majority of the 135 stockholders were willing to face 1924 with confidence.

Development of the amusement park feature of the fair is expected to prove the saving department, for George McCray, secretary, reported that in five weeks' operation at the end of the season the amusement venture showed a profit of \$7,413.76 on an investment of \$27,353.40 for construction work and \$4,129.03

for equipment and other minor items. The association actually finished the fiscal year ending November 1 with a deficit of \$2,248.04. The association, it was reported, has \$277,122.83 in current and fixed assets, with liabilities of \$117,404.58, not including a capital stock investment of \$167,476.88.

Extension of the park season, for which plans are to go ahead this winter, hope for a week's good weather during the fair, which will be scheduled, if possible, for a time when the farmer interest will not be centered upon crops, held the future of the association and the stockholders have indicated their whole-hearted support to this program. Two Sunday auto race programs, two rodeo days, the I & I. Ginn Club activities and the Fourth of July celebration were extra features which helped carry the association thru 1923, altho the fair itself was a financial disappointment. Thursday, usually the big day of the fair, turned in a small crowd, and Saturday, the auto race day and another big gate, was so rainy that the races were postponed.

A lengthy financial report was submitted, covering in detail some of the things attacked in the anonymous call for a protest meeting circulated the previous week which was expected to develop into a clash in the management of the association, but which was seized by the "stand-pat" crowd of the fair association and failed, attracting only 35 stockholders, most of whom expressed their confidence in the future of the organization.

M. J. Wolford, during the regular meeting, proposed the re-election of the five directors whose terms expire, and, there being no opposition, they were unanimously re-elected. They are: David M. Fowler, George McCray, John G. Hartshorn, William Ryan, Jr., and Claude Madden. They and ten other holder-directors meet this week to organize for the year and dispose of the matters before the executive organization.

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Anywhere in the U. S. A.
Also Booths for Expositions.
Sketches and estimates furnished.
MILLARD & MERRIFIELD, INC.
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CONEY ISLAND, N. Y.

FAULTLESS TOY BALLOONS

Order your Toy Balloons direct from our factory. You get them fresh and of quality that is the very best there is. You'll find our prices down to bed-rock—none lower to be had anywhere, quality considered. Faultless Toy Balloons are big and strong. Their bright colors are non-poisonous and WILL NOT RUB OFF. Long necks, easy to tie. In addition to our Toy Balloons we put out a complete line of Rubber Novelties, Squawkers, Come-Back Balls, etc. WRITE TODAY for information and prices. THE FAULTLESS RUBBER COMPANY, 1239 Rubber St., Ashland, O.

THE Al --Aerial Utts--Mabelle

WISH YOU ONE AND ALL
A MERRY CHRISTMAS and
A HAPPY NEW YEAR

New Looking Season 1924. Address Convention Hall,
Kansas City, Missouri.

WANTED

To contract at an early date with reliable Show Company to play Fair.
Week November 3, 1924.

DILLON COUNTY FAIR,
Dillon, S. C.
C. L. WHEELER, Secretary.



Among the newer fairs of the country none has made more rapid progress than the Central States Fair and Exposition, Aurora, Ill., which is now just two years old. Clifford R. Trimble, its efficient secretary, backed by President Thielen and other fair officials, has built up an exposition that has become known far and wide. Pictured above is the attractive entrance to the grounds.

BRITISH EMPIRE EXHIBITION A STUPENDOUS UNDERTAKING

All the Wealth and Resources of the Empire Will Be on Display at Great Fair in 1924—Magnificent Buildings Being Erected

Showmen who have returned from England in recent weeks have all remarked upon the magnitude of the British Empire Exhibition, which is scheduled to open at Wembley Park, London, next spring. All are agreed that it is a stupendous undertaking and one that is going to attract attention far and wide.

The exhibition has been long contemplated, and but for the World War would have already taken place. The late Lord Southborough first proposed it in 1913, and although his scheme had to be postponed it was not abandoned. Soon after the armistice it was revived by the British Empire League, and in June, 1918, a provisional committee was appointed to draw up definite plans. By August they had secured the approval of the Board of Trade and His Majesty graciously consented to become patron. A number of the leading men of the country were invited to join the Executive Council and on June 7, 1920, the project was formally launched at a meeting held at the request of His Royal Highness the Prince of Wales.

On December 23, 1920, a special act of Parliament was passed authorizing His Majesty's government to contribute to the guarantee fund, and the dominions were officially invited to take part in the exhibition. On the proposal of the High Commissioner for India the year 1924 was decided upon in order to give ample time to secure the co-operation and support of the whole empire.

The purpose of the British Empire Exhibition, it is announced, is to bring all parts of the empire together; to bring goods to buyers, markets to producers. The resources of every part will be mutually displayed. In short, the exhibition will be a great shop window of the empire.

Wembley Park, one of the most beautiful parks of Greater London, was chosen as the site of the exhibition on account of its remarkable accessibility from all parts of the country.

The area of Wembley Park, which was bought in 1921 for the purpose of the exhibition, was 120 acres. Owing to the large participation by the dominions and colonies and the heavy demand for space from other sources, it has been found necessary to acquire additional land, increasing the total area now covered by the exhibition to 210 acres. This is by far the largest area of space occupied by any exhibition in the United Kingdom. It exceeds that of the Franco-British Exhibition by over fifty per cent.

The area of the buildings will exceed 1,100,000 square feet, of which about 700,000 square feet will be occupied by the dominion and colonial buildings. At the Franco-British Exhibition the total area covered by the buildings for the dominions and colonies was 110,000 square feet, which is only equal to one-sixth of the area which they will occupy in the British Empire Exhibition. The area of the Main Gallery Hall, including the power house and restaurants, is being increased to 585,000 square feet, while the Industrial Hall, including a concert hall, fine arts buildings and restaurants, has a total of 523,000 square feet—a total area of 1,111,000 square feet. The corresponding buildings at the Franco-British Exhibition were less than half this size.

The extent to which the dominions and colonies will take part in the exhibition are indicated by the following figures:

The Canadian Government has indicated that will require an area of 150,000 square feet

for its pavilion, and some two acres of land in addition.

For Australia a building covering 170,000 square feet is being erected, and the Commonwealth government is prepared to spend \$1,000,000 on its participation.

A minimum expenditure of \$300,000 for New Zealand has been agreed to, and the government of that country has reserved space for a pavilion occupying 15,000 square feet and capable of extension.

The government of South Africa will make provision for participation to the extent of \$250,000.

Newfoundland has asked that a site of 8,000 square feet should be reserved for her and has indicated her minimum expenditure will be \$60,000.

The government of India asked for 100,000

square feet. One and a half times the size of the Roman Colosseum, it covers two and a half times that area and will accommodate 125,000 spectators.

All the principal buildings are being constructed of concrete and steel. Wembley Park will therefore provide in the future an ideal site for commercial and industrial exhibitions that have hitherto been cramped for room.

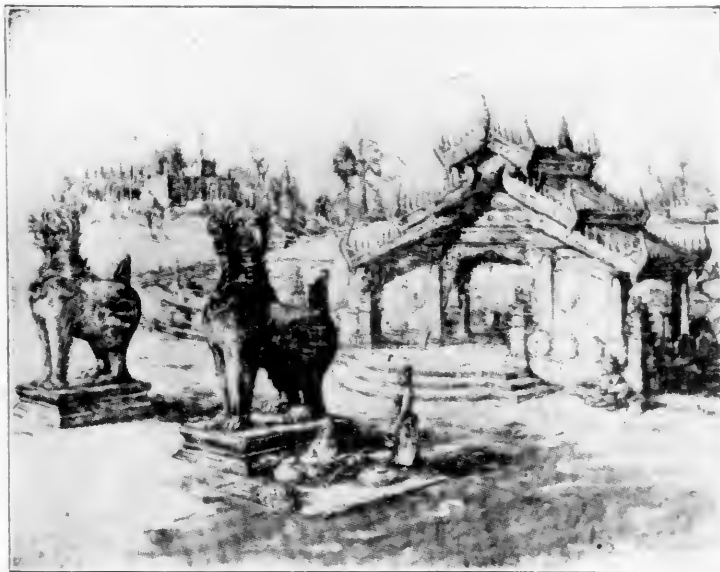
Among the principal sections of the exhibition will be modern machinery, mining and metallurgy, the Congress Hall, where a series of conferences will be held during the exhibition; imperial histories, art of the empire, agriculture, tropical diseases, anthropological section and music and entertainment. In this latter section the management of the exhibition has made adequate provision for amusement and relaxation, and it will be the aim to reach a higher standard than has been attained in this field by any previous exhibition.

Musical and dramatic performances will draw upon talent in the dominions, and it is hoped to show what forms of these arts are practiced among the races of India, Malay and other East-in dependencies. The usual attractions appealing to all classes and all ages will also be provided in abundance. There will be a special amusement park, containing a circus, a mountain railway on an unparalleled scale, a dancing hall, theaters and cinematographs. Aquatic sports will be held in one of the lakes.

All the grounds will be brilliantly illuminated in the evenings and magnificent network displays will be a regular feature.

In addition to the sections described above, prominent space will be allotted to textile, chemical and dyeing industries, to mineral science, food, colonization and social economy.

BURMESE VILLAGE AT BRITISH EMPIRE EXHIBITION



This will be one of the many special features of the British Empire Exhibition, which opens at Wembley Park, London, next spring. In the foreground stands a pair of Leogriffs, 25 to 30 feet high, and decorated in gorgeous colors. These are being specially brought from Burma. Behind them stands a bridge house, and in the stream running beneath it visitors will see Burmese miners engaged in ruby washing.

square feet and an expenditure of more than \$800,000 has been decided upon.

For Burma a site of approximately two and a half acres (on which a Burmese village will be built) has been applied for and provisionally allotted, and buildings are being planned to occupy a space of about 22,000 square feet. The expenditure contemplated is approximately \$200,000.

The colonies and protectorates have applied for in excess of 200,000 square feet.

Special mention must be made of the stadium, built on the brow of a hill within the exhibi-

A synopsis of the classification which has been prepared is printed below.

Exhibits are divided into ten sections, forty-five groups and 150 classes. For completeness and logical arrangement this classification represents a distinct advance upon that of any previous exhibition. Thirty-five class and group committees have been formed, and the organization of each industry will be in the hands of its own acknowledged experts.

Awards

The various exhibits will be judged and

W. R. HIRSCH



Mr. Hirsch has guided the destinies of the Louisiana State Fair, Shreveport, for a number of years—and guided them successfully. Everybody knows and likes him. He was one of the speakers on "Runners a Substitute for Harness Racing."

"THE Spirit of Christmas brings to us a deeper appreciation for old associates and of the value of new friends. Our wish for you, Health, Happiness and Prosperity during the coming year."

Illinois Fireworks Display Company,

DANVILLE, ILLINOIS

CANADA'S GREAT EASTERN EXHIBITION

SHERBROOKE, QUE.

FREE ACTS
will book RIDES AND SHOWS CONCESSIONS
Only the BEST are wanted

Dates, August 25-29, 1924. Apply to Sydney E. Francis, Sec'y.-Mgr.

Big Cache Valley Centennial Celebration and Home Coming

at LOGAN, UTAH

JULY 24th and 25th

The hundred years since the discovery of Cache Valley by white men. The celebration will be the greatest event of its kind ever staged in Utah.

CACHE COUNTY FAIR

at LOGAN, UTAH

SEPT. 26, 27, 28

We desire Aerial Attractions, such as Airplane with Pilot, Late Drop, or Balloon Ascensions with Parachute Drops, High-class Shows, Races, Vaudeville and other Attractions. Also Concessions, for both events. Write M. R. HOWEY, Secretary, Logan, Utah.

RICHLAND PARISH FAIR

SEPTEMBER 30-OCTOBER 1, 2, 3, 4, 5, 1924.

Wants to hear from all Free Acts to Grand Stand, Shows and rides for Midway.
E. P. NORMAN, President and Manager, Rayville, Louisiana.

PAMAHASIKA'S FAMOUS PETS

Just closed two successful consecutive years on the Quantana Platform.

awards made in each class in order of merit. Five grades have been fixed, viz.: Grand prize, gold medal, silver medal, bronze medal and honorable mention. The exhibits will be judged at the first instance by class juries, on which the various States participating will be represented in proportion to the extent and importance of their exhibits in each class. The recommendations of the class juries will be referred to group juries—constituted on similar lines—for confirmation or modification and, finally, to a superior jury as a supreme court of appeal.

GREAT BARRINGTON FAIR

Great Barrington, Mass., Dec. 5.—A deficit of \$1,175.18 on this year's fair of the Housatonic Agricultural Society was shown in the report of the Treasurer, read at the annual meeting. As the questions of increased membership and admission fees, increase of ground rentals, and a night fair were down for discussion, it was expected that the meeting would be one of the largest in the history of the society, but the heavy snowstorms of Sunday made it impossible for many of the members from the surrounding country to get into Great Barrington. There was a long discussion of the proposal to raise the membership fees from three dollars to five dollars for the first year, and from two dollars to three dollars for the annual fee, but the proposal was lost by a vote of 13 to 10. On motion of Secretary Joseph H. Maloney, it was voted to set the general admissions for adults at the fair on Wednesday, Thursday and Friday at seven-five cents, and for children thirty-five cents, and for adults on Tuesday, the opening day, at fifty cents, with the children admitted free on that day. No action was taken on the matter of holding the fair one or more nights. The following officers were elected for the year 1924: President, Frank Freeman; first vice-president, Arthur Rogers; second vice-president, Charles W. Warner; secretary, Joseph H. Maloney, of Great Barrington; treasurer, George L. Taylor.

E. F. EDWARDS



A secretary-manager of the Rochester Exposition, Rochester, N. Y., Mr. Edwards has had an opportunity to study the effects of various sorts of publicity on the fair, and he told the delegates to the International something of what he had learned of Fair Publicity.

Fairs and Fun in England

By "TURNSTILE"

"Pat" To Stand Again

London, Nov. 22. Patrick Collins will again contest the Walsall seat at the general election December 6. Although this has previously been announced, the actual decision was only taken during the last few days, for "Pat" has felt the heavy strain of combined parliamentary, municipal and private business, just before the dissolution of the late Parliament he told me that he feared that he would not be able to face the heavy responsibility much longer. Combined pressure of the party, his fellow townsmen and the show folk have brought him into the ring again, however, and he is in the thick of the electoral campaign once more. The liveliest hopes of his success are entertained in the Midlands, I hear. The showmen are rallying to do all they can to assist their president and parliamentary champion to hold his seat. Many have offered to assist the funds and, although this is not possible, they are arranging to supply a fleet of cars on the polling day. Party feelings are sunk in recognition of the value of "Pat's" work for the open-air amusement caterers' affairs generally.

Agricultural Hall Fair

T. E. Read invites applications for space and tenders for all sorts of riding machines for the World's Fair, Royal Agricultural Hall, Islington, the big London indoor winter fair, which opening on December 22, will be continued till February 9.

G. Tyrwhitt-Drake provides a zoological collection and John Swallow the circus, which have always been a feature of this popular event. The admission price is 20 cents and there are ballrooms, a skating rink and numerous other attractions.

I. O. M. Improvement

Many prominent residents of the Isle of Man are concerned in a scheme to improve the attractiveness of Douglas, the chief town and popular holiday resort, under the title "Brighter Douglas, Ltd." A company is registered, the aims of which are to purchase land overlooking Douglas Bay and to erect rides and shows. Some eighteen acres will be laid out as sports ground and fair, and a boulevard is to be built which, with its thirty-foot track, tree avenue and balustrade along the cliff, will materially enhance the pleasantness of this part of the sea front.

Elephant's Naive Confession

While the Royal Indian Circus was at Norwich lately the elephant, Boyah, was housed in a stable which was divided by a wooden partition from a fruit warehouse. Boyah burst thru and duly masticated four stores of onions, two barrels of locust beans, a hundredweight of potatoes and two stores of Brazil nuts. The owner of the fruit warehouse thought a two-legged thief was responsible for the theft. He didn't imagine that elephants had so capacious a holdall.

So to test the case he offered Boyah an onion. Then he believed all the worst possible of the elephant's morality.

Wemblems

The Palaces of Engineering and Industry, which are the largest of their kind in the world, covering over 25 acres, are now handed over by the contractor, Sir Robert McAlpine, to the exhibition authorities.

It is estimated that the exhibition is employing at least twenty thousand men at the moment. All material used is obtained from Imperial sources.

It is calculated that \$1,500,000 worth of work will be done during November.

Sir Travers Clarke announces his confidence that the constructional work would be completed by the end of the year and that the whole show would be ready for the appointed day of opening. On Wednesday he tested the acoustics of the stadium by addressing 1,000 Boy Scouts. The voice, transmitted thru an amplifier, was heard perfectly all over the vast stadium. The machine used was the Western Electric "Public Address" system.

RICE TEMPLE ATTRACTED ATTENTION



Much favorable comment from patrons of the Arkansas State Fair, Little Rock, was heard regarding the Rice Temple, constructed on the fair grounds. This temple was of light frame construction, covered entirely by rice in the straw, and was beautifully decorated with head rice and foliage. The building contained rice exhibits, showing every important stage of the industry. Immediately back of the Rice Temple was a miniature rice farm, with growing rice all under water and with painted back walls. This rice exhibit was voted one of the most attractive at the 1923 fair.

University students at Sheffield last week-end organized a big charity fund. John Collins and his fellow showmen turned over their shows and rides to the collectors and a big sum was netted thru the mothball and unconventional showmanship tactics of the varsity boys.

Out and About

Owing to the river overflowing its banks the Kendal fairground was submerged to a depth of a yard or more. Great inconvenience and no little damage resulted to the owners of the tackle, which was ready for the fair when the deluge came.

Mrs. Powell, wife of the well-known north country showman, was injured as a result of endeavoring to assist her husband, who was negotiating a frozen road with his traction engine. She fell and a wheel passed over her, breaking the collarbone and injuring the side of her head. She is, however, progressing favorably.

"Siamese twins" were born in Lancashire lately but died shortly after birth. They were disposed head to feet.

Cresta Inn, Ltd., is the name of a new company with a capital of \$25,000 formed to develop a riding device. The headquarters are at Great Yarmouth.

W. Mitchell-Hodges, the explorer and hunter, is to seek a sea cow for the London Zoo during his forthcoming deep-sea fishing expedition in the tropics. The society will arrange transport if he can catch this rare mammal, of which there is no specimen at the zoo. A young walrus, caught in the Arctic Sea, has been acquired. It has not teeth yet, being only a two-year-old cub, and is fed on seal's blubber sent from Norway. Other "arrivals" are two puma cubs, born to a mother that lately arrived from the Argentine. The largest species of Indian antelope, the nykhar, has calved and the youngster is doing well.

FAIR FACTS AND FANCIES

August 7, 8 and 9 are the dates announced for the Pembroke (Ky.) Fair.

An interesting feature of the Jackson County Fair, Pasagonia, Miss., held recently, was an exhibit of six planes from the Pensacola Naval Station.

At the annual meeting of the directors of the Jefferson County Agricultural Society, Watertown, N. Y., the following officers were elected for 1924: President, Eugene F. Livermore, and secretary, Alfred E. Emerson.

E. L. Richardson, secretary of the Calgary Stampede and Exhibition, Calgary, Alta., Canada, also is president of the Western Canada Hockey League, whose headquarters are in Calgary.

A movement is under way to organize a permanent international exposition in El Paso, Tex. Charles N. Bassett, president of the State National Bank, of El Paso, and head of the Gateway Club, has been offered the presidency.

A membership certificate to the Green County Agricultural Society and Mechanics' Institute, issued in 1884, the first year of the Green County Fair, still sponsored by the same organization, recently came to light. It was issued to O. P. Penny. It will be framed by the association.

The Independence County Fair Association, Batesville, Miss., recently held its annual election and chose the following officers: President, J. H. Jimeron, of Sulphur Rock; vice-presidents, W. P. Jones, Batesville, and C. W.

Maxfield, Batesville, treasurer, John Morrow, Batesville, and secretary, J. Rich, Batesville.

Reproductions of photographs picturing the Moscow Pan-Russian Trade Exposition (published in a recent issue of "The Literary Digest") would seem to indicate that Russia is beginning to recover from her economic ills despite the discrediting accounts coming from hostile sources.

The Journal, Jacksonville, Fla., got out a splendid State fair edition, in which many columns of space were devoted to the unusually comprehensive exhibits, educational features and entertainment features which were assembled by Secretary-Manager R. M. Striplin, who made a most successful record his first year at Jacksonville.

At a recent meeting of the board of directors of the Winnebago County Fair Association the directors were given authority to dispose of the local properties of the association. A new plan is under way by which the farmers of the county will have charge of the fair. The original stockholders will receive shares in the new organization.

The Dunklin County Fair Association, Kennett, Mo., has announced that it is planning to permit tourists to use the fair grounds for camping purposes and thus make use of the grounds during the off season and at the same time provide a fine place where travelers overnight can remain at night. An official of the fair association will have supervision over the grounds and the association is planning to install the necessary equipment for the use of the tourists.



MR. CARNIVAL MAN CONCESSIONAIRE FAIR MAN Accept Our Best Wishes for A Merry Christmas and A Most Happy and Prosperous 1924 AIRO BALLOON CORP.

A. M. HOWE Presents Erma Barlow & Co "IN A CIRCUS REVUE"

YES! We Have "Something Different."

Something New for Season 1924 for Indoor Shows, Vaudeville, Parks, Fair and Expositions, or any place where HIGH-CLASS ACTS are demanded



Above taken at the Cotton Palace Exposition, Waco, Texas, October 20 to November 4.

Write for our new 1924 Illustrated Description. Permanent address A. M. HOWE, 618 So. 14th St., St. Joseph, Mo. Holiday Greetings to our Friends, also the Managers, Secretaries, Committeemen, etc., who helped make 1923 the most pleasant and successful seas we ever had.

Eli Power Unit

on a Mangels Whip

was operated continuously for 12 hours on August 29, 1923, at Danville, Ill., using 8 gallons of gasoline.

ELI BRIDGE COMPANY N. West Street, Jacksonville, Ill.

Merry Christmas and New Year's Greetings

FRANCIS and RIGGS' COMBINED ACT

Roman Rings, Iron Jaw, Head Balance, Trapeze, Classical Dancing Acts. For Indoor Bazars, H. Bonings, Parks and Fairs. Now booking 1924 F. Success. Address 2027 Lind St., Quincy, Illinois

JOHN C. SIMPSON



Mr. Simpson, formerly secretary-manager of the Eastern States Exposition, Springfield, Mass., and prior to that connected in a managerial capacity with several of the larger State fairs of the Middle West, is now president of the World Amusement Service Association, Chicago. He delivered the address of welcome to the delegates to the annual meeting of the International Association of Fairs and Expositions.

A. F. THAVIU Arranging Dates for THE THAVIU BAND

AND HIS CHICAGO GRAND OPERA PAGEANT Season 1924. His twentieth anniversary with extraordinary attractions. 1000 Steinway Hall, 64 E. Van Buren Street, CHICAGO.



WANTED FREE ACTS

NOW CONTRACTING WITH ACTS FOR OUR 1924 FAIRS. WANT Animal, four or five people Flying, Leg, Sensational and Circus Acts. Write and send good set of photos. Jack Perry, 3111 GATE CITY THEATRICAL EXCHANGE, 3rd Floor, Neville Block, OMAHA, NEB.

The Outstanding Example
survival of clean whole

SHOWM

WE will entertain and
propositions from h
with real novelties, season
staple attractions and sq
cessionaires and privilege
identify themselves with
ganization.

To
**Brother Showmen, to
their executives, to
their agents, aids and
employees
A MERRY CHRISTMAS
and
A HAPPY NEW YEAR.**



T. A. WOLFE
Director General

GAIETY

To make a holiday round out and leave
enliven a fair, lend cheer and zest to an
of festivity into a Pageant of Progress

T. A. WOLFE

an institution founded on solid wor
guided by years of experience, practici
backed by ample capital and credi and



REVELRY



FAIR SECRE

IF YOU'RE THINKING OF T

There may be truth in the old saw, "If you see one cir
But it does not apply to assembled shows. Each a
characteristics and different features.

The T. A. Wolfe Shows has personality plus. It do
similarity. And next season this trend will be doubly st

It will fairly radiate novelty and freshness.

If you want the new, the unique and the ditferent
with the T. A. Wolfe Shows.

Even its old, reliable and time-tested staples will be
and dispositions.

ADDRESS
The T. A. Wolfe Sh
P. O. Box 1023
Columbia, South Ca
Winter Quarters Stag Fair-G

Exemplification of the wholesome amusement

WOMEN

and carefully consider
from high-class showmen
seasoned showmen with
and square-shooting con-
fidence men, who wish to
with a meritorious or-

To Fair Secretaries,
to Exposition Managers
and all amusement
purveyors
A MERRY CHRISTMAS
and
A HAPPY NEW YEAR

leave a celebration, complete and
to an exposition or inject the spirit
gress, get ~

SHOWS

and worth, projected on big lines,
practicing scrupulous cleanliness,
and bound to succeed.

SECRETARIES

OF TRYING A CHANGE

one circus you see them all," and there may not be.
Each and every one of the latter has distinctive

s. It does not conform to type. It glories in its dis-
tinctly stressed.

different in great and bounteous measure, contract

es will be regarnished and served up in new forms

DRSS
Volte Shows
Box 223
South Carolina
State Fair Grounds



MIRTH



Advertising the County Fair

By GEO. A. STARRING

Note: We have had the following article for quite a while awaiting a favorable opportunity to use it, and now, with the fair secretaries have some spare hours, seems an opportune time. Mr. Starring, as director of news service and advertising of the South Dakota Farm Bureau Federation, addressed the article to "the South Dakota county agents and secretaries who have county fairs on their hands." It contains food for thought for every fair man.—THE EDITORS.

Most of the information in this paper is based upon 110 replies to a questionnaire sent to the secretaries of 115 county fairs in twenty-four States.

Ninety-two per cent replied that paid advertising is used in their county papers, while 60 per cent stated that their heaviest item for publicity is newspaper advertising. The average amount spent this by thirty leading county fairs taken at random is about \$224. The total average is somewhat lower than that. However, many fairs spend as much as \$300 in the county papers.

Nearly every secretary wrote that he prepares county fair news stories for the local papers, beginning six to fifteen weeks before the date of the fair.

About 50 per cent of the replies indicated that billboards are used, while about the same number stated that they find it profitable to use movie slides. In fact, many replied that, whereas they had not used movie slides in the past, they intended to do so during the coming season.

A very heavy per cent of the fairs indicated the use of window hangers or posters of some kind or other. However, large numbers of the really successful fairs pin their greatest faith to paid newspaper advertising.

Not more than 25 per cent of the secretaries use souvenirs for children, although nearly all of them admitted—when letters accompanied the questionnaire—that they realize a great deal depends upon reaching the older people thru the children. The query rose in my mind as to whether or not more attention should be paid to some sort of a souvenir for children.

Nearly 50 per cent of the secretaries stated that they advertise more or less in the papers of surrounding counties; some spreading as much in these publications as they do in their own counties; other only one-half as much and so on, all depending upon circumstances.

As to the question of co-operation with any other fairs in advertising, I find that most of the affirmative answers referred merely either to exchange of advertising in premium lists or announcement in programs of the race circuits.

Methods of Newspaper Advertising

After reading the replies and letters from a number of fair secretaries in connection with my own previous experience as director of publicity for the South Dakota State Fair, I would suggest the following general outline for a publicity campaign thru the newspapers:

1. Paid Advertising. The fair board should determine upon how much money is to be allotted for advertising and then subdivide as to newspapers, posters, window cards, souvenirs, etc. In the average county where there are three or more newspapers I believe that by far the most efficient publicity will be obtained by advertising in the county papers and, if the fairs warrants outside patronage, by supplementary advertising in the papers of other counties covering the territory served by the fair. Personally, I am not especially strong for billboard advertising; at least I should not spend as much money for billboards and posters as for newspaper publicity.

These paid advertisements may well appear in the county papers two issues, or even three issues, preceding the exposition. If the advertising is run in three issues each ad should be larger in size than the one preceding, which makes the publicity cumulative. THE CLIMAX MUST BE SUSTAINED TO THE END. It is indeed a calamity for a fair secretary to get his publicity under way good and strong only to find that he has reached the climax a week or two too early.

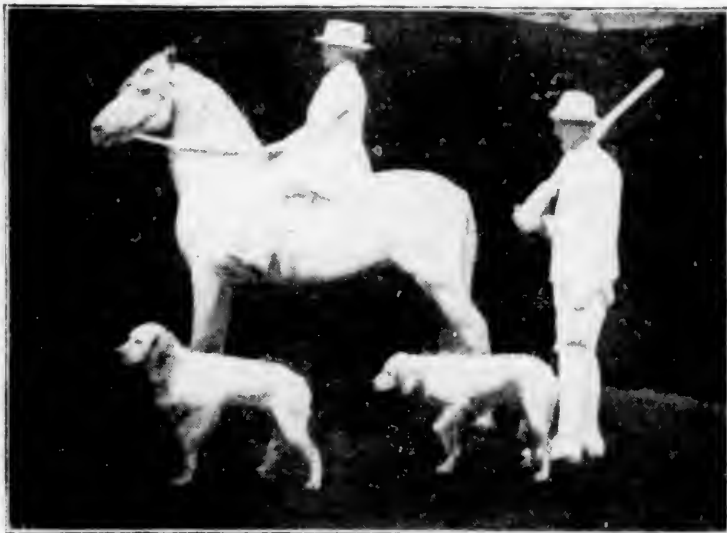
2. The writing of regular weekly news stories

W. J. STARK



Up in the land of the maple leaf W. J. Stark occupies a prominent place among fair men—as he does, also, on this side of the border. He was down on the program of the International meeting to talk on "What the Fairs Are Doing for Western Canada".

"WEAVER'S ACT SUPREME"



One of vanderbille's most beautiful posing acts, introducing "Shereba", the imported Arabian stallion. The act made a wonderful impression when it appeared at the last Canadian National Exhibition at Toronto, Canada. Alta M. Weaver is the owner.

relative to the fair should begin eight to twelve weeks before the fair begins. These news items should not be too long. Articles two to five inches in length in a number of issues of a county paper will not burden the editor's office in composing and will really give the fair more publicity than if the series were run in one or two longer articles in one or two issues of the paper.

Do not write about more than one fact in each article. It is easier for the average person to read a number of short articles on as many different subjects than to read a long article under one heading covering the same identical information.

As the day for the fair approaches the articles may be made longer in length, because public interest may be more easily focused on the exposition.

It is well to observe the proper distribution of fair news through the weeks preceding the fair. Publicity is much more effective if all the early items cover the educational features of the fair without intruding the sensational or amusement attractions until a short time before the fair begins. However, do not take this too literally. What I suggest is, that up to about three weeks before the opening of the fair the numerous short items cover such educational features as school exhibits, baby contests, live stock exhibits, women's exhibits, poultry display, etc., with occasional offhand references or perhaps even short writeups relative to the amusements. Then about three weeks before the fair begins, play up the amusement feature strong. The last issue of the county papers before the fair opens should be a veritable broadside of information, covering all phases of the fair both as to educational and amusement features. Heavy display advertising should be prominent.

3. Co-operation of local merchants. In some counties the secretaries have been able to secure the co-operation of local merchants who agree to display the fair dates and other brief information in connection with their local newspaper advertising.

4. Newspaper supplements from premium list. At Windom, Minn., supplements from the premium list are printed in the county papers using the same type out of the premium list

without extra cost for composition. The county papers send these supplements at a cost of one cent per copy to their regular lists of subscribers. The secretary of the fair writes that this plan works well and is being adopted by neighboring fairs.

5. The secretary might well afford to keep in touch with what is being done in the townships and run short items from time to time on what is being done in the rural districts relative to the collection of exhibits. For instance, if one township is making any special effort to work up a good display the mere publication of this fact might inspire other townships not to be outdone.

6. The county fair secretary writes articles for the weekly papers on sundry subjects of more or less direct interest to the fair. For instance, he writes items on the increase of herds in the county since the fair the year before; how John Jones carried away a large number of premiums at the last fair; how Bill Smith since that time has bought some purebred Herefords which he expects to exhibit at the coming fair in competition with the stock which carried off premiums the previous year.

After starting to publish a series of articles of this kind the secretary will find the farmers beginning to keep informed on rural progress—much to their mutual advantage.

Advertising by Circulars

Well-written circular letters may be used advantageously to get special announcements to farmers. An effective letter might be sent early in the spring or summer urging farmers to exhibit at the fair; pointing out the advantage of making early plans for an exhibit; appealing to their sense of loyalty by asserting that the success of the fair depends upon the individual farmer and not upon the management, and showing the farmer the advertising value of a good farm display.

A very effective letter might be written to the school children urging them to take special interest in the school exhibits and the prizes offered in the juvenile classes.

The Nowata (Ok.) County Fair has been successful with such letters, issuing a letter in January—nine months before the fair begins—advising citizens of the county of the dates of

the fair, giving a brief outline of premiums and attractions, and asking for suggestions as to improving the exposition. About a month later they issue advance premium lists or separate circulars specializing on each subject. These are mailed to separate mailing lists, approximately a thousand names being on each, about July—three months before the fair begins—the official catalog is issued.

The secretary of the Callison (Ia.) County Fair sends out a letter five days before the fair begins to the automobile owners who live a certain distance away from the fair. The following is an extract from one of these letters.

"Dear Sir—From the State records I find you to be the owner of a car, which makes the distance of thirty or forty miles as short as were five or ten miles when you drove a team. . . . The letter closes:

"In consideration of the fact that you live a greater distance than ten miles from Manson, the management has made arrangements for the gatekeeper to accept this letter as free admission for car and driver any day or evening during the fair. With compliments of the officers and board of directors, I am, Yours truly,"

The secretary says the foregoing brought in 75 per cent returns on a mailing list of 5,000. He sends a letter to all the women of the county inviting them to a special free entertainment at a local theater, in which special moving pictures interesting to women were shown and an address given by a member of the home economics department of the Iowa State College. This speaker also gave numerous suggestions to help the women in preparing domestic science exhibits and bettering their departments at the county fair. He writes that this is an annual event and keeps the interest alive among women.

Another circular letter from him reads:

"Dear Sir—A mutual friend informs me that you are an owner of a car. Our friend thinks that you would run over and attend the fair at Manson one of the three days, September 3, 4 and 5, if I should tell you which of the three days' program will be the best. I am positive that Thursday, September 4, will be the best and biggest day.

"In consideration of the fact that you are a friend of my friend, I have made arrangements to have the gatekeeper accept this letter as free admission to your car any day during the fair."

The secretary of the Northwood (Ia.) Fair states that last year they sent 4,000 personal letters through the county ten days before the fair opened, enclosing a hand bill announcing free attractions and other items of interest.

Competition Among Children

Replies received from many secretaries seem to indicate that there is no better way to create interest in a county fair than thru the children. Some secretaries go so far as to assert that lively competition among the school children and their united interest assures the success of the fair, because the older people follow the children. Here's how the Nowata (Ok.) County Fair handled the school children one year. On children's day they offered a large premium to the county school making the largest score of attendance. In order to eliminate any dissatisfaction as to nearby schools having an advantage over others, the score was attained by counting the number of pupils in parade and multiplying this number by the number of miles from the respective schools to the fair grounds. The secretary says that last year was the first time we had a school parade and it was a town filler—there never was such a crowd at the county seat."

On one night of the fair in this same county a musical contest was given, judged by a prominent musician in the State. Entries were made in violin, piano, orchestra and school choruses and a great deal of interest was shown. In fact, school children trained months in advance for the contest, while private music teachers were kept busy getting their pupils

A. L. SPONSLER



A veteran in the fair game as to length of service, Mr. Sponsler, who is secretary of the Kansas State Fair, Hutchinson, is known to fair men everywhere as a man of sound judgment and executive ability. He spoke at the International meeting on "Government Exhibits".

COMPLIMENTS OF THE SEASON



VICTOR'S BAND

JAMES F. VICTOR, Director

Open for 1924 Contracts.

Billboard, New York

RUBE LIEBMAN

(RUBE OF ALL RUBES)

Four years in succession Iowa and Minnesota State Fair and eight other State Fairs and County Fairs. Ballyhooing and Announcing a Specialty.

NOW BOOKING SEASON 1924

Permanent Address, BILLBOARD, CHICAGO, ILL.

FAMOUS RED HUSSAR BAND PLEASES 973,154 PEOPLE DURING THE 16 DAYS STATE FAIR AT DALLAS, TEXAS, OCT. 13th-28th, INCLUSIVE



The Red Hussar Band at the State Fair of Texas was the well-known RED HUSSAR BAND, of which W. T. Cox is the conductor and manager. Many compliments on the excellence of the music directed by them during the Fair have been received. Mr. Cox is now booking engagements for 1924 and will add to the box-office receipts by employing this band for seasons of 1924. No jump too far. Address

W. T. COX, Conductor, 1705 1/2 Main St., Dallas. Eastern Representative, W. M. EBY, Buffalo, N. Y.

ready for the event. School choruses from all neighboring towns entered the contest. In the last day of the Nowata fair a series of athletic games was arranged for the school children of all the townships which aroused a great deal of interest.

Other Contests

The Richland County Fair (Walpole, N. D.) offered a prize to the town which brought in the greatest number of automobiles in an unbroken line. In one contest, according to the secretary, 117 automobiles were lined up from a single town—with the help of the country adjacent—and there were from four to six occupants in each car.

The Crawfordsville (Ind.) Fair conducted pig and feeding contests by townships and also domestic science club contests by townships.

The fair at Escanaba, Mich., conducts a contest for selling season tickets.

The county fair at Blue Earth, Minn., has erected a farmers' club building on the fair grounds, in which is conducted each year the farmers' club contest. Each club has a booth 8x12 feet, in which are displayed farm and home exhibits. Prizes are offered on all booths, with a special trophy cup for the club winning the most premiums in all departments of the fair.

The fair at Zumbrota, Minn., offers prizes for competitive farm displays by townships, similar to the county contest of the State fair.

In conclusion, nearly all secretaries agree that the best advertisement is to put on a real fair and that the educational and exhibit features are of prime importance.

As to entertainment, people enjoy themselves most when they are helping to entertain themselves. There was no unity of opinion as to the value of horse races, doubtless because some horse races are good while others are not, depending upon local interest. Many secretaries believe in spending considerable money in one special attraction as a big advertising feature. Larger premiums are also deemed necessary.

In any event the success of advertising the fair hangs upon whether or not it is conducted as a business and educational proposition, in which everybody is compelled to take an interest on account of its merits.

PHIL EASTMAN



Secretary and manager of the Tonoka Free Fair, Tonoka, Kan., which has been given the name of "The Friendliest Fair". Mr. Eastman was a speaker at the International meeting.

EAST TEXAS COTTON PALACE ATHENS, TEXAS

"The World's Fair of East Texas"

REQUIRES FOR THE 1924 EXPOSITION THE BIGGEST ATTRACTIONS OBTAINABLE. NO CONTRACTS HAVE BEEN CLOSED.

WANTED—A PRODUCTION COMPANY for Illuminated Pageant, all kinds of FREE ATTRACTIONS, BALLOONISTS, AVIATORS, EQUILIBRISTS, COMEDIANS, MAN TO SING WITH BAND—in fact, a complete program is to be arranged for nine days and nights. Dates will probably be arranged for next week in October. Address

CRANFILL H. COX, Box 687, Athens, Texas

EAST TEXAS COTTON PALACE, ATHENS, TEXAS

"THE WORLD'S FAIR OF EAST TEXAS"

NOTE—The biggest Central Companies making the South in 1924 are invited to write us. You will be pleased if you make the East Texas Fair.

THE BIG DUTCHESS COUNTY FAIR RHINEBECK, N. Y.

August 26, 27, 28, 29, 30, 1924

Open Two Nights, August 27 and 28

Concessionaires and outdoor acts apply to

FRANK E. CHASE, Supt. of Concessions, Pine Plains, New York

Fair Secretary Notice!

Book something new for your Free Attraction for your 1924 Fair. Stage coach attack by real Sioux Indians. Make this event your Special Free Attraction. FOR your Midway Attraction, Wild West and Indian Village, with real Indians. Address

BILL PENNY, 1938 Sherman Street, Denver, Colorado.

IRONWOOD'S FAIR PLANT

To Be One of Best in Upper Peninsula of Michigan

Ironwood, Mich., Dec. 11.—The Gogebic County Fair and Agricultural Association, which stages the annual Gogebic County Fair here, has an excellent fair plant for a fair of its size, and has made commendable progress since its organization twenty years ago.

The association was organized in 1903 and reorganized in 1915. The fair grounds comprise fifty-seven acres, located a mile northwest of the center of Ironwood. The exhibition hall is 18 by 150 feet; horse barn has stalls for forty-one fair horses; cattle barn, eighty-six stalls; open pens for poultry, hogs and sheep, capacity, 300 entries. There is a water supply distributed throughout the grounds.

The auto tourist camping grounds comprise eleven acres, containing a beautiful hardwood grove, fitted with concrete stoves, free fire-

wood and running water, comfort station and shower baths for men and women. This is part of the agricultural grounds.

There is a half-mile regulation track, the center of which is to be leveled and gravelled for a baseball diamond and football field. This faces the bleachers, the east, having a seating capacity of 1,000. Then there is to be built new cattle barns in the shape of a Greek cross with driveway. The stock pedigree pens will be in the center of the dome. There will be 112 stalls, room for 200 head of stock. These new improvements will make the Gogebic county fair grounds the best in the Upper Peninsula. In 1921, on fall blood and pedigree stock, there were 262 entries of cattle, which was larger than any other county fair in the State except Kent and Saginaw. The officers of the fair association are: E. R. Bayless, president; T. E. Kilren, vice-president; Frank A. Healy, secretary, and George H. O'Connor, treasurer. The secretary, Frank A. Healy, has held this position since 1918, and is one of the recognized fair promoters of the Upper Peninsula.

"JINX" FOLLOWS FAIR

Bad Weather, Revival Meeting and Other Things Combine To Make Fair a "Flivver"

Some sort of a "jinx" seems to have been following the fair at Wilmington, N. C., during the two years it has been in existence. The first fair, held in 1922, opened with the only snowstorm the city of Wilmington had seen in ten years, which storm continued thru the first half of the week, seriously handicapping the fair.

This year, the management set the dates a month earlier, figuring that the weather at the time selected should be ideal fair weather. Instead of that the only rain the city had had in six weeks (and it didn't rain again for five weeks) fell on opening day. Not only that, but it continued for three days. As a result the fair did not open until the evening of the third day, and there was in reality a three-day fair instead of six days.

In spite of this there were splendid exhibits which demonstrated that under favorable conditions an excellent fair could be put on in Wilmington. But the weather and other factors cut receipts to about one-tenth of what had been expected.

Another thing that militated against the fair, according to Secretary Herbert C. Wales, was that the fair dates fell on the third week of the Gypsy Smith revival meetings. To top off the streak of bad luck a series of historical pageants that Mr. Wales had planned and for which he had all printing done, had to be called off because the producers declared they could not secure the local people needed as most of them were in the Gypsy Smith choir.

The fair is essentially a community proposition, the charter calling for permanent improvements, etc. Business men of the city underwrote the fair for \$20,000. It is now planned to change the association to a stock company. Stock is to be sold to the public and with the funds thus secured it is planned to erect several more buildings and add otherwise to the equipment of the fair plant.

Secretary Wales and his co-workers are going ahead with plans for the 1924 fair confident that if they can only get a decent break with the weather man they can make a success of the next fair.

"We certainly have been up against it the past two years, but watch out for us next year," says Mr. Wales.

HOLLAND (MICH.) FAIR

Had Profitable Year—Old Officers Re-Elected—Earlier Dates Set for 1924

The year just closing has been a successful one for the Holland Fair, Holland, Mich. It was revealed in the report of officers presented at the annual meeting held November 19. After all bills had been paid the association had a profit of \$2,212.54.

That the directors were well pleased with the work of the officers of the association is indicated by the fact that all the old officers were re-elected for the ensuing year. Austin Harrington is again president; M. C. Ver Hage, of Zeland, vice-president; John Aenselhorst, secretary, and Paul van Broer, treasurer.

It was decided to hold the fair earlier in 1924 than has heretofore been the custom. The dates selected are August 19, 20, 21, and 22. By placing the fair in August instead of September it has been made possible to put the fair in a period that will assure better racing and better amusement attractions. It will be one of a series of eight fairs in Western Michigan that will be held in succession, with short jumps between fairs. It also is thought that

(Continued on page 134)

Jefferson County Fair Association FAIRBURY, NEB., SEPT. 19, 20, 21, 22, 1924. C. H. GILMORE, Secretary.



The Improved Schlueter

Rapid—Automatic—Ball Bearing—Electric Floor Surfacing and Polishing Machines

Especially adapted for
DANCE HALLS, ROLLER SKATING RINKS, HALLS, PUBLIC BUILDINGS, ETC.

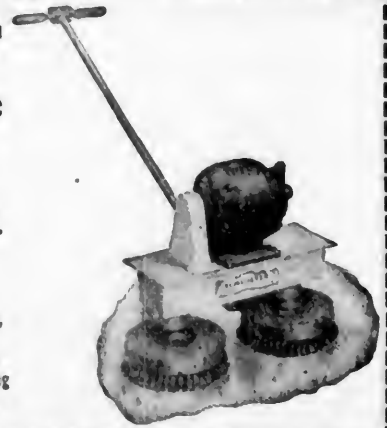
EXPERIENCED OPERATOR NOT REQUIRED
DISCS REVOLVE IN OPPOSITE DIRECTIONS

For Sanding and Surfacing New and Old Wood Floors

WRITE FOR FREE TRIAL PROPOSITION

Manufactured and Sold by
M. L. SCHLUETER, 231 W. Illinois St. Chicago, Ill.

For Waxing, Polishing, Scrubbing Wood and Stone Floors. Also for Grinding and Refinishing Marble, Tile, Mosaic and Terrazzo



SESQUI-CENTENNIAL'S GENERAL PLAN

In response to inquiries from readers in regard to the plan for the Philadelphia Sesqui-Centennial, mention of which was made in the December 1 issue, we are giving herewith a description of the general plan as announced by the Sesqui-Centennial Association. The general plan follows:

"The exhibition will be located in the Parkway and a part of Fairmount Park, making use, so far as possible, of available permanent buildings and emphasizing the historic backgrounds throughout the city and environs, and also utilizing, as may be desirable, available sections in South Philadelphia and along Roosevelt boulevard for maritime and agricultural displays.

"The new Art Museum at the head of the Parkway will be inaugurated, with a magnificent loan art exhibition showing the best out of public and private galleries here and also bringing to the United States some of the art treasures from foreign capitals.

"Definite areas of Fairmount Park will be set aside for a display of characteristic flowers planted by the states and nations to remain in after years.

"Numerous congresses in succession will be held, in which leaders of world thought will discuss the vital subjects in each important field of intellectual activity and moral development, and all the patriotic societies, great business and humanitarian associations and national and international organizations will be invited to hold their conventions in 1926 in or near Philadelphia.

"Grand opera, musical events, drama and outdoor concerts by the best talent of the world will be supplemented by special programs by Philadelphia's musical organizations and singing societies of different nationalities.

"Suitable exhibitions of scientific and social progress, also appropriate exhibitions of industrial progress will afford an opportunity for education.

"The industrial exhibits will be supplemented by a fitting industrial relations program, emphasizing the importance of better industrial relations between employer and employee. There also will be a street of model dwellings, including furnishings, depicting the home life of America.

"A series of contests will determine world championships in many fields of athletics. These contests will be staged as 'Super Olympic Games', participated in by athletes of all countries.

"A pleasure section will be provided, limited to amusement features of originality of a high standard of merit.

"Foreign nations will be asked to provide characteristic representations of life in the various countries, with their people in native costumes at work and at play. Such entertainment, together with athletic contests, mo-

JOHN G. KENT



General Manager of the Canadian National Exhibition, Toronto, Canada.

The DeLuxe Peerless Electrically Operated



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.
712 Mulberry St., Des Moines, Ia.
National Sales Co. 6022 Center Ave., Pittsburgh, Pa.

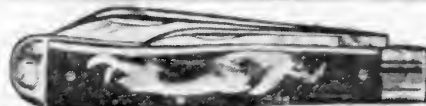


BIG 5c PACKAGE
ROYAL 5 GUM
5 Sticks, Individually Wrapped
Box 100 pkgs., - - \$1.25

PALM BEACH GUM
BOX 100 3 STICK PKGS., 6c
Deposit Required

TOWN TOPIC GUM
Same Size
Box 100 pkgs., - - \$1.00

UNITED PEPSIN GUM CO., 365 Ogden St., NEWARK, N. J.



ATTENTION!
MR. QUALITY DEALER

A well-made Knife, using a beautiful photo handle, should appeal to you. Eight different patterns, all silver bolstered and brass lined, for \$3.90. Get samples and pick out the combination best suited for your purpose.
LACKAWANNA CUTLERY CO., LTD., - - - - - Nicholson, Pa.

tion pictures, music and drama, will constitute a compelling program of entertainment.

"Independence Hall will be made a center of patriotic pilgrimages by holding there worthy celebrations and in suitable fashion and, so far as practicable, Independence Square will be linked with the Parkway thru the connecting thoroughfare.

"Opening of the new Delaware River Bridge, national holidays and special days will call for ceremonies upon an appropriate scale and, where suitable, will be accompanied by pageantry on land, water and in the air.

"Foreign nations will be asked to participate, as indicated, by displaying distinctive objects of art and industry and by sending their best talent to contribute to the different activities. Each of the states of the Union will be invited to participate in appropriate fashion.

"All of the exhibits will be supplemented, so far as appropriate, by exhibits in the University of Pennsylvania, the Academy of the Fine Arts, the Academy of Natural Sciences, Franklin Institute, the School of Industrial Arts, the Free Library of Philadelphia, Martram's Garden, the Commercial Museum and other Philadelphia institutions.

"All exhibits will be condensed, yet comprehensive, not mere masses of products exploited by individuals for commercial purposes, but grand, educational displays. The national associations of art, sciences and industry, here and abroad, will be asked to make collective exhibits.

"The dominant aim will be to commemorate the triumph of democracy and to interpret the spirit of progress by a comparative exhibition of the extraordinary achievements of the last half century.

"This can be most fittingly realized by a

festal celebration of quality, rather than of quantity.

"Rome, the greatest republic of ancient times, had its Via triumphal, or Triumphant Way, which led to the capitol. The same motif developed by present-day America an architectural genius may well influence the plans for this celebration, for which the Parkway leading to the new art gallery affords an unequalled opportunity.

"This therefore will be for the period of the exhibition the Triumphant Way of the Republic.

"With the site at hand and ready for the builders, not merely will the expense be greatly reduced, but it will be possible, within the time still remaining, to provide such an imposing architectural spectacle as never was seen in any previous international exposition."

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"This therefore will be for the period of the exhibition the Triumphant Way of the Republic.

"With the site at hand and ready for the builders, not merely will the expense be greatly reduced, but it will be possible, within the time still remaining, to provide such an imposing architectural spectacle as never was seen in any previous international exposition."

HOLLAND (MICH.) FAIR

(Continued from page 133)

the chances of bad weather are greatly diminished by the change to earlier dates.

The annual report of the association, as presented by the secretary and treasurer, follows:

Annual Report	
ASSETS	
Value of real estate	\$ 6,000.00
Value of buildings	11,600.00
Balance balance	293.08
	\$17,893.08
LIABILITIES	
Notes payable	\$ 8,700.00
Mortgage	9,000.00
	\$17,700.00

RECEIPTS	
Balance balance 1922	\$ 170.42
Date receipts	7,322.65
Art Hall and Agricultural	1,210.00
Rentals	150.00
Concessions	2,368.40
Grand stand and bleachers	2,841.50
Fair book	996.50
Race entries	403.00
State appropriation	476.35
Lamps	4,400.00
Advanced show troupe	484.00
Wm. Por, new fence	75.00
Miscellaneous	637.57
	\$21,401.00
DISBURSEMENTS	
Premiums	\$ 1,458.00
Wire fence	\$ 926.98
Hardware	81.07
Lumber	1,286.38
Paints	56.85
Electrical work	573.49
F. Dyke, labor and material	2,982.00
Miscellaneous	926.79
Total improvements	\$ 6,612.54
Hay and straw	\$ 248.43
Board of Pub. Works, labor	252.19
Light and water	175.56
Directors' fees	310.00
General expense	803.23
Total general expense	\$ 1,787.41
Races	\$ 2,123.95
Fireworks	\$ 936.25
Free acts	1,875.00
Music	707.11
Total amusement	\$ 3,675.46
Interest	\$ 659.00
Labor	960.10
Salaries	\$1,475.00
Received from show troupes	484.00
Refunds	22.00
Total miscellaneous acct.	\$ 1,981.00
Advertising	\$ 606.81
Printing and mailing fair book	880.54
Insurance	483.12
Bank balance	303.08
	\$21,404.00

From the above statement you will note that for improvements \$6,612.54 was paid out on account of reduced receipts in concession space and bad weather. We had to take up \$1,400 to pay for these improvements. The profit on this year's fair is the difference, or \$2,212.54.

Respectfully submitted,
J. ARENDSHORST, Secretary.
BEN BROWER, Treasurer.

DON V. MOORE



Latest picture of Don V. Moore, secretary of the International Association of Fairs and Expositions and secretary of the Interstate Fair at Sioux City, Ia.

"CHICAGO" ROLLER SKATES

ARE HELPING TO BRING BACK

The Roller Skating Craze

"CHICAGO" Skates are Good MoneyMakers. They are built of the Best material, are designed for Strength and Endurance as well as Speed. They are used and endorsed by the Fatest skaters in the game. For the past seventeen years All of Chicago Rinks have been Successful. **THERE IS A REASON.** They are Equipped with "CHICAGO" Skates.

We carry a stock of Rink Organs, Non-Slip Floor Dressing, Racing Suits and other supplies. All orders filled Promptly.

Write for OUR NEW BOOKLET No. 6 on RINK MANAGEMENT, also our Newly Designed Window Card for Local Advertising

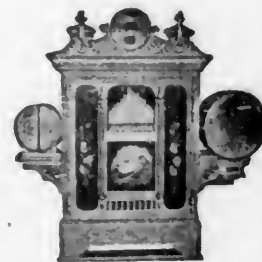
CHICAGO ROLLER SKATE CO., 4458 W. Lake St., CHICAGO, ILL.



No. 610.



No. 502



No. 1



Write to our Chicago office

ANALYSIS OF THE ROLLER SKATING GAME

By ROLLIE R. BIRKHIMER

The roller skating game in general has not been lifted to the proper basis to which it is entitled. Better and healthier exercises could not be prescribed by anyone. Notwithstanding this fact, attendance in too many of the rinks throught the country is very small, and those who do attend are called "regulars".

The writer recalls the skating craze that



Rollie R. Birkhimer

swept the country in 1906 and 1907, when the so-called society and middle class attended. Surely those were the days of real enjoyment. All that rink owners had to do was sit back and collect the profits. But that day is gone and we are living in an entirely different age—automobiles, which help answer the call of the great outdoors; wonderfully equipped theaters and performances and, last but not least, dancing, which attracts so many of the younger set, due perhaps to the beauty of dance halls and the everlasting publicity given that form of diversion by the newspapers. On the contrary the average rink owner and manager is content to practice the same methods used in former years and, to say the least, is not keeping up with the times; hence the loss of business.

Managers and owners of rinks must make their pleasant places in which to spend an evening's entertainment in order to compete with the aforesaid conditions. Rink managers that permit patrons to skate with their caps on or to wear sweaters or black shirts and untidy clothes are making a grave mistake. "As Ye Sow, So Shall Ye Reap", holds good in this respect, for certainly the better class of girls will not tolerate such surroundings. Again, some rink proprietors permit skaters to conduct themselves in anything but a gentlemanly or ladylike manner, hence a decrease in business. Another rule most essential in roller skating is to have the beginners taught properly, for, after all, they are the best patrons and the life of the rink business. All of us realize the enthusiasm shown when we are learning something new and if an instructor is not competent he is a detriment to the interests of his employer.

It also is essential that attractions be used frequently and that all rink managers and owners who have ideas send them to The Billboard that others may profit by them. Racing is a good drawing card if the proper racers are matched and as the enthusiasm grows among them so will the business of the rink increase. The sport page of local newspapers is a valuable and inexpensive medium of advertising for such events, as rink managers must let the public know they are alive.

Amateur races are good features at the start of the season, but people are so accustomed to seeing things done in a professional way that they prefer to see the so-called "betters". Consequently professional skaters should be engaged in midseason, with the amateur skaters being used for preliminaries.

A rink manager who brings a skater to his city for an attraction and charges an admission of 10 cents is killing his own game, for cheapness is shunned by the American public, which is willing to pay for meritorious entertainment. For instance, regard musical comedy as today. It is only a little higher class of burlesque, but when high prices are asked the public feels that the attraction must be good or it wouldn't cost so much. The result is big patronage.

A word to speed skaters, each of whom is his own worst enemy. Some attend race meets

out of condition and the public suffers; so do they. Others book into a rink at a low price which barely pays their expenses and the manager and patrons suffer again, for the attraction cannot be first-class.

There are a number of good skaters throught the country and the writer suggested in a previous issue of The Billboard that a booking agency for speed roller skaters, and rink managers be formed and all speedskaters list with a secretary their prices and book thru him exclusively. Then when a rink manager wants an attraction he knows where to write for prices and quality of the man. But in order to appoint a secretary it is necessary that he receive a salary, which must be forthcoming thru dues or commission. One thing that speed skaters need is a leader. Violation of contract or rules by any skater would mean expulsion.

Another drawback to the rink game is short-measured track miles. During the racing season one can frequently pick up a paper and read of a race in some small town where a formerly unheard-of skater broke a world's record on a track that those in the know realize would be impossible to lower a record on. Yet the story is carried by, say press associations, and accepted by the public at large as true.

Still another detriment is skaters claiming championships that they are not entitled to. If a skater wins a hard-earned championship, surely he should not be robbed of the honor by the press.

As to roller skates, the world has never known a time when better ones were made than are now being used at the majority of rinks. One may roll along with ease compared to twenty years ago, when pin-bearing skates with lopsided wheels and such were used. Too many rink managers today fail to appreciate the importance of good skate equipment and the constant necessity of going over the equipment before it is put out for the evening session. Fibre wheels are good and do not darken the skating surface, but the upkeep is a trifle greater than steel, which, after all, is real serviceable. During my last visit to Chicago I was shown a rubber-tired wheel which, perhaps, in the next few years will be in general use, as evidenced by the fact that some of the large department stores and post offices throught the country have adopted them for use by errand boys and girls.

In closing the writer wishes to remind that we need to be more alive and devote more interest to our particular line. Let's all work hard to uplift the game we love so well, and I dare say that there is not one who is more interested in the uplift of the skating game than myself.

ROLLER SKATING REVIVAL

Late word from Davenport, Ia., tells that the roller skating fad, which had been quiescent there for years, is enjoying a revival, the same being true of Rock Island, Ill. The American Legion of Davenport is sponsoring a rink in its hall. Shelle Charles is in charge and also devotes time to giving lessons and demonstrations of fancy skating.

Skating Rink Fixtures

One continuous playing Tomawanda Hand Organ with rolls. Also 300 pairs Chicago Skates in assorted sizes. Selling at a sacrifice. For particulars write or phone CHARLES E. OWENS, Little Rock, Illinois.

WANTED FIRST-CLASS SKATING RINK FLOOR MANAGER

Address JOYLAND AMUSEMENT COMPANY, Little Rock, Arkansas.

BOSTON ARENA OPENS

The Boston (Mass.) Arena opened the season Saturday night, December 1, with Charley Jewtraw and Gladys Lamb and Norval Bappte providing the feature attractions with demonstrations of speed and grace on ice skates. In announcing the appearance of Jewtraw The Boston-American said of him:

"Charley Jewtraw has been notified that he has been selected to represent this country in the Olympic skating carnival to be held at Chamonix, France, in January.

"Jewtraw is the international speed skating champion and holds three world's records. Jewtraw holds world's records for the 220-yard dash with a mark of 18.45 seconds, 100 yards at 9.25 seconds and the half mile at one minute, 16.25 seconds.

"He was developed by Pete Dube, who brought out the great Bobby McLean Jewtraw has skated since 1911, and in 1915 won the international junior title. Last year the champion won the \$500 Adirondack Gold Championship Cup.

"Jewtraw is only nineteen years old. He is more than six feet tall and weighs 150 pounds.

"He is ambitious to enter M. I. T. and become an engineer."

SKATING NOTES

Jack McAllen and May Carson, of "Oh, Sarah", fame, have finished a route on the Interstate Time and are now successfully presenting their comedy roller skating turn to patrons of the Opheum Circuit.

Begee and Qupee have reached the Coast in their present tour of the Opheum Circuit. According to reports, their roller skating offering is as much a hit in the West as it has been in the East.

Anderson and Yvel were scheduled to commence Interstate Time bookings last week. Vaudeville fans in the Southwest also are being treated to the Reynolds and Donegan skating act at this time.

Beegan and Grace have provided for a holiday layoff in their present vaudeville route and will enjoy Christmas and New Year's dinners with the folks at their home at Girard, Kan. Two weeks ago, when playing the Palace Theater, Cincinnati, Al Hoffmann, manager of the local Music Hall Rink, presented a large floral remembrance across the footlights to them at one of the night performances.

(Continued on page 141)



No. 101

GREETINGS:—

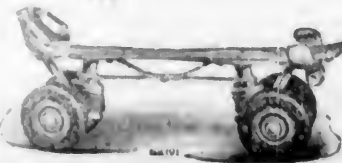
To our old friends, loyal and true; to our valued new friends—and to those whose friendship we strive to deserve—we heartily wish unmeasured happiness and good fortune throughout the coming years.

We deeply appreciate all the favors received from you, and seek to merit your continued confidence. Our aim shall always be to serve you helpfully in the future.

RICHARDSON BALL BEARING SKATE COMPANY

3312-3318 Ravenswood Avenue, Chicago, Illinois

MANUFACTURERS OF HIGH GRADE RINK ROLLER SKATES



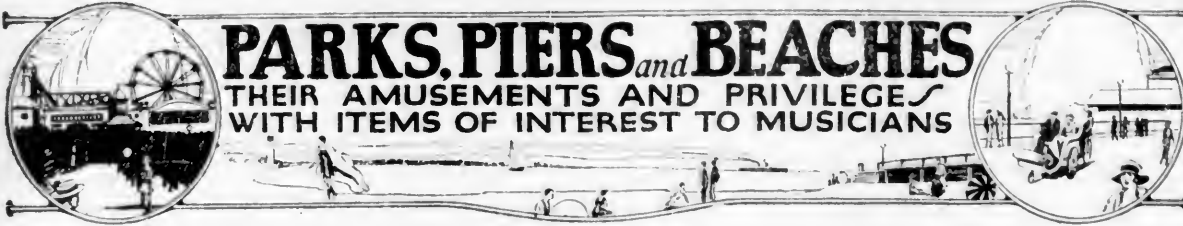
No. 101



No. 101A



No. 500.



PARKS, PIERS and BEACHES
THEIR AMUSEMENTS AND PRIVILEGES
WITH ITEMS OF INTEREST TO MUSICIANS

NEW ASSOCIATION ADVANCES
AMUSEMENTS AT LONG BEACH

Coast Resort Attracts Enormous Number From
Los Angeles—City Authorities Now Lend
Support in Promotion Plan

LONG BEACH, Calif., Dec. 7.—Amusement interests here formerly designed by two groups are now consolidated in one big association under the name of the Long Beach Amusement League...

Dr. H. R. Johnson, lately of Venice and now owner of the Racing Horses, the ride which he and the late Tom Prior brought to perfection and wide reputation, is president of the association. S. K. Ringe, of the Long Beach Bathhouse and Amusement Co., is vice-president; W. J. Sergal, former showman with the Yankee Robinson Circus and now manager of the Pike Branch of the Pacific Southwest Trust and Savings Bank, is secretary, and C. N. Andrews, owner of the whirl-o-ball alleys, is treasurer. They and C. C. Marlette, of the Long Beach Bathhouse; C. M. Gillespie, showman, and B. F. Simmons, owner of the Aquarium, compose the board of directors.

To quote Dr. Johnson: "When I came here the amusement men and the city government were not getting on any too well. Suspicion ruled on both sides, and it seemed the city officials took the stand that they would just as soon dispense with the amusement men altogether. We have changed this. We are now not only combined for publicity and special-event purposes, but the association brings all the amusement men closer together and, by its organization, has impressed the city officials with the importance of the amusement zone to such an extent that the spirit of antagonism which prevailed has disappeared. The officials are now commencing to show a disposition to co-operate and work with the amusement men, realizing that publicity of benefit to local amusements will help Long Beach as a whole."

Silver Spray Pier has six acres well equipped with rides, shows and eat and drink concessions. There are no games for prizes in Long Beach, therefore the novelty of an immense pier relying entirely on its rides and shows to amuse the public. For the fiscal year just passed the Pacific Electric Railway reports having carried 4,168,972 passengers to Long Beach from Los Angeles. The round-trip fare is 85 cents, except on Thursdays from June 1 to September 20, when a reduced rate of 49 cents is made. On Saturdays and Sundays during the summer a 70-cent fare prevails for the round trip.

While what was known as the Pike has a number of amusement attractions, the majority of the places of business are eating houses, soft drink and novelty stands and merchandise stores catering to tourists.

Amusements at Long Beach are open the year round. Of the attractions on the Pike Harry H. Hargrave has the dragon sky-high slide, Lem Simpkins' Hotel and the Circus Side-Show. He also operates the Spot Cafe, one of the prettiest eating houses. Hargrave is installing the Niagara barrel, something new in spectacular and thrill rides, and expects to have it completed for the opening of the coming summer season. Many beautiful light effects and mechanical surprises are promised by Hargrave for this ride.

A list of the amusements handled by members of the Long Beach Amusement League follows:

Silver Spray Pier—Long Beach Pleasure Pier Company, operating Silver Spray Pier; H. H. Horshack, Jack rabbit racer and old mill chutes; L. K. Lane, roller coaster and dragon den; J. A. Crane, Silver Spray dance pavilion, with H. E. Brand, dancing instructor; R. W. Adams, dodgem; I. M. Gillespie, Underground Chinatown; W. M. McGarry, slide-show and longhouse, managed by Tom and Marie Ryan; Jack McKenna, soft drinks in Silver Spray dance pavilion; Arzi, Backley, waffles, Joe Goodman, national tag game; Joe Cole, high striker; Hayes & Longrich, Zella side-show; B. N. Karant, soft drinks; Capt. W. B. Amont, ghost show; A. J. White, joy wheel; E. W. Malin, cotton candy; J. T. Nichols, lunch stand; Hamilton & Goodwin, Palace of Mystery; Dr. Johnson, Athletic Show, with Jack Archer, manager, and Bonaroff, the wrestler; Emil Bruhl, lunch stand; Wm. Schwab, "everybody's" ball game; Joseph Callberg, Alaska Museum, one of the pioneer attractions of the pier; Matt Nietto, lunch stand; T. M. Reid, skee-ball alley; W. M. Sargent, photographer; Denis Stannish, stand; J. S. Smith, roller coaster; another Silver Spray pioneer (Stipley) had a fine-paying coat ride during business on the pier long before there were any attractions to speak of; B. D. Smith, free motion picture show; Jake

Wagner, novelty shooting gallery; H. C. McLean, Circusette; Chas. Nussenbaumer, soft drinks; Clay Seeds, pig slide; Don Nevill, Spark Plug; Krispie, chicken pies; Torrence & Sitford, orange juice; Earl Brown, hot dogs. The Sunland Amusement Company, Warren Eccles, manager (preparing to construct a Funhouse at an estimated cost of \$100,000). The Racing Horses Company, Dr. H. R. Johnson, operating the racing horses with the following staff: Wm. Whaley, mechanic; Mrs. Whaley, checker; Lorenzo Blaine, assistant manager; Cunningham, lunch stand; B. V. Scott, soft drinks; E. C. Teller, Beacon Clear Store; Samuel Levin, leather novelties; Madam Josephine, painter; John Jerome, ferris; S. H. Williams, corn remover; E. E. Churchill, newsstand; F. C. Jackson, Nebraska Inn Restaurant. Among recent arrivals in the amusement zone are Harry Seber and wife, who are operating the "Candy Box Revue" with ten girls at the show gallery built by "Bill" Rice, and B. H. McIntyre in front of the Jack rabbit racer, Harry Sloan on the "bally" stand making openings, and Harry Seber handling the ticket box. E. P. Montrosser is on the opposite ticket box and W. H. (Bill) Herriott has charge of the inside. Mrs. Seber has charge of the production end. Doc Chamberlain arrived Labor Day with his Indian Mystery, and, assisted by Bow Callieott and Mrs. Chamberlain, handles the attraction quite successfully. Bert Earl has one of his "caterpillar" rides in a building near the Jack rabbit. F. A. Arnold is manager. He is assisted by Mrs. Arnold, A. D. Briggs, tickets, and E. W. Johnson, operator. In the same building with the "caterpillar" is the gasholm, owned and operated by H. H. Hursh and H. E. Myers. Van Camp, of pig-slide fame, has a beautifully framed "picadilly circus" on the pier. Celina, d. H., Dec. 8.—Earl Ammon, who, with P. H. Maher operates Edgewater Park, the summer cottage and amusement resort on the north shore of the Grand Reservoir, the largest artificial body of water in the world, announces that new attractions for 1924 will include a

vincent Shortridge, collector; Doris Blaine, cashier; Walter Tessler and Howard Phillips, distributing winning tickets. On the Pike the League membership numbers the following attractions and concessions: Long Beach Bathhouse and Amusement Company, operating the bathhouse and plunge, of which S. K. Ringe is manager and C. C. Marlette assistant (the plunge, originally built without any ideas as to the marvelous expansion of Long Beach, has become inadequate and was closed October 1 to enable the start of an elaborate rebuilding program which will cost in the neighborhood of \$100,000 and double the capacity of the plunge. This company controls most of the space on the Pike). Pike Branch, Pacific Southwest Trust and Savings Bank, W. J. Sergal, manager; C. N. Andrews, whirl-o-ball game; Harry Myers, majestic dance pavilion; Arthur Loof, hippodrome (carousel); B. F. Simmons, aquarium; E. Mahasey, furs; Harry Hargrave, and D. W. Callaghan, life general manager, and C. E. Birch, superintendent, operating sky-high-slide, circus side-show and Spot Cafe; L. H. Salbee, penny arcade; C. M. Gillespie, Alice from Dallas (fat girl); Hawaiian show, Lisa, the double-bodied woman, and a fat midjet; W. F. North, soft drinks; Murphy & Kaufman, Queen Beach Cafe and the Oasis, soft drink bar (one of the most elaborate on the beach); W. E. Maribee, lunch stand; Geo. Lawless, poppy girls ball game; Adam Link, lunch stand; J. B. Gamkins, soft drinks; W. L. Gwaley, confectionery; Mrs. W. O. Buckhorn, orange juice; W. H. Leinger, salt-water taffy; Hoops & White, Lees Pate; J. C. Haden, photographer; A. H. Nelson, Busy Bee, popcorn stand; A. A. (Billy) Pilgrim, armless wonder and writer; L. Kram, cash novelties; E. C. Beebe, confectionery; bathhouse bowling alley; R. H. Cross, tobacco; Barney Bunn, jewelry; D. W. Callaghan, side-show, Dan Hankins, shooting gallery; Roy and Mrs. Miller, lunch stand; Mrs. Mary O'Grady, cafe; A. B. Reid, barber shop; Myers & Stevens, bowling alley; Fred Morgan, manufacturing tumbler; L. Stein, lunch stand; J. W. Morgan, Jr., artist; Reliable Jewelry Company; G. E. Thrall, Jr., ice cream restaurant; Mrs. M. A. Finn, lunch stand; Manson's tea room; J. H. Russell, Geo. Manos and F. P. Hise, soft drinks; Madam Montague, fortune teller; J. J. Meyer, needlework; M. R.

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THREE NEW RIDES ARE TO BE ADDED TO OHIO LAKE RESORT

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SULPHUR SPRINGS PARK TO BECOME LIVE RESORT

Ferd L. Fisher Heads Company That Will Establish Amusement Features at Florida Beauty Spot

That Sulphur Springs Park, near Tampa, Fla., is to be developed into what bids to be the greatest amusement resort in that section of the country was announced by Ferd L. Fisher and C. J. Gordon December 1 at The Billboard office in Cincinnati, when they visited briefly between trains while en route to Chicago for the N. A. A. P. meeting. Mr. Fisher heads the Sulphur Springs Amusement Company, a new incorporation that obtained a twenty-five-year lease on Sulphur Springs Park, November 30. He had the restaurant privilege at the park during the past few years. Mr. Gordon, who is the new assistant manager, has put in many seasons in various capacities with carnival companies and other outdoor amusement enterprises.

Sulphur Springs Park, occupying a tract of 100 acres, is six miles from the heart of Tampa and has direct street-car service with a five-cent fare. For a long time the resort has attracted mainly thru the medicinal value of its sulphur water, the springs giving out some 25,000 gallons per minute, and as a beauty spot. Except for a dance hall and the three bathing pools little attention was given to the operation of amusements.

Mr. Fisher and his associates already have considered plans for big improvements. The present dance pavilion likely will be replaced by a building measuring 28x101 feet. An auditorium for motion picture shows and road attractions will probably be built in the near future. Riding devices, fun houses, merchandise games, etc., also will be added. The resort will be operated the year round. In addition to Tampa it will draw patronage from St. Petersburg and other leading points in that part of the State.

Work on the enlargement program is to be started immediately. Mr. Fisher intended to contract for numerous amusements at the park men's convention and exhibit.

PARK FEATURES

Included in Plans To Establish Mammoth Exhibition Concourse at Fair Ground in Syracuse

Syracuse, N. Y., Dec. 8.—Construction of a lakeside park and a government airplane station on Onondaga Lake by the State Fair Commission may result from Joseph A. Griffin's proposed presentation of improvement plans to Governor Alfred Smith in the near future.

Accompanied by a member of the local Chamber of Commerce Mr. Griffin will outline extensive plans which, if adopted by the Governor, the chairman of the State committee of the State and Fair, chairman of the ways and means committee of the Assembly will perhaps make the Syracuse State Fair Ground the largest, most beautiful and best-equipped exhibition concourse in the world.

Connected with this proposal, other acquisition of land enlargement of the grand stand, additional parking and picnic grounds and broadened backyards are features.

Other plans for improvement outlined by Mr. Griffin include construction of adequate comfort stations and rest rooms, construction of an aquarium with a real fish exhibit, provision of a permanent headquarters for the State constabulary, construction of buildings for machinery, horticultural and forestry exhibits, buildings for exhibits of women boys and girls, places for a dog show and additional live stock exhibits and complete reconstruction of the walks and drives.

LUSSE SKOOTER

Has Met With Nation-Wide Popularity Since First Model of Ride Was Tried Out in 1922

Philadelphia, Pa., Dec. 8.—A booklet just issued by Lusse Bros., nationally known builders of amusement devices, tells of the rapid development of its sensational flat ride, the Lusse Skooter. The first model of the Skooter was installed at Woodside Park in 1922 as an experiment. A few days after operation of it commenced the proven popularity of the ride warranted purchasing by the park management. Word of the early success of the Lusse Skooter spread quickly and demands for units from park owners and ride operators from Coast to Coast taxed the output of the Lusse Bros' plant, 2801-2803 N. Fairhill street, this city for months. Additional space was acquired and more machinery added, and while orders for the Lusse Skooter are still numerous, the firm is in position to make deliveries to the satisfaction of all concerned.

NEW PARK NEAR DES MOINES

William Howe Heads Group Backing Venture—Start Slated for Coming Season

Des Moines, Ia., Dec. 8.—William Howe is leader of a group of local business men who are financing a summer park venture for this community. A tract near the present site of the Valley Manufacturing company, on the banks of Walnut Creek, near Valley Junction, has been secured and will be transformed into a summer playground. A number of concessions to be operated there will be ready for the opening of the season in 1924, and a dance pavilion said to be equal in size to anything in the State is being designed.



The accompanying illustration shows the flash to the eye and ear that was employed as a ballyhoo for Washington Park, Bayonne, N. J., the past summer. Little imagination is required to hit upon the effectiveness of the idea.

Vincent Shortridge, collector; Doris Blaine, cashier; Walter Tessler and Howard Phillips, distributing winning tickets.

On the Pike the League membership numbers the following attractions and concessions: Long Beach Bathhouse and Amusement Company, operating the bathhouse and plunge, of which S. K. Ringe is manager and C. C. Marlette assistant (the plunge, originally built without any ideas as to the marvelous expansion of Long Beach, has become inadequate and was closed October 1 to enable the start of an elaborate rebuilding program which will cost in the neighborhood of \$100,000 and double the capacity of the plunge. This company controls most of the space on the Pike). Pike Branch, Pacific Southwest Trust and Savings Bank, W. J. Sergal, manager; C. N. Andrews, whirl-o-ball game; Harry Myers, majestic dance pavilion; Arthur Loof, hippodrome (carousel); B. F. Simmons, aquarium; E. Mahasey, furs; Harry Hargrave, and D. W. Callaghan, life general manager, and C. E. Birch, superintendent, operating sky-high-slide, circus side-show and Spot Cafe; L. H. Salbee, penny arcade; C. M. Gillespie, Alice from Dallas (fat girl); Hawaiian show, Lisa, the double-bodied woman, and a fat midjet; W. F. North, soft drinks; Murphy & Kaufman, Queen Beach Cafe and the Oasis, soft drink bar (one of the most elaborate on the beach); W. E. Maribee, lunch stand; Geo. Lawless, poppy girls ball game; Adam Link, lunch stand; J. B. Gamkins, soft drinks; W. L. Gwaley, confectionery; Mrs. W. O. Buckhorn, orange juice; W. H. Leinger, salt-water taffy; Hoops & White, Lees Pate; J. C. Haden, photographer; A. H. Nelson, Busy Bee, popcorn stand; A. A. (Billy) Pilgrim, armless wonder and writer; L. Kram, cash novelties; E. C. Beebe, confectionery; bathhouse bowling alley; R. H. Cross, tobacco; Barney Bunn, jewelry; D. W. Callaghan, side-show, Dan Hankins, shooting gallery; Roy and Mrs. Miller, lunch stand; Mrs. Mary O'Grady, cafe; A. B. Reid, barber shop; Myers & Stevens, bowling alley; Fred Morgan, manufacturing tumbler; L. Stein, lunch stand; J. W. Morgan, Jr., artist; Reliable Jewelry Company; G. E. Thrall, Jr., ice cream restaurant; Mrs. M. A. Finn, lunch stand; Manson's tea room; J. H. Russell, Geo. Manos and F. P. Hise, soft drinks; Madam Montague, fortune teller; J. J. Meyer, needlework; M. R.

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A list of the amusements handled by members of the Long Beach Amusement League follows:

Silver Spray Pier—Long Beach Pleasure Pier Company, operating Silver Spray Pier; H. H. Horshack, Jack rabbit racer and old mill chutes; L. K. Lane, roller coaster and dragon den; J. A. Crane, Silver Spray dance pavilion, with H. E. Brand, dancing instructor; R. W. Adams, dodgem; I. M. Gillespie, Underground Chinatown; W. M. McGarry, slide-show and longhouse, managed by Tom and Marie Ryan; Jack McKenna, soft drinks in Silver Spray dance pavilion; Arzi, Backley, waffles, Joe Goodman, national tag game; Joe Cole, high striker; Hayes & Longrich, Zella side-show; B. N. Karant, soft drinks; Capt. W. B. Amont, ghost show; A. J. White, joy wheel; E. W. Malin, cotton candy; J. T. Nichols, lunch stand; Hamilton & Goodwin, Palace of Mystery; Dr. Johnson, Athletic Show, with Jack Archer, manager, and Bonaroff, the wrestler; Emil Bruhl, lunch stand; Wm. Schwab, "everybody's" ball game; Joseph Callberg, Alaska Museum, one of the pioneer attractions of the pier; Matt Nietto, lunch stand; T. M. Reid, skee-ball alley; W. M. Sargent, photographer; Denis Stannish, stand; J. S. Smith, roller coaster; another Silver Spray pioneer (Stipley) had a fine-paying coat ride during business on the pier long before there were any attractions to speak of; B. D. Smith, free motion picture show; Jake

ferris wheel, seaplane and carousel. The bath house is to be enlarged, all cottages are to be refurnished, a new sanitary system will be installed and more pleasure boats acquired. Boating, bathing and fishing are the leading sports here. The dance pavilion at Edgewater is the largest in this section. A ball ground and athletic field occupy part of the property and an eighteen-hole golf course is within walking distance. Concession privileges for the coming season, which will open May 1, have been let to Bradford & Dawson, State Route 31, L. E. No. 22 passes Edgewater Park, which has been made the official tourists' camping grounds by the Mercer County Auto Club. For the comfort of motorists out-of-door cooking stoves, shower baths and other conveniences are now being installed. Mr. Ammon reports that the past season, ending November 4, was a profitable one.

WORK ON NEW DETROIT PARK STARTS

Detroit, Mich., Dec. 7.—The Jefferson avenue amusement section is a busy place these days, with the start of work on the new Grandview Park, which, it is said, will be one of the most advanced of American amusement resorts.

The general offices of John A. Miller Company, which is engineering the project, are in the Jefferson section. John A. Miller and Edward Shilbury are devoting much time to the new park. Mr. Miller recently returned from Virginia Beach where he is doing the engineering for Grand Livingstone. He is installing new coasters at Rocky Glen Park, Scranton, Pa. Kenny Wood Park, Pittsburg, Pa. and Indianapolis, Ind. In addition he is doing the designing and engineering for Chester Park, Cincinnati; Sandy Beach, Bellefontaine, O. and will shortly start on the new Chippewa Lake Park, near Medina, O.

Among well-known park owners and operators at the John A. Miller Company offices, recently were H. S. Humdred, Grand Beach Park, Cleveland; J. B. Lalor, Akron, O.; Chas. Meach, superintendent Kenwood Park, Pittsburg, Pa.; Harry Ackley, Riverview Park, Chicago; Chas. S. Rose, Baltimore, Md.

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- Clementon Park . . . Clementon, N. J.
- Dreamland Park . . . Newark, N. J.
- Glen Echo Park . . . Washington, D. C.
- Hippodrome Pier . . . Ocean City, N. J.
- Luna Park . . . Detroit, Mich.
- Paragon Park . . . Nantasket Beach, Mass.
- Neptune Beach . . . Alameda, Cal.
- Revere Beach . . . Boston, Mass.
- L.A. Thompson Park . . . Rockaway Beach, N.Y.
- Woodside Park . . . Philadelphia, Pa.

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A Merry Xmas and A Happy New Year

They are also willing that you "will" have "BOTH" by placing your order for a Skooter in ample time to insure Early Delivery.

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We already have (they were in operation last summer): Miller & Baker Coaster, Carousell installed in Miller & Baker Building, Dodgem, Largest Dance Pavilion on Long Island, Victoria Swings and many of the standard games and amusement devices. Swimming Pool and Old Mill now under construction.

SEASON OPENS MAY 15th, 1924

The Park Went Over the Top Last Season

Address all communications: PLAYLAND PARK CO., Inc., FREEPORT, Long Island, New York. D. BALDWIN SANNEMAN, Vice-Pres. and Gen. Mgr.

SALEM PARK HAS UNIQUE FEATURES

Forum Meetings and Free Shows and Concerts Attended by 35,000 People Each Week During Summer

Salem, Mass., Dec. 8.—Unique in more ways than one is Salem Willows Park. It is municipally owned, has a free gate and is the only shady ocean resort in the State. There are rides and concessions for which a charge is made, but for the most part the attractions that draw 35,000 people each week during the summer are free. Such entertainment is offered in the municipal outdoor theater. A description of it is contained in the following article by Oliver G. Pratt, superintendent of parks and city forester of Salem, as appearing in Parks and Recreation, the organ of the American Institute of Park Executives.

Salem, Mass., famous in American annals because of her illustrious past, is by no means relying on these laurels, but rather is very much alive and ready to meet the demands of civilization. The completion of a municipal outdoor theater is the most recent evidence of her progress.

The outdoor theater is delightfully located at Salem Willows Park, overlooking the ocean and the beautiful shores of Beverly and Manchester-by-the-Sea.

Large willow and maple trees overhang the auditorium, furnishing shade and at the same time allowing glimpses of the blue sky overhead. How wonderful nature has been to provide such a shaded spot right on the edge of the ocean and what a happy choice the park commission made in selecting it for an outdoor theater!

Formerly the plot of ground now called the "Willows" was used in part for hospital purposes, and in 1861 a number of willow trees were planted to furnish shade for the patients. It is from these mammoth willow trees that the area received its name and willow trees are still being planted to take the place of those that die. Only two of the original willow trees are still standing. In 1883 this fifty-acre area with its beautiful groves and splendid outlook on the ocean was set aside as a public park and has been developed to provide healthful recreation for the people. Band concerts have been provided on Sundays, holidays and Wednesdays during the summer for the past twenty years. Heretofore the bands have been playing on a bandstand sixteen feet square and part of the audience has been seated among the groves of trees while the remainder were standing in the open in the hot sun. These conditions were not satisfactory and as a consequence the idea of an outdoor theater was conceived.

The history of the theater is interesting, for, although the park commission had dreamed of and hoped for it many years, it was not until May, 1922, that it seemed possible to possess it so soon. Professor Frank A. Waugh was consulted and after a study of the location he planned the general layout of the outdoor theater. The first draft plans were in the hands of the superintendent when the city government made an appropriation to furnish work for experienced men in the field. The commission was able to secure this money for park development purposes and the superintendent availed himself of this opportunity to utilize some of the labor for removing logs and grading the area. Concrete settee standards, made by the department, were set and the foundation for the stage put in. With such a fine start as this it was easy to convince the city government of the practicability of the idea and the necessary appropriation was made, making possible the completion of the theater in May, 1923.

The stage was designed by A. G. Richardson, architect, and the lighting was laid out by J. H. Lynch, illuminating engineer of the Westinghouse Electric Company.

The stage is a concrete structure two feet above grade and twenty-seven feet deep by forty feet wide, with columns on back and sides with flatter boxes on the floor between them. The stage lighting is so arranged that no shadows can be cast on the stage by performers. In addition to the overhead and side lights, opportunities are provided for portable footlights and lights for music tracks.

The seating area, radiating from this stage in the shape of a fan, accommodates a thousand people in its comfortable permanent and movable seats. The auditorium is lighted by most ornamental poles with colonial lantern tops.

The entire area is enclosed by a heavy mixed concrete and approached from the higher land surrounding it by rustic masonry steps, giving the theater a most attractive setting. The scaffolding was finished and planted by



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1,800 ft. from Interurban and Hub Highway. Gravel road to park. Park consists of 40 acres of rolling timber lands, plenty of shade; 10 acres of water, fed entirely by springs. Has residence, dance hall, 100x110 ft.; roller coaster, merry-go-round, cement bathing beach, ladies' and gents' bathing houses, suits, toboggan slides, boats, motorboat, summer cottages, ice house, 40x60; complete machinery for harvesting ice, spring ball and refreshment stands. Pop machinery and bottles. Cash registers and complete outfit. Park joins world's fastest 1/2-mile speedway. Will sell at sacrifice, no other lot too busy with speedway to give park proper attention. Address T. E. FUNK, R. R. 5, Winchester, Indiana.

SKEE BALL

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SKEE BALL COMPANY, Coney Island, New York

Wave Making Machine for Swimming Pools

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CONEY ISLAND, N. Y.

ATTRACTIVE PARK FOR SALE

Ideal picnic grounds, together with Dancing Pavilion, Eating Pavilion, Merry-Go-Round, etc. Trolley service. Completed third season this year. Address BOX 47, Danville, Pa.

Hurlin P. Kelsey, who assisted in many ways to make the project a success.

There are pavilions at the side that will seat 500 people and the large hill in the rear, planted with maple and Scotch pines, will seat approximately 2,000 people.

No matter which of the 3,500 seats a visitor chooses the concert can be heard in comfort and if there does not happen to be a concert it is interesting to sit in the shade and enjoy the peace and quiet of such a secluded area and to look out beyond to the ocean.

Now that Salem has this splendid theater it is interesting to note what use is to be made of it. The program of exercises on the dedication, June 17, was typical perhaps of the general use. This program included music by an excellent band and songs by a soloist who sang with Sousa's Band for six seasons, speeches by members of the park board, the mayor and C. Howard Walker, chief architect for the St. Louis Exposition. Since this opening there have been band concerts every Sunday afternoon and evening, a community patriotic meeting, a vaudeville show and a meeting of the Women's Republican Club of Massachusetts. The dramatics of the playground were given here the first part of August and the Latin Club of the high school gave a performance in September. It is the desire of the commission that this stage be used for all public meetings or discussions of current questions or politics, providing, of course, that it be done legally, for dramatics, dancing performances and exhibitions of all kinds. It is open free to the public at all times and as this park is frequented by a great many nonresidents of Salem the theater will be very widely used and enjoyed and a great deal of appreciation is felt for those who have made such a project possible.

ERIE BEACH TO BE MADE MORE INVITING IN 1924

New Pool at Buffalo Park Did Banner Business During Its First Season—Great Line-up of Attractions

Buffalo, N. Y., Dec. 8.—M. L. Smith, manager of Erie Beach, known as this city's "million-dollar park", reviews business for the past summer at the resort and announces plans for the coming season in the following report:

"We added in 1923 a caterpillar, bushes of fun, fifteen-car dogem, baby ferris wheel and a rattle dazzle, all of which proved very good investments.

"We finished the new swimming pool, 150x225 feet, the first week of the season. In connection with the pool we operate a trolley and chlorinated plant which makes it sanitary in every respect. We also built a new bath house with accommodations for 3,000 people. The success of the pool and bath house was proven by the patronage and our only worry for the 1923 season is that we will not be able to accommodate the crowds. In the future we probably will start work on an addition to the bath house.

"Plans for 1924 include a new and highly improved motorway, the planting of flowers, shrubs, berry and slash trees and possibly the addition of two or three late riding devices. We are also considering the advisability of adding a zoo to our already numerous attractions and are now negotiating with animal and bird dealers.

"In connection with the park we maintain three large stadiums for the free use of our patrons. Each stadium contains a quarter-mile race track, jumping pit, baseball diamond and they are much sought by industrial plants and civic and fraternal organizations looking places with us.

"From all indications we expect a very large booking of picnics for 1924. We find that a variety of outdoor attractions go a long way toward the making of a successful park."

The list of concessionaires and concessionaires at Erie Beach during the past season included:

Otto Schlegel, coffee shop; Mrs. B. Robertson, confection and bowling alley; D. Brown, shooting gallery; W. Schultz, endless; Schmitt, popcorn; A. Gentle, fruits, etc.; W. H. Conboy, real hotel; J. Beckman, Grove Restaurant; C. Krug, blue streak coaster; S. Van der Meer, walking doll and balloon racer; F. Yoshida, Fan Japan; K. McKenzie, Kentucky derby and another game; M. Amlinger, five games; J. Smith, photo gallery; and J. Traff, skee ball.

The Erie Beach Company operated the hot air balloon, rattle dazzle, steam miniature rail way, pony track, caterpillar, scenic railway, ferris, merry-go-round, whip, eagle swings, soft drink stands, moving pictures, roller rink, duck ball, circle swing, electric miniature railway, bumps, bushes of fun, ferris wheel (improved), flying ponies, fun house, dodgem and children's playground.

"THE WHIP"

World's Famous Amusement Ride

MANGELS' CHAIR-O-PLANE

Latest European Ride Success

MINIATURE—KIDDIE RIDES—NEW DESIGN

Flying Swans, Galloping Horses, Aeroplanes, Whips

MECHANICAL SHOOTING GALLERIES

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New Automatic "Loop-the-Loop" Game

For all amusement places, soft drink parlors, shooting galleries, etc. Runs itself—automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Each Whirl-O-Ball Game is 24x30 ft., and has an earning capacity of \$5 an hour. Moderate investment required. Write now for catalog.

BRIANT SPECIALTY CO.,
783 Consolidated Bldg., Indianapolis, Ind.

VAST IMPROVEMENT FOR RIVERTON PARK

Building Changes and Addition of Rides at Portland Resort
Call for \$200,000 Investment

Portland, Me., Dec. 8.—Approximately \$200,000 will be expended in improvements at New Riverton Amusement Park this winter and in the purchasing of amusement devices. The most important ride addition will be a giant roller coaster, to be built at a cost of \$85,000 for the Riverton Amusement Company by Miller & Baker, of New York.

A member of the firm of Miller & Baker was here within the past few days settling upon the location for the coaster, which will be in the section formerly occupied by the rustic theater. Work will be completed by May 23, 1924.

The dance hall will be moved to the far end of the park. All of the smaller amusement devices will encircle the coaster and other large rides. A new whip, frolic and baby airplane will be purchased.

Clarence Chute, of Casco, will operate a new carousel for which a building is in course of construction. A number of smaller devices and concessions will be housed in an arcade 50x100, operated under the management of Palash & Co.

Samuel Rosenberg, treasurer, and Louis K. Erlick, director, members of the Riverton Realty Company, were in New York City recently in conference with leading amusement men regarding the improvement program, and have returned well satisfied with the plans for Riverton.

REAL WILD WEST

For Amusement Parks—Why Not?

Now that Wild West entertainment seems to be the most talked of thing in outdoor amusements, why would not REAL WILD WEST be a good park feature?

Kennywood Park, Pittsburg, Pa., used to feature Wild West Shows some years back.

Palst Park, Milwaukee, got real money with Wild West.

Riverview Park and White City, Chicago, both have featured Wild West in gone-by years.

Luna Park, Coney Island, N. Y., also featured Wild West at different times.

Many other parks have made real money with this style of entertainment—but it was some years ago.

Times have changed and it is believed Wild West performances that will get the money today MUST be on a different order as to the presenting of the performance than was done in the past.

It is likely then that a REAL SNAPPY UP-TO-DATE WILD WEST program produced by PEOPLE WHO KNOW will get THE MONEY at parks that have suitable ground accommodation to properly stage this event.

The very fact that Wild West is being talked so much now as doing a great "comeback" is the reason that those considering the placing of this sort of an attraction should carefully consider WHO they are buying their Wild West from, as there will, no doubt, be many in the market with Wild West that IS NOT.

KLAN BUYS INDIANA PARK

Vincennes, Ind., Dec. 8.—Knox County Klan No. 75, Realm of Indiana, has purchased Riverside Park, located just north of the city limits and adjacent to the Wabash River. The consideration was not made public. The landscape will be beautified and the club house and other buildings on the premises will be renovated. A large auditorium also is planned. The park will not be used as a public amusement place, but as a rendezvous for meetings of the organization and outings for the families of its members.

THE CATERPILLAR

World's Latest Novelty Ride.

Portable Rides built for Parks, Expositions and Piers, with but a few restricted cities and parks. Has earned \$2,537.50 in one day, \$6,510.00 in three days, \$7,902.10 in one week and \$90,337.02 for one season's business.

SPILLMAN CAROUSELLES for PARKS and CARNIVALS

32 ft. to 60 ft.

SPILLMAN FOUR-CYLINDER POWER PLANTS

Write for Catalog.

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TO PUT IN

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FOR SALE - GYROPLANE.

Terms apply—CAPTAIN E. WHITWELL,
STARLIGHT AMUSEMENT PARK, E. 177th St., N. Y. C.

WORLD'S GREATEST RIDES

CATERPILLAR. Has earned \$5,200 in one week, \$15,000 to \$35,000 the past season in many Parks. Many single days of from \$1,000 to \$2,000. World's greatest small ride. 52 built in 1923.

SEAPLANE. The Standard Aerial Ride of the World. We have built over 300. Low cost and operation. No Park complete without it. Built for both stationary and portable use.

JOYPLANE. Another World Beater. Ask Geo. Baker, Island Beach, Philadelphia. Ask Westview Park Company, Pittsburgh, Pa. Ask Cedar Point Park Co., Sandusky, Ohio. A great thriller and repeater at moderate cost.

MERRY MIX-UP. The Latest and Best Portable Ride we have ever built. Goes on one truck. Two men can erect in two hours. Cheap to buy. Cheap to handle. Nothing to wear out. Got over \$600 in one day.

TRAVER ENGINEERING COMPANY, BEAVER FALLS, PENNA.

Come to Beaver Falls and visit the Largest Ride Factory in the World. We built 73 Rides in 1923.

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FOR PARKS, CARNIVALS, FAIRS AND BEACHES

OUR FIRST NEW RIDE

THE CHEAPEST AND MOST ENJOYABLE RIDE EVER INVENTED.

THE GALLOP-AWAY

Patent Pending.

All the construction it requires is a fence like a Pony Track. It works in the open and can be set in operation ten minutes after arrival. The riders furnish their own power, which is less than half the energy necessary to propel a bicycle. Price and further information on application.

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ISLAND PARK

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on State Highway and Main Line N. Y. O. and W. R. R. Centrally located in summer boarding section. 30 acres, race track, ball ground, swimming and boating and large dining pavilion. Would like to interest party furnishing Rides, etc., for 1924 season or longer lease.

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IS OFF THE PRESS.
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ONE 16-UNIT CLOWN BAND BALLOON RACER

FOR SALE

Has not been used one season.

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THE OHIO POP CORN CO., INC.

BEACH CITY, OHIO.

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Tower Building CHICAGO, ILL.
Hobart Building SAN FRANCISCO, CAL.

J. J. JONES' FEATURES PROVE A BIG HIT AT HABANA PARK

More Than 30,000 People Visit Cuban Resort on First Day of Winter Season—Shows and Rides Well Patronized

HAVANA, CUBA, Dec. 7.—Habana Park opened its gates for the winter season November 24, the public being admitted after the special guests, including the Mayor and civic authorities, had been shown around and entertained by General Manager Canosa and a corps of attendants.

It was estimated that more than 30,000 people passed thru the turnstiles the opening day. The following day also was big in point of attendance and all attractions were well patronized.

R. H. Goeke is special representative of the Johnny J. Jones entertainments which arrived in Cuba in eleven cars, crossing from Key West on the Ocean Ferry Line and running off at Havana at the Arsenal Docks on the rails of the United Railroads of Havana, from where they will be despatched over the lines of the road in Cuba. Half of this group will proceed further into the interior and play such towns as Matanzas, Cardenas, Cienfuegos, Camaguey, Sagua la Grande and Santiago de Cuba.

H. D. Hill will be in charge of the group leaving for the interior. He formerly was manager of the Metropolitan Shows when in charge of Dr. Barnum. The trainmaster is Sam Smith. Mrs. Johnny J. Jones and Master Johnny J. Jones, Jr., are here now and greatly enjoying the visit. Mr. Jones will arrive in Havana after attending the fair and park men's meeting in Chicago. Mr. Jones' sister, Sue, is here, and will probably stay for the entire Habana Park engagement.

All attractions at the park are drawing big. The Water Show is a magnet. The manager is

W. B. Wecker. Twelve good-looking girls and three clowns are doing fancy diving. Toyland for the children is proving popular. It is owned by Johnny J. Jones, Jr. and operated for him by W. F. Hanson. H. M. Goodwin has a fine illusion show near the main entrance and is playing to good business. He brought with him a lot of good-looking blondes, as he heard they were favorites with Cubans, which seems true. Manager Harry K. Saunders, of the French and Belgian Midgets, reports very good

business. These little people are all perfectly formed and very intelligent. Mr. Saunders also is in charge of the fat people's show, another big draw. The side-show is managed by W. P. Palmer, formerly of Riverview Park, Chicago. The "Dun-faced man, Leoni, and Baron Pacini, "smallest man in the world", are in the same building. They are in charge of N. Sath, who brought them from a long and successful engagement at Dreamland, Coney Island, New York. The motorcade, managed by H. K. Watkins, has two girls and three men riders.

Mr. Jones had intended to bring more attractions, but space at Habana Park would not allow room for them. The Wonders of the World Show, being also well patronized, is in charge of Sam Kaplan. The group that left for the interior November 26 consisted of a seaplane, "caterpillar", slide-shows and freak shows. W. H. Wheeler is in charge of the shows and Joe Rogers is in charge of the rides. The lug house is being run by Sam Kaplan, the house of mirth by W. E. Davis, and the motorcade by "Speedy" Baker. About 100 visiting passenger agents were guests of the park November 25, also members of the Havana Chamber of Commerce and other civic organizations.

James H. and Mrs. Shears, of the Shears Amusement Company, owner of a miniature train, Big Eli wheel, bowling alley and other concessions at Belle Isle Park, Oklahoma City, Ok., are spending several weeks at Hot Springs, Ark., and other points seeking health and pleasure. They report good business for the past season.

GOLDEN GATE PARK TO UNDERGO BIG CHANGES

Rosenthal Brothers Plan Large Bathing Pool and More Ride Features for New Season

Brooklyn, N. Y., Dec. 8.—Rosenthal Brothers, lessees and managers of Golden Gate Park, San Francisco, are busy making elaborate changes for the season 1924, which they expect to be a banner one. They are negotiating to build one of the largest swimming pools in this section of the East. A number of carpenters are now engaged in remodeling the giant coaster under the supervision of Contractor Dupree. Contracts have been signed with Ralph Pratt, of the Dodge Corporation, for twenty Dodge Junior cars to be used in conjunction with those on hand.

Rosenthal Brothers, always on the watch for park novelties, last year successfully operated a coaster, carousel, airplane swing, whip, frog le, dodge, fun house, old mill, pony track and dance pavilion. Many of the old concessionaires have signed for the coming season, including Palash & Co. with the penny arcade, yacht race, root beer barrel and shooting gallery; Kaufman Brothers will again operate the balloon racer; Hinkel day & Meiday, a shooting gallery; the Sharkey, with several concessions; Mr. and Mrs. Fishman, ice cream privilege, and Mrs. Daly and Hinson show.

The rides are operated by the park managers. Chief Mechanic Suskin and his staff are busy repainting the carousel and will also redecorate in general for the opening in March.

Pamahasika's SOCIETY BIJOU Circus

Birds, Dogs, Cats, Monkeys, Pony.

FOR LEASE!

Dance Hall, 60x100; Concessions, 20-Room Hotel and Dining Room, at Pacific Beach, Florida, Jacksonville's finest beach, on the ocean front. Will lease all or part of building. Write or wire F. A. GRIF-FIN, Owner, 915 West Bay Street, Jacksonville, Fla.

HIGH-CLASS CATERER

Desires Eating, Drinking and General Refreshment Concessions

In Amusement Parks to operate on rental or percentage basis. Financially responsible. Able to make necessary cash investment. Thorough experience in large Amusement Parks. Write

M. RUTNER, 21 Isbell St., Binghamton, New York.

WE ARE MAKING WONDERFUL IMPROVEMENTS FOR NEXT YEAR, INCREASING THE CAPACITY OF HOTEL CONNEAUT.

We are always open for suggestions and new amusements and would be glad to hear from any one who may have something new to offer.

CONNEAUT LAKE CO., Conneaut Lake Park, Pennsylvania.

MAY 1924

GRAND OPENING OF THE NEW AND MODERN

MAY 1924

MAPLE GROVE PARK

On the Lincoln Highway, LANCASTER, PENNA.

WE HAVE — Dance Pavilion, Swimming Pool and All Rides WE WANT—Legitimate Concessions of All Sort and Description

For Information Address All Communications to CHIC ORR Care W. V. A. Co., Harrisburg, Pa.

Under Management of WILLA VILLA AMUSEMENT CO. HARRISBURG, PA.

WANTED ENTERTAINING

Freaks and Novelty Side Show Acts

for Park and Road. Winter's work.

W. F. PALMER, Habana Park, Havana, Cuba

LAKWOOD AMUSEMENT PARK DURHAM, NORTH CAROLINA

The most up-to-date Park in the State. 100,000 to draw from. Good street car service. Good auto roads. We have Roller Coaster, Merry-Go-Round, Swimming Pool, Skating Rink, Bowling Alleys, Dance Pavilion and Children's Playgrounds. All Concessions open, including Soda Fountain, exclusive Refreshments. Skating Rink (65x115 ft.). Shooting Gallery (new installed, guns, etc.). Bowling Alleys, balls, pins, etc., now installed in building, 60x88 ft. Room for Box Ball or Skee Ball. Skating Rink with about 100 pairs of skates. Park will open early in May, 1924; close Sept. 15th.

THOS. C. FOSTER, MGR., P. O. Box No. 3, DURHAM, N. C.

Is Your Subscription to The Billboard About To Expire?

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This new and wonderful Machine positively is one of the greatest MONEY MAKERS. In hundreds of Resorts, in thousands of locations, this marvelous Machine will PRODUCE ASTONISHING RESULTS.

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THE CONY RACE

The most refined Racing Game. Holds the highest reputation for its superiority and the most profitable proposition. Those not familiar with it, come and see the model.

M. HIGUCHI, Inventor and Manufacturer, 52 Second Avenue, College Point, N. Y.

CONCESSIONS WANTED

FOR SEASON OF 1924.

Roller Coaster, Merry-Go-Round, Ferris Wheel, Miniature Railway, Rink, Fun House and up-to-date Games, by the largest and most popular Park in the Central Northwest. INTERLAKEN PARK CO., Fairmont, Minn. Investigate.

WANTED AT MOXAHALA PARK

ZANESVILLE, OHIO, FOR SEASON 1924

Caterpillar or Whip, fine location. Would like to hear from good American Palmist and other Concessions. Seven-day Park, with free admission. W. D. BROOKOVER, Mgr., Box 166, Zanesville, Ohio.

WHALOM PARK

50 years a standard summer park and lake. We have Italian Pavilion, Dance Hall, Canoes, Boats, Lawn Tennis, Hotel, Theatre, seating 1,000, Deer Park, Carousel, Clock Swing, Ocean Wave, Kentucky Derby, Rainbow Racer, Paints, Goals, Roller Coaster and 80 acres of pine grove. WANT Japanese Juggling Balls and other Clean Concessions. W. W. SARGENT, President and Gen. Mgr. of Whalom Park, Fitchburg, Mass.

ORIGINAL FERRIS WHEEL
CROSSED \$1,080 PER TRIP

Was 268 Feet High and Carried
2,160 Passengers at One
Time—Furnished Idea for
Popular Ride of Today

An interesting history of the Ferris wheel, the ride which has come to earn a prominent place in the joy zone of parks throughout this land and also in other countries, appears in the December number of The Optimist, the breezy organ of the Elh Bridge Company, and is reprinted herewith.

In order that we might give a true account of the original Ferris wheel we secured the following data from W. E. Sullivan, president of the Elh Bridge Company:

This wheel was designed by George Washington Gale Ferris, a young mechanical engineer of Allegheny, Ill. The wheel was built in five different shops and shipped to Chicago and assembled for the World's Fair, held there in 1893. This wheel was 268 feet high and measured 150 feet from the ground to the center of the axle. It carried thirty-six closed cars, each car seating sixty people. During its operation in Chicago it paid quite a nice dividend on the original investment. Fifty cents was the fare for making a trip, the wheel making one revolution every twenty minutes. It carried 2,160 people per trip and, as the reader can easily see, this paid \$1,080 per ride, which consisted of two revolutions of the wheel.

This wheel was operated by twin steam engines of 1,000 horsepower each. The engines were so operated that in case one became disabled the other could keep the wheel revolving.

Some of the important features about the wheel were that the hub was fifteen feet in diameter and the spokes were two and one-half inch diameter round Bessemer steel rods. The main axle was the largest steel forging ever made in the world up to that time, it being thirty-three inches in diameter and forty-five feet long. Each car was hung on a steel shaft which went thru the top of the car just under the roof.

After the World's Fair in Chicago this wheel was moved to Lincoln Park in that city, where it was operated several years, and finally dismantled.

In 1903 the wheel was shipped to St. Louis, where it was erected and operated at the World's Fair in 1904.

It took 175 freight cars to transport this wheel from Chicago to St. Louis. After the St. Louis World's Fair this wheel was dismantled and sold for junk. It was from this wheel that Mr. Sullivan got the idea of building a portable wheel, and from that idea the present Elh wheels have developed.

RINKS AND SKATERS

(Continued from page 135)

The picture of Roy Mack and Peggy Brantley that appeared on page 14 of the December 1 issue of The Billboard shows they "held their own" physically during their successful European tour, and also indicates that daughter Helen took on size and weight since leaving these shores a year ago. The sketch accompanying the illustration gave the non-professional name of the well-known skating team—Mr. and Mrs. B. Armstrong.

BOLDEST OF
ALL BALOONISTS

Washington Harrison Donaldson First
Navigator of the Sky To Use a
Trapeze—Startled the Nation by His Reckless
Courage

Careful study and just comparison would doubtless concede to Washington Harrison Donaldson the high rank—high indeed in a double sense of having been the greatest aeronaut the world, up to this time, has ever known.

Donaldson did more things never even undertaken by any other aeronaut than any man who has ever lived, but his boldest and most seemingly reckless feats were to him no more than the everyday work of a man of strong will, a stout heart and perfectly trained body. Each time he was regarded by average on-lookers as little better than a public shocker, doing feats to still the heart and freeze the blood, but persons who knew him well realized that he was a man of serious purpose, keen to do all he could to popularize and advance aerial navigation and to demonstrate its true measure of safety where practiced under reasonable conditions.

Donaldson's career as an aeronaut was brief. His first ascent was made August 30, 1871; his last July 15, 1875.

The story of the first ascent is characteristic of the man. His balloon was small, holding only one cubic foot of gas. The gas was made in a kitchen and when ready to rise he found it impossible even to start until all balloons had been blown down from the basket. When at last the balloon rose into the air it was only to alight in a few minutes on the roof of a neighboring house. Donaldson quickly cast around all house objects in the basket, ropes, anchor, provisions, even his boots and coat, thus relieved of weight, he was able to make a voyage of about eighteen miles.

There are two essentials of safe ballooning. First the easy working of the cord which controls the safety valve at the top of the netting, by which descent may be obtained when the balloon is going too high. Second, plenty of surplus ballast, so as to avoid striking the ground.

(Continued on page 160)

Wanted Second-Hand Crispette Machine
In good condition. LOCK BOX 445, Andover, Ohio.

NEW GAMES

Over two dozen new games for the coming season. Samples will be ready for inspection after January 1st. Cut out this ad as a reminder and come to see them. Our catalog will be ready March 1st.

WILLIAM ROTT

48 E. 9th Street, NEW YORK

GOLDEN CITY PARK

CANARSIE SHORE BROOKLYN, N. Y.

Wonderful opportunities to reliable parties for OLD MILL GOLD MINE, ROLLER SKATING RINK, DANCE HALL RESTAURANT and GAMES OF SKILL. "FROLIC" FOR SALE CHEAP.

Park is situated 45 minutes from Times Square, with 5-cent fare from Manhattan and Brooklyn. Season begins March 21, closes October 1. Average Sunday attendance, 100,000. Address all communications, with full particulars, to

ROSENTHAL BROTHERS' ENTERPRISES,

Suite 1405-6 Loew's State Theater Building, 1540 Broadway, New York.

FOR SALE

Five Electric Scenic Railway Trains, seating 20 passengers each, formerly used on the Rocky Road to Dublin, equipped with D. C. Westinghouse Motors and Controllers, in fine condition. Suitable for Honey-Moon Express, Mistletoe circling your Park, Racing Circle, etc., either slow or fast. Can be bought at a ridiculous low price. W. F. MANGELS CO., Coney Island, New York.

PARACHUTES For AEROPLANES
AND BALLOONS

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NORTHWESTERN BALLOON & TENT CO.

W. F. McGuire, Manager.

Phone Diversey 3880. 1635 Fullerton Ave., CHICAGO



EXHIBITIONAL
AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

1923 One of Biggest
for Exhibition Flyers

From various sources the aviation editor has been advised that the past season was one of the biggest in the history of exhibitional aviation. There were many new stunts tried out this season by American dare-devils that bordered on the superhuman. A thrilling air exhibition is novel entertainment at any time, but when it is known as the first time the feat has been attempted it is unusual entertainment, and that has been the goal of nearly every aerial performer the past season. Nearly every one of the recognized ones felt that his routine of stunts was not complete without arranging a program filled with new stunts. Foremost among the newer stunts and perhaps the most thrilling from a spectator's point of view just formed this season was the change from an automobile traveling at a high rate of speed to an airplane above. While this stunt had been accomplished by Avrons and a later, previously the past season was the first time in the writer's mind that the thriller had been attempted by a woman. All thru the South this season Mabel Fody made many hearts miss beats while performing this stunt, and from reports her performance of the transfer was masterful and brainy. Passenger carrying was a profitable business for many aviators the past season, and those occupied in this line of endeavor report that never before have so many air neophytes wanted to view the fall

buildings from above. American Legion Posts all over the country used exhibitional flying circuses as the feature attraction of their celebrations, most of them using this form of entertainment to raise funds for establishing permanent clubhouses. A plan to stimulate interest in flying among former war aviators of the country was back of aviation programs. Hundreds of dollars were offered in purses to induce former flyers from all parts of the country to enter the contests. In conjunction with many flying events was an airplane model contest for children under sixteen years. These contests were for the best long-distance airplane model, a relay race, in which the entrants had to fly their models to a designated spot and report, and other ways of showing inventive superiority. The season for stunt aviators is about over now and most of them have returned to their winter homes to plan something new in the way of aerial stunts for 1924.

AMERICA

To Observe Twentieth Birthday Anniversary of Airplane December 17

T. B. Patterson, president of the National Aeronautic Association, with offices in Dayton, O., favors The Billboard with an announcement of the twentieth anniversary celebration of the airplane to be held December 17. Mr. Patterson writes: "I take the liberty of sending the enclosed because I feel you will be more than willing to assist in honoring those who made aviation possible. The N. A. A. be-

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CONCESSIONS FOR SALE

PURITAS SPRINGS PARK, Cleveland, O.

Exclusive Refreshment and Eating Privilege, seven Stands, Shooting Gallery, Penny Arcade, Room for 100 Machines, Pop Corn and Peanuts, Novelties. Also sell three games, such as Automatic Fish Pond. Want something new. None other but experienced concessionaires need apply. Terms: One-half cash, balance throughout the summer. Address J. E. GOODING, Puritas Springs Park, Cleveland, Ohio.

ICE CREAM CONE MACHINERY

Various styles. Big era coming. Send for bargain prices and catalogue. TARRILL CONE MACHINE CO., 229 W. Illinois St., Chicago.

FOR SALE—MONKEY CLIMBER

First-class condition, ready to operate. A money-getter. Must sell to make room. No reasonable offer refused. BEN HARRIS, care of The Billboard, New York.

believes that the anniversary of the airplane is more than deserving of such recognition. In commemorating the birth of the airplane a fitting tribute will be paid to its inventors, a mark of honor to which they are so justly entitled, but to which the people of their own country have done nothing in a material way. At least one foreign country has erected a magnificent monument honoring them.

It was at Kitty Hawk, N. C., that Wilbur Wright, now deceased, and Orville Wright, his brother, flew the first successful heavier-than-air machine," the announcement reads: "The anniversary will be an event in which every progressive American will be keenly interested. It marks a milestone in the development of one of the world's most potent industries. The advancement of civilization is measured by the progress of transportation. These two decades have revolutionized man's effort in promoting commerce and travel. The world war demonstrated that the airplane is an absolute necessity for national defense, as well as a most effective messenger of peace. By conquering the air all nations soon will have been brought into a single neighborhood with a common economic interest. The world owes to the Wright brothers an everlasting debt of gratitude."

KANSAS CITY CHAPTER OF
N. A. A. HAS 117 MEMBERS

Kansas City, Mo., Dec. 7.—The Kansas City Chapter of the National Aeronautic Association formed here last week has a charter membership of 117. The charter was presented by Carl H. Wadley, of St. Joseph, president of the St. Joseph Association and governor for the Missouri district for the national organization. Officers were elected as follows: President, Major Howard F. Wehrle; vice-president, Walter H. Miller; secretary, Ed Deeds; treasurer, Cliff Hagan; directors, Mayor Frank H. Cronwell, Bruce B. Smith, M. C. Klotzman, Fred Harvey and R. B. Leuter.



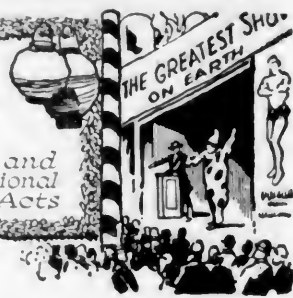
CARNIVALS

Riding Devices and Concessions

FAIR GROUND EXHIBITION

EXPOSITIONS MIDWAY SHOWS

Bands and Sensational Free Acts



and his Majesty, The BEDOUIN

BERNARDI GREATER SHOWS BUSY IN WINTER QUARTERS

Glick-Smith-Golden Organization Laying Progressive Plans for Next Season's Tour—Big Wild Animal Attraction Will Be Supplanted by Mammoth Water Spectacle

NORFOLK, Va., Dec. 6.—Altho many snows will fall before the opening overture is played for the season of 1924 on the Bernardi Greater Shows, there has been no letup in repainting and repairing since the organization arrived in its winter quarters in the Old Maryland Shipyards in Baltimore a few weeks ago. New wagon fronts are being built and a general air of activity pervades the entire atmosphere of the new Glick-Golden-Smith organization.

The writer, having signed a contract with M. B. Golden on October 1 to handle publicity on this show during the coming season, made a short visit to the winter quarters and he was surprised at the work that has already been done and is being done every day on the paraphernalia of the organization.

Regardless of what may have been said about the Wild Animal Arena front, it was all too little and there is not a wagon front in America today that will compare with the gorgeous, golden, glittering front of that feature with the Bernardi Shows. This front is the personal pride of Whitey Turquist, in charge of winter quarters, and altho it is now beautiful beyond conception, Mr. Turquist has not yet completed his labors on it and he told the writer that more gold leaf would be added before the opening. This most beautiful front, however, will be far different—but also a mammoth—attraction than that for which it formerly functioned. Some time ago a well-known circus syndicate purchased a number of the prize wild animals, the remainder of the large group since being disposed of, and behind that show's front will be given a wonderful new and elaborate idea of water spectacle. It is claimed that this feature attraction when completely constructed and personnel organized will eclipse anything of its kind yet carried by a traveling amusement organization.

Edward Johnson is in charge of the ride department and by this time he has completed overhauling the Whip and is almost thru painting it. The Ferris wheel had been resilvered and the seats upholstered and painted before the writer's visit. All of the rides will be ready for the opening and stored away in warm, dry buildings shortly after the first of the year and before the real bad weather opens, according to Mr. Johnson.

Louis Terbelle, at present resting in his Detroit home, is expected in winter quarters about February 1 and as soon as he arrives work will start on an original mechanical show built with Corbelle brains and skill. That it will be novel and a valuable addition to the Bernardi "Pleasure Trail" cannot be doubted.

This will give Terbelle & Golden three pay attractions on the Bernardi Shows—Laughland, the "Waterfall" and the new show.

A mustered front, to be on one wagon, built from original plans drawn by Mr. Turquist, with wings and panels folding together, has been started and Mr. Turquist expects to have it ready for the paint shop about January 17. This front will be a sensation and it is intended to be the most extravagant front ever built for a carnival mustered show. The announcement of the old-time "Minstrel King" who goes behind that front will be a real surprise when it is made within a few weeks.

Another beautiful wagon front which is being elaborated on, and this year's plans enlarged, is that of Beautiful Hawaii. Mr. Glick is now in communication with a troupe of native Hawaiians and the front and entertainment back of it will be something different from the ordinary Hawaiian presentations.

Two additional wagons are being completed and will soon be ready for the attractions already engaged for them.

The "Pleasure Trail" front on the "Pleasure Trail" will be 120 feet front of the Grand Side Show wagon in 1924 and it will have its own orchestra in addition to a full model organ, which will be used on the fair.

It is not yet 10 o'clock and the staff and the management and the organization are busy. Mr. M. B. Golden, in charge of the general management, is in charge of the office and the management. Mr. Carleton Collins, publicity director, and Mr. Turquist will have charge of the show.

The opening engagement, however, is one of the real "spots" of going and from letters Mr.

Golden permitted the writer to read the Bernardi Shows will have a fine list of fairs. CARLETON COLLINS (Press Representative).

SCHOPP AT KANSAS CITY

Thos. W. Schopp, the well-known dog, pony and monkey circus owner and manager, with carnivals, at fairs and in vaudeville, intends touring the Southwest, starting after New Year's. Says his act is being kept up to its usual high standard and includes ten beautiful dogs, two ponies and four monkeys, and that he is building and equipping a dandy truck, for transportation purposes, in Kansas City, where he is presenting his "performers" in "Toyland" at one of the large department stores.

JAMES C. SIMPSON



Thru a recent business transaction J. C. (Jimmy) Simpson became the associate owner, with William Zeidman, in the Zeidman & Polle Exposition Shows. The season just closed he served as general manager for the Rubin & Cherry Shows, was formerly with the late Clarence A. Wortham enterprises and other prominent organizations, and he needs no padded-out introduction to the show world, in which his friends are legion.

JOHNNY J. JONES' EXPO.

In Accordance With Custom Big Show Will Have Added and Changed Attractions Next Season

The winter quarters of Johnny J. Jones' Exposition are a busy spot these days. Forty cars came into Orlando, Fla., while the balance of the train went to Cuba. Only one sleeper went on tour. There are about 100 men at work under supervision of Messrs. E. B. (Abe) Jones and Col. Robert Ragsby. The steel flat cars are all being refitted, and stock and baggage cars virtually rebuilt, but the greater labor will be perpetrated on the train of sleepers. Three of them will be entirely rebuilt inside, and John Murray has entirely remodeled and rebuilt the dining car.

Two new sleepers will be added to the Jones "steel flyer" next year. Mr. and Mrs. Edward Owen are here, Edward is assistant to Mr. Ragsby, Capt. and Mrs. James J. Dowley are also residents of "Jonesville". Captain is putting the Jones elephants thru a new form of stunts, while Capt. William Sigbee is working hard, training some lilliputian Arabian horses and Russian wolf hounds for new tricks. Mrs. Sigbee is spending the winter here.

Johnny J. Jones has contracted for a new Wild West show next season. It is the I. X. L. Ranch and will probably be the largest of its nature that has been seen with any traveling outdoor amusement organization of this nature. There will be buffaloes, wild steers and a school of calves for roping. This will be but one of the several new attractions, as Johnny J. Jones has decided to follow more closely than ever his decision to place before his patrons every year a collection of new attractions. There is to be a mammoth fun home built. It will replace the "Joy Trail", which has been dismantled. George Keightley has a horde of men at work on the finishing touches of his new unnamed riding device. It's a stupendous-looking affair and will necessitate the using of some five or six wagons for its transportation. Details with photographs of this ingeniously built structure will be given later.

Col. Artie Wells is building a new show, the details of which at present are shrouded in mystery. Samuel Serlein is at Orlando, in charge of "Cafe Jones", and advises the writer that he has 107 boarders. Fred Thomas, well-known Tampa detective, now has a branch agency in Orlando and advises that same is doing well.

Sparks' Circus was in Orlando November 30 and did a great business. The street parade was viewed by what looked to be all of Orange County and the big top was literally packed at both the afternoon and evening performances. Charles Sparks and Johnny J. Jones are intimate friends and apparently enjoyed the day's visit. Mr. Jones postponed his trip to Chicago one day in order to give greetings to Mr. Sparks and his great show.

Edward Madigan and Robert Marlon are also at Orlando, both busy building new refreshment booths for next season. Young Robert Marlon, aged 3 months, keeps watch of his "daddy's" every movement. Mr. and Mrs. George Keightley have taken apartments, while Mr. and Mrs. E. B. Jones, Mr. and Mrs. Edward Owens, Mr. and Mrs. Avart Sheppard, Capt. and Mrs. Wm. Sigbee, Capt. and Mrs. James J. Dowley, Mr. and Mrs. Artie Wells and Mr. and Mrs. Robert Marlon are "camping out". Living in tents and wagons, all most comfortably situated, with beautiful palms for shade and weather most ideal. The spot is called the "Heaven of Reed". It is augmented by the presence of Mr. and Mrs. Susan Dunn (Mary-belle Mack). Although these people (the Duns) will not be with the Jones aggregation next year they are wintering at Orlando. Many will miss Miss Mack's performance, and it's only Mr. Jones' decision for new attractions next season that places Mr. and Mrs. Dunn elsewhere.

Johnny J. Jones certainly found a great treasure in Seaside Artist McDonald. The work he is turning out easily surpasses in design and art all efforts ever put forth on this organization. Artist McDonald has ten assistants.

The bluesmith shop, under the superintendency of A. H. Hill, has a corps of twenty men.

The writer paid a visit to Sarasota, Fla., the winter home of the Ringling Brothers, the greatest little hustling small city in the world. One day they decided to hold a county fair. They purchased property of many acres, covered with stumps. In one week all the stumps disappeared. In one day they built a grand stand, and a good one. The following week, in one day, they built an exhibition hall. This was done by practically every man in the county contributing the day of labor. Then John Ringling persuaded John J. McGraw to bring the New York Giants to Sarasota to train for next season and they have already made no fine a baseball diamond as there is in the South. Sarasota will have its first county fair in January and Johnny J. Jones' Exposition will furnish the amusement portion. Some day this same Sarasota will be one of the most talked of cities in America. ED. R. SALTFR, "Johnny J. Jones' Hired Boy".

Giving the Carnival World a "Fair Shake"

IN the face of a terrific storm of destructive propaganda halled against the carnival business, in newspapers, magazines, "reformers'" pamphlets, etc., the past two years—now rapidly on the wane—with credit to the decrease—it has been indeed interesting to note now and then a newspaper with the stamina to speak of the good things (easily to be found with any large carnival company), while calling attention (justifiably) to bad features noted that should be dispensed with.

Of late, possibly because of all the hub-bub raised by "oppressionists"—either from impressions, choice or "business" reasons—against "ALL" carnivals, it is quite apparent that the majority of editors have looked more closely at the offerings presented before making too strong, in a way jeopardizing—as to facts—statements in their editorials on the matter. Numerous editorials are now in high praise of carnivals (of the right sort). One of these in particular made a decidedly "unprejudiced" impression on the writer, it appearing in The El Paso (Tex.) Times of November 20, under the heading "THE CARNIVAL". It follows:

"There is nothing quite like the carnival and the carnival spirit. With its milling, excited crowds, the flickering brilliance of its lights, the blare of its mechanical organs, half a hundred 'lecturers' with stentorian voices thundering forth brazen, sonorous sentences, the clang of gongs, the shrieks from the whizzing rides, the odor of popcorn and hot dogs everywhere—the wondrous banners, the show fronts—it is the vigorous poetry of motion, the essence of illusion!"

"The man has missed something who in his youth has not been inoculated with the virus of the carnival, who has not counted his nickels and dimes and pennies over and over, overwhelmed with the stupendousness of it all to his small eyes, voiceless before the glories that are spread before him."

"And, once inoculated with the carnival virus, it remains. No matter how old and how enured you may be, there is something in the simple joyousness of carnival crowds that gets you. The thrill is contagious, and, even that the picture of the monster snake may not choke you with horror as it once did, you get a sympathetic thrill in remembering how once you stood in round-eyed wonder. Even Mr. Beverley White, celebrated in Chicago reportorial annals and especially celebrated for his achievements in fire assignments, who is the veracious publicity agent for the Wortham Show, allows that he never loses his thrill tho he knows the inside of the shows like you know your kitchen."

"It's the crowds," he explains. "You see things with the eyes and that makes them always new." Except, of course, when there is a big fire, and then Mr. White admits he wishes he was out of the carnival game and back in the newspaper business for a few hours. But then he is one of those incurable fire fans.

"When a man whose business is the carnival can keep thrilled, is it any wonder that the vicarious visitor looks pop-eyed at the wonders from the four quarters of the globe?"

"But the children are the ones who give us the right angle on the carnival. Everything is so real to them. The horse of the merry-go-round becomes a really and truly horse. The whip becomes a sort of terrible monster which is likely to shoot a little boy out of the grounds. He doesn't realize that if it wasn't accident proof he would never be allowed in it. The young ladies who can never be separated—charming and educated girls, by the way—give the youngster food for a thousand amazing questions, the answers to which can not be found in the encyclopedia. And the monkeys and the giants and the teeny little swing that he can ride in all by himself, and the dolls and the knife rocks and the balls you throw at the funny men, and the Wild West shows. Near and less very own art, and a hundred other wonders, positively it is too much to expect a child to go thru in one afternoon and celebrate properly afterwards."

"It is all real to the child. He is not supercilious—not skeptical—it does not enter his small head to question the authenticity of the banners. It is all one vast illusion—a veritable fairyland to him. And, after all, we are grown-up children. That's probably why we take to carnivals. Perhaps it is primitive amusement, motion, lights, appeals to the five senses and not to the brain. But the ordinary brain gets enough exercise in the course of a year—and a few rides that jolt you out of your self-complacency do marvels to clear it up."

"There is no question about it, a kid who doesn't get a chance to see the carnival isn't getting a square deal. They should be inoculated while they're young and they'll bless you in after years."

GEORGE L. DOBYNS SHOWS

CLOTHES DON'T MAKE THE MAN and
TENTS NEVER MADE A SHOW

BULL
BUNK and
FLATTERY

are dangerous. They represent both imitation and ironical insincerity.
A contract with a real carnival organization, backed by real showmanship ability, is a contract of security and fulfillment.
You sense a feeling of pride that you hold one of the best deliverable contracts ever written when it is over the name of the

GEORGE L. DOBYNS SHOWS

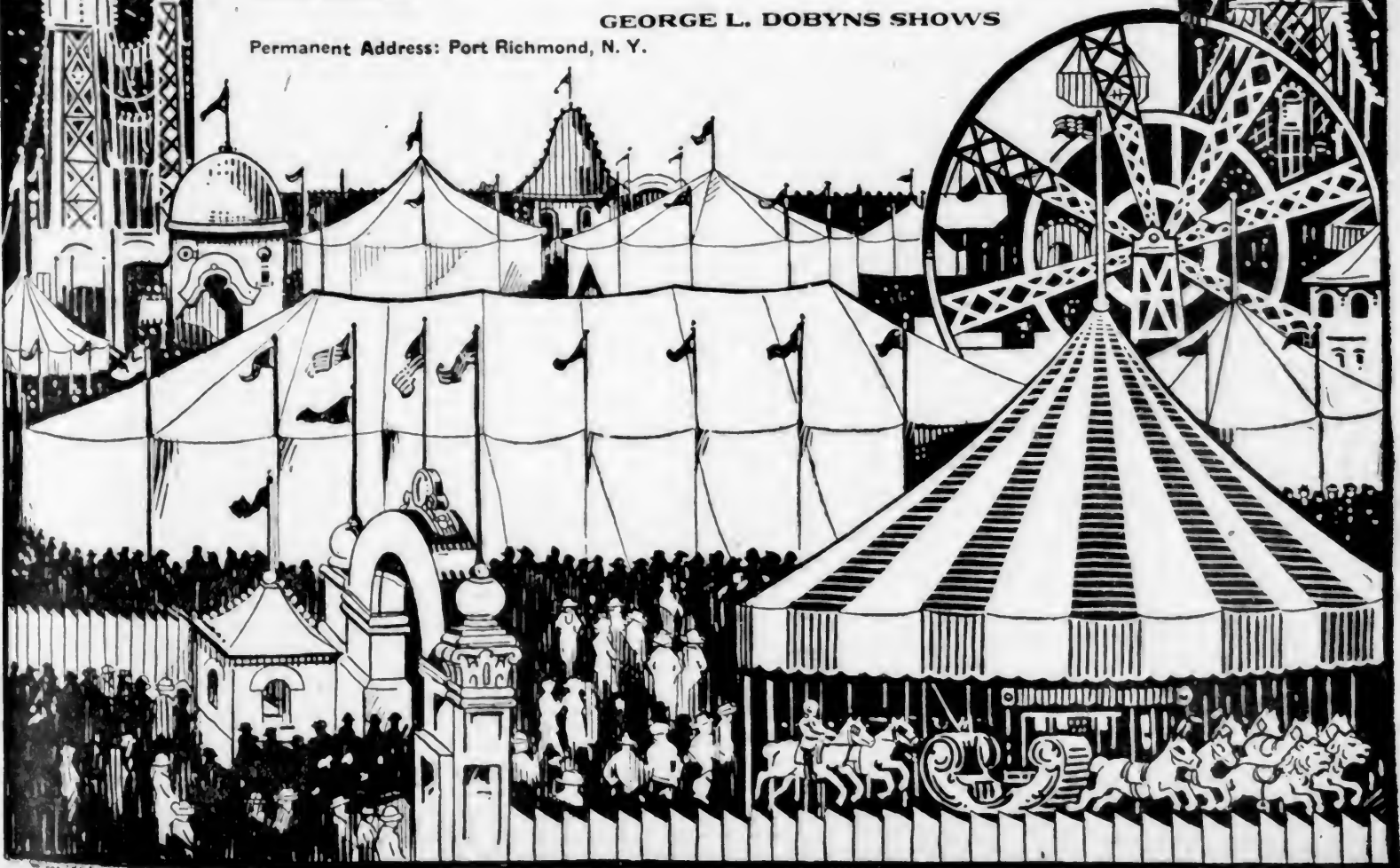
You know now, without waiting six months, exactly what you will get under this contract, i. e.:

- 12 MECHANICAL RIDING DEVICES
- 2 ANIMAL RIDES
- 18 LARGE, CLEAN, MERITORIOUS SHOWS

No unlawful concessions. No suggestive nor girl shows.
An organization you know to be an asset to your fair.
30 double-length railroad cars; 60 specially built twenty-foot wagons; 400 people.
Most everyone knows we own everything from stakes to flat and box cars in its entirety.
Correspondence invited from fair secretaries and organizations, east or west, north or south, America or Canada. Also from reputable showmen, legitimate concessioners, experienced and reliable employees.

GEORGE L. DOBYNS SHOWS

Permanent Address: Port Richmond, N. Y.



ANNUAL CHRISTMAS TREE

Heart of America Showman's Club of Kansas City Arranging Elaborate Program for December 25—Will Also Have New Year's Eve Banquet and Ball

KANSAS CITY, Mo., Dec. 6.—All arrangements have been made by the entertainment committee of the Heart of America Showman's Club that progressive, energetic and charitable show people's club of Kansas City—for its second annual Christmas tree celebration, which will take place Christmas night in the lobby of the Coates House. George Hawk, chairman of the entertainment committee and active worker for the benefit of the club, informed the local representative of The Billboard at the clubrooms last week of some of the plans as developed.

The huge tree, which is to be 30 feet high, will be placed in front of the desk of the hotel and will have elaborate electrical decorations and lighting effects, making the whole scene one of splendor and enjoyment. The usual entertainment features, such as a clown band, special vaudeville numbers, etc., will take place on a platform to the left of the entrance to the lobby, with the "Noah's Ark" demonstration on the right side, five to consist of elephants, camels, etc., furnished the club by Tex Clark, superintendent of the Kansas City Zoo. As an extra "added attraction" Doc Turner, the pioneer showman, will act as Santa Claus, thus assuring success in that line. Last year saw the first Christmas tree given by the Showman's Club and it was such a pleasure and success that the decision was reached to make it an annual affair, and this year plans are to make it "bigger and better than ever."

This Christmas tree celebration is not only open to all members of the club, the ladies' auxiliary and their friends and all guests of the Coates House, but to all children in that district of the city, or who care to come in. Last year, after distributing the gifts, etc., from the tree, three or four hundred pounds of candy and nuts were sent to Mercy Hospital, the children's hospital of this city.

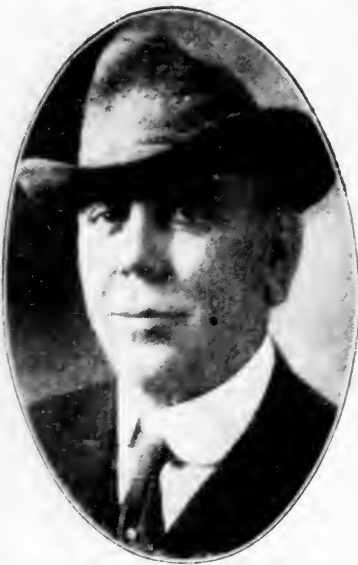
This annual Christmas tree party does not interfere in any way with the big annual New Year's Eve banquet and ball which will take place in the Coates House December 31, as the tree is only one of the many charities the Heart of America Showman's Club is noted for and enjoys doing. For two years the New Year's Eve banquet and ball was discontinued by the club on account of not being able to secure the proper caterer, but one is now on hand and the big festive event of the year is scheduled to take place with more than 200 tickets now sold. Every member of the club is working "tooth and nail" to make both of these wonderful entertainments go over with the bang and success that always attend any affair the club puts on, and all out-of-town members are earnestly requested to come and "eat and be merry."

CARLETON COLLINS ENGAGED

Becomes Press Representative of Bernardi Greater Shows

Carleton Collins, formerly with the World at Home and other prominent organizations, and a versatile writer of publicity and interesting reading matter, has been engaged by Messrs. Glick, Smith and Golden as press representative with the Bernardi Greater Shows for season 1924.

SAM C. HALLER



The original of the above photograph is one of the best known showmen on the Pacific Coast—in fact, throughout the country. He is now president of the Pacific Coast Showmen's Association, and, incidentally, many of his friends are urging him to accept a renomination.

KILLED ALMOST INSTANTLY

Alleged Showman Slayer States He Was Protecting His Family Ties

According to a recent press report from Libbards, Ark., Charles Turner, 41 years of age, a well-known person in that section of the State, was shot and almost instantly killed, allegedly by Wood Butler, a member of the athletic show with the A. B. Miller Shows, November 27, at Loman, near Eldorado. According to the press report, the shooting was the outgrowth of Turner's alleged personal attentions to Butler's wife, a dancer in the "dancing attraction" with the Miller organization, to which Butler had some time previous to the shooting made verbal objection to Turner. The shooting was said to have occurred in the Butlers' room at a hotel, the first shot entering Turner's right temple and three others in the breast, near the heart. Butler was quoted as stating that Turner drew his gun and started to fire, when he (Butler) wrested it from him and shot several times. After the shooting he was said to have given himself into the hands of local authorities, later being transferred to the sheriff of Camden.

T. A. WOLFE SHOWS

Management Planning Extensive Improvements—"Lecture Bureau" To Continue Functioning

A noticeable halo of "Peace, Good Will", weaves itself in and about and all around the winter quarters of the T. A. Wolfe Shows on the State Fair grounds at Columbia, S. C., and sweetly rests upon the atmosphere of Camp Jackson, where the show train is parked. "Baldy" Potter, in charge of the winter quarters, has been joined by his wife, their residence being established in one of the fair grounds caretaker's houses, the same well and snugly furnished and modern in every way. Mr. Potter is now casting about for the most available timber for the "head group" of laborers, who will repair and rebuild the show property. January 1 work will start in real earnest, and many men will be employed during the winter months. Mr. Wolfe proposes an expert loss for each department, and in his correspondence he is negotiating the purchase of many things necessary for rebuilding his big amusement enterprise, including carvings and gilded figures and pageantry. This bit of news reveals in a very some of the new ideas the T. A. Wolfe Shows will have in 1924. Mr. Wolfe at this writing is attending the annual banquet and ball of the Showmen's League and of the fair secretaries' meetings in Chicago December 5, 4, 5 and 6. His executive staff is present, and headquartered at a suite of rooms at the Auditorium Hotel.

Edward Latham is in charge of the show train and has been joined by his family from Evansville, Ind. Some of the best workmen on cars of the Southern Railway system have been engaged and will have the Wolfe "Locomotives" in form and richest colors by March 1. The calculation is to open the 1924 season in Columbia in the early spring. All the early stands are now contracted, and some of the fall fairs are dated.

Adolph Seaman, superintendent of lot and master builder for Mr. Wolfe during 1923, it is whispered, will locate permanently, and he at a well-known park. He is now at Jacksonville and Miami.

In order to generally help the outdoor show business and clothe the word "Carnival" in the attire of cleanliness, Mr. Wolfe will maintain what he calls his "Lecture Bureau", and, as all then 1923, his speakers will address clubs, churches, lodges, schools and such like during this winter and through next season. The writer, after closing, returned to Gastonia, N. C., where he talked again to the business men of that city. The spirit of the citizens of Gastonia takes first place—the writer never knew his equal—and so, in his talk, he paid them this tribute, dedicating it to Gastonia's Chamber of Commerce, and the twenty-old show people who live there:

To the East, men of Gastonia;
To the West, the same chivalrous souls;
To the South and North, and all about—
Knights of Gastonia—of them not a doubt.

Go where you will, seeking light,
At every point Gastonia's spirit is right,
Search the world over for "punch and square",
The people there bestow it, eternally fair;
Over all, messengers supreme, passing by,
Nobly Gastonia's worth and her golden why,
Invoking her deeds, her prayer and her play,
Attending her fruits in the God-given way.

T. A. Wolfe is convinced that baseball has the correct idea of obtaining new and high-grade material in its "scout idea". He has adopted it and will have "scouts" who will scour the country, and even foreign climes, for freaks, educated animals and unique novelties.

The "Carnival Church" idea will be improved and enlarged for 1924. The coming season's orators and talkers will be engaged from among showmen's best centers, and there will be a going back to the old days of George Johnson, "Doc" Crosby and those silver-tongued wonders "passed on".

Preparation is being made for a Christmas tree at winter quarters. It will be on the plan worked out each year at Mooseheart by the Moose chapters there, and the big tree will be left standing near the main entrance, illuminated at night until the shows take the road in the spring.

During the latter part of January Mr. Wolfe figures on making a trip to Europe. He has been written regarding a remarkable strong man, a giant, and a troupe of midgets.
DOC WADDELL ("Just Broadcasting").

SAM E. SPENCER SHOWS

Management Adds Building to Winter Quarters

Brookville, Pa., Dec. 6.—There has been much activity at headquarters of the Sam E. Spencer Shows lately. Mr. Spencer now has under roof a large two-story addition to his winter quarters. The building, which a large force of workmen is completing, was found to be the best way to house the motor cars and some of the show property. He is having plans for a trip to New York and Chicago to complete arrangements for new shows and attractions for the coming season.

"Scotty" Erb, one of the old stand-bys of the shows, has completed his factory for turning out in good quantities a new and novel game made from wood that grows in abundance in this section of the State. Mr. Erb states he is well pleased with his new venture. Some of the games are works of art.

John Scribner has been getting his cook house in shape and when the season opens he will have an up-to-the-minute outfit.
If M. Red has been overhauling his high-sticker. Many visitors are seen around headquarters this fall.

BERT ENGLISH, (for the Show).

YOUR NAME IN GOLD FREE ON A UNIVERSAL FOUNTAIN PEN

Send Money Order for \$1.00 and we will send you a Pen that is guaranteed for 5 years.
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The Finest Machine and the Fastest Money Getter we have ever placed in the Market.



Sells a high grade Pencil with the Party's Name Neatly Printed on It. Easy to operate. Thoroughly Tested. Hundreds in use. An Ornament to any Store or Stand.

We want Live Operators for all Territories not yet assigned.

Write for Prices and Sample of Pencil.

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To get the BEST results with Blankets use the BEST. We carry a large stock. All orders shipped same day received.

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WANTED FOR SUMMER'S WORK AT VENICE-BY-THE-SEA

and Three Months' Tour of

HAWAIIAN ISLANDS STRANGE AND CURIOUS FREAKS OF NATURE

THAT CAN ENTERTAIN, TO WORK IN PIT SHOWS, VENICE, LONG BEACH AND OCEAN PARK PIERS

CHICKEN FAMILY, HUMAN HEART LYNCH, LUTHER, FOUR-HANDED BOY; PHILIPPINE MIDGETS, WATE. CAN USE good Teller that can make openings. Working hours: 1 to 5, 7 to 10:30, Sundays and holidays excepted. Have living quarters for Freaks over Pit Shows. All modern. Address: H. W. McGEARY, Gen. Mgr. McGeary Attractions, Honolulu, T. H., until Jan. 19; then Permanent Address, Venice, California.

Harry J. Morrison Shows

1924—SEASON—1924

New Looking Shows, Hides and Concessions, Want 2 Girls for Posting Show, Talkers, Musicians for Band. Prices for 10-in-1. Who furnish complete outfit to reliable Showmen. Frank Muller, can place your Show. All of my old friends write me, may be able to place you.

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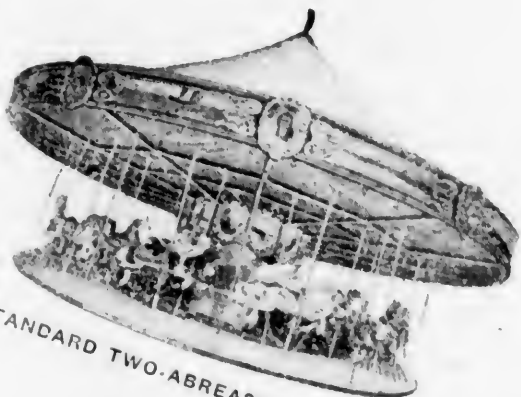


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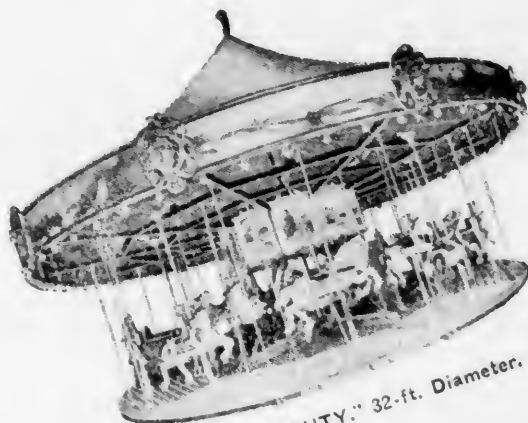
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A Fine Durable Coat

Made of diagonal gabardine cloth, tan shade, rubber lined, belt all around, slouch-breasted, convertible collar, combination dress and rain coat. Bears the Goodyear guarantee label.

\$1.90
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In Dozen or
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SAMPLE COAT \$2.15

STYLE 695—

The Season's Big Hit

Fashione all-weather coats. Oxford shade, rubber lined, belt all around, slouch-breasted, convertible collar, combination dress and rain coat. Bears the Goodyear guarantee label.

\$2.25
EACH

In Dozen or
Gross Lots.

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.



WISE & KENT SHOWS

Ending Season at Atlanta, Ga.

Atlanta, Ga., Dec. 6.—The week of December 17 will mark the close of the season for the Wise & Kent Shows, one of the most remarkable seasons at that. Other shows thru Georgia had nothing at all on this show's exit from Georgia in the beginning of the season, but it was held intact in this case and it wasn't long after getting into different territory that the show began to experience the growth that occasions the life of every husky youngster, and with its growth came success.

A splendid tour of Virginia, West Virginia and Kentucky led up to the first fair date at Tazewell, Va., then followed engagements during fairs at Harrisonburg, Va.; Shepherdstown, W. Va.; Woodstock, Charlottesville and Fredericksburg, Va.; Elizabeth City, Edenton and Rowland, N. C.; Augusta, Dublin, Swainsboro and Macon, Ga. (in the heart of the city under the American Legion). Four weeks under the same auspices on different locations in Atlanta will close the season.

Every member of this organization, especially those who have been with it during the entire season, report a very profitable tour and most of them will be on hand ready for the spring opening that has already been arranged. Practically all of those finishing here with the show have already gotten comfortably situated in hotels or snug apartments, and are preparing to enjoy the holidays and winter weeks with home-like surroundings.

Unlimited co-operation has been one of the factors in making this season successful for the Wise & Kent Shows and not a small amount of credit is due General Agent Elmore Yates, a young man formerly of newspaper staffs. This has been his first season at this work, but he has stepped to the front with the oldtimers and done his work nobly.

Mr. and Mrs. Walter Dennis left the show in Augusta and after visiting their relatives there for a few weeks will go to their home in Nashville. Mr. and Mrs. Barney Sisson have left for Florida to spend the winter months. Joe Taffey and Sammie Glickman left for Pensacola after making several dates with this show. Julius Rockwell will spend the winter with friends in Chicago.

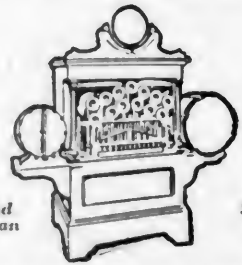
Prof. Joe Lepore, with his band, has received high praise in every place that he has given concerts and justly, too, as he has a band that music lovers can appreciate.

The following concessions are closing the season here: Mr. and Mrs. Harry Douan, knife rack and fishpond; W. H. Wilson, ham and roasters; Ben Roth, Japanese concession; Pat Zurichde, glass; Steve Avery, dolls; Mrs. Steve Avery, ball game; Mrs. Joe Ross, ball game; Joe Lepore's cookhouse; Mr. and Mrs. McGinn, shooting gallery; Joe Deluout, blankets; Mrs. Frank Novotny, waffles; Mr. and Mrs. Mandy, palmistry and popcorn; Dad Cromwell, candy; Mr. and Mrs. Mellenry, tally ball; Capt. Patterson, pillow tops; Mr. and Mrs. Doc Frank, corn game; Mrs. Alice Kent, lamp dolls; C. A. Hubert, silver; Julius Rockwell, ham and bacon; Harry Hall, blaukots.

The show will close with H. F. Hall's "tear-epillar." Mrs. David Wise's ferris wheel, Otto Criss' merry-go-round, Frank Novotny's new circle swing (Mr. Novotny leaves for Germany in January to purchase another new ride that has never been used on this side), Captain White's Water Show, George Corbett's Planders Field and Wise & Kent's ten-in-one and Wild Animal Show, managed by Rover and Gilbert; Congress of Athletes, managed by Joe Turner; Georgia Minstrels, managed by "Irish" Jack Lynch; Jungleland, managed by Star Labelle; House of Illusions, managed by Bill Phelan; Monkeyland, managed by Sam Johnson; "It" Show, managed by Russell Lewis. The staff at present is as follows: David A. Wise and Cotton Kent, owners and managers; David A. Wise, general manager; Elmore Yates, general agent; Louis Leesman, superintendent of concessions; Earl Warwick, secretary and publicity agent; Thomas Cain, trapezist; Pat Zurichde, electrician.

EARL WARWICK (for the Show).

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Style 125

SKATING RINK MUSIC

Wurlitzer Band Organs for Skating Rinks are loud and powerful, yet full of melody and harmony. Installations throughout the United States. Get the crowds with new, popular music. The best hits of the day are now available.

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12 inches high, ivory finish, crimson flame shaped bulb, silk cord and plug— all complete



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IF YOU LOVE AMERICA—BURN A KLAN-LITE IN YOUR HOME

Whether you are a member of the organization or not. This beautiful work of art divulges no secrets, breaks no obligations. The country home, the city mansion may each burn this beacon of American ideals as a night light for mantle or hall, or as a beautiful boudoir lamp. Learn the meaning of the flowing robes, whipped by the wind; the face showing through the mask; the rock foundation or base and the carving on the torch, which "casts no backward shadows."

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You will find your booth the center of attraction if your display is of Klan Lites. They draw the crowds and where there is life there is money for you. Write for special proposition.

The lamp and its meaning shipped promptly and prepaid. Send one dollar with order and pay postman only \$2.75 on arrival. State if electric, and address

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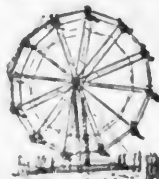
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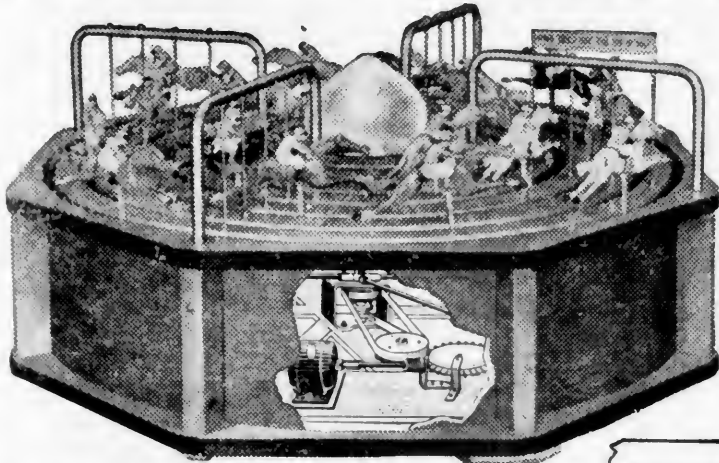


does it for any ambitious man or woman outdoors in Florida, California and the Southern States, at Resorts. See Beaches, Carivals, Fairs, Va. ant Stores, etc. In the North Sugar Puff Waffle Parlors are being set up at the rate of 25 a month in cities and towns. We furnish everything and teach you the business. \$77.50 capital needed.

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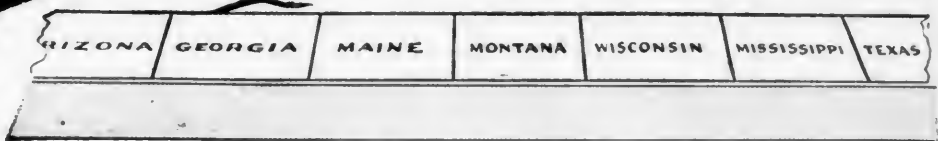
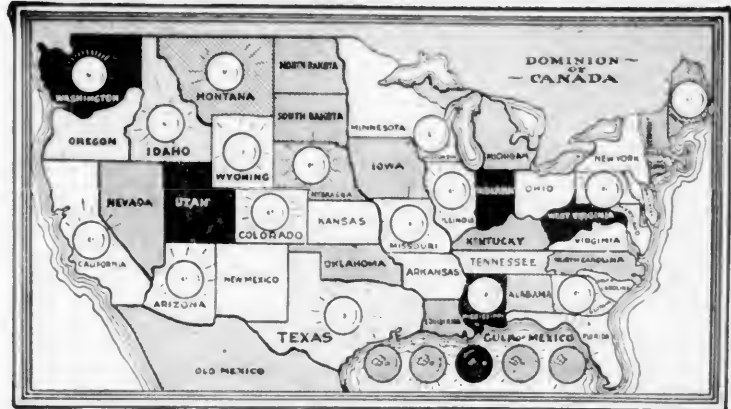
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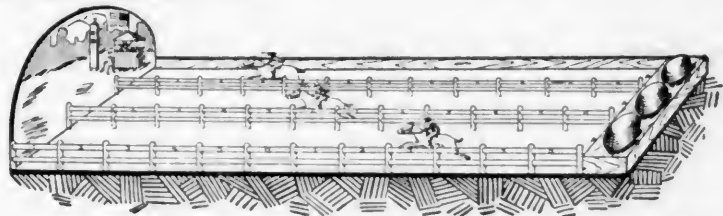
Another Evans masterpiece. Any combination. Educational, Attractive and Profitable. Adaptable for merchandise of all kinds. Illuminated counter particularly adapted for parks. Write for description and price.



EVANS' AUTOMATIC ROLL DOWN Or TALLY BOARD

A clean-cut science and skill Roll Down Table, with automatic adder. Impossible to manipulate. Great earning power.

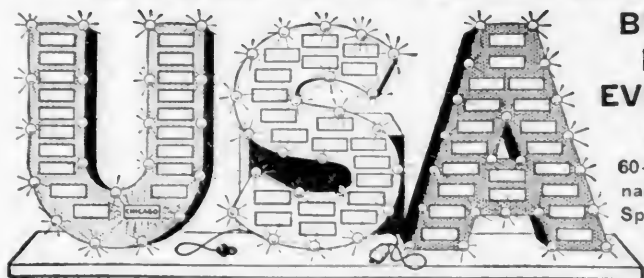
WRITE FOR
DESCRIPTION
AND PRICE.



EVANS' THREE-HORSE RACER

NEW AND NOVEL SCIENCE AND SKILL GAME.
Write for description and price.

EVANS' U. S. A. FLASHER



**BIGGEST
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60-Space Combinations. Standard Space Combinations to order.

WRITE FOR FULL DESCRIPTION AND PRICE.

EVANS' BALTIMORE WHEEL

EQUIPPED WITH "KANT PULL OUT" PINS
Greatest Wheel Ever Made. Any Combination. Write for Prices.

OUR NEW DISPLAY ROOM

RIGHT IN THE LOOP, IS A TEN STRIKE—ALL THE BOYS SAY SO—WITHIN WALKING DISTANCE FROM THREE MAIN DEPOTS AND ANY PART OF THE LOOP. STOP OFF BETWEEN TRAINS AND LOOK US OVER.

WATCH The SPRING SPECIAL OF THE BILLBOARD FOR OUR NEW NUMBERS

WE HAVE HIT THE BULL'S-EYE THIS TIME!
Better Than the Bee's Knees or the Cat's Whiskers.

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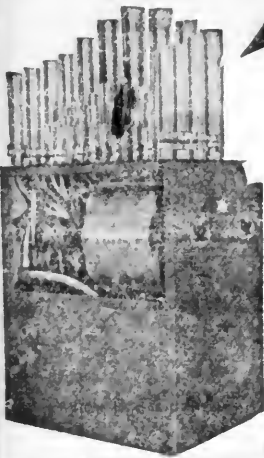
TABLE LAMPS, BRIDGE LAMPS, FLOOR LAMPS, BEACON BLANKETS, ALUMINUM WARE, ELECTRIC PERCOLATORS, THERMOS JARS, SILVERWARE, ETC. ETC.

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WANTED—For 1924 season, Carrousel, Whip, Drome, Man for complete Athletic Show, Minstrel People that double in Brass. Busy City Shows with or without outfits, Free Acts, Help in all departments, Palmist, Merchandise Wheels and Legitimate Concessions of all kinds. Open April 24th. Address E. S. COREY, Fair Grounds, Hughesville, Pa.

DYKMAN & JOYCE SHOWS

Will Soon Bring Long Season to a Close and Prepare for 1924

Eldorado, Ark., under the auspices of the Eldorado Police Department, the location being at the end of Russell avenue, was good for the Dykman & Joyce Shows. The rides had a wonderful play. The two weeks previous found the shows in Monroe, where the first week was a big one for everybody. The location was in the city, at the end of the main street, the auspices being the Professional Women's Business League. The second week in Monroe was on the West Side, where the shows, rides and concessions all had a fair business. Rustin, La., is the stand for week ending December 8, which means thirty-nine weeks the show has played this year. The show has had good weather and bad, also played some good dates and some bad ones, yet, in all, no fault can be found with the season's tour.

The route covered included Illinois, Indiana, Kentucky, Tennessee, Mississippi, Louisiana and Arkansas. The best spots played were in Illinois and Indiana. Messrs. Dykman and Joyce have lived up to regulations of the Legislative Committee. No date has yet been announced as to the closing week, but it will no doubt be within the next three weeks, as Harry Martin, the general agent, is now in touch with certain officials in regard to winter quarters.

It is the plan of the owners to have an early opening and in order to do so it is quite natural that the show must come to a close in order to get all fixed up for the new season. The Dykman & Joyce Shows are no longer in the "bush league", but have grown from a three to a twenty-car show in less than two years, therefore to come out next season in the right way they must close soon if an early opening date is planned.

Danny Klein and Freddie Biggs and wife are now in their winter home. Visitors to the show recently included A. B. Miller, of the A. B. Miller Shows; Chas. Reed, general agent of the same show; Harry Armstrong, John Burk and Stein Block, all members of All Field's Minstrels. George Rooney was on the show at Monroe in regard to placing the band at the racetrack this winter.

Pay attractions and concessions with the troupe at present are as follows: Johnny Wallace's pit show with fifteen attractions; Dykman & Joyce Minstrels, with fourteen people—band and orchestra; "Bull" Edwards' Athletic Show, with four people, including "Jamaica Kid"; Doc Baker's circus side-show, with ten pit; Walter Goff, a small show, but a money getter, termed "Broadway's \$10,000 Attraction"; the Skeleton Dude; Coney Island Annex, handled by Jack Tracy, with Max-Joe as featured attraction; Baby Ben, a real big fat boy, who never fails to draw the crowds—also has a wonderful frame-up; Princess Broinle, the Swiss midget, who presents a wonderful musical act, playing piano and saxophone at every show—handled by Wm. Fletcher; Hawaiian review; Wallace's animal show, a circus presented by monkeys, goats and ponies; merry-go-round, four abreast; airplane swing, "caterpillar", Ferris wheel and miniature swing. Concessions: Meyer (Greener) Helman, five; Wm. McKay, seven; Maple Williams, two; Steve Morine, three; Simon Krause, four; Benny Ahrends, three; Paul Schwartz, two; Jack Wilson, two; Johnny Wallace, two; Pete Pullman, two; Marion Davis, two; Alma Kester, one; Nick Pillsbury, cookhouse; Joe Doto, novelties, and many others that the writer can not recall at this writing. The staff: Richard (Dick) Dykman and M. F. Joyce, owners and managers; Harry Martin, general agent; Harvey R. Johnston, special agent; George W. Fletcher, promoter; George H. McSparron, musical director and press representative; Jack Kuhl, master of transportation; George Hewitt, electrician; Paul Schwartz, lot superintendent. G. H. McSPARRON (for the Show).

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Wheels made up just like you want them. Any style, size or combination. Also Wheels in stock for immediate delivery.

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4-Legged Baskets, 4 to nest. Price per nest of 4 baskets \$6.00

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"ARISTOCRAT OF THE TENTED WORLD"

will for the SEASON OF 1924 offer, in addition to a galaxy of exclusive attractions, the LARGEST and MOST SENSATIONAL

Trained Wild Animal Show

ever carried by any traveling exposition company. This, the absolute climax of all wild animal performances, will be under the supervision of Captain DAN RILEY, and in addition to bears, leopards, pumas, jaguars, etc., will positively include the

FAMOUS GROUP OF FIGHTING LIONS

(From the Sunday Times-Union, Jacksonville, Florida, November 25)

"One of the reasons for the success of the fair this year was the cleanliness and merit of the midway attractions which were furnished by the Rubin and Cherry Shows, FAIR OFFICIALS STATED."

Fully realizing that the "show's the thing," the management is arranging for next season such a colossal collection of novelties that the whole show world will stand amazed.

20 SHOWS, 7 RIDES

New carved wagon fronts will be built at winter quarters by Superintendent FRED LEWIS, and as in the past, the famous Orange Special of 30 Cars will remain the most handsome of show trains.



REAL SHOWMEN

desirous of being associated with an organization that has never missed a pay day, never defaulted in its obligations and whose train has never failed to move, and a show that has accomplished so much to elevate the business, ARE ALWAYS WELCOME and new ideas will be liberally financed at all times.

FAIR SECRETARIES

who book the Rubin and Cherry Shows for season of 1924 can do so with the positive guarantee that they will have the FINEST MIDWAY TO BE OBTAINED.

Leaving Montgomery, Ala., on January 10, the RUBIN and CHERRY SHOWS will go direct to Havana, Cuba, opening there January 15 for a nine weeks' engagement in Habana Park, returning in time for the opening of the American season in the early spring.

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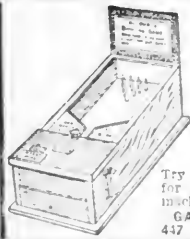
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CARNIVAL CARAVANS

CONDUCTED BY... ALI BABA

That sure was SOME gathering in the Windy City, what?

This year the Chicago "doings" the largest attended ever.

Big Things—Meetings in Chi. and Billyboy's Christmas Special.

Remember "Sewer Sayings", outdoor show-folks? And now, its affiliations.

Anybody can give away space. But free space doesn't usually pan out well. Think it over.

"Doc" Colin L. Campbell—How's Toledo, O., and "George R. Hutchinson"?

How did you concession folks like the electric lights at the Orangeburg Fair?

Looks like several winter parks will spring into existence down Miami way. Well, show-folks like company.

Southern fairs were "Santa Claus" to several of the caravans this fall. The majority of them turned out better than many people predicted.

Show people thruout the country have been watching for the outcome of the convention with GREAT interest.

The show IS the thing. Managers realize it, and the thinking ones will be governed by the realization.

The Optimist always sees the light in a dark room and the Pessimist is the guy who tries to blow it out.—OPTIMIST.

Again Ali has occasion to remark that "get-together" meetings yield better understandings,

"Sure lots of show people in Florida this winter," says M. P. (Maw) Tate. "Burned if you could stir 'em with a game of—draw-checkers," he added.

A current expression: "Gee, but I wish I had been there"—on the part of those not at the meetings. Well, Ali predicted that it would be interesting proceedings.

The "Scottish Giant" (Donald McGregor) had an eye on Comanche, Tex., for the winter quarters of his Donald McGregor Shows this year, but he informed last week that it will be Dublin, Tex., instead.

The Concessionaires and Showmen's Club of America is now functioning, with headquarters in St. Louis. The members have been planning a big "first annual" affair for December 10.

Henry Heth had his inception into indoor affairs at Warner's Military Circus in Norfolk, and from all reports is well satisfied with the business, his two concessions going fine. Ali was told.

Now's the time to think over details of that "new idea" inspiration as to shows that you had last summer—nearly all thinking showmen had them. Get away from the copying habit and produce something new.

Word from Rudley, Calif., came that Nellie B. Lane, the fat girl, had out her own little caravan, consisting of merry-go-round, three shows and ten concessions. Noel West was managing Little Fanny West, Nellie's "pal".

Vic Horwitz, concessionaire, former partner of James Scott, was said to be headed toward the South in a "divver", and some of Vic's

ROD KRAIL'S PIT SHOW



One of the money-getting attractions of the Circus Side-Show caliber the past season with the J. George Loos Shows. Its owner, Rodney Krail, is a veteran of the show lots.

either from a general or individual show point of view.

How do you like that list of showfolks in Chi. for the meetings? Look it over carefully—each name. Many fond recollections are recalled thereby. Try it.

Joe Weinberg—Remember the five weeks in Hattiesburg, Miss., winter of 1904? About how many money orders did you cash for the boys during the stay there with Johnny Berger?

For about two weeks the writer has had on his desk a copy of the El Paso (Tex.) Times in which was an editorial, a reproduction of which appears in this department this issue.

Looks like the activities of O'Brien Brothers will lead them more prominently into the present-spectacle end of special events next year.

All has heard of no less than three aggregations in Arkansas, Oklahoma and Texas carrying "dancing camps"—women with the outfits dancing with the town men.

Bob Burke, the well-known concessionaire, ate his Thanksgiving turkey in Jacksonville, Fla., and is still, probably, rustinating somewhere in that neck of the woods.

W. R. Harris postcard that he had closed his show in Atlanta, Ga., where he will spend the winter. He was among "those present" at the meetings in Chicago.

Oh, look! Who's the big feller patting the outdoor showfolks on the back now? There must be a reason—possibly in printer's ink—who knows?

If you want to look at the "stars" and "hearn" about your future, why that's your—but why should we take up good space with such "news"?

"Doc" (in Texas)—What is the name of the "one of the biggest reves" the lady is signing up with. It probably is best, also, to sign your name to communications.

Mr. and Mrs. E. O. Woodward, concession workers with J. L. Randle the past season, are spending the winter at Denver, Col., and expect to again be with J. L. next year.

buddies in Detroit have been wondering if the 'ol' bus was holding together on the trip?"

Leo Lipka wrote that he "took in" the recent indoor circus-bazaar staged by George Coleman at Gary, Ind., and Leo highly compliments George on his knowing how to pull off these events successfully.

Wm. G. Russell will serve as press representative with the Northwestern Shows for next season. In former years, mostly, "The Doctor" (F. L. Flack) has filled the position along with his managerial capacity.

Cal Price, the well-known erstwhile concessionaire and the past several years in the doll supply business in Cincinnati, has sold out his stock in that line to other interests. Cal is now handling candy, so Ali is told.

Recent report was that Mr. and Mrs. J. J. Kelley and Mr. and Mrs. Al Campbell had opened a Christmas toy shop on the corner of Broadway and the Broadway Market, Buffalo, and were doing nicely with the place.

While going over the list of congenial, liked-by-everybody office wagon men, don't overlook J. J. Reis, who has so functioned with the Zeldman & Poille Shows the past several years. And he's slated for the same position next season.

Last spring several managers were flirting with enclosures for the season. Next season? Let's wait a little while before safe-and-sane comment—the construction work and winter-getting of engagements will help facts in the matter.

Joe Sibert, who closed a profitable season with the Z. & P. Shows, is spending a few weeks in Norfolk, where he and the Misses have housekeeping rooms and are living on the fat of the land. Thru Ali, Joe invites his friends to call.

A sumptuous Thanksgiving spread was arranged for at a prominent cafe at Torrance, Calif., for the A. H. C. Attractions. C. H. Ailton, manager of the show, had beautiful invitation folders, listing the very appetizing menu, issued to the showfolks and friends.

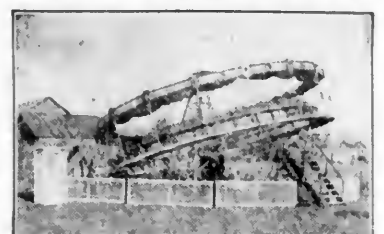
"The Doctor", meaning F. L. Flack, opines that maybe "it can't be did," but he has been

Announcing the arrival of Baby ELI Wheel

Ride Men of judgment will immediately recognize the KIDDIES' RIDE as a winner. Write for the NOVEMBER OPTIMIST, in which this Wheel is described.

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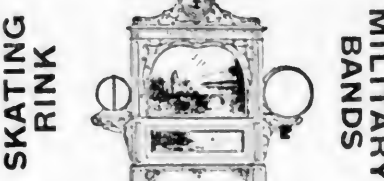
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manufacture a full line of Carry-Us-Alls, Park-Wheel and everything required for Park and playground equipment and can save you money.

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Greatest Wheel ever made. Wheels made of one piece three-ply kiln dried lumber. Can not warp. Run on ball bearings. 30 inches in diameter. Beautifully painted.

60 No. Wheel	\$12.00
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180 No. Wheel	15.00
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15 No. 7-Space Wheel	15.50
20 No. 7-Space Wheel	16.50
30 No. 5-Space Wheel	17.50

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128 W. Lake Street, CHICAGO, ILL.



USE OIL FOR HEATING AND COOKING. Send for Circulars. WINDHORST SUPPLY CO., 1426 Chestnut Street, St. Louis, Mo.

Is your subscription to The Billboard about to expire?

operating his Northwestern Shows to his own satisfaction without a general agent. But again, F. L. is quite some general agent himself.

After closing their regular season and placing in part of their paraphernalia in winter quarters at Phoenix, Ariz., Snapp Brothers' Shows put out a fifteen-car organization for a winter season of indefinite length. Hayden, Ariz., was the stand for last week, with Ray to follow.

What's the matter with the showfolks in the East that they don't seem able to "get together" and form some kind of a social organization? What? Sure, everybody understands "that" part of it, but why not more fraternizing and overcome it?

Carleton Collins had a profitable program and a big contest with the military circus recently held in Norfolk, Va., and All learns that the newspapers of that city were very generous to him with their space before and during the affair.

If a big association IS formed and functions what publication deserves credit for boosting it in every way possible these many years? Now, altogether: "Old Billyboy!" What other paper can claim conscientiously helping the issue? Again, everybody: "NONE!"

Noble Fairly, of the shows bearing his name, seems to have taken on a side issue for the winter, having opened a market in his winter quarters town, Leavenworth, Kan., which he will probably operate until opening time in the spring.

Well, did you get your little patting on the back in Chicago, outdoor showfolks, and nice things whispered into your ears? Isn't it strange that only a short time ago members of virtually the same house intimated your profession as the sewer of the showbusiness?

Whitey Turnquist, of the Bernard Greater Shows, is completing his seventeenth year on the same (physical) organization and will celebrate it. All learns, by turning out some nifty wagon fronts. Seventeen years on one show is a real record, the Glick-Golden-Smith Belouins claim.

Heard that "vest-pocket" (collapsible) pianos are being imported and that prediction was the miniature musical instruments would become a fad among traveling people—on trains. Wouldn't that be nice—and the owners of them might pick up a few shekels on the trips thru "busking"?

Col. William Littleton, in recent years with Zeldman & Polle, where Lady Fanchon has been one of the feature attractions, presented his beautiful mare at the military circus in Norfolk, Va., December 1 to S. The circus was a promotion of J. D. Warner and was a success. All is told.

Because of this "column" being prepared for printing before the close of the showmen's convention, in order to meet the demand in making up the big number, All cannot comment to a great extent on direct happenings. It is probable however, space permitting, that mentions of this nature will appear in the back of the book.

James A.—You are right, according to the "flags" on the two papers, the name of one man has been appearing in both as president. You might get some deductions on the other matter by going back a couple of years and reading carefully, even glaucusly, copies of one of them.

LeRoy Krauss, of the Krauss Amusement Company, and wife (the latter formerly Lola Fry—in musical comedy) are having the time of their "young lives" on the farm of LeRoy's father near Lansdale, Pa. One of "Roy's" pleasures is gathering in the neighborhood kiddies and entertaining them with "Tommy"—his ventriloquial figure.

Altho inexpressible, many readers of newspapers, etc., are not cognizant of the meaning

(Continued on page 152)

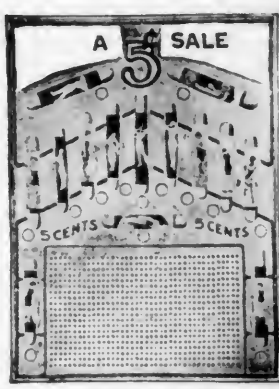
DO YOU KNOW 'EM?



Let's say that nobody, practically, will recognize the above well-known showfolks. They are K. G. Barkoot, now and for years owner and manager the K. G. Barkoot Shows, at eighteen years of age, and his brother, "Babe" Barkoot, concessionaire with the same caravan, when he was fourteen.

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14 Art Pocket Knives with NICKEL SILVER BOLSTERS
2 Blades, Brass Lined, Assorted Sizes



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CHICAGO, ILLINOIS.

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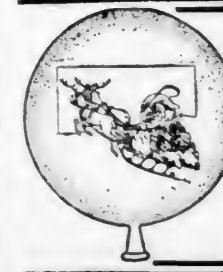
HOODWIN'S SALESBOARDS		HOODWIN'S SALESBOARDS		HOODWIN'S SALESBOARDS		HOODWIN'S SALESBOARDS	
No. Holes	Midget Boards	No. Holes	Midget Boards	No. Holes	Large Heading	No. Holes	Large Heading
100	\$.24	1200	\$1.64	100	\$0.62	720	\$1.35
200	.44	1500	2.00	200	.85	800	1.46
300	.55	1800	2.33	300	.90	1000	1.63
400	.69	2000	2.64	400	1.10	1200	1.68
500	.79	2500	3.35	500	1.12	1500	2.52
600	.90	3000	3.89	600	1.22	1800	2.80
700	1.00	3500	4.63	700	1.32	2000	3.00
800	1.14	4000	5.14				
1000	1.39	5000	6.39				

Order right from this advertisement at these wholesale prices.
J. W. HOODWIN CO., 2949 W. Van Buren Street, CHICAGO.

BALL GUM AND CANDY NUTS

NOW IS THE TIME
Get our new Idea Gum, Peanut and exquisite Perfume Machines. Easily placed. Small investment. Write for our circular, containing full particulars.

WALTER GUM CO., 740 Flushing Ave., Brooklyn, N. Y.



Xmas Designed No. 70 Gas Balloons, \$3.75 Gross

As a gift number including your ADVERTISEMENT.
500 Lot, \$15.00; 1000 Lot, \$27.50.

- Lepo Metal Frogs, \$7.50 Gr.
- Jap Flying Pigeons, \$3.50 Gr.
- Running Mice, \$4.00 Gr.
- Paper Folding Tricks, \$4.00 per 100
- Wiggling Alligators, \$8.50 Gr.
- Carnival Novelties of All Sorts.

We are serving the South with "Fireworks" now. Catalog free.
BRAZEL NOVELTY MFG. CO., Cincinnati, Ohio

Sweet Grass Baskets - Moccasins

America's largest makers of Genuine Indian Hand-Made Sweet Grass Baskets, Silk-Lined and Unlined Baskets, Silk Pin Cushion Novelties, Moccasins, Snow Shoes, Porcupine Quill Boxes, Birch Bark Canoes and Novelties. CATALOG WILL BE SENT ON REQUEST.

SABA-SYDNAWEY BASKET CO., Inc., 225 Fifth Ave., New York, N.Y.

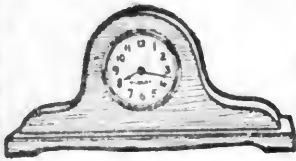
Sales Cards and Sales Boards

FOR IMMEDIATE DELIVERY
BASE BALL, ACTORS, PRIZE FIGHTERS, HORSE RACES, GAME OF HANDS
In 100 and 300-Hole. Special Prices on 100-Hole Plain Boards.

U. S. PRINTING & NOVELTY CO., 195 Chrystie St., New York City

ADVERTISERS LIKE TO KNOW WHERE THEIR ADDRESS WAS OBTAINED—SAY BILLBOARD.

TWENTY-TWO BIG MONEY MAKERS BUY NOW!



- No. 4335—Gilbert Mahogany Clock. Height, 5 1/2 in.; width, 12 1/2 in. \$2.25
- No. 4336—Gilbert Mahogany Clock. Height, 8 1/2 in.; width, 15 1/2 in. \$3.25
- Indestructible Pearls, 24 in., in Fancy Box \$13.50 Dozen
- Perfection Opalescent Pearls, 24 in., in Fancy Box 24.00 "
- Lady Blanche Opalescent Pearls, Finest Quality, Fancy Velvet Box 30.00 "
- La Tausca Pearls, 24 in., in Fancy Velvet Box 42.00 "
- Rogers Silver Sugar Bowl, large size, with 12 Rogers Spoons. Octagon Gold-Plated Wrist Watches, in Fancy Box 2.25 Each
- 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
- Imported Beaded Bags 13.50 Doz.
- Dutch Opera Glasses 16.50 "

25% deposit must accompany all orders, balance C. O. D.

SAMUEL TISSENBAUM & CO.

The House of Premium Specialties
BALTIMORE AND HOWARD STREETS, - BALTIMORE, MD.



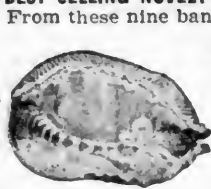
DUST CONTAINER

Composition Gold Dust Container. Two sizes only of \$5 and \$10 gold pieces. Glass on both sides, showing gold quartz and dust. A big seller for Streetmen, Agents, Peddlers, etc. \$8.00 Per Dozen. Sample, \$1.00, sent prepaid.

Samples of 1 Dust Container, 1 Nugget Watch Charm, 1 Nugget Scarf Pin, 1 Pair Cuff Links, for \$1.75. Send for free circular and prices of Composition Nugget Jewelry.

R. WHITE & SON, Manufacturers, P. O. Box 424, Red Bluff, California

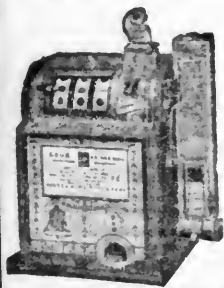
ARMADILLO BASKETS



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 \$10 to \$20 Daily



CONVINCE YOURSELF—ORDER ONE TODAY
No blanks. All element of chance removed. A standard size 5c package of confections vended with each 5c played. 30 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 rental fee. You keep all money machine takes in during trial period. Comes filled with checks ready to set up on your counter and get the money.
Write 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 Size Packages for \$15.00. A Box of 100 Packages for \$1.50. So Trade Checks, \$2.50 per 100.

SILVER KING NOVELTY CO.
604 Williams Building, Indianapolis, Indiana

Merry Christmas and A Happy New Year

GREETINGS TO ALL FROM C. A. VERNON AND MEMBERS OF THE SOUTHERN STANDARD EXPOSITION SHOWS
NOW BOOKING SHOWS, RIDES AND CONCESSIONS FOR 1924.
MUSKOGEE, OKLAHOMA.

ATTENTION! SALESBOARD OPERATORS

Write and get prices on Salesboards from the cheapest factory in the country.

R. R. SANDERS, 508 Gay St., Nashville, Tenn.

CARNIVAL CARAVANS

(Continued from page 151)

of the term "editorials". These are not "write-ups" but the paper's comment on the matter handled, and are taken by the readers as being unbiased impressions, gained from accumulated knowledge of the subjects with which they deal.

Heard on a fair ground in South Carolina, the parties speaking—all about the same words—being strong p. c. workers to the secretary: "How cum this heavy charge for space and juice? Why, you might as well take the money in my pockets from me!" Well, it does matter with some folks whose "house is getting caved in."

T. E. Adams postedcard from Houston, Tex., that he and his wife and son are wintering there after a very pleasant season with the John T. Wortham Shows, with which he was an electrician. Says he recently met Mr. and Mrs. Harry Fulton, of the same show, and that quite a number of the J. T. W. folks are spending the winter in Houston.

Many people see only the "high spots". How many "big" bankers and merchants would there be if it wasn't for the very seldomly, individually, mentioned farmers? Also, how many owners and managers and other executives of outdoor amusement organizations would there be if it wasn't for the individual show-folks?

A "wireless" (typewritten communication) from Bluefield, W. Va., stated that "Whitey Anderson and wife, of athletic show note, and Tom Tyre and wife, of the J. L. Cronin shows, were in winter quarters there, framing some concessions and a pit and athletic show with which they intend playing the coal fields next season.

W. F. Ware, who closed in Portsmouth, Va., with the Zeldman & Pottle Shows, immediately landed a soft berth as night secretary of the Portsmouth Y. M. C. A. Ware has time to see all the football games in the afternoon, cut up last season's profits with boys after supper and still get to his desk on time. His hours are from 10 p.m. to 7 a.m.

C. J. Gordon, formerly with various caravans, now assistant manager of Sulphur Springs Park, Tampa, Fla., spent a few minutes between trains at The Billboard last week while en route with Manager Fisher, of the park, to the Chicago convention for park men. He recalled several well-known oldtimers of the carnival lots.

Remember that last spring all mentioned that a "well" could be dug just sufficiently deep to secure a reasonably clear flow of water, or it could be dug still deeper, with a little more effort, and eventually GET clearness? Do you get it? It may be that "deeper wells" will have been sunk next spring, and possibly during the summer. The near-future developments will govern the operations.

Don't blame them, Frank. If a clothing store man wanted to make a sudden big plunge, and, to support his claim of being your friend, he offered to almost give you, gratis, a part, a half or a full suit of clothes, wouldn't you take advantage of the opportunity—even if you couldn't conscientiously give him your future business—remembering that the head of the firm had on former occasions virtually kicked you out of his "elite" store?

A report from Battery Park, Va., was that M. L. (Doc) Baker, announcer, had a narrow escape from death or serious injury when his car was practically demolished in a collision with another auto. Mrs. Baker was also reported ill and under a physician's care at Smithfield, Va. As soon as the misson is able to travel the Bakers intend returning to Doc's home in Lincolnton, N. C.

One of the features in the Emma Barlow Circus Revue act is "Ginger", a masterly trained

GEORGE L. DOBYNS



Mr. Dobyns' name has been prominently before the show world and the amusement-loving public for many years. He is a strong advocate for clean and wholesome entertainments on the show lots, and his word has gone a long way in increasing the popularity of collective amusements. His George L. Dobyns Shows will depart from their usual custom next year, making a tour into Middle-Western territory.

BALLOONS AND XMAS NOVELTIES

"AIRO AND OAK BRANDS"

- No. 70 Heavy Gas, gold or silver. Per Gross \$ 8.25
- No. 70 Heavy Gas, transparent. Per Gr. 3.25
- No. 75 Heavy Gas, 2-Color, with Flag, Uncle Sam, Shield, etc. Per Gross 3.75
- No. 75 Heavy Gas, with arched prints. Per Gross 3.75
- Round Heavy Reed Sticks. Per Gross .40
- No. 53C—Large Squawkers. Per Gross \$ 2.25



THE GREAT AMERICAN TOY DIRIGIBLE BALLOON, Per Doz. 85c Per Gross \$9.00

- JAZZBO JIM. Per Dozen, \$4.25; per Gross, \$48.00.
- WILD FIRE, Best Mechanical Toy on the Market. Per Dozen, \$4.25; per Gross, \$48.00.
- KIDDO-KAR. Per Dozen, \$4.25; per Gross, \$48.00.
- NEW CRYING BABY BALLOON DOLL. Per Dozen, \$2.25; Per Gross, \$24.00.
- MECHANICAL RUNNING MICE. Per Gross, \$4.00.
- American make.
- HUMPTY, DUMPTY WRESTLERS, Tin Legs. Per 100, \$2.75; per 1,000, \$25.00.

Samples of all above, \$2.80, 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
1118-1120 S. Halsted Street, CHICAGO.

STORM KING LANTERN AND ARC LAMPS



Remember we are the original SHOW LIGHT MANUFACTURERS. Having moved into larger quarters we can accommodate you better than ever before. Now is the time to send in your Lamps and Machines to be repaired. You save money during the winter months.

SATISFACTION GUARANTEED.
We also sell and make Primo Arc Lamps and Circus Machines. Also repairs for any other lamp. Jumbo Burner for cooking, any make. Coal oil cooking burners for cook houses, Cook House Appliances made up in any shape or style you want with Coal Oil or Gasoline Burners.
WISHING ALL A MERRY XMAS and a HAPPY NEW YEAR.
Write for Circulars.

Remember the New Address
WINDHORST SUPPLY CO.
1426 Chestnut Street, ST. LOUIS, MO.

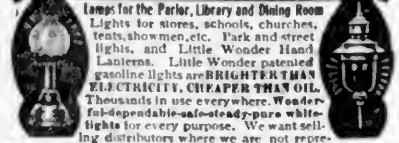
Aluminum Ware



AND Fast Selling Specialties for the CONCESSIONAIRE, SPECIALTY AGENT OR PITCHMAN.
Our Aluminum is heavy weight, highly polished, with inside Sunray finish.
3 Qt. PAN, STYLE WATER JUG \$7.20 Per Doz.
Highly polished.
THE KIND THAT SELLS
Catalog and prices free on request.

PERFECTION ALUMINUM MFG. CO.
LEMONT, ILLINOIS

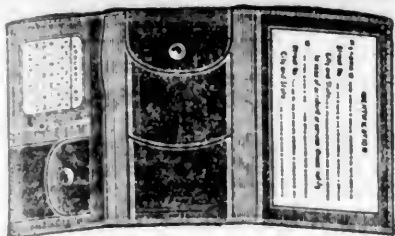
LITTLE WONDER LIGHTS



Lamps for the Parlor, Library and Dining Room Lights for stores, schools, churches, tents, showmen, etc. Park and street lights, and Little Wonder Hand Laniens. Little Wonder patented gasoline lights are BRIGHTER THAN ELECTRICITY, CHEAPER THAN OIL. Thousands in use every where. Wonder-lights are dependable, safe, steady, pure white lights 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. 8th St., Terre Haute, Ind.

CONCESSIONS WANTED

We play Courtland and Decatur Streets, three blocks from live points, heart of Atlanta, until Dec. 29th, then to Florida with one-car outfit for all winter. Small, neat Cookhouse and other Concessions, write or wire, MITCHELL AMUSEMENT CO., 45 Courtland St., Atlanta, Ga.



Demonstrators—Sheet Writers

7-in-1 All-Leather Books have been our specialty for years. Prices range from \$24.00 per gross up. Made in a variety of leathers, such as tan glazed alligators, spider, smooth black and tan calfskins, Genuine horsehide and all the newest grains. Send \$1.00 for three samples. If you have not yet seen our line, you owe it to yourself to get acquainted with the best selling line of All-Leather Books on the market. Our prices are positively the lowest. Send for our illustrated folder.

A. ROSENTHAL & SON, MFRS.
804 Washington Street, BOSTON, MASS.

AIR CALLIOPES

THE KIND YOU SEE WITH ALL BIG SHOWS



150 WHISTLES

Our patent numbers, 1197302 and 1213402, are your protection. Beware of infringements. Inferior instruments are appearing on the market.

IMMEDIATE DELIVERY.

Merry Xmas

To Our Many Friends in the Outdoor Show World.

PNEUMATIC CALLIOPE CO., 345 Market St., NEWARK, N. J.

ALUMINUM WARE



DIRECT FACTORY PROPOSITION FOR

CONCESSION MEN

THE BUCKEYE ALUMINUM CO., WOOSTER, OHIO. Manufacturers.

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.

CANARY SALES BOARDS



are big money makers. Everybody wants Canaries. You need no stock. You only need one dozen Sales Boards, and they cost you \$3.00 per dozen. You can run off 12 Sales Boards in a week with a \$100.00 profit. Here is how it's done. Place your Sales Boards with any individuals that work in a retail or wholesale place of business, in a factory or railroad, in an office or hotel. They all want Canaries, whether man or woman, single or married, so your field is unlimited. The winner gets a Canary and a Cage and so does the person that dispenses of the Sales Boards for you. Two Birds and two Brass Cages cost you \$11.00, and the Board brings you \$19.10. Your profit is \$8.00 per deal. Place no stock with boards, as each shows a lithograph of the bird and cage.

Boards are \$3.00 per doz., \$20.00 per 100. All cash or 25% with order

CANARIES FOR CONCESSIONAIRES, \$15.00 PER DOZEN
PARROTS, FANCY BIRDS AND CAGES OF ALL KINDS.

Write for particulars. DEPARTMENT 100.

SAM MEYER & CO., 24 West Washington Street

Phone, Dearborn 9683.

(Night Phone, Keystone 4629).

CHICAGO, ILL.

We ship within one hour's notice week days and Sundays.

...OPPORTUNITY...

Have live-wire proposition to offer real trouper who can place, finance and take charge of sleepers, diner and privilege cars on twenty-car show. Address

MANAGER, Lock Box 457, MEMPHIS, TENN.

Thank You for Mentioning The Billboard.

canine that does "his" stunts along with the gymnastics of the human members of the troupe and the pony offerings. Ginger was taken sick during the Cotton Palace event at Waco, Tex., but late advice was that "he" is again working and being put into a new feature trick for next season, along with his "wire walking".

With the Christmas Special coming out about three weeks before December 25, and with the necessity of this department being prepared several days earlier in the week than for the usual issues, many of the newsnotes intended to appear this week will not get in. The fault lies with the folks not sending them sooner—as All suggested two issues ago. However, those coming too late will be used in following issues.

A few issues ago the writer suggested some dare-devil acrobat revive the old "catapult" act as free attraction—probably not seen for thirty-five or more years. Wouldn't appreciate hearing of anyone getting injured, but it is really a sensational "turn"—if someone would want to "take a chance". Some one of the old time "kinkers" could put him next to it. John G. Robinson (altho not a "kinker") might know, for one.

Here's CHRISTMAS GREETINGS

To everybody
Lest we forget,
There's a soul thought—
The paramount reason—
Coincidental with "presents".
HIS gifts to each of us
Are most bountiful.
(Nope, not a sermon. But many folks don't even think what it's all about.)

As usual, several of the show owners put their first next season big display announcements in The Billboard previous to the Christmas Special. Among these were T. Kennedy, John M. Sheesley, Wortham's World's Best, Brown & Dyer, Bernardi Greater Shows, Al G. Barnes, Walter L. Main Circus, American Exposition Shows, Nat Reiss Shows, Morris & Castle, Rubin & Cherry and others, and some of them are repeating in this big edition.

Herman Paka and his Hawaiians, who closed with the Zeidman & Polite Shows in Portsmouth, Va., crossed the river and fell right into plenty of work in Norfolk. Herman's musicians provided a feature act at an indoor carnival staged by Jack Hayes in Norfolk recently, put in another week with J. D. Warner's Military Circus and between times played at a leading Norfolk drugstore during the afternoons.

Colorado Charlie, late of the J. L. Cronin Shows, with which he had a circus side-show, presenting his several acts, advised that he was leaving Chillicothe, O., last week for Huntington, W. Va., to start his winter vaudeville dates, of which he is also informed, he had ten weeks booked. Mr. Malone, who had the cookhouse with the Cronin Shows, had left for Pittsburg to spend the holidays there. Mr. Cronin and Secretary Sabbath were in Chicago for the meetings.

All learned recently that "Up-High" Billy Klein, who for the past two seasons has been a legal adjuster with various caravans, was given an opportunity to do some "fixing" on a personal basis recently. Billy was driving his car from Suffolk, Va., where the World at Home Shows are in winter quarters, to Norfolk to visit friends, when he was given a summons by a State speed cop. Pat Hayes, his partner—buddy, guardian and running mate—told friends that he was going to appear as a witness for the State and help get Billy the limit.

Managers (the majority of them) are to a great extent the cause of the press agents not getting more news of the show people in their "show letters"—so it has been explained to All (by press agents) many times. They seem inclined to disregard actual news value as pertains to the company as a whole, and want the p. as to devote all but meager details on a "world" of good current news available, to weekly extolling the merits of the organization and what it has accomplished. The Caravans "column", however, is open to all and All invites ALL to send in their copy. (Continued on page 154)



Here is a little snapshot of Martin and Martin, aerialist and contortionist, and Bob Morton, of the Bob Morton Circus Company, now touring the Western Coast. The photo was taken at Tucson, Ariz.

WHY NOT MAKE \$100 A DAY?

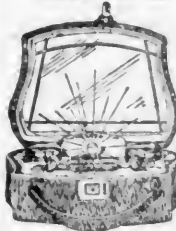


HERE is what you have been looking for—the New and Improved Electric Candy Floss Machine. Nothing bunglesome about it—no tank to fill up—no handle to turn—just attach the plug to any electric socket either AC or DC—turn on the current, pour the sugar in the spinnerhead and the bowl fills almost as if by magic—one pound of sugar makes Twenty cones that sell everywhere for Ten cents. The price of this little beauty is only \$200.00 net f. o. b. Nashville.

WRITE FOR FULL PARTICULARS
Can make immediate shipment

ELECTRIC Candy Floss Machine Co. NASHVILLE, TENN.

THE NEWEST ELECTRIC-LIGHTED VANITY CASES, with the latest improved Switch.



No. 405—Fancy Improved Style, with tray, as illustrated, covered with assorted leathers, at

\$72.00 dozen

No. 402—Octagon Style, with tray, in black, brown or patent leathers, at

\$42.00 dozen

No. 401—Keystone Shape, 5x7x3 inches, covered with genuine leather, EIGHT DIFFERENT COLORS, at

\$22.00 dozen

Write for our 1923 Novelty and Jewelry Catalogue just off the press, 20% discount must accompany all C. O. D. orders.

HARRY L. LEVINSON & CO.,
Manufacturers of Leather Goods and Jewelry
Novelties,
168 North Michigan Avenue, Chicago, Ill.



If You Can Tell it from a GENUINE DIAMOND Send It Back

To prove our blue-white MEXICAN DIAMOND cannot be told from a GENUINE DIAMOND and has same DAZZLING RAINBOW FIRE, we will send a selected 1-carat gem in Ladies' Solitaire Ring (Cat. price \$5.25), for Half Price to introduce, \$2.63, or in Gents' Heavy Tooth Belcher Ring (Cat. Price, \$9.50), for \$3.25. One finest 12ct Gold-Filled mount, INSA. GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard or this ad. State size. We will mail at once. When ring arrives deposit \$2.63 for Ladies' Ring or \$3.25 for Gents', with postman. If not pleased, return in 2 days for money back less handling charges. Write for Free Catalog. Agents wanted. MEXICAN DIAMOND IMPORTING CO., Dept. NB, Las Cruces, New Mexico. (Exclusive Controllers Mexican Diamonds.)

FOR SALE SLOOT MACHINES OF ALL KINDS FOR SALE CHEAP.
Address SICKING MFG. CO., 1931 Fremont Ave., Cincinnati, Ohio.

Don't Work for Some One Else

If your services are worth a certain amount of money to someone, then they are worth more to you yourself. Don't forget that your employer makes a profit from your efforts and you do not get all you earn. Why continue? There is a possibility of your earning from \$2,400 to \$10,000 in 1924 with E-Z Machines placed with storekeepers in your own and nearby towns, on percentage basis. Experience in this business is not required and success is a proven factor.

OPERATORS

THE E-Z 5c MACHINE

That Vends a Ball of Gum With a Number Inside
Was built to take the place of raffle cards, sales boards, slot machines, etc., and is very easy to place in the best stores, as it sells the storekeeper's merchandise for cash, pays operators larger returns than any other device on the market. Don't confuse the E-Z with ordinary penny operating machines.

AD-LEE NOVELTY CO.
829 S. Wabash, CHICAGO, ILL.

Buy Ten E-Z 5c Machines

Start a business of your own, and your efforts that are now advancing an enterprise for someone else will build a business of your own. Did you ever stop to think what you would have or could now accomplish if you worked as hard for yourself as you do for your employer? \$300 will buy ten E-Z Machines, and start you in a clean, profitable business that will not interfere with work you are now doing. Write today for particulars.

CARNIVAL CARAVANS

(Continued from page 153)

tributions, and they will be written up so that ALL can read and understand them.

W. A. (Bill) Sanges is progressing further into the moving picture game. A few weeks ago he became branch manager of the Atlanta (Ga.) branch of the Progress Pictures, Inc.—in the independent field. He was formerly with J. Frank Hatch (also veteran, erstwhile outdoor showman) and was in the sales department of First National Pictures in Atlanta. A front page of Progressive Picture News was devoted exclusively to "Bill's" new position, accompanied by a cut, and also mentioned the fact that he was with Frank C. Bostock in the "old days" and later had his own caravan on tour.

The caravan trails are about to lose a hustling worker if reports that Billy Cummings is going into the restaurant business in Tampa are true. All was sold by a friend of Billy's that the fast little cigar wheel worker was forming a partnership with his foster father, Col. Leon Marshall, and would soon open a modern dining emporium on the main stem of the Florida city. Billy recently wrote this friend to the effect that "Little Willie has his eye in the barn", which this friend interpreted to mean that Cummings had had a successful season with the Scott Shows.

When carnivals were coming to the front in popularity good hallyhoos on the fronts of shows were considered—and were—important assets. They added life and spirit to the midway. A few years ago many managers became lax in this respect and held that it was unnecessary effort and expense—and in this they were upheld by some "advisers". All has always claimed they were a great aid in drawing people to the grounds (even if many of them don't "go in"), they go way boosting and bring back friends the succeeding nights) and gaining prestige for the company. Last year more worthwhile hallyhoos were again in evidence, and doubtless many more will appear next year. Let's have the views of managers on this, please.

When "Bum", only a "measly cur dog", but the mascot of the Morris & Castle Shows, died a few weeks ago there was general regret around the show. "Bum" was picked up last spring at winter quarters and made every stand with the show until it became sick the last engagement at Fort Arthur. The management and personnel did all in their power to prolong "Bum's" life until it could be buried "at home" but to no avail. All hears that this dog was petted and "loved" by all the show-folks and more so than any pedigreed canine with the organization. "Doc" Lee arranged an emotional poem on the death of "Bum", but all regrets that he will not have space for it in this issue.

Doc B. Carpenter sends a thought to the Yuletide spirit from "Detroit":
"Christmas is again almost here, the brightest day of all the year. The day that trouper turn their tracks to their loved ones. A great many will travel far to be with sister or brother, while many more will forget the number of miles in order to be with the best friend of all—Mother. Yet in all their happiness they will not forget to spend a few of their precious moments in reading the Christmas edition of good old "Billboy". Soon it will all be over—the holiday pleasures—and all will again be busy, and looking forward to the day for the "hand to play" and the white tops to line up on the midway. As for myself, I will spend the holidays with my sister."

An article in The Daily Hesperian, Gainesville, Tex., of recent date, was headed "Turn on the Light". It read as follows:
"A knowledge of the conditions which obtain in and around the institutions which supply entertainment for our children and ourselves should be a part of the education of every man. To encourage the good and fight the bad in the show business is the duty of every citizen."
"The Billboard is one medium with a worldwide circulation from which a complete knowledge of the show business may be gained."
"The Billboard is a fighter for the clean and wholesome in the show business."
Rudy Roberts, who sent us the clipping, commented in part as follows: "This is only a show that no matter how small the town is The Billboard has a good name."

Carnivals have received wonderful advertisement—nationwide—the past two years especially.
It has been to such an extent and the "oppressive" propagandists have indulged in such outlandish statements and falsehoods about ALL carnivals that the public (not including the otherwise self-interests, of course) has "hat



PORTABLE PHONOGRAPH \$9.00
Mahogany or Black Oak Finish
One of the best Phonographs on the market. Guaranteed to give satisfaction.
Plays Any Record
Just to introduce, \$9.00 Each. Regular selling price, \$15.00. Nothing like it ever offered.
Cash with sample order. Half cash with quantity orders, balance C. O. D.
MARVEL RECORD CO.
35 East 20th Street, NEW YORK.

up and took notice" and compared facts with the said propaganda.
The results? There are several. They (the masses) have learned for themselves that the carnivals DO have wholesome, invigorating, spirit-reviving amusements, and that the large crowds on the show lots give evidence that the form of entertainment IS popular—to such a degree that it made some other interests decidedly envious—those of the jealous, grab-all caliber.
Not alone have many of the would-be "abolitionists" pulled in their horns on their well-assertions, but the press in general is leaning far more kindly to the collective form of amusements, the naturally and justifiably plugging for clean lines.
Anyway, as this writer stated several months ago—when "horns" started to be drawn in—and since the way is now wide open to put the best entertainments, riding devices, free acts, bands, gaily colored and costly froths, light and decorations, and kindred features, along with the care-free, worry-destroying, friend-meet-friend-out-in-the-open "carnival spirit" foremost in the hearts of the pleasure-loving public, it all depends on the quality of entertainment. It's up to the showfolks!

FORTUNES MADE SELLING GAS-MASK

Goodyear Raincoats \$1.90 EACH

Made of Diagonal Bombazine, rubberized to a pure India rubber.
In dozen or gross lots, \$1.90
20% Deposit, balance C. O. D.
Sample coat \$2.00. Send M. O. or certified check.
Leatherette Coats, Double Service, Rain or Shine, \$4
Send for price list of our complete line.



V. J. Yearout writes that he is still enjoying the big "out-of-doors" in the tall timbers of Idaho, hunting and camping out. He has a promising prospect of putting on an indoor show in one of the large cities of the Northwest about the first of the new year. He submits a little revised "Prescription for Success in 1927":
Take two ounces of plain, old-fashioned work; Add one ounce of confidence; Flavor all thru with common sense; Color with a tincture of dreams of greater and better things; Eliminate all wastage and worry; Speak according to knowledge, act according to conscience; Mix well and take morning, noon and night the year 'round; Sipped from the silver-lined spoon of optimism held firmly in a steady hand; This concoction is guaranteed to cure.

Goodyear Raincoat Co.

DEPT. G. 835 Broadway, NEW YORK CITY.

SNAPP BROS.' SHOWS
Fifteen-Car Winter Show Now Playing Arizona Territory
Hayden, Ariz., Dec. 5.—Quoting The Arizona Blade-Tribune, issue of December 1, of Florence, Ariz., regarding the Snapp Bros.' Shows at the Pinal Pioneers' Parade: "Snapp Bros.' Exposition Shows were simply marvels of entertainment, and all afternoon and evening were crowded. Some of the shows were never before seen here and never was such a show exhibited in Florence, and many of the 'stunts' were seen for the first time by a great many of the people of this section. The minstrel show, the ferris wheel, the ponies, the motorcycle and auto races in the big bowl drew great crowds, and all the concessions were well patronized."
The above summary well describes the debut of the Snapp Bros.' winter show, which opened at Florence last week for a week's engagement, and to furnish the midway amusement attractions for the annual Pinal Pioneers' Parade, which ranks as being one of the finest round-ups held in this country, many noted riders and ropers being here.

PICK THIS NUMBER

YOU WIN I LOSE
AND GET A HANDSOME BOX OF CANDY



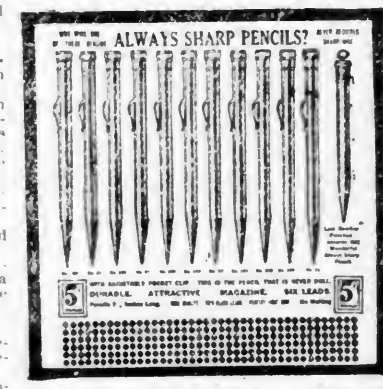
Peerless Miniature Push Cards

SMALLEST PUSH CARDS MADE.

SIZE	100 Lots Blank	100 Lots with Seal and Name
15-Hole Push Card	\$2.40	\$2.88
25-Hole Push Card	3.25	3.90
30-Hole Push Card	3.60	4.32
40-Hole Push Card	4.25	5.10
50-Hole Push Card	5.90	6.94
60-Hole Push Card	6.30	7.36
70-Hole Push Card	6.75	7.78
75-Hole Push Card	7.65	8.68
80-Hole Push Card	7.65	8.68
100-Hole Push Card	7.65	8.68

SEND FOR OUR NEW MINIATURE PUSH CARD CATALOGUE. IT'S FREE.
We manufacture Push, Sales, Poker and Baseball Seal Cards to your order. WRITE FOR PRICE LIST, PROMPT DELIVERY.
PEERLESS SALES CO.
1160 EAST 55TH STREET, CHICAGO, ILL.

ALWAYS SHARP PENCILS?



KORNGOLD & CO.
Manufacturers and Jobbers
210 N. Sheldon St., CHICAGO, ILL.

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 \$5.50
20% with order, balance C. O. D.
KORNGOLD & CO.
Manufacturers and Jobbers
210 N. Sheldon St., CHICAGO, ILL.

A part of the Snapp Bros.' Shows was put in quarters in Phoenix, at the close of the State Fair there, the winter "home" being on the fair grounds, where a crew of carpenters, painters and mechanics is making ready for the early spring opening of the big show.
The winter show consists of fifteen cars, which carry the Minstrel Show, Athletic Show, Pitt Show, motorhome, whip, ferris wheel, merry-go-round and twenty concessions. The staff, show managers and agents remain the same as during the regular season.
It is planned to have a combined opening in Phoenix and the route will be announced in due time.
Ivan Snapp has departed for Chicago to attend the meetings there this week. He will return to Phoenix and then be back forth with the show.
Dick Calhoun has the dining car, serving the best there is, and it is being well patronized.
General Agent Robertson was back on the show for a conference with "Bill" Snapp and departed the same day.
Hayden this week, with Ray and Superior, consequently, to follow.
SYDNEY LANDCRAFT (for the Show).

DETROIT SHOWMEN TO CHICAGO
Detroit, Dec. 6.—Among local showmen to leave this week for the conventions in Chicago were E. L. Fluck, of the Northwestern Show; L. J. Rodgers, of the Wintergarden; Michael Stern, Riverside Park; Louis Rosenthal, dealer in bazaar goods, and several others, the complete list not being available at this time.

When Writing to Advertisers Mention The Billboard.

BROWN & DYER SHOWS

End Long and Successful Season at Palatka, Fla.—Go to Miami for the Winter Months

Palatka, Fla., Dec. 5.—This week the Brown & Dyer Shows play the last week of their tour for 1923. It was a long and successful season.

Last week the show was at Ocala, and many recalls were on the midway. Thanksgiving Eve the show gave its farewell dance at Silver Springs. A turkey supper was served to all the people present, there being more than 250. The music was furnished by the jazz orchestra of the "Florida Strutters" Minstrel Show.

Many people of the Johnny J. Jones Exposition motored over from Orlando, among them being Mr. and Mrs. Lyman Dunn, Captain and Mrs. Salsbery, Eddie Baker and others whom the writer missed meeting. Mrs. B. M. Turner and Mrs. Fred Sovell motored from St. Petersburg for the dance. Everyone had a good time. If they did not it was not the fault of the management of the show, as there was plenty to eat and drink. Al Dornberger passed the cigars to the men and candy and bonbons to the ladies.

Thanksgiving Day a turkey dinner was served, those present being Johnny J. Jones, Al Dornberger, Mr. and Mrs. John L. Murry, Mr. and Mrs. Fred Sovell, Mr. and Mrs. B. M. Turner, Mr. and Mrs. Arch E. Clair, Etta Louise Blake, Mrs. Bootsie Harri Scott and daughter, Frances, and Frank LaBarr.

Mrs. Frank Allen gave a party to the boys of the caterpillar ride at Hotel Ocala after the show on Thursday night.

Harry Brown stopped over to visit the show at Ocala for a week. He was on his way to spend the winter at Miami. Also Mrs. Harry Brown and Mr. and Mrs. Jack Neal, all bound for Miami and coming from Port Arthur, Tex.

Less Prime went to Tampa for a week to see his parents. He will be back this week. Jack Schibler also went to Tampa on a visit, as his sister resides there and he has not seen her for quite a few years.

Mrs. "Curly" Wilson has been confined to her stateroom for the past three weeks. She is somewhat better now, but far from being able to get out.

Al Dornberger left for Chicago on Friday to attend the conventions.

The show has a very bad lot here, all sand, and the wagons go down to the hubs. It is worse than the lot at Perry, Fla., was. But the show has a new device for getting the wagons on the lots and with it wonderful headway was made.

After the close of the season many of the folks will go to Miami, while others will go home to spend a few weeks with their people, then to Miami.

The weather has been very warm the past three weeks—just as it was up North in July. The next "stand" will be Miami, Fla., until March, 1924.

FRANK LaBARR (Press Agent).

WANTED TO BOOK

Nine (9) Stores with a good show. Seven (7) Stock Wheels and two (2) Ball Games, on flat rate or percentage, for 1924 season.

J. P. FRIEDMAN, Billboard, N. Y. C.

NORTHWESTERN SHOWS

A Midway Company of more than ordinary excellence and with a general staff composed of able men who have been with us for many years. We carry a splendid Concert and Ballyhoo Band, and all Rides (Carouselle, Eli Wheel and Whip) are company-owned.

Our 1924 season will open April 26th, and we will offer a route of great possibilities to enterprising Showmen and Concessionaires. During the spring and summer we will play the busiest industrial cities of Michigan and Ohio, and in the fall we have already booked a complete circuit of the best day-and-night Fairs in these States, with a season lasting well into October.

All Concessions are open (a few exclusives). Positively no graft or P. C. tolerated.

Experienced showmen owning good attractions at liberty for next season are requested to write us. We have an interesting proposition to offer, practically guaranteeing their income for the season. Address all letters to **F. L. FLACK, Manager Northwestern Shows, 36 E. Woodbridge St., Detroit, Mich.**

RUBIN & CHERRY SHOWS

Numerous Additions and Improvements, With Mammoth Animal Show Feature, Being Prepared in Winter Quarters for Season 1924

Now that the Rubin & Cherry Shows have been comfortably housed in spacious winter quarters in Montgomery, Ala., Superintendent Fred Lewis is getting the wagons, etc., all painted and fixed up for the Cuban trip.

While the Rubin & Cherry Shows are at Habana Park, Havana, Cuba, work will be going on full blast at the winter quarters, as the plans of the management are to greatly enlarge the show for next season.

In addition to the big Trained Wild Animal Circus, which will doubtless be the most pretentious exhibit of its kind in the carnival world, the intention of the management is to produce other new shows, including The Awakening, Shadowland, Destruction of Toxio, Myseria, and Adolph Seeman will build a new and greatly improved "Crystal Maze".

All of these new shows will be produced and staged in the same lavish manner that has characterized all of the Rubin & Cherry offerings in the past, and when the train leaves Montgomery in the spring it will more than ever before justify its claim to being "The Aristocrat of the Tented World".

The trained wild animal show will positively include, in addition to leopards, jaguars, panthers, etc., twenty fighting lions, and Captain Dan Riley's thrilling exhibition is destined to create a huge sensation in the carnival and circus world.

WM. J. HILLIAR (Press Representative).

MATHEWS & WINKLE SHOWS

To Start Preparatory Work After the Holidays

Huntington, W. Va., Dec. 6.—The paraphernalia of the Winkle & Mathews Shows is now put away in winter quarters, the management having secured a large barn for this purpose, and after the holidays the work of repairing and repainting of the entire outfit will be started.

The show will open about the middle of March and play the same territory the M. L. Mathews Shows have exhibited in the past three years.

Mr. Winkle has rented a flat of rooms and will take life easy until after the first of the new year. Charles Sutton (his second year with Mr. Mathews) has purchased a new auto and is seen almost daily riding about the city. Mr. Mathews recently returned from a trip to the coal-field districts of Western Pennsylvania, where he booked some spots for the early season. The caravan will open with two rides and five shows, the manager owning the shows and Ferris wheel and Mr. Winkle ten concessions.

MRS. LULU MATHEWS (for the Show).

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

THE BIG SELLER

THE \$1 VANITY THAT COSTS YOU \$4.50 Per Dozen

A remarkable item that sells on sight and gives you a long profit and complete satisfaction to your customers. A full size, gold-plated Vanity which contains a delightfully perfumed powder compact, a mirror and a satin back powder puff. The best value you ever offered your trade, one that will win customers and make big profits. The refined odor, the beauty of the outfit, is one no woman can resist once she's seen it. This is only one of our large assortment of miracle values in toilet articles—up to the minute in every way.

Send For A Sample and see for yourself the exceptional value of this Vanity. Mail 25c extra for postage, or send for a dozen, one-third deposit, and the balance C. O. D.

EQUITY SPECIALTIES CO. INC. 1123 BROADWAY NEW YORK

Two Big Numbers That Get the Business

No. 1240—Special Margot Pearls, 21-in. destructible French Pearls with sterling silver and 3-rhinestone set clasp. Includes silk-lined imported box. Each \$1.00

No. 1241—Special 24-in. destructible, Fine Lustre, Opalescent Pearl, with Sterling Silver Clasp, including imported box. Each \$1.50

Same as above, 30-inch. Each 1.75

Special Imported French Wooden Box, with Lock as illustrated above. Very attractive. Per Doz. \$9.00

25% deposit, balance C. O. D. Write for Special Holiday Catalogue.

159 CANAL ST., **J. C. MARGOLIS, NEW YORK CITY**

26-in. Fan Doll, dressed in high lustre 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 marabout. \$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. (Packed four dozen to carton). \$5.75 Dozen.

All our Dolls have wigs and are made of wood pulp unbreakable composition.

25-in. Walking and Talking Mama Dolls, with unbreakable head and hands. \$14.50 Dozen.

21-in. Walking and Talking Mama Dolls (same as 25-in.). \$12.00 Dozen.

15-in. Walking and Talking Mama Dolls. \$7.00 Dozen.

Orders shipped same day as received. Send for catalog.

KNOXALL DOLL CO.
100 Greene St., NEW YORK CITY
Phone, Canal 5102.

ADVERTISERS LIKE TO KNOW WHERE THEIR ADDRESS WAS OBTAINED—SAY BILLBOARD.

Smith's Southern Shows

Wants for Season 1924

Shows that don't conflict. Hites, except Merry-Go-Round and Ferris Wheel. Plant Performers, People for Tab. Show, Athletic People, Man for 10-in-1, Foremen for Ferris Wheel and Merry-Go-Round, Painter and General Repair Man for same (in winter quarters), Working Men in all departments. Concessions all open except Cookhouse. Will sell Ex. on Palmistry for season.

STEVE SMITH, Manager, Clarksburg, W. Va.

CRESON & CORBIN SHOWS

WANTS for opening date in March, El Paso, Texas. Experienced Men to manage Merry-Go-Round, Ferris Wheel and Ocean Wave. WANT real Wrestlers and Boxers for Athletic Show. Would like to hear from well organized Minstrel Show, also other good Shows. Will furnish outfit. Would like to book good Walk-Through Show. Would buy Mechanical City. Will book a few more good, clean Concessions. Want Concession Agents. Would like to hear from good General Agent. Address all communications to **CRESON & CORBIN SHOWS, 512 Myrtle Ave., Detroit Hotel, El Paso, Texas.**

WALTER F. STANLEY, Manager. H. B. DANVILLE, General Agent.
Guaranteed by the Name

THE WORTHAM SHOWS

JOHN T. WORTHAM, Sole Owner

PRESENTING MORE NEW ATTRACTIONS THAN ANY OTHER ORGANIZATION
THIRTY CARS, ALL NEW EQUIPMENT

CHRISTMAS GREETINGS SEASON 1924

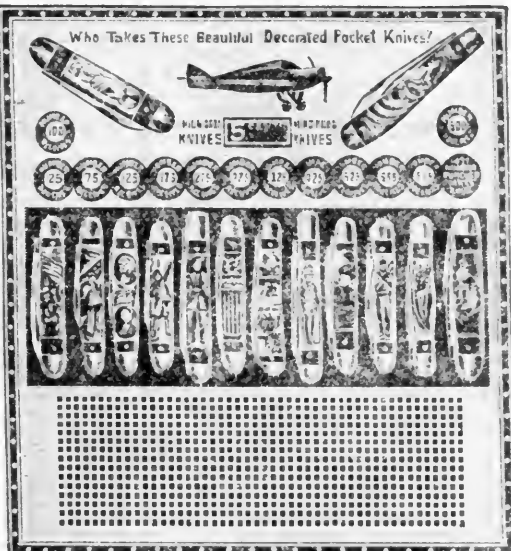
CHRISTMAS GREETINGS SEASON 1924

The entire Midway for sale to a concessionaire who can conform to the rules of the Legislative Committee. Will finance showmen with new and novel ideas.

JOHN T. WORTHAM SHOWS, Winter Quarters, Paris, Texas

MAKE MONEY FASTER and EASIER with Our KNIFE BOARDS

- No. 801—KNIFE BOARD, 14 Art Photo Handle Knives, 2 Blades, 2 large Knives, with Bolsters, Brass Lined and 12 smaller ones. Complete Assortment, with 800-Hole Board, \$3.75
- No. 802—KNIFE BOARD, 14 2-Bladed Knives, Art Photo Handles, Brass Lined and with Bolsters. Complete Assortment, with 800-Hole Board, \$5.00
- No. 803—KNIFE BOARD, 14 2-Bladed Knives, 12 Regular Size, 4 Assorted Shapes, 2 Large Ones, Congress Shape; Brass Bolsters and Lined. Complete Assortment, with 800-Hole Board, \$6.00
- No. 804—PEARL-HANDLED KNIFE BOARD Assorted Sizes, 2, 3 and 4 Blades. All Genuine Pearl, Brass Lined and Bolstered. Complete Assortment, with 800-Hole Board, \$8.50



WRITE FOR OUR NEW SALESBOARD CATALOG, INCLUDING PROFITABLE DEALS FROM \$2.00 TO \$250.00.

Cash in Full or 25% with All Orders. Shipment and Merchandise Guaranteed.

A. KOSS, 2012 NORTH HALSTED ST., Chicago, Ill.
LONG DISTANCE TELEPHONE, DIVERSEY 6064.

CURTISS EXHIBITION CO. AEROPLANES

Have flown over one hundred thousand miles in 1923 without accident or injury to pilot or passenger. Fifty students have been taught to fly during this period without accident of any kind.

Flying is no longer "approaching" the safety stage, IT HAS REACHED IT.

AN EXHILARATING SPORT AN INTERESTING BUSINESS

We teach you to fly and give you a JN-4 Aeroplane, in good flying condition, less motor, for \$500.00. New motors can be purchased at present at correspondingly low prices.

For detailed information concerning instruction, passenger-carrying, cross-country flights, air photography or aerial advertising, write to CURTISS EXHIBITION COMPANY, GARDEN CITY, N.Y.

For Winter Training and Flying, write

THE CURTISS FLORIDA AVIATION CAMP
MIAMI, FLORIDA.

Let's Make It An All Around MERRY CHRISTMAS

ELK BLANKET.



WHITE ON PURPLE.

Indoor Carnival and Bazaar Promoters, Salesboard Men, Concessionaires, Merchants. Get the Christmas business and fully enjoy the Christmas spirit.

INDIVIDUAL READERS ATTENTION! HERE'S THE IDEAL, USEFUL AS WELL AS ORNAMENTAL LASTING GIFT FOR MEN ALWAYS ACCEPTABLE.

These Beacon Emblem Blankets make wonderful gifts for men and women as well as bed spreads. Very warm, yet light and serviceable.

GENUINE BEACON BLANKETS

With Elk and Masonic Emblems woven in center. Twenty inches in diameter. Green knap border at each end. Sent anywhere in the U. S. prepaid, on receipt of \$3.50. One of each for \$10.00.

John's, write for our new, attractive quantity prices.

TERMS: 25% with order, balance C. O. D.

BLANKET SPECIALTIES

101-115 Summer Street, STAMFORD, CONN.

MASONIC BLANKET.



GOLD ON BLUE.

BROADWAY SHOWS

Wintering at Terre Haute, Ind.—Plan To Open About Middle of Next April

Terre Haute, Ind., Dec. 6.—The Broadway Shows have established winter quarters at Terre Haute, leasing the Evansville & Indianapolis roundhouse, south of the city. Nineteen cars of equipment was stored in the building. Twenty-five men will be employed by the company during winter in repairing the equipment, the force to be increased to fifty about February 1. About March 15 the personnel of the company will be increased to nearly 200 persons when the other attaches arrive and make ready to start the new season, and the shows will open about April 16, according to plans announced.

S. L. Mansky, of Pittsburg, general manager of the company, will remain in Terre Haute, supervising the repair work.

MCCASLIN'S PEERLESS SHOWS

Management To Devote Winter Months to Next Season's Tour

Baltimore, Md., Dec. 5.—The John T. McCaslin Peerless Shows closed a successful season at the Bel Air (Md.) Fair and went into winter quarters at Govens, Baltimore, where work has already been started for the season of 1924. Mr. McCaslin already has under contract several promising celebrations and fairs of which some came voluntarily.

The executive staff in power the past season has been re-engaged for the coming tour. The show will consist of about three rides, five shows and thirty-five concessions. The attractions will be of the latest variety, clean and refined, and Mr. McCaslin states there will be no gruff tolerated at the concessions.

The show will be transported by huge motor trucks and will open the season on or about April 24 somewhere in the vicinity of Baltimore, Md.

Mr. McCaslin will devote all of his time during the winter months to the show and its next year's tour.

Harry Bowen is at present at the desk in Mr. McCaslin's theatrical booking office. Bowen has been secretary of the Peerless Shows the past ten years.

Mr. McCaslin and Chas. T. Hunt, of Hunt's Modern Show, have been contemplating a trip to Chicago for the Showmen's League banquet and ball. After the "big doings" in the Windy City the former will journey to Palm Beach, Fla., for a stay of one week and will return to the Monumental City on December 15.

JEROME T. HARRIMAN (for the Show).

COREY GREATER SHOWS

Increase in Lineup and Extension of Tour Planned by Manager

Portage, Pa., Dec. 6.—The next year's tour of the Corey Greater Shows will mark the fifteenth consecutive season for this caravan, and Manager E. S. Corey is formulating plans to very noticeably augment them for their forthcoming tour.

The work of preparation is progressing at winter quarters on the fair grounds at Hughesville, the building, rebuilding and redecorating of the equipment being under the direction of K. P. Carlos, who will next season act as assistant to Manager Corey.

According to present arrangement, the opening will be April 24, the stand to be announced later, and the route will take the show thru Pennsylvania, Virginia, West Virginia, New York, into Canada for some fairs, and North and South Carolina. All of which is according to an executive of the above shows.

SHOWS WINTERING IN DETROIT

Detroit, Mich., Dec. 5.—Detroit is fast becoming an important spoke in the winter quarters wheel of the outdoor show world. At the present time no less than ten companies are hibernating within the confines of the city limits. Among the better known are the Northwestern Shows, International Amusement Co., Eliza Amusement Co., Wade & May Shows, the J. & O. Wild West and the T. Beam Amusement Enterprises.

Most of the "boys" are busily engaged in making spots hereabouts with indoor attractions, as in the case of the general "flow" flock of the Northwestern Shows, lining up next season's bookings. Speaking of "Doc" Flack reminds that he is one of the few men in the outdoor field who actually operates without a general agent and knows just about in advance where his show will be during the following season. Mr. Flack recently arrived back in Detroit with contracts for "signed, sealed and delivered" for four of the best "pumpkin" fairs in Michigan, as he told it.

WORK FAST AND CLEAN UP WITH OUR ELECTRIC BASKETS and W XMAS FLOWER BASKETS and WREATHS

Our Merchandise is the most substantial, cleanest and lowest priced on the market for

STORES, PREMIUM HOUSES, SALESBOARDS and BAZAARS.

- OUR LEADER No. 9A—Our 9-Light Genuine Reed Basket (Floor Vase Style, as illustrated). Vase also 3 1/2 ft. high, handle 2 ft. high. Most magnificent effect lighted, with foliage and flowers of highest grade material. Price \$7.00 Each in Dozen Lots SAMPLE, \$7.50 EACH ANOTHER KNOCKOUT—Our No. 9B, Oval Effort Table Basket, 19 in. by 22 in. Also with 9 lights and highest grade foliage and flowers. Must be seen to be appreciated. Price, \$4.50 Each in Dozen Lots SAMPLE, \$5.00 EACH OUR SPECIAL No. 9C—Round Table Basket, 8 lights, 17x11 in. Beautiful beyond description. Only \$3.50 Each in Dozen Lots SAMPLE, \$4.00 EVERGREEN XMAS WREATHS, 8 Lights, \$3.00 Each, in Dozen Lots. Sample, \$3.50



NOTICE—The only satisfactory Electric Basket is the 8 or 9-light assorted color combinations, and we therefore manufacture only 8 and 9-light baskets and at prices cheaper than anywhere else. We use genuine Edison Mazda bulbs only, the best for results. Flowers and lights are interchangeable. All baskets with 6 ft. of cord, plug and socket, all complete.

OUR BASKETS MEAN REPEAT ORDERS FOR YOU 25% with all orders, balance C. O. D.

Phone, Nevada 6207. No Catalog. Get Samples. The Standard Electric Flower Mfr's 3802 W. Roosevelt Road, CHICAGO, ILL. AGENTS WANTED for exclusive territory. Must be live wires. For a cleanup with our beautiful life. Write now.

EXCELLENT VALUE



No. 1038—Convertible Bracelet WATCH, octagon shape, extra heavy gold-plated case, bridge model movement, cylinder, gold-plated Extension Bracelet and ribbon. Neat display box. Catalog on Request. \$3.50 Each Wholesale Only.

LOUIS STERNBERG & BRO., New York. 47 West 42d Street.

10 K. CALIFORNIA GOLD PIECES
THE LATEST JEWELRY CRAZE
Make most prized Christmas Souvenirs for group presents or individual remembrances. Once received, always treasured. Quarters 50¢ halves 75¢. Wholesale California Souvenir Products Co., 1000 Broadway, New York City.

FOR SALE

HANNERS: Two-headed Golf and Hammer, Sealers and Hammer, Anatomy Exhibit, Deep Sea Show, Band Organ, 21 Mary-Go-Round Houses, Evans 30-1150 Race Track, 10x11 Concessions Top and Frame, Long Range Shooting Gallery, moving targets; Roller Skates. Address E. S. COREY, Dunlo, Pa.

"FRUIT-O-LA" The Favorite Drink Healthful; No "Sopnuds". None Better for Dispenser or Consumer. 25¢ to glasses from 1 (15¢ at Flavors) full 75¢ packages. Only 12.50, postpaid. Try it. Money back if not satisfied.

THE FRUITOLA COMPANY, Pueblo, Colorado.

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AMUSEMENT

The Atlantic City of the West

LONG BEACH, CALIFORNIA AMUSEMENT ZONE

Just completing the most successful summer amusement season in the history of the greatest Beach on the Pacific Coast

LONG BEACH AMUSEMENT LEAGUE

"California's Biggest Year Round Resort"

SILVER SPRAY PLEASURE PIER, LONG BEACH, CALIFORNIA



WE HAVE DODGEM, JACK RABBIT RACER, Racing Horses, OLD MILL SHUTES, Dance Pavilion, Over the Falls, Dragon Den, Esquimo Museum, Skee Ball, Penny Arcade, Bug House, Circus Side-Show, Piccadilly Circus, Pig Slide, Topsy Turvy House, Shooting Gallery, Joy Wheel, National Ball Game.

WE WANT Roller Rink, Large Fun House, Witching Waves, Noah's Ark, Puzzletown, Playground Attractions, Whip, Carousel, Glass Blowers, Candy Butcher Shop, unique small Concessions.

SILVER SPRAY PLEASURE PIER, C. C. MISCHLER, Pres., Long Beach, California.

DODGEM

IT'S GOOD

R. W. ADAMS

HARRY SEBER

Presents

"KANDY BOX REVUE"

12 People. Mostly Girls.

THE

CATERPILLAR

At the
TURN OF THE PIKE
and the
ENTRANCE OF PIER.
RIDING EVERYBODY.

BERT EARL, - - Manager.

BIGGEST HIT OF SEASON
AT LONG BEACH.
RUNNING YEAR AROUND.

THE

CATERPILLAR

THE RACING HORSES

A Horse Race
The Winner gets a Ticket for a
FREE RIDE.

The Most Popular Ride in America
DR. H. R. JOHNSON, Mgr.

CHRISTMAS GREETINGS

from

ZENOBIA

On the Pier.
L. C. HAMILTON.

Harry H. Hargraves Amusement Enterprises

"THE DRAGON SKY HIGH SLIDE"

Highest Slide Ride in America.

"LEM SIMPKIN'S HOTEL"

Rooms of Fun.
Hallways of Laughter.

SPOT CAFE

Troupers' Rest. Largest Cafe at
the Beach.

"CIRCUS SIDE SHOW"

Curiosities, Freaks, Oddities from all
parts of the world.

THE NIAGARA BARREL

In the Beautiful Electric Fountain.
The Climax of Rides, Flash
and Thrills.

QUEEN BEACH CAFE

R. A. MURPHY. L. S. KAUFMAN.

Where the Showmen Eat

OASIS SOFT DRINK BAR

Specializing on

SNOW LOLLYPOPS

C. M. (WHITEY) GILLESPIE

ELSIA BAKER
Double-Bodied Woman.

JOLLY BONITA

Fat Midget.

THE SNAKE DEN

On the Pier.

WATCH FOR 1924 SURPRISE

WHEN IN

Long Beach, California

Pay us a visit.

THE TWO BIG RIDES

JACK RABBIT RACER

and

MILL SHUTES

Plenty of Thrills.

H. H. HORSCH, Manager.

Here for the Winter.

DAN J. MEGGS

Season's Greeting to All Friends.

Xmas Greetings.

"Octopus" Charlie

Always There With the Big Bug

Xmas Greetings.

CHAS. M. HAYWARD

355 W. Seaside Boulevard.

MAGAZINES, CIGARS and
TOBACCO, Etc.

Headquarters for "The Billboard."

C. N. ANDREWS

California Representative

WHIRL-O-BALL

140-144 Pike, Long Beach, Calif.

REAL SHOW BANNERS

THE
CALDWELL STUDIOS
351 W. Seaside. LONG BEACH, CAL.

Refer to any Showman on Pacific Coast.

ANIMALS

Live Wild Animals—Birds and
Reptiles of all species for Cir-
cuses, Parks, Vaudeville, Pit Shows
and Carnivals at all times.

Performing Animals for free at-
tractions—Fairs and all other
purposes on weekly or entire sea-
son rental or lease basis.

Circus and Carnival Equipment.
Railway Cars, Wagons, Amuse-
ment Rides and Devices, every-
thing for the amusement man at
right prices.

HORNE'S ZOOLOGICAL ARENA CO.

216 Brock Bldg., Long Beach, Calif.

and
318 Keith and Perry Bldg.,
Kansas City, Mo.

If you get my wish for next year

GEE! YOU'LL BE HAPPY

WILL J. FARLEY.

Christmas Greeting to All Friends

BILLY and EMMA PILGRIM

on the Pike.

ONCE AGAIN WE GREET YOU

and we appreciate the opportunity
to wish you all

A Merry Xmas and Happy New Year

Such is the wish of those

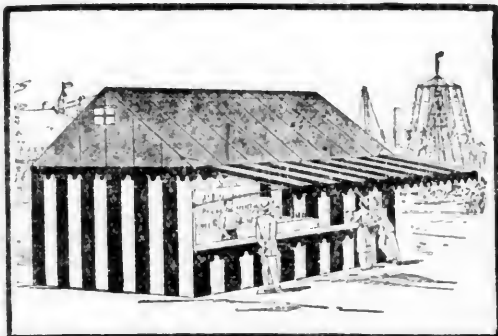
TENT FOLKS
THE
ANCHOR SUPPLY COMPANY

MAKERS OF

"Anchor" Tops

"THE TENTS THAT ARE HONEST-TO-GOODNESS TENTS"

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Our Motto: Fit—Style—Quality—Workmanship.

YES! WE HAVE THEM,
ALL KINDS USED TENTS.
YES! WE MAKE THEM,
ALL KINDS SHOW TENTS.

IN
EVANSVILLE, INDIANA

PAIN'S FIREWORKS

Personal Direction, HENRY J. PAIN
The Standard of the World

30 Years at MANHATTAN BEACH, N. Y

SOLE PYROTECHNIST AT

World's Fairs, Chicago, St. Louis, Buffalo, Frisco and
Jamestown Expositions. Hudson—Fulton Cele-
bration and all Principal Exhibitions
Throughout the World.

1924 NOVELTY
FUSIYAMA IN FLOWER AND IN FLAME

(Copyright)

Now Contracting for Spectacles and Fire-
works Displays for Fair Dates

PAIN'S FIREWORKS

NEW YORK, 18 Park Place. Phone, Barclay 5709
CHICAGO, 111 W. Monroe St. Phone, Randolph 1484

C. W. NAILL'S SHOWS

Again Sticking to Louisiana Territory
for Winter Season

The last week of November found C. W. Naill's Shows at Breaux Bridge, La., with very bad weather conditions the first half of the engagement. Business at Sulphur, La., the stand before Breaux Bridge, a mining town of about two thousand population, was very good. Many Lake Charles people drove over and gave the shows and concessions a wonderful play.

Capt. Naill visited the Morris & Castle Shows when they played Orange, Tex., and met many old friends he had not seen in years. He opines that if all shows were operated on the same policy as Morris & Castle there would be no need for a clean-up week.

The new front for the Minstrel Show arrived recently and makes an excellent showing. It is one of Capt. Naill's own ideas of getup and was made by the Neumann Tent and Awning Co., Chicago. Charles Zerm joined a few weeks ago at Eunice, La., with his Little Joe attraction, coming from Chicago. Macon E. Willis joined to pilot the show, after a successful season with the Schwable Amusement Co., and Louis DeCola joined with his uniformed band, coming from the D. D. Murphy Shows. Mrs. George Hall has returned after a pleasant visit with her home folks at Minneapolis, Minn. Mrs. Hazelwood, one of the concessionaires, has greatly improved in health during her recent three months' visit at home. Three performers joined at Breaux Bridge for the Minstrel Show, making a total of twelve. Following is the complete roster of the staff, attractions, etc.:

The staff: Capt. C. W. Naill, owner and manager; Mrs. Naill, secretary-treasurer; Macon E. Willis, business agent; Charles Zerm, assistant manager and general announcer; Prof. Louis DeCola, musical director; Bert Leslie, trainmaster and electrician; Doc Bradley, agent for Billboards.

The shows: New Orleans Minstrels, with Charles Zerm in charge and Sillm Jones as stage manager; "Lottuv Weight", Mr. and Mrs. Zerm in charge; Little Joe (Joe Rogers), Circus Side-Show, Harry Barry, manager; C. W. Naill's ride—Giant Ell wheel, Harry Ayers in charge; Parker carry-us-all, John Morton in charge.

Concessions—Linnman and Jager, three; Billy Jager, manager; George Hall, three; "Curly" Auxil, two; Shelton Hazelwood, two; Earl Johnson, one; Mike Davis, one; Mrs. Harry Ayers, one; Doc Bradley, two; Edward Harrigan, one; H. French, one, and two new ones, the owners' names not yet learned by the informant. All of which is according to an executive of the above shows.

THE ARMERS HOME

Will Return To Morris & Castle Shows Next Season

Al Armer, of the Mystifying Armers, advised last week that he and Mrs. Armer, having recently closed with the Morris & Castle Shows,

Merry Xmas - - - Happy New Year

PICKERING'S QUALIFIED SHOWS

WANTED—Shows, Rides and Concessions of all kinds that don't conflict with what we have. All those who have asked for Concessions, please answer this ad. Grifters, Girl Shows and agitators, save stamps. EARL PICKERING, Mgr.; LESTER PICKERING, Secy. Address all mail to 231 Stanton Avenue, Springfield, Ohio.

XMAS CANDY SPECIAL

Make Big Money for Yourself
GET BUSY NOW AND TAKE ORDERS FOR XMAS CANDY

Five pounds of delicious chocolates, consisting of caramels, nougats, creams, nut tops, etc., both in milk and bitter sweet chocolates, packed in an attractive Christmas Holly Box, for \$1.67. THINK OF IT. The retail value of this same box is between \$3.00 and \$3.50. They come packed eight five-pound boxes to a case. We will deliver in any part of the United States east of the Rocky Mountains, freight prepaid, one case for \$13.40, or \$13.75 by express, which you can resell for between \$24.00 and \$28.00.

Everybody has candy in their home Christmas time and it's the easiest thing in the world to sell. Send \$2.00 and ask for our Xmas Special, and we will send you by parcel post, prepaid, one Sample Box. GET BUSY NOW. REMEMBER THAT THIS IS NOT A CHEAP COMMERCIAL GRADE OF CHOCOLATES, BUT CHOCOLATES OF EXCEPTIONAL VALUE, AND THAT YOU CAN BE PROUD OF SELLING.

Cash in full must accompany orders.

CURTIS IRELAND CANDY CORP.

24 S. Main Street, ST. LOUIS, MO.

New York Representative:

EASTERN STATES TRADING CO.

28 Walker Street, NEW YORK, N. Y.

are back in their winter home at Eau Gallie, Fla., where they will rest up until spring and return to Morris & Castle in April.

The current year marks the 47th for Al in the entertainment profession and he says it has been one of the most pleasant and profitable in his career as a showman. With this (in his letter), as is one of his likable characteristics, Albert seems to yield to an irresistible impulse, to indulge in a little humor. He says he has seen and learned many angles of the show business during his years of experience, but there is at least one thing he hasn't yet learned to his satisfaction: "What must one do to be called 'Colonel'?"

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:

PISONI, PAUL,
Owner-Mgr., "The Dolly Revue".
Complainant, Fred D. Fitzgerald,
Care The Billboard, New York City.

MA-JONG

The great Chinese Game that everybody is talking about and learning to play.

MA-JONG

Will be a sensational selling number during the Holidays. This is just the right item to put life in your

SALESBOARD

BUSINESS. We have them in stock in bamboo and bone, with complete instructions, at \$5.75, \$13.25, \$16.25, \$18.25 PER SET AND UP.

We require 25% deposit on all orders.

DAVISON & FELD

"SELL WHAT SELLS"
600 Blue Island Ave., CHICAGO, ILL.

100,000 LITHOGRAPHED SALESBOARDS 100,000

PLACED LAST MONTH

THE SALESBOARD OPERATORS THAT PLACED THEM

Made a Net Profit of from \$8.00 to \$10.00 on Each Board

SOME PROFIT FOR A BOARD THAT ONLY TAKES IN \$19.75

AND GIVES OUT 2 LARGE PRIZES AND 3 OPEN NUMBER PRIZES

Every Mail Brings Hundreds of Letters from Satisfied Customers as if Written By One. They All State the Same: "YOUR LITHOGRAPHED VEST POCKET SALESBOARDS SURE WENT OVER. Never thought it possible to place Salesboards without placing the merchandise. Have you any new boards for the holidays?"

YES, WE HAVE SOME NEW ONES. HERE THEY ARE:

SWITCHMAN'S ELECTRIC LANTERN
LA TUSKA PEARLS
ALADDIN THERMOS JAR

ELECTRIC BRIDGE LAMP
ELECTRIC TABLE LAMP
ELECTRIC-LIGHTED VANITY CASE

ELECTRIC PERCOLATOR
ELECTRIC ALARM CLOCK
FOUR-PIECE PIPE SET

And now comes the good news. We FURNISH CATALOGUES with the front page blank for your name or the name of whatever supplies you may place the Boards with, and with each Board you place you give them a catalogue. The party that wins receives his choice of any article in the catalogue; the party that disposes of Board (for you) also receives his choice, and the two open numbers and the last sale receive a prize. Your profit is the difference between the cost of the prizes and what the Board takes in, or about \$9.00 average profit per Board.

ORDER NOW. To write takes a week. You can place 50 Boards and get returns in less than a week.

WE WISH EVERYBODY A MERRY CHRISTMAS

and we know that, if you handle our Salesboards, you will enjoy

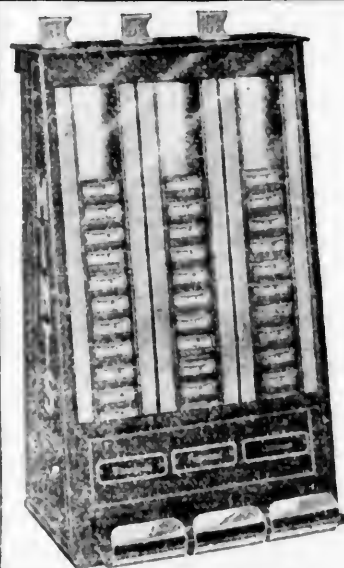
A HAPPY AND PROSPEROUS NEW YEAR

This ad was never written to sell boards at \$1.50 per dozen. It was written to sell the merchandise that the boards will dispose of, so if you don't buy boards we both lose

Assorted Boards, \$1.50 per dozen, or \$10.00 per 100. Catalogues included. Full amount or 25% with order.

DIRECT SALES AND SERVICE CO.,

24 West Washington Street, CHICAGO, ILL.



Mr. Store Dealer!

One of Our Mint Vending Machines

FREE

We send you 300 Mints of three flavors and one of our Triple Unit Mint Vending Machines for \$10.00. When Mints are sold through this machine, you realize \$15.00, which means no cost to you for the machine. We wish to place our Mints on the market through the vending of this machine. This machine needs very little attention and can easily be operated as a side line also. Our special price on Mints is 1/2c each in case lots of 2,000 packages to the case. This leaves you 3/2c, or 250% profit to work on. This attractive Mint package is of the highest standard and guaranteed to be 99% pure.

Send for one or more of these Machines today.

PROGRESSIVE SALES CO., 408 Bangor Bldg., CLEVELAND, O.

BARNEY BALLOON — BARNEY BALLOON

BARNEY, LAY DOWN!

BARNEY, GET UP!

BARNEY TAKES A FIT!

PER GROSS \$9.00

Charley, The Bum, sold 5 gross last Saturday at Two Bits apiece. Don't waste time writing; WIRE.

SAMPLE, 25c; FULL SET SAMPLES, 50c.

25% deposit with order; balance C. O. D. All goods F. O. B. New York. Weighs 3 lbs.

CONSOLIDATED RUBBER PRODUCTS CO.

621 Broadway, New York, N. Y.



SPUN GLASS BRACELETS

The Fastest Selling 10c Item On The Market Today

10 ASSORTED COLORS

\$6.00 NET F. O. B., NEW YORK
GROSS (Minimum Quantity)

Special Prices on Larger Quantities. Rush Your Order While the Supply Lasts. Terms 25% Deposit With Order, Balance C.O.D.

P. J. LOESCH, Imported Novelties

20 W. 34TH STREET,

NEW YORK

NOTICE: SAM. E. SPENCER REFINED SHOWS NOW BOOKING FOR SEASON 1924

Concessions, Shows, Rides, such as Whip, Caterpillar, Baby Seaplane, Baby Eli Wheel. WANTED—Shows that are clean and refined. Must be new, up-to-date. Will not tolerate drunks, dope fiends or single girls on the show. Married people will be requested to show their marriage certificate. WANT first-class Managers for Rides, also help in all departments. MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL MY FRIENDS. Address SAM. E. SPENCER REFINED SHOWS, Brookville, Pa.

Thank You for Mentioning The Billboard.



JUST ARRIVED

No. 508. 21-inch Graduated, GUAR-ANTEED Indestructible, with that lovely pinkish tint. This string is perfectly matched. The clasp is of 14K SOLID GOLD, set with a GENUINE DIAMOND. Every string guaranteed to be OPALESCENT. Comes in bls. flashy display box.

Sample \$2.50. Dozen \$27.00

No. 570. Same string, only with a silver clasp.
Dozen, \$17.00 Sample \$1.60

Catalog and Confidential Price List FREE.

Terms: 25% deposit, balance C. O. D.

FIRST NATIONAL CO.

803 W. Madison St., CHICAGO

BOLDEST OF ALL BALLOONISTS

(Continued from page 141)

earth at a dangerously rapid speed. Having stripped his car of every bit of weight to obtain his first ascent, Donaldson's descent was so violent that he was not a little bruised before he got his balloon safely anchored again upon the earth.

Immediately upon his return from this, his first trip, he not only announced he would make another ascent the ensuing week, but would undertake something never previously undertaken in aerial navigation. He said that he would dispense with the basket or car swung beneath the concentrating ring of every normal balloon, and in its place would have nothing but a simple trapeze bar upon which, in mid-air, he proposed to perform all feats done by the best gymnasts in trapeze performances.

The second ascent was made in a light breeze. When approximately a mile high, to quote an old chronicler, suddenly the aeronaut threw himself backward and fell, catching with his feet on the bar, thus sending a thrill thru the crowd, but with another spring he was upstanding on the bar and then followed one feat after another—hanging by one hand, one foot, by the back of his head, etc., until the blood ceased to curdle in the veins of the awestricken crowd, and they gave vent to their feelings in cheer after cheer. His glittering dress sparkled in the sun long after his outline was lost to the naked eye. Intending no long journey, Donaldson climbed from the trapeze into the concentrating ring, where he seized the cord operating the safety valve and sought to open the valve, but the valve stuck and did not open readily, and when Donaldson gave a more violent tug at the cord in his effort to open the valve, a great rent was torn in the top of the gas bag, through which the gas poured out, causing the balloon to fall with appalling rapidity.

Long afterward Donaldson said that this was the first time in his life that he had ever felt actually afraid. Luckily he dropped into the top of a large tree, which broke his fall. A later ascent from Norfolk resulted in a most perilous experience. Donaldson himself has described it as follows:

Slashed a Hole in Balloon

"After cutting loose from the ground the balloon shot up very rapidly. I pulled the valve cord and the gas escaped too freely. I was then almost at the water's edge and going at the rate of one mile a minute. Quick work must be done or a watery grave. I had either to cut a hole in the balloon or go to sea, and as there were no boats in sight I chose the lesser evil. Seizing three of the cords I swung out of the ring into the netting, the balloon careening on her side. I climbed half way up the netting, opened my knife with my teeth and cut a hole about two feet long. The instant I cut the hole the gas rushed out so fast that I could scarcely get back to the ring. After reaching the ring I lashed myself fast to it with the rope.

"While I was climbing up the rigging to cut the hole in the side of the balloon my cap fell off, and so fast did I descend that I caught up with and passed the cap. Continuing to descend, I struck the ground in a large cornfield and was dragged nearly a thousand feet, the wind blowing a perfect gale. Crashing against a rail fence, I was rendered insensible. When I came to I found myself hanging to one side of a tree and the balloon to the other side, ripped to shreds. This was the last tree. I could have thrown a stone into the ocean from where I landed. On this trip I traveled ten miles in seven minutes.

"Many want to know if the wind blows hard up there. They do not stop to think that I am carried by the wind. Whether I am in a dead calm or sailing at the rate of one hundred miles an hour I am perfectly still. When I want the wind in seven minutes I did not feel the slightest breeze. When I cannot see the earth it is impossible to tell whether I am going or hanging still."

Early in 1873, having made twenty-five or thirty ascents, Donaldson began making plans for a balloon of a capacity and equipment, in his judgment, to enable a successful crossing of the Atlantic to England or the continent. When this plan became publicly known Prof. John Wise, who, as early as 1843, had done his best to try to raise the funds necessary to attempt a trans-Atlantic journey by balloon, joined forces with Donaldson. The Daily Graphic took up their proposition and undertook the financing of the expedition under a formal contract, executed June 27, 1873.

Donaldson proceeded to build the largest balloon ever constructed, with a gas capacity of 6,000 cubic feet and a lifting power of 14,000 pounds. The total weight of the balloon, including its car, lifeboat and equipment, was 7,100 pounds, thus leaving approximately 6,000 pounds surplus lifting capacity for ballast, passengers, etc.

Of course a liberal supply of provisions was to be carried, with tools, guns and fishing tackle, to be available for meeting any emergency arising from a landing in any wild, unsettled region. Moreover, a carefully selected set of scientific instruments was included in the equipment.

The inflation of the aerial monster began in Brooklyn at the Cypeline grounds, September 19, 1873. A high wind prevailed. After the bag had received 100,000 feet of gas it became nearly uncontrollable, notwithstanding that 200 men and 100 sacks of ballast, each sack weighing 200 pounds, were holding it down. Donaldson and his assistants decided to postpone their attempt.

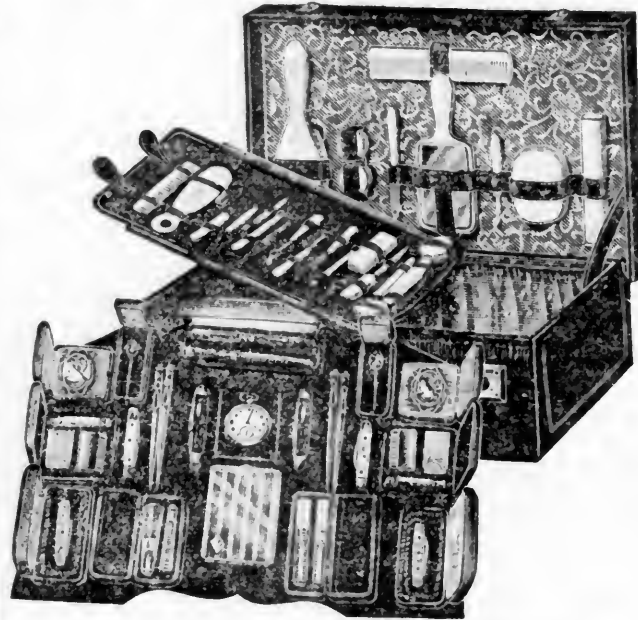
On September 12 inflation was again undertaken despite a high wind. When something more than 100,000 feet of gas had been pumped into the bag, it was concluded that the balloon was of an impossible size to handle. The bag and rigging were thereupon taken in hand and reduced one-half to a capacity of 300,000 cubic feet of gas. The remodeling was finished early in October and inflation of this new balloon was begun at 1 p. m., Sunday, October 6, by 10:30 p. m., that day, the inflation was completed and the lifeboat was attached.

Encounters a Storm

At 9 o'clock the next morning, October 7, the crew took their places in the boat. Donaldson as aeronaut, Alfred Ford as correspondent for The Graphic, George Ashton Lunt, an

\$28.50 Salesboard Operators \$28.50 Here's Big Value!

LOOK AT THIS SPECIAL PRICE



LOOK AT THIS SPECIAL PRICE

LIST OF PRIZES:

- 1 20-INCH OVERNIGHT CASE, fitted with French Ivory Toilet Set.
- 1 510 GOLD FOUNTAIN PEN AND GOLD-FILLED PENCIL SET.
- 1 GOLD-FILLED GUARANTEED GENT'S WATCH.
- 1 21-PIECE FRENCH IVORY MANICURE SET.
- 2 IMPORTED CIGARETTE AND CIGAR HOLDERS, in Case.
- 2 POCKET SAFETY RAZOR SETS, 5 Blades.
- 2 PEARL HANDLE POCKET KNIVES.
- 1 FINE QUALITY CIGARETTE CASE.
- 4 GOLD-FILLED CLUTCH PENCILS.
- 2 STAG HANDLE POCKET KNIVES.
- 2 GOLD-FILLED KNIVES AND CHAINS.
- 2 GOLD-FILLED CAMEO BROOCHES.
- 2 CAMEO SCARF PINS.

Complete on Velvet Pad and 2,500-Hole 5c or 1,200-Hole 10c Board. PRICE, \$28.50. State size Board you want. Satisfaction guaranteed or money returned. Cash in full, or 25% with order, balance C. O. D. Send Money Order or Certified Check and as to delay.

EASTERN STATES TRADING CO., 28 Walker St., NEW YORK, N. Y.

Quality and Economy LARGE SIZE

KO-MIO PENCILS

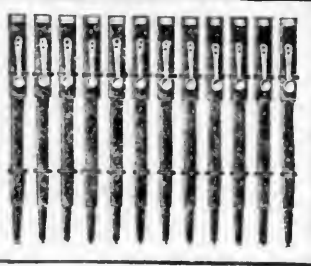
No. 167 1/2—In Assorted Colors

J. H. COLVIN CO., Inc.

180 N. Wabash Ave., Chicago, Illinois IMPORTERS AND JOBBERS

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.

\$2.75 A Dozen
\$30.00 A Gross



COMPLETE LINE OF LIVE ITEMS

for Premium Users, Salesboard Operators, Wheelmen, Concessions and for Fraternal Bazaars, Expositions, Circuses, etc. All popular numbers at right prices. Write for Catalog and Price List NOW.

WHEELS AND GAMES OF ALL KINDS ON HAND.

SPECIAL WHEEL ITEM—Fur Neck Games, \$4.50 and \$8.50 apiece. Send Money Order or Check for Sample. OVERLAND NOVELTY CO., 18 W. 27th St., New York, N. Y.

experienced seaman, as navigator. Ascent was made without incident, the balloon drifting first to the north and then southward toward Long Island Sound. Unhappily this voyage was brief and very nearly tragic in its finish. About noon the balloon entered a storm of extraordinary violence, and before long the cordage was so heavily laden with moisture that the balloon descended. The speed was so swift that Donaldson did not dare hazard a dash into some house, forest or other obstacle, but selected a piece of open ground and advised his two companions to hang their hands over the side of the basket and drop at the word. The word at length was given by Donaldson. Both he and Ford dropped a distance of about thirty feet, happily without serious injury other than a severe shaking up. Lunt, forgetting the action of a balloon when relieved of weight, hung, watching the descent of his companions.

The lightened balloon shot up into the air like a rocket and Lunt clambered back into the boat. However, it was not long before again weight and heat down by the continuing rain the balloon descended upon a forest, where Lunt swung himself into a tree top, whence he dropped through its branches to the earth, practically unharmed.

Donaldson's most brilliant aerial voyage was his sixty-first ascent, made July 24, 1874, a voyage which continued for twenty-six hours. It was the longest voyage ever made up to that time and, indeed, it remains a world's record for endurance or number of hours in the air until 1900, and it still remains the endurance record in the United States.

The ascent was made from "Barnum's Great Roman Hippodrome", on the site of which is now Madison Square Garden, New York, in a

balloon built by Mr. Barnum. Donaldson's crew was composed of Alfred Ford, of The Graphic; Edmund Lyons, of The Sun; W. W. Austin, of the World; Samuel McKeever, of the Herald, and E. B. Bronson, of The Tribune. The ascent was made at 3 p. m., the balloon rising swiftly 700 feet in the air before pausing in its course.

The Earth Fell Away

In this first leap upward one of the most curious sensations of ballooning was experienced. The airship seemed absolutely motionless and it appeared as if the earth had suddenly become detached and was falling away beneath. Soon they swept across the Hudson, over Weehawken, and on toward Runapo. The moon rose early and stayed with them until well past midnight, dimly lighting the earth below. The sky was almost cloudless and they traveled low. It really seemed to them that they were actually moving in inter-stellar space, drifting in among and thru the stars. Shortly after 5 a. m. a landing was made near Hudson, in Greene County. Three left, but Donaldson, Lyons and Bronson remained and remained until most of this day they were in currents that carried them back and forth across the Catskills. Late in the afternoon a high wind struck them and carried them to the north so fast they dared not stay up another night, for it was plain that if the wind held the next morning would find them 200 or 300 miles in the wilderness to the north of Ottawa. So they descended at 6 p. m., nine miles north of Saratoga.

Shortly after this record voyage in the "Barnum," a lumber merchant living at Hunter's Point took passage with Donaldson. The day

being fine an easy ascent was made and the balloon drifted westward over New Jersey. They had been up about an hour, when suddenly, without the least warning, his passenger went stark mad, raved and swore and seized a ballast bag and tried to empty it. When Donaldson sought gently to persuade and restrain him the maniac sprang upon him with all the fury and superhuman strength of madmen, got at the first pass a firm grip on his throat and tried to throw him overboard. Then ensued a battle without parallel, a hand-to-hand death grip in the clouds. A struggle of fully twenty minutes ensued before Donaldson mastered the madman and got him safely bound with rope. Then he descended as quickly as possible and brought his passenger home. After a fortnight the man apparently made a full recovery, only to commit suicide a few weeks later by jumping into the East River.

One of the most exciting and dangerous voyages except his last ever made by Donaldson was that of September 7, 1874, when he carried up as passengers Mr. Emmons and Mr. Kramer. Of this trip later Mr. Emmons wrote as follows:

"At three miles high Donaldson showed how rapidly we were rising by directing our attention to how swiftly issuing paper would fall when thrown over. We continued to rise until we arrived at an altitude of three and one-half miles and, looking away across the Jersey pine forests, could see the white shores of the ocean. In the descent the balloon struck a strong current blowing toward the ocean. Over Deloestown Donaldson noticed the balloon was descending and vainly wished for ballast to cast overboard. At last he pointed to the long line of white beach over the pine forest beyond which the ocean rolled and said: 'Do you see that? We do not want to go there, and that is where the wind is taking us.'

Hold on Like Death

"With that he gave the valve rope a pull and we began to descend. We were going thru the air as a hawk falls upon its prey. In a few steady, simple words, without any unnecessary fuss, Donaldson, standing on the side of the basket, told us he was compelled to make the descent with great rapidity for the wind was blowing a gale and forcing us rapidly toward the ocean. He knew the landing was to be a very rough one and said: 'Hold on like death, and whatever happens stick to the basket.' The velocity of our descent increased until it was tremendous. Again Donaldson called: 'Stand up and hold on. If you are at the bottom of the basket when she strikes, she will knock the life out of you.' Presently she struck with tremendous force in a field. I was thrown clear of the basket onto the ground and on my back, my hands still clinging to the ropes. The balloon bounded sixty feet in the air and, with a noisy wrench, I was jerked back into the basket, disorienting my shoulders.

"Presently we were skimming along within a few feet of the ground at the rate of fifty miles an hour, making an occasional bump, taking the top bars off the fences, striking a great haystack in the middle and going right thru it. Then we struck a dense pine forest. Crash, bang, rip, tear! The branches flying to pieces around us, right thru the trees we went.

Hanging to a Pine Tree

"How we escaped being speared by the long-pointed arms, or knocked on the head by the trunks, or jolted out of the basket by the branches, is a mystery. I only know that for one breathless minute heavy timber was breaking around us and we tearing thru every obstruction, until suddenly we stopped with a jerk, swinging in the basket, forty feet from the ground, on the naked limb of an enormous pine tree. The netting was twisted and twisted round half a dozen other trees, the balloon being ripped from top to bottom and hanging in festoons around us. We were three miles from where we first struck earth and had made the distance in about as many minutes. All I want to say is that I would not have missed the ride, with all its mishaps, on any account, and do not think that anything in this experience could deter any one from making a balloon trip."

The history of the ascent Donaldson made from Toronto, Canada, June 23, 1875, is a story of severe hardships. He took three passengers, under the strongest protest, after having told them plainly that the balloon was leaky, the wind blowing out upon the lake and that the ascent must necessarily be dangerous. Nevertheless, they decided to take the hazard. He abandoned his ballast, the loss of gas thru leakage was such that by midnight, when well over Lake Ontario, the balloon descended into a rough sea and was saved from immediate destruction only by the cutting away of both anchor and drag rope. This gave them a temporary lease of life, but at 1 o'clock the car again struck the waters and dragged at a frightful speed thru the lake, compelling the passengers to stand on the edge of the basket and cling to the ropes. The cold was so intense that they were well-nigh huddled. At last they were rescued by a passing boat, but this was not until after 3 o'clock in the morning.

Three weeks later, July 15, Donaldson and his airship, the "P. T. Barnum", made their last ascent, from Chicago. The balloon was already old as balloons go. The canvas was weakened and in many places rent and patched. The cordage was frail. His companion on this trip was Newton S. Grimwood, of The Chicago Evening Journal. The ascent was made about 5 p. m., the prevailing wind carrying them out over Lake Michigan. About 7 p. m. a turbulent slighted the balloon, then about thirty miles off shore, trailing its basket along the surface of the lake. The tug changed her course to intercept the balloon, but the balloon bounded into the air and soon disappeared and never again was Donaldson or the balloon "Barnum" seen by human eye. A little later a storm of extraordinary fury broke over the lake—a violent electric storm, accompanied by heavy rain. A month later the body of Grimwood was found on the shore of Lake Michigan. The story of that terrible night will never be written, but, knowing the man and his trade, sequence of incident is as plain as if told by one of the voyagers.

Evidently the balloon sprang a leak early. The ballast must have been spent before the tug saw her trailing in the lake. Then anchor and dragropes were sacrificed. This would in-

usually give the balloon traveling power for a considerable time, but ultimately she must have descended to the lake, where Grimwood, of diminished strength, soon became exhausted in trying to hold himself secure in the contracting ring, and fell out.

Thus relieved of weight, the balloon received a new lease of life and traveled on, probably to a fatal final descent in some untrodden corner of the Northern forest, where no one has ever stumbled across the wreck. Had the balloon made its final descent into the lake it would only have been after the loose cordage was utterly empty, all the loose cordage cut away and a type of wreck left that would float for weeks or months and would almost certainly have been found.

AN OVER-SEAS TOUR
(Continued from page 112)

music can find engagements for several weeks at the Hongkong and the Peak Hotels, under the same management. They also use occasional monolog entertainers, preferably lady singers who do male impersonations, or vice versa—the British amusement lover apparently having a penchant for novelties which we consider slightly off color. The Oriental Hotel of Kobe, Japan, and the leading European hotels at Shanghai, Nagasaki, Tokyo and the other leading Oriental cities also welcome the same class of entertainers.

As before stated, it will not be wise for any talent contemplating going around the globe to depend upon bookings beyond India. What he gets beyond Singapore must be mainly of the wildcatting sort and the dates will be few, as the old world is sitting upon the crater of a volcano.

NEWS NOTES
(Continued from page 113)

for educational work than upon the platform in interesting the people of America in the artistic elements of life. This is just as true in the material things of design as it is in the more illusory fields of music and philosophy.

James L. Loar, manager of the Independent Co-Operative Chautauquas, was in Chicago for some time at the bedside of his daughter, but is back home again in Bloomington at this time. He is feeling very proud of the fact that he is now a grandfather, and reports that both the mother and baby are doing very nicely.

S. R. Bridges, of the Alkabeist Lyceum Bureau of Atlanta, Ga., met with a new obstacle recently, when Rev. W. H. Laprade, Jr., the presiding elder of the M. E. Church for the Atlanta district, refused to allow Geraldine Farrar, the grand opera star, to give a concert in a Methodist church in that city. She had been booked to appear there on the evening of November 23 and about \$3,000 worth of tickets had been sold for the concert. Dr. Laprade declined to give his reasons for refusing permission to use the church auditorium for that purpose.

The correspondent to The Kahoka (Mo.) Press gives a report of nearly a column from the committee that attended the Redpath-Vawter conference at Des Moines recently. In this report is given the following short commentary upon Mr. Vawter and his work: "Mr. Keith Vawter is a man of fifty years, height five feet, weight 160, a genius in all respects, well met, a man of big thought with absolute purpose to build communities in education and moral influence. His experience of twenty-five years in building chautauqua programs would qualify him, as the conference viewed it, to make an acceptable and successful program for 1924."

In Wisconsin lectures are being given in various communities by the county nurses. The reports are that these are of particular value and are especially well attended. Never before have the government and State done as much for the communities educationally as they are doing at the present time.

Hughie Fitzpatrick, the famous clown, well known on the Redpath and Swarthmore circuits for his health talks to children given in costume, is at the present time working in Hearst's Department Store in New York City. He is giving an acrobatic-health clown act and has been engaged there for six weeks. He has an audience every day of from four to five hundred children and is giving two shows a day. This is a very valuable act in places where it can be properly put over. There should be an opportunity for him in some of our department stores in Chicago.

Round about the Art Institute in Chicago are hundreds of pigeons. They are becoming as numerous and as much a part of the city as the doves of St. Marks. They have become tame from the constant attention and they light on the hands and shoulders of those who come to feed them and are without fear. On Thanksgiving Day they received a feast. Some one left a great pile of food for them sufficient for several days. Scores of other persons came with little sacks of grain and nuts for them on that day. The birds did not understand, but it meant something to the people of a busy city that so many took time and thought of the birds. It was a little

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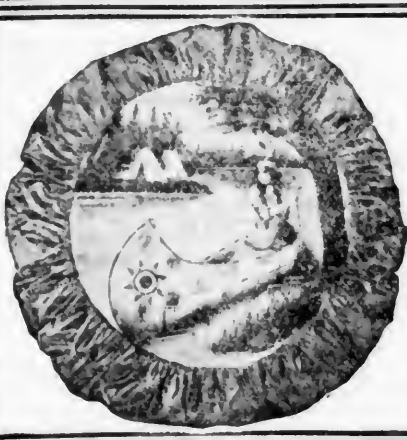
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Is one who fools himself.
Is one who thinks profanity strengthens his argument.
Is one who thinks his own case is peculiar.
Is one who thinks dirty money can buy a clean bill of health.
Is one who believes his own excuses.
Is one who thinks he can hoard his money and enjoy it.
Is one who believes his own flatterers.
Dr. Smith's book on "The Sunday Evening Service", recently published by the Methodist Book Concern, has been among its six best sellers ever since the date of publication last August.
Dr. Smith has become one of the most magnetic platform speakers because he always speaks the language of and keeps in touch with the masses. It is safe to say that newspaper audiences will soon reach every part of the country. Next summer he will appear on the programs of the Independent Co-Operative Chautauquas.

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WISHES ALL

A Merry Christmas and a Happy New Year

Will buy for cash two-abreast Merry-Go-Round. Must be in A-1 condition. Want for 1924 season a Dog and Pony Show to feature. Also have 5 tops for capable showmen. All Side-Show People write, also state lowest salary. Send photos, same to be returned. Bush Bluey, write me. All Wheel Concessions open. Will place clean Grind Stores, Cook House and Juice. Jack Smith and Chester Taylor want capable Agents.
LIPPA AMUSEMENT CO., Normandie Hotel, Detroit, Michigan.

thing, perhaps, but it told a story of the heart of the American people which means much.

One of the busiest of platform men is Rev. Dr. Roy Smith, of Minneapolis. In addition to his work at the head of one of the most important churches of the Northwest he fills a full chautauqua season as lecturer, besides many lecture engagements during the year. In addition to all this he has taken time to write a number of books, and his latest literary en-

terprise is a series of "Sentence Sermons", which is appearing as a daily feature in The Minneapolis Daily Tribune. These are soon to be syndicated and will appear in many of the dailies of the country. These Sentence Sermons occupy about three inches double column and are right to the point. Here is a sample sermon:

SENTENCE SERMONS
By the Rev. Roy L. Smith, D. D.,
Pastor Simpson M. E. Church.

Proceeds from the lyceum course at Independence, Mo., this year will be used to help pay for the new athletic field of the high school. Noah Bellizzi, a make-up artist, gave the first program. Other programs to be given will include Tom Skeyhill, an Australian soldier, poet and lecturer, and "Six-Cylinder Love", by the Percival Vivian Players. Good results are being obtained in the sale of tickets, as classes of the school are in competition with each other for making the best record.

Something new in lyceum work in Missouri will be a series of lectures that will be given free of charge at Sedalia, Mo., under the auspices of the Masonic lodges of that city, which are preparing a winter lecture course. The lectures will be given in the Masonic Temple. The committee in charge of the course expects to get some of the best lecturers in the country, including Dr. Burris Jenkins, of Kansas City; Dr. Harold V. Reader, of Webster Grove; the Rev. F. W. Condit, of Kirksville, and other lecturers of equal importance in the State. It is possible that a few of the lectures will be held in the tiled lodge, but the majority of them will be open to the public.

A. B. C. ATTRACTIONS

Arrange for Four Weeks on Four Promising Los Angeles Locations

After playing the Hawthorne district in Los Angeles the A. B. C. Attractions moved to Torrance, a suburb, for a week's stand. Business in Hawthorne and Torrance did not come up to the expectations of the American Legion, the auspices. The dense fog, which nightly appeared on the midway, had a great deal to do with the people not coming out to see the show.

Several new shows have opened along the midway, including two new shows by "Big" Otto, one owned by "Tex" Evans. Al Bartz has sold his dart shooting gallery to Fred Hughes. Paddy Conklin has purchased the ham "store" of Eddie Desmukes. Desmukes still retains his ball game.

Thomas Blackie Nelson resigned as manager of the organization, and Clarence H. (Fat) Alton has again assumed command of the show. Upon the resignation of Nelson the treasurer's position was placed in the hands of the secretary. Mr. Alton as a testimonial to the faithfulness of his concessionaires and employees extended over 200 invitations to the members of the company and friends around Los Angeles on the various shows to a real Thanksgiving dinner.

Twenty-two additional members of the organization joined the Pacific Coast Showmen's Association in accordance with the policy of "keeping the organization 100 per cent."

The "scoop" of locations was obtained recently by Advance Agent Louis Berger, with the assistance of L. O'Kelly, who in four successive weeks in the heart of Los Angeles were obtained, commencing December 3 at Kearney and Utah streets. Following a week's run in this location 1700 Main street will be the second week, "The Plaza" for the third (Christmas) week, and 4th and Moneta for New Year's week.

Leaving Los Angeles the first of the year the company will journey to the Imperial Valley for a few weeks' run.

W. DE PELLATON (Secretary).

McCLELLAN SHOWS

Wintering at Richmond, Mo.

J. T. McClellan, owner and manager of the shows bearing his name, advised The Billboard last week by letter that he was obliged to change the winter quarters from Excelsior Springs, Mo., to Richmond, Mo., this fall because of unavoidable circumstances. He states that he had all arrangements made, with the exception of a lease on the place which he formerly occupied, to return to his old quarters, but the man he rented from sold out, so he returned to Richmond.

Commenting on the past season, Mr. McClellan informed that it yielded very good results, much better than last year.

"SOUTH SEA LOVE"

(Continued from page 111)

he dies in the first reel. Others in the cast are Francis McDonald, who smirks, and Fred Lancaster, who grins diabolically as a nasty cafe proprietor.

The story of the picture was written by Frederick and Fanny Hatton, who have done some fairly good things for the stage. Despite the pooriness of the story, I am of the opinion that it is not their fault, but rather to be blamed upon the director.

The setting of "South Sea Love" is (you've guessed it) in the South Sea Islands. The first scenes are at sea, aboard the trading ship, "Fiji Girl". After the heroine, the hero and the heroine's father are introduced, and the latter dies with a Bible in hand, the action—what there is of it—shifts to a plantation on one of the islands. After nothing happens here the scene changes to a rough cafe on still another island, and then, for the big (?) smash, back to the "Fiji Girl".

The story: Gerald Wilton, sad, sad planter, has taken passage aboard the "Fiji Girl" for Suva. He is very morose about something, but the daughter of the boat's skipper, Dolores Medina, falls in love with him. She spurns the affections of one of the sailors, who doesn't take offense, and vamps Wilton, who decides, still sadly, that he loves her. That night a storm comes up, and Dolores' father is mortally injured. Before he dies he asks Gerald to marry his girl, and prepares to join them, but dies before the knot can be tied. Wilton seemed unwilling to marry Dolores. She goes with him to his island home. There she learns from a Spanish servant woman that Wilton is already married, his wife being in England. Dolores gets angry and takes the early morning boat for the nearby French port of Taula, without waiting for an explanation from Wilton. He finds she has gone in the morning but cannot follow, as there is no other boat for two weeks. In Taula, being without funds, Dolores takes a job as dancer in the cafe of one Charvet, who is a great scamp with the ladies. Wilton finally gets there and tells her that his wife has died in England, and asks her to marry him. She loves him, but refuses him. Wilton and Charvet fight. Wilton is thrown out by the gendarmes, who are friends of Charvet. Then the "Fiji Girl" comes in port, and the sailors, learning that Wilton has not married Dolores, force him to go aboard the ship, where they proceed to hurt him like anything, strapping him up by his hands and whipping him. But Dolores reaches there in time to save him from further abuse, and she decides to marry him.

After writing this synopsis of the story, I glance at the press sheet prepared for "South

Sea Love", and find that something strange has happened to make the picture and the story as published in this sheet greatly different. They are so different as to seem like two entirely individual narratives. Something is rotten in the Fox Film Corporation's studios. It's all very silly, very silly.

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Season's Greetings

WADE & MAY SHOWS
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with the J. Frank Hatch Film Company, in Pittsburg. In entering the independent distributing field Sanges has associated himself with one of the best known and largest independent exchanges in the country. Arthur C. Bromberg is the president of Progress Pictures, Inc., which is releasing as many features and comedies this season as the biggest national distributing concern.

LITTLE WORK AT GOLDWYN

(Continued from page 111)

old stage melodrama, "Nellie, the Beautiful Cloak Model". Studio production officials regard both of these films as among the best that Goldwyn has done.

Kupert Hughes is preparing to begin photography on his new original screen story, "True as Steel", and Victor Seastrom is in the midst of preparations for his next picture.

Director Hughes goes to San Francisco when his latest production, "Reno", has its first showing there at Granada Theater. It is likely that he will make a few addresses on the present status of the divorce laws in the different States while he is there.

**W. A. SANGES, SHOWMAN,
MANAGES PROGRESS OFFICE**

Atlanta, Ga., Dec. 10.—William A. Sanges, for many years connected with the outdoor show business, is now manager of the Atlanta exchange of Progress Pictures, Inc. For the past five years Sanges has been a member of the Atlanta sales force of Associated First National Pictures, Inc., and is well known and greatly liked by exhibitors in the South.

Sanges is a real showman, having been in many different lines of the amusement industries. For a number of years he was with the Frank C. Bostock Trained Animal Enterprises in the capacities of secretary-treasurer, real manager, and, finally, publicity manager. He has also had his own shows.

After going into the film business Sanges was

LENEHAN WITH WARNER

New York, Dec. 10.—George F. Lenehan, who has an enviable record in the selling end of motion pictures, has joined the sales staff of Warner Brothers Pictures, Inc., as general field representative. His first assignment is to the Kansas City branch. With years of experience back of him as a branch manager he will be a valuable asset to the Warner forces.

For four and one-half years Mr. Lenehan was branch manager of the United Artists in Washington, D. C. For two years he held a similar position with Goldwyn and for a like period was branch manager for Vitagraph in the same city. He was also branch manager for Hodgkinson in the New York exchange.

**"GOLD RUSH", TITLE OF
CHAPLIN'S NEW COMEDY**

Los Angeles, Dec. 10.—"The Gold Rush" will be the title of the forthcoming Chaplin comedy, work on which has begun and for which the star-producer is now preparing his story.

The story will be a Chaplin story of the days of the "Forty-niners", when the world went mad for the much called gold. Chaplin himself will again don the baggy breeches, the old shoes and the faithful derby, and from all reports from those "in the know" the story as being outlined will present the comedy genius in the funniest role he has ever attempted in what he intends shall be his most uproarious film.

This will be Chaplin's first comedy release

for United Artists Corporation, and present plans are to have "The Gold Rush" completed about February 1st.

FRIEND BERATES PRODUCERS

New York, Dec. 8.—Regret that so much about the troubles of the motion picture industry have been given to the public by the men in the industry, was the keynote of a talk given by Arthur S. Friend, president of Distinctive Pictures Corporation, before the Hays Committee on Public Relations on the occasion of the presentation of Distinctive's new picture "The Steadfast Heart", to that body on Tuesday.

Mr. Friend said that he was not in sympathy with the publication of the views of the men in the industry, as to what was wrong in the industry.

"It would be foolish and futile," he said, "for me to say now that there is nothing wrong in the industry. There is a good deal that is wrong, but that is not surprising for, after all, the industry as an industry is only a few years old—surely not more than twenty—and in its present phase only ten. It is a combination, this motion picture industry, of art and business, and every other art that we know anything about, and every other kind of business that we know anything about, is hundreds of thousands of years old. In no art and in no business has perfection been reached, notwithstanding the traditions and the experiences that the other arts and industries enjoy.

"Our ills are all remediable but not thru the public. The public is not concerned in anything except the result that is shown on the screen. The remedy for every ill in the motion picture industry is to be found, and to be effected, within the industry. Our problems are not insoluble, tho many of them are difficult. I am afraid our cries to the public have resulted in bringing to us the big finger of shame. One who has watched us with cynical amusement for some time told me the other day that if some of those in the industry, who were weeping and walling about what's wrong in the industry, waited the answer, they could get it by looking into a mirror. I am afraid his quip is not entirely without justification.

"Most of our difficulties can be overcome by the individual effort of the men at the head of the various companies. If we are paying too much to stars or actors it is our own fault, and if directors are uncontrollable perhaps we can gain more by the intensive study of ourselves than by beating about them. Surely a motion picture company is not the only one in the world that has faced the problem of what to do with men or women who promise or threaten to become invaluable.

"Motion picture executives must be something more than swivel-chair salary hounds and bonus cutters. A recognition of their duties and a strict attention to them will be most helpful in the curing of the evils of the industry, and let it be hoped that out of the noise made they may hear the call to work."

"GOLDFISH" FOR C. TALMADGE

Los Angeles, Dec. 10.—Constance Talmadge, who after a brief three weeks' visit in New York has just returned to Hollywood, has started work on "The Goldfish", an adaptation from a French play by Gladys Unger, in which Marjorie Rambeau starred on the speaking stage. The screen adaptation of "The Goldfish" has been made by C. Gardner Sullivan, and Joseph M. Schenck has engaged Jerome Storm to direct this production.

Jack Mulhall, who will be remembered as Constance's leading man in "Dulcy", will again play the lead in "The Goldfish". Miss Unger's play, like "The Dangerous Maid", which is soon to have its initial showing in New York, will afford Miss Talmadge an opportunity for more serious dramatic work than in most of her previous straight comedy productions. Constance does not wish to break away altogether from the delightful light comedienne roles which have placed her in a class by herself, but she wishes to combine this comedy sense with more emotional roles and more varied interpretations than heretofore.

While in New York Miss Talmadge purchased several trunks full of new evening and street gowns, furs and hats, which she will wear in "The Goldfish".

WHITE VISITS FOX OFFICES

New York, Dec. 10.—Richard A. White, sub-manager of Fox Film Corporation, is making a visit to all the Fox Canadian branch offices. Conferences will be held at all the exchanges regarding new features of next year's sales campaign. Mr. White will also visit the West Coast branches and return to New York by way of Salt Lake City and Chicago. During his absence the general sales manager's office is in charge of Clayton P. Sheehan, the Fox Eastern district manager.

TRADE SHOWS and INDOOR EXPOSITIONS

Indoor Circuses, Industrial Expositions, Museums
Arcades, Department Store Amusements
Store Room Shows, Bazaars, Radio Shows



RODGERS & HARRIS CIRCUS

Has Very Prosperous Season—Winners at Dallas, Tex.—Reopens April 6

The Rodgers & Harris Circus, playing special engagements for Masonic and other lodges as well as various other associations and organizations, has had a very successful season, according to reports received by The Billboard from cities where the company exhibited, also from Nat D. Rodgers, of Dallas, Tex., general director of the company, of which E. L. Harris is general manager.

Among the most prominent and most successful affairs produced by the company were Shrine circuses at Muskogee, Ok.; Okmulgee, Ok.; Pittsburg, Kan.; Kansas City, Kan.; Little Rock, Ark.; Shreveport, La.; Sedalia, Mo.; Hutchinson, Kan.; Birmingham, Ala., and Texarkana, Ark.; also Big Charity Circus at Houston, Tex. (closing engagement), and Elks' circuses at McAlester, Ok.; Hannibal, Mo.; Temple, Tex.; Wichita, Kan., and Dallas, Tex.

The show went into winter quarters in its headquarters city, Dallas, where during the lay-off months it will be rehabilitated and new features added, and will reopen for season 1924 with an engagement at Muskogee, Ok., for the Redoubt Shrine Temple, starting April 5. Throughout its season, so the management advises, the Rodgers & Harris Circus carried an extensive program of circus act features, and with streets and exhibiting places gaily decorated in colors and emblems symbolic of those of the auspices, spectacular street parades were staged, in which committees and hundreds of thousands of their supporters participated—on foot, in autos, pageant floats and otherwise.

The following acts comprised the programs of the Rodgers-Harris organization the greater part of the season, also the supplementary list includes some of the special features used on various occasions: Maxwell Trio, triple horizontal bar artists—comedy; Mae Mathews, iron jaw and swinging ladder; George Bink, deck wire and comedy juggling; Joe Doebeck, comedy juggler; Morak Sisters, tight wire and iron jaw; Barlow, Goodell, and Vermillion, vaudeville; Afloatas, trapeze and Roman rings; and those from time to time—Rhoda Royal and her high-school equestrian offering; Chief White Cloud, Indian riding act; Lawanda, bounding rope act; Gettys Trio, triple horizontal bars; Karbe and Company, head balancing and trapeze; Alfredo and Jonette, Roman ring artists and a robot; Joly Coleman, single trapeze, and others.

General Manager Rodgers also informs that the Shrine Circus at Birmingham (September 27 to October 6) turned out the biggest business of the season up to that time, attendance being to such an extent that two distinct performances were required each night the last six nights of the show. With thirty-five blocks of the city streets decorated in gorgeous colors, probably the largest fraternal parade ever staged in Birmingham was held, and one of the largest crowds ever on the streets there witnessed the spectacle. Made-to-order weather prevailed throughout the engagement.

WINTER CIRCUS AND CARNIVAL CO.

Inclement Weather Somewhat Interferes With Opening Night in Naval Reserve Armory, Detroit.

Detroit, Mich., Dec. 5.—Closing a successful promotion in Alpena, Mich., under the Odd Fellows, last Saturday night, the Detroit Winter Circus and Carnival Company, under the management of Frank E. Pilbeam and E. C. May, opened another promising event at the armory of the Detroit Naval Reserve, and under that auspices, at the Belle Isle Bridge approach Monday night.

A heavy downpour of rain, which started late in the afternoon, held the attendance down somewhat for the opening night, but the committee in charge of affairs reports a very heavy advance sale of tickets, which undoubtedly will mean a big week.

The promoters have lined up a very creditable performance, including, besides the Detroit Naval Reserve Band, a program of five acts, which was enthusiastically received by those who braved the elements.

Great Edwards and Company, in a novelty wire act, are featured on the bill; with the following acts making up the balance of the program: Al Nuttle, in a rather pretentious musical act; Stein Brothers, in a bar act; Lusk and Anita, who have a juggling offering; Stan and Witt, in a song, dance and patter act.

Several hundred feet of concession frontage was noted on the opening night, the majority of the stores being operated by Pilbeam and May.

Harry Logan is doing some of the promotions.

H.-W. CIRCUS IN CLEVELAND

Cleveland, O., Dec. 6.—The Hagenbeck-Wallace Winter Circus is in its second week at the Palace Auditorium, under auspices of the Masons, at Strat Grotto.

The auditorium, seating 12,000, is ideally suited for circus purposes. The basement of the large building has been converted into a messagerie, opening last Tuesday, the circus will run thru to Saturday night, a ten-day session.

EXCELLENT PROGRAM

Indoor Circus at Central City Park, Macon, Ga.

Macon, Ga., Dec. 4.—At Central City Park a big indoor circus and bazaar is being held under the auspices of P. K. O. S. Mizra Palace, No. 2, December 3-8.

Many high-class acts make up the program, including clowns, The daily list, matinee and night, comprises Miss Virginia, trick dogs; Aerial Zenerous, trapeze; Aerial Cowdens, trapeze; clown act, five "Joey's"; the Delaware Trio, novelty high-wire act; Gracie Thomas, a fancy pony drill; Comedy Floyd, bicycle act; Miss Thomas, trained trick collies and pets; E. Vinton, high-school horse; the Darling Hendersons, aerial slack wire; Horace Laird directs a five-piece clown band, the Aerial Cowdens, revolving ladder; the Harrisons, bicycle act, and the Hockum Trio, classical and fancy equestrian act. Music is furnished by Prof. P. DeLaurentis.

RUSSELLVILLE POULTRY SHOW

Russellville, Ark., Dec. 6.—The annual Gold Medal Poultry Show of the Arkansas State Poultry Breeders' Association will be held in this city January 2-10. Mrs. Marie Johnson, of the Arkansas Agricultural Faculty here, secretary of the show, says that seventy-five loving cups will be awarded at the show, which will be "open to the world".

DRAKE PRODUCING CO.

Opens to Good Crowds for Eagles' Circus at Batesville, Ind.

Under auspices of the Eagles, No. 1130, the Paul W. Drake Producing Company launched its winter season at Batesville, Ind., Saturday night, December 1, at the Canfield Hall.

When the doors were opened at seven-thirty a continuous stream of people filled the hall to capacity. This being the first indoor show ever held in that vicinity, the public seemed eager to see what the Eagles had in store for them.

Exhibits, special features, style show, with living models; vaudeville acts and dancing furnished the entertainment. The patrons went away well satisfied and good business is expected the remainder of this engagement.

There are twelve specially built booths, the scenic and lighting effects of which make an attractive appearance. The Housler Luckey Seven Orchestra furnishes the music for the affair. The executive staff is composed of the following: Paul W. Drake, general manager; Earl Fox, secretary and treasurer; Thomas Kercheval, concession superintendent; "Red" Carrel, special agent; Leon Spahr, general agent, and the writer, scenic artist and floor manager.

PAUL BECKLEY (for the affair).

VERY DULL FINISH

Wilmington, Del., Dec. 4.—An indoor circus, fostered by two degree teams of local Odd Fellows and promoted by Harold Maundrell,

LEGION CIRCUS-BAZAAR

Nine-Day Affair at Alexandria, La.

Alexandria, La., Dec. 6.—Arrangements have been made by W. M. Gear with the local post of American Legion, Sam Hans, post commander, to stage for legionnaires a big indoor circus-bazaar, commencing December 29 and running to January 6 inclusive. It has the endorsement of the majority of citizens and everybody is helping the committee to make it the success of the local season.

There will be no game concessions; only selling concessions will be permitted. The building is a new one, 60 by 200 feet, located right in the city and street cars pass the door. Theatrical and circus acts will be staged and a large dancing pavilion will be arranged in the center of the building. One of the best known orchestras of the South will furnish the music, besides the fifty-six-piece American Legion Band. Small shows of merit will also be on the inside, each in a booth of its own. The committee is sparing no pains to make this one of the events to be proud of, with the able assistance of Mr. Gear and his wide experience. Two contests are to be held in conjunction with the event, all of which data is according to one of the executives of the affair.

MAXWELL TRIO HOME

The Maxwell Trio, comedy bar artistes, composed of Clyde O'Neal, Roy Brown and Kirk Maxwell, finished their season a few weeks ago at the Houston Industrial Fair, Houston, Tex., sponsored by J. D. Newman.

They opened their outdoor season with the Rodgers & Harris Circus in March at Muskogee, Ok., with which they remained until August 15, leaving to play ten weeks of fairs for Consolidated Amusement Company, of Kansas City. They state that they have contracts with the C. H. Barrows Production Company for a few winter indoor dates, also the Median Shrine Circus at Wichita, Kan., in February. They expect to again sign with Rodgers & Harris for the coming season. At present they are at home in Texas.

PAGEANT BIG FEATURE

Allwaukee, Wis., Dec. 5.—At the opening of the annual Wisconsin Products' Association session Saturday night one of the most interesting and greatest pageants of historical and industrial development, to a great extent on early history to the present day, was presented to very heavy attendance and appreciation. President Coudrage sent a message of greeting.

Among the episodes (on canvas or in story) staged were the following, under the direction of the Wisconsin Players: The first white man, Jean Nicolet, 1631; the discovery of the Mississippi, 1673; the coming of the pioneers, 1826-1836; emigrants from the old world, 1830; Wisconsin's call for volunteers, 1861.

PROMISING POULTRY SHOW

Being Staged This Week at Butler, Mo.

Butler, Mo., Dec. 6.—The Bates County Poultry Association last week completed practically all arrangements for the tenth annual show, which will be held in this city December 12 to 15. Mrs. Edson Snyder, secretary of the association, announces that the indications are for the best show in the history of the association, as a number of entries are being made by out-of-State exhibitors. A sales department will be conducted in conjunction with the show.

POULTRY-PIGEON-CAT SHOW

At Freeman Ave. Armory, Cincinnati, Late This Month

A midwinter Poultry, Pigeon and Cat Show will be staged in the Freeman Avenue Armory, Cincinnati, December 29 to January 1. The event will be under the auspices of the Greater Cincinnati Poultry Association. Premium lists were recently distributed. The cat section will be under the auspices of the Ohio Valley Persian Cat Club.

DEPARTING FROM CUSTOM

Carthage, Mo., Dec. 5.—The Carthage Poultry Association has made the preliminary plans for the poultry show to be held here in the near future. The association is deviating from the usual procedure by eliminating the competition for premiums, but a competent judge will be secured to judge all fowls. It is expected that this method of the merit of the different exhibits will be established, yet there will be no competition between the breeders.

MOTOR SHOW DATES SET

Fulton, Mo., Dec. 6.—A. P. Tenbrook, president of the Kansas City Motor Car Dealers' Association, has announced that the annual Kansas City Motor Show will be held there in the American Royal Building February 9 to 15. The directors of the association are planning on one of the largest and most artistic shows ever held in Kansas City and the amusement features are to be high-class in every respect.

"RED" SUBLETTE AND "SPARK PLUG"



Above photograph was taken by Ostrom at Kansas City, Mo., during the last summer Rodeo there. This widely known Wild West comedian claims that he and his sidekick ("Spark Plug") have carried off honors in playing the largest number of contests this year, and the majority of the big events held.

BETTER THAN EXPECTED

Success of Elks' Carnival at Carlinville, Ill., Brings Plans for Annual Event

Carlinville, Ill., Dec. 5.—The recent Elks' Carnival, held under the auspices of the Carlinville Lodge, No. 1412, at Elks' Hall, was a much bigger success than expected. Nearly \$3,500 was cleared in the four days. Two autos, together with \$3,000 worth of other prizes were given away.

Every night the hall was filled to capacity. On Saturday night over 2,000 people attended the carnival and the sale of tickets was closed on account of shortage of room and the dense crowd inside.

Never in the history of the city was any indoor affair given more co-operation than was this. Every merchant in town had his windows decorated with Elk colors and lighted up all night; even nearly all the autos in the city were decorated and the general public assisted in every way. Mamie Hanz, of Carlinville, was winner of the Elks' popularity contest and was crowned "queen" on Thursday following the Elks' mardi gras ball.

The acts consisted of Rutger's Elks' Quartet, of Decatur; Elizabeth Grady, soloist and entertainer; Robert Sisters, dancers, and the Alberta Five, instrumentalists. Music was furnished by the Carlinville Band, George Blauer, conductor, ably assisted by Denby Boring; Roache's Society Orchestra, of Springfield; Hays' Elk Orchestra, of Virden, and Seor-Siegel's Steamboat Syncopators, of Carlinville. Robert L. Rusher and Albert Kephart, of Washington, D. C., had charge and directed all decorations, inside and out, and all concessions. Hundreds of high-power electric lights added much to the attraction. Owing to the success of the carnival the Elks expect to make this an annual event and plans will soon be under way for a bigger and better affair next fall.

JNO. F. NOVAK, JR. (Chairman Advertising Committee).

of New York, came to an abrupt close last night when, thru the efforts of Rev. Carlisle Hubbard, pastor of St. Paul's M. E. Church, arrests were made of Moundrell and two of the local committeemen who had been selling chances on the streets on automobiles, etc. The awards were to have been made last night at the Auditorium, where the circus had been in full swing all of last week and had been carried over one more night for this purpose. Thousands of persons had attended the show.

FARM PRODUCT SHOW

York, Pa., Dec. 6.—The annual farm product shows under the auspices of the York County Farm Bureau will be resumed this season, the week of January 7-12 being decided upon at a recent meeting of the show committee in the Farm Bureau office, at which time tentative plans were also decided upon. This will be the fourth exhibition, there being none last season. The best exhibits at the county show will be taken to the State farm products show at Harrisburg, occurring two weeks later.

The exhibits will consist of corn, fruit, potatoes and eggs. It is the plan of the committee to give away at least one hundred bushels in apples to those who attend the show.

CANTON ARMORY A PROSPECT

Canton, O., Dec. 6.—There is a possibility of Canton getting a State armory, to be erected on a site in downtown Canton which is available, it is said. Should the city be one of the three to be allotted armories another building will be available for indoor circuses and other winter promotions. The building will probably be modeled along lines of the Akron armory.

This building if erected, according to those interested, will be available at a lesser cost than the city auditorium, which is now the only big building obtainable here for the staging of indoor shows. Definite decision will be reached within a few days regarding the project.

Rodgers & Harris Circus

NOW BOOKING FOR SEASON 1924

Third Annual Tour, Showing Exclusively for SHRINE, GROTTO and ELKS. Season Opens Muskogee, Okla., Bedouin Shrine Temple, April 5th, 1924

THE LARGEST AND GREATEST UNDER CANVAS CIRCUS SHOWING FOR FRATERNAL ORGANIZATIONS IN THE UNITED STATES

THESE ARE A FEW WHOM WE SERVED IN 1923

BEDOUIIN SHRINE	Muskogee, Okla.	MITHRA GROTTO	Shreveport, La.
NILE GROTTO	Okmulgee, Okla.	ADDALLA GROTTO	Sedalia, Mo.
ELKS LODGE	McAlester, Okla.	CYRUS GROTTO	Hutchinson, Kansas.
MIRZA SHRINE	Pittsburg, Kansas.	ELKS LODGE	Wichita, Kansas.
OMAN GROTTO	Kansas City, Kansas.	ELKS LODGE	Dallas, Texas.
ELKS LODGE	Hannibal, Missouri.	KAMRAM GROTTO	Birmingham, Ala.
BENDEMEER GROTTO	Little Rock, Ark.	ALIRIS GROTTO	Texarkana, Ark.
ELKS LODGE	Temple, Texas.	CHARITY CIRCUS	Houston, Texas.

Wire or Write **RODGERS & HARRIS CIRCUS** Executive Office
 NAT. D. RODGERS, General Director Andrews Building, DALLAS, TEXAS E. L. HARRIS, General Manager

For 1924 CATALOGUE

OUR REPRESENTATIVE WILL CALL ON APPOINTMENT WITHOUT OBLIGATION TO YOU.

JUDGES' RULING

One Tribunal in Cincinnati Court Restrains Police Interference With Elks' Bazaar — Another Scores "Higher-Ups" of the Department for Seemingly Extra Activity on Some Occasions.

No small amount of interest has lately centered in instances, that had legal followups, in connection with what was to be considered in local courts as actual gambling coincident to bazaars, etc., given by prominent clubs and lodges and fraternal associations, etc., the proceeds of which were to be used as charity.

The Elks of Cincinnati but recently had completed a beautiful and very costly five-story Elks' Temple, at Ninth and Elm streets, and on Saturday night, December 1, while an auspicious bazaar and frolic was in progress therein police, under command of an inspector, confiscated a number of wheels, etc., in use at the affair. The incident was one of a series of similar actions by the police in their application of existing ordinances. A member of the lodge was placed under arrest, his trial being set for December 11. Monday following rumor spread that some of those directly interested and their legal counsel had decided to make a "test case" in order to ascertain a better understanding of such proceedings. Judge Edward T. Dixon, in Common Pleas Court, granted a temporary injunction restraining police from interfering with the Elks' bazaar and frolic then being held, the injunction also prohibiting the police from stationing themselves not only within the temple, but in the entrances as well, nor were they to be permitted to interfere with persons coming out or going into the temple. Messrs. Gusweiler and Fox, attorneys for the Cincinnati Lodge of Elks, were quoted in The Times-Star as stating as their opinion: "The ordinance's original intent was to check commercialized schemes of chance, such as are forbidden by federal statute, and not for cooperative amusements, such as are involved in the Elks' case. The ordinance is being given too wide an interpretation. The present boundaries, if any, of such interpretation might even take in a bean-bag game in a Sunday school. We, as members of the Lodge of Elks and former judges of the courts, can see no harm in innocent pastimes such as are being branded as law violations by the police."

Further interest was aroused in like proceedings Tuesday (last week), especially among members of lodges, churches, clubs, etc., and their supporters, when Judge Yeatman, in Municipal Court, delivered from the bench a scathing denunciation of the "higher ups" in the Police Department in their seeming eagerness to raid church and lodge bazaars for "lotteries" and "raffles", which he characterized as harmless amusement. Comments quite similar to each other appeared in Cincinnati dailies the following day, that in The Commercial Tribune reading as follows: "If the heads of the Cincinnati Police Department are as inefficient as they appear to be they should be removed. Police are altogether too anxious to raid church and lodge raffles and lotteries and altogether too negligent

WANTED

COMPLETE CIRCUS OF AT LEAST 8 ACTS

FOR 10 DAYS, Starting January 6th DETROIT, MICH.

Address Box D-124, Billboard, Cincinnati, Ohio.

American Legion Circus-Bazaar

9 Days—Two Saturdays, Two Sundays
 9 Days—ALEXANDRIA, LOUISIANA DEC. 29-JAN. 6

This is to be the largest event in the South this winter. Indorsed by every citizen in Alexandria—advertised for miles. Building to be staged in is new and is 68x200 ft. WANT CIRCUS ACTS, Stage Acts, single and double. State how many acts and lowest winter price for nine days. SMALL PIT AND FREAK SHOWS —Write proposition for inside pay show on percentage. State size of frame-up. CONCESSIONS—No Games. WANT bldg on Frozen Sweets, White Stones, Novelties, Soft Drinks, Tea Garden (Caterer's Elite Lunch), Classy Booth American Mind Reader, Crystal Gazer, Demonstrators. Bids must be in Alexandria by December 22. One-fourth bid certified check to accompany bids, payable to American Legion Circus-Bazaar Com. PROMOTERS that can handle big contest proposition on percentage, also Programmer and Banner Com. (Harry Sanford, wire.) Address all mail and wires to BILLY GEAR PRODUCTIONS, American Legion Circus-Bazaar, Alexandria, Louisiana.

Fourth Annual Bazaar

GRAND OPENING CHRISTMAS MATINEE, CLOSING JAN. 1st.

Seven Big Days, With Two Holidays.
 FEATURING THREE BIG ORCHESTRAS.

WANT—Blankets, Silver, Ham and Roaster and Doll Wheels. Will sell Corn Game. Also want Concessions. Billed in seven surrounding towns like circus. Wire, don't write, as we build frame; you bring Stock and Wheels. REICH'S AUDITORIUM, Meyersdale, Pa.

when it comes to raiding handbooks and other forms of commercialized gambling that abound throughout the city," Judge Yeatman said, in the presence of Police Inspectors Kane and Ryan and Police Lieutenant Robert Shearwood, of the Third District, who was in charge of the raid on the Friars' Club, at Liberty and Vine streets.

Scoring Colors Proceedings

"The denunciation was delivered during the trial of Harry W. Merland, Herman Kelley and Edward Tillie, all of whom were charged with conducting a lottery at the Friars Club. Merland testified that he had been denied cash bail when taken into custody and had been placed in a cell until bond could be arranged. Judge Yeatman charged that a professional gambler could be released at any time on cash bail and scored the high officials of the department for the existing condition which made it impossible for a reputable citizen guilty of a technical violation of law to be released on bail.

"In commenting on the case, Judge Yeatman said: "It is certainly strange that the police can locate a church or lodge raffle without any difficulty and yet find it impossible to discover handbooks and gambling dens that are 'wide open'. The police heads might be interested to know that my Bible class is in the habit of giving away Bibles as prizes."

Orders Candy Returned

"Judge Yeatman then dismissed the cases and signed an order for the return of the fruit and candy seized during the raid. Merland returned in five minutes and reported that the judge's order had not been honored, whereupon Yeatman stated that unless the property was returned he personally would see that it was. The candy and fruit were then turned over.

"Chief of Police Copelan, when told of the denunciation yesterday, refused to make any statement. Inspectors Kane and Ryan followed the same course, as did Lieutenant Shearwood. It was, however, stated at headquarters that district lieutenants were permitted to use their own discretion in the matter of cash bail."

BAZAAR AT HAMTRAMCK

Detroit, Dec. 5.—K. G. Barkoot and F. Percy Morency opened a bazaar Monday night in Lions Hall, Hamtramck, under church auspices,

which looks very promising. This team of promoters have a lineup of spots for early future showing which will carry them well into the new year.

ENGAGED AS FEATURE

Ponca City, Ok., Dec. 4.—As a feature on the vaudeville bill for the big Moose Fall Festival here the committee on entertainment has secured Dorothy Darling, who appeared at the American Legion Circus held recently at Pawhuska. The singing and dancing of Miss Darling is said to have scored favor.

CANBY CLUB CORN SHOW

Canby, Minn., December 5.—The Canby Community Club has arranged to stage a corn show here December 14 and 15. A premium list is being prepared which will provide for the awarding of liberal cash prizes.

Outdoor Celebrations

ENTIRE NAVAL FLEET

May Be at New Orleans for Mardi Gras

New Orleans, Dec. 5.—Captain Watt Clavelius, U. S. N., commander of the U. S. S. Seattle, who is in the city, announced that Admiral Kuntz expects to bring his entire fleet to New Orleans for the Mardi Gras season. The fleet composed of battleships, cruisers and the lesser craft would bring high officers of the navy as well as a host of "blue jackets" and marines.

The Mardi Gras festivities are expected to eclipse any previous events, and several new carnival organizations are making arrangements for parades.

GOOD PROGRAM AND ATTENDANCE

Florence (Ariz.) Affair Very Successful

Florence, Ariz., Dec. 5.—The Pinal Pioneers' Parade celebration staged here the latter half of last week was an outstanding success from all angles. A cowboys "roundup" was the big feature, at which the various events in frontier sports were keenly contested by the riders, ropers, cow milkers, etc., who participated. There were also shows, riding devices, booth "stores", dancing and many other forms of amusement.

The opening day, Thursday afternoon, was the greatest in the history of the organization. It was a splendid sunny day and there were people in attendance from California to Massachusetts. There was just enough snap to the weather to put the cowboys right up on their toes and some of the fastest and best events in the line ever witnessed here were presented.

While it might seem farfetched to the reader to state there were good folks here "from California to Massachusetts," it is a fact, also they were greatly in the minority from far away States, naturally. However, following is a partial list of the automobile tags on the grounds: Maricopa County, 16; Pinal, 70; Apache, 1; Pima, 6; Cochise, 3; Yavapai, 3; Iowa, 1; Santa Cruz, 1; Oklahoma, 2; California, 4; Ohio, 2; Tennessee, 1; Minnesota, 1; Pennsylvania, 1; State of Arizona, 1; and to account for the presence of Massachusetts, E. P. Call is here with his family to spend the winter.

As a fitting climax to a beautiful Thanksgiving Day and a splendid program at the Parade grounds, the largest crowd that ever attended a Parade dance gathered at the Michea-Arballo warehouse, on 11th and Willow streets, which

STOCK PAPER

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INDOOR CIRCUS

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WHEN IN WASHINGTON, D. C.

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LEAPER

Wanted For Return Act

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NOW BOOKING SEASON 1924

"THE DARE-DEVIL OF THEM ALL"
DARE-DEVIL DOHERTY
 THE ONE MAN IN THE WHOLE WORLD PERFORMING
"LEAP FOR LIFE IN FLAMES"
 The BIGGEST
 OUTDOOR THRILLER
 and CROWD
 GETTER
 OBTAINABLE

Breaking Crowd Records Everywhere

**PARKS,
 FAIRS
 AND
 CELEBRATIONS**



**EXCLUSIVE
 MANAGEMENT
 WIRTH & HAMID,
 INC.
 212 STRAND THEATRE BLDG.,
 NEW YORK CITY.**

had been beautifully decorated for the occasion, and there tripped the light fantastic until the wee sma' hours o' the morn', the dance music being furnished by the Wildcat Harmony Vendors of the University of Arizona. Snapp Bros.' Exposition Shows provided the tented shows and riding device features.

**SUCCESSIVE HARVEST SHOWS
 ARE PLANNED IN MISSOURI**

Sarcoxis, Mo., Dec. 6.—The Sarcoxis Harvest Show Association has made a selection of the various superintendents for next year's exposition and they already have started to prepare their programs for that event. The program is to be on a larger scale and more elaborate, and some unique and novel entertainment features will be added. All lines of live stock and agriculture will be represented at the show. A meeting of the Southwest Missouri Harvest Show circuit will be held in Sarcoxis soon, the original meeting being postponed because of some unforeseen events. Dates will be selected for the various shows and plans will be outlined for co-operation and for exchange experiences. It is expected that the dates will be continuous and that they will start in late summer and continue until early fall.

GOLDEN JUBILEE OPENS

Chicago, Dec. 5.—The Texarkana (Ark.) Golden Jubilee opened Monday. Macklyu Arbuclie, pioneer Texarkanian, accepted an invitation to meet thousands of early settlers and will play the role of sheriff in a historical spectacle. There are to be five parades and the town has been wonderfully decorated. Four governors will shake hands Thursday on the grounds. The jubilee and exposition is under the direction of J. A. Barnaby and M. E. Melton, secretary of the Chamber of Commerce.

WORLD'S FAIR SHOWS

**Inclement Weather Mars Closing Week
 —Organization in Winter Quarters
 at Camp Bowie, Fort Worth,
 Texas**

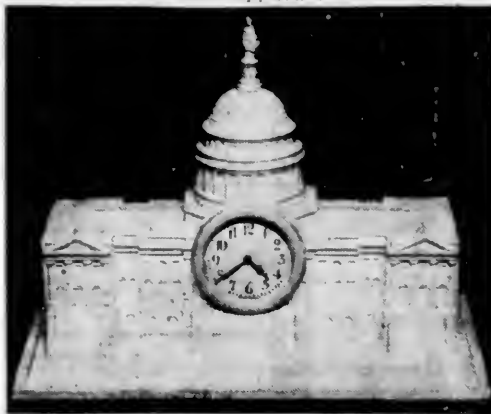
Ft. Worth, Tex., Dec. 6.—The weatherman turned loose about all the brands he had on hand for the closing week of Dodson's World's Fair Shows here and from a business standpoint it was, to use the vernacular, a total blank. Probably the best auspices in the city, the Doherty, was obtained and a good week was anticipated, but cold weather greeted the opening night, followed by rain, hail and snow for the balance of the week. The outfit was dismantled in a pouring rain and hauled to winter quarters at Camp Bowie. Manager Dodson was fortunate in securing Camp Bowie for winter quarters, as the chances for wintering a show are exceptionally

You Have Been Waiting for This THE CAPITOL CLOCK Reappearance of a Proven Seller
 Antique Bronze Finish, Standard American Movement Patent Applied For

\$60
 Dozen

Sample
\$5.00

Half Cash
 with
 Order



Base, 10 in.; height, 7½ in.; depth, 5¼ in.

This Clock is acknowledged everywhere as the most beautiful item ever offered as a premium. It is a replica of the Nation's Capitol at Washington, D. C., bringing out every detail on a scale of one-half millimeter to the foot. It catches the eye wherever shown.

THE CAPITOL CLOCK CORP., 33 Union Sq., NEW YORK CITY
 Sole Manufacturers. The Capitol Clock Is Our Exclusive Creation.

\$60
 Dozen

Sample
\$5.00

Half Cash
 with
 Order

good and the distance from the heart of the city is a scant two miles.

Work in winter quarters will begin at once, under the supervision of Trainmaster Frank Walden and Lot Superintendent John Ward. The entire outfit will receive the most thorough overhauling it has ever had and two new wagon fronts will be built. Carl Hansen will rewrite all of the rides and fronts and the painting will again be under the direction of Artist VanAult.

Mr. and Mrs. A. Humphries left Monday for Chicago. Johnny Hoffman and wife for Baltimore, Charles Nelson and wife to the James Show at Alice, Tex.; Carl Julian to the James Show, Carl Robinson, the Green Brothers and several others to the J. B. Roberts Circus Company at Brownwood; Fonzie Hoffman to an indoor doings at McKinney. Others will leave this week for various parts of the country to return in the spring.

Manager C. G. Dodson and wife will leave this week for Marlin Springs, where Mr. Dodson will try some baths in the hopes of relieving a touch of rheumatism that has been bothering him all season. George Roy will journey with them, also seeking relief.

The writer and wife will motor south to the border for a few weeks' recreation.

The plant, show, under the management of "Doc" Allou, left this week for Cleburne for a three-day stand. The show has been greatly strengthened and recostumed throughout and is booked solid in houses until spring.

An early spring opening for Dodson's World's Fair Shows has been arranged under strong auspices in the city.

W. J. KEHOE (for the Show).

OPEN LETTERS

(Continued from page 89)

are in most every city and, with few exceptions, are little more than dives, where nightly are gathered crooks, dope fiends and degenerates of every character. The show people are merely used as the lure.

Every real burlesque knows the character of such places, the reputations of which do not help burlesque.

Burlesque has got to destroy the forces that are sucking its blood or those forces will destroy burlesque.

(Signed) ORVILLE MONROE,
 Hudson, N. Y.

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

CONCESSION AGENTS I want Ball Game Agents and expert Wheel Workers, for four months' work in Florida. Write GEO. W. LA MANCE, care Mitchell Amusement Co., 15 Courtland St., Atlanta, Ga.

B.P.O. ELKS ELKS' (Outdoor) CIRCUS B.P.O. ELKS

No. 1288 AND MORE SPOTS TO FOLLOW No. 286
 Ft. Myers, Fla. ALL UNDER THE ELKS Ocala, Fla.
 Jan. 7th to 12th Both Located Down Town Jan. 21st to 26th

WANTED—High-class Stock Wheels of all kinds, also Grind Stores, Cook-house, Palmistry, Novelties, Shooting Gallery, Ice Cream, or any other Concession not mentioned. Will book you now for all spots. A high-class Team of Girls, wire; must look and act the part of Performers; conditions the best. Height of fruit and vegetable season. Growers hungry for entertainment, and positively the first undertaking of this kind by either Lodge. You know what that means. If you want to be placed, act quick.

All address JACK BRADY, Mgr. Elks' Circus, Box 729, Ft. Myers, Florida.

Season's Greetings To All

We are pleased to take this opportunity of thanking the trade for their liberal patronage during the past year and extend our best wishes for a Merry Christmas and a Happy New Year.

When you want real value for your money and 100% Service send your orders to

Berk Brothers

who have been headquarters for Streetmen's and Demonstrators' supplies for the past 15 years.



Candy Wall Telephone
A good seller for Xmas. Sample, 35 cents. \$10.00 deposit required for every gross ordered.

Our Catalog just off the press. Get your copy. None mailed to consumers.



Just Received
two earlonds of Original Dandy and Hurst Tops. Place your order now—avoid disappointment.
Prompt shipment guaranteed. \$5 deposit required on every gross ordered.
Sample Mailed, 25c



Just Received
A large shipment of Safety Razors in bulk, also in metal and velvet lined cases. Write for special prices.

One-fourth cash with order, balance C. O. D.



RUNNING MICE
\$3.50 Per Gross
Every one guaranteed.

We require a deposit of \$1.50 on every gross ordered.



AKnockout, Boys!
Vest Pocket Safety Razor

Complete apparatus, with one blade, in leatherette case. Each individual Razor guaranteed.
\$21.00 Gross
\$2.00 Dozen COMPLETE
25% deposit must accompany order, balance C. O. D.
Sample, 25c.



Imported Opera Glasses
Each in a neat box
\$30.00 Gross

543 BROADWAY **BERK BROTHERS** NEW YORK



Again, Merry Christmas! EVERYBODY!!
A little early, but this is our Christmas Special.

J. B.—The last board of Bruns he was working lots in Los Angeles.

W. Jackson says he saw Jack Ford headed for Shreveport in his new silver. He hopes Jack will have "better luck" with this one.

The situation:
Many hearts thru grief are saddened.
A restorative:
Your DUTY, boys: Make them gladdened.

"All things come to him who waits!" Yeh, but most successful fellers learned that it doesn't pay to stop hustling while doing the "waiting".

Now don't you department-store demonstrators be so durned stingy with your piping for the "column" as you have been the past two winters.

An outdoor showman, Frank Reno, started out in the med. show game last spring in Ohio. Frank didn't stay at it very long. Heart he went back in the side-show line.

Rumor was afloat that Bennie Smith (the vet. humanitone worker) and W. F. Graydon were thinking of doubling up for the holiday trade in the Carolinas. Did they?

A traveling salesman talking to Ed. Frink: "I attended the Orpheum in Sioux Falls the other night and I saw a blackface team there that should be out here with your show. Oh, it was awful!"

Here is the way one of the boys puts it: Ambition tells it all in the med. business. The harder the game the better for the good ones.

"Terrible Accident"—The three Bonheur Brothers, Jim, Howard and Anos, ran a magic lantern show into a fifteen-car circus. Then they settled on three big ranches, near Carmen, Ok., and rested easily ever afterward.

In bestowing your gifts, please remember: Gasoline Bill Baker wishes for but three things from the boys and girls—their friendship, support and good will. In return let each one feel that he or she has the same from "Bill"—and that comes from the heart.

Remember the old-time sobriet with the med. show, who wore knee-length dresses, and with beaded eyelashes and chalk vermilion and cacao butter on her face, and a bobbed wig, and how she "scandalized" the towners? Well, the parson got her!

Hugh Nichols and wife were recently reported as being up in North Dakota, near the Canadian border, and cleaning up a nice h.r. Pipester didn't say what brand of "cleaner" they were using in the "brightening-up" process.

Now is the time to get earnestly busy on the Christmas-gift business. It means a great deal to hustlers. The big rush comes but once a year and at an opportune time to add to winter h.r. It is a golden opportunity for specialty workers.

A man can be a salesman without being a pitchman. But it's a dead clinch a good pitchman must be a good salesman—the art of clever, impressive demonstration is far more apparent in pitchmen than in just "salesmen".

When the going gets bad—cold weather, dances, basket ball, card and other social parties, etc., and in many instances halls for shows almost unobtainable—then the fellow who likes the "white lights" will curl up and

A NIFTY TRIO



Above was taken early this year near Hot Springs, Ark., presenting Dr. T. A. Smith (wearing the hat and "benny"), Mrs. T. A. Smith and Dr. George A. Holt during one of their vacationings.

Agents and Canvassers



Get your Clock Medallions from the originators, and not from the imitators. We have the only original line of Photo Medallions, 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.

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

Patriotic Calendars

ALSO
Soldiers and Sailors Jokes and Stories
6c each. 12 kinds. Samples, 6c.
Sell 100 to 800 daily at 25c each.
GOING STRONG
VETERAN'S SERVICE MAGAZINE
209 Canal St., NEW YORK

BRUSSELETTE RUGS



Quick Sellers Because They Are Popular Everywhere.
AGENTS
You can make 100% profit by taking advantage of our present rock-bottom prices.
Size, 27x54 inches.
\$1.10 Each, 2 for \$1.99. Prepaid.
(Regular value, \$2.00 Each)
BRIGHT FELT RUGS
Size, 28x58 inches.
\$1.00 a Dozen.
Sample, \$1.40, Prepaid.
Smaller Size, \$1.00 Doz.
Write for special inducement.

E. H. CONDON, 77 Bedford St., Dept. B., BOSTON, MASS.

WANTED

Demonstrators, Agents, Distributors to Earn Big Money
selling SUPREME NO-CEMENT White Rubber Self-Vulcanizing Fire and Tack Patch. Takes a moment to demonstrate. For particulars and prices write to our winter address.
SUPREME PATCH MFG. CO.
333 W. 2d Street, Los Angeles, Calif.

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 in medicine men. Write for prices.
BECKER CHEMICAL CO.
235 Main St. (Established 1890) Cincinnati, O.

LAYS FLAT on Bone or Soap
RADIO
WILL FIT ANY SAFTY BLADE
SOMETHING NEW!
Pitchmen, Agents, Salesmen. The Radio Stropper holds any Safety Blade. Sells for 25c. Stays sold, \$9.00 Gross. Sample, 25c. 25% on all C. O. D.
RADIO STROPPER COMPANY.
Chicago, Ill.

Tell the advertiser in The Billboard where you got his address.

DON'T LET THEM FOOL YOU

I HAVE THE X ON THE "RED JACKET" FOUNTAIN PENS. BOYS REPORT GOOD BUSINESS

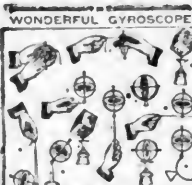
Just Like Red Rubber Ready To Ship Now

GET MY NEW PRICE LIST ON FOUNTAIN PENS AND PENCILS

The Great Noise Maker.

"CRY BABY"

Will be the big seller for Christmas and New Year. My price, \$2.00. Gross, \$21.00.



The Little Wonder Telephone

The Original Little Wonder Telephone. Comes packed one in each box. 1/2 gross to package. \$5.50 per Dozen. Bell and base and all other parts nicely nickel plated.



FULL LINE OF GYROSCOPE TOPS

ARMY AND NAVY NEEDLE BOOKS, - - MY PRICE \$4.50 PER GROSS
All orders shipped same day as received. Send P. O. Money Order for \$2.00, balance will go out C. O. D.
KELLEY, The Specialty King, 21-23 Ann St., NEW YORK



WINDOW DEMONSTRATORS
SALESBOARD OPERATORS
SHEET WRITERS PREMIUM USERS
AGENTS

Write for Catalogue and Prices

The New Improved
INKOGRAPH
 The Perfect Writing Instrument

HAS A 14-K WHITE GOLD POINT and feed. In appearance it is extremely attractive. Its beautifully highly polished best grade of hard rubber, its nickel-plated pocket clip, make it an instrument of distinctive elegance and refinement, as well as usefulness.

INKOGRAPH CO., Inc.
 672 Sixth Ave., New York City

quit. But the real hustlers just begin to "fight".

Quite a number of the knights attended the Showmen's League Banquet and Ball in Chicago. A list of them has not yet been entangled from the complete list of all in attendance. They were also present and "took in" what was said at the "open" park, fair and showmen's meetings.

Burn it, Dwight Wilcox. Bill had a cut made of that party you folks had in the woods last spring and because of two-column space being available wanted to run it in this issue, but it has been mislaid, temporarily, however. Will find its "hiding place" one of these days and manufacture space for it.

Bill hears that he and the boys were handed a very bum steer about a city in Eastern Ohio last summer, and not content with that the fellow who gave the bum steer knocked several of the lads, working straight, there—one of them who was trying hard to get off his uppers and was being helped by other knights in the town.

The Dr. Jack Crawford's some time ago returned to their winter domicile in the center of the business of Cincy—near Fifth and Vine. Jack and his automobile were seen the Saturday night following their arrival back at his old stand and raking in a commendable amount of business in Newport, Ky. He reported having had a very satisfactory season and that both he and the missus are feeling fine.

When a point is made, intended for the good of all, in this "column", and when the "shoe seems to fit" rather closely to some feet, the owners might form the impression that it is directed individually to them. Far from that being the intention, it's the pointing out of bad things that helps—if taken as tips—toward good things for the profession as a whole.

Quite a number of the knights have asked why "Pipes" is substituted at the head of this department for "Pipes for P' Men". This is the reason: When but one-column-wide news matter is used on the first page of them (the pipes) there isn't sufficient room to have the complete heading, but when two-column-wide news is used so is "Pipes for Pitchmen".

E. Hewitt (another old head to start doing his bit for the "column") pipes that in his estimation the American Royal Live Stock Show in Kansas City was the best held this year. Hewitt was there with scopes and Dick Hull with spud peelers and both had a very nice business, being the only two pitchmen at the doings.

Mrs. Doc Little Beaver piped from the Doc Seger No. 1 Show that she had been doing a prosperous business since opening October 7 in Missouri. Jack Devere joined, making seven people with the show. Intends to close December 22 for a two-week "layoff", so that all can go home for Christmas, and reopen with the same people about January 7.

Let's keep domestic troubles and other personalities out of the pipes, boys. Joking each other—if meant in fun—is alright, but don't contribute it as a joke and mean it as a "slam"—as they say in ol' England: "Th' 'abit isn't just proper, yu' know." (Which explains why Bill cuts out some in the contributions sent in.) Those things should be delivered in person, not in print. Isn't it right?

Doc J. G. Seger piped from his home (Rural Route 2), Willard, Mo.: "This is Thanksgiving night—10:30 p.m., been knowing all day and still at it—so it's 'come in, boys and toast your shins, we have a good fire burning.'" Doc said that Jack Devere and Billy Jameson had rekindled his fire of entertainers on one of the shows. He also noted that his pipes would work three more weeks and then "come home" for the holidays.

Bill has a long, interesting pipe from Frank R. Trafton dealing with an association and some suggestions as to procedure in forming one. Wanted to use it in this issue, but because of the number of pipes sent in and being used, it is possible that it will be crowded out—as it will be noticed they begin with the shortest and run to the longest in the space available. But if it does not get in this week it will in the near future.

Anthony Wells, he of the broken back, who has been working pencils on Market street, Philly, for some time, says business is dull there at present as the town is practically closed, altho a few are taking a chance on earning their living by selling their wares and he expects to soon leave for a trip across the continent in a "lizzie" and hopes to meet many of the boys en route. Will sell photo postcards of himself and pencils on the trip.

K. E. (Kid) Lambert is still working suburban towns out of Cincy with scopes, pens, serpentine garters and bumpty-dumptyes. Relative to garters Lambert states that he has found the making of them much more costly than buying them already made up but that he has been unsuccessful in getting stock from any of the usual channels. He asked Bill to mention that some of the jobbers of this line should again get busy and do some advertising. (There may be an ad in this issue on garters. If not, let somebody who knows where stock can be obtained pipe in the info. to Bill.)

Harry Carson says he likes New Orleans quite well and that he thinks the folks there will think as well along the same lines as himself as in any city he has ever been—that a club subscription to some good magazines or some nice pictures make a dandy Christmas present. He has been organizing his crew for the holiday trade. Says the races started there Thanksgiving Day. He wants pipes from Rex Evans, Frank Stone, Dick Rogers, Ben Trechell and others of the tritone and aquaral fields.

Doc Lazara "shooted" from Grand River, Ia.: "A ter nine weeks in Illinois I am back in Iowa. Opened last week in Davis City to excellent business. At last I have my show out as I want it. It consists of five people. (Continued on page 168)

PEARLS

"La Princess" Diamond

B. B. 5572
 Imported—Indestructible—Opalescent
 36-INCH GRADUATED PEARL NECKLACE
 Diamond Set White Gold Clasp



GUARANTEED INDESTRUCTIBLE.
 The distinctly superior "La Princess" reproduction of Oriental Pearls. Radiantly beautiful—of the lustrous, indestructible "La Princess" quality—offered in a full 36-inch rope of matched sizes; each pearl perfectly round, perfectly matched, exquisite in tone and sheen.
 Mounted with charming white gold safety clasp; handsomely engraved; set with genuine diamond.
 Encased in a rich, velvet gift chest, with inserted plate mirror; size 6x6x1 1/2 inches; satin-lined and tufted; removable tray; special compartment for jewels.
 Per Dozen Necklaces, Complete with Chests \$39.00
 ORDER BY THIS NUMBER—B. B. 5572.

- B. B. 6982—PEARLS; 21-inch; Solid Gold Clasp; in Velvet Box. Dozen \$18.00
- B. B. 5573—PEARLS; 21-inch; Sterling Silver Clasp, with Imitation Diamond; in Velvet Box. Dozen 18.00
- B. B. 5568—PEARLS; opalescent; 21-inch; Sterling Silver Clasp, with Imitation Diamond; in Velvet Box. Dozen 21.00
- B. B. 5569—PEARLS; opalescent; 36-inch; Sterling Silver Clasp, with Imitation Diamond; in Velvet Box. Dozen 24.75
- B. B. 5571—PEARLS; opalescent; 21-inch; 11-Kt. Solid Gold Clasp, with Genuine Diamond Setting; in Velvet Box. Dozen 30.00

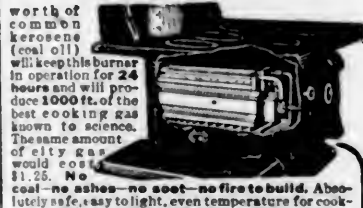
SPECIAL B. B. 5570—Pearls, assorted sizes, 20, 22 and 24-inch, 10-kt. gold clasp, in imported leatherette, velvet-lined box, doz., \$13.50

FOR SAMPLE ADD 50 CENTS EACH TO ABOVE PRICES. 25% deposit required with every order.

SINGER BROS., 536-538 BROADWAY, NEW YORK

SEND FOR OUR LARGE CATALOG—B. B. 34—FREE TO DEALERS ONLY.

50 Cents



worth of common kerosene (real oil) will keep this burner in operation for 24 hours and will produce 1000 ft. of the best cooking gas known to science. The same amount of city gas would cost \$1.25. No coal—no ashes—no soot—no fire to build. Absolutely safe, easy to light, even temperature for cooking or baking, easily installed in any kitchen range.

AGENTS WANTED!
 Make big money distributing this fast selling gas generator. Valuable territory open. Every home a prospect. Get started now.
 Write Today for free literature and details of special offer and agency proposition.
KNIGHT LIGHT CO., Dept. 19-99 Chicago, Ill.

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.
Savoy Drug & Chemical Co.
 170-172 N. Halsted St., CHICAGO, ILL.

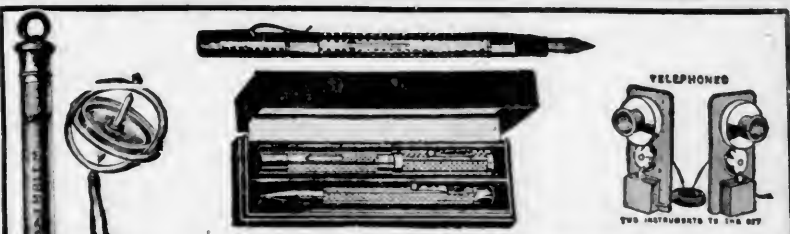
CHRISTMAS Toy-Novelties

100 Xmas Toys and NOVELTIES, each package mixed. Fine for Clubs, Churches, Lodges and Theaters, to give as souvenirs to boys and girls.
 No. 2 Assortment, Per 100.....\$ 5.00
 No. 3 Assortment, Per 100..... 7.00
 No. 4 Assortment, Per 100..... 10.00
 1923 Illustrated Catalogue Free.
 NO FREE SAMPLES.

TERMS: Cash in full. No personal checks accepted. All Goods sold F. O. B. Cleveland.
NEWMAN MFG. CO.
 1289-93 West 9th St., Cleveland, Ohio

AGENTS

The Monogram business, with Decalcomania Transfers, shows real profit. Easy to apply. No license needed. Catalogue and particulars for the asking.
Motorists' Accessories Co., Mansfield, Ohio



GET MY PRICES ON FOUNTAIN PENS

I have the Austrian Chased Barrel Fountain Pens, with Holly Boxes and Clips
\$15.00 Per Gross
PENCILS from \$3.50 per gross and up
 Get prices on Wall and Stand Telephones, Hurst and Forster Gyroscope Tops, Creeping Mice
Chas. J. MacNally, 21 Ann St., New York
 "House who will eventually serve you."

HEAVIEST STOCK UNBREAKABLE COMBS FINEST QUALITY

Trade	"AMBERLITE" Mark.	PRICES	FINEST QUALITY
58130—Fine Combs, 3 1/2 x 1 1/2		Gross, \$13.80	
58150—Fine Combs, 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 1/2		Gross, 21.00	
56313—Dressing Comb, 7 1/2 x 1 1/2		Gross, 21.00	
56638—Barber Comb, 8 1/2 x 1 1/2		Gross, 13.80	
56216—Pocket Comb, 4 1/2 x 1 1/2		Gross, 6.00	
Leatherette Slides, Metal Rims		Gross, 1.50	

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.

THE BIGGEST HIT ON THE MARKET AMERICAN EAGLE BUCKLES

With RUBBER BELTS (New Design) \$18.50 gross
 SMOOTH AND WALRUS. BLACK, BROWN, GREY.
 SAMPLE DOZEN, \$2.00.
 With LEATHER BELTS \$24.00 gross
 GENUINE LEATHER. COBRA GRAINED. BLACK AND CORDVAN. SAMPLE DOZEN, \$2.25.
\$15.00 gross—RUBBER BELTS—\$15.00 gross
 With Roller or Lever Buckles. Black, Brown, Grey. Smooth and Walrus. One-third deposit on orders, balance shipped C. O. D. No less than six dozen shipped. Write for catalogue.
PITT BELT MFG. CO., 705 Fifth Avenue, PITTSBURGH, PA

Holiday Specials



No. 355.

No. 355—Ladies' Ring, sterling silver, Tiffany mounting, set with extra fine cut white stone, fancy engraved shank, in box.

EACH, 75c.

Dozen \$5.50



No. 450.

No. 450—Men's Ring, sterling silver, set with fine cut 1 1/4-Kt. white stone, engraved shank, in box.

EACH, \$1.25.

Dozen \$11.50



No. 460.

No. 460—Men's Ring, sterling silver, set with fine cut 3/4-Kt. white stone, engraved shank, in box.

EACH, \$1.25.

Dozen \$11.50

No C. O. Ds. without deposit. Send for White Stone Catalogue.

S. B. LAVICK CO.

404-406 South Welle Street, CHICAGO, ILL.



can make Xmas Money with our Xmas Card, Folder, Tag Combination Packs.

\$1.50, \$2.00, \$4.50, \$5.75 and \$8.50 per 100 Packs. Sell 10c to 25c per Pack.

Deposit must be sent on C. O. D. orders. Send for Free Sample and List.

DO IT NOW

Chas. Ufert

133 West 15th Street, New York City

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

SELF-THREADING (1,000) NEEDLES \$2.75 (100 Packages)

\$1.00 deposit will bring gross order, balance C. O. D.

We guarantee full satisfaction, or money refunded. ILLUSTRATED CIRCULAR FREE ON REQUEST.

NEEDLE BOOK SPECIALTY CO.

MACHINE NEEDLES, NEEDLES IN PACKAGES AND BOOKS ONLY.

2 to 20 East Fourth Street, NEW YORK CITY

GERMAN MARKS

100,000-MARK NOTES, \$3.00 A HUNDRED.
100,000-MARK NOTES, \$22.00 A THOUSAND.
50,000-MARK NOTES, \$2.00 A HUNDRED.
50,000-MARK NOTES, \$17.00 A THOUSAND.
SAMPLES, 10c.

RUSSIAN, GERMAN, AUSTRIA AND SOVIET MONEY

Send 50c for Sample Assortment. MAKES A FLASH BANK ROLL. Selling big everywhere. Great as an advertising novelty. Cash with all orders.

WORLD ADVERTISING NOVELTY CO., Three Park Row, New York.

End your correspondence to advertisers by mentioning The Billboard.

PIPES

(Continued from page 167)

namely, James and Josephine, Tot Young, Neal Price and myself. Mrs. Gray remained at Des Moines, with the boy, to rest up a bit and will be with the youngster the remainder of the school season. I hope all the boys had a good Thanksgiving dinner as we did with our landlady here.

Lady Burdall (Hurdle Simms) "wonders"—If Lou and Hattie Schilling remember when we were all down in Chattanooga, Tenn.?

If Mike Whelan ever found out who put the doughnuts in his pocket?

What has become of John Krigle (Bank Slot Mike)?

If Mrs. Will Case remembers when the armadillo got after her in my store in St. Louis?

Who remembers when Tommy Stymer and Harry R. Myers were fishing at Gourdon, Neb.?

What has become of Jack Stiles?

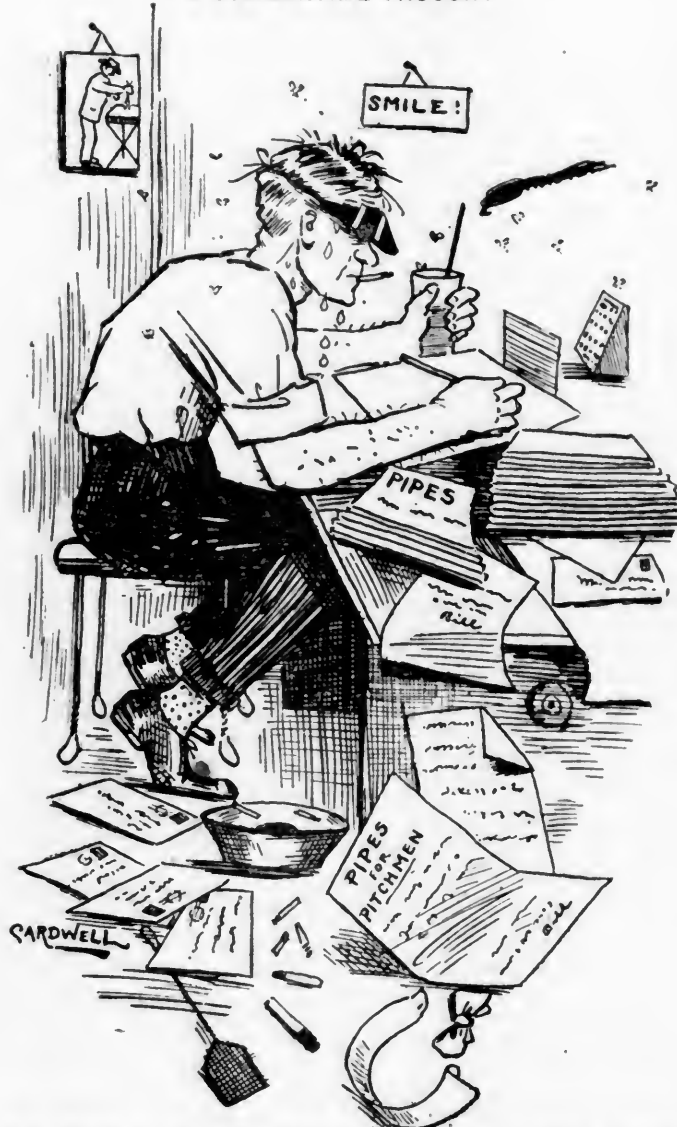
Dr. Harry C. Chapman again has treble (probably more) cause for pleasant thoughts this Christmas (December 25). He will on that day have reached the ripe old age of 77 years. He is still hale and hearty, despite

There's nothing, however, against each one feeling the spirit for all others.

It will be interesting to old boys—of the variety and early med. show days, especially in the East—to know that James (Jimmy) Murray, who certainly knew his book on those days, as well as most of the "good fellows", is still holding down the position as ticket taker at the Olympic Theater (Columbia Wheel building), Cincinnati. And Jimmy is still "real pert" for an oldtimer. Incidentally the manager of the Olympic is the erstwhile circus man (known thruout the country) Col. Sam Dawson—and one of the "bestest" of good-natured fellows that ever pulled on a shoe.

Robt. M. Smith read Larry Barrett's recent pipe about his big "home on wheels" and its ninety-horsepower motor trying to race with an eight-cylinder speed car, ending in a demolishing mishap—to Larry's vehicle. R. M. piped: "I noticed about the accident to the transportation of Barrett's 'overland opy'. Now take your time hereafter, Big Boy, take your time. Them are big 'gas wagons' won't climb trees or jump ditches—as Dan Rosenthal tried to make his 'henry' scale a telephone pole in Florida, but even it refused more than a futile attempt. My free mod. opy is rolling along quite nicely down in Southern Alabama. Lots

A SUMMERTIME THOUGHT



While working his old standby, tieforms, at Sandusky, O., a couple of summers ago, Jim Cardwell was much bothered with the heatlets—which inspired him to sketch the above conception of "Gasoline Bill" at his desk. Jim didn't do half bad on the guess, except a little off on features, and—well, no "stale suds" to draw the pesky flyets these days of profl.

several near-death accidents the past three years, and he says he has the pleasure of reporting that both his offices in Cleveland and Columbus are bringing him in tidy sums of the wherewithal. He is at Columbus and would like the boys, when in that city, to stop in for a confab.

Fred X. Williams is again working the kennel shows this winter, his usual cold months' occupation. He postcarded from Atlantic City that he had just closed at the dog show at Williamston, N. C., and would "take in" the salt breezes at A. C. and rest up for a week. He met at Atlantic City Edward (Pud) Hartman, former paper subscriptionist, who but recently opened the Inn Hotel there on South Delaware street. Williams says the state reader in North Carolina for paper work is a half century.

About fifteen of the boys included in their pleas for this issue: "Tell all the boys I wish them a Merry Christmas, etc." Much as Bill would like to do this, fellows, he cannot and each of you will agree that it would not be fair to allow our department this privilege and not the others and to do so in any of the news departments wouldn't be fair to those who place and pay advertising rates (show-folks and shows) for cards of that nature.

of rain lately, but as our 'home on wheels' is still intact we just let 'er rain and don't worry."

One of the "paperlets" piped from K. C.: "Around Kansas City lately were seen, for the Stock Show, a few of the brother paper boys including Prof. Haas, Harry Shtelnitz, Hagan, Crozy Miller, Jim Dye, J. B. Quilim, Tommy McIrose, Harry Taum, Nickols, Slim Lee and Don Lysinger. Nothing startling happened in the way of good business, as no one was able to work, but there was many a 'grand' cut-up—accordingly all the boys must be all fixed up for Xmas bars,—so why worry about going out in the show to make it when so much can be 'made' in hotel lobbies? All the boys joined the 'Ancient Order of Turtles' while in K. C."

Social requirement often changes one's resolves. Here's an instance: Heard two well-dressed men arguing recently, and they were—well, they were "nobblly". Both repeatedly and impressively informed each other that they would never, under any circumstances, "call you mister". Neither of them in a fighting mood or even real sore, but had individually decided that any "mister" prefix as pertained to the other was on the taboo list. Anyway after a while an intimate friend of one of them walked up and an introduction

MEDICINE MEN

For years have favored this Pioneer Supply House with their business.

Many fortunes have been made by our customers who attribute their success to the uniformity, the repeat value and that ever-present High-Grade appearance of goods we made for them, coupled with prompt shipments and friendly co-operation.

"WE MAKE ANYTHING IN THE DRUG and CHEMICAL LINE."

WRITE FOR PRICES

The Seyler Medicine Company

1613-1615 Central Ave., Cincinnati, Ohio (Established 1870)

We Wish All a Merry Christmas and a Prosperous New Year.

XMAS BALLOONS GAS AND GAS APPARATUS

No. 70—Assorted Color Balloons, with Santa Claus printed on both sides, \$2.75 Gross. Extra large, No. 350, same as above, \$1.00 per Dozen. Your name and ad printed on a No. 70 and shipped same day, \$21.00 per 1,000. No. 90—Heavy transparent, five colors, pure gum gas balloons, Gross, \$3.50. As above, fifteen different pictures on both sides, Gross, \$4.00. Squawkers, Gross, \$3.00. Best Grade Reed Sticks, 35c Gross. 25% with order, balance C. O. D.

YALE RUBBER CO. 15 East 17th Street, NEW YORK CITY.

REAL PROFITS!

Costs You \$2 Dozen

Retails for \$50 each

The PETER PAN PURSE

Made of fine leatherette in assorted colors, lined with harmonizing cambic, trimmings of black patent leather drill. Size, 4 1/2 inches. No one can resist buying a few for each of his little friends or children. Sell 3 to 10 to every customer. Your money tripled for each purse sold. Your money back for those unsold.

ECONOMY SALES CO., Dept. 400, 104 Hanover St., Boston, Mass.

Enclosed find \$..... Send me..... dozen Purse at \$2 dozen.

Name.....

Address.....

SALESMEN of ability can earn \$100 per week selling our \$5,000 accident and health policy for only \$12.50 a year; no dues or assessments; hospital benefit, surgeon's fees and other attractive features covering every accident and sickness; either men or women accepted, ages 16 to 70 years; excellent side line. Address, with references, L. B. SMUTZ, Mgr., 710 Lucile Gas Bldg., St. Louis, Missouri.

ADVERTISING NOVELTY PENCILS

With Microscopic Views, enlarged 500 times. 25c seller. Three assorted samples, 25c, with catalogue.

J. GRANDEFELD, 1238 Theriot Avenue, Bronx, New York.

Tell the advertiser in The Billboard where you got his address.

Headquarters for White Stone Rings, Scarfpins and Watches Notice Our Special Low Prices

We specialize and carry a large and complete line of LADIES' and GENTS' WATCHES of all kinds, a big variety of SILVER and HOLLOW WARE, IVORY GOODS, latest creations in JEWELRY and NOV-ELTIES. OUR PRICES ARE ALWAYS THE LOWEST. We are illustrating here just a few of our popular numbers selected from our large catalog, which is chock full of bargains. If you are not already in possession of our latest catalog write for a copy today, which will be mailed to you free. Our stock is complete and we make it a point to ship orders same day as received. 25% deposit required on all C. O. D. orders. Our Motto has always been HONEST GOODS, HONEST PRICES and PROMPT SERVICE. SEND US YOUR ORDERS.



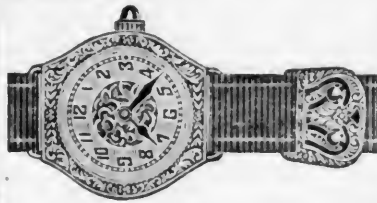
No. 25—Gent's Heavy Platinum Finish Ring, set with extra fine 2-carat cut brilliant engraved shanks.
Sample Dozen, \$1.25
Per Gross, \$13.50



No. 26—Electrical Diamond Scarf Pins. Set with the best quality cut white brilliant, assorted designs and sizes of stones.
Sample Doz., \$0.30
Per Gross, 3.25



No. 27—High Tiffany Platinum Finish Scarf Pins. Basket mounting, set with one-carat dazzling white stone brilliant of Nam ruby. The finest yet produced. Each on card.
Sample Dozen, 60c
Per Gross, \$6.25



No. 40—Six-Jewel, 25-Year, White Gold-Filled Bracelet Watch. Fancy silver dial, with sapphire crown. Put up in an attractive display box. Our Special Price, Each.... \$3.45

A WONDERFUL XMAS GIFT



No. 41—New Rectangular Model Wrist Watch. Six-jewel movement, fancy silver dial, fitted up in a 25-year white silk, gold-filled case, jeweled crown, silk ribbon with engraved buckle to match. Put up in an attractive display box. Our Special Complete Bargain Price. ea. \$5.95

No. 42—Ladies' or Gents' Gold-Filled Combination Pen and Pencil Sets, with 14K gold pen. Put up in attractive plush box, silk lined.
PER SET, \$1.60. PER DOZ. SETS, \$19.00.

No. 43—21-Piece Ivory Manicure Set. Dutilly design, in fancy plush \$15.00
No. 43 1/2—24-Inch Indestructible Pearls, with sterling silver clasp, set with cut rhinestone.
EACH, \$1.10. PER DOZ., \$12.00.

No. 44—Genuine Fine Black Leather 7-1/2-in-1 Billbooks. Smooth finish. Not to be compared with any inferior grade. Stamped "Warranted Genuine Leather". Outside snap fastener. Postpaid sample, 35c.
PER DOZ., \$2.00. PER GROSS, \$20.50.

No. 45—Ladies' Bracelet Watch. Gold-plated, octagon bezel, engraved, stamped gold-filled, warranted 20 years, with extension bracelet, in fancy box. Complete, Each \$2.50

No. 46—16-Size Gent's Very Thin Model Watch. Gold plated, stem wind and set, radiating gold dial.
Each \$1.65

ALTBACH & ROSENSON, 205 West Madison Street, CHICAGO, ILLINOIS

AGENTS - Make \$3.00 An Hour

Fastest Selling Specialties on the Market

Item	Price Per Doz.	Sell for
Handy Folding Egg Boiler	\$1.30	25c
Universal Jar Opener	2.00	50c
Velvet Grip Broom Holder	1.30	25c
Utility Kitchen Tool	.70	15c

Samples of all four specialties, postpaid, for 50c.
25% deposit required with all C. O. D. orders.

WE OFFER TO AGENTS THE LARGEST LINE OF STEEL AND WIRE SPECIALTIES ON THE MARKET.

GENERAL PRODUCTS CO., Dept. 5, Newark, New Jersey.

was imperative. It would have been ungentlemanly to the introduced ones were both "mistakes".

Burdie Simms, from Clyde, O.: "Well, here we are back in Clyde running our Xmas sale. Dr. Willison has stored his show and is out looking for a location as we are going to open a store show in some nearby town. A letter from Dr. White Eagle states he and the Missus may drop in on us for a visit in a few days as he had closed his show for the season to a good season. I hope all the pitchmen had a good season. If any of the folks come this way would like to have them call on us—all are welcome. Harry K. Myers (the Minstrel Dandy) is still here and running the 'lizzie'—when it runs."

S. C. Hayes, the cement man from the Southeast (Jacksonville), rambled into Cincy a few days ago after a jaunt thru several States which included a visit home the past summer. He merely stopped over for a day and was en route eastward—probably into West Virginia. Said that his candid (non-lunatic) impression to boys intending to make the cotton country of the Southeast is that they need not figure on good receipts as the crops there are far, very far, below standard of production because of boll weevil, etc. While in Cincy Hayes was thinking of changing his stock to jumping frogs or some other specialty for the Xmas trade.

Dr. F. Kreis is of the opinion that some agitation noticeable in newspapers will greatly affect "Doctors" with unearned diplomas, both located and traveling. He pipes from Waverly, N. Y.: "It is over a year since I 'slung' any ink into the pipes. But here goes! Was indeed to hear of the death of Dr. Ira Sutherland. We all must go sooner or later, and I have just been wondering who would be the next in our ranks. I was up to Buffalo last week and there was Johnny Mc-Mason pitching on Main street. I counted five different pitchmen working German marks. I reopen New Year's Eve and expect to stay out all winter."

Doc P. Stanley and Mr. and Mrs. G. O. Smith met at Ponca City, Ok., and—but let G. O. tell the story: "Doc sure has a nice office here, hours 11 a.m. to 3 p.m., and his reception room is filled several times a day. Mrs. Smith and I are working art needles in the Reed store here and doing a fine business. Ponca City is open to clean workers—\$2 a day. Doc invited us out Sunday for a drive in his coupe and we sure had some party and trip, and in our rounds we visited 101 Ranch, going thru all departments. It certainly is worth while to visit it. We picked up some nice souvenirs while there. We go to Bristow next week with a new line—Christmas specialty—something really new."

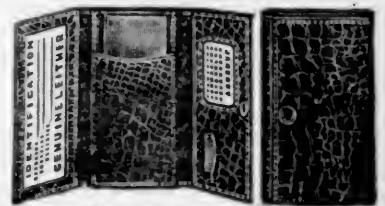
Every now and then "Bill" detects some fellow sending in a pipe on himself and signing some other name than his own to it. Not at all necessary. Since this department is a sort of "conversation" medium among the pitchmen demonstrators, etc., and devoted exclusively to their field, no one of them should feel either backward or ashamed to tell what he is doing (senting out exaggerations, of course). However, in case a contributor does "shoot" on himself or his company and does not want to be so credited, if he will only sign it and pen or pencil a ring around the signature his wishes will be complied with—but they should all be signed—that's but a requirement of any business as to communications.

Ed R. Foley (his usual line herbs, cement and cleaner) has changed to novelties for the Christmas trade, and says he has a good stock of them. Intends remaining out on the road. In the small towns in Ohio, but will return home to Cambridge, O., for the holidays, after which he and Mrs. Foley intend going to Atlanta, Pa., to visit Mr. and Mrs. Fred Warner, who Ed says has opened an oil and lamp show in that vicinity. Foley says he has had a very good season. He recently worked in Newark, O., and seven or eight small towns out of there, each day working a corner or other location and to good business, with the exception of at Utica, where the glass factories have not worked lately—a good town when they are working.

This special issue of Billyboy being so many days before Christmas (about a week earlier this year than usual) gets many of the boys balled up to no small extent. Many of the fellows generally, each year, get the pipes in for the Christmas Special during the same

(Continued on page 170)

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.

SOME THERMOMETER!

18 INCHES WIDE, 80 INCHES LONG.



JUMBO THERMOMETER BAROMETER AND EIGHT DAY CLOCK

This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big successes by selling advertising space on the "Jumbo".

\$100.00 FOR A DAY AND A HALF WORK

Display space in public places and on prominent corners is easily secured for the big "JUMBO" Thermometer. The fourteen advertising spaces are like hot cakes—some of our men sell out the board in a day and a half or less.

Write Us Today and Let Us Send You Full Details. CAN MAKE IMMEDIATE SHIPMENTS. BOX 8. THE CHANEY MFG. CO., SPRINGFIELD, OHIO.

RAINCOATS



FULL LENGTH \$1.50 Each

LADIES' \$2.00
MEN'S 2.00
BOYS' 1.50

APRONS, \$3.00 per Dozen.

OUTFIT FREE

Salesmen and Agents write at once.

EASTERN RAINCOAT CO.
913-921 Roosevelt Road,
CHICAGO, ILL.

NEEDLE THREADERS

BOYS, WE HAVE A NEW ONE, made of spring brass, plated.

\$4.00 Per Gross

With circulars. Sample, 10c.

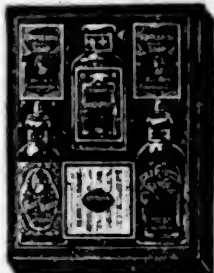
MILLS & SONS
227 South Stricker Street, BALTIMORE, MD.

KINEMATOGRAPH

Sample, 50c, with quantity prices. Shows attractive pictures, \$2.00 brings 10 big selling Novelties, including a Kinematograph. FRANCO-AMERICAN NOVELTY COMPANY, 1383 Broadway, New York City.



"BIG SIX" a Champ. Money Maker at \$1.50 a throw



A CRACKER-JACK SELLER FOR AGENTS! WHEELMEN! AUCTIONEERS!

SPECIAL OFFER

To Billboard readers who know a good thing when they see it. We will send at once.

20 Boxes Big Six (1 outfit free) \$10.00
100 Boxes Big Six (10 outfits free) 50.00
Single Sample Set for inspection, postpaid 1.25

To avoid delay, No C. O. D. during Xmas rush. Remit in any safe way.

FREE A Genuine DURHAM Duplex Razor With Each Set FREE

UNITED PERFUME CO., Sales Office: 89-91 Warren Street, N. Y. C.

LOOK HERE! AT LAST

The "1849" SOUVENIR MINT CONCESSION MEN, AGENTS WANTED AT ONCE

California Gold Souvenirs

QUARTERS AND HALVES THE LATEST JEWELRY CRAZE.

Send no money—we will send you prepaid \$5.00 Assortment on approval. Pay postman. After examination, if not satisfactory, return to us and will make refund.

J. G. GREEN CO., 991 Mission St., SAN FRANCISCO, CALIFORNIA.

GENUINE LEATHER BILLFOLDS

Finished with gilt or nickel corners. Assorted colors. Three Styles. Special Xmas boxes. Also 2-Piece Combination Billfold and Key Case, put up in splendid holly box. Quick sellers. Special prices in gross lots. Samples, \$1.00. Salesmen, Agents, Canvassers, write us today.

HARRIS & COMPANY
Manufacturers of Genuine Leather 7-in-1 Billbooks.
513 Shelby Street, DETROIT, MICH.

AGENTS

A WONDERFUL ITEM. 100% PROFIT FOR YOU. GET THIS "QUICKLITE", THE ONLY PERFECT LIGHTER.

Highly nickelled, just fits pocket. Fool-proof. Simple. Also lights any gas. Burns any alcohol obtainable at all drug stores. Guaranteed satisfactory. Lights instantly as flint cap is pulled off. Holds flame in wind. Cannot get out of order. Lasts a long time. Cheaper, handier and cleaner than matches.

Each Quicklite in a carton, one dozen; in wonderfully attractive display container. Write quickly for quantity prices. Sample prepaid, 25 cents.

Rapid Mfg. Co.
10 E. 14th St., New York City

The Last "Word" in Your Letter to Advertisers, "Billboard".



SPANGLER XMAS SUGGESTIONS

	Dozen.	Sample.
LAOIES' 10-PIECE PYRALIN IVORY TRAVELING SET. Beautifully Embossed Leather Cover. Watered Mohr Silk Lined.	\$72.00	\$6.60
MEN'S 10-PIECE EBOHY FINISH TRAVELING SET. Leather Cover.	86.00	5.50
DIRECT IMPORTATION OF BEAUTIFUL, HIGHLY OPALESCENT, 24-INCH PEARLS, with Three-Strap, Sterling Clasp, in Push-Open Box.	18.00	1.65
HAND-PAINTED COMBINATION CLOCK AND CANDLESTICK SET. Ivory, Blue or Pink.	36.00	3.25
LADIES' GOLD AND SILVER MESH BAGS. Very Special.	42.00	3.75
KEYSTONE SHAPE, ELECTRIC LIGHTED VANITY CASES. Genuine Grain Leather, in Brown, Black or Gray. 7 1/2 x 2 1/2 Inches.	25.00	2.25
OCTAGON ELECTRIC LIGHTED VANITY CASES. With Tray. Beautifully Fluted and Lined. Key Lock.	42.00	3.75
In Cowhide. 7 1/2 x 2 1/2 Inches.	54.00	5.00
KEYSTONE OR RECTANGLE. In Patent MoleSkin.	13.25	1.25
DANCING VANITY CASE. Entirely Different. Unlighted.	27.00	2.50
LARGE RECTANGLE. With Fluted Tray and Light. Gold Lined.	57.00	5.00



OVERNIGHT CASES. 10-Piece, Pyralin Ivory Finish. Hand Mirror. 20-Inch.	46.80	4.75
LARGE PLYMOUTH BAGS. Cretonne Lined.	7.20	.75
MANICURE SETS. 21-Piece. Embossed Cover.	9.60	1.00
MANICURE SETS. 21-Piece. Very Special. Hand Engraved.	48.00	4.25
3-IN-1 SHOPPING BAGS. In Black. Highest Grade Made.	5.75	.50
In English MoleSkin.	9.00	.85
BOOK ENDS. Beautifully Designed and Hand Burnished.	9.00	.85
TORCHIER LAMPS. With Mica Shade.	18.00	1.75
PURE RUBBER TEA APRONS. With Buttery.	9.50	.85
BOUDOIR LAMPS. With Attractive Silk Shades.	24.00	2.25
MEN'S RUBBER BELTS. With High-Grade Buckles. Gross.	\$13.60	
HERE'S THE LATEST IN LADIES' HAND BAGS—A Convenient, Gold Tipped, Beveled Mirror, immediately accessible, makes this the most desirable hand bag made. In High-Grade Black or Brown Cowhide Leather, matched and contrasted into an extraordinary creation. Unlighted.	54.00	5.00
With Light.	60.00	5.50

All Spangler Merchandise Sold Under a Money-Back Guarantee

Spangler
TRADE MARK
MFG. CO.
160 N. WELLS ST. CHICAGO ILL.

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.



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.
808-S. East Grand Blvd.,
DETROIT, MICH.

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 we ask? Per Gross, **\$5.00**

No. 2. Mammoth Flying Birds—Very large. Assorted colors. Per Gross, **\$12.00**



CALIFORNIA GOLD SOUVENIR RINGS—Selling like wild-fire. Ideal for Concessions and Salesboards. Halves, mounted as shown in illustration. Sample, \$1.00 Each. 75c. Dozen, \$84.00 per Gross. Halves, mounted as Scarf Pins. Sample 25c. \$1.75 per Dozen, \$18.00 per Gross.

CHINESE FOUR-LEGGED BASKETS, \$5.00 per Nest of Four, F. O. B. San Francisco. CAYUSE INDIAN BLANKETS, \$6.00 Each, F. O. B. San Francisco.

KINDEL & GRAHAM, 782-784 Mission St., San Francisco, Cal.

SAFETY PINS Size 0 Small. 1 2 Medium. 3 Large. 4 1/3 Assorted. Price. \$1.42 \$1.50 \$1.67 \$1.83 \$2.00 \$1.75 Per 100 Boxes. SELLING PRICE, 5 TO 10 CENTS PER BOX.

GLASS-HEADED MOURNING PINS In black, white and assorted colors. 100 Pins stick in Paper. \$3.00 per 100 Papers. Can be sold up to 25 cents per Paper.

CELLULOID THIMBLES Assorted Colors. \$2.00 per Gross. Selling table 5 to 10 cents each.

Sample assortment of all items sent for \$2.00, cash with order. 10% deposit on quantity orders. Money refunded if not satisfactory. These goods will cost you double elsewhere.

NEEDLE BOOK SPECIALTY COMPANY, - 2 to 20 East 4th Street, NEW YORK

PIPES

(Continued from page 169)

week it is put into the mails. The date this paragraph is being written is November 28, and indications are that they will be coming fast and furious during the next seven days until December 5—the day before they are printed—we'll get the showing in Pipe. That Bill has tried hard to encourage. The writer could manufacture a whole lot of reminiscences and humor, but he would much rather have the boys themselves tell it (in print) to each other. However, those coming in late will be used in succeeding issues as usual.

Bill is not re-editing the following pipe or changing the spelling as it was so requested—signed "G. W. Lockwood" and came from Chicago:

Dear Sir—Will you please put this in the way it is written. A bunch of old timers got together on Thanksgiving Day to talk of olden times on the Coast and Doctor Harry Daily and Dick Rawley and others and they had some time and some dinner. 15 of us sat down to the table at 3 P.M. and never got up till about 4:30 P.M. we had a 20-pound young suckling pig Doc Itae done the carving then past to Doc Daily and he gave it to Dick Rawley to pass it around and he made some water we had all we wanted to eat and more the ladies made the salad and E. Petters, catering co. cooked the pig we all had a delightful time I think we will meet on the Coast and have our New Years dinner we hope to see a bunch of others."

Jack McCoy (up to a year or two ago better known among the folks as Comedian Jack Brennan), of Jack's Comedy Players, was at Gratz, Pa., about three weeks ago (now) and piped: "We are at Harry Smith's here and he has an up-to-date place. Harry is an oldtimer and says he was one of the first to carry an ad with The Billboard. He is sparing no expense in showing us a wonderful time. He had both kneecaps broken and is just recovering from the injury. Says he is just 'itching' to get back on the road, but that will probably never be. I have a very nice company now, the roster of which is as follows: Musical Sims, black-face comedian and musical acts; Bessie May Smith, pianist and singing specialties; 'Babetta' (Mrs. McCoy) illusions, singing soloist and aerial novelties, while I do various styles of dancing, magic, ventriloquism, and lecturer and manager."

Blessings on you, set of trines, Reister, "Lizzie", pack of snipes! Long we've traveled far and near. We've sure been friends—never fear.

Suit and "benjie", slender roll, Let me hug you to my soul. Many times on top we've been, But—all "geed up"—gee, what sin!

And, Little Bankroll, ere we part, Suppose we get a greater start? Summer's gone—do you know the "yaps" Have proved that we're the "saps"? —B. N.

W. Jackson, down Louisiana way, piped: "Saw recently at the Jennings (La.) Fair Jack Ford taking subscriptions. Don't know how, but from the looks of his pad he seemed to make the French-speakers there understand what he was talking about."

A purchase of interest in real estate circles in Cincinnati, as well as to friends of James (Doc Jim) Millerhaus materialized about a week ago when Millerhaus, owner and operator of the Celtona Medicine Co., Cincinnati,

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

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. 28x58 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.

\$104.40 PROFIT In FOUR DAYS writes

L. A. CAUDLE, Fries, Va.



Harper's salesmen counting the day's profit

HOW WOULD YOU LIKE TO MAKE \$25 A DAY?

HARPER'S TEN-USE SET is the biggest money maker ever offered salesmen and agents. It is a complete outfit that washes and dries windows, scrubs, mops, clears walls and ceilings, sweeps, and does five other things that sell housewives on sight. Saving in time alone pays for outfit many times over. Greatest year-round seller. Not sold in stores.

Over 100% Profit

A gold mine for men and women, young or old. J. H. Ford, Pikeville, Ky., writes: "I sold 22 sets in one day." (Profit, \$31.00). Wm. H. Burgan, Pa., writes: "I sold 36 sets in 11 hours." (Profit \$52.00).

We have a selling plan that's a winner. Write today for big descriptive book, which gives full particulars, pictures, salesman's results, etc., and how you can start without investing a cent.

Harper Brush Works,
106 2nd St., FAIRFIELD, IOWA

**CHANGEABLE
SIGNS PRODUCE
BIG BUSINESS**

**SELLS
\$1.00
COSTS
AGENTS
\$3.00
Per Doz.**

WITH 200 LETTERS FOR EACH SIGN
Size, 7x12 1/2.

AGENTS WANTED

Sample, prepaid, 50c.

The Big Seller of the Year.

DAVENPORT-TAYLOR MFG. CO.,
412 Orleans Street, Chicago.

CLEAN-UP FOR THE HOLIDAYS With the 3 Best Items AGENTS EVERYWHERE REAPING A HARVEST



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.

RUBBER KEY HOLDERS. Per Doz., \$1.10 Per Gross, \$11.50. Sample, 25c, prepaid.

Get our samples and be convinced. 25% with order, bal. C. O. D.

HARRY LISS,
35 South Dearborn Street, Chicago.

THREE TIMES THE LIGHT

FROM YOUR LAMP WITH
STEEL MANTLED BURNERS
SMOKELESS AND CLEAN

ASK YOUR DEALER for them, if he can't supply you send us HIS NAME and ADDRESS and YOUR NAME and ADDRESS and \$2.00 for SAMPLE of THREE BURNERS for \$1.00.

AGENTS WANTED. BIG MONEY MAKER.

STEEL MANTLE LIGHT CO., INC. and
2718 WELLS BLVD. CHICAGO ILLINOIS



Goodyear Raincoats

GAS MASK, Men's, Diagonal and Oxford Shades, Heavy India Rubber, \$1.90
 Sizes 36 to 44

Ladies' Blue Poplin "Cloak Model," belt all around, 3 seams, sizes 36 to 44, \$3.00

Leatherette, Men's only, heavy weight, flannel back, brass buckles on sleeves and belt all around, sizes 38 to 44, \$3.00

Sheep-lined Coats, Moleskin Top, Beaverized Collar, 4 Pockets, \$7.00
 Belt all around. Sizes 38 to 48

Send 20% on deposit, balance C. O. D. Money order or certified check.

MERCHANTS RAINCOAT CO., Inc. Dept. J.
 30 E. BROADWAY, NEW YORK CITY

AGENTS WANTED

References: Chatham & Phenix National Bank.

Rugs, Panels, Scarfs

These items are rich duplicates of Oriental and European Masterpieces. As premiums and general sales merchandise they are the class. We have the Ex. on this line and it will pay you to order a sample assortment and judge for yourself. Money refunded if not satisfactory.

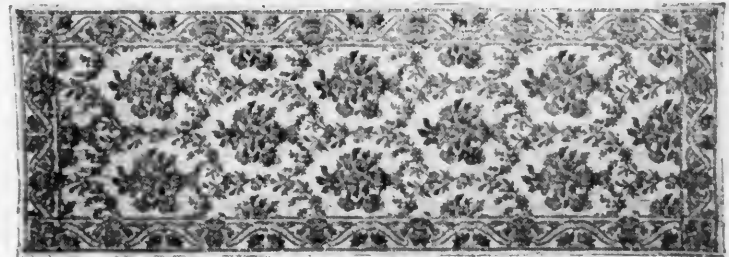
HOOK YOURSELF UP WITH A REAL REGULAR LINE

Tapestry Wall Panels. \$30.00 Dozen.



No. 501—Size 19x57 Inches. 20 Subjects.

Tinsel Tapestry Table Scarfs. \$24.00 Dozen.



No. 504—Size 16x47 Inches. Six Patterns: Rose, Blue, Gold, Orchid, Black, Tan.

Velour Prayer Rugs. \$30.00 Dozen

Tapestry Wall Panels. \$21.00 Dozen.



No. 500—26x46 Inches. Five Patterns in five Different Colors.

SAMPLE ASSORTMENT

One of Each Number

\$12.50

CASH WITH ORDER



No. 523—20x26 Inches. Two Subjects. French Scenes.

Arabian Tapestry Wall Panels. \$33.00 Dozen.



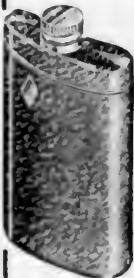
No. 520—26x38 In. Six Arabian Subjects.

Write for Illustrated Catalog. Half cash with quantity orders, balance C. O. D.

J. LANDOWNE CO., Inc., 229 Fourth Ave., New York City

POCKET FLASKS

17c each



A beautiful, practical, metal-covered, glass-lined Flask. Screw cap. Warranted non-leakable. 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 35c

POSTPAID.

25% cash with order, balance C. O. D.

Hip-Fitting Curve.

190,000 Sold in Last Three Months.

ASSEMBLED PRODUCTS CO.

10 White St.,

New York

bought the 40x90-foot three-story brick building located at 1011-1016 Central avenue and diagonally across the street from his four-story brick building in which his plant has been located for past two years. The purchase price was given at between \$22,000 and \$25,000, with possession of the first of the new year. "Jim" has heretofore conducted his medicine-making, printing, etc., plant in the lower floor of his other building (which he purchased about three years ago), but to the writer he stated that his business has outgrown the space therein, necessitating his securing larger quarters in order to accommodate additional machinery and employees. Starting from a rather humble beginning a few years ago, Millerhaus has, by earnest and steady endeavor, made most commendable progress. For many years he was a knight of the torch and keister himself.

Joe E. Miller piped that he was working in Mississippi. He "wonders"—
 If Hector has started South yet?
 If Jack Curran has landed a store in Memphis?
 If Eldo Kerr will go to Cuba from Florida?
 If Hall will ever leave New Orleans?
 If Mrs. L. Moore remembers the pump in Minot?
 If the Logans remember the party at Fargo?
 If Louis Moore is in Texas?
 If Brown and Mottett will team again?
 If I'll ever get to see Cassidine Bill Baker?
 If Eddie St. Mathews remembers the old crew in Duluth?
 If Dave and Manley Sax will start a store in Los Angeles?
 If Hayswood Hatch remembers Slick, Ok?
 If Griffo Markin is still passing out soap?
 If Doc Nye remembers the big feed in St. Louis?
 If they will let me work on Hughes Plaza during the Dallas Fair next year?
 If Foot Lindquist remembers the trip from Dallas to Corsicana?
 Why Jetty Meyers didn't go to Los Angeles?

Doc George Bender and the Mrs., on their motor trip to the Southland, made it safely to Atlanta, Ga., into which city they chugged the first of the month. Outside of their car connecting with a couple of cows—causing a dinged-in radiator and bent fender, but no bloodshed—and almost continuous rain and bad roads in many places, the trip was

(Continued on page 172)

Silk Knitted TIES

SPECIAL

\$3.00 DOZEN

\$30.00 Gross

Wonderful Value, Splendid Assortment, Beautiful Designs. Every Tie Guaranteed First Quality.

Send today for an assorted dozen at this low price. All orders shipped same day received. 25% deposit, balance C. O. D., or send full amount and we will prepay all charges.

Mac Manufacturing Company
 Montclair, New Jersey.

A Popular Novelty MIDGET NAME CARDS

The smallest perfect name card made. 50c PER BOOK.



Each book contains 50 perfect little name cards. Size, 1 1/4 x 3/4. Name in Old English type. Placed in genuine leather case. Your choice of black, tan, green or red.

PRICE, complete, 50c.

Send stamps, coin or money order. We guarantee to please you or refund your money. Agents wanted.

MIDGET CARD SHOP

20 Main Street, Greene, R. I.

Protect Yourself

From Cough and Sneeze in Public Places.

ZONA MENTHOL INHALER

Highly efficient and convenient, in beautiful Aluminum Tube.

Price, at Dealers, or Postage Paid, Each 25c. Special Terms to Agents.

The ZONA CO., Dept. B., Wichita, Kansas

PITCHNE.—Folding Paper Tricks, \$5.00 per 100. Eight-page Magic Circulars, \$1.00 per 100. Sample of each, postpaid, 10c. MODERN SPECIALTY CO., No. 8 N. 16th St., St. Louis, Missouri.

"WHO IS HE?"



"Bill" will answer the above question—also he may be recognized by many of the oldtimers of the West. It's Doc Billy Gray ("that man Gray"), taken years ago, during his "Arizona Bill" act days. About two years ago Billy was reported dead in Australia, but his son, Harry, informs from Los Angeles that he has learned the report was erroneous.

XMAS SIGNS

EMBOSSSED IN FOUR COLORS

With Holly Borders—Very Attractive. Big sellers at 3 for \$1.00 to all kinds of stores and trades people. They make a flashy window display that sells them at a glance. 34 Popular Subjects. Every one a red-hot seller.

SAMPLE ASSORTMENT \$2.00
 20 SIGNS

LARGE ASSORTMENT \$10.00
 100 SIGNS

Deposit with order.

This outfit contains Signs that you can sell at once to all stores. They all doll their windows with signs at Xmas, and these signs are the real Xmas article.

NATIONAL DISPLAY CARD CO., 25 West 33rd St., New York City

Medicine Men and Agents "Quality" Goods Make Lasting Friends

Not only are prices the lowest, goods the best obtainable, made by chemists who "know how," but shipments are made same day order is received.

Goods under your own label at same price as regular line

Write for prices before placing your order elsewhere.

QUALITY DRUG COMPANY

P. O. Box 859,

CINCINNATI, OHIO.

Compliments of the Season to our Friends and Patrons

Bamboo Self-Filling Fountain Pen



"IT MAKES CARBON COPIES"

Send 50c for Sample and Agents' Proposition. Best seller on the market.

TAIYO TRADING CO., Inc., 101 Fifth Ave., New York

FRATERNAL NOVELTIES

Case of genuine hide leather which will hold eleven separate pass cards. All cards can be shown at the same time. Keep your cards safe—at the same time clean, neat and handy.

A separate compartment for bills included.

If desired, Shrine, Grotto, Blue Lodge Masonic, Elks or K. of C. Emblem can be inscribed in gold. Plain if wanted.

A Regular \$3.00 Case for - \$1.75 Cash with order

We handle Masonic Metal Goods, Ash Trays, Cigarette Cases, Ladies' Powder Boxes, etc. We also make up Rubber Ballcoons with the same and date of any Lodge for advertising purposes. Leather, Metal and Rubber Novelties of all descriptions, for advertising purposes. Society and Fraternal Novelties of all the orders.

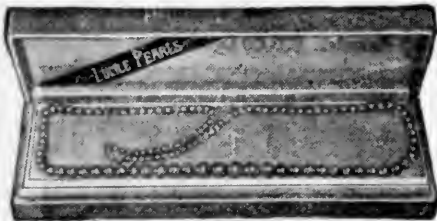
WORLD-ADVERTISING NOVELTY COMPANY

Three Park Row,

NEW YORK CITY.

AGENTS 300% PROFIT SALESMEN

Lucile Pearl Necklaces Will Do That



An article that you can be proud of. An unlimited guarantee goes with them. They are indestructible, perfectly matched and graduated; will not peel, crack or discolor. Always 200,000 strings on hand.

24 inches, in Velvet Box, Satin Lined, with Sterling Silver Patent Safety Clasp, set with three Rhinestones, complete in quantity lots.

\$1.80 PER STRING

Send for Catalogue, Sample only \$2.25.

Cuts Furnished For Catalogues

LUCILE PEARL CO., 37 Lincoln Road, Brooklyn, New York.



STAR GOGGLES

Gauze Side Shield, Cable Temples, Amber Lenses.
DOZ., \$2.25. GROSS, \$24.00.



"7-in-1" OPERA GLASS

DOZ., \$2.00. GROSS, \$18.00. Made of Celluloid.
NEW ERA OPT. CO.
Dept. 12,
17 No. Wabash Ave., Chicago.



MILITARY SPEX

Imitation Gold. Large, Round, Clear White Convex Lenses. All numbers.
DOZ., \$3.00. GROSS, \$35.00.

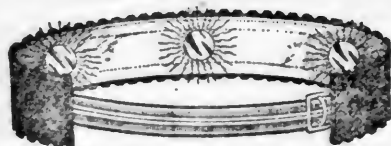
\$13.00 per gross—Men's Rubber Belts—\$13.00 per gross

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, walrus 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.



SAMPLE, 25c.

THE SUPERIOR RUBBER CO., Akron, Ohio



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.

Thank You for Mentioning The Billboard.

PIPES

(Continued from page 171)

"delightfully pleasant", as Doc tells it. Said that Atlanta looked good and he had hopes of landing a good window. And he finished his pipe with this: "While driving thru a town called Chatham this morning, en route here, a fellow ran into the street, throwing up his hands. I brought the 'lizzle' to a standstill and when he came up to the car I said: 'Good morning, sir.' He replied: 'Don't you know that you're driving twenty-five miles an hour?' I told him I didn't think I had been going that fast. 'Oh, yes, you were,' he said, and then asked: 'Where'd you-all come from?' I told him we had come from New York, and explained that I was a cown doctor and carried with me a remedy that sure would take 'em off, and I gave him a bottle (free), and that settled the argument. But he distinctly warned me to be a little more careful. As we were leaving the town I noticed a sign which read: 'Drive Careful. Fine \$50.' I felt much better, needless to say, after we were a few miles distant—but we didn't hurry in getting that far away."

Old sign in a dressing room in a tank town in South Dakota: "Warnecke, Magician. Thirty years of travel. San Francisco, May 19, 1886." Look it up in Music and Drama, and Clippings when the latter was a real theatrical trade paper.

Since this date last year several in pitchmen's ranks have passed on. Let's give kind thoughts to their memory. When occasion offers let's also give kind words to their surviving relatives.

"Life is a play and we are the actors." Our next engagement in the comedy-drama called "Life" commences January 1, 1924, and continues for an indefinite period. Open at the "old theater"—the Earth—and you are supposed to create your own part, the importance of which depends on yourself.

Some of the props that the theater furnishes are fresh air, sunshine and storm effects—the "stage money" you must provide.

Try to make your part in the play as bright and cheerful as possible, for there are enough dramatic scenes and too much pathos in old manuscript now.

You need no introduction to "Father Time", for he is the stage manager and will attend to the shifting of scenery.

Resident-Manager "Death" has "closed" many an actor. But most times thru his own fault. He has also canceled good actors on account of old age.

Your part in the Hereafter—the one Big Show that we believe will yet be "produced", depends upon a Critic—who will judge us right.

I sincerely wish you a long, prosperous and happy "run" on the try-out stage—and that your engagement will not end until you have played an old man's part—without a make-up.

JACK MCCOY.

Thomas Cleary, of the Four Musical Clearys, pipes: "We recently closed in Pennsylvania a season of thirty weeks and it was the best in five years. We are now playing twenty-four weeks of vaudeville over one of the Eastern circuits, using ten different instruments, also our own special scenery for the act, and in one number we use four pianos, each being played a different tune, but producing harmony."

Next season we intend playing our choice spots in New York State. It will probably be our last season, as we have purchased a plot of ground in an Eastern town and intend starting a stationery business. I am sending my son Thomas to college to become an "M.D." Katherine will remain at home to run her school of music, while Mrs. Cleary will take life easy and watch "Dad" direct work on the new home. Dr. P. J. Scanlon has left for his birthplace in Massachusetts to visit some of his old-time pals, also to look after some real estate."

A little tribute to the above-mentioned folks:

They play ten different instruments. From saxophone to cornet; And once you hear them play Your troubles you'll forget. They're also singers and dancers. They please the "Johns" and "Marys"; They're known the country over as The Four Musical Clearys.

Well, well! Look who's "come to life"—that veteran, J. Y. Cason (about thirty-five years in the med. business in Texas). He piped from Brownwood: "Thru the 'Pipes' in The Billboard great opportunity is afforded for the crafts of pitchmen and performers to locate

(Continued on page 174)

A LIKELY "BUNCH"



Above was taken last June at Webb City, Mo., by Mrs. Alfred Howard, with the Howards' outfit in the background. In the picture are shown Chief Red Eagle and wife and baby, Alfred Howard (in straw hat) and Mrs. Red Eagle's brother. Note the nifty auto frameup and the musical instruments for bally.

GET TOP MONEY WITH THE LEADING HOLIDAY SPECIAL

PRICE REDUCED

Until Jan. 1, 1924, Only Agents, Concessioners, Etc.

Shopping Bags Will increase Your Xmas Profits. Our new, rich looking, improved ART 3-1 COMBINATION BAG leads the field High-grade make. Special price.

\$3.10 Per Doz.

\$32.00 Per Gross Made of new and heavy Rubberized Imitation Leather (not oil cloth). When opened measures 17 1/2 x 12 1/2 inches. Sample, 40c. prepaid.

Best-Grade Bags, same size as above, one piece, long grain, \$3.75 per Dozen, \$40.00 per Gross. Sample, 50c. prepaid. We manufacture our own bags and lead the field in quality and price. Be convinced and order samples or a dozen of above bags now. All orders shipped same day as received. 25% with all orders, balance C. O. D.

MATTHEW BROS., 808 S. Marshfield Ave. CHICAGO, ILL. Manufacturers.

FREE Our Catalogue for Perfume Store Men, Agents, Canvasers. **FREE** OUR SPECIAL OFFERS: Our Big Toilet Sets, Ivoire Talcum Can, Face Powder, Big Bottle Perfume, Big Bottle Shampoo and 3 Bars Soap, Dozen, \$5.00. Cultect Benzoin 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. Olive-Away Vial Perfume, Gross, 1.75. Large Sachet Packets, Gross, 2.15. Big 1 1/2-inch 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 Stoppered, Gold Labeled, Ribbon Cord Tied, Doz. 1.25. Our Special Bright Flesh or Illuminated Lady Love Face Powder, Dozen, 75. Big 6-ounce Coconut Shampoo Bottle, Doz. \$1.00. Big Jar Cold Cream, White Pearl Tooth Paste, 2 1/2 Dozen Box Sachet, 50c Box.

Catalog free. Sachet Sample, 10c. **NATIONAL SOAP & PERFUME CO.,** 20 East Lake Street, Chicago, Ill.

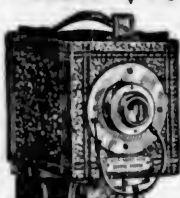
SILVERED PASNIK SHAKELESS CELLARS

SELLING FAST SALT

Releases from bottom by pushing button on top. Price of sample \$1.00. Wholesale price furnished on request.

PASNIK COMPANY
Norwich, Conn. Patentee.

EARN \$100 A WEEK



The 1923 Mandellette 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.

Stylish Furs

WE CATER TO PAVIES AND CANVASSERS
S. P. PLATT WHOLESALE FURRIERS
308 S. Market St., Chicago

\$50 A DAY SELLING GOODYEAR RUBBERIZED APONS
\$3.25 A DOZEN, \$35.00 A GROSS. Sample, 40c. Prepaid.
Made of finest grade of Gingham and Percale cloths, rubberized to a pure Para rubber. Has the GOODYEAR guarantee for service and fast colors. Write for our price list. 20% deposit, balance C. O. D.
GOODYEAR RUBBER MFG. CO., 34 East 9th Street, New York City.

End your correspondence to advertisers by mentioning The Billboard.

BUTTON WORKERS



BRAND NEW PACKAGE

Get Our Prices

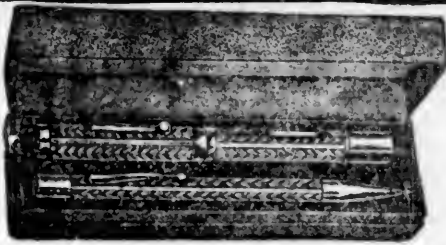


Imported Vacuum Bottles

\$7.50 per doz.

All Aluminum Vacuum Bottles

\$9.00 per doz.



No. 144—MOUNTED SELF-FILLING FOUNTAIN PEN, clip attached, complete with Pencil and extra Lead, with guarantee and display box.

\$3.96 per dozen sets
Not less than dozen sold.

No. 142—GOLD-PLATED, MOUNTED SELF-FILLING FOUNTAIN PEN, as above, but better quality, Fountain Pen and Pencil, complete, in display box, with guarantee.

\$6.00 per dozen sets

No. 143—14KT. SOLID GOLD POINT, GOLD-FILLED, MOUNTED SELF-FILLING FOUNTAIN PEN, with Propel and Repeal Pencil, with extra Lead, Reservoir and Rubber. Complete, in a beautiful silk and velvet-lined display box.

\$2.00 per set. \$18.00 per dozen sets

FOUNTAIN PEN WORKERS

We carry a large stock of Fountain Pens from

\$13.50 per gross up

Send \$1.25 for five new samples.



5-IN-1 TOOL CHEST, nickel, brass-lined case.

\$16.50 per gross

10-IN-1 TOOL CHEST, with hammer, in wooden hollow handle.

\$22.80 per gross

SILVERED NICKELED ARM BANDS, extra wide.

\$5.00 per gross

GLASS CUTTING KNIVES.

\$16.50 per gross

STRAIGHT RAZOR.

\$3.75 per doz. \$42.00 per gro.

RAZOR STROPS.

\$2.75 per doz. \$30.00 per gro.

WATCH CHAINS, with charms, on attractive card.

\$11.00 per gro.

Without cards.

\$7.00 per gro.

FAMOUS BARRIOS DIAMOND STICKPINS.

\$4.00 per gro.

25% deposit, balance C. O. D. Send for circular



IMPORTED GILLETTE STYLE VEST POCKET SAFETY RAZOR. In velvet-lined nickel box. Prices are as follows:

No. 1, \$2.50 per doz.
No. 2, 2.75 per doz.
No. 3, 1.75 per doz.

No. 4—Exceptionally large box, with Blade and Styptic Pencil.

\$3.50 per doz.



Genuine Leather Billfold \$20.00 per gross

No. 170—SPECIAL 21-PIECE FRENCH IVORY MANICURE SET, in pigskin leatherette case.

\$10.50 per doz.

No. 171—SPECIAL 21-PIECE FRENCH IVORY MANICURE SET, in attractive roll-up case.

\$12.00 per doz.

No. 167—BEAUTIFUL 21-PIECE DU BARRY MANICURE SET, in beautiful leatherette case.

\$15.00 per doz.

8-PIECE FINE FRENCH IVORY MANICURE SET, in hard leatherette box.

\$18.00 per doz.

10-PIECE FINE FRENCH IVORY MANICURE SET, in hard leatherette box, with mirror.

\$21.00 per doz.



LADIES' WRIST WATCH, 1-jewel, with platinum case, ribbon and box.

\$2.90 each

LADIES' WRIST WATCH, 3-jewel, 14Kt., 23-year white gold-filled case, ribbon and box, complete.

\$5.00 each

\$42.00 per doz.

Ask for prices on Ladies' Rectangular Watches. LADIES' WRIST WATCH, 7-jewel, yellow gold-filled case, extension bracelet and box.

\$4.00 each

GENT'S OPEN FACE WATCH, 12 Size, octagon case, 7-jewel lever movement.

\$4.50 each

ELGINS AND WALTHAMS, 13 Size, open face, fancy dial, green set yellow gold-filled case.

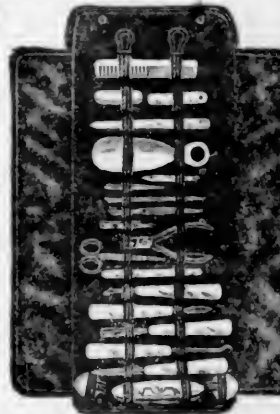
\$7.50, \$8.50 and \$9.00 each

THE FAMOUS DETOSKANA PEARLS, indestructible, with sterling silver clasp and imitation diamonds, in a beautiful display box, complete.

\$24.00 per dozen

EXCEPTIONALLY FINE 24-IN. PEARL NECKLACE, indestructible, with sterling silver clasp, with imitation diamonds, in attractive display box.

\$1.50 each complete



HOUSE OF MYER A. FINGOLD, 21 Union Square, NEW YORK CITY

Broadway Swagger Cane

GOING BIGGER THAN EVER.

Made in 6 assorted bright colors, highly polished, with French Ivory handle, nickel bottom, leather strap and tassel, 36 inches long.



BIG, HEAVY CANES, IVORY HEADS

\$36.00 Gross

CANES WITH IVORY TOP

\$25.00 Gross

CANES WITH NICKELED TOP

\$21.00 Gross

One-third deposit must accompany all orders. Only money orders accepted.

S. S. NOVELTY CO.

255 BOWERY, NEW YORK, N. Y.

A NEW INVENTION

300% PROFIT

SOLD ON MONEY BACK GUARANTEE

GET "AGENTS' TESTED SALES PLAN"

THE ROYAL SHARPENER is a product that YOU can sell easily. Your profit is very large, about 300%. Your sales come fast. You do not do a lot of talking. A 30-second demonstration sells it. Our FACTORY MONEY-BACK GUARANTEE knocks down the wall of sales resistance. No matter what your experience has been, get our "AGENTS' TESTED SALES PLAN". It will mean DOLLARS to you.

THE ROYAL will put a keen edge on knives, scissors, cleavers, axes, sickles, etc. In fact it will sharpen all keen-edged tools.

CREW MANAGERS make big money because it is a fast seller with a large margin. Housewives can't resist it once they are shown how nicely it sharpens knives.

Write for our "AGENTS' TESTED SALES PLAN". It is valuable. Very simple, and sure money maker. You can't help making BIG MONEY working it. Get details and prices now. Sells for 50c. Samples, 25c Each, or \$2.00 per Dozen, prepaid. Get in on the ground floor.



SPECIALTY MFG. CO., 704 Lincoln Bldg., Detroit, Mich.



Sail Me. The Newest Novelty

That wonderful all-year seller for Indoor Demonstrators and Window Workers. Three to four hundred per cent profit. Harry Dobbins is clearing \$250.00 per week in Chicago now. A two-for-a-quarter seller. Send a quarter now for two samples. New features. New price.

K. A. FALK, 72 W. Madison Street, CHICAGO, ILL.



Agents and Streetmen

Those seeking fast sellers should send for circular and prices of our Collapsible Steel Garment Hangers. Useful article, being used every day. Retail from 75c to \$1.50 each. Holds four times as many clothes as one hook and does not require any more space. Sample, 50c in stamps.

B. D. GAUSE MFG. DEPT., 734 S. Main, Elkhart, Ind.

EASY MONEY

AGENTS: Sell LOOM-RITE Felt Rugs. Quick money-makers. Size, 23x 53. 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.

Anyone CAN LEARN!

No talent or experience necessary. Earning work. Pays big money. Complete instruction book FREE. ABOUT: A. H. ALPHABET, Show Cards, 10 MIN. PAINTS, Show Cards, Window Board and Wall Signs, Easy made letters, Gliding, TRICKS OF THE TRADE, also gives 100 Alphabets and Designs. Book bound in flexible int. leather, gold edges, and four ball bearing Show Card Pens. Book and Pens sent postpaid for \$2.00, (C. O. D. extra 10¢). Osgive Pub. Co., 57 Rose St., Dept. 54, New York

EARN MONEY IMMEDIATELY—WE FURNISH EQUIPMENT TO START

MA-JONG

That Great Chinese Game—the Talk of the Country. At least a set complete (Set consisting of 114 Tiles, including the 4 Winds; 8 Red Counters, value 500; 32 Yellow Counters, value 10; 36 Green Counters, value 100; 40 Blue Counters, value 2; 1 Booklet containing complete set of Rules and Playing Directions; 3 Cardboard Racks, secured) at a price never before heard of—with full instructions how to play this fascinating game. Packed in an attractive box, for

50 CENTS PER GROSS \$40.00

Send for free sample of our great Two-in-One Fibre Comb and Nail Cleaner. With your ad printed on this comb, \$18 per M.

EVERITE NOVELTY CO., Knickerbocker Bldg., 422 St. and Broadway, NEW YORK CITY.

PUNCH NEEDLE MEN!

You do not know what I mean to you till you get these samples:
One-Point Needles 7 Cents
Four-Point Needles 20 Cents
Antique Rug Needle 30 Cents
The three sent for 50c—with my scheme for doubling your sales.

Personal Attention—and SERVICE.
E. C. SPUEHLER,
315 N. 21st St., St. Louis, Mo.

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 \$1.60.
BIG TEN ASSORTMENT, worth \$5.40, prepaid for \$1.60.
MIDWEST DRUG COMPANY, 185 E. Nighthaven Street, Columbus, Ohio.



GOODYEAR RAINCOATS

GAS-MASK RAIN COATS—

These Coats are made of superior quality Bombazine Cloth, rubberized to a high grade XXX Red India Rubber. Every coat is fully cut; all around belt, take on sleeves and convertible collar. Each coat has our guarantee label. Color, Tan. Men's sample, \$2.15.

\$1.90
EACH
IN DOZEN
LOTS.

INDOCORD BRAND RAINCOATS—

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.

\$2.25
EACH
IN DOZEN
LOTS.

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 172)

each other and exchange remarks. This is my initial salutation and I hope that all you fellow workers in pitehdom who read it will accept a fulness of good wishes. But say, boys, can't we all be a little better than we have been? I don't mean to exactly stop 'fing'—as everybody, anywhere, does a little of that, if only for fun—but in putting up the 'dope' don't 'cut the formula'. Space in 'Pipes' I am sure is limited, especially in the Christmas edition, so I can't 'lecture' you in just the way I want to. But maybe the good old billboard will let me run a sort of serial in the near future and then I'll put over some 'rough stuff' on all of you—and me, too, of course. Wonder where Doc Tom Smith is right now? He has G. H. Harris with him—a real comedian and one of the best boys in the world. I would also like a pipe from Walter Melroe, whose gift of voice and comedy I very much admire (made his start with me in days gone by), and all the boys of the profession. At present I am rounding out a sort of whirlwind motor trip with Leslie Crutchfield into Western Texas, making Conanche, Brownwood, Govec, Munday and Rochester, and business has been okey. Will be at home (2900 College avenue, Ft. Worth) in a week, and—well, if we can't get some of Fred Gassaway's deer meat he piped about may Buddha (the god of 'luck' they say) send us a turkey for Christmas. So long and good luck to everybody."

J. (Curly) Sullivan registers far from being new in pitehdom, but he is a new serbe to our department. His complete contribution (which surely will be appreciated by all readers) follows from Hartford, Conn.:

"The yuletide season always revives memories, some cheerful, some cheerless. He they either, there is always attached to them recollections. And as I read the 'Pipes for Pitehmen' I recall the years so quickly gone by. Likewise, some of the pitehmen I have met—some still piteching, others graduated into higher business or professions, and, sorry am I to say, some have passed away.

"I recognize few names in the Pipes, and probably the majority of the boys mentioned are located in the Middle West or Southern States. I have no doubt but that each of them is a credit to his special line, as nowadays pitechmen, as a rule, are neat, versatile and carry themselves in a gentlemanly manner. But like the oldtimer of either the theatrical, sporting or financial vocations, I like to recall and see mentioned the names of men of note of my day. Very seldom do I notice names of men of the East—good men, too.

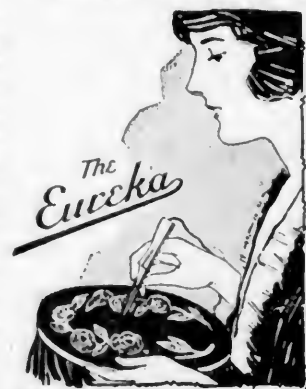
"How many of the boys can recall Tony Broderick (Tommy, the soap man), now deceased, but his memory still respected thru-out Connecticut, Massachusetts, Maine and Vermont? Tommy was a worker and a gentleman. Also Fred C. Stone—still there with the trapes, from the forms to business man and real estate investor? Eugene Ross (everbody speaks well of Gene, the pen man)? William Cooke, known to friends for fifty years as 'Scotty'—past seventy years of age and still going? 'Scotty' made a wonderful splurge this year, and looks younger (and handsomer) than ever—more power to him. Joe Stanley, the solder man? Ben DeWolfe, the Boston knife sharpener worker ('So sharp, so sharp, gentlemen, it would cut that roast beef so thin, so thin it will roll down your throat like water falling off a duck's back')? And Abbie, the agent—the man with the constant smile and basket of gloom? Likewise T. H. Connors, a good old-time soap worker and corsage man—with a fondness for Canadian 'goods' and good fellowship? Dr. Allen McQuade (now dead), with a voice probably unequalled for strength and range? Dr. Lon Knight, easy, quiet, sedate? Dr. Barney McGlynn, neat, energetic, persistent? Dr. L. thgow, circus man, medicine man and event promoter? Joe Krauss, well liked and all-round worker (now Dr. Joe Krauss, and worthy of the title and profession)? And Ralph Krauss and Louie Krauss, members of the family and profession? Harry O. Schulz (Smiling Harry), liked by all and a neat worker? Thomas Barrows, a good chap and a hustler? Howard Dewey, the crackerjack razor-paste worker, traveler and entertainer? Honest John Whalen, a sport promoter and pitehman? W. I. Case, now of Rochester, N. Y., and quite a boy at that? John Dawsey, a clever worker, now in the medicine line—the man who really can sell tooth powder? Frankie Dotson, the peeler man? The only George Covell (the 'around the world on a peeler fame'), and some dandy worker and good fellow? Johnny Shand (departed), the boy with thousands of friends and who could handle any line, from a button set to a high-class jewelry auction? Frank Connolly

(Continued on page 176)

NEEDLE WORKERS

"More Truth Than Poetry"

Needles have come and Needles have gone. Time has many of them outworn. We need but seldom to blow our horn: The EUREKA still is holding its own.



"A Good Needle"

\$8.00
Per 100

500 Lots
\$35.00

A. W. Day
Box 249
ATLANTA
GA.

NOW IS THE TIME TO SELL

German Marks

THE BIG SENSATION.

Will go great before and after the holidays.

You can't miss with German Marks.

85% PROFIT ON EVERY DOLLAR

10,000 Mark Notes...\$15.00 Per 1,000

50,000 Mark Notes... 18.00 Per 1,000

100,000 Mark Notes... 22.00 Per 1,000

HEADQUARTERS:

LUBAR & CO., Foreign Exchange

4 Victor Ave., Highland Park, Mich.

Orders Filled in Any Amount.

Samples, 25c.

QUICK MONEY for CHRISTMAS

You can make it with our COMB CLEANER.

A FAST SELLER anywhere, any time.

Satisfaction and sales guaranteed or money refunded in 30 days.

KENT SUPPLY CO.
104 Hanover Street,
BOSTON, MASS.

ORIENTAL PEARLS

Indestructible — Imported

30 In. Opaque, - - \$18 Doz.

24 In. Opaque, - - 12 Doz.

All Pearls have Sterling Silver Clasps, with White Stone Setting. Push-Lined Boxes, Alligator Design, 25c each extra. \$3.00 cash with order brings two sample strings of Pearls, one of each grade and size.

SILVER FOX FUR CO., 419 Broadway, N. Y. City.

PURE FIBRE SILK KNITTED TIES

All Firsts—No Seconds. EVERY TIE GUARANTEED. PER DOZEN \$3.50; PER GROSS \$39.00. Sample Tie and Big Catalog, 50c. Send for your sample order today.

M. K. BRODY
1118-1120 S. Halsted St., Chicago.

MEDICINE MEN, STREETMEN

We are headquarters for this package. Put up under your own label. Write for quantity price.

CEL-TON-SA REMEDY CO.,
1011 Central Ave., Cincinnati, O.

NEW DEVELOPER NO BAD ODOR

Money-Maker in Winter Months. SPECIAL NEW MAGIC WAND. 100 Heat Buddha Papers for \$5.00. Ten days' free trial on positive MONEY-BACK GUARANTEE. Free Circulars on request. TOLMANS, 64 Lafayette St., New York, N. Y.

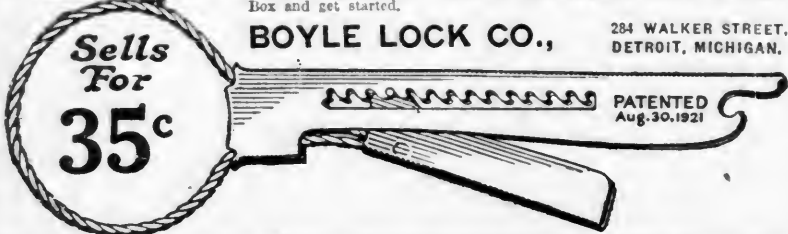
AGENTS 200% PROFIT

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 21 calls. Something NEEDED in every home. A HALF-MINUTE'S DEMONSTRATION SELLS IT. Also has wonderful field among Grocers, Hotels, Hardware and Department Stores, etc.

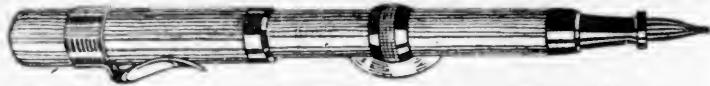
Fits any size Fruit or Jelly Jar, Catsup Bottle, Oil Can, Mustard and Pickle Bottles, etc. Affords a wonderful G.P. REMOVES COVER EASILY. Seals Fruit Jars perfectly. SAVING CONTENTS. Buy direct from manufacturers. Sample, 25c. SEND \$2 FOR SAMPLE DOZEN in Display Box and get started.

BOYLE LOCK CO., 284 WALKER STREET, DETROIT, MICHIGAN.



Sells For 35c

PATENTED Aug. 30, 1921

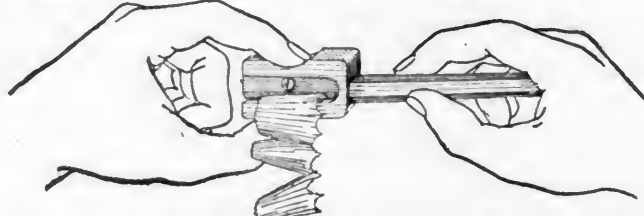


Jobbers and Window Workers

We thank you for your business of the past year and extend season greetings. Please tell your friends why we get your business. Our Prices Always Best, Tell Them Why.

STANDARD PEN CO., Evansville, Indiana

MAKE BIG MONEY SELLING EARL'S LITTLE WONDER EARL'S CUTWELL POCKET PENCIL SHARPENER



Per Gross, Nos. 5 or 6, \$7.50—1-3 Cash With Order, Bal. C.O.D. Sample 10c B. G. EARL & CO., 56 E. Randolph Street, CHICAGO, ILL. Phone Dearborn 1760

"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 \$252 on his first sale. Vickers of Alabama made \$118 in one week. Conant quit a \$6,000 job to come with us.



DePRIES

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.

Ford Auto FREE!

We have a plan whereby our active workers can get a Ford without cost, in addition to their big each earnings. Get the plan—quick!

WHEN WRITING TO ADVERTISERS MENTION THE BILLBOARD.

Biggest Value Ever Offered



No. 1970—Platinum finish, 8-jewel, fancy silver dial, silk ribbon, rectangular shape. BRACELET WATCH. Put up in velvet-lined display box. Complete \$5.50

Write for our new 1924 CATALOGUE. Mailed free.

MORRISON & COMPANY,

Successors to Gordon & Morrison. WHOLESALE JEWELRY, OPTICAL GOODS, SILVERWARE, CUTLERY, ETC. 21-23 S. Wabash Ave., CHICAGO, ILL.

Agents are Re-Ordering "BRUSHED WOOL" MUFFLERS

Most lovely fashioned in exclusive patterns
of high grade Brushed Wool. The best and
most designs. Large size. **\$10.50**
Dozen
Regular \$2.00 Seller. Sample Number, \$1.00.
SILK KNITTED TIES of quality
Newest designs, including the fashionable
cap and. Specially priced for the
Holidays. Dozen **\$3.95**
Sample Tie, 50c.
FREE An attractive Holiday Box is
furnished with two of our best
Ties, a SILK TIE and a KNITTED
TIE, both of distinctive patterns. In an at-
tractive box, that sells for **\$8.00 Doz. Boxes**
It will cost you only **\$8.00 Doz. Boxes**
It is prepared. Earn big Holiday money.
Order these specials now. 25% deposit, bal-
ance C. O. D.
We guarantee to refund your money on any
item if not entirely satisfied.
SEND FOR OUR GIFT CATALOG.
FAMOUS TRADING CO.,
621 Broadway, Dept. C., NEW YORK.

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.

FLIMZY GEM



Silk Ties with Flashy Stones woven
into the material.
\$4.00 Dozen
1-INCH NARROW TIES
Made of Silk Brail. Assorted Colors.
\$3.00 Dozen
XMAS SILK TIES
Fancy Ties.
\$4.00 Dozen
MEN'S MUFFLERS
Persian Silk.
\$12.00 Dozen
\$3.00 brings a Sample Assortment
One of each number. Cash with order.
Half cash with quantity orders
HARRY N. LEINKRAM
8 East 23rd St. (Est. 1907), N. Y. City

Bamboo Self-Filling FOUNTAIN PEN



Our prices defy
all competi-
tion.
Send 50c
for Sample
and Agents' propo-
sition. Easiest seller on
the market. Write
HIPPON CO., 1261 Broadway, N. Y. C.

KUTTOR THREAD CUTTING THIMBLE

SELLS ON SIGHT.
Nickel Plated (25c Seller). Gr \$ 7.50
Nickel Silver (50c Seller). Gr 18.00
Heavy Sterling Silver (\$1.00
Seller). Dozen..... 4.80
Sample, 15c. Women cannot re-
sist. We pay postage, 25% with
all C. O. D. orders.
AUTOMOTE MFG. CO.,
Dept. 68, 3753 Monticello Ave., Chicago.

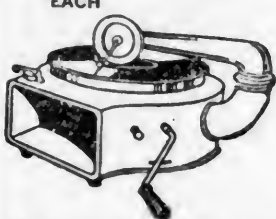
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It will clearly show you how
you can make \$25 to \$50
week, in part or all time, sell-
ing Clow's Famous Philadelphia
Biscuity direct to wearers from
our mills. Pleasant, dignified work.
Goods that wear. Prices that win.
Permanent income. Write today.
GEORGE G. CLOW'S CO.,
Desk 39, Philadelphia, Pa.

Money Saved for You \$36.00

Silk Knitted Neckties, gro.
100% Clear Profit. 6 assorted
colors, 50c and 55c sellers. Doz. **\$3.25**
If you can't sell them will refund your
money. **SEND YOUR ORDER NOW.** We
pay transportation charges in the U. S.
when cash is with order.
RAYMOND MFG. CO.,
31 East 132nd Street, New York.

\$6.50—A REAL PHONOGRAPH—\$6.50



Greatest Portable Phonograph ever offered. Every part
manufactured in one factory—mechanically perfect—all parts
nickel plate—improved Mica Sound Box—large Amplifying
Chamber—speed regulator—start and stop device.
Mahogany polished lacquer finish. Size, 7 1/2 in. high, 13
in. wide, 12 in. deep.
**THE MADISON PHONOGRAPH is a
REAL PHONOGRAPH.**
Plays 10 or 12-in. records clear and as loud as the largest
phonograph.
Send \$6.00 cash or money order for sample and quantity
price.
WRITE FOR ILLUSTRATED CIRCULAR.

MADISON MUSIC CORP., 114 East 28th Street, NEW YORK

XMAS SPECIALS—COMBINATION PEN and PENCIL SETS

SET AT \$4.50 DOZ. SAMPLE, 50c.
Goldine Metal Self-Filling Fountain Pen, Goldine
Propel Pencil, in fancy velvet-lined box.
SET AT \$12.00 DOZ. SAMPLE, \$1.25.
Gold-Plated Lever Self-Filler, with solid 14-Kt.
Gold Pen Point; Goldine Chased Propel and Itel
Pencil, in fancy velvet-lined case.
SET AT \$15.00 DOZ. SAMPLE, \$1.50.
Gold Finish, Handsome Chased Lever
Self-Filling Fountain Pen, fitted with
solid 14-Kt. Gold Pen Point, and a finely
engraved Propel and Itel Magazine Pen-
cill, with an Eraser and extra supply of
Leads, put up in a fancy velvet-lined
box.
IRA BARNETT
Established 1885
396 BROADWAY (Corner Walker Street),
NEW YORK CITY, N. Y.
TERMS: Cash with order, or one-
third deposit on all C. O. D. shipments.

"Take Me Home Package"

AGENTS CONTAINS MERCHANDISE VALUED AT
\$3.00 AND SELLS HANDILY AT A BAR-
GAIN PRICE, \$1.50. Send 50c for sample pack-
age today and prices in quantity lots.
NEW YORK STATE TRADING GOODS CO.
53 East Houston Street, NEW YORK

SOAP FOR MEDICINE AND STREETMEN

We specialize on Soaps and Shampoos for Medicine and Streetmen. Large assortment Stock Brands.
Private Brands a specialty. Quality, prices and service unsurpassed. Over twenty-eight years in business
at present location. Write today for price lists and free supplies.

INDIANAPOLIS SOAP CO., Dept. 24, Indianapolis, Indiana

NOTICE!

MEDICINE MEN—On or about January 15 we will
move to our new location, Genesee and Central Ave.
We will then be in position to fill orders from a
great to carload lots. If it's quality, quantity, ser-
vice and prices you want write us for quotations. Our
prices are lower. Goods put up under your label.
Sample cartons mailed to Medicine Showmen on re-
quest. Complete line of samples sent for \$1.00.
**CELTON'S REMEDY CO., 1011 Central Ave., Cin-
cinnati, Ohio.**

GERMAN MARKS

Large Size, 10,000-Mark Notes at \$1.35 Hundred,
\$11.00 Thousand.
Small Size, \$1.25 Hundred; 1,000, \$10.00. 50,000-
Mark Notes, \$1.75 Hundred.
100,000-Mark Notes, \$2.50 Hundred.
50,000-Note Notes, \$3.60 per Hundred.
Agents wanted. Samples, 15c.
TERMS: Cash or C. O. D. Postage extra.
DAVID WEISS, 1115 Lamar, Memphis, Tenn.

**American Watches, Elgin,
Waltham, Hampden**
etc., at prices which we guarantee
to be from 15% to 20% below the
retail wholesale prices. These watches
are reconstructed and fully guaran-
teed. High-grade Bracelets and
Lockets at 30c on the dollar.
MANHATTAN JEWELRY CO., Not Inc.
431 South Dearborn Street, CHICAGO, ILL.

FURS We have the kind suitable
for Streetmen, Agents and
Canvassers. Send \$3.00 for
Ladies' genuine Fur Neck-
Piece. Imitation Skunk, size
18x11 1/2 inches, finely fin-
ished, silk lined. You will
say it's a beauty.
Sells everywhere for \$15.00. Write us and we will
tell you how to get into the fur business.
SILVER FOX FUR CO., 419 Broadway, N. Y. City

DEMONSTRATORS
HERE IS THE QUICKEST MONEY GETTER ON
THE MARKET.
White Rose Face Enamel
Beautifies old and young. Something new. Sells on
sight. Agents with price. Sample, 75c.
H. H. KOONTZ
Box 189, ZANESVILLE, OHIO.

HENRY SCHWARTZ HAS A NEW ONE

Greatest
Toy
Schwartz
Ever
Put Out
Nine-Inch
Crying Baby
—Cries as
Long as
You Like
Sells on sight. Send 25c for Sample—TODAY.
HENRY SCHWARTZ
NOVELTY KING,
15 Ann Street, New York City.

Novelty Holiday Box
A Knitted Tie and a Silk Tie, both
packed in a Holiday Box. Satisfies
the taste of every man and will also
appeal to all women. Two Ties for the
Price of One.
PRICE, \$8.00 PER DOZEN BOXES.
Assorted Patterns to the Dozen
Boxes. TERMS: 25% with order, bal-
ance C. O. D. Send for a Sample
Dozen Boxes.
THE MELTSNER NECKWEAR CO.,
24 E. 21st Street, New York.

**THE FAMOUS
AXMINSTER VICTOR RUG**
Size, 27x52.
\$40.00 Per Dozen
They are partially GENUINE AXMINSTER
RUGS and are going like hot cakes. Quick
sales. Large profits. \$1.50 on each Rug. Write
us today.
SAMPLE RUG, PREPAID, \$3.65.
EASTERN MILLS, EVERETT, MASS.

**YOU CAN MAKE \$75.00
TO \$100.00 A WEEK**
selling our big line of 150 articles used constantly in
every home. Write us, we will send you our hand-
some \$15.00 Sample Case Outfit on trust. **FEDERAL
PURE FOOD CO., Dept. P, Chicago.**



An Absolute Necessity A Fine Selling Proposition

100% PROFIT
WINTER weather makes the Hercules
Windshield Cleaner a necessity. En-
ables driver to see through the entire top of
the windshield. Just slip it on. Swing it
to the right—back to the left—it's sold.
Cleans all the way across, both sides.
A trial order of six for \$5 will con-
vince you. Each sells for..... **\$1**
Our men clean up
\$15 to \$25 a day.
Hercules Mfg. Co.
50 Spring St., Newark, N. J.



Money Talks!

Of course you are interested in selling something
that will bring you big money! Isn't that right?
Very well, then, here's a line that will net you
from
200% to 400% PROFIT
We guarantee that!
Selling the Perry Hand-Colored Photo Medallions,
Photo Jewelry, Photo Advertising Novelties, Photo
Buttons, etc. is one of the biggest money suc-
cesses offered specialty salesmen in ten years.
They sell all over the country, at all seasons of
the year—in constant demand. We furnish a
beautiful light-weight Selling Case.
Write this minute or you will regret it.
PERRY PHOTO NOVELTY CORP.
Sect. 22, 360 Bowery, NEW YORK CITY.

**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 boiling from boiling over. Every cook wants
one; 3 or 4 sold on single call. Order dozen to-
day at \$5.00, delivery charges prepaid. Literature
on request.
SEED FILTER & MFG. CO., INC.
Dept. 10, Franklin St., NEW YORK, N. Y.

Indian Lucky Rings
Complete package
containing bright colored
Indian beads, wires,
"Jewels", full instructions and designs in natural
colors for making FIVE HANDSOME RINGS.
Greatest novelty in years. Easy to make Amusing,
Instructive. Price 10c a package, 3 for 25c at
your dealer or send direct to: **ROYAL BEAD CO.**
1246 N. Lincoln St. Dept. 5 Chicago, Illinois.

**Demonstrators,
Salesmen,
Agents**
On the most marvelous
Pocket Cigar Lighter ever
made. Sells on a moment's
demonstration.
Write for prices, terms and
selling plans. Enclose 3c
in stamps for sample.
RAY-O-LITE
MASTERLITE MFG. CO., 110 E. 23rd St., New York.

AGENTS—SALESMEN
You can make \$20 to \$25 daily selling our
PHOTO-MEDALLIONS
Send for our new Catalog and Revised Price List.
MEDALLION NOVELTY CO.,
296 Bowery, New York City.
AGENTS WANTED EVERYWHERE to sell our latest
"Cling You, I, and You", "Golden Days", "Cling
You, I, and You", now being played by the
leading orchestras and broadcasted. Sample and
proposition, 10c. **THE STAR MUSIC PUB. CO., 10
Lambert St., Boston, Mass.**

MEDICINE MEN PITCHMEN

THERE ISN'T ANY ARGUMENT TO IT!
Your best source of supply is The DeVore Mfg. Co.
Ask Any of the Boys

Now is the time to get lined up for next year. Avoid the spring rush. New catalogue ready about January 15th. Send your name in now. We take this opportunity to thank our many friends for their patronage during the past year and to wish each and every one of them

A MERRY CHRISTMAS and a HAPPY and GREATER NEW YEAR

THE DEVORE MANUFACTURING COMPANY
185-195 E. Naghten St., Manufacturing Chemists Columbus, Ohio

PHOTO MEDALLION AGENTS

Our Latest and Newest Style and Design in
PHOTO MEDALLIONS

A BIG MONEY MAKER

Send for our new catalog containing a complete line of new styles and designs. Give us a trial and let us convince you. Satisfaction guaranteed.

PHIL. ROSENBLATT CO., 124 BOWERY, New York City

STREETMEN'S TOY SPECIALTIES



- | | | |
|---------------------------------------|--------|------------|
| No. 53—Trike Auto..... | \$4.00 | Per Dozen. |
| No. 59—Yell-O-Taxi | 4.50 | |
| No. 54—Hooligan's Hack.... | 4.00 | |
| No. 55—Balky Mule..... | 4.50 | |
| No. 52—Knock-Out Prize Fighters | 4.75 | |
| No. 7—Ham and Sam..... | 8.40 | |
| No. 405—Toy Telephone.... | 7.20 | |

- | | | |
|--------------------------------------|--------------------|-------------------|
| No. 937—Picking Chickens, Imported.. | Per Dozen, \$0.85. | Per Gross, \$9.00 |
| No. 938—Gyroscope Tops | Per Dozen, 1.50. | Per Gross, 16.50 |
| No. 151—Paper Houses | Per Dozen, 1.20. | Per Gross, 13.20 |

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. 1924 Catalogue will not be ready to mail until about May 1, 1924.

SHRYOCK-TODD NOTION CO.

822-824 No. Eighth Street, ST. LOUIS, MO.

PARADISE BIRDS

Nearest to the Genuine Article Imaginable.

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.



AIGRETTES

(Imitation)
The kind they are all talking about. They have the flash and the class of the real article.

\$9.00 Doz. Bunches

White or Black
Sample, \$1.00

Cash with order for samples. Dozen lots, one-third with order, balance C. O. D.



18 Inches Long.

JOS. WEISSMAN, Mfr., 26 Bond Street, New York City.

A Big All-Year Money Maker

Make Photo Postal Cards, genuine black and white, plateless, and tints, with a Daydark Camera, \$11.00 and up. No dark room, flash on the spot, no waiting, easy to operate and learn. Big profits. Travel and see the world. We carry a full line of supplies in stock. Black and White Paper Plates, 2 1/2 x 3 1/2, \$1.25 per 100; \$11.25 per 1,000; 1 1/2 x 2 1/2, 65c per 100; \$5.85 per 1,000. Mounts, 2 1/2" and 5c per 100; \$2.00 and \$4.50 per 1,000. 32-oz. Developer, 30c per package. Something new, Daydark Toning Solution, to make your tints and direct cards a lighter color, setting away from the tintype effect. Enough solution to tone 500 tins or cards for \$1.00. Write for catalogue.

DAYDARK SPECIALTY COMPANY.

2827 Benton St., ST. LOUIS, MO.



PIPES

(Continued from page 174)

(Honest John) a notion man, who keeps the fraternity and the public guessing as to his ability as a buyer and seller, and well liked by both citizenry and pitchmen (not much larger than a good-sized peanut, but, when in action—working—is like a mogul locomotive traveling up a steep grade—power, speed and determination)? These are some of the pitchmen I have met during the past twenty-five years. All good fellows, happy-go-lucky chaps, who would rather carry a keister than be president of a bank! With Bill's and the boys' permission, I will in the near future relate some humorous, also some pathetic, incidents that I have seen happen to pitchmen of note."

Dan Rogers loosened up and piped from Vallejo, Calif.: "We have been on the coast since '14 and there have been a plenty of changes during that time. Formerly a reader was practically left up to the chiefs and if you looked all right to them you got off easy on the payment—in most cases—and if you knew your seasons and territory there was good business to be had the year round. It's different now, but if one will put up the same 'battler' for himself that he is compelled to back East, or in the Central States, he can make the grade all right. My wife and I drove across the country in 1913 and '14, and we sure had some trip. We had worked still and at county fairs in New York, Pennsylvania, Ohio and West Virginia for years, and our experience stood us well in hand when coming West—don't any one think that a fellow can't get by and add to his roll with the old standbys—can openers, knife sharpeners and solder—some lines come and go, but these seem to really 'have been' and always will be. The wife was saying the other day that it would be nice for us to again start our boat at the headwaters of the ol' Monongahela River at Fairmont, W. Va., and make those good river towns to Pittsburgh and down the beautiful Ohio to Paducah and harbor in Island Creek or the ol' Tennessee River, and see the ice come tumbling down the Ohio. Yes, those old days were sure good ones. One met mostly good folks—of course they sometimes would have a little fun at our expense, but that was to be expected—if the receipts don't come too easy, one enjoys them all the more. Well, guess I'll quit writing for this time and tune up th' ol' hanjo for a couple of spasms—this canned music one hears now gets on one's nerves—never knew old 'King Cotton' to make a fellow nervous when played on the five-string instrument."

Ned (Doc) Kilinger (Nashville) says: Do you remember
When Eddie Bedell and Sam Freed got the nicknames of Lodging-house Eddie and Menagerie Sam—while working paper in New England?
When Lon Kohler used the poke first as a premium with farm papers?
When Joe Ecker had his first century week on subs, and bought silk 'fundies'?
When Albie Bopp took Syracuse Jimmy Harnett and made sub, man of him?
When Charlie Bloom borrowed Diamond Dick's forty-dollar raincoat?
When Stepping Stopeck was married in Frisco?
When Sol Castle broke in Hyman and Louis Chase on paper work?
When Crying Eddie Case broke in Harry Ford and Harry Brant?
When Scotty Castle was doubled on subs, with Dave Harris and turned auto show promoter with him?
When Hyman (Mutt) Gordon cleaned up a half grand in one week in Buffalo on sneak pitches?
When Fountain Pen King Hawley wrote 'em up?
When McVean and Robbins bought a big standard-make car and paid for it with their season's profits on subs?
When George Cohen Martin and Dave Friedman promoted probably the first license bureau for paper work?
When the four Stone Brothers used a fine big car in selling subs, and toured the East?
When Johnny Compton worked around the big tops?
When Sam Frank and Harry Ford worked motorcycle papers?
When Willie Morris (in peace rest his departed soul) wrote 'em up with Baldy Woods?
When the Longacre in New York was paper men's rendezvous?
When Dick Rosenberry tied up so many auto shows one winter, in the territory he was in, with his bankroll that many had to work still—out in the sticks?
When Charlie Thomas, Red Wells, Kid Timmerman and Joe Murphy started in on the two-way plan?
When Harold Woods wore a belt of saw-buck gold pieces?
When Doc Gordon flashed one of the first auto platforms for oil pitching?
When One-Armed Murphy passed out the free two-bit packages?
When Jim Kelley made the clean up in Toronto on button packages?
When Abe Harris quit teaching dancing lessons to take subscriptions?
When Doc Kay worked gisms at a high price?
When Sar-saparilla Thompson worked soap packages on Market street in Philly?
When Bob Nally, a peer of fast workers, was lost to the profession by drowning?
When Lemons Howard and Jimmy Chapman worked the show?
If you do, "them were 'the days'." Bill and the boys—"them were 'the days'!" (As for myself my little notion store still makes me a living, altho I am no longer a knight of the road.)

In the last issue it was promised that Dr. Ross Dyer, of the World's Medicine Co., would have a talk for the special number. Here it is:

"I thought I would write a few lines to the Pipes. One reason is that many of the roadmen have written and wanted to know the inside dope on making a success in the selling of goods on street corners and lots. I have no secrets that I will not give gratis to any roadman (but none to 'chumps' or those that

1/2 Price To Introduce SEND NO MONEY

IF YOU CAN TELL IT FROM A GENUINE DIAMOND, SEND IT BACK

Dealers and agents all over the country are reaping a harvest by selling our Mexican Diamonds. They look just like the finest South African Diamonds SIDE BY SIDE—the same dazzling, rainbow fire and full diamond cut. Our free catalogue tells you of our 20-year brilliancy guarantee. To prove these statements and convince you that it will pay you to start with our time, we offer to sell you any of our quick selling designs below. SEND NO MONEY. Mail your order, a post card will do, and state sizes wanted, we will mail your order at once, C. O. D. If not fully satisfied return in two days for money back, less nominal shipping charges. Get started and speak for your territory quickly.

 No. 1001—Ladies' High-Set Solitaire, with 1-carat extra brilliant blue-white Mexican Diamond, in finest guaranteed 12-karat g. f. Ring. Cat. price \$4.95, for \$2.50

 No. 1042—Ladies' Fancy Solitaire Ring, set with 1-carat extra brilliant blue-white Mexican Diamond, in new engraved basket style; our finest platinum finish. Cat. price \$8.00, for \$3.95

 No. 1043—Ladies' Fancy Three-Stone Ring, box setting, engraved, our best platinum finish, set with three 1/2-carat extra brilliant blue-white Mexican Diamonds; very fine. Cat. price \$12.50, for \$5.65

 No. 1036—Exquisite Opal Cluster Ring, Fine Mexican Fire Opal, with 12 extra brilliant blue-white Mexican Diamonds, in finest 12-karat g. f. mounting. Cat. price, \$10.00, for \$4.98

 No. 1017—Gents' Latest Style Tooth Belcher Ring, Best 12-karat g. f. mounting, set with extra brilliant 1-carat blue-white Mexican Diamond. Cat. price \$3.10, for \$1.50

SPECIAL OFFERING—One each of all five Rings offered above, total catalogue price \$41.74, with fine sample case, a complete outfit, all for \$18.00, plus 5% War Tax.

DO NOT MISTAKE THIS OFFERING with cheap plated jewelry. Our mountings are the finest money can buy in the quality stated. Our Mexican Diamonds are backed by our 20-year guarantee and 16 years' record for square dealing.

WRITE FOR FREE CATALOGUE and copy of free testimonials from satisfied customers. Here is one out of hundreds: Manchester, N. H.; "About a year ago I bought a Mexican Diamond and had it set in solid gold ring, and all my friends think I have a \$200.00 diamond. It looks so like the real thing."



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Greatest Agents' Money-Making Novelty and Premium Article Ever Sold—the Genuine **MEXICAN RESURRECTION PLANT** or Rose of Jericho. Looks dead, but after half an hour in water bursts into beautiful green, fern-like plant. Can be dried up and revived innumerable times and lasts for years. Light weight, low cost, easy to ship. Retail at 10c to 25c each. We are world's largest importers. Terms cash.

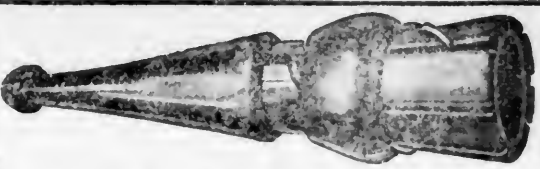
NET WHOLE ALE PRICES:
18 Mailed Pread for\$0.50
100 Mailed Pread for 2.25
500 F. O. B. Here 6.50
1000 F. O. B. Here 11.00

THE MEXICAN DIAMOND IMPORTING COMPANY
Dept. N. B. A. LAS CRUCES, NEW MEXICO



ARTON (Reg. U.S. Pat. Off.)
Oil painting!
\$15 to \$25 PROFIT a DAY!
 ARTON, Portrait Paintings (Reg. Appl. for U. S. Pat. Off.) are the biggest selling proposition we have ever known. You take orders for one or more in every home; \$3 to \$8 profit on each sale. Sure repeater. Perfect likeness made from any photograph. Looks exactly like an oil painting. Four-day delivery guaranteed. No investment required. FREE sample outfit. Write today SURE.
PUDLIN & GOLDSTEIN
 259 Bowery, Dept. R, New York City.

are 'big me and little you' kind, as I have no time for them) at any time or anywhere.
 "I am forty-four years old and started peddling my first goods from house to house from a basket when I was nine years old. After a short while I went to working at different factory work. At my first job I received \$1.50 a week, but later \$12 a week. My first pitch was after I came back from the Spanish-American War, in 1900. My first article to pitch on the corner and lecture was resurrection plants. Then came gum jewelry and light notions. Then the corrugated fruit and vegetable slicer, which I sold in about fifteen different States for seven years, until I ran out of good territory. Then I went to combination opera glasses and notions, then to gum, the five packages for 10 cents kind; then to corn dope and liniment on the street corner, and then to small medicine show on lots and store-room medicine show. For the past six years I have been steadily increasing my show as fast as I have learned it until now I carry ten people—all making coloreds, who double band and stage—one of them, my stage manager, was formerly with James Fordon for sixteen years. I do not find it any harder now to operate my whole business than it did when I was selling single-handed on the street corner, and I only operate now six months in the year.
 "In the early days I worked every day in the year—I could work no matter how cold or bad it was. I lived according to my income, and each year I saw to it that the figures were on the right side of the ledger, on the increase, and very seldom I ever received anything C. O. D.—always plenty of goods ahead and, if possible, received them by freight. In bad weather I mapped out my territory for the next season. I never fell in love with any pet territory. When I played a town the second or any time afterwards I always went back with a new line, and would sooner jump one hundred miles to see a new face than have the town to myself. Never had any time to 'cut up receipts' in the presence of any towners or insult my auditors because they did not buy. I always figured it was my fault, that I did not tell the story right or they would have bought. I always originated the story according to the line I was selling and wore clothes, or costumes, to correspond with what I told them. I never closed a town to any one following me and always boosted everything in a town to the natives. I always talked about how great a company I was working for and 'I am not the company, just a hired man, and never knock any other medicine man or his goods, nor do I want my picture or name on any cart or stationery.'
 "I carry complete change of costumes for four weeks, changing three times a week—have twenty-two trunks and over \$12,000 invested in paraphernalia, and can change my show every night for three weeks. My expense for salaries alone is \$100 a day, or \$700 a week. I arrange my own towns and druggists, write my own ads and practically run the whole business. But it has taken me about thirty-five years to be able to do so, and at the present time I do not fear any kind of competition, no matter who they are or what they are. I simply run my own business and let every one else do likewise.
 "My advice to beginners is, first find out if you are qualified to travel and sell goods, then be sure and learn all the good points about the line you are going to handle and cover up the bad points. Originate your own spiel. Originate the reading matter that you give out according to your goods, according to your spiel; then nobody can steal your business. Don't try to imitate some one else or his talk, as each tub stands on its own bottom. Your own judgment is the best. Bear this in mind: You can not acquire knowledge in a few days or months—it must come to you and if it doesn't come to you then you are in the wrong vocation—get into something else. To smn it all up, I claim people are born and only become polished up by experience, and from my experience I would say a successful man in the pitch game must be a good, quick thinker and have plenty of grit and be not afraid to work any time or anywhere and keep at it."



OFFICE-TO-OFFICE MEN STREETMEN SMOKER-to-SMOKER

The ONLY Adjustable Cigar or Stogie Holder ever devised. Takes grip and gives perfect draw, with all size Cigars or Stogies. Perfectly holds the Bull-Nose Cigar or the thinnest Stogie. Every clean smoker will buy on demonstration.
 Sells for \$1.00. Sample, 35 Cents.
 Address **DURABLE DEVICES COMPANY**, Cardington, Ohio.

LIVE WIRE AGENTS WANTED

SKILL ACTION PEP SNEEP
 THE GREATEST AMUSEMENT GAME EVER PLAYED ON A BILLIARD OR POOL TABLE
ATTA! BOY!
 LET'S GO-A-BREAK-A-LAUGH-ATTA-BOY-RACKEM UP
 BROOKS MFG. CO. BROOKLYN N.Y.

CONCESSIONAIRES, BAZAAR AND CIRCUS MEN
Broadway Swagger Canes

are positively a knockout. They went big at the Fairs. Xmas business is a riot, and they are still going strong.
ARE YOU GOING TO MUFF THIS BIG WINNER?

- With Nickered Caps and Ferrules. Gross \$22.00
- With Iverine Caps, Light Canes. Gross \$26.00
- With Iverine Caps and Iverine Ferrules, Heavy Canes. Gross \$45.00
- With Solid Iverine Tops, Extra Finely Polished Canes, Heavy. Gross \$54.00

The last item is the real high-grade article they sell at all stores for \$1.50 up.
Sample Assortment, \$1.50
Cash with order.
 Leather Wrist Loops on all Canes. They are highly engraved and polished. Colors: Red, Brown, Blue, Gray, Purple, Lavender, White, Black, etc.
Half cash with quantity orders.
G. EPSTEIN, 158 Park Row, New York

BUY DIRECT FROM MAKERS

Our goods and prices are different than what you get with added profits. Ask the boys who handle our goods—they know.

Rubber and Leather Belts SERPENTINE GARTERS

If you are not handling our line, you are not getting the original genuine RUBBER BELTS and SERPENTINE GARTERS. Remember, we are in a position to give you better quality, better prices and better service. Get in touch with us.
LEVENTHAL & WOHL
 "Makers of Money Makers"
 60 Orchard St., NEW YORK CITY.

AGENTS CANVASSERS!!
Reduced Prices!!!—3-1 BAGS
 "The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Size folded, 6x9 in. Size open, 13x17 in.
\$3.25
 Per doz. Sample bag, prepaid, 50c.
\$35.00
 Per Gross in Gross Lots.
"AUNTY MAY" WOMEN'S WATERPROOF APRONS
 Size 24x36. Twelve different percale or cretonne patterns to choose from.
PRICE, \$3.60 PER DOZEN.
 \$40.00 per Gross, in Gross Lots.
 Sample Apron, 50c. Prepaid.
 Plymouth Bags, \$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.

MAKE \$10.00 A DAY SELLING THESE NECKTIES

Sold only direct from manufacturer to our agents.
 100% profit. Rapid sellers and repeaters because of big value and unequalled quality. All goods guaranteed perfect.
SILK-KNITTED TIES.
 Snappy, up-to-date patterns and colors. Retail at 50c.
 Only \$3.00 a Dozen.
SILK GRENADINE TIES.
 Very classy and fine quality. Retail at 75c.
 Only \$4.00 a Dozen.
 Send 75c for Two Samples.
 These are only two of our big values. Write for illustrated catalogue and amazing prices of other numbers. Half cash required with all orders, balance C. O. D. Money back if not satisfied.
M. & H. BLOCK CO.
 139 Fifth Ave. (Dept. F.), New York.
 Manufacturers of Men's Neckwear.

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BIGGER, BETTER, STRONGER
THE HANDEE BATTERY

For Spark Plugs and Nuts.
 Strength, 2,800 pounds per inch. Sent postpaid for \$1. Agents wanted, 100% profit.
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Russian, German, Polish, Austrian Money
 Also Hungarian, Soviets Pre-War and present issue. Wholesale Price List to Streetmen and Agents.
JULIUS S. LOWITZ,
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MERCHANTS—Muslin Cloth Banners, 96x36, at 35c; Rubber Cloth Signs, 48x18, at 25c. Price Tickets FREE; Show Cards, 10c; Enameled, 3-Color, 6x8 Metal Road Fence Signs, \$2. Send copies desired. I. & M. SIGNS, 2375 Main St., W., Leroy, Minnesota.

Comb Cleaners?

We have the one you are looking for. Built strong and neat. Instantly adjustable to fit all combs, fine or coarse; an exclusive feature. Quick seller, 100% profit. Send retail price, 25c, for sample, or order a dozen, postpaid, \$1.50. Agents wanted.
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Biggest selling proposition of the season. Everybody buys. Cheap, popular grocers advertising for Agents. Some territories, etc. Will issue your sales immediately. Large orders. Big stock. "Right at the Market." Buy now. MOVE! No waiting. Don't fail for "week commences". Write to order. Deal WITH HEADQUARTERS.
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AGENTS MAKE \$15 to \$20 A DAY
 selling MATCH SCRATCHERS. Sample, 25c. W. T. HODGIN, Campbellsville, Kentucky.

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 Don't fail to get my low priced: Herb Comp. (soluble), Rubbing Oil, Salve, Corn Lintid, Soap, etc.
CHAS. FINLEY (Druggist), 4151 Olive, St. Louis, Missouri.

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 Sweet Potato Flour for Pies, Candy, Custards. Two Pies, 5c box. Send 10c for samples. **SALES CO.**
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GO INTO BUSINESS for Yourself
 Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Other men or women. No Candy Booklet Free. Write for it today. Don't put it off!
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BUY DIRECT FROM MANUFACTURER
 Best Quality at Lowest Possible Prices

Latest Improved **OVERNIGHT CASES**

20 inch, lined with silk-finish brocade satin, in rose, pink or blue, with full-length draped pocket. Containing 10 of the better kind, most useful fittings, with two solid-finished locks and key. Looks like a \$20 article.
Our Special Price, \$4.00 In Dozen Lots
 Sample, prepaid, \$5.00.

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200% PROFIT

Large size, in black, brown, blue or gray, with two beveled mirrors and elaborately fitted tray. High-grade gold polished fittings. Beautifully gold lined, with gold finished lock and key. The kind that retails for \$15.00.
Reduced \$42.00 to **\$20.00** 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.
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 29 S. Clinton Street, CHICAGO

STREETMEN! 3 BIG SPECIALS IN RUBBER BELTS

Special No. 1.....\$12.00 Gross
 Made with nickel-plated Roller Bar or Clamp Buckle.

Special No. 2.....\$16.00 Gross
 Made with high-grade very attractive Gilt Buckle.

Special No. 3.....\$18.00 Gross
 Made with Silver-Plated Buckle.

50c will bring set of samples. This amount will be allowed on your first order for one gross. Shipment will be made on the same day we receive your order.
 Deposit required on all orders.
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 455-57 Broadway, New York, N. Y.

SNAPPY NOVELTY OUT Jazz Sport Silk Handkerchiefs

Miniature pair of Lady's silk bloomers worn as a handkerchief. Fool your friends and have a barrel of fun. Sample, 50c, prepaid, or Combination Set of 2 for \$1. AN IDEAL CHRISTMAS GIFT. Good proposition for live agents. Catalogue free.
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 Send for circular of our large Hats. **BENNETT'S HAT FACTORY, 123 Broad St., Jacksonville, Fla.**

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

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717—Hurst Gyroscope Top, Gr. \$16.00
 4968—Magnetic Top, Best, Gr. 7.50
 3494—Magnetic Top, Reg. Gross. 4.50
 4272—Best Jumping Rabbit, Doz. 3.50
 4276—Rubber Barking Dog, Doz. \$0.85; Gross, 7.50
 867—Climbing Monkey, Doz. 1.75; Gross, 21.00
 4850—Lohman's Top Toy, Dozen. 2.25
 5067—Wine Glasses, Doz. \$0.40; Gr. 4.50
 3574—Toy Violin, all Met. Doz. 2.50; Gr. 29.00
 4265—Rubber Tongue Ball, Doz., 50; Gr. 7.00
 5355—5-Finger Pecking Chicken Toy Doz. 22.50
 5988—"Wags", Funny Wooden Dog, Doz. \$2.00; Gr. 23.50
 4830—Dump Cart Mechanical Toy, Doz. \$1.50; Gr. 17.50
 4386—Koolie Keel Kart Mech. Toy, Dozen. 2.25
 4985—Animated Alligator Toy, Doz. \$0.75; Gr. 8.50
 864—Coon Jigger Mech. Toy, Dozen. 4.00

Write for Free Booklet of Xmas Items—Toys, Bells, Garlands, etc.
 25% deposit required with all C. O. D. orders.
ED. HAHN, "He Treats You Right"
 222 W. Madison Street, CHICAGO, ILL.

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BEACH'S WONDER REMEDY CO., Columbia, S. C.

YOU CAN MAKE 500%
 by selling our WALK-WELL Foot Powder, a product of **MEHIT. LIVINGSTON BROS., 84 John Street, New York City.**

TRADE DIRECTORY

A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

RATES AND CONDITIONS

Your name and address, if not exceeding ONE LINE in length, will be published, properly classified, in this Directory, at the rate of \$12, in advance, per year (52 issues), provided the ad is of an acceptable nature.

We will publish the list of American Federation of Musicians, Clubs, Associations, etc., Dramatic Editors, Dramatic Producers, Foreign Variety Agents and Moving Picture Distributors and Producers in the List Number issued last week of each month.

COMBINATION OFFER

One year's subscription to The Billboard and one line name and address inserted in 52 issues, properly classified, for \$15.

RATES FOR TWO-LINE NAME AND ADDRESS

If a name and address is too long to insert in one line there will be a charge of \$9.00 made for a whole or part of second line used, or \$21.00 a year. The Billboard and two-line name and address, under one heading, \$24.00 a year.

BEADED BAGS

Fair Trading Co., Inc., 307 6th ave., N. Y. O. A. Koss, 2012 N. Halsted st., Chicago. Products of American Industries, Inc., 17 E. 3rd st., New York City.

BEADED NECKLACES

Rachman Nov. Co., 16 E. 18th st., N. Y. BEADS (For Concessions)

Mission Factory Co., 519 N. Halsted, Chicago. National Bead Co., 14 W. 37th, New York City.

BELL DOOR PLATES AND SIGNS

(Engraved) V. H. Robillard Co., 194 Davis, N. Bedford, Mass.

CARS (R. R.)

Houston R. R. Car Co., Box 223, Houston, Tex.

CAROUSELS

M. O. Hiltons & Sons, Coney Island, New York.

C. W. Parker, Leavenworth, Kan.

CARRY-US-ALLS

C. W. Parker, Leavenworth, Kan.

CHEWING GUM MANUFACTURERS

The Helmet Gum Shop, Cincinnati, O.

Toledo Chewing Gum Co., Toledo, O.

Zulu Mfg. Co., 539 St. Claire, Chicago.

CHINESE BASKETS

A. Koss, 2012 N. Halsted st., Chicago.

Oriental Nov. Co., 25 Opera Place, Cincinnati, O.

COWBOY AND WESTERN GOODS

Harrelson Costume Co., 910 Main, K. C., Mo. CRISPETTE MACHINES

Long Eakins Co., 1975 High st., Springfield, O.

CRYSTAL AND METAL GAZING BALLS

All Baba, Box 55, Station 1, New York.

Crystal Gazing Co., 309 S. Sta. B., K. C., Mo.

B. L. Gilbert Co., 1135 S. Irving ave., Chicago.

CUPID DOLLS

Cadillac Cupid Doll & Statuary Works, 1362

Gratiot ave., Detroit, Mich.

CUSHIONS—GRAND STAND

Pneumatic Cushion Co., Room 300 Coma Bldg.,

443 So. Dearborn st., Chicago.

DART WHEELS AND DARTS

Apex Mfg. Co., Norristown, Pa.

DECORATIONS AND BATHS

M. E. Gordon, 160 N. Wells st., Chicago.

DOLLS AND TEDDY BEARS

James Bell Co., 31 Green st., Newark, N. J.;

2082 E. 4th st., Cleveland, O.

Fair Trading Co., Inc., 307 6th ave., N. Y. O.

Kandel & Graham, 785-87 Mission, San Francisco.

DOLLS

Allied Nov. Mfg. Co., 164 Eldridge st., N. Y. C.

Amer. Doll Co., 1313 N. Broadway, St. Louis, Mo.

Arabee Doll Co., 417 Lafayette st., New York.

Capitol City Doll Co., 125 W. Reno, Okla-

homa City, Ok.

Carnival & Bazaar Supply Co., 122 5th av., N. Y. C.

Charles Doll Mfg. Corp., 190 Greene st., N. Y. C.

Dallas Doll Mfg. Co., 2218 1/2 Main, Dallas, Tex.

Da Prato Bros. Doll Co., 3174 Rivard, Detroit.

Eagle Doll & Toy Co., 174 Wooster St., N. Y. C.

Evree Day Mfg. Co., 224 W. Madison, Chicago

Karr & Amerbach, 415 Market st., Phila., Pa.

Mich. Baby Doll Co., 3746 Gratiot ave., Detroit.

Midwest Hair Doll Factory, K. C., Mo.

Mineral Doll & Nov. Co., 15 Lispenard St., N. Y.

DOLLS—DOLL LAMPS

California Dolls, Tinsel Dresses, Plumes, etc.

PACINI & BERNI, 1424 W. Grand Ave., Chicago.

Silver Doll & Toy Co., 9 Bond st., N. Y. C.

U. S. Doll Co., 148 Greene st., N. Y. C.

DOLL DRESSES

Edwards Novelty Co., Ocean Park, Calif.

DOLL HAIR—DOLL WIGS

Herman Grant, 330 E. 4th st., N. Y. O.

DOLL HAIR SUPPLIES

Rosen & Jacoby, 195 Chrystie st., N. Y. City.

DOLL LAMPS

Edwards Novelty Co., Ocean Park, Calif.

Kindel & Graham, 785-87 Mission, San Francisco

DOUGH-NUT MACHINES

Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

DRINK CONCENTRATES

Beardsley Spec. Co., 217 18th, Rock Island, Ill.

DRUMS (Band and Orchestra)

Acme Drummers' Supply Co., 218 N. May, Chi.

Barry Drum Mfg. Co., 3426 Market st., Phila., Pa.

Ludwig & Ludwig, 1611 1613 and 1615 North

Lincoln st., Chicago, Ill.

Geo. Stone & Son, 5 Elm st., Boston, Mass.

Wilson Bros. Mfg. Co., 222 N. May st., Chicago.

ELECTRIC INDOOR SIGNS

Smith-Hecht Co., Indianapolis, Ind.

ELECTRIC NOVELTIES FOR CONCESSIONAIRES

Tornado Electric Co., 148 Greene st., N. Y. O.

ELECTRICAL STAGE EFFECTS

Chas. Newton, 331 W. 15th st., N. Y. City.

Tivoli Stage Lighting Co., 403 W. 49th, N. Y. C.

ESMOND BLANKETS

Dessauer, F. & Co., Adams & Market at, Chgo.

John E. Foley, 29 Broad st., Providence, R. I.

FAIR ADVERTISING SPECIALTIES

U. O. Colson Co., Colson Bldg., Paris, Ill.

The Fair Publishing House, Norwalk, Ohio.

FEATHER FLOWERS

DeWitt Slaters, E. Prairie, Battle Creek, Mich.

FELT RUGS

Eastern Mills, 425 B'dway, Everett, 49, Mass.

FILMS

(Manufacturers, Dealers in and Rental Bureaus)

Peerless Film Laboratories, Oak Park, Ill.

FIREWORKS

Amer. Fireworks Co., 739 Rl. Est., Trust

Bldg., Phila.

American Fireworks Co., of Mass., Boston.

American-Italian Fireworks Co., Dunbar, Pa.

ACCORDION MAKER

R. Galanti & Bros., 71 3d ave., N. Y. C.

ADVERTISING CELLULOID BUT-TONS FOR DOLLS

Phila. Badge Co., 942 Market, Phila., Pa.

ADVERTISING NOVELTY GUNS

Keil Novelty Works, 241 E. 5th, Erie, Pa.

ADVERTISING NOVELTIES

Cohen & Son, 824 S. 2nd, Philadelphia, Pa.

Kuehler Paper Nov. Co., 150 Park Row, N. Y.

Parisian Nov. Co., 145-155 W. 22nd, Chicago.

ADVERTISING PENCILS

S. Musial & Co., 8-12 Lincoln st., Yonkers, N. Y.

ADVERTISING SONGS

Roy L. Burtch, 307 E. North, Indianapolis, Ind.

AERIAL ADVERTISING

Aerial Adv. Co., 1465 Broadway, New York.

AFRICAN DIPS

Cooley Mfg. Co., 530 N. Western ave., Chicago.

ALLIGATORS

Alligator Farm, West Palm Beach, Fla.

Florida Alligator Farm, Jacksonville, Fla.

AIR CALLIOPES

Electrone Auto Music Co., 247 W. 46th, N. Y.

Pneumatic Calliope Co., 345 Market, Newark, N. J.

Tangley Mfg. Co., Muscatine, Ia.

ALUMINUM COOKING UTENSILS

Amer. Ann. Ware Co., 374 Jelliff, Newark, N. J.

Bellaire Enamel Co., Bellaire, O.

Carulval & Bazaar Supply Co., 122 5th av., N. Y.

Illinois Pure Aluminum Co., Lemont, Ill.

Leyse Aluminum Co., Kewanee, Wis.

Perfection Alum. Mfg. Co., Lemont, Ill.

Southern Aluminum Co., 513 Conti st., New Or-

leans, La. Warehouse: 136 Whitehall, At-

lanta, Ga.; 2122 Ave. E. Galveston, Tex.; 1914

Live Oak, Dallas, Tex.

Sunlite Aluminum Co., Milwaukee, Wisconsin.

ALUMINUM FEATHERWEIGHT STAGE CURTAIN ROLLERS

Amella Grain, 519 Spring Garden st., Phila.

ALUMINUM WARE

Direct Sales & Service Co., 24-26 West Wash-

ington st., Chicago, Ill.

Sterling Aluminum Co., Erie, Pa.

Western Merchandise Co., Abilene, Kansas.

AMUSEMENT DEVICES

Amuse. Device Co., 434 E. Court st., Cin'tl, O.

Dayton Fun House & R. D. Mfg. Co., Dayton, O.

H. C. Evans & Co., 1528 W. Adams, Chicago.

Miller & Baker, G. C. Term. Bldg., N. Y. C.

O. W. Parker, Leavenworth, Kan.

ANIMALS AND SNAKES

Bartels, 45 Cortland st., New York City.

Hagenbeck Bros., 311 Newark st., Hoboken, N. J.

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Flint's Porcupine Farm, North Waterford, Me.

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Greater St. L. P. S. Co., 1100 Market, St. Louis.

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AT LIBERTY FOR INDOOR CIRCUSES, BA-
zaars or indoor events of any kind. The
Parson, Lady and Gentleman, 3 first-class
different and complete platform circus acts.
For price and description of acts write, wire
our permanent address. BOX 15, Tidouite, Pa.

CLIFFORD CAN FURNISH FROM TWO TO
five acts; also can supply everything neces-
sary for indoor bazaars and manage same.
Seven Free Acts, Auto Polo and Orchestra for
next season's fairs. Address CLIFFORD AT-
TRACTIONS, Billboard, Chicago.

FOR INDOOR BAZAARS and Conventions, etc.,
Francis and Riggs' Combined Novelty Acts, Roman
Rings, Trepese, Iron-Jaw, Hand-Balancing and Clas-
sical Dancing. Best of references. Recognized acts.
Address FRANCIS AND RIGGS, 2627 Lind St.,
Quincy, Illinois. dec15

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At Liberty—Musical Act.
Change for seven nights if necessary. Play
piano or organ, Black in afterpieces. Go any-
where. Southern show preferred. Address C-BOX
180, care Billboard, Cincinnati, Ohio.

TATTOOED PEOPLE WILL JOIN 1924 BIG
carnival or small circus. Salary and dough
give up. Write PROF. WATERS, 1050 Ran-
dolph, Detroit.

CLOWNS, NOTICE—Young Man, age 27, 5 ft., 2;
110 lbs., desires position as Clown Assistant with
circus season 1924. Can furnish own wardrobe if
necessary. M. L. ANDREWS, 138 Shaw St., New
London, Connecticut.

ILLUSION AND SHOW BUILDER—Can build Lon-
don Ghost Show, Pygmalion and Galatea, and any
Feature Illusion and Mechanical Show; Electric Foun-
tain, etc. Am a Magician and Illusionist. Can
make openings and magic show. Am a Mechanical,
Electrical Expert and Painter. Will join any re-
spected carnival company desiring feature show built,
and will operate show during season. Answer by
mail. DAVID CLIFFORD DUNNICA, 1250 Birch
St., Los Angeles, California.

AT LIBERTY
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30 WORD, CASH (First Line Large Black Type)
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YOUNG MAN (COLORED) WISHES TO JOIN
minstrel, vaudeville or show of any kind.
Can sing, dance, blackface or straight. Have
done only amateur work, but will work for
anything until I have made good. Age, 22;
height, 6 ft., 2 1/2 in.; weight, 170 lb. HARRY
WHITE, 385 Woodland, Toledo, Ohio.

COLORED FEMALE IMPERSONATOR, star Blues
Singer, Coo Shouter, Ragtime Singer and Dancer,
preferring one-guitar, Minstrel, vaudeville and cir-
cuses. Would like to hear from Aude and Ralph
Person. I have no photo. Here Baby Allen, better
known as Buech Allen. Wire or write, or send ticket
to B'ELAIR ALLEN, Arkansas City, Arkansas.

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only.
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At Liberty—Dramatic Stock
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weight, 135; height, 5 feet, 9. WALTER H.
ARNOLD, 9 Willow St., Boston.

Young Lady French Dramatic
Actress. Good English speaking for drama
or otherwise. Desire engagement for New York
or vicinity. Write VARNIER, 225 West 23rd
St., New York City. dec22

GENERAL BUSINESS TEAM AND CHAR-
acters. Youth, ability, wardrobe. State
best, please. BROWN AND BROWN, Ellwood
City, Pennsylvania.

VERSATILE PERFORMER AND MUSICIAN
for dramatic or vaudeville show. A-1. Gen-
eral business man, also work in afterpieces
(blackface, eccentric, straight), ad lib or script.
I'm real singles (singing, talking, musical),
double orchestra. (Good up-to-date wardrobe.
Experienced professional, reliable and want that
kind of engagement. Salary your limit; I am
worth it. Ticket? Yes. Allow time for
forwarding of mail. C-BOX 179, care Billboard,
Cincinnati, Ohio.

YOUNG MAN—JUVENILE AND CHARACTER
roles. Musical and dramatic training and
experience. Desires engagement with reliable
stock company. Photo on request. IRVING
CHEYETTE, 744 East 4th Street, Brooklyn,
New York.

LEADING OR SECOND WOMAN and Comedian at
Liberty for reel shows only. Young, experienced,
capable. Double specialties. Paint scenery. Equity.
Address CAPABLE, care Billboard, Chicago. dec15

AT LIBERTY—Juvenile, capable of leads, general
business. All essentials—class, ability, appearance
absolutely first-class. Thoroughly experienced. A-1
modern wardrobe. 5 ft., 9; weight, 135; age, 21.
Join on wire. Salary your limit. State all C-BOX
187, care Billboard, Cincinnati, Ohio.

AT LIBERTY—For Characters and General Business.
Single and double specialties. Cornet, Violin and
Piccolo in orchestra. Cornet and Drum Major in
band. Have six feature novelty acts. Address
KIRALFO BROS., Dallas, Texas. dec22

WANTED—Position with A-1 stock or repertoire com-
pany. No experience, but willing to learn. Salary
no object. Address AL R. ROE, 80 Marshall St.,
Battle Creek, Michigan.

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M. P. OPERATORS
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Figure at One Rate Only—See Note Below.

Ace-High Projectionist and
Electrician—Twelve years' experience in
straight picture, vaudeville and combination
houses. Positively handle any equipment. High
intensity lamp specialist. If you are seeking
real projection by a reliable man who will
not prove to be another "costly experiment" it
will be to our mutual advantage for you to
communicate immediately with E. E. STONE,
Box 422, Richmond, Kentucky.

At Liberty—Union Projection-
ist. Twelve years' experience. Furnish refer-
ences, married, reliable and strictly sober.
S. T. STANLEY, Darlington, S. C. dec15

AFTER JAN. 1—QUALIFIED PROJECTIONIST.
Willing worker at all times. Billposting,
bally-hoo stunts, etc. Still no "Know It All".
Locate anywhere. Sign contract. Excellent
references. Salary? Must be reasonable! State
all first letter. WILLIAM CALDWELL, Colo-
nial Beach, Virginia.

PROJECTIONIST—NINE YEARS' EXPERI-
ence, Nonunion. Handle any equipment;
good results. Time devoted to care of house,
Married; no boozing. R. E. McCABE, care
General Delivery, Omaha, Nebraska. dec15

PROJECTIONIST—FIVE YEARS' EXPERI-
ence, own maintenance. Any equipment.
Powers preferred. EARL ABBETT, Royal
Theatre, Indianapolis, Indiana.

AT LIBERTY—First-class Motion Picture Operator.
Prefers Simplex machines. References furnished.
Projection guaranteed. Salary reasonable. H. A.
NELSON, 628 Wisconsin St., Eau Claire, Wis. dec22

AT LIBERTY
MISCELLANEOUS
30 WORD, CASH (First Line Large Black Type)
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Figure at One Rate Only—See Note Below.

"The Male Lucille", the
World's Fastest Dressmaker. Supplies every-
thing but shoes and stockings. Extraordinary
sensational fashion dress draping. Song and
dance novelty, utilizing the chorus as models
of any form of musical girl show requiring an
added show-strengthening. Offers considered.
JIMMIE O'BURRELL, 1922 Race St., Phila-
delphia, Pennsylvania.

AT LIBERTY—Money-getting Medicine Lecturer, on
or about Jan. 7. All essentials. Not an experi-
ment, but a success. Address LECTURER, Billboard,
Cincinnati, Ohio. jan12

AT LIBERTY MUSICIANS

To WORD, CASH (First Line Large Black Type) To WORD, CASH (First Line and Name Black Type) To WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

A-1 Alto Sax., Doubling Bb Strong Soprano. Read, fake, improvise. Have exceptional good tone. Am leaving the 10th wire don't write. Would like to locate in last dance orchestra. LAWRENCE BURNHAM, 1411 Hotel, Denver, Colorado.

A-1 Bb Sousaphone Bass, Doubling Bass saxophone, at liberty for high-class dance orchestra. Experienced in all lines, but prefer dance. Slight read, fake, improvise. Do solos and take breaks. Very well schooled. Toledo, Union, Age, 23. Married. Very readable. N. 10th but an offer of highest sort considered. C-BOX 181, care Billboard, Cincinnati, Ohio.

A-1 Clarinetist—Experienced in pictures and vaudeville. Use one clarinet. Union. Address CLARINETIST, 2731 Stoddard, St. Louis, Missouri.

A-1 Dance Tenor Banjoist. Read or improvise. Write complete partitures. WILLIAM MORRIS, General Delivery, Alhambra, Pa.

A-1 Drummer at Liberty After December 15. Ten years' experience in all lines. Theatre, first-class dance or concert engagement preferred in East. Young, married and reliable. JOS. KELLEHER, 145 Jackson, Lawrence, Massachusetts.

A-1 String Bass—Experienced in pictures. Wants theatre engagement. ROSCOE SAWYER, Westplains, Missouri.

A-1 Trap Drummer, Marimba- phone, also Xylophone. Twelve years playing theatre, dances, concert band and orchestras. Read or fake. Am married. Desire steady position. A. E. of M. BILLIE JORDAN, 3112 Commerce St., Dallas, Texas.

A-1 Violin-Leader at Liberty—Experienced in all lines. 12 years' vaudeville experience. Library for pictures. Union; age, 23. Capable of handling any first-class vaudeville, road show or picture job. ORCHESTRA LEADER, 515 Sixth St., Ames, Iowa.

A-1 Violinist Leader and Pianist desire permanent position with first-class picture theatre. Both experienced and reliable. Library. Union. Guarantee satisfaction. Address VIOLINIST, 722 East Edwards, Springfield, Illinois.

Accompanist—Reader, Young, experienced, wishes engagement with artist or small traveling company. Available any time. Endorsements. Address V. G., 5397 Seminole Ave., Tampa, Fla., or 710 East Madison St., Philadelphia, Pa.

Alto Sax.-Clarinet and Violinist at liberty for theatre or good, reliable dance orchestra. Capable concert musicians and also there on the jazz. Prefer joint or will take single engagements. Address JOHN PETERSON, Ogilvie, Minnesota.

At Liberty—A Real Violinist, doubling some Banjo. Play theatre as well as jazz. All-round, young, neat-appearing man. Have some library for theatre. Salary reasonable. Make me an offer. HARRY PETERSON, Box 543, Hopkins, Minnesota.

At Liberty—A-1 Flutist. Thoroughly experienced in all kinds of theatre work. Theatre preferred. Union. ARTHUR NEWMAN, 36 Vick Pl., Rochester, N. Y.

At Liberty—A-1 Violinist, Leader or Solo. Good library. One picture. Experienced. Small towns considered. In answering state all. Address MR. ARNOLD, Lenox Hotel, El Paso, Texas.

At Liberty—Alto Sax. and Tenor Banjo; double banjo and tenor sax. Age, 23 and 25. Members union Brothers, Toledo. Address C-BOX 178, care Billboard, Cincinnati, Ohio.

At Liberty—Experienced Trombone, Union, Toledo. Anything reliable considered. LEE PEMBERTON, Gaylord, Kansas.

At Liberty—Hot Trumpet. Slight reader, fake, wawa stuff. Toledo, young, reliable. TRUMPET, 120 8th St., No., Fargo, North Dakota.

At Liberty—Organist. Experienced. One picture accurately. Union. Large library. Good organ essential. Go anywhere. Address E. F. KUEHN, 12 Hoffman Ave., Poughkeepsie, New York.

At Liberty—Red-Hot Jazz Trap Drummer and Jazz Flutist. Young and congenial. Prefer dance orchestra or show going south. State all and salary in first letter. Tickets if you don't know you. Anything considered. Address HUGHES & YOUNG, Greenfield, Tennessee.

At Liberty—Man and Wife, experienced musicians. Bandmaster and instructor on all band instruments. Want permanent location. Prefer West, Middle West or Canada. Formerly leader of fifty-piece Rotary Boy Scout Band. At present have large Municipal Band and Boys' Band. Best of references. Don't write unless you mean business. Wife, Theatre Pipe Organist. Good library and references. Address G. F. H., Billboard, Chicago.

At Liberty—Tenor Banjoist. Fifteen years' experience. Melody or harmony. H. MOHLENKAMP, 1906 Maple St., Louisville, Kentucky.

At Liberty—Trumpet. Experienced; theatre, road shows, minstrel and all lines. Good tone. Address HARRY C. STAHLER, 218 Washington Ave., Albany, New York.

At Liberty—Violinist. Union. Desires position in picture theatre. References. RAY BAUMBACH, Box 67, Pleasant Valley, Iowa.

At Liberty—Violinist With Solo Tenor Voice. Top, lead, read or fake. T. SCHOCK, 1225 Wrightwood Ave., Chicago, Illinois.

At Liberty December 15—Hot Dance Drummer. Smooth and eccentric syncopation. Perfect tempo. Young, neat, puppy and congenial. Go anywhere. Write at once. C-BOX 171, care Billboard, Cincinnati, Ohio.

At Liberty Jan. 1—Organist (Lady). Experienced and reliable. Read, improvise and one pictures accurately. Twelve years' experience with orchestra and organ. Last three years in one theatre, playing Kolt. Morton. Best references. Must be good organ and union. Address H. LELAND, 233 West 42d St., Room 307, New York City.

Clarinetist Wants Position. 15 years' experience playing Clarinet. All lines. Age, 22. First-class theatre position preferred. CLARINETIST, 112 West 11th St., Erie, Pa.

Cornet Desires Permanent location in good town. Clerk Barlier by trade. Prefer music or clerk. Young, reliable, neat appearing. Best of references. LOWELL HANBACK, Roadhouse, Illinois.

Cornetist, Double Violin, at Liberty. Slight reader. 19d Troupe. Prefer road show. GEO. W. STITSEL, Gen. Del., Memphis, Tennessee.

Extraordinary Xylophone Soloist, also an snappy syncopating drummer. Perfect Rhythm. Featured in hits on Broadway. I make them all sit up and take notice. FEATURE MUSICIAN, care Billboard, New York City.

First-Class Experienced Violin 1st. Side Man. Union, good tone and interpretative knowledge. Will travel. FRANCIS VAN RAALTE, Majestic Theatre, Streator, Ill.

First-Class Organist and Pianist, also American Photoplayer, open for engagement. Fifteen years' theatre experience. MAURICE, General Delivery, Jacksonville, Florida.

Flutist at Liberty—Picture theatre orchestra. Experienced, congenial, reliable. GEORGE MULLETT, 331 South 8th St., Springfield, Illinois.

Organist and Orchestra Pianist at Liberty. First-class organ preferred. Among former engagements, Circle Theatre, Indianapolis; Howard Theatre, Atlanta. Splendid library. Union. ROY MULLENDORE, San Antonio, Texas.

Recently From England—String Bass. 17 years' experience; theatre, cinema and concert. Age 37. A. F. of M. Amis steady engagement; interested worker. Write VICTOR BASS, 33 Valley Ave., Walden, New York.

Sensational Singing Drummer at Liberty January 1. Young, neat, reliable. Union, Toledo. References furnished. Paul speech, write. MEL KUNDSON, Gen. Del., Winnipeg, Canada.

Singer and Drummer—Vaudeville experience. Attractive outfit. Master sock syncopation. DRUMMER, 2055 Keystone Ave., Indianapolis, Indiana.

String Bass—Experienced in all theatre work. Only reliable propositions considered. C-BOX 147, care Billboard, Cincinnati, Ohio.

Trombone—Union. Experienced; vaudeville and pictures. Also Piano Tuner. Desire change. CY CRANFORD, Tuscola, Illinois.

Trombone at Liberty—Experienced house man. Federation. ROBT. DALZIEL, What Cheer, Iowa.

Trombone, Hokum and Legit., at liberty December 15. Experienced hotel, cafe, dance and cabaret. Good tone and play in tune. Go anywhere. Age, 25. Tux. A. F. of M. Absolutely guarantee myself to be as represented. Leave here the 15th. Wire; don't write. All answered. BRYAN LEE, Page Hotel, Denver.

Trombonist—Reliable. Fifteen years' experience in band and orchestra. Wants to locate permanently in good town. CHAS. PERRY, Ordway, Colorado.

Trumpet—Thoroughly Capable. Experienced pictures and vaudeville. Good tone, technique and intonation. Use 1st Trumpet only. Age, 27; union. Give working conditions and salary. Permanent only. W. R. PENLEND, Salt Creek, Wyoming.

Trumpet—Union. Well schooled and experienced. Will go South. V. HUNT, 3338 West Van Buren, Chicago, Ill.

Violinist, A-1, Desires Change. Fifteen years' experience all lines. Do not misrepresent. Excellent library picture music. Must locate in South. Married. Steady, reliable. Join on two weeks' notice. VIOLINIST, 207 Lake St., Kalamazoo, Michigan.

Violinist, Drummer—Both young. Dance orchestra, road show. Troupe or locate. MUSICIANS, 1439 High St., Des Moines, Iowa.

Violinist-Leader, Large, Modern library for motion pictures and all the latest hits, who plays real pleasing tone, always in tune, with neat style. No bad habits. Wishes position with picture house as leader. Write or wire OTTO SCHICK 306 South Denver, Tulsa, Oklahoma.

Wanted—Student Organist Desires position on standard organ. Good sight reader, pianist. Understand picture playing; has good library. Will play for reasonable salary. FLOYD YURTH, Ft. Madison, Iowa.

A-1 BASS SAXOPHONE PLAYER AND SOME BB Tuba. Have both instruments. Orchestra, musical act. Anything reliable. A. F. of M. Good appearance. Go anywhere. Four years sax, and brass sextette. MAX M. SIMONS, N. V. A. Club, 229 W. 46th St., New York City.

A-1 DANCE VIOLINIST—EXPERIENCED, young, reliable. Read, fake and cut the stuff. Don't misrepresent. I don't. VERNE LEMCKE, Brouten, Minnesota.

A-1 TRUMPET, EXPERIENCED MAN, WANTS location. A. F. of M. Sober and reliable. Write or wire. CLARENCE VOGT, 511 No. 16th St., Lincoln, Nebraska.

AT LIBERTY—LADY CORNETIST. UNION. experienced for band, orchestra, pictures, etc. GLADYS SLATER, 122 Garden St., Hartford, Connecticut.

AT LIBERTY—SAXOPHONIST, DOUBLING BB Bass. Teach young bands. Good library. Music whole time or sideline. Northwest preferred. PLAYMAKERS, Box 202, Juanita, North Dakota.

AT LIBERTY—VIOLINIST FOR ORCHESTRA in vaudeville or picture house. Union library. Reliable and capable. JOE LEWIS, 1012 N. Graham St., Milwaukee, Wisconsin.

A-1 PIANIST, DOUBLES DRUMS. PLAY dances, theatres and bands. Will locate in Cleveland or Detroit. MAX MELZAK, 67 Montrose Ave., Brooklyn, New York.

EXPERIENCED A-1 DRUMMER DESIRES theatre or dance work. Can give you best of references. Will go anywhere. RAYMOND E. LAROSE, Lawler Theatre, Greenfield, Mass.

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FIGURES are most convincing when the proof of results is before you. There are in this department 301 Classified Advertisements. The amount may mean much or little to you. It means much because—the number of ads indicates that advertisers choose the medium that they can rely on for inquiries, but more than that—they sell goods and fill their wants quickly.
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Turn to the next page, and the next one, and so on. The best evidence of its results is the number of ads, the class and the variety of goods offered.
Start the New Year right by broadcasting your message thru The Billboard Classified Columns. Reasonable rates that will save money for you.

Bass Player—Experienced in all best-class orchestral work. Wants permanent engagement pictures or theatre anywhere. A. F. of M. Married. Steady worker. Good refs. Write VICTOR BASS, 31 Valley Ave., Walden, Orange Co., New York.

Business Sax. at Liberty—Tenor Sax., doubling Oboe, Baritone or Tuba Sax.; other reeds. Guarantee to satisfy. Twelve years' trouping, concert, vaudeville house orchestra and dance band experience. Go anywhere that offers reasonably permanent position and pays the money. Furnish best of references in business. Absolutely reliable. Reasons, business reverses in other lines. Address C-BOX 183, Gen. Del., Galeburg, Illinois.

Cellist—A. F. M. Open for first-class engagement in vaudeville or combination theatre. Will go anywhere. Wire or write, stating full particulars in your first message, to ANTON KRIEGLER, Strand Theatre, Lansing, Michigan.

Cellist, Doubles Saxophone, wishes engagement. Thoroughly experienced. MUSICIAN, 107 W. 21th St., New York City.

Cello, Double Trombone and Baritone. Picture house or jazz band. Address BOX 272, National Military Home, Kan.

Clarinet—Pictures or Combination preferred. Transpose, experienced, reliable. ED FOWLER, 5728 Wayne Ave., Chicago, Illinois.

Clarinetist—Experienced in all lines. Have a degree of B.A. of Music. Would consider teaching band and orchestra in some live town. Address CLARINETIST, 111 Harmon St., Warren, Ohio.

Organist—Young Man, Capable. Pictures properly cued. Song, slide solos. Good organ essential. Prefer with orchestra. J. C. O., 3d Apartment, 2939 Broadway, Chicago.

Organist, a Real Musician, Desires change. Present position leading loop theatre two years. Ten years' experience best houses. Solos, overtures with orchestra. Anything from jazz to Bach. Young man. Good organ essential. Salary your best. Union. Best Chicago references. ALLEN COOK, 2 West Walton Place, Chicago.

Organist of Exceptional Ability at Liberty. First-class, experienced musician. Expert picture player. Reliable and a gentleman. Union. Splendid library. Good position essential. State make and size of organ, working hours and top salary. Wire or write ORGANIST, 343 West Eighth Street, Erie, Pa.

Pianist-Organist at Liberty—Good library. One picture, improvise. No vaudeville or orchestra. Union. Handy about theatre. Married, sober. Write signs. C-BOX 184, Billboard, Cincinnati.

Real Hot Dance Pianist—Read at sight, fake, transpose, memorize everything, perfect tempo, neat appearance. Toledo; union, strictly temperance and reliable. Will go anywhere. Prefer Central States. Write or wire, stating highest. BOB SMITH, Alhambra Dance Gardens, Winnipeg, Canada.

Flutist at Liberty—Picture theatre orchestra. Experienced, congenial, reliable. GEORGE MULLETT, 331 South 8th St., Springfield, Illinois.

Tenor Banjoist at Liberty. Write LUTHER SCOGGINS, Walden, Miss.

NOTE—Count All Words, Also Each Initial and Numbers. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

(Continued on Page 182)

AT LIBERTY FOR DANCE ORCHESTRA—Trumpet and Tenor Banjo. Young; tuxedo. Both read and fake. Prefer location. State all first letter. Address CHAS. HARRIS, 311 Madison St., Syracuse, New York.

DRUMMER AT LIBERTY, WITH BUICK SIX touring car, wants to hear from live dance orchestra promoter that doesn't have car. Have tuxedo; young and real tromper. Can bring Singing Piano Player. Go anywhere and can join at once. Consider split with live band. O. L. BENIDA, Metook, Nebraska.

HOT TRUMPETER AT LIBERTY—READ, memorize, improvise. Hokum, rhythm, all wa wa staff. Novelty, choruses, roomed style. Managers with live ideas and no job lay off. I do not misrepresent. Union. Tuxedo. Gold instrument. Wire or write. **MUSICIAN,** Apartment 18a Henley Bldg., Davenport, Ia.

ORGANIST AT LIBERTY—EXPERIENCED ON unified organs. Good library; union. **MRS. ELLA McBRIDE,** 311 E. 15th St., Muscatine, Ia. dec 15

SUCCESSFUL, EXPERIENCED, CAPABLE OR-ganist desires change. Present position two years without criticism. Specialize solo accompaniment. Essential, good organ, fair salary. E. KAY, care Bunny Theatre, Broadway and 117 St., New York. dec 23

TROMBONIST—EDWARD ASAY, General Delivery, Union, New York.

TROMBONIST—THOROUGHLY EXPERI-enced. Vaudeville and pictures. Only permanent work considered. Address **TROMBONIST,** Box 14, Houston, Minnesota. dec 15

TROMBONIST, DOUBLE BARIOTONE WISHES to join band in South during winter. **TROMBONIST,** care Billboard, New York City.

A-1 VIOLINIST—Leader or Solo. Experienced all lines. Large references. Can furnish other musicians. Address **VIOLINIST,** 1403 South Chicago Ave., Topeka, Okla. Iowa

AT LIBERTY—A-1 Trumpeter for vaudeville theatre, picture show and orchestra concert. Address **TRUMPETER,** 232 Sherman Avenue, Apt. 59, New York City.

AT LIBERTY—Fast Cornet and Piano for dance or show. Address **PIANIST,** 1019 Lindenfield Ave., West, Willmar, Minnesota.

AT LIBERTY—A-1 Dance Violinist, plenty of ex-perience and know the business. Reader, Singer, also A-1 Bassist and good soloist with big, round, sweet, true tone. Young, neat, personality and a gentleman. I work for the interest of the band and am dependable. I do not misrepresent. Expect same of you, as that is the cause of this ad. Have had recording experience. Prefer located job in hotel or used, from nice to elegant men. Will consider good traveling orchestra. Write **VIOLINIST,** 123 Oak St., Clarkburg, West Virginia.

AT LIBERTY—First-class Lady Organist. Play pictures alone. Library. Good job preferred. Must work out two weeks' notice. **ORGANIST,** 11 E. Philadelphia St., Greensburg, Pennsylvania. dec 22

BANJOIST AT LIBERTY—A-1 dance man. Sight reader. Brilliant full harmony soloist. Melody in full harmony or straight chords. Perfect rhythm, flawless harmony. Prefer winter resort. Address **T. T. T. care Billboard,** Chicago, Illinois.

BARIOTONE AND CELLO PLAYER, experienced both instruments, would like to hear from people wanting a cigar factory located where there would be music work on these instruments. Address **LOCK BOX 151, Rapid City, South Dakota.**

HOT CLARINET and Alto Sax. Can read, but take and memorize better. Would like to join a new work. Can play the Ted Lewis stuff. Can play blues and usable melody. State all. No stale experience in warehouse. J. RICHMOND, 211 Congress St., Minneapolis, Connecticut. dec 22

PROFESSIONAL MUSICIANS AT LIBERTY—First-class Baritone and Basses for all lines. Must want to work. Address **JOHN DE MICRO,** 222 Michigan St., Dearborn, Michigan. Box 562. dec 15

TROMBONIST—Double Baritone. Experienced, to bass, in orchestra, theatre, or picture. Kind of music and also care. Address **HUMPHREYS,** 113 Washington Place, New York City. Jan 1

VIOLINIST AT LIBERTY—Experienced in picture and vaudeville. Reads Piano. Good library. Will accept any size town. Address **VIOLINIST,** 216 W. Washington St., Aurora, Illinois. Jan 5

AT LIBERTY PARKS AND FAIRS

3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

At Liberty—Mrs. Florence
DARLING, for an established and well known playing parks and fairs for 1921. Address 120 South 37th St., Kansas City, Kansas. dec 22

"Dare-Devil" French, World's
Youngest Aerial ("Dare-Devil"). Enlisted in U. S. Army Air Service when but a child 13 years of age. Honorably discharged after having served three years of honest and faithful service. Parachute jumping, wing walking, rope ladder stunts, plane changing, all kinds. Night flying, freeworks, balloon ascensions, single, double and triple parachute drops. Now looking season 1921 throughout the United States and Canada. Address **"DARE-DEVIL" MORTON F. FRENCK,** 412 Summit Boulevard Hammond, Indiana.

Death-Defying Parachute
Jumping. Live drops only from airplane. At Wilson, Billie Brock, Jimmy Faulkner and flying circus, write. At Liberty season 1921. **DARE-DEVIL BEN GREW,** care Billboard, Chicago.

Rue and Laura Enos—Two
acts. Contortion, acrobatic and monkey trapeze. Permanent address, R. No. 1, Box 453, Oakland, California. dec 23

ATTENTION! FAIR SECRETARIES—CLIFF-FORD ATTRACTIONS will carry seven Free Acts, Auto Polo and Ladies' Orchestra coming season fairs. One organization handled personally at all times by Clifford himself. Billboard, Chicago.

GAYLOR BROS.—Four Free Acts, Fairs, Celebra-tions. Two Acrobatic Acts, European Hand-stand Business. Chinese Novelty, Equilibrist, Comedy Club. 2nd Div. 300 1/2th St., Detroit, Mich. Jan 1

GEYER AND MARIE—Two Feature Free Acts, em-bracing sensational Pyramid Building, Rolling Globe, Contortion, Kid and Dog, High-Diving Monkey. Address BOX 888, Dayton, Ohio. feb 2

AT LIBERTY PIANO PLAYERS

3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

Picture Pianist—Cue Exactly.
Good library. Union. Reference. Prefer playing alone or with dramas. Can play vaudeville. **DERALD,** Box 26, Hallsville, Illinois.

W. W. JACOBS AND THE FILMS

(VELONA PILCHER, in The Christian Science Monitor.)

NOT long ago John o' London's Weekly stoned a rollicking row in the town by inviting the best English story-tellers to say exactly what they thought of their film producers. And the stories they told about what had happened to their work once the movie men got hold of it will not bear reprinting. But there was one notable exception. W. W. Jacobs, who has had five of his tales made into five-reelers by a modest London outfit known as Artistic Films, Ltd., declared himself well treated and well pleased.

Now they have just issued three new Jacobs films—two-reelers these are—that show quite plainly how they have paid deference, as well as dollars, to their author, and thereby set themselves apart from their more arrogant fellow filmmakers. For, after all, men cannot be expected to do good work themselves until they have learned to acknowledge good work in others.

The three new films tell the tales of "The Constable's Move", "An Odd Freak" and "The Convert". They are the first half of a series of six—the other three are not quite ready yet—and these honest compact little pieces might well act as half a dozen hand grenades, so to speak, in an attack, the objective of which is to explode the creed that when a producer buys an author's film rights he buys, not the right of transition, but the right of mutilation.

But as a matter of fact, the offensive began over a year ago with "A Will and a Way" and reached something of a climax with "The Monkey's Paw". This new series of short features is only a signal of success, as far as these producers are concerned. For here is the company prospering, the directing improving, the acting improving, everyone content—including those most difficult persons, Mr. Jacobs' readers—and the author himself paying compliments and showing his confidence by allowing no other producers to touch his work. So let us pay honor to the honest labor, humble but it is, of these men who are mounting this Jacobs' ladder without smashing its rungs or insulting its carpenter.

One reason for the success is that the producers know how to choose their author. Mr. Jacobs' stories, in their angularity and sparseness, are almost scenarios. They are skeleton sketches, prolonged jokes. They are told, too, with so many omissions, that their bare bones, when screened, are not padded, but only decently clothed. And as for this clothing, it is usually either an elaboration of what is merely background in the tale, or the detailed picturing of a scene that Mr. Jacobs sketched. Now and then, but very rarely, there is a definite addition made to the author's wit—the never made without his approval. For example, in "The Constable's Move", a clever scenarist decided to give us our first view of the constable at his job of traffic policeman—so there he stands gravely on a country roadside, cautiously preventing what threatens to be a disastrous collision between some ambling cows and a flock of geese.

Another reason why these films have won respect is that the producers—or rather Manning Haynes, the artistic director—most faithfully avoided using "stars" or getting effects by "slapstick".

And just here is where this honest labor must be called humble. For without real screen stars who can, like Chaplin, make comedy without using slapstick and come out at the far end of a joke pathetically as well as funny, the producer must compromise by using actors who are merely adequate and getting funniness that is often ordinary. Chaplins are rarer even than Jacobsons, and good screen acting is not, like good stage acting, the recompense of the average professional.

So these Jacobs films, the among the very best of their kind, are not yet really artistic, despite their ambitions. They are too realistic; the acting in them is not distinguished, but is the result of very clever type casting (sometimes done ruder has it, by Mr. Jacobs himself larding up his originals). There is no powerful pantomime; there is no wit and subtlety in the photographing and acting, as there is in the writing.

But the point about these films is not what they do, but what they refrain from doing. Nor is there any use, mobile photography being yet in its noisome, to ask actors or photographers to work in a way that it has taken Mr. Jacobs a lifetime of his own films that of many others, to learn to write in—tint in, will the tongue in the cheek and a break in the heart.

"Stuck on face and see me smile!" says the cockney lully, become plous pacifist, in "The Convert", and the fun is rollicking despite the fact that the cockney accent is not quite translated. How should it be? Cockney comedy is one of the subtlest things an artist can tackle because its accent—so say men who are word-wise—grew out of the habit of the cockney mrounding his vowels because he always says "no" with a wide grin.

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"THE testimony of Mr. Lyons in this case in part explains why the public has to pay such high prices for theater tickets in New York City," said Justice Selah B. Strong, of the Supreme Court in Queens, in commenting upon the testimony that C. J. Lyons, of 492 Ninety-eighth street, Woodhaven, had given that he had made as high as \$100 a week extra as treasurer of the Belasco Theater, by collecting "brokerage" fees from ticket agencies. Lyons is suing for \$4,412.20 which he says is due him as the profits of a stock-selling syndicate in which he invested in February, 1919, and the operations of which were concluded in December, 1920. Part of the defense of Alexander McAllister, the defendant, is that he loaned money to Lyons to invest and that the amount Lyons owes him is more than enough to liquidate any claims Lyons may have.

Lyons stated that at the time the syndicate was organized he was earning from \$10,000 to \$12,000 a year as treasurer of the Belasco Theater. He was asked by the defendant's attorney if he had not testified once before that he was making only \$45 a week as treasurer, and he answered that he had. When asked to explain this he said:

"That is a simple matter. A treasurer in a box-office receives a salary and he is also entitled to the brokerage from the ticket brokers. Some weeks it will run up to \$300 or \$400. That is the treasurer's. I never gave a ticket to a broker unless he paid me at least 25 cents for it and sometimes I was paid as high as \$1 a ticket extra."

"Was that the custom at that time?" asked the attorney.

"Yes sir," answered Lyons.

"And still is?"

"Yes sir."

"And the public pays," commented Justice Strong from the bench, to which Lyons again answered:

"Yes sir."

—NEW YORK TIMES.

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(Continued on page 184)

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CO., Dept. 706, Philadelphia, Pennsylvania. dec22x

AGENTS AND SPECIALTY MEN—Get our Silk
Kilt Neckwear, 18 beautiful patterns packed in
separate boxes. \$1.00 boxes, cost you only 40c each.
150% profit. Dept. 1092, THE LENINGTON CO.,
Lexington, Kentucky. x

AGENTS, DEMONSTRATORS are cleaning up with
our Back Bar Buttons. Sample, 10c. JUSTFIT
MFG. CO., 2019 Tilden St., Chicago.

AGENTS, STREETMEN—See Formula column. M.
M. SANFORD.

AGENTS, STREETMEN—300% profit. Good Luck
Buffaloes, latest and best novelty out. It's a
stream. Must be seen to be appreciated. Get yours
today. Sample, 25c. BEE NOVELTY CO., 2015
Oregon, St. Louis.

AGENTS WANTED—To sell so. g. s. 1467 Summerdale
Ave., Chicago, Illinois.

ATTENTION—Middle Show Agents that wish to
sell high-grade Medicine. Great money-making
are guaranteed. Special offer of 3 doz. \$1
size Omor T and 3 doz. 5-cent size Omor Vege-
table Oil for \$18.00. 100% cash, balance C. O. D.
and free goods to help pay express. Samples, \$1.00.
Trade mark registered. ORNOR REMEDY CO., Dept.
56, Pemberton, New Jersey.

BE INDEPENDENT FOR LIFE—Wonderful selling
plan and factory prices for Perfumes, Self-Threading
Needles and Threaders free. PATTEN PRODUCTS,
Box 372-B, Washington, D. C. dec20

BEAUTIFUL EMBLEM ASH TRAYS, polished cast
aluminum, with brilliantly colored Emblems of
leading colleges and clubs. Send our selling in-
form. Write today for agency proposition. THE
NATIONAL EMBLEM AND SPECIALTY CO., 2146
Sylvan Ave., Toledo, Ohio. x

CAN YOU SELL Colored Paper? Write BECKER
CHEMICAL CO., St. Louis, Missouri.

CANVASSERS—sell a new Tool to users of canned
milk. Opens up new account. Pour out what
you want, put back on one second. Write,
152 MILVANE STAMPING WORKS, Dept. B,
132 15th St., Moline, Illinois.

CHRISTMAS PACKAGES, consisting of Nmas and
New Year Post Cards, Booklets, Folders, Tag-
Stamps and Soap, 25c up to \$1.00. Catalogue
regardless of quantity. Write for catalogue. 10c
per hundred, 50c for 100. Sample, 10c. N. A. free.
LEE BROS., 115 East 23d Street, New York City.
dec15

CARD SIGNS for every business. Big profits for
agents. Sample, 10c. SIGNS, 819 St. Louis, New
Orleans. jan5

DISTINCTIVE AND USEFUL GIFTS—Highly exam-
pled hexagon Pencils, assorted or one color, with
individual name stamped in gold on each pencil, in
attractive Christmas boxes, of 3 for 25c; 10 for \$1.
SPECIALTY PENCIL CO., Newport News, Va. x

DON'T LEAVE TOWN without CurManCo Changeable
Signs to sell. Sure sellers wherever you go. Every
business uses them. Profit 200%. Average \$50 week
over expenses. Sign Dept., CURRIER MFG. CO.,
Minneapolis.

EARN \$10 DAILY altering mirrors, plating, refi-
nishing metalware, headlamps, chandeliers, stoves,
tableware, bedsteads. Outfits furnished. ROBERT-
SON-DECIE LABORATORIES, 1133 Broadway, New
York. jan27x

ENGRAVING INK POWDER will engrave on the
hardest steel in your own handwriting. \$1.50 dozen.
\$15.00 gross. Samples, 25 cents. JOHN BARRY,
1066 Gibson Street, Pittsburgh, Pennsylvania.

FORMULAS—Dependable manufacturing Formulas,
with complete working directions. Charges reason-
able. Write me, S. VIGGINS, Chemist, 135 Meadow
St., Pittsburgh, Pennsylvania. feb3

GOLD LEAF SIGN LETTERS—Make and sell. Prof-
its exceed 1000%. Particulars free. B. JOHN-
STON CO., Quincy, Illinois.

HOSIERY—Mill prices. Earn the profits, not com-
missions. AMERICAN HOSIERY MILLS, Norris-
town, Pennsylvania.

INDIAN INHALERS, with screw caps, 72c dozen.
Sell for quarter. Handle something new want.
12c gets sample. WALTHAM CO., Hazerston, Md.

NEGRO'S PROGRESS AND ACHIEVEMENTS, look
of many pictures of colored persons, just off press.
Big hit, all busy. Agents making \$15 daily. Write
quick for terms. JENKINS AUSTIN BIBLE CO.,
Washington, D. C.

NEW WONDERFUL SELLER—80c profit every dollar
sale. Deliver on spot. License unnecessary. Sam-
ple free. MISSION FACTORY, L., 519 North
Halsted St., Chicago, Illinois. dec29x

NO DULL TIMES SELLING FOOD—The greatest,
surest and safest business in the world today is
selling Federal Pure Food Products, and here is your
opportunity to get into this business. You can make
\$3,000 \$5,000, \$10,000 or more per year—the only
limit is your ability to take care of the business.
People must eat, and our Food Products are the fast-
est selling, surest and quickest repeat order getters in
the world. Sell on sight in every home and where
food is used. Repeat orders immediate and every
week thereafter. We supply you with effective, free
advertising matter, free samples and a free course in
salesmanship. We also have over 100 high-grade,
beautifully packaged Toilet Preparations. Your fu-
ture will be a financial success. A real big business
all your own. Every new customer adds a great deal
to your weekly income. Your business once es-
tablished has a market value just like a store and can
be easily sold. The greatest money-making oppor-
tunity of your lifetime because you risk absolutely
nothing, as we guarantee your sales and we will not
let you fail. Remember! Guaranteed Best products,
biggest sellers, surest repeat orders. No capital or
experience is required. We furnish capital and every-
thing necessary for you to become a Federal Dis-
tributor. Exclusive territory will be given honest men
or women who will write at once, asking us to send
our "Success Guaranteed" proposition. Address FED-
ERAL PURE FOOD COMPANY, Dept. J, Chicago,
Ill. Largest inventors of, and packers of, Pure Food
Specialties in the world. Reference, any bank, Dun
or Bradstreet Rating Agency, Express or Railway
Company in America.

BROADWAY'S INDECENT PLAYS

IN a recent open letter to The New York Sun-Globe, John J. Sumner, president of the Society for Suppression of Vice, said: "Permit me to take exception to misleading matter contained in your editorial of November 23, entitled 'The Censor in the Offing.'"

"You say: 'Abuses have been discovered in print and on the stage, and the immediate proposal is to make severer laws. This, of course, jumps the vigorous use of the present law, etc.'"

"This reminds me of the blind and deluded members of our populace who paid no attention to a fifty-year campaign for prohibition, and when the law finally did come, complained that 'someone had put something over on them.' It is reminis- cent, too, of the motion picture interests, who defied public decency for years in this State, and, when the Motion Picture Commission law was passed, pretended to be surprised and aggrieved."

"As to the theater, a plague of salacious shows came to the stage in 1919. A movement was started (1) to co-operate with city officials, (2) to co-operate with the theater interests and (3) to resort to criminal action. Public officials failed to respond. The theater people failed to co-operate. A criminal action was resorted to which failed. This was in 1921."

"In 1922 the citizens' jury plan was agreed to by the theater interests in con- junction with the better public shows' movement (started in 1919) because of the scare over 'The Demi-Virgin' prosecution, and it acted as a preventive measure for just one season."

"In 1923 the prosecution in connection with 'The God of Vengeance' resulted in a verdict for the people, but it also proved conclusively the inadequacy of police action."

"Now, with a License Commissioner unwisely influenced by estimable gentlemen of the theater group, the citizens' jury plan, of which we all had such high hopes, proves abortive."

"A lapse of time from 1919 to 1923 hardly shows an 'immediate proposal to make severer laws.'"

"As to books, the law was effective until 1920, when an Appellate Court emasculated the statute by reading into it a strained and restricted meaning, and by read- ing out of it any meaning whatsoever for certain commonly understood descriptive words. Magistrates and trial courts have observed the precedent this estab- lished, and, as a consequence, the market has been flooded with books of, by and for degenerates."

"The lapse of time from 1920 to 1923 does not indicate an 'immediate proposal to make severer laws.'"

"No, these movements grow slowly, but no less surely. It took fifty years to bring about prohibition. It took eight years to bring motion pictures under State control. By comparison a campaign of four or five years, and the time is nearly up, should be sufficient to put a curb on the publishing and stage offenders."

"When that time and those 'severer laws' come they will be surprised and aggrieved, and there will be wailing and gnashing of teeth. They will curse the 'reformers' and the 'moo guid', but the real blame will lie with complacent public officials, a complacent press and two complacent lines of industry, which haven't sense enough to clean the filthy spots in their own houses while cleaning time is good."

JUMBO BALLOONS, with Christmas Imprint, 85c
dozen; Ribbon Filled Guns, \$2.00 dozen; Silver
Fox Balloons, 85c dozen. Samples of above mailed,
50c. Circular free. H. EDWARD POWERS, Walton,
Kentucky.

LARGE CORPORATION wants a Service Man in every
town. To make a big sign on storekeeper.
windows. Excellent opportunity for reliable party. No
experience necessary. We also have attractive propo-
sition for agents and salesmen. GUARANTEE SIGN
SERVICE, 371 W. Superior, Chicago. dec29

MAGIC MOVING BUG, Pneumatic Mollin Bridges,
Particulars free. LAPE STINE, Rosville, Ohio. x

MAKE BIG MONEY—Spare or full time. Everybody
loves Regular Music. Few hours a day with unique
plan build cumulative income. Representative cas-
ing in. Respective territory. Get particulars quick.
CROCKER-STENKAMP, Dept. H-13, Quincy, Ill. x

MONOGRAMMED STATIONERY is the big Xmas
seller. Write for our samples today and get busy.
Good commission. AMERICAN STATIONERY CO.,
1917 Canton, Toledo, Ohio.

NEEDLE BOOKS always sell. We have the best,
cheapest, flashiest. Send for sample, catalog and
new prices. LEE BROS., 115 E. 23rd St., New
York. dec22

MEDICINE AGENTS—Don't fail to get our low
prices. Thirty big sellers. CHAS. FINLEY MED-
ICAL CO., 4131 Olive, St. Louis, Mo. dec15

MYSTIC, for cleaning rugs and carpets. Hottest
natural color. Guaranteed Formula, \$1.00. J. C.
SQUIBBS, 519 North Dearborn St., Chicago, Ill. dec22

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only.
IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

NOVELTY CALENDAR PORTRAITS means increased
sales. \$9 per 100; sample, 30c. TRICART DIS-
TRIBUTING CO., 335 Station C, Los Angeles, Calif.
dec22

PERFUME DEMONSTRATORS—You can sell job
lots of French Perfume at give-away price. Ad-
dress BABONNER, 118 Court St., Boston, Mass.

PITCHMEN'S Handy Medical Chart, \$2.75; Medicine
Show Set of 5 different Charts, \$1.50. Medical
Charts illustrating diseases. Write WM. DUKE, Puhl,
Three Rivers, Michigan.

POLMET POLISHING CLOTH removes tar-lash from
all metals without the use of liquid, paste or pow-
der. Our agents say it sells like 'hot cakes'. Our
agent reported 361 sold in one week. Details 25c
sample free. A. H. GALE CO., 15 Edinboro St.,
Boston, Massachusetts. dec29x

POCKET FOLDING SCISSORS, Razors, Self-Filling
Pens, Clear Lighters, No Hump Collar Buttons,
Watch Chains, Cigarette Cases, Automatic Cigarette
Holders, Pearls, Lavallieres, Books, Cards, etc. Six
assorted samples, worth \$2.50, postpaid for \$1.00.
ORLEANS CO., 314 3rd St., Norfolk, Virginia.

REMAR GEM STICK PINS have all the fire and
brilliance of a genuine diamond. A fine cut
karat stone, in beautiful platinum set. Thirty pin,
that looks like a million dollars. Agents cleaning
up. Send \$1.00 for sample and wholesale prices. A.
H. JONES, 2035 Austin St., Oakland, California.

SELF-THREADING NEEDLES find sales in every
home. Fine size line, easily carried. Big profits.
Sample free. LEE BROS., 115 East 23rd St.,
New York. dec22

RHINESTONE INITIAL BELT BUCKLES for men
are all the rage. Wear one and write orders. Make
some easy money. They sell themselves. Send \$3
for one Initial Buckle, \$8 for two Initials, \$4 for
three Initials. State for leather or rubber belt. A.
H. JONES, 2035 Austin St., Oakland, California.

SALESMEN—in or out of a job, can earn from \$2
to \$10 a day extra by introducing a new feature
Foundations. Pen on commission direct to the public.
Personal name engraved in gold free. No capital
required. Write for particulars. NATIONAL PEN
CO., Woolworth Building, New York.

SALESMEN AND SALESWOMEN to sell the retailer
and direct to the user for a new article for which
a market has already been created. Exclusive terri-
tory for products. For full particulars write KENT
SUPPLY CO., 104 Haver St., Boston, Mass. dec22

SALESMEN, CANVASSERS, CREW MANAGERS—
Are you making 250% on your sales? If not, send
for our "Midwest" Proposition. High-grade line
Household Necessities. Exclusive territory, free ad-
vertising and close co-operation. MIDWEST DRUG
COMPANY, 101 E. Naghin Street, Columbus, Ohio.

SELL AUTO QUICKSTART—A new sensation! Start
motor instantly in cold or foggy weather. Light
other rapid sellers. No investment. Big money easy.
Write JUMBLEE CO., 316 Sta. C, Omaha, Neb. jan25x

SELL MADISON "Better-Made" Shirts direct from
factory to wearer. No capital or experience re-
quired. Easily sold. Big profits. Write for free
samples. MADISON MILLS, 503 Broadway, New
York. x

SEVENTEEN VALUABLE Auto Accessories Formulas
for \$1.00. No stamps. J. C. SQUIRE, 519 North
Dearborn St., Chicago, Illinois. dec22

SHOWMEN, AGENTS—Sell beautiful high-grade
Sheet Music by new, original plan. Sell to music
shows, local dealers, etc. Small investment; big
profits. A splendid opportunity for a live hustler.
Astounding bargain price in quantity lots. Write
immediately for full details. KRAFFT, Box 898-III,
San Francisco, California. dec22x

SPLENDID CHRISTMAS GIFT—Your Sweetheart's
Motto Handkerchiefs, Ladies' Imported Crepe de
China, Silk Handkerchiefs, beautifully sport-colored
borders. Handsomely embroidered with names and
heart-inspiring mottoes, namely: To My Mother,
Sister, Daughter, Wife, Aunt, Niece, Cousin, Sweet-
heart, Friend, My Heart Is With You, Keep Smiling,
Let's Get Acquainted, I Love You, Home-
Columbus, Hello, Best Wishes, Good Luck, Home-
Me, Forget Me Not, Merry Xmas, Happy Birthday,
Navy Greetings, Army Greetings, Marine, Artillery.
Your choice sent prepaid, 50 cents each. Cash with
order. An appropriate token of friendship. Can be
enclosed in letters with your correspondence. GUS-
TAVE COHEN & BRO., 741 Broadway, New York
City.

THE ARTOGRAPH DIFFUSING SCREEN makes
any lens soft focus at small cost. ARTOGRAPH
SCREEN CO., 509 Fifth Ave., New York.

TINT PHOTOS AND VIEWS AT HOME—Dollar an
hour easy. My new method shows you how. Com-
plete instructions, \$1.00. ALFRED HANSEN, 1112
Georgia St., Los Angeles, California. circ15

WANT DISTRIBUTING AGENTS everywhere for
Handi-Lock, the new, original powdered handsoap.
Removes grease, grime, ink, paint and most anything
from the hands without injury to the skin. Every
mechanic and auto owner—everybody who gets his
hands dirty—will be a customer. Great oppor-
tunity for a hustler to get in business for himself.
Full information free. Send 10 cents, coin or stamps,
for liberal sample can. SOLAR PRODUCTS COM-
PANY, 122-M West Lake Street, Chicago.

WANTED—Soap Agents, to sell Special Holiday
Goods and 150 other products. No money required.
Write LINRO CO., Dept. 232, St. Louis, Mo. —

WANTED—Proficient Sales Promoter. NARDINE
MEDICAL CO., Johnson City, New York. dec22

WANTED—State Agents, men acquainted with the
drug department and shoe trade, to handle Corn
Fly Products. Biggest seller of his kind in the
country. 100% profit. Only real men need apply.
111-GENE CO., Box 331, Newark, New Jersey. x

WE START YOU without a dollar. Soaps, Extracts,
Perfumes, Toilet Goods. Experience unnecessary.
CARNATION CO., Dept. 235, St. Louis. dec29

WONDERFUL INVENTION—Eliminates all needed
for phonographs. Saves time and annoyance. Pre-
serves records. Lasts for years. 12,000,000 prospects.
\$15.00 daily. Free sample to workers. EVERPLAY,
1128 1223, McClure Bldg., Chicago. dec22x

WONDERFUL SPARETIME PLAN and big pay for
you. Send dime, expenses. SCHULTZ, 275, Noel,
Mass. dec22x

WRINGER MOP—We have the best Wringer Mop
made and can offer high-grade mop and brush
salesmen exclusive territory and liberal profit. NEW-
TON, 1338 W. 101, Cleveland, Ohio. dec29

\$10 DAILY altering mirrors, plating and refinishing
lamps, reflectors, autos, beds, chandeliers by new
method. Outfits furnished. Write GUNMETAL CO.,
Ave. G, Decatur, Illinois. jan5

\$50-\$100 WEEKLY selling Raincoats, Shoes direct
to wearer. Commissions paid daily. Free samples.
Experience unnecessary. Deliver and collect. CON-
SUMERS' TRADING CO., 330 State St., Perth
Amboy, New Jersey.

300% PROFIT—Household, Store and Office Necessity.
Free sample. CHAMPAN COMPANY, 332-11 East
31st Street, Kansas City, Missouri.

ANIMALS, BIRDS AND PETS

4c WORD, CASH. NO ADV. LESS THAN 25c.
6c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

All Kinds of Freak Animals
wanted. Alive or mounted. Also Specimens
in Jars. State lowest price. Send photo or
snapshot. CONEY ISLAND FREAK ANIMAL

Animal Freaks and Birds Alive
wanted by O. K. HAGER, care Billboard, Cin-
cinnati, Ohio. sep13-1924

Wonderful Pekingese Puppies.
Special prices to the profession. ALBER-
CLAIRE KENNELS, Columbus, Ohio.

ALIVE—Two monstrous Porcupines, only \$10. FINEST
North Waterford, Mass. dec11

ANIMALS WANTED—Small Pony Mule, no donkey, broken or unbroken. Send photo, age, weight, height and lowest price. ALTA WEAVER, Cortland, New York.

BLACK FRENCH POODLES, Greyhounds, Fox Terriers, Persian Kittens, LEHIGH KENNELS, Allentown, Pennsylvania.

CANARIES—Guaranteed singers; also females. Cages and Supplies. CHARM BIRD DEALER, Oregon, Illinois.

CANARIES—Grand lot, \$11.00 dozen, mostly spotted and yellow. Better put in your Xmas supply; they may be scarce next month—surely they will be higher. Tanagers, Parrots, Puppies, Pets and Supplies. Cages—thousands for immediate delivery. Write for free catalog. Wholesale and retail. Largest Bird and Dog Store in Missouri. NATIONAL PET SHOPS, 2343-2347 Olive Street, St. Louis, Missouri.

CANARIES—Grand lot, \$11.00 dozen, mostly spotted and yellow. Better put in your Xmas supply; they will be higher. Tanagers, Parrots, Puppies, Pets and Supplies. Cages—thousands for immediate delivery. Write for free catalog. Wholesale and retail. Largest Bird and Dog Store in Missouri. NATIONAL PET SHOPS, 2343-2347 Olive St., St. Louis, Mo.

CHIHUAHUAS are smallest dogs on earth. Cute, smart, dainty. Blue eyes, watch dogs. Special prices to introduce. Write for leaflet and list. ALANNA KENNELS, 102, Las Cruces, New Mexico.

DWILLAR'S POLICE DOG KENNELS, Kalamazoo, Mich. offers: Police Dogs, Fox Terriers, Irish Terriers, Scotch Terriers, Grey Hounds, Whippets, Russian Wolf Hounds, Spitz and others. All sold on approval. Satisfaction or money refunded. dec29

FOR SALE—Trained Dogs and Pups. H. D. HAYNES, P. O. Box 18, Neola, Ohio.

FOR SALE—Turkling Mule, good chaser; High-Drieling Dog JOHN W. DAVIDSON, Bridgeport, W. Va.

FOR SALE—Pony (Tex), positively the latest and most novel educational act ever seen. Pony picks out numbers that are mixed in a table with 6 drawers, counts with left foot or hind foot, makes a face, counts talking act, lying down and works for mind-reading set blindfolded. He is a beautiful sorrel and white gelding, 1 year old. Price is \$700.00. Must be seen to be appreciated. Can be seen worked at I. W. BLUNTS & SONS' RING BARK, 1645 N. Center St., Terre Haute, Indiana.

FOR SALE—One Female Calf, one year old, healthy, about ten hundred pounds, without tail and one eye. Address JETHRO ALMOND, Albemarle, N. C.

HIGH-CLASS Fox, Wolf, Deer, Coon Hounds, A few still training Coon and Varmint Dogs. Rabbit Hounds, trained fight. A few white Poodle Dogs and Alredates. STEPHENS KENNELS, Marshall, Arkansas.

LION, TIGER, BEAR CLAWS, \$1 each, medium size. JOSEPH FLEISCHMAN, 1105 Franklin, Tampa, Florida.

LIVE ALLIGATORS!!!—Can furnish any size, any amount, at any time of the year. Don't forget when fixing up your show for the coming season to write me for prices. Wishing my many patrons the compliments of the season. THE FLORIDA ALLIGATOR FARM, South Jacksonville, Fla. (Alligator Joe Campbell's Place).

LIVE OSTRICHES!!!—All sizes, for sale. Have some fine young males for riding and show. Write for free catalog. THE FLORIDA OSTRICH FARM, South Jacksonville, Florida.

PARROTS Dogs, Canaries, Monkeys, etc. We make a specialty of high-class Birds and Animals of all kinds. Cages, Seeds, Remedies and Supplies. PEABODIE'S PET SHOP, 3574 Easton Ave., St. Louis, Missouri. dec29

PEKINGESE PUPPIES—Superior breeding, reasonable. Desirable for Christmas presents. Also guaranteed smoking Canaries shipped any place. 403 N. 4th St., Camden, New Jersey.

POLICE DOGS, Alredates, Poms, Pekingeses, etc.; In fact, all kinds from the Great St. Bernard to the tiny Toy Boston. Largest kennels in New England. DAN SAGLE, New Haven, Connecticut. dec29

REGISTERED PIT BULL PUPS, \$15. BULL-DOGGS, 501 Rockwood, Dallas, Texas. mar8

SHARK BACKBONE WALKING CANE, \$5.00 each; Knobby Handle, Checkered Handle, \$7.00 each. JOSEPH FLEISCHMAN, 1105 Franklin, Tampa, Florida. jan5

SMALL PONIES, Goats, Wingless Chicken, Folding Out Frames. WILLMAN, Austin, Montana. x

STUFFED FISH AND ALLIGATORS—Porcupine Fish, Baldpate, Fish, Cow Fish, Saw Fish, Sharks, Bat Fish, Moon Fish, Flying Fish, Angel Fish, Trigger Fish, Horned Toads, Baby Turtle, Star Fish, \$1.00 each; Stuffed Alligators, \$1.50 up; Armadillo Backs, \$1.50; Stuffed Sharks, 2 to 15 feet. JOSEPH FLEISCHMAN, 1105 Franklin, Tampa, Fla. dec29

WANTED—All sizes, small, young Fox Terrier Dogs to train. HARRY SMITH, Gratz, Pa.

WANTED TO BUY—Preak Animals and Birds, alive; Toys, Bibles and Show Property for a Dog and Pony Show. H. B. PETERS, 702 Clarendon, N. W., Canton, Ohio.

WORLD'S GREATEST SOMERSAULT DOG, beautiful young male Fox Terrier, \$50 gets him, cash remittance with order. Also young White Poodle, male, 5 pounds, suitable for training, \$25; young male German White Spitz, small, \$50. Always write to me for your needs in the Dog line. Merry Christmas to all my friends. PHILIP WISKMAN, care Pet Shop, 22 N. 9th St., Philadelphia, Pa.

ATTRACTIIONS WANTED
5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Finn's Theatre, Jewett City, Conn., will book all Road Attractions, Population 5,000. Write FINN & BARNETT, dec29

Wanted To Book — 3-Abreast
Carousal, Number 5 Hill Wheel, Long season's work of Eastern territory. MR. MORTIMER, care Billboard, Chicago.

ATTRACTIIONS WANTED—Road Shows, one to three-act. AUDITORIUM THEATRE, Carthage, Ind. jan2

WANTED—To book Shows. One of the best show towns in Iowa. Population, 3,000. Seating capacity, 400. WEST UNION OPERA HOUSE CO., West Union, Iowa.

ATTORNEY AT LAW
4c WORD. CASH. NO ADV. LESS THAN 25c.
6c WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Don't Worry About Troubles, Difficulties, etc. For advice and prompt action regarding all legal matters or money due consult **LAWYER WALLACE**, 2201 Michigan Ave., Chicago, Illinois. dec29x

BOOKS
4c WORD. CASH. NO ADV. LESS THAN 25c.
6c WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

AMERICA'S PEPIEST PERIODICAL—"Wheeler's Mile" 24 pages, clever riddles, jokes and puns. Sample representatives offer special advertising offer, all-time. None free. Regular newsstand price, 15c. Unusual, snappy, different, something new. Shoot that dime. ECHO PRINTERIE, Eau Claire, Wis.

BIG BOOK OF FORMULAS, "300 Ways To Get Rich" A gold mine of information. \$1.00. ENGINE-WOOD BOOK SHOP, 11800 Cooper, Harvey, Illinois. dec29

BOOKS, ALL KINDS, 1 dozen assorted, \$1.00; Opera Glasses, 60c; Watch, \$2.50; Overcoat, \$5.00; Men's Suits, \$6.00; Officers' Coats, \$1.00. See ad under Costumes, WALLACE, 950 Oakdale, Chicago.

BOOKS OF MAGIC, and others, BOX 732, New Britain, Conn.

MUSIC SPECIALS—3000 Picture Pianist's Collection, \$1.25; Voice Production, 20 Lessons, \$1.00; Practical Piano Tutor, 25c; 1,000 Violin Exercises, 50c; Standard Method Piano Accompaniment, 50c; 15 Shortland Violin Pieces, 75c; 32 Male Quartette Songs, \$1.00; Wizard Trombone Jazz, 75c. Catalogue free. WM. DUKE, Publisher, Three Rivers, Mich.

"MAGIMYSTICAL" exposes the latest, closely guarded secrets of Spirit Mediums, and leading "Circles"—"Sealed Letter Readings", "Spirit Photographs", "Slate Test", "Crystal Gazing", "Animal Healing", "Spiritualism" and other psychic phenomena, including "Sensational Tricks", "Memory Feats", "Ventilobolism", "Fire Eating", "Hypnotism", "Arithmetical Problems", "Public Stunts", "Illusions", etc. Over 61 effects, 25c. Satisfaction guaranteed. Address EASTERN, 2210 East Street, Northside, Pittsburgh, Pennsylvania.

SHOWMEN'S BOOK OF SPIELS, 27, Carnival, Circus, Wild West, Stage, Radio, Price, 25c. Comic Morning Figures, 25c; 25 Ways To Sell Medicine, 25c; State License Laws, 35c; 25 Merchandise Selling Spiels, 25c; 7 Different Pitchmen's Medical Spiels, 75c. WM. DUKE, Three Rivers, Michigan.

SLEEP quickly secured in self or others. \$1.10. "How To Live Right", 10c; "Way To Wealth", 10c. PROF. DEPRADO, 1337 Oak St., Chicago.

SPECIAL BOOKLETS—Psychic Powers, 35c; Mystic Powers, 25c; Mind Power, 25c; Visualization, 25c; Crystal Gazing, 25c; all 5 for \$1.00. "INDIA", 1210 Home Ave., Oak Park, Illinois.

TRUTH TO EARTH Through Vibrator Force, including "Pastage", 30c; Prof. James' Message, 10c; Soul's Harsh Hymn, 10c; Intuition, 10c. BARBARA BIGLETT, 3122 5th Ave., Chicago.

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THE "OLD VIC." SEES IT THRU

THIS week the actual tercentenary of the publication of the First Folio occurs, and the "Old Vic." put the crown on its every practical method of celebration by producing the only play in the canon not touched there since 1911, namely "Troilus and Cressida". This autumn the great work of producing the entire canon has been brought to its end by the representation of such rarities in the theater as "Titus Andronicus" and "Troilus". The former set people fainting; the danger of the latter was that it might leave people yawning. For Shakespeare, remembering perhaps from long hours in his Stratford schoolroom that oratory was a principal art and study of the classics, has given the Greeks and Trojans all an extraordinary gift and opportunity for eloquence. These were indeed "the windy plains of Troy".

This production threw no light on the eternal riddle of the piece. Rather by emphasizing the splendor of the love scenes, whose lyrical beauty remains unscathed by the cynical pessimism of the rounding-off, did it tease one's wit the more to know how Shakespeare could at the very summit of his power have created so clumsy an interlude between the writing of "Hamlet" and "Othello". Sustained taste and discretion were not perhaps the master's strong points, but rarely did he fashion such a long-drawn loathsomeness as is the character of Pandarus; never did a clown of his come off so poorly as Thersites. The palayers of the soldiers have eloquence without fire; they give us a view of Shakespeare as a man too tired to keep guard over his own faculty. And yet, when the captains and the kings do at last depart there is matches Shakespeare left. Troilus is in the great order of Shakespearean lovers; his agony burns out in a sharp torturing flame. Cressida is more than a foretaste of Cleopatra; she is her sister in wit and wantonness, as surely in the elect of the destroyers as Troilus is in the elect of the destroyed. But their story is a slender counterweight to an intolerable deal of dross.

The "Old Vic." company seemed to be feeling a little overcome by its labors. It is unjust to expect actors to be above their form when their author is manifestly below his normal level. At any rate, the talkative soldiers were not lifted clear of boredom by any brilliance of performance. Mr. Hay Petrie failed to save Thersites from being a nuisance in a public place and a minor horror of the war, and Mr. Neil Curtis could not discover a formula for rendering Pandarus endurable. But, when the writing rose, the players rose with it. Miss Florence Saunders caught the moods of Cressida with assurance, and the Troilus of Mr. Ion Swinley was a model of sensitive execution though not of memory. Of the camp-orators Mr. Rupert Harvey's Hector had the clearest stamp of character.

The play was given in the clothes of the author's period, an experiment which is well justified by the curious nature of the piece, so utterly removed from the spirit of the ancient world. A Ulysses who might have fought the Spaniard, and a Troilus who might have sighed with Biron and Romeo, come natural enough.

—MANCHESTER GUARDIAN.

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(Continued on Page 186)

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Nellie Revell Speaks for Dorothea Antel

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She exhausted her funds long since, and like myself, is depend- ing on her friends. She is trying to help herself by selling sub- scriptions to magazines and the cutest little box of Christmas cards—twelve for a dollar. She has an agency for hosiery and gets a commission on each sale. Every one would be glad to buy things from her if they knew about it.

Send her an order, or if you don't happen to need any of her wares, send her a check. It will let her know she is not forgotten. She was wounded in action, and she is in dire need.

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12 PIERCE BALL GUM MACHINES—Each machine in first-class order and just reconditioned. The lot at \$27.00. Sample, \$2.50. HAL C. MOODY, Danville, Illinois.

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10,000 YARDS BATTLESHIP LINOLEUM and Cork Carpet, Government standard, at prices fully half retail. J. P. REDINGTON, Scranton, Pa. Dec15

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WANTED—Lady Hypnotic Subject for window, will- ing to act as sales and office lady. Steady, pleasant work. Send description and salary expected. KAFF- MAN'S SALES SYSTEM, Carolina Hotel, Gastonia, North Carolina.

WANTED—Med. Performers, Piano Player doubling Stage. Lowest and all in first. Work for interest of show. DAVE CALDWELL, Great Valley, N. Y.

WANTED—50 Teachers, Music, Dramatic, Dancing, all instruments, for evening, chautauque, road- show. Salary, \$100, \$25 per week. BECK MUSIC SCHOOL, 1447 Sheridan Road, Chicago, Ill. Dec22

WANTED—A good first-class Burlesque Show, De- cember 22nd or after holidays. Shelly Social Club, Ellwood City, Pa. Write or wire WM. McGLINCY, Shelly Social Club. Dec22x

WANTED—Lady or Gentleman that knows how to coach amateur talent. Must be thoroughly compe- tent. Dramatic, Comedy, Music, Singing, Dancing. We furnish all costumes, scenery, adv. etc. State all first letter. Send photo, which will be returned. EUGENE VAL BEANE'S PRODUCING CO., pre- senting the great novelty success, "One Summer Day," management H. E. Phillips, Box 193, New Kensington, Pennsylvania.

HELP WANTED—MUSICIANS
40 WORD. CASH. NO ADV. LESS THAN 25c.
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Figure at One Rate Only—See Note Below.

Dance Orchestras Wanted—
Weekends and holidays (vicinity New York or Philadelphia). Also want young lady to sing New Year's Eve. Can use Singers, Specially Dancers and Clever Amateurs in my parlors all times. Write at once. "PLAY- GROUND", Forked River, New Jersey.

Notice, American Federation
of Musicians—Before accepting engagements in Winchester, Frankfort, Paris, Richmond or Lexington, Ky., communicate with CHARLES S. WRIGHT, Secretary Local 534, A. F. of M., 152 East Fifth St., Lexington, Ky. Dec15

Wanted—Organist of Ability.
Capable of putting over novelties. Address C-BOX 185, Billboard, Cincinnati. Dec22

Wanted—Sax., Doubling
Clarinet, Trumpet, good tone, and Sopsaphone. Must be young, neat appearing American. HOD WILLIAMS, 403 N. 5th St., Cambridge, Ohio.

PIANO PLAYER WANTED by real dance orchestra. Young man preferred. Must be willing to travel. Wire REALTY NOVELTY ORCHESTRA, Williamson, West Virginia.

"ROYAL CRIMSON HUSSARS", vaudeville to Coast. Want good Band Musicians, Doubling Saxo- phone or Voice preferred. Rehearsals immediately. HANDMASTER, 1119 N. La Salle, Chicago.

SAXOPHONE, Trumpet, Trombone Players, learn all the latest novelty stunts and tricks. New copy- righted system, which includes the "Laugh", "Sea- singing", "Choo-Choo", "Jack-Ass Tray", etc., \$1.00. Satisfaction or money back. M. S. LAWRENCE, Box 118, Station A, Cleveland, Ohio.

WANTED—Pianist, Organists, learn pipe organ thea- ter playing; exceptional opportunity; positions. THEATRE, care Billboard, New York. Dec15

WANTED—Violin Leader, hotel concert, double other instrument for dance. Other String Players doubling, write. Salary, \$10.00 week and extras. Permanent if satisfactory. Open shop. PHILIP LEE EUBANK, Box 1347, San Antonio, Texas. Dec15

WANTED—Dance Musicians, two E-flat Saxophone Players, also Banjo Player. Clarence Weisner, Doryl Shields, Red Morgan, write me. O. L. BENIDA, 3-Cook, Nebraska.

WANTED—Red-hot Feature Man for five-piece or- chestra, Trumpet, Trombone or Alto Sax, that plays harmony. Prefer Sugar, Tuxedo, Union Sober. This is a steady job, except during Lent, with fast bunch and clean bunch. DEANE'S BANJO BAND, Box 102, Cresco, Iowa.

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INFORMATION WANTED
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WANTED—Information as to whereabouts of Wm. Pritch, or known as Wm. Speedy on the circuit. Last heard from with Hugo Bros. Shows, San Fran- cisco, Nov. 1921. H. O. PHIBBS, 2014 Second St., South, Minneapolis, Minnesota. Jan5

INSTRUCTIONS AND PLANS
40 WORD. CASH. NO ADV. LESS THAN 25c.
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Advertisements under this head must be confined to instructions and Plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

A Novelty Act for One or Two

persons, either sex. A novelty act that is not working overtime. It has proven an im- mense success. Not necessary to be either a musician, gymnast, vocalist or comedian; in fact, no previous knowledge of the theatrical profession. Almost anyone can become thor- oughly proficient in a surprisingly short time at an equally surprising small outlay. Get this act today and be ready for the biggest and most prosperous year in the history of the show business. For one or two persons, either sex. Not a magic act. Price, One Dollar, postpaid. Address THE RELIABLE EXCHANGE, Box 622, Eugene, Oregon.

(Continued on Page 188)

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Learn how one photographer saved \$112.00 in a few minutes. Send stamp. **HERDEN**, Box 219, Times Square, New York.

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Learn how money making flowers. Samples, patterns, curling needle and full directions, one dollar. Directions for waxing roses one dollar extra. **BON TON FLOWER MAKERS**, 183 W. 10th St., Hammond, Indiana.

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Goods, Plans, Schemes, Formulas, Etc. Easily worth \$5.00, only \$1.00 bill. Satisfaction guaranteed. Rush your order now. **ARTHUR COHN**, 110 Oliver Street, Newark, New Jersey.

Movies—With the One in Your

Locality you can operate a good paying practical business without capital or experience. Address **LACEGRAFTS**, Box 102, Santa Cruz, California.

Piano Jazz By "Piano Bill"

Wonderful method teaches you how to vamp or chord in any key and to play beautifully by ear. No knowledge of music required. Piano chords, player piano style, barbers shop chords, Negro harmony, close harmony, many styles of bass, bell tones and all the latest catchy stuff about the piano. Written so that you can understand it by a famous ear musician. Write today for free particulars. **PIANO BILL'S SCHOOL OF RAGTIME**, 207-B, Ossington Ave., Toronto, Canada.

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ACROBATIC STUNTS—Complete instruction on Grand Tumbling, Bending, Balancing, Climbing, Dangling Tricks, etc., fully illustrated, \$2.00. **JINGLE HAMMOND**, Adrian, Michigan.

BACK FLIPS, Back Hand Springs, Handbalancing and other tumbling stunts taught in detail in my complete Elementary and Advance Tumbling Course. Price \$1.00. Satisfaction guaranteed. **WALLACE POWER**, McPherson, Kansas.

PROFITABLE AND PLEASANT home work for men and women everywhere. We furnish everything. Twenty different samples and instructions, \$1.00. Look into this—it's worth your time. **BEE PUBLISHING CO.**, 339 Forest, Kansas City, Missouri.

FULL INSTRUCTIONS for producing beautiful music from a hand saw, \$1.00. **FRED PARK**, care Billboard, New York City.

CUPIE DOLL making instructions, \$1.00. **MERIT SALES**, Warren, Rhode Island.

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LEARN MARIMBA AND XYLOPHONE in ten easy lessons. Private instruction or by mail. **BENJAMIN**, 256 W. 25th St., New York City.

MAKE YOUR OWN OIL BURNERS for cook stoves and heating stoves. A man can make three of these burners in 20 hours. Particulars free. **CHAS. EVANS**, Edinburg, Illinois.

ORIGINAL RESISTO'S SECRET—Strongest man cannot lift you. \$3.00. **MILLER**, 526 Main, Norfolk, Virginia.

PAINT ATTRACTIVE SIGNS and Showcards rapidly with letter patterns. Samples for stamp. **JOHN RAIN**, 2433 Greenview Ave., Chicago, Illinois.

PLAY PIANO BY EAR in few weeks. Course, \$1.00. Results guaranteed. **STERLING SYSTEM**, Mount Joy, Pennsylvania.

PLAY PIANO BY EAR IN A FEW DAYS—You have wished—how many times—that you could play the piano. You have advised those friends of yours who can sit down and draw harmony from the keys. And yet, somehow, those wishes never came true. You lacked the time perhaps. You were afraid it "couldn't be done." Or maybe it seemed too expensive. And still you are wishing. But now you have the opportunity to master the piano keyboard—both quickly and inexpensively—even though you do not know one note from the other. You can learn right in your home, with no more trouble than it takes to read the news. It will be interesting—like anything you have ever tried. It will be very, very easy. This course has proved highly successful. In the four years it has been sold we have never received one complaint. It is offered to you on the same basis that it has always been offered before. For three dollars we will send you a copy of the book, and if it does not meet with your entire approval, return it to us within five days and your money will be cheerfully refunded. **HARMONY MUSIC COMPANY**, 5652 Glenview Avenue, Cincinnati, Ohio.

READ AD under Formulas. **M. M. SANFORD**.

SAXOPHONE JAZZING, Laughing, Tremolo, Triple-Stroke simulated. Guaranteed \$1.00. **STERLING SYSTEM**, Mount Joy, Pennsylvania.

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VENTRILISQUISM taught almost anyone at home. Simplest cost. Send 2c stamp for full particulars and proof. **GEO. W. SMITH**, Room 4-37, 125 N. Jefferson, Peoria, Illinois.

WORK YOUR HEAD instead of your feet. Men and women make enormous profits. Available costs 5c and sell quickly for \$1.00. You can make from \$20 to \$50 a day. Particulars free. Write quick. **MITCHELL ADAMS & COMPANY**, Effingham, Ill.

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FOR SALE. (Nearly New and Cut Priced) 4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Zancig Code and System, Complete, \$2.00. **NELSON ENTERPRISES**.

Bargain List for Stamp. Bobby

SWEET, 55 Johnson Ave., Brooklyn, N. Y. dec-22

Crystal Gazers, Telepathists

We are the largest manufacturers of mental equipment in the world. Direct Contact Phones, \$10.00; Wireless, \$15.00; Mechanical, \$11.50; \$27.50, \$39.00; Anna Eva Pay Act, \$3.50. Most complete line of codes, systems and special tests available, 50c and up. Many new effects just released. Catalogue and literature. Stamps appreciated. **NELSON ENTERPRISES**, 55 Woodland, Columbus, Ohio.

Large Magical Catalog Free,

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Gazing Crystals, 2 1/2-in., \$1.65;

3 1/2-in., \$3.75; 4-in., \$5.50. Best grade, with instructions. **NELSON ENTERPRISES**, 55 Woodland, Columbus, Ohio.

Laurice Magical Shop, 799

Broadway, Brooklyn, New York. dec15

Spirit Cabinet Act—Other

small used Magic. List for stamps. No reasonable offer refused. **NELSON ENTERPRISES**, 55 Woodland, Columbus, Ohio.

FOR SALE—Substitution Trunk, Sarcophagus, Metamorphosis of a Doll, Glass-Line Trunk, etc. Send stamp for list. **NICOLA**, Mokenmouth, Illinois.

GENUINE YOST SUSPENSION, \$25; Holmes Devil Hat, \$3; East Indian Flower Production, \$15; Mystery of Swamp, \$1; Hamster Outh, \$12; Peerless Electric Piano, \$50; four Store Show Attraction, \$100; Magic and Punch Banners, \$8; Spidora and Banner, \$25. **CHAS. RHEA**, East Bernstadt, Kentucky.

GREATEST BARGAIN LIST ever issued now ready. Wireless Mind Reading, Act; Nelson's \$55.00 Inertia Act, \$15.00; Full Dress Coats, \$4.00 and \$5.00 each; Original X-ray Eye Act, better than any mind reading act, no assistants, no code, no wires, \$3.00; Cremation Illusion, cost \$60.00, cheap; Levitation, good worker; Fire Bowl and Flower Effect, \$7.00. Hundreds of other bargains in Apparatus, Illusions, Books, Secrets. Best plan for Sawing Woman in Two, only one girl used, best method, \$1.00. All other Blue Prints, \$1.00 and \$2.00 each. We buy and exchange used goods, and we always sell new goods as well as used at bargain prices. Get acquainted here and save money on Magic. We build illusions to order and we supply anything in Magic, so always write us when in need of anything, as we may have just what you need, and at prices you will not believe. Send stamp for our latest list, or send 10c for our 61-page Book of Magic and all lists complete. **CHESTER MAGIC SHOP**, 403 No. State, Chicago.

ILLUSIONS AND MAGIC—Some good ones at the right prices. Any illusion to order. Enclose stamps for lists. **E. EASTWOOD**, 243 Front St., Portsmouth, Ohio.

JOROAN'S TEN CARD TRICKS, 50c; La Velina's Vaudeville Ventriloquism, 75c; both \$1.00, postage. Wanted—Magic Tricks. Will buy or exchange. Send list and description of what you have. **R. L. BICKFORD**, 12 Lincoln St., Greenfield, Mass.

ROLAND HAYES, TENOR

(From the Boston Symphony Orchestra Program Book, Philip Hale, Editor.)

HE WAS born at Curryville, Ga., on June 3, 1887. His first musical instruction was from a Negro named Calhoun at Chattanooga, Tenn. Mr. Hayes was a student for four years at Fisk University, Nashville. Going to Louisville he was heard at a congress of fire insurance men. One of them urged him to come North. He first came to Boston with the Fisk Jubilee Singers in 1911. Here he made his home, was befriended, and on April 20, 1912, he sang in a concert at Steinert Hall, but his first recital was in Jordan Hall on November 11, 1912. He studied faithfully and intelligently in Boston with Arthur J. Hubbard, and gave recitals in Jordan Hall and Symphony Hall until his departure for Europe. His first recital in London was on May 31, 1920. In that city he has given sixteen recitals with remarkable success; he has sung with orchestra at Queen's Hall under Sir Henry Wood's direction; through the English provinces, in Scotland and in Ireland, and he has sung in oratorio, as in "Elijah" and "Hiawatha".

On April 23, 1921, he was commanded to sing for the King and Queen of England. Going to Paris, he gave his first recital at the house of Joseph Salmon, the celebrated violoncellist. He has given a recital in the Salle Erard, and sung about forty times in Parisian salons. On November 4, 1922, he sang at a Colonne concert conducted by Gabriel Pierné ("O Sleep", from Handel's "Semele"; the Prize Song, from "The Mastersingers of Nuremberg", and Three Negro Spirituals). Returning to Boston, he gave a recital in Symphony Hall on January 7, 1923.

He went again to Europe, and sang again in England, and for the first time in cities of Austria, Hungary and Czecho-Slovakia. After a tour in the United States he will return at the end of next January to Europe, where he has engagements for six months in England, France (he will sing again with the Colonne orchestra in Paris), Italy and Austria.

Mr. Hayes sings in French, Italian, German, and he is learning Japanese. In Vienna and in Budapest, the critics, enthusiastic, spoke of his pronunciation of German and his diction, "which ninety-nine out of a hundred white persons might take as their example". The Parisian critics were equally warm with regard to his diction in French.

Wanted To Buy—We Will Pay

cash or exchange New Goods for used Magic, Illusions, Novelty Acts. Get our catalog. **HEANEY MAGIC CO.**, Berlin, Wisconsin. dec-29

Thought Pictures, the Master-

piece of Modern Telepathy, absolutely defies detection. Particulars for stamps. **NELSON ENTERPRISES**.

ATTENTION—Big bargain sale of new and used Magic, Illusions, Escapes, Mind Reading Outfits. List for stamp. Catalog, 15c. **MEPHISTO CO.**, Suite 707, 1123 Broadway, New York.

COMPLETE ACTS—Magic, Mind Reading, Spiritualistic and Escape Acts. Feature acts for any bill. Easy to present. Big money playing clubs, lodges, benefits. Free instructions. We start you right. Also have Mail Bags, Calendars, Handkerchiefs, Log Irons, Packing Case Escape, Musical Flower Production and many other bargains. Our low prices will interest you. Descriptive circulars for stamp. **GEO. A. RICE**, Auburn, New York. dec-29

CRYSTAL GAZING GLOBES—Get one now. List free. Will buy Magical Apparatus of all descriptions, also Books. **OTTO WALDMANN**, 1450 First Ave., New York.

FOR SALE AT A BARGAIN—Trunk full of Magical Apparatus, some imported and never used, \$25.00; Aerob Suspension, in crate, \$25.00, used; Three-Dick Vialish and Reproduction, in crate, never used, \$60.00; Spirit Cabinet, new, \$50.00; finest Fish Bow Production, new, \$29.00. **MRS. WM. VOSS**, 39 Goddard St., Wyandotte, Michigan.

MAGICIAN'S FULL DRESS COATS AND VESTS, silk lined, \$1.00; Tuxedo Suits, \$20.00; Hat Coats and Caps, \$1.00 each. Fireman, Policeman, Booth, Comedy Coats, \$1.00; Big Cowboy Felt Hats, new, \$3.00. **WALLACE**, 930 Oakdale, Chicago.

MAGIC, Illusions, Spirit Painting, Vent., Punch and Marionette Figures. Stamp for list. **JOE BLACK**, 420 E. Clay St., Stockton, Calif.

MAGICAL APPARATUS, good as new, at cut price. Haunted Rocking Chair (place anywhere, rocks on command), Spirit Pump (pumps wine or water on command), Spirit Cabinet (rings bells, horn, lights, tapping noises, rapping hand, on command), Ghost Automobile (send down street and bring back to you), Phantom Ship. All operated from a distance or through walls by radio. I am also selling my "Wonders of the Wireless Exhibition", Running the World by Radio. Write for particulars. **JOHN W. BAUGHMAN**, Wireless Expert, Ashabula, Ohio.

MAGICIAN'S FULL DRESS SUITS, silk lined, perfect, late style, \$12.00; Full Dress Coats and Vests, \$1.00; all sizes Street Suits, \$6.00. See ad under Costumes. **WALLACE**, 930 Oakdale, Chicago.

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OUR HINDU CRYSTAL BALL will instantly answer any question. Anybody can read the answer at once. Price, \$2.00. **PRINCE NICOLA**, 1101 Western, Peoria, Illinois.

REAL CARD TRICKS, 50 cents copy, coin or M. O.

NEW IDEA MAGIC, Box 473, Toledo, Ohio.

STRAIT-JACKETS, \$12.00; Torture Anchor, \$10.00 (Circular free); Mattatuck nickel Handkerchiefs, \$5.00; Thumb Cuffs, \$3.50; Spirit Collar, \$3.00; Chinese Pillory, \$6.00; Hindu Torture Board, with collar and shackles, \$15.00; Slide-Show Tricks Exposed, 10c; New goods No list. **J. H. TRUDEL**, 170-B Meadow Rd., Lowell, Massachusetts.

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A PHILADELPHIA ADDRESS adds prestige. Mail forwarded (office service), \$3.00 monthly. **SHUMWAY**, 2816 North 28th.

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JUICY FLORIDA ORANGES from the tree to you. Select quality sweet, tree-ripened fruit, \$3.75 per \$0.10 box; \$2.25 per half-size box, express collect. Or \$6.50 and \$3.75 delivered east of Mississippi. Cash with order. Half Oranges, half Grapefruit same price. Used as a Christmas gift; sent to any address. We mail beautiful announcement folder, giving name of grower inside. **KISTNER-FLORIDA CO.**, Zolfo, Florida.

Send that pretty Snap-Shot or Photo, with 50c. Will that, mount, beautiful pocket mirror. Makes a nice Xmas gift. **"B. R." STUDIO**, 3122 5th Ave., Chicago.

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BAND AND ORCHESTRA INSTRUMENTS—Deal with the professional house. Distributors of Buescher, Vega, Penzel, Robert, Deagan, Ludwig, Kruppe and other leading makes in all new Band and Stringed Instruments. Serving the profession everywhere at the present time and suggest you get our new catalog if not already on our list. We buy, sell and exchange used instruments. Here the following Saxophones, all late models, low pitch, in perfect condition, with cases: Conn, Soprano, silver, \$80.00; Buescher C-Soprano, brass, \$55.00; Buescher Melody, brass, \$50.00; Harwood Melody, silver, \$50.00; Buescher Tenor, silver, \$100.00; Conn Tenor, silver, \$90.00; Wurlitzer Tenor, brass, \$65.00; Harwood Baritone, brass, \$85.00. Almost new King Trumpet, gold, with case, \$60.00; latest Holton Trombone, brass, with case, \$100.00; large York BBb Bass, silver, \$95.00; good low pitch Clarinets, \$20.00 up. Many others. Get our new bargain bulletin showing all Band and Orchestra Instruments, some used, others new samples; all guaranteed like new and priced about half regular cost. This is an exclusive Band and Orchestra supply house, every employee a professional musician. Specialize in repair work and invite all professionals to make our store their Kansas City headquarters. **CRAWFORD HAYAN COMPANY**, 1013 Grand Avenue, Kansas City, Missouri.

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LITTLE THEATRICAL PIANO, 43 inches high, weighs 275 pounds, full seven-octave keyboard. Player can look over top; two men can carry. Tone equals Baby Grand. Factory overhauled, like new. **MESSNER PIANO COMPANY**, 110 Reed Street, Milwaukee.

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tractive, wishes to join a good Variety Partner...
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Lady or Gentleman for Novelty

musical act. Good dresser off and on. Hurry...
PROF. J. EVERETTE, Billboard, Kansas City, Missouri.

FEMALE PARTNER WANTED—Preferable one who...
WELCH, care Billboard, New York City

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WANTED—Experienced Lady. Must be A-No. 1...
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Please write Fred.

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CALENDAR SALESMEN—We have new advertising...
NATHAN STONE CO., 2006 N. Major Ave., Chicago.

VICTOR MAUREL, SINGING ACTOR

(PITTS SANBORN, in The Nation)

JUST when the term singing actor entered into operatic parlance I do not know. Nor could the late Victor Maurel, one of the most distinguished of the species, have been the first to illustrate it. On that point the testimony of history is unmistakable. Manuel Garcia and his two famous daughters, Maria Malibran and Pauline Viardot; Giuditta Pasta, acclaimed the lyric tragedienne of the eighteen-twenties; Wilhelmine Schroeder-Devrient, the devastating effect of whose dramatic genius on the grand ducal audience of Pumpernickel has been recorded by Thackeray in quite his most affecting manner; the bass Lablache, who in at least one comic part, so Theophile Gautier tells us, buzzed about the stage like a gigantic and benevolent bumble bee; Sophie Cruvelli, Therese Tietjens, Ronconi, Obin, Niemann, Faure. . . . But why prolong a desultory and imperfect catalog?

Tomaso Salvini is said to have retorted with asperity when somebody asked him whether it was true that he had coached a certain singer in the acting of an important operatic role that he had not coached this or any other singer, and added that he had yet to see the opera singer who could act at all! That opinion has been echoed by numberless other actors of the spoken drama. And yet so shrewd an observer as the late William F. Apthorp once wrote that the acting of Maurel and of Milka Ternina in opera was so utterly illusive that one felt it would be just as great in Shakespeare and Ibsen as in Wagner and Verdi.

As a matter of fact, some twenty years ago in Paris, Maurel did attempt the spoken drama. But after a few performances he gave it up, alleging as his reason that the technic of acting in spoken drama was too different for him to master at his age. The inference is clear that the acting of the lyric stage, tho by no means the same as that of the so-called "dramatic" stage, is not necessarily bad (all the pump-handle tenors and semaphoric sopranos that afflict our eyes to the contrary notwithstanding). And it is worthy of note that some singing actors have crossed the bridge to the spoken drama with great success.

At any rate, Maurel was so much an actor that the older critics of the stage unblushingly compared his Iago with Booth's and Irving's, and his Falstaff in Verdi's opera admittedly outranked any other Falstaff, sung or spoken, of the last half century. One may judge the versatility of the artist from the fact that Maurel was supreme as Falstaff, as Rigoletto and as Don Giovanni! Physically the Fat Knight and the deformed jester testified to a surpassing skill in makeup. Don Giovanni, Almaviva and de Nevers happened to be the parts for which Maurel was born, for the gods were kind to him in stature, face and figure, and no great noble of the court of Valois or of Bourbon ever wore the plumed hat with a loftier, a more patrician, grace.

SCHOOLS

(DRAMATIC, MUSICAL AND DANCING)
2c WORD. CASH. NO ADV. LESS THAN 25c.
4c WORD. CASH. ATTRACTIVE FIRST LINE.
NOTICE!

No advertising copy accepted for insertion under "Schools" that refers to instructions by mail or any training or coaching taught by mail. No ads of acts or plays written. The copy must be strictly confined to Schools or Studios and refer to Dramatic Art, Music and Dancing Taught in the Studio. Figure at One Rate Only—See Note Below.

CLASSIC, Toe, Ballet, Spanish, Aesthetic, Soft Shoe, Eccentric, Oriental, Fancy Stage, Exhibition Dances, JACOBSEN'S SCHOOLS (Est. 35 years), 80 Auditorium Bldg., Chicago. Harr. 1207. dec29

HARMONY AND COMPOSITION TAUGHT practically by an established successful composer. A great help to all musicians, especially movie players. Reasonable rates. STUDIO, care Billboard, New York City.

MOTION PICTURE PIPE ORGAN and Piano Playing taught quickly and practically by theater expert. Booking bureau connected with school. Exceptional opportunities for positions. THEATRE, care Billboard, New York.

OPPORTUNITY—Two easy methods that simplify the mastering of Saxophone, by Sierra, Xylophone and Marimba, by C. Hurlado, the greatest virtuoso of these instruments. We teach beginners, amateurs and professionals that wish to learn solos. Write SIERIA STUDIO, 121 W. 111th St., New York City. dec22

For Sale—Carry-Us-All. Fifty

feet, three abreast, thirty-six jumpers, all very large horses; two boats, large North Tonawanda organ, ten-H. P. motor; no top or sides. Been used in building at park. Excellent condition. Replacing for larger machine. Fine for park. This will go quick. Price reasonable. G. E. VINCENT, 1711 E. 63d St., Seattle, Washington.

60x95 Round Top, With Poles,

slide walls and rigging, stage, piano, eight sections of blues, 7 tiers high; 20 folding benches, 20 ft. long. Will sacrifice outfit. Complete, \$350 cash. WALTER ORMAN, 2473 Danphine St., New Orleans, Louisiana.

BALL GAME OPERATORS—Cotton cloth going higher. We have a good supply of heavy all duck and new sheep pelts, and we are selling Arkansas Kids at \$10 per dozen yet. No better made, 15 other styles. Booklet free. Our two-way shelves are the real thing and the wise ones are using them. No wires, no springs, no nothing to get out of order and easy to operate at all times. Merry Christmas to you all. TAYLOR'S GAME SHOP, Columbia City, Indiana.

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ELECTRIC PIANO, loud tone, suitable for bally-hoo shows, etc., A-1 condition, Sell reasonable. ALBERT EYBE, 722 N. 38th St., Philadelphia, Pa.

FOR PICNICS, Parks, Fairs, Beaches, cleanest, cheapest Ride, the Jazz Swing. Load all on one load. One-day or all-year stands. Up in two hours, down in one. Also Doll Rack Shooting Gallery. HARRY SMITH, Gratz, Pennsylvania.

FOR SALE—Buy now, Save money. Jazz Swing, Corn Show, Battleship Maine, Doll Racks, Shooting Gallery. HARRY SMITH, Gratz, Pennsylvania.

FOR SALE—Taylor Bill Trunk, little used, fine condition, \$15.00. THOS. L. FINN, Hoosick Falls, New York.

FOR SALE—1,800 Upholstered Opera Chairs, in very fine condition. Cushion seats and padded back. Standards of heavy material. Chair weighs 42 lbs. Worth \$10.00 each new. Will sacrifice at \$3.00 each. Write for details. G. A. LINCOLN, 325 So. Washburn Ave., Chicago, Illinois.

FOR SALE—One 60x70 Top, with 9-foot sidewalk; one 30 and one 20-foot Middle for 60-foot top. Not much good, but will sell cheap. Address JETHRO ALMOND, Alucmarie, North Carolina.

FOR SALE—All kinds of Amusements, Rides, Games, Trained Dogs and Doves, Films, Picture Machines. HARRY SMITH, Gratz, Pennsylvania.

FOR SALE CHEAP—Circus seats. Eleven lengths of blues, seven-tier high, painted blue, complete; nine lengths of Tuttle-Back Reserves, seven-tier high, painted blue, complete; also twelve Wall Tents, 10-oz. duck, twelve by fourteen feet, three and one-half-foot wall; only used one week, like new. WOLF TEND AND AWNING CO., Ft. Wayne, Indiana.

FOR SALE OR LEASE—The great National Clock, showing all the Presidents, first to last, marching around; Rock of Ages, Lord's Supper, Birth of Christ, Crucifixion or Christ, lot of others. All works like working world. A great drawing card. HARRY SMITH, Gratz, Pennsylvania.

FOR SALE—28x32 Push Pole Tent, with 6-ft. wall, no poles, used one season, a bargain. Price, fifty dollars. Two 8x12 Sleeping Tents, waterproof, fine condition, used two weeks, ten dollars each. Poles and Stakes, two dollars extra. 6x9 Khaki Marquee, 7-ft. wall, good condition, ten dollars. THOS. L. FINN, Hoosick Falls, New York.

FOR SALE—Automatic Card Press, Aeroplane Game, Laughing Mirrors. Will trade. Can use Tents, Band Organ, Candy Bloss Machine, or what have you? BOX 86, Elyria, Ohio.

FOR SALE—Merry-Go-Round, in good shape; has new 50-ft. top. Used this season. H. ANHEIER, 248 Colorado Ave., Grand Junction, Colorado.

FOR SALE—Sawing Lady in Half Illusion. Portable, best made. Can be packed in small trunk. First thirty-five dollars (\$35.00) takes it. CHAS. HANKLEY, 505 Church St., Wilmington, N. C.

FOR SALE—Best and cheapest Ride, the Jazz Swing; Troupe of 4 Trained Dogs, with all props, ready for work; Doll Rack, Air Rifle Shooting Gallery. HARRY SMITH, Gratz, Pennsylvania.

FOR SALE—Automatic Card Printer Slot Machine, Lifters and Grip Machines, Cello Eclipse and Liberty Bell, Acme Electric Shocks, French Valentine Sawing a Woman in Two Illusion. \$85.00 worth assorted Salesboard for \$65.00, or trade for goods I can use. F. D. ROSE, 301 Main St., Gloucester, Massachusetts.

FOR SALE—Complete outfit for open-air Platform Medicine Show. Stage, tents, cots, bedding, trunks, set of fifteen aluminum chimes, set of eight very large cathedral chimes. Address MANAGER SHOW, Benton, Ohio.

FOR SALE OR TRADE—Log Saw Outfit, complete with engine, for any kind of Wagon Show Property I can use. K. COUCHMAN, Hilo, N. Y.

FOR SALE—Tents. I have a number of small frame and pole Tents, Bargain. TENT HUTCHISON, Watser Ave., Elmira, New York.

FOR SALE—Target Pistol Machines (Specialty Co.), like new, \$15.00 each. Slightly used, \$12.50 each. Duoscopes, like new, \$25.00 each. One-fourth cash, balance C. O. D. SMITH PHOTO SERVICE, Danville, Illinois.

FOR SALE—Parade Banner, red velvet, spangled, white letters, reading "Opera House Tonight"; fine condition, with pole. Price, \$5.00. THOS. L. FINN, Hoosick Falls, N. Y.

FOR SALE—Fifty Galley Scales, Peanut Machines, Ball Gum Machines, Postcard and other machines. Sacrifice. A. A. SAMPLINER, Box 205, Peoria, Ill. x

FOUR CARBIDE CIRCUS LIGHTS, 16,000 candle power, like new, \$25.00 each. Half cash, balance C. O. D. A. PORTER, 437 Mass. Ave., Washington, D. C.

MONEY-MAKING SIDE LINE to sell to stores. Pocket sample. No delivering. Repeater winter and summer. A. H. JONES, 2035 Austin St., Oakland, California.

SALESMEN—House to house; factory to family. School children's heavy Blanket-Lined Coats. Can't be bought in stores. Delivered parcel post. Big money for free notes. F. W. KNIGHT, Room 626, 1328 Chestnut St., Philadelphia, Pennsylvania.

SALESBOARD SALESMEN WANTED—Now making small towns. Big commissions. Best assortments. Average sale, \$90.00. You can place one a day. Write K. & S. SALES COMPANY, 1325 East Barneveld Avenue, Dept. 252, Chicago. dec29

STREETMEN, CREW MANAGERS—Big seller. Big paymaster. Costs 3c, sells 25c. Sample for dime. UTILITY MFG. CO., Chippewa Falls, Wisconsin.

SCENERY AND BANNERS

4c WORD. CASH. ATTRACTIVE FIRST LINE.
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Figure at One Rate Only—See Note Below.

EXCLUSIVE TRUNK SCENERY—One and all fabrics. MILO DENNY, 1600 Cherry, Grand Rapids, Michigan. dec29

PIANO, Singing, Concertist, Russian Teacher. Homes. Write JOSEF POBINER, 30 West 111th, New York.

PROF. RIDGE'S FAMOUS DANCING SCHOOL—Book, Jig, Teachers' Work, Dancing Arts, Ballroom Dancing, Fancy Club Swinging, Plantation Acts, etc. 50 Grove Avenue, Elgin, Illinois. (Stamp for reply.) x

SEE AD under Costumes for Sale, this Issue. WAL-LACE, 930 Oakdale, Chicago.

2ND-HAND SHOW PROPERTY FOR SALE

4c WORD. CASH. NO ADV. LESS THAN 25c.
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Electric Chair Outfit, Hindoo
Sword Box, Siberian Escape Board, Sword Walking Ladder, Side-Show Illusions, cheap. Stamp for list. WM. DUMONT, 115 League Street, Philadelphia, Pennsylvania.

158 Penny Arcade Machines.

Sand for bargain list. 3439 Beechwood Ave., Cleveland Heights, Ohio. dec29

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

GENUINE MUMMIFIED CAT, in display case, \$10.00. ...

GREAT STORE AND PIT SHOW, ...

MILBURN'S CARBIDE CIRCUS LIGHTS, No. 2, ...

MONKEY CANDY WHEEL, with motor, \$60.00, ...

MUMMIES FOR SALE—Antonio Italian Twins, ...

NEW UNCLE TOM'S CABIN PAPER, from half ...

NOVELTY BAG-PUNCHING STAND FOR SALE, ...

NOW GETTING TOP MONEY at Bazaars, ...

OLD SHAWMAN'S STORAGE WAREHOUSE, 1227 ...

OPERA CHAIRS at less than trust's prices, ...

ORIGINAL MAGNETIC ACT—Strongest man cannot ...

PARKER CAROUSEL, three-a-week, portable, ...

SCENERY—Norel illuminated lamp of Main Street, ...

SEA PLANE, used one season, 20-ft. tower, ...

SEVEN ALLIGATORS—live, healthy, 2 to 5 feet ...

STYLE G WURLITZER ORCHESTRION—Has piano, ...

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VENETIAN SWING for sale cheap, 1400 Franklin ...

WANTED—Small Merry-Go-Round, any kind; ...

WHAT HAVE YOU TO SELL?—Have cash buyers, ...

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12 COIN SLOT SELF-WEIGHING BEAM SCALES, ...

30-FT. TWO-ABREAST PORTABLE MERRY-GO- ...

90-FT. ROUND TOP, 100x20, 110x20, ...

500 KNIVES FOR RACK, assorted, \$11.00; ...

\$1,000.00 will buy small Wagon Show; ...

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3c WORD. CASH. NO ADV. LESS THAN 25c. ...

"By Golly". Fox-Trot Song. Sample piano copy, ...

Sweeping the Country, New Knicker song, ...

FREE! Have just finished arranging song entitled ...

HOKUM SONGS—110 free, JOLLY BERT STEVENS, ...

POOR LITTLE ROSE, ...

SONGS—Send 10c for surprise offer, "Dear Heart", ...

SEE AD under Outfits for sale, this issue, ...

SONGS AND PIANO MUSIC FREE, to introduce ...

"SPRINGTIME IN DIXIE LAND", a splendid song, ...

TATTOOING SUPPLIES

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BUY DIRECT FROM FACTORY—Machines, \$2.50; ...

THE ACTORS AND THE MANAGERS

THE rumor that there is to be the formation of a combine on the part of the theatrical managers and producers in order to break the grip of the Actors' Equity Association upon the production of plays opens the way for discussion on both sides of the case whether the combine may ever be realized or not.

On the part of the managers and producers it may be said that they are largely responsible for the existence of the Actors' Equity, and the trouble which the Equity gives them.

As a consequence there was developed a system of affairs which held in check many true stage artists of promising ability, and thereby disgusted a number of the leading actors and actresses of the country.

It was not long until they were using the methods of labor unionism to enforce their demands. They seemed to have become intoxicated with the consciousness of their organized power and to throw out itself to the winds.

As a consequence of the formation of the actors' organization, the producers soon found that they had a formidable enemy. By every conceivable means they have tried to find a scheme that would counteract the influence which the performers have in what shall be done and what shall not be done.

The condition of affairs at the present time constitutes a national disgrace. The American people who live in the smaller cities seldom have an opportunity to see anything that even looks like a real actor. There are a number of shows on the road, some of which have one or two actors or actresses of reasonably fair ability, while the rest of the cast are for the most part much worse than mediocre.

What the American public wants is some kind of combination between the producers and managers and the actors which will look toward the uplift of the present standard of acting. It is not interested in learning that there is a scheme on foot to break up the Actors' Equity or to make it more effective.

20,000 DESIGNS, all kinds and sizes, 2c each. Over 700 absolutely new ideas. Send 50c for sample sheet, 18x21. Cheap Machines for beginners, \$2.50; Cutters, etc. "WATERS", 1050 Randolph, Detroit, Mich. dec15

WONDERFUL COLLECTION PHOTOS, Men and Women, \$1.00 (5c) each, 25 for \$2.00. Don't miss these. "WATERS", 1050 Randolph, Detroit, Mich. dec15

THEATERS FOR RENT

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

FOR RENT—Theater in good town. Don't write, but come if you want it. Address DR. JAMES R. LONG, Abbeville, Alabama.

THEATERS FOR SALE

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Theater for Sale—Good House

In town of twenty-five hundred. Four hundred seats. Capacity for six hundred. CHRISTMAS MAUPIN & CO., Adrian, Michigan. dec22

Theatre for Sale—Only One in

town of twenty thousand. Address A. J. OREM, 128 Houlmway St., Boston, Mass.

FOR LEASE, account of other business, to respectable showman, Picture Theatre, absolutely modern, seats 500. Only house here, running daily. Buildings and equipment complete, \$100.00 per month, payable two months in advance. Big opportunity if you act quick. QUEENY THEATRE, Ft. Stockton, Texas. Population, 2,300.

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Blotters Printed, 6 1/4 x 3 1/4, 500, \$3.50; 1,000, \$5.00. Estimates furnished on printing and multigraphing. S ISRAEL COMPANY, Box 169, General Post office, New York City.

Christmas Greeting Cards Lith-

ographed in several colors. One dozen assorted with your name, \$1.00; two dozen for \$2.00. Sent postpaid. FRED E. QUATSAK, 127-B Cabot Way, Pittsburgh, Pennsylvania.

Curtiss, Continental, Ohio.

Printing—Letterheads and En-

velopes, 100 of each printed your order, \$1.50. FEARS PRINT SHOP, Box 77, Alabama City, Alabama.

Show Printing That Pleases

at a price that's right. New price list, just out, and samples, for BLANCHARD PRINT SHOP, Hopkinton, Iowa.

Show Printing That Pleases at

prices that are right. Rough show printing or fancy stationery. Write for prices or send your order. CHIEF PRINT SHOP, Pesotum, Ill.

100 Noteheads and 100 En-

velopes, beautifully printed, tinted background, not over four lines, \$1.25. SANOR'S PRESS, Box 421, Kankakee, Illinois. dec22

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heads or Envelopes, \$1.50. RILLIAN PRINTERY, 1290 Temple, Detroit, Michigan.

A MERRY, MERRY CHRISTMAS TO ALL—Friends and foes. CURTISS, Continental, Ohio.

A PHILADELPHIA ADDRESS adds prestige. We receive and forward your mail, according to your itinerary. \$5.00 monthly. SHUMWAY'S, 2816 North 28th.

FOR CHRISTMAS Give Name Stationery—For only one dollar we will send, postpaid, 250 Bond Letterheads and 100 Envelopes, neatly printed with any name and address in rich blue. Double sheet package, add 50c. West of Denver, add 10c. THE GILBERT LETTER SERVICE, Box 599, Milwaukee, Wisconsin.

GOOD PRINTING—Sample 250 Letterheads and Envelopes, postpaid, \$2.50. This is good stuff not made by W. H. GILES, Harriman, Tenn. dec22

TEN SHOW CUTS in great variety. You see them first on the work you favor us with. Write in CURTISS, Continental, Ohio.

LETTERHEADS AND ENVELOPES—50 of each, \$1. postpaid. Established 1912. STANLEY HENT, Hopkinton, Iowa. dec22

LETTERHEADS AND ENVELOPES—50 of each, \$1. postpaid. Established 1912. STANLEY HENT, Hopkinton, Iowa. dec22

NOW IS THE TIME to order your Xmas Name Cards, 50 fine Cards, 25c. R. WIENE, 156 Atlantic, Iowa.

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SPECIAL THIS MONTH—1,000 Business Letterheads and 1,000 Envelopes, prepaid, \$8.25. STEWART-PLETTE CO., 1720 East 90th Street, Cleveland, O.

SPECIAL!—Hammermill Bond Stationery: 100 3 1/2 x 5 1/2 Letterheads, 100 3 1/2 x 7 1/2 Letterheads, 100 5 1/2 x 8 1/2 Envelopes, all sent, postpaid, all \$1.25. KING PRINTERS, Warren, Illinois.

WE PRINT ANYTHING in the line of show work up to 22x28 inches in size. CURTISS, Continental, Ohio.

WE TELL IT WITH PRINTING—if you are interested in letter printing at reasonable prices, also use a hand, 20-ly Bond Letterheads, 500, \$2.40; 1,000, \$1.50; A, 1,000, \$2.50. 20-ly Bond Envelopes, 500, \$2.75; 1,000, \$1.90; A, 1,000, \$3.00. White Wire Envelopes, 500, \$2.00; 1,000, \$3.25; A, 1,000, \$2.75. 6x9 Bond Circulars, 1,000, \$1.00; A, 1,000, \$2.75. 3x5 Bond Circulars, 110 words, 1,000, \$1.35; A, 1,000, \$3.00. Prices on other work on request. THE GINS PRINTING CO., 1253 Haggard St., Indianapolis, I. dec22

YOUR NAME AND ADDRESS, not exceeding five lines, printed in rich dark blue ink on white lines. Bush Hammermill Bond, 200 sheets, 5 1/2 x 7 and 100 Envelopes to match, \$1.00. Or 100 double sheets and 100 Envelopes, \$1.50. Postage prepaid, except west of Denver, Colo., which is the additional, send your Christmas orders today and they will be handled the day following. SWINNEY PRINTING COMPANY, Fort Branch, Indiana. dec22

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24 HOURS PER DAY SERVICE—Write us your wants, list mail and copy of leading Mail Order and Home Journal, 25c. BEB PUBLISHING CO., 5000 Bond, Kansas City, Missouri.

100 BOND LETTERHEADS and 100 Envelopes, \$1. postpaid. Service and quality. THE REAM PRINTERS, 502 E. 12th St., Cleveland, O. dec22

100 THREE-LINE CARDS, 50c; 1,000 Business Cards, \$2.25; case free. SUCCESS SALES BUREAU, 1118 W. Lombard St., Baltimore, Md.

100 LETTERHEADS AND 100 ENVELOPES, \$1.25. 100 Novelty Cards, white, blue, pink or buff, 50c, prepaid. CROWN MAIL ORDER PRINT, 814 A, Columbus, Ohio. dec22

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200 LETTERHEADS, Envelopes or Cards, \$1.00, postpaid. Established 1881. HICK & CO., 160 North West St., Chicago, Illinois. dec29

250 EACH "Near-venture" printed Letterheads, 250, two colors ink, \$3.85 cash, postpaid. SOL-LIPPA'S, Kewanee, Indiana.

250 BOND LETTERHEADS or Envelopes, \$1.50, 100 Business Cards, 50c. GEYER PRINTERY, Box 851, Dayton, Ohio.

HALFTONES AND ZINC ETCHINGS AT COST, when you order printing from us. CURTISS, Continental, Ohio.

TYPEWRITERS FOR SALE

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ALL MAKES REBUILT, recommissioned and guaranteed two years, \$15.00 in thirty days' trial. Get our prices and agents' proposition. KING TYPE WRITER CO., 2316 University Ave., New York City. dec22

SIMPLEX TYPEWRITERS, \$2.25 each. MERT SALES, Warren, Rhode Island.

LOWEST 1924 PRICES for Tattooing Goods.

Our enormous business enables underselling others. Everything the tattooer uses. Tattoo Hemming Apparatus, patented, uses no needles to penetrate the skin; guaranteed. IMPORTING SUPPLY, 526 Main, Norfolk, Virginia. jan23

MY WHOLE OUTFIT FOR SALE—Cost \$30, two months old. Now first money order for \$35 takes complete. PRICE, Box 183, Nashville, Tenn.

OUTFIT—Three Machines, Switchboard, with Rheostat, Book 21 Colored Designs, 24 Stencils, 6 Jars Colors, bottle Black, Complete, \$20.00. Ten 11x14 Sheets, 18x21, over 250 new designs, \$5.00. Book of Tattooing, featuring 2000 how, \$3.00. Needles, \$1.25 thousand. "WATERS", 1050 Randolph, Detroit.

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TATTOOING SUPPLIES of all kinds. Get my Book \$1.00. Contains formula for mixing colors. Worth \$5.00 to any tattooer. Also contains best formula known for removing tattooing. \$1.00. W. H. GILES, Harriman, Tennessee. dec22

TATTOOERS—Send for my new price list. Machines, Colors, Designs, Stencils, etc. Thirty years in the business enables me to give you the very best Merry Christmas to all my customers. EDWIN E. BROWN, 2238 Michigan Ave., Detroit, Michigan.

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

TYPEWRITERS, all in first-class condition, guaranteed, \$25 each. J. P. REDINGTON, Scranton, Pa. dec15

WANTED PARTNER

(CAPITAL INVESTED)

40 WORD CASH. NO ADV. LESS THAN 25c.
50 WORD CASH. ATTRACTIVE FIRST LINE.
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A Regular Red-Blooded Man

wanted as partner in putting over an amusement proposition. Must be American, Gentle, Protestant. Must have one thousand dollars to invest. Double your money in thirty days. C-BOX 176, Billboard, Cincinnati.

Partner Wanted With \$5,000

to organize and incorporate a show. I own three rides and have good territory to pin. Same must be able to act as secretary and treasurer. F. R., care Billboard, New York.

PARTNER WANTED—Have 500 dollars and services to invest in novelty act. What have you? FRANK KAMLO, Pasadena Hotel, 600 No. Dearborn St., Chicago, Illinois.

WANTED TO BUY, LEASE OR RENT

30 WORD CASH. NO ADV. LESS THAN 25c.
50 WORD CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Baggage or Combination Car.

60, 70 or 80-ft. car. No junk wanted. Describe fully and where car can be seen. LESLIE E. KELL, Gen. Del., Dallas, Texas. dec29

We Are in the Market for

articles of merit of every description. Patented articles preferred. Send literature and prices. Address AMERICAN DISTRIBUTING CO., General P. O. Box 236, New York.

EIGHTY-FOOT SQUARE or Round End Top (prefer khaki), with three forty-ft. middle pieces, ten-ft. wall, with poles and stakes. RAY, Billboard, St. Louis.

ALL KINDS OF USED COSTUMES WANTED—Character, Comics and Animals. Wigs, Hats, Dresses, Musical Guitars. Describe fully, with lowest price. JACK GOLDSTEIN, 605 Kanawha St., Charleston, West Virginia. dec29

GOOD, USED Peary and Nickel Play Mills Target Practice Machines at low price. LEMKE SPECIALTY CO., 3419 15th, Detroit.

25-K. W. PORTABLE Electric Light Plant with plenty of ground cable. Must be cheap for cash. RAY, Billboard, St. Louis.

SMALL MERRY-GO-ROUND, Horse Sled or Ride—small Pit Show Attractions with banners. HORN-CASTLE, Ponoka, Alberta, Canada.

TEN-FOOT SIDEWALL, Marquee, Proscenium, Reserve Masking Scenery, Blues, Lights, Railroad

PNEUMATIC 42-Whale Air Calliope, Newark make, low fifth, with gasoline engine. Must be cheap for cash. RAY, Billboard, St. Louis.

USED COSTUMES WANTED—We will pay cash for Character Costumes in good condition. Also Military Uniforms, Civil War period; Chaps, etc. We will buy complete Costume Company Stock if price is right. WINDONA COSTUME CO., Wauwatosa, Wisconsin. dec15

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 Ewing & Ewing (Orpheum) Durham, N. C.; (Grand) Raleigh 17-22.
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 Eynon's, The (Nickerson) Philadelphia; (Orpheum) Detroit 17-22.

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 Fagan, Noodles (Hivolt) Toledo, O.
 Fagan, Raymond, Orch. (Columbia) Dayton-Port, O.; (Hennepin) Minneapolis, 16-22.
 Fagan, Nancy (Pantages) San Diego, Calif.; (Hivolt) Long Beach 17-22.
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 Farnum, Frankie, Co. (1st St.) New York.
 Farrell & Hatch (Pantages) Tacoma, Wash., 17-22.
 Farron, Frank (Poll) Scranton, Pa.
 Fashio, Revue (Orpheum) Germantown, Pa.
 Faulkner, Grand (Grand) Atlanta, Ga.
 Faye's Girls, Four (Temple) Detroit.
 Fawcett, Elvies, Five (Bokey's Circus) Texarkana, Ark., 15-22.
 Fejer's, Josef, Orch. (Empress) Grand Rapids, Mich.
 Fenton & Fildes (Orpheum) St. Louis; (Palace) Chicago 17-22.
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 Fern & Marie (Maryland) Bayonne, N. J.
 Fink & Fink (Poll) Wilkes-Barre, Pa.
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 Fink's Miles (Lincoln) Chicago 13-15.
 Fisher & Gilmore (Empire) Lawrence, Mass.
 Fisher & Sheppard (Loew) Ottawa, Can.
 Fitzgibbon, Bert (Majestic) Dallas, Tex.; (Majestic) Houston 17-22.
 Flato & West (Bradford) Bradford, Pa.
 Fleming Sisters (Princess) Montreal.
 Flippin, Jay C. (Grand) Clarkburg, W. Va.
 Flirtation (Palace) Indianapolis.
 Foley & LaTour (Poll) Meriden, Conn.
 Follis & LaRog (Seventh St.) Minneapolis.
 Folsom, Bob, & Band (Hershey) New York.
 For Pitty's Sake (Majestic) Dallas, Tex.; (Majestic) Houston 17-22.
 Four of Us (National) Louisville.
 Four Horsemen (Boston) Boston.
 Fowler, Gus (Orpheum) Wichita, Kan., 13-15.
 Fox, Harry (Hipp.) Birmingham, Ala.
 Fox, Eddie (Globe) Philadelphia.
 Francis, Anna, & Boys (Palace) Brooklyn 13-15.
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 Francis, Mae (Keith) Lowell, Mass.
 Frank & Barron (Poll) Worcester, Mass.
 Frank, Charles & Co. (State) New Brunswick, N. J.
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 Friend in Need (Lyrle) Hamilton, Can.
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 Frisene, Sig. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 17-22.
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 Furst, Jules (Bushwick) Brooklyn.

Gabriel, Master, & Co. (Grand) Atlanta, Ga. 13-15.
 Galvin, Wallace (Strand) Kokomo, Ind. 13-15.
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 Gellis, Trio (Chateau) Chicago.
 George, Jack, Trio (Hill St.) Los Angeles.
 Georgia Minstrels (Pantages) Minneapolis 17-22.
 Goetz, Two (Princess) Montreal.
 Gibbons, Tommy (Lyrle) Indianapolis.
 Gibson & Connell (Orpheum) Brooklyn.
 Gibson, J. & J. (Boston) Boston.
 Gibson & Price (Pantages) Spokane; (Pantages) Seattle 17-22.
 Gilbert & May (Orpheum) Germantown, Pa.
 Gism, Billy (Keith) Indianapolis.
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 Golden, Ernie, & Band (Temple) Rochester, N. Y.
 Goldie & Beattie (Grand) Atlanta, Ga.
 Gomez Trio (Empress) Grand Rapids, Mich.
 Gordon & Bealey (Lyrle) Indianapolis.
 Gordon, Robbie (Pantages) Kansas City; (Pantages) Memphis 17-22.
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 Gordon & Shilbert (Orpheum) Brooklyn.
 Gordon & Day (Orpheum) Allentown, Pa.
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 Green & Parker (Strand) Shenandoah, Pa.
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 Green's Stars (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore. 17-22.
 Greenlee & Devan (Bushwick) Brooklyn.
 Grey, Tom, & Co. (Hipp.) Pottsville, Pa.
 Gray & Byron (Pantages) San Diego, Calif.; (Hivolt) Long Beach 17-22.
 G. H. Twins (Orpheum) Brooklyn.
 Grindell & Esther (Orpheum) Boston.
 Grindle, Laura (Orpheum) Madison, Wis., 13-15.

Gulfoyle & Lang (Alhambra) New York.
 Guilan & Marguerite (Orpheum) Los Angeles.
 Gulfport & Brown (Delancey St.) New York 13-15.

Hans, Chuck (Pantages) Pueblo, Col.; (World) Omaha 17-22.
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 Halverson, Nat (Pantages) Vancouver, Can.
 Hale, W., & Bro. (Hipp.) Bangor, Me.
 Hall & Dexter (Keith) Syracuse, N. Y.
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 Hamel Sisters & Stross (Broadway) Springfield, Mass., 13-15.
 Hamilton & Barnes (Grand) Shreveport, La.
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 Hamilton, Alice (Keystone) Philadelphia.
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 Hanson, Bert (Orpheum) St. Louis; (Main St.) Kansas City 17-22.
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 Hardy Bros. (Victoria) New York 13-15.
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 Harrington, Hazel (Palace) Cincinnati.
 Harris, Dave (State) New York.
 Harris, Val, & Co. (Irving) Carbondale, Pa.
 Harris, Marion (Orpheum) Los Angeles 10-22.
 Harris & Holly (Pantages) San Diego, Calif.; (Hoyt) Long Beach 17-22.
 Harrison & Dakin (Orpheum) Denver.
 Hartwells, The (Orpheum) Los Angeles.
 Harvard, Winnifred & Bruce (Maryland) Baltimore.
 Harvey, Grace, & Lew (Warwick) Brooklyn 13-15.
 Harvey & Stone (Harris) Pittsburg.
 Havel, A. & M. (Proctor) Yonkers, N. Y.
 Hawkins, Lew (Kedzie) Chicago 13-15.
 Hawthorne & Cook (Orpheum) Vancouver, Can.; (Orpheum) Seattle 17-22.
 Hayden, Harry, & Co. (Orpheum) Champaign, Ill., 13-15.
 Hayer, Grace (Colonial) Norfolk, Va.
 Haynes, Mary (Imperial) Montreal.
 Haywood & Maughn (Maryland) Baltimore.
 Healy & Cross (Broadway) New York.
 Heath, Bobby, & Co. (State) Memphis, Tenn.
 Heath, Blossom, Entertainers (Colonial) Erie, Pa.
 Hector (Proctor) Schenectady, N. Y.
 Hedley Trio (James) Columbus, O.
 Hegedus Sisters (Orpheum) Los Angeles.
 Henry & Moore (Orpheum) Germantown, Pa.
 Henshaw, Bobby (Towers) Camden, N. J.
 Heras & Willis (Keith) Columbus, O.
 Herbert, Hugh, & Co. (Globe) Philadelphia.
 Herberts, The (125th St.) New York.
 Herman, Al (Orpheum) Kansas City.
 Hiett, Ernest (Palace) Chicago; (Orpheum) Kansas City 17-22.
 Hibbit & Malle (105th St.) Cleveland.
 Hickey Bros. (Orpheum) St. Louis; (State-Lake) Chicago 17-22.
 Higgins & Blossom (Orpheum) Sioux City, Ia., 13-15.
 Hill, Mr. & Mrs. Walter (Seventh St.) Minneapolis 13-15.
 Hillman, B. C. (Orpheum) Kansas City.
 Hill's Circus (Pantages) Kansas City; (Pantages) Memphis 17-22.
 Hilton, Lew, & Co. (Orpheum) Boston.
 Hoem, E. V., & Co. (Indoor Circus) Mobile, Ala.
 Holland & O'Den (Pantages) Salt Lake City; (Orpheum) Ogden 17-22.
 Holland Romance (Chateau) Chicago.
 Holliday & Willette (Pantages) Edmonton, Can.; (Pantages) Calgary 17-19.
 Holman, Harry, & Co. (Orpheum) Brooklyn.
 Homer Sisters & Co. (Yonge St.) Toronto.
 Honolulu Band (Majestic) Grand Island, Neb., 13-15.
 Hooper, Edna Wallace (Pantages) Memphis.
 Houdini (Majestic) Little Rock, Ark. 13-15.
 House, Billy, & Co. (State) Roseland, Ill., 13-15.
 House of David Baud (Empire) Lawrence, Mass.
 Howard's Pines (Alhambra) New York.
 Howard & Clark (Amie) Providence.
 Howard & Lind (Palace) Manchester, N. H.
 Howard & Lewis (Pantages) Edmonton, Can.; (Pantages) Calgary 17-19.
 Howard & Norwood (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 17-22.
 Howard, Clara (Shea) Buffalo.
 Huber, Monte & Chad (State) Buffalo.
 Hughes & De Brow (Hipp.) Cleveland.
 Hunters, Mabel (Main St.) Asbury Park, N. J.
 Hudson, Bert E. (O. H.) Baldwin, Ia.
 Huston, Arthur, & Co. (Cosmos) Washington.
 Hymer, John B., & Co. (58th St.) New York.

Ibach's Band (Broadway) Philadelphia.
 Imhof, Roger, & Co. (Orpheum) Los Angeles; (Hill St.) Los Angeles 17-22.
 Indian Reveries (Palace) Cincinnati.
 Ingils & Winchester (Princess) Montreal.
 In Muscle Land (Metropolitan) Brooklyn.
 In Transylvania (Pantages) Hamilton, Can.; (Chateau) Chicago 17-19.
 In Wrong (Globe) Kansas City, Mo., 13-15.
 Irving & Elwood (Pantages) Des Moines, Ia.; (Pantages) Kansas City 17-22.
 Irving's Midgets (Pantages) Winnipeg, Can.; (Pantages) Regina 17-19.
 Irving & Moore (Orpheum) San Francisco; (Orpheum) Oakland 17-22.
 Ishikawa Bros. (Jole) Ft. Smith, Ark. 13-15.

Jauet of France (Majestic) Ft. Worth, Tex.
 Janis, Ed, & Co. (105th St.) Cleveland.
 Janz & Whalen (State) New York.
 Jarrett, Arthur, Co. (Weller) Zanesville, O., 13-15.
 Jarroz (Adelmont) Chester, Pa.
 Jason & Harrigan (Keystone) Philadelphia.

Jay, Nellie, & Band (105th St.) Cleveland.
 Jean & Jacques (Metropolitan) Brooklyn.
 Jenner Bros. (Majestic) Chicago.
 Jewell & Rita (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 17-22.
 Joefrie, Florette (Keith) Philadelphia.
 Johnny's New Car (Empire) Fall River, Mass.
 Johnson, Gertrude (State) Oakland, Calif. 12-15.
 Johnson & Baker (Grand) St. Louis 13-15.
 Johnson, J. Rosamond (Orpheum) Champaign, Ill., 13-15; (Hippo) St. Louis 17-22.
 Johnston, Hugh (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 17-22.
 Johnson, Hal, & Co. (Orpheum) Boston.
 Jones and Johnston (Regent) Detroit.
 Josefsson, Johannes, Icelanders (Winter Garden) New York.
 Just Out of Kneekers (Strand) Brockton, Mass.
 Juvenile Quintet (James) Columbus, O.

Kafka & Stanley (Pantages) Edmonton, Can.; (Pantages) Calgary 17-19.
 Kahne, Harry (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 17-22.
 Kamplin & Bell (Music Hall) Lewiston, Me.
 Kane & Herman (Recent) New York.
 Kane, Morey & Moore (State) Memphis, Tenn.
 Karoll Bros. (Hipp.) Pottsville, Pa.
 Kate & Wiley (Pantages) Salt Lake City; (Orpheum) Ogden 17-22.
 Kay, Dolly (Hennepin) Minneapolis.
 Kay, Hamlin & Kay (Majestic) Harrisburg, Pa.
 Keane & Whitney (Keith) Toledo, O.
 Keely, Julia (Metropolitan) Brooklyn.
 Kellam & O'Dare (Olympic) Watertown, N. Y.
 Keller Sisters & Lynch (Proctor) Albany, N. Y.
 Kelly & Wise (Pantages) Des Moines, Ia.; (Pantages) Kansas City 17-22.
 Kelly & Birmingham (Keith) Dayton, O.
 Kelly, Walter C. (Temple) Detroit.
 Kelsy, Frankie, & Co. (State) Jersey City, N. J.
 Kelton, Port (Palace) Waterbury, Conn.
 Kendall & Bryon (Palace) New Orleans.
 Kennedy, Frances (Washington St.) Boston.
 Kennedy & Davis (Orpheum) Boston.
 Kennedy, Jas. (Olympic) Lynn, Mass.
 Kennedy & Kramer (Loew) Dayton, O.
 Kennedys, Dancing (Keith) Columbus, O.
 Kenny & Hollis (Golden Gate) San Francisco; (Hill St.) Los Angeles 17-22.
 Kerr & Weston (Orpheum) Denver.
 Kessler & Morgan (Garlick) Norristown, Pa.
 Kikutas, Elmer (Proctor) Newark, N. J.
 King & Wilson (Princess) Nashville, Tenn.
 King & Irwin (Proctor) Troy, N. Y.
 King & Beatty (Main St.) Asbury Park, N. J.
 Kirk & Harris (Kearse) Charleston, W. Va.
 Kirkland, Paul, & Co. (Hipp.) Terre Haute, Ind., 13-15.
 Kirkwood Trio (Delancey St.) New York 13-15.
 Kitamura Japs (Fulton) Brooklyn 13-15.
 Kloss & Brilliant (Majestic) Springfield, Ill., 13-15.
 Klein, Mel (Albion) Providence, R. I.
 Klein Bros. (Orpheum) Los Angeles 10-22.
 Kolin & Gillette (Jole) Ft. Smith, Ark., 13-15.
 Kronos (Golden Gate) San Francisco; (Orpheum) Oakland 17-22.
 Kroyton Sisters (World) Omaha; (Pantages) Des Moines, Ia., 17-22.
 Kuehn, E. & Kurt (Alhambra) New York.
 Kuhns, Three White (Majestic) Houston, Tex.; (Majestic) San Antonio 17-22.
 Kuma, Hatsu (Gates Ave.) Brooklyn 13-15.

LaDent, Fred, & Co. (Orpheum) Sioux City, Ia., 13-15.
 LaFleur & Fortia (Orpheum) Kansas City 17-22.
 LaMar, Leona (Loew) Ottawa, Can.
 LaMont Trio (Orpheum) New York.
 LaPalara Trio (Warwick) Brooklyn 13-15.
 LaPearls, Three (Gates Ave.) Brooklyn 13-15.
 LaPetite Revue (Pantages) Memphis.
 LaPine & Emery (Orpheum) Ogden, Utah; (Pantages) Denver 17-22.
 LaRocca, Roxey (Keith) Toledo, O.
 LaRue, Eva, & Co. (Poll) Scranton, Pa.
 LaRue, Grace (Orpheum) New Orleans.
 LaSalle, Bob, & Co. (Grand) Atlanta, Ga.
 Lady Esen Mel (Hipp.) Birmingham, Ala.
 Lady & Mercedes (Orpheum) Des Moines, Ia.
 Laird, Horace, & Five Merry Jesters (Elks' Circus) Montgomery, Ala.
 Lambert & Fish (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 17-22.
 Lambert (Palace) South Bend, Ind., 13-15.
 Lamons, Casting (Garlick) Norristown, Pa.
 Land of Fantasy (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 17-22.
 Land of Tango (World) Omaha; (Pantages) Des Moines, Ia., 17-22.
 Lander Bros. (State) Memphis, Tenn.
 Lane & Harper (Majestic) Little Rock, Ark. 13-15.
 Landis-Hill, Sidney (Pantages) Salt Lake City; (Orpheum) Ogden 17-22.
 Lang & O'Neil (Davis) Pittsburg.
 Lang & Volk (Metropolitan) Brooklyn.
 Langford & Fredericks (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 17-22.
 Larkin & Hudson (Keith) Toledo, O.
 Lashay, Geo. (Pantages) Los Angeles; (Pantages) San Diego 17-22.
 Lattell & Vokes (Hivolt) Detroit.
 Lauren & LaDare (Unique) Eau Claire, Wis., 13-15.
 Law Breakers, The (Empire) Fall River, Mass.
 Lawler, C. B., & Co. (Strand) Shenandoah, Pa.
 Lawrence, Jr., David (Victoria) Wheeling, W. Va., 13-15; (Majestic) Elmira, N. Y., 21-26.
 LeBlanc, Eugene (Gordon) Middletown, O., 13-15.
 LeClair, John (Alhambra) Philadelphia.
 LeGrads, The (Temple) Rochester, N. Y.
 Lea, Emily (Orpheum) San Francisco; (Orpheum) Fresno 20-22.
 Leah (Keith) Lowell, Mass.
 Leavitt & Lockwood (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 17-22.
 Lee & Cranston (Broadway) Philadelphia.
 Lee, Laura, & Co. (Orpheum) New York 13-15.
 Lee & Mann (Capitol) Hartford, Conn.
 Lee, Laurel (Novelty) Topeka, Kan., 13-15.
 Lees, Three (Majestic) Chicago.
 Leblond, Elvie (105th St.) Cleveland.
 Leblond, George, & Co. (Majestic) Houston, Tex.; (Majestic) San Antonio 17-22.
 Lee, Louis (Hipp.) Bangor, Me.
 Leon & Mitz (American) New York 13-15.
 Leon & Davin (Palace) Indianapolis.
 Leonard, 1546 (Shea) Buffalo.
 Leonard, Berle (Hennepin) Minneapolis; (Orpheum) Vancouver, Can., 17-22.
 Lester, Al & Doris (Loew) Montreal.
 Let the Public Decide (State) Buffalo.
 Leviathan Orch. (Hill St.) Los Angeles.
 Levy, Jack, & Four Crowded Sisters (Weller) Zanesville, O.; (Ben My) Lexington, Ky., 17-19; (Murray) Richmond, Ind., 20-22.
 Lewis, Speaker (Columbia) St. Louis 13-15.

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 Lewis & Dolly (Rivera) Brooklyn.
 Lewis & Norton (Proctor) Albany, N. Y.
 Lewis, Philip J., & Co. (Majestic) Cedar Rapids, Ia.; (Orpheum) Sioux City 17-22.
 Lewis, Flo (Palace) St. Paul; (Hennepin) Minneapolis 17-22.
 Lihonati (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 17-22.
 Lime Trio (Orpheum) Denver.
 Lindsay, Fred (Nixon) Philadelphia.
 Ling Foo & Co. (Kedzie) Chicago 13-15.
 Lippard, Mat (Hipp.) Youngstown, O.
 Little Cinderella (Hipp.) Baltimore.
 Livingston, Murray (Chateau) Chicago.
 Lloyd & Christie (Palace) Indianapolis.
 Lloyd, Herbert (James) Columbus, O.
 Loftus, Cecilia (Orpheum) Brooklyn.
 Lohse & Sterling (Globe) Kansas City, Mo., 13-15; (Hippo) St. Louis 17-22.
 Lomas Troupe (Pantages) Pueblo, Col.; (World) Omaha 17-22.
 Lonesometon (Orpheum) Galveston, Ill., 13-15.
 Lopez, Vincent, & Orch. (Alhambra) New York.
 Lords, Three (Orpheum) Kansas City; (Orpheum) New Orleans 17-22.
 Lorraine, Ted (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 17-22.
 Lorraine, Oscar (Federal) Salem, Mass.
 Louise & Mitchell (Pantages) Minneapolis 17-22.
 Lovely, Louise, & Co. (Palace) Rockford, Ill., 13-15.
 Lovett & Dale (American) New York 13-15.
 Lovett's Concentration (Princess) Nashville, Tenn.
 Loyal's Dogs (Proctor) Mt. Vernon, N. Y.
 Lucas, Jimmy (Orpheum) Kansas City; (Orpheum) New Orleans 17-22.
 Lucille & Cackle (Pantages) San Francisco; (Pantages) Los Angeles 17-22.
 Luckie & Harris (Palace) New Haven, Conn., 13-15.
 Luster Bros. (Orpheum) Tulsa, Ok. 13-15.
 Lydell & Macy (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 17-22.
 Lynn, Carr (Lyrle) Hamilton, Can.
 Lyons, George (Hippo) St. Louis; (Orpheum) New Orleans 17-22.
 Lytell & Fant (Keith) Philadelphia.

McCarthy & Price (Olympia) Lynn, Mass.
 McCoy & Walton (Fulton) Brooklyn 13-15.
 McCross, The (Majestic) Milwaukee.
 McDevitt, Kelly & Quinn (Emery) Providence, R. I., 13-15.
 McDonalds, Dancing (Poll) Bridgeport, Conn.
 McFarlane & Palace (State) Jersey City, N. J.
 McFarlane, G., & Co. (105th St.) Cleveland.
 McGowds & Lenzen (Orpheum) Omaha; (Main St.) Kansas City 17-22.
 McIntosh, Peggy, & Co. (Lincoln) Chicago 13-15.
 McIntyre & Heath (Palace) Chicago; (Orpheum) St. Louis 17-22.
 McKissick & Holliday (Pantages) Saskatoon, Can.; (Pantages) Edmonton 17-22.
 McLambin & Evans (Orpheum) Seattle; (Orpheum) Portland 17-22.
 McLellan & Carson (Hippo) St. Louis.
 McLeod, Tex (Maryland) Baltimore.
 McKee & Clegg (Empire) Lawrence, Mass.
 McWaters & Tyson (Bushwick) Brooklyn.
 Mack & Earl (Hippo) Reading, Pa.
 Mack & Larue (Colonial) Norfolk, Va.
 Mack & Marlon (Lincoln Sq.) New York 13-15.
 Mack, Geo. (Hippo) Racine, Wis., 13-15.
 Mack & Stanton (Cosmos) Washington.
 Madon & Cholet (Columbia) Davenport, Ia., 13-15.
 Maloney, Will (Proctor) Troy, N. Y.
 Maker & Rosford (Shea) Buffalo.
 Making Movies (Englewood) Chicago 13-15.
 Maley & O'Brien (Warwick) Brooklyn.
 Malinda & Wade (Empress) Grand Rapids, Mich.
 Mallia & Bart (Shea) Toronto.
 Mann Bros. (James) Columbus.
 Mann, Allyn (Lyrle) Hamilton, Can.
 Mannors & Lorie (Grand) St. Louis 13-15.
 Mansfield, Portia, Dancers (Majestic) Springfield, Ill., 13-15.
 Marcel & Seal (Keith) Columbus, O.
 Marekley, Frank (Orpheum) Champaign, Ill., 13-15.
 Marcus & Burr (Broadway) Long Branch, N. J.
 Mardo & Rome (Majestic) Harrisburg, Pa.
 Margaret & Morell (National) Louisville.

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Abbott, Lucette & Gail (Keith) Indianapolis.
Accessino & Martin (Albee) Providence, R. I.
Adams, Bald (Palace) Milwaukee.
Abarlowe Sisters (Lodge) Abilene, Tex.
Adair, J. & Doreen (Grand) St. Louis.
Adair & Martin (Proctor) St. Louis.
Adair, Oscar, & Co. (Grand) St. Louis.
Adair, Irene & Jim (Bijou) Birmingham, Ala.

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AMERICA'S PREMIER AERIALIST AND CONTOR-
TIONIST
Phoenix, Ariz., Dec. 6 to Dec. 15. Shows Circus.

Murthet & Crow (Opera House) York, Pa.
Mason, Three (2nd St.) New York.
Mason & Gwynne (Lyric) Birmingham, Ala.
Mason, Billy, & Co. (Gates Ave.) Brooklyn
13-15.
Mason, Leo (State) Memphis, Tenn.
Maxwell, Three (Loew) Montreal.
Maximo (Jefferson) New York.
Maxine & Bobby (Columbia) St. Louis 13-15.
Mason & Morris (Bijou) Macon, Ga.
Mayhew, Stella (Crescent) New Orleans.
Mayo, Harry (Palace) Brooklyn 13-15.
McKelley & Impresario (Columbia) St. Louis 13-15.
McKen & Newman (Keith) Washington.
McKeller, Artie (Main St.) Kansas City.
McLeod Trio (Pantages) Minneapolis; (Pantages)
Winnipeg, Minn., 17-22.
Mellen & Rupp (Herald) Amsterdam, N. Y.
Melroy Sisters (Majestic) San Antonio, Tex.;
(Majestic) Ft. Worth 17-22.
Mercedes (Globe) Philadelphia.
Merritt & Conklin (Loew) Montreal.
Merton Mystery (Keystone) Philadelphia.
Miamina (A. Lechany) Philadelphia; (Keith)
Toledo, O., 17-22.
Midson Bros. (Keith) Dayton, O.
Midnight Marriage (Pantages) Los Angeles;
(Pantages) San Diego 17-22.
Miller & Capman (Hoyall) New York.
Miller, Arthur, Paris (Grecian) Canton, O.
Miller, Edward (Majestic) Dallas, Tex.; (Ma-
jestic) Houston 17-22.
Miller, Billy, & Co. (Olympic) New Bedford,
Mass.
Milette Sisters & Co. (Boulevard) New York
13-15.
Milo (Pantages) Vancouver, Can.
Mendoza (Imperial) Montreal.
Merry & Hanson (Majestic) San Antonio, Tex.;
(Majestic) Ft. Worth 17-22.
Meyer & Edridge (A. Lechany) Jacksonville, Fla.
Monge & Girard (Hipp.) Montreal.
Mourie & Gratton (World) Omaha; (Pantages)
Des Moines, Ia., 17-22.
Mourie Bros. (Colonial) Haverhill, Mass.
Moumami (Albee) Providence, R. I.
Monte & Lyons (Loew) Dayton, O.
Montgomery, Marjorie (Pantages) Portland, Ore.
Moore, Victor, & Co. (Keith) Syracuse, N. Y.
Moore & Hager (Olympic) New Bedford, Mass.
Moore, Harry (Albee) St. Paul; (Hennepin)
Minneapolis 17-22.
Moore & Fred (Temple) Detroit.
Moran, Hazel (Loew) London, Can., 13-15.
Moran & Mack (Orpheum) New Orleans.
Moran, Gene (Orpheum) Brooklyn.
Morgan, J. & B. (Orpheum) Portland, Ore.; (Or-
pheum) San Francisco 17-22.
Morgan & Moran (Delaney St.) New York
13-15.
Morgan & Sheldon (Avenue) Jacksonville, Fla.
Morie & Angelo (Romance) Rome, Va.
Morley, Alice (Majestic) Hartsburg, Pa.
Moring Brothers (Miss. Hall) Lewiston, Me.
Morris & Campbell (Loew) Ft. Smith, Ark., 13-15.
Morris & Towne (Grand) St. Louis.
Morris, Will (Keith) Cincinnati.
Morrisey & Young (Boulevard) New York 13-
15.
Morton & Glass (Main St.) Kansas City; (State-
Lake) Chicago 17-22.
Morton, George (Palace) Flint, Mich., 13-15.
Morton, Jas. C., & Co. (Yonge St.) Toronto.
Mortons, Four (Palace) St. Paul; (Palace) Mil-
waukee 17-22.
Mossend Family (Princess) Montreal.
Moss, Harrison (Lyric) Indianapolis.
Moss & Frye (Golden Gate) San Francisco; (Or-
pheum) Oakland 17-22.
Mounters, Four (Pantages) Spokane 17-22.
Movie Masque (Ladies Garden) Detroit 13-15.
Mullane, Frank (Foston) Boston.
Mullroy, M. & R. (Shea) Toronto.
Murdock & Kennedy Sisters (Greenpoint) Brook-
lyn.
Muriel & Phyllis (Palace) Waterville, Can.
Murphy, Bob (Allegany) Philadelphia.
Murphy & Norton (Greenpoint) Brooklyn.
Murphy, Senator (Hennepin) Minneapolis.
Murphy Johnny (Majestic) Little Rock, Ark.,
13-15.
Murphy's Minstrels (Allegheny) Philadelphia.
Murray & O'Connell (Palace) Chicago; (Orpheum)
Kansas City 17-22.
Murray & Madley (Pantages) Saskatoon, Can.;
(Pantages) Edmonton 17-22.
Murray & Van (Palace) New York.
Myers & Hanson (James) Columbus, O.
Myra, Olga, & Co. (Keith) Dayton, O.
Myrtle, Odette (Palace) New York.
Myrtle Revue (Lyric) Atlanta, Ga.

Nami, Nita, & Co. (Coliseum) New York.
Nami & Fox (Opera House) New York.
Nazimova (Orpheum) St. Louis; (Orpheum) Kan-
sas City 17-22.
Neilson, Alma, & Co. (Temple) Detroit.
Nelson, Eddie (Lyceum) Canton, O.
Nelson's Kathalyn (Loew) Montreal.
Nesler & Vincent (Hoyt) Long Beach, Calif.;
(Pantages) Salt Lake City 17-22.
Newall, Evelyn, & Co. (Hoyt) Worcester, Mass.
Newell & West (Palace) Cincinnati.
Newport, Stark & Parker (Albee) Milwaukee.
New York Hippodrome Four (Osmon) Washing-
ton.
Nielsen, Doris (Grand) Detroit.
Nippon Duo (Grand) Trenton, N. J.
Nixon & Saus (Cross Keys) Philadelphia.
Noel, Lester, Co. (Pantages) Des Moines, Ia.;
(Pantages) Kansas City 17-22.
Nongto (Hennepin) Minneapolis.
Nomi & Partner (Herald) Buffalo.
Norman, Kay (Palace) Chicago; (Orpheum)
Minneapolis 17-22.
North & South (Globe) Philadelphia.
Northway & Ward (Palace) Minneapolis 17-22.
Norwich, Ned, & Co. (Yonge) Hamilton, Can.
Novello, Six Musical (Columbia) St. Louis 13-15.
Novello Bros. (National) New York 13-15.

O'Brien & Josephine (State) Nanticoke, Pa.
O'Connor Pianos (Hennepin) Minneapolis; (Pal-
ace) St. Paul 17-22.
O'Connor & Clifford (Loew) London, Can., 13-15.

O'Donnell & Blair (81st St.) New York.
O'Halligan & Levi (Palace) Rockford, Ill.,
13-15.
O'Neil & Plunkett (Palace) Milwaukee.
O'Connell, Ellen (Keith) Washington.
Old Chaps (Palace) Ft. Wayne, Ind., 13-15.
Oglethorpe Sisters (Proctor's 23rd St.) New York
13-15.
O'Leary & Polly Ann (Keith) Boston.
O'Leary & Nicholas (Pantages) Pueblo, Col.; (World)
Omaha 17-22.
Oliver & Mack (23rd St.) New York.
Oliver & Clark (Cosmos) Washington.
Oliver & Olson (Strand) Washington.
Oliver & Royal (Orpheum) Grand Forks, N. D.,
13-15.
Oliver, Jean, Trio (Seventh St.) Minneapolis
13-15.
Olms, John, & Co. (Palace) New Haven, Conn.
Olson & Johnson (Maryland) Baltimore.
One on the Air (Pantages) Minneapolis 17-22.
Ontario, Pat (Palace) Springfield, Mass.
Orphanus Three (Hoyt) Worcester, Mass.
Orren & Drew (Electric St.) Joseph, Mo., 13-15.
Ortons, Four (Lyceum) Canton, O.; (Hipp.)
Youngstown 17-19; (O. H.) Jamestown, N. Y.,
20-22.
Overholt & Young (Pantages) Vancouver, Can.

Palg, Four (State) Nanticoke, Pa.
Pardo & Avelar (Wm. Penn) Philadelphia.
Parks, Eddie & Grace (Grand) Oshkosh, Wis.,
13-15.
Parkers, The (Orpheum) Ogden, Utah; (Pan-
tages) Denver 17-22.
Patriada (Hoyt) Pittsburgh.
Peach, A. & Pair (Avenue R) New York 13-15.
Pearl, Myron, & Co. (Pantages) Hamilton, Can.;
(Chautauq) Chicago 17-19.
Pender, Bob, Troupe (Capitol) Union Hill, N. J.
Pepita (Palace) Chicago.
Peters & LeBuff (Herald) Racine, Wis., 13-15.
Petley's Five (Colonial) Erie, Pa.; (Keith)
Syracuse, N. Y., 17-22.
Phillbrick & DeVoe (National) New York 13-15.
Phillips, Four (Pantages) Portland, Ore.
Phillips, Evelyn, & Co. (Loew) Baltimore.
Philo & Hyman (Imperial) Montreal.
Pierce & Roslyn (Liberty) Lincoln, Neb., 13-15.
Pier & Douglas (Hipp.) Montreal.
Pinched (Keith) Chicago 13-15.
Pink Toes, Thirty (Pantages) Denver; (Pan-
tages) Pueblo 20-22.
Pipfain, Little, & Co. (Eglewood) Chicago
13-15.
Pisano, General (Chautauq) Chicago.
Plantation Days (Pantages) San Francisco 17-
22.
Poster Girl (Pantages) Denver; (Pantages)
Pueblo 20-22.
Powell, Jack, Sextet (Franklin) Ottawa, Can.
Powell's Elephants (Keith) Philadelphia.
Powers & Wallace (Orpheum) Omaha; (Palace)
St. Paul 17-22.
Pressler & Klais (Buschwick) Brooklyn.
Primrose Minstrels (Orpheum) Sioux City, Ia.,
13-15.
Primrose Four (Majestic) Ottawa, Can.
Primrose, Simon & Co. (Globe) Philadelphia.
Prosper & Maro (Pantages) Los Angeles; (Pan-
tages) San Diego 17-22.

Queens of Syncope (Pantages) Kansas City;
(Pantages) Memphis 17-22.
Quinn & Eavery (Chautauq) Chicago.
Quincy Four (Wm. Penn) Philadelphia.
Race & Edge (American) New York 13-15.
Rajah, Princess (Orpheum) Des Moines, Ia.;
(State-Lake) Chicago 17-22.
Ranall, Bobby (Keith) Boston.
Raso (Pantages) Saskatoon, Can.; (Pantages)
Edmonton 17-22.
Ravels, & Von Kaufman (Liberty) Lincoln,
Ia., 13-15.
Ray & Hillard (Keith) Portland, Me.
Ray's Bohemians (Capitol) Trenton, N. J.
Reedings, Four (Wm. Penn) Philadelphia.
Reece, Ridenbous (Majestic) Little Rock, Ark.,
13-15.
Reck & Recker (Adzomont) Chester, Pa.
Recollections (Orpheum) Ogden, Utah; (Pan-
tages) Denver 17-22.
Redingtons, Three (Orpheum) Boston.
Redford & Madden (Grand) Atlanta, Ga.
Reid, Ed, & Co. (Herald) Detroit.
Redmond & Wells (Majestic) San Antonio, Tex.;
(Majestic) Ft. Worth 17-22.
Reed & Ray (Lyceum) Canton, O.
Reed, Jessie (Temple) Detroit.
Reeves, Roe (Impress) Decatur, Ill., 13-15.
Regan & Puriss (Orpheum) Vancouver, Can.;
(Orpheum) Seattle 17-22.
Regay, John, & Co. (Temple) Syracuse, N. Y.
Reichen, Joe (Pantages) Seattle; (Pantages)
Vancouver, Can., 17-22.
Reilly, Robt., & Co. (Binghamton) Binghamton,
N. Y.
Remos, The (Keith) Washington.
Renard & West (Grand) Atlanta, Ga.
Renetta & Gray (James) Columbus, O.
Reuter, Besza (Orpheum) Seattle; (Orpheum)
Portland 17-22.
Reveries (Grand) St. Louis.
Reynolds, Jim (Emery) Providence, R. I., 13-15.
Reynolds & White (Emery) Fall River, Mass.
Reynolds & Romenan (Majestic) Dallas, Tex.;
(Majestic) Boston 17-22.
Rhoda & Broshoff (Orpheum) Ogden, Utah; (Pan-
tages) Denver 17-22.
Rhodes & Watson (Lyric) Carbondale, Pa.
Rich & Banta (Majestic) Milwaukee.
Richardson, Frank (Palace) Springfield, Mass.
Rich, Harry; Pontote, Miss., 13-15.
Rigoletto Bros. (Pantages) Edmonton, Can.;
(Pantages) Calgary 17-19.
Riley, Agnes & Joe (American) Chicago 13-15.
Rianda, James (Columbus), O.
Rios, The (Hoyt) Toledo, O.
Ritt & Knapp (Pantages) Salt Lake City;
(Orpheum) Ogden 17-22.
Robins, A. (Pantages) Portland, Ore.
Robbins, Ethel & Eddie (Electric) Springfield,
Mo., 13-15.
Robinson & Pierce (World) Omaha; (Pantages)
Des Moines, Ia., 17-22.
Robinson, Bill (Keith) Syracuse, N. Y.
Robinson's Elephants (Palace) Cincinnati.
Roberts, Renee, & Band (Orpheum) Los An-
geles 10-22.
Roberts, Wm., & Co. (Davis) Pittsburgh.
Roberts, Two (Pantages) Salt Lake City; (Or-
pheum) Ogden 17-22.
Rogers & Len (Orpheum) Brooklyn.
Rogers, Chas., & Co. (Hoyt) Bridgeport, Conn.
Rogers & Bonnelly (Pantages) Hamilton, Can.;
(Chautauq) Chicago 17-19.
Rogers, Frances (Sanger Bros.) Dallas, Tex.,
10-22.

Rolls, Willie (Palace) Chicago; (Orpheum) St.
Louis 17-22.
Roland & Ray (Majestic) Little Rock, Ark.,
13-15.
Roland & Mehan (Binghamton) Binghamton,
N. Y.
Rome & Gant (Columbia) Davenport, Ia., 13-
15; (Orpheum) Omaha 17-22.
Roney & Hunt Revue (Hoyt) New York.
Rose, Jack (Orpheum) Madison, Wis., 13-15;
(Palace) Milwaukee 17-22.
Rose Revue (Palace) Flint, Mich., 13-15.
Rose, Barry (Orpheum) Des Moines, Ia.; (Pal-
ace) St. Paul 17-22.
Rose & Thome (Sollby Sq.) Boston.
Rosa, Ellis & Rose (State) New York.
Rose's Midgots (Victoria) New York 13-15.
Ross & Reina (Adzomont) Chester, Pa.
Ross, Eddie & Phil (Cross Keys) Philadelphia.
Ross & Edwards (Keith) Columbus, O.
Roth, Dave (Keith) Winston-Salem, N. C.
Rouley, Minnie (Pantages) Hamilton, Can.;
(Chautauq) Chicago 17-19.
Roy & Arthur (Albee) Detroit.
Royal Pekin Troupe (Strand) Washington.
Roy & Maye (Keith) Boston.
Rozellas, Two (Robinson) Clarkburg, W. Va.,
13-15; (Hipp.) Cleveland 17-22.
Ruben, Benny, & Co. (Jefferson) New York.
Rucker & Perrin (Orpheum) Ogden, Utah; (Pan-
tages) Denver 17-22.
Ruegger, Elsa (Orpheum) Seattle; (Orpheum)
Portland 17-22.
Ruge & Rose (State) Newark, N. J.
Ruhoff, Shura, & Co. (Orpheum) Allen-
town, Pa.
Runway Four (Palace) Cleveland.
Russell & Marcell (Albee) Easton, Pa.
Russo, Ties & Russo (Hipp.) Biltmore.
Russian Art Co. (Keith) Washington.
Ryan & Lee (Orpheum) Portland, Ore.; (Orphe-
um) San Francisco 17-22.

Sabbott & Brooks (Pantages) Winnipeg, Can.;
(Pantages) Regina 17-19.
Salle & Rolles (Crescent) New Orleans.
Samaroff & Sonta (World) Omaha; (Pantages)
Des Moines, Ia., 17-22.
Sammels, Rae (Palace) Chicago; (Orpheum) St.
Louis 17-22.
Sanlago Trio (Palace) Manchester, N. H.
Santley, Zella (Palace) Springfield, Mass.
Santroy, Henry, & Band (Palace) New York.
Sargent & Marvin (Keith) Indianapolis.
Sauls, A., & K. (Rivera) Brooklyn.
Saunders, Blanche G. (O. H.) Mapleton, Ia.
Saxton & Farroll (Pantages) San Francisco;
(Pantages) Los Angeles 17-22.
Savo, Jimmy, & Co. (State) New York.
Saxtons, The (Majestic) Bloomington, Ill., 13-
15.
Schneck, Willie (Orpheum) Denver; (Orpheum)
Omaha 17-22.
Schiff's Marionettes (Palace) Bridgeport, Conn.
Schwiler, Jean (Keith) Portland, Me.
Seabury, Wm. (Orpheum) Oakland, Calif.; (Hoyt)
St. Louis 17-22.
Seale (Palace) Flint, Mich., 13-15.
Seed & Austin (Orpheum) San Francisco; (Or-
pheum) Fresno 20-22.
Seeley, Blossom, & Co. (Columbia) Davenport,
Ia., 13-15; (Palace) St. Paul 17-22.
Seibel & Albert (Majestic) San Antonio, Tex.;
(Majestic) Ft. Worth 17-22.
Seimons, Thora (Majestic) Milwaukee.
Seimons, Margaret (Orpheum) Vancouver, Can.;
(Orpheum) Seattle 17-22.
Sewell Sisters & Co. (State) New York.
Seymour, H. & A. (Palace) New York.
Shadowland (Pantages) Pueblo, Col.; (World)
Omaha 17-22.
Sharp, Billy, Revue (Majestic) Ft. Worth, Tex.
Shaw & Lee (Shea) Toronto.
Shaw, Sandy (5th Av.) New York.
Shayne, Al (Opera House) York, Pa.
Shen, Thos., & Co. (Majestic) Cedar Rapids,
Ia., 13-15.
Shies of Araby (Washington St.) Boston.
Sherman, Dan, & Co. (Hoyt) Bridgeport, Conn.
Sherril, Andre, Revue (Hoyt) Toledo, O.
Shields, J. & H. (Pantages) Los Angeles; (Pan-
tages) San Diego 17-22.
Shone & Squires (Globe) Philadelphia.
Show 107, The (Orpheum) Vancouver, Can.;
(Orpheum) Seattle 17-22.
Sidney, Frank J., & Co. (Orpheum) Champaign,
Ill., 13-15.
Shields, Katherine (Orpheum) San Francisco;
(Orpheum) Oakland 17-22.
Sinclair & Casper (Riverside) New York.
Singer's Midgots (Hoyt) Wilkes-Barre, Pa.
Skanelles, The (Colonial) Erie, Pa.
Skello & Co. (Tattersville Store) Camden, N. J.
Skelly & Holt Revue (Orpheum) Oklahoma City,
Ok., 13-15.
Slanko's Revue (Cross Keys) Philadelphia.
Slon, Berl (Grand) Shreveport, La., 13-15.
Smith, Ben (Hipp.) Pittsburgh, Pa.
Smith & McBarry (Orpheum) Madison, Wis.,
13-15.
Smith, Billy (American) New York 13-15.
Smith, Willie (Palace) Pittsburgh, Mass.
Smythe, Wm., & Co. (Colonial) Erie, Pa.
Snyder, Bud, & Bitch (Pantages) Saskatoon,
Can.; (Pantages) Edmonton 17-22.
Solar, Willie (Alhambra) Philadelphia.
Son Dodgers (Orpheum) Seattle; (Orpheum)
Portland 17-22.
Song Birds, Four (Orpheum) Grand Forks, N. D.,
13-15.
Southern, Jean (Orpheum) Sioux City, Ia., 13-
15.
Spencer & Williams (Albee) Easton, Pa.
Spindell & Partner (Orpheum) Vancouver, Can.;
(Orpheum) Seattle 17-22.
Springtime Revue (Hipp.) Cleveland.
St. Ouzo, Joe, Trio (Novelty) Topeka, Kan.,
13-15.
Stafford & Louise (Riverside) New York.
Stanley, Stan, & Co. (Keith) Cincinnati.
Stanley & Bruno (Orpheum) Omaha.
Stanley, Trip & Maudie (Pantages) Tacoma,
Wash.; (Pantages) Portland, Ore., 17-22.
Stanley, Joe, & Co. (Allegheny) Philadelphia.
Stanton, Val & Ernie (Temple) Rochester, N. Y.
Stedman, Al, & F. (Grand) New York.
Steele & Winslow (Prospect) Brooklyn.
Steele, Lillian, & Co. (Orpheum) New York
13-15.
Stephens & Hollister (Lyric) Mobile, Ala.
Steppers, The (Grand) Philadelphia.
Stepping Phools (Kearse) Charleston, W. Va.
Steward, Two (Electric) Joplin, Mo., 13-15.
Stevens & Brunche (Orpheum) Wichita, Kan.,
13-15.
Stine Trio (Keith) Chicago 13-15.
Stoddard, Harry, & Band (Orpheum) Fresno,
Calif.
Stolen Sweets (Hoyt) Pittsburgh.
Stone & Hayes (Orpheum) Sioux City, Ia., 13-
15; (Orpheum) Winnipeg, Can., 17-22.

Strain Sisters (Pantages) Portland, Ore.
Strahl & Merton (Davis) Pittsburgh.
Stuart's Scotch Revue (Grand) St. Louis.
Stylish Steppers (Lyric) Indianapolis.
Sullivan & Myers (Lyric) Indianapolis.
Sullivan, Henry (Capitol) Trenton, N. J.
Sully & Hanciford (Orpheum) Seattle; (Orphe-
um) Portland 17-22.
Sultra (Keith) Syracuse, N. Y.
Summer, Fred, Co. (Orpheum) Vancouver, Can.;
(Orpheum) Seattle, Wash., 17-22.
Suratt, Anaska (Pantages) Tacoma, Wash.;
Swar & Hanciford (Orpheum) Seattle, Wash., 17-22.
Sweeney's Novelty (Novelty) Topeka, Kan., 13-15.
Sweeney, Beatrice, & Co. (Palace) Rockford,
Ill., 13-15.
Sweeney & Walters (American) Chicago 13-15.
Sweethearts Five (Hoyt) Racine, Wis., 13-15.
Sweethearts (Prospect) New Orleans.
Swar & Hanciford (Palace) New Orleans.
Sybil, Paul (Pantages) Tacoma, Wash., 17-22.
Sylvia, Lattie (Hoyt) Milwaukee.

Tango Shoes (Colonial) Haverhill, Mass.
Tango, Alva (Colonial) Erie, Pa.
Tannen, Julius (Shea) Toronto.
Taylor, Margaret (Alhambra) New York.
Taylor, Howard & Thora (Pantages) San Diego,
Calif.; (Hoyt) Long Beach 17-22.
Taylor, A., & Barber (Keith) Philadelphia.
Taylor, Dorothy, & Co. (Orpheum) Champaign,
Ill., 13-15.
Teinak & Deane (American) New York 13-15.
Temple Five (Columbia) Lima, O., 13-15.
Terry, Sheila (Princess) Montreal.
Thalero's Circus (Pantages) Hamilton, Can.;
(Chautauq) Chicago 17-19.
Thank You, Doctor (Majestic) Chicago; (Or-
pheum) Winnipeg, Can., 17-22.
Theater Comique Russe (Grand) Oshkosh, Wis.,
13-15.
Thelma (Greeley St.) New York 13-15.
Thelen, Max, Troupe (Seventh St.) Minne-
apolis.
Thomas, Joe, Saxotet (Seventh St.) Minneapo-
lis.
Thompson & Cowan (Keith) Boston.
Thornon Sisters (Palace) Flint, Mich., 13-15.
Thorne, Alva (Colonial) Erie, Pa.
Thornson, Tnd, Six Entertainers (Majestic)
Houston, Tex.; (Majestic) San Antonio 16-22.
Timberg, Herman (Hennepin) Minneapolis; (Or-
pheum) Vancouver, Can., 17-22.
Tom, Tommy (Hannock) Roanoke, Va.
Tom & George (Hipp.) Baltimore.
Tomlinsons, The (Keith) Boston.
Torrance, Ernest (Hoyt St.) Los Angeles.
Toto (Hennepin) New York.
Towle, Joe (Hipp.) Terre Haute, Ind., 13-15.
Toyama Jass (Columbia) Haverhill, Ia., 13-15.
Tranfield Sisters & Reeves (Majestic) Bloom-
ington, Ill., 13-15.
Trevayne, Nan, & Co. (Capitol) Hartford, Conn.
Trella Co. (Pantages) San Diego, Calif.; (Hoyt)
Long Beach 17-22.
Tremblay Trio (Orpheum) Quincy, Ill., 13-15.
Trout (Loew) Montreal.
Truitt, Sophie (Palace) Milwaukee; (Palace)
Chicago 17-22.
Tucker, Al, & Band (Proctor) Schenectady,
N. Y.
Turner Bros. (Bijou) Birmingham, Ala.
Twineite Bolla & Co. (Hipp.) Terre Haute,
Ind., 13-15.
Tyler & St. Clair (Keith) Lowell, Mass.

Usher, C. & F. (Proctor) Mt. Vernon, N. Y.
Vacillon Daya (Greenpoint) Brooklyn.
Vale, Meers & Valdo (Washington St.) Bos-
ton.
Vale & Harrow (Broadway) Springfield, Mass.,
13-15.
Valentine & Bell (Keith) Indianapolis.
Valerio, Don (Keith) Washington.
Valry, Boss (Lyric) Indianapolis.
Van Arman's Minstrels (Albee) Wilmington,
Del.
Van Horn & Inez (Pantages) Tacoma, Wash.,
17-22.
Van & Schneck (Hamilton) New York.
Van & Vernon (State) Newark, N. J.
Vanderbilts, The (Ladies St.) New York 13-
15.
Vane, Sybil (Davis) Pittsburgh.
Vanly, Mlle. (Globe) Philadelphia.
Vanity Show (State) Nashville, Pa.
Vardell Bros. (Keystone) Philadelphia.
Verga, Gladys & Nick (Loew) Ottawa, Can.
Vernon (Boston) Boston.
Verstide Quintet (23rd St.) New York.
Victoria & Impresario (Majestic) Dallas, Tex.;
(Majestic) Houston 17-22.
Vincent Padre, & Co. (Lyric) Mobile, Ala.
Vine & Temple (Pantages) Pueblo, Col.; (World)
Omaha 17-22.
Vokes & Bon (Kearse) Charleston, W. Va.
Vox, Valentine (State) Pawtucket, R. I.

Walker, Dallas (Orpheum) Germantown, Pa.
Walsh & Ellis (Keith) Lowell, Mass.
Walsh & Ansin (Orpheum) Green Bay, Wis.,
13-15.
Walters & Walters (10th St.) Cleveland.
Walters & Stern (Pantages) Winnipeg, Can.;
(Pantages) Regina 17-19.
Walton, Bert (Broadway) Springfield, Mass.,
13-15.
Walton, F., & Co. (Palace) Cleveland.
Wanka (Palace) Indianapolis.
Ward & Hart (55th St.) New York.
Ward, Will J., (Kearse) Clarks ton, W. Va.
Ward & Raymond (Pantages) Los Angeles;
(Pantages) San Diego 17-22.
Ward & Isobey (Palace) Indianapolis.
Ward & Van (Proctor) Yonkers, N. Y.
Ward & Pibbman (Avenue B) New York 13-15.
Ward, Frank (Crescent) New Orleans.
Ward Sisters (Nixon) Philadelphia.
Wardon Sisters (Pantages) Tacoma, Wash., 17-
22.
Watson, Harry, & Co. (Orpheum) San Fran-
cisco; (Golden Gate) San Francisco 17-22.
Watts & Hawley (Keith) Columbus, O.
Wax Spot (Hoyt St.) Los Angeles.
Webb's Entertainers (Alhambra) Philadelphia.
Webb & Riddor (Shea) Toronto.
Webb, Fred, Co. (Pantages) Spokane 17-22.
Webb & Ethel (Hoyt) Toledo, O.
Webb Troupe (Palace) Brooklyn 13-15.
Webb, Mealy & Montrose (Hipp.) Pottsville,
Pa.

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Welder Sisters (Gayety) Utica, N. Y.
 Wells, Gilbert (Orpheum) Wichita, Kan. 17-15.
 Wells & DeLair Twins (World) Omaha; (Pan-
 orama) Des Moines, Ia., 17-22.
 Wolfson & Marshall (Emery) Providence, R. I.,
 13-15.
 Westerhold's Ship (Main St.) Asbury Park,
 N. J.
 Weston, Billy, & Co. (Pantages) Des Moines,
 Ia.; (Pantages) Kansas City 17-22.
 Weisman & Co. (Rialto) Amsterdam, N. Y.
 Wheeler Trio (Rialto) Elgin, Ill., 13-15.
 Whirlwinds, Three (Palace) Milwaukee; (Pal-
 ace) Chicago 17-22.
 White, Eddie, & Co. (Colonial) Haverhill,
 Mass.
 White Sisters (Orpheum) Fresno, Calif.
 White & Button (Electric) Kansas City, Kan.,
 13-15.
 Whiting & Burt (Orpheum) St. Louis; (Orphe-
 um) New Orleans 17-22.
 Whitman, Frank (Lyric) Atlanta, Ga.
 Widenor, Rusty (Orpheum) Sioux City, Ia.;
 (Liberty) Lincoln, Neb. 17-19; (Majestic)
 Grand Island 20-22.
 Wilhats, The (Pantages) Winnipeg, Can.; (Pan-
 tages) Regina 17-19.
 Williams & Wolfus (Temple) Detroit.
 Williams & Taylor (Lyric) Hamilton, Can.
 Williams & Clark (Orpheum) Tulsa, Ok. 13-15.
 Willing & Jordan (Globe) Kansas City, Mo.,
 13-15.
 Willis, Bob (Orpheum) Oklahoma City, Ok.,
 13-15.
 Willis & Robins (Majestic) Ft. Worth, Tex.
 Wilson & Kelly (Capitol) Hartford, Conn.
 Wilson, Dolly, & Co. (Majestic) Chicago 13-15.
 Wilson, Gus (Majestic) Ft. Worth, Tex.
 Wilson Al H. (Grand) Oshkosh Wis., 13-15.
 Wilson & Jerome (Lyric) Birmingham, Ala.
 Wilson, W. P., & Co. (Strand) Kokomo, Ind.,
 13-15.
 Wilson, Frank (Seaside Sq.) Boston.
 Wilson, Aubrey Trio (Orpheum) Winnipeg, Can.;
 (Orpheum) Vancouver 17-22.
 Winona, Princess (25th St.) New York.
 Wisard, Louis (Pantages) Spokane 17-22.
 Winton Bros. (Miles) Detroit.
 Wirth, May, & Co. (Orpheum) Portland, Ore.;
 (Orpheum) San Francisco 17-22.
 Wolgast & Girle (Ben Ali) Lexington, Ky.,
 13-15.
 Wonder Seal (Orpheum) Madison, Wis., 13-15.
 Wood, Wm. George (Hushwick) Brooklyn.
 Wood & Wode (Majestic) Ft. Worth, Tex.
 Worden Bros. (State) Buffalo.
 Wrocker, The (Orpheum) Germantown, Pa.
 Wynn, Ross, & Co. (Pantages) Portland, Ore.

Morton's Blue Ribbon Belles, Bert Bence, mgr.:
 (Idle Hour) Drumright, Ok., 10-15; (Victory)
 Potomac 17-22.
 Morton's Chas. Snappy Revue, Eddie Ford,
 mgr.: (Majestic) Greenville, N. C., 10-15.
 Palm Garden Beauties, Art Lewis, mgr.: (Prin-
 cess) Youngstown, O., 10-22.
 Passing Parade Co., Harry Cordray, mgr.:
 (Castle Creek) Layoye, Wyo., Indef.
 Pate's, Pete, Syncopated Steppers: (Jefferson)
 Dallas, Tex., Indef.
 Peck & Sweet's Powder Puff Revue: (Model)
 Sioux City, Ia., Indef.
 Peck & Sweet's High Life Revue Co.: (Colum-
 bia) Casper, Wyo., Indef.
 Pepper, Box Revue, Allen Forth, mgr.: (Cozy)
 Houston, Tex., Indef.
 Saucy Baby, E. B. Coleman, mgr.: (Regent)
 Lansing, Mich., 10-15; (Majestic) Jackson
 16-20.
 Seemore Follies, C. E. King, mgr.: (Lyric) Sa-
 lina, Pa., Indef.
 Soldar's, Chas., Brinkley Girls: (Columbus)
 New Kensington, Pa., 10-15.
 Taylor's Tango Girls, H. W. Taylor, mgr.:
 (Academy) Buffalo, N. Y., 10-15.
 Taylor & Slade (Miles), Boys & Girls: (Rialto)
 Superior, Wis., Indef.
 Walker's, Marshall, Wilz Bang Revue: (Rial-
 to) Davenport, Ia., Nov. 11, Indef.

First Year: (Garrick) Philadelphia Dec. 3, In-
 def.
 First Year: Muscatine, Ia., 12; Iowa City 13;
 Dubuque 14-15; layoff 16-22.
 Foot, The: (Selwyn) Chicago Sept. 2-Dec. 20.
 Foot, The, Chas. Hunt, mgr.: (Adelphi)
 Philadelphia Nov. 12-Dec. 15.
 Foot, The, H. E. Smith, mgr.: (Jefferson) St.
 Louis 10-15; layoff 16-22.
 For All of Us, with Wm. Hodge: (Forty-Ninth
 St.) New York Oct. 15, Indef.
 Gingham Girl (Southern): Jeffersons Birming-
 ham, Ala., 12-15; Tuscaloosa 17; layoff 18-24.
 Gingham Girl: (Royal Alexandra) Toronto, Can.,
 10-15.
 Gingham Girl: (Garrick) Chicago Sept. 3-Dec.
 15.
 Go West, Young Man: (Punch & Judy) New
 York Nov. 12, Indef.
 Go-Go, J. Edwin Cort, mgr.: (Colonial) Boston
 10-Jan. 5.
 Good Morning, Dearly: (American) St. Louis
 Nov. 15, Indef.
 Grand Ginkoln Players: (Orpheum) Montreal,
 Can., 10-22.
 Greenwich Village Follies: (Winter Garden)
 New York Sept. 17, Indef.
 Greenwich Village Follies: Omaha, Neb., 12;
 (Berche) Des Moines, Ia., 1-15.
 Handlet, with John Barrymore: (Manhattan O.
 H.) New York Nov. 26, Indef.
 Helen of Troy, N. Y.: (Colonial) Boston Dec.
 19-Jan. 5.
 Home Fires: (Central) Chicago Nov. 11-Dec. 22.
 I'll Say She Is, with Four Marx Bros.: (Stude-
 baker) Chicago Oct. 14, Indef.
 In Love with Love: (La Salle) Chicago Nov. 18,
 Indef.
 In the Next Room: (Vanderbilt) New York
 Nov. 27, Indef.
 Irene, Walla Walla, Wash., 13; Pendleton, Ore.,
 11; Baker City, Id., 15.
 Jolly Tailors: (Thomashofsky's) New York
 Nov. 2, Indef.
 Johnson, Al, in Bombo: (Shubert Belasco) Wash-
 ington 10-15.
 Just Married (Southern): Montgomery, Ala.,
 12; Columbus, Ga., 13; Americus 14; Albany
 15; layoff 17-22.
 Kid Boots, with Eddie Cantor: (Grand Cin-
 cinnati, O., 10-15.
 King for a Day, with Gregory Kelly: (Cort)
 Chicago Nov. 25, Indef.
 Lady in Ermine: (Wilbur) Boston Dec. 3, Indef.
 Lady, The, with Mary Nash: (Empire) New
 York Dec. 4, Indef.
 Last Warning (Co. B): Norfolk, Va., 12; Rich-
 mond 13-15.
 Laugh, Clown, Laugh, with Lionel Barrymore:
 (Belasco) New York Nov. 28, Indef.
 Les Ballets Suedois: (Shubert Garrick) Wash-
 ington 10-15.
 Lightnin': (Broad St.) Philadelphia Sept. 19-
 Dec. 15.
 Lightnin' (Western): (Shubert) Kansas City,
 Mo., 10-15.
 Little Miss Bluebeard, with Irene Bordoni
 (Lyceum) New York, Aug. 28, Indef.
 Little Jessie James: (Longacre) New York
 Aug. 15, Indef.
 Little Nellie Kelly: (Ohio) Cleveland 10-15.
 Little Nellie Kelly: (Worcester) Worcester,
 Mass., 10-15.
 Lollipop: (Tremont) Boston Dec. 10, Indef.
 Love Scandal: (Comedy) New York Nov. 10,
 Indef.
 Love Child: (Plymouth) Boston Nov. 19-Dec. 15.
 Loyalties: (His Majesty's) Montreal, Can.,
 10-15.
 Lullaby, The, with Florence Reed: (Knicker-
 bocker) New York Sept. 17, Indef.
 Magic Ring, The, with Mitzel: (Liberty) New
 York Oct. 1, Indef.
 Mantell, Robert B., Co.: (Powers) Grand
 Rapids, Mich., 10-15; layoff 17-22.
 Mary Jane McKane: (Shubert) Boston 10-15.
 Mary Mary, Quite Contrary, with Mrs. Fiske:
 (Fow) Chicago Nov. 25-Dec. 22.
 Meet the Wife: (Klaw) New York Nov. 26,
 Indef.
 Merton of the Movies: (Blackstone) Chicago
 Oct. 21, Indef.
 Moscow Art Theater: (Jolson) New York Nov.
 19, Indef.
 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.
 Naked Man, with Wallace Eddinger: (Lyceum)
 Baltimore 10-15.
 Nervous Wreck, The: (Harris) New York Oct.
 9, Indef.
 North A'nt South (Whitney & Tutt): Canton,
 O., 17-19; Youngstown 20-22.
 O'Hara, Fiske, A. Piton, mgr.: Rock Island,
 Ill., 12; Clinton, Ia., 13; Iowa City 14; Ot-
 tumwa 15; layoff 17-22.
 Old Homestead, A. Piton, mgr.: High Point,
 N. C., 12; Lexington 13; Salisbury 14; Ashe-
 ville 15; layoff 17-22.
 Old Soul, with Tom Wise: (Princess) Chicago
 Oct. 21, Indef.
 Other Rose, with Fay Bainter: (National)
 Washington 10-15.
 One Kiss: (Fulton) New York Nov. 27, Indef.
 Partners Again, with Bernard & Carr: (Lyric)
 Philadelphia Nov. 26, Indef.
 Passing Show of 1922: Wheeling, W. Va., 12;
 Johnstown, Pa., 13; Harrisburg 14; Wil-
 liamsport 15; layoff 17-22.
 Passing Shows of 1923, with Ted Lewis: (Apol-
 lo) Chicago Nov. 11, Indef.
 Patton, W. H., in The Show Poke, Frank B.
 Smith, mgr.: Boley Ford, Cal., 12; Las Animas
 13; Lamar 14; La Junta 15; Walsenburg 16;
 Trinidad 17; Dilhart, Tex., 18; Guyton, Ok.,
 19; Liberal, Kan., 20; Dodge City 21; Hutch-
 inson 22.
 Pellets and Mellande, with Jane Cowd: (Times
 Sq.) New York Dec. 4, Indef.
 Pully Preferred: (Walnut St.) Philadelphia Dec.
 10-Jan. 5.
 Poppy, with Madge Kennedy: (Apollo) New
 York Sept. 3, Indef.
 Potters, The: (Plymouth) New York Dec. 8,
 Indef.
 Queen Victoria: (48th St.) New York Nov. 15,
 Indef.
 Rain, with Jeanne Eagels: (Maxine Elliott)
 New York Nov. 7, Indef.
 Red Light Annie: Jersey City, N. J., 10-15.
 Rise of Boss O'Reilly: (Cohan's Grand) Chicago
 Sept. 23, Indef.
 Robson, Max, W. G. Snelling, mgr.: St. Paul,
 Minn., 12; (Metropolitan) Minneapolis 13-15;
 layoff 17-22.
 Romulus Wild, with Miller and Lyles: (Colonial)
 New York Oct. 29, Indef.
 Sally, Irene and Mary: Charleston, S. C., 12;
 Savannah, Ga., 13; Augusta 14; Macon 15;
 layoff 17-24.

Sally, Irene & Mary (No. 2): (Royal Alexandra)
 Toronto, Can., 10-15.
 Sancho Panza, with Otis Skinner: (Hudson)
 New York Nov. 26, Indef.
 Scaramouche: (Morosco) New York Oct. 21, I
 indef.
 Seventh Heaven: (Booth) New York Oct. 30,
 Indef.
 Shadow, The (special matinees): (Eltzine)
 New York Dec. 14, Indef.
 Shamo Woman, The: (National) New York Nov.
 5, Indef.
 Sharlee: (Daly) New York, Nov. 21, Indef.
 Slout, L. Verne, Players: Magazine, Ark., 12;
 Booneville 13; Mansfield 14; Witcherville 15;
 Denning 17; Ozark 18; Rogers 19; Rolla, Mo.,
 20; Morrisville 21.
 So This Is London: (Lyceum) Rochester, N. Y.,
 13-15.
 So This Is London: (Hollis St.) Boston Nov.
 19, Indef.
 Song and Dance Man, with George Cohan: (Sel-
 wyn) Boston Dec. 3, Indef.
 Sothern & Marlowe Co.: (Shubert) Philadelphia
 10-22.
 Spice of 1922: (Shubert) Cincinnati 10-15.
 Spring Cleaning: (Eltzine) New York Nov. 9,
 Indef.
 Stepping Stones, with Fred Stone: (Globe) New
 York Nov. 6, Indef.
 Swan, The: (Fort) New York Oct. 23, Indef.
 Talking Parrot, The: (Frazee) New York Dec.
 3, Indef.
 Tarnish: (Belmont) New York Oct. 1, Indef.
 Theater Guild Repertory Co.: (Hanna) Clevel-
 and 10-15.
 Time: (39th St.) New York Nov. 26, Indef.
 Topics of 1923, with Delysia: (Broadhurst)
 New York Nov. 20, Indef.
 Uncle Tom's Cabin: (Stetson's) Boise, Id., 13;
 Pendleton, Ore., 15.
 Unwanted Child: Louisville, Ky., 10-12.
 Up She Goes (No. 1): (Macaulay) Louisville,
 Ky., 10-15; St. Louis 16-23.
 Vanities of 1923: (Earl Carroll) New York
 July 2, Indef.
 Warfield, David: (Hillside) Chicago 10-15.
 What a Wife: (Century Roof) New York Oct.
 1, Indef.
 Whispering Wires: (Auditorium) Baltimore 10-15.
 White Cargo: (Greenwich Village) New York
 Nov. 5, Indef.
 Whole Town's Talking: (Blju) New York
 Aug. 22, Indef.
 Wildflower: (Casino) New York Feb. 7, Indef.
 Wildflower (No. 2): Indianapolis, Ind., 12;
 Springfield, O., 13; Dayton 14-15; (Shubert)
 Cincinnati 16-22.
 Wynn, Ed, in The Perfect Fool: Stockton, Calif.,
 13; Sacramento 14-15; (Lurie) Oakland 16-22.
 Zander the Great: Rochester, N. Y., 12; Ithaca
 13; Scranton, Pa., 11-15.
 Ziegfeld Follies: (New Detroit) Detroit 10-15.
 Ziegfeld Follies: (New Edition): (New Amster-
 dam) New York Oct. 29, Indef.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Althouse, Paul: Brooklyn, N. Y., 12.
 Bauer, Harold: (Aeolian Hall) New York 18.
 Calve, Mme. Emma: New Orleans, La., 16.
 Chicago Civic Opera Co.: (Auditorium) Chi-
 cago Nov. 8, Indef.
 D'Alvarez, Mme.: Washington, D. C., 14.
 Flonzaley Quartet: St. Louis 13; Chicago 16;
 (Aeolian Hall) New York 18.
 Ford, Gilbert: Chicago 10.
 Galfrilowitch, Ossip: (Aeolian Hall) New York
 18.
 Grainger, Percy: Macon, Ga., 14.
 Hayes, Roland: Chicago 12.
 Hinkle, Florence: (Aeolian Hall) New York 18.
 Hofmann, Josef: New Orleans, La., 17.
 Hyde, Ora: (Hushwick, L. I., N. Y., 15.
 Impresario Opera Co., Francis J. Tyeer, mgr.:
 Great Falls, Mont., 12; Lewistown 13; Bill-
 ings 14.
 Jungs, Elsie: (Majestic) Providence, R. I., 15.
 Johnson, Edw.: Cincinnati, O., 18.
 Korb, May: Union Hill, N. J., 12; Allentown,
 Pa., 18.
 Lamond, Frederic: (Aeolian Hall) New York 12.
 LeBlanc, Gerorgette: Chicago 16.
 Maler & Pattison: Chicago 15; Buffalo 17.
 McCormack, John: Baltimore 14.
 Metropolitan Opera Co.: New York Nov. 5,
 Indef.
 Onegin, Sigrid: Boston 13.
 Padewski: Boston 13.
 Paylowa, Anna, & Ballet: Oklahoma City, Ok.,
 15.
 Polk, Rudolph: (Carnegie Hall) New York 19.
 San Carlo Grand Opera Co. (Special) Frank
 T. Kintzine, mgr.: Minneapolis 12; (Orpheum)
 Duluth 13-15.
 Schmitzer, Germaine: (Town Hall) New York 13.
 Siliti, Alexander: (Aeolian Hall) New York 16.
 Sistine Chapel Choir: Chicago 16.
 Sousa and His Band: Salt Lake City, Utah, 15.
 Spalding, Albert: Portland, Ore., 17.
 Swann, Edwin: Green Hill, S. C., 13.
 Ukrainian National Chorus: Chicago 16.
 Wagnerian Opera Co.: (Teck) Buffalo 10-12.
 Witherspoon, Herbert: (Aeolian Hall) New York
 18.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose, Arthur R. Benson, mgr.:
 (Grand O. H.) Toronto, Can., Sept. 17, Indef.
 Able's Irish Rose: (Colonial) Cleveland, Indef.
 Able's Irish Rose: (Republic) New York May
 22, 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.
 Bat, The: Clarkdale, Miss., 12; Greenwood 13;
 Yazoo City 14; Jackson 15; Monroe, La., 23.
 Bat, The (City Co.): (His Majesty's) Montreal,
 Can., 10-15; layoff in Detroit, Mich., 16-22.
 Bat, The: Hallinger, Tex., 12; Sweetwater 13;
 Abilene 14; Eastland 15; layoff at Ft. Worth
 16-22.
 Battling Butler: (Selwyn) New York Oct. 8,
 Indef.
 Best Buzzer: (Adelphi) Chicago Nov. 12, Indef.
 Blossom Time (No. 3): Bennett, Tex., 12;
 Lake Charles, La., 13; Lafayette 14; Baton
 Rouge 15; layoff 16-22.
 Bubble, The: Athens, N. Y., 12; Saugerties 13;
 Troy 14; Southampton, L. I., N. Y., 15;
 Riverhead 17.
 Business Widow: (Ritz) New York Dec. 10,
 Indef.
 Cat and the Canary: Bridgeport, Conn., 12;
 Stamford 13; Waterbury 14-15; layoff 17-22.
 Cat and the Canary: (Coast Co.): Swift Current,
 Sask., Can., 13; Moose Jaw, 14-15; layoff 17-22.
 Cat and the Canary: (Garrick) Detroit 10-15;
 layoff 16-22.
 Chains: (Playhouse) New York Sept. 19, Indef.
 Changelings, The: (Henry Miller's) New York
 Sept. 17, Indef.
 Charvo-Souris: (Garrick) Chicago Dec. 16, In-
 def.
 Chicken Feed: (Little) New York Sept. 24,
 Indef.
 Children of the Moon, with Henrietta Crosman:
 (Playhouse) Chicago Nov. 18, Indef.
 Clinging Vine, with Peggy Wood: (Colonial)
 Boston Dec. 10-Jan. 8.
 Clinging Vine (Southern): Helena, Ark., 12;
 Memphis, Tenn., 13-14.
 Dance of Death (special matinees): (Princess)
 New York Dec. 16, Indef.
 Danvers, The, with Richard Bennett: (Amba-
 sador) New York Oct. 17, Indef.
 Dumbbells, The: (Princess) Toronto, Can.,
 10-15.
 Duse, Eleonora: Baltimore, Md., 17; Washing-
 ton, D. C., 20.
 Fallures, The: (Garrick) New York Nov. 19,
 Indef.

YANKEE COMEDY TRIO (Princess) Omaha, Neb.

Yankee Comedy Trio (Princess) Omaha, Neb.
 Yarmark (Empire) Springfield, Mass.
 Yates & Carson (Boulevard) New York 13-15.
 Yip Yip Yaphaukers (Palace) Milwaukee; (Pal-
 ace) Chicago 17-22.
 Young Wagon Bros. (Orpheum) Fresno, Calif.;
 (Orpheum) Los Angeles 17-22.
 York & King (Majestic) Providence, R. I.
 York & Lord (Alhambra) New York.
 Young, Margaret (State-Lake) Chicago; (Orphe-
 um) Winnipeg, Can., 17-22.
 Young, Madelyn & Southern Singers (Electric)
 Springfield, Mo., 13-15; (Sedalia) Sedalia 17-
 19; (Grand) Moberly 21-22.
 Young America (Grand) St. Louis.

ZUCK & RANDOLPH (Hipp.) Youngstown, O.

Zuck & Randolph (Hipp.) Youngstown, O.
 Zelda Bros. (Arcade) Jacksonville, Fla.
 Zemer & Smith (Hipp.) Youngstown, O. 13-15.
 Zener, Bobby & Betty (Shrine Circus) Mo-
 bid, Ala.
 Zelaya (103th St.) Cleveland.
 Zemer & Smith (Hipp.) Youngstown, O.
 Ziegler, The (State-Lake) Chicago; (Orpheum)
 Kansas City 17-22.
 Zimmer, Max (Central Sq.) Cambridge, Mass.
 Zimmerman & Granville (Orpheum) Aberdeen,
 S. D., 13-15.
 Zulu & Drels (Orpheum) San Francisco; (Or-
 pheum) Oakland 17-22.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Addie, Leo, Follytown Follies (Blju) Mobile,
 Ala., 10-15.
 Arnold's Northland Beauties: (Orpheum) Dur-
 ham, N. C., 10-15; (Grand) Indianapolis 17-22.
 Barrett's Jimmie (Revue) Musical Review:
 (Blju) Wausau, Wis., Indef.
 Black's, Bob, Globe Trotters (Majestic) Clevel-
 and, O., 10-15.
 Booth's, Thelma, American Beauties: (Rose)
 Fayetteville, N. C., 10-15.
 Brown's Mary, Tropical Maids (Arcade) Con-
 nelsville, Pa., 10-15; (Liberty) Elwood City
 16-19; (Lyceum) Beaver Falls 20-22.
 Clifford's, George, Pep & Ginger Revue: (Prin-
 cess) Quebec City, Que., Can., Indef.
 Collier's, Jim, Flapper Revue (Cresson) Bowling
 Green, Ky., 10-15.
 Downard's, Virg., Roseland Maids: St. Augus-
 tine, Fla., 10-15; Atlanta, Ga., 17-22.
 Drake-Walker Co. & Jazz Band (Grand) Sa-
 lina, Kan., 10-15; (Columbia) Junction City
 17-22.
 Ebboss of Broadway, E. M. Gardner, mgr.:
 (Olympic) Newport News, Va., Indef.
 Flappers of 1924, Eddie Trout, mgr.: (Orpheum)
 Joplin, Mo., 10-15; (Morgan) Henryetta, Ok.,
 17-22.
 Follies Revue, Jack Shears, mgr.: (Mack) Bur-
 ington, N. C., 10-15.
 Golden, Max, Co.: (Lyric) Ft. Wayne, Ind.,
 Indef.
 Hamlet's Dave, Broadway Follies (New Reaper)
 Monroe, Mich., 10-15; (Butler) Niles, O., 17-
 19; 10 H.) Warren 20-22.
 Harris, Honey, & Honey Girls: (New Pearl)
 San Antonio, Tex., Indef.
 Hovey Lurch, E. B. Coleman, mgr.: (Blju)
 Battle Creek, Mich., 10-22.
 Humphreys, Bert, Dancing Bubbles: (Orpheum)
 High Point, N. C., 10-15.
 Hurley's All Jazz Revue, Fred Hurley, mgr.:
 (Clifford) Erlbaum, O., Indef.
 Lecht & Gardner's Teddy Bear Girls Co., Bill
 Lecht, mgr.: Anderson, Ind., 10-15.
 Lester & Backel 1924 Revue (Grand) Washing-
 ington, Ind., 13-15; (Sonnwine) Brazil 17-20.
 Lewens's Tommy, O. You Baby Co.: Tonkawa,
 Ok., 10-15; Blackwell 17-22.
 Leah's, Sam, Hip, Hip, Hoopay Girls: (Gem)
 Little Rock, Ark., Indef.
 Monette's, Curley, Twentieth Century Revue:
 (LaPlaza) Toronto, Ont., Can., Indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

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.: (Olympia) Gloucester,
 Mass., Indef.
 Bainbridge Players: (Shubert) Minneapolis Aug.
 19, Indef.
 Blaney Players: (Fifth Ave.) Brooklyn, N. Y.,
 Indef.
 Boston Stock Co.: (St. James) Boston, Mass.,
 Aug. 27, Indef.
 Broadway Players: (Broadway) Columbus, O.,
 Indef.
 Broadway Players (Lyceum) Pittsburg, Pa.,
 Indef.
 Brockton Players: (City) Brockton, Mass.,
 Indef.
 Bryant, Marguerite, Players: (Globe) Washing-
 ton, D. C., Indef.
 Buffalo Players, Inc.: (The Playhouse) Buffalo,
 N. Y., Indef.
 Burns-Kasper Players: (Garrick) Wilmington,
 Del., Oct. 22, Indef.
 Cameron-Matthews English Players: (Regent)
 Toronto, Ont., Can., Sept. 3, Indef.
 Carleton, Henry, Players: (Star) Pawtucket,
 R. I., Indef.
 Carroll Players: (Majestic) Halifax, N. S., Can.,
 Indef.
 Carroll Players: (Opera House) St. John, N. B.,
 Can., Sept. 3, Indef.
 Century Players: (Auditorium) Lynn, Mass.,
 Indef.
 Chase-Lister Co., Glenn F. Chase, mgr.: Gothen-
 berg, Neb., 10-15; North Platte 17-22.
 Chicago Stock Co., Chas. H. Roskam, mgr.:
 (Palace) Olean, N. Y., 10-15; (Savoy) As-
 bury Park, N. J., 17-20.
 City Players: (City) Roseville, N. J., Indef.
 Clonger, Ralph, Players: (Wilkes) Salt Lake
 City, Utah, Indef.
 Colonial Players: (Colonial) Lawrence, Mass.,
 Indef.
 Crescent Stock Co.: Leesville, La., 10-15.
 Desmond, Mae, Players: (Desmond) Philadel-
 phia, Pa., Sept. 15, Indef.
 East End Players: (East End) Pittsburg Nov.
 26, Indef.
 Egan Stock Co.: (Egan) Los Angeles, Calif.,
 Indef.
 Empire Theater Stock Co.: (Empire) Salem,
 Mass., Indef.
 Empire Dramatic Co., F. Loomis and G. R.
 Holmes, bus. mgrs.: (Auditorium) Freeport,
 L. I., N. Y., Sept. 17, Indef.
 Empress Players: (Empress) Butte, Mont., In-
 def.
 Friedkin, Joel, Players: (Texas Grand) El
 Paso, Tex., Oct. 21-Dec. 20.
 Forsyth Players: (Lyric) Atlanta, Ga., Indef.
 Fulton Stock Co.: (Fulton) Oakland, Cal.,
 Indef.
 Garrick Stock Co.: (Garrick) Milwaukee, Wis.,
 Indef.
 Gasler, Vaughan, Players: (Uptown) Toronto,
 Ont., Can., Sept. 17, Indef.
 Gardiner Players, Clyde H. Gardiner, mgr.:
 (Regina) Regina, Sask., Can., Indef.
 Gardiner Players, S. H. & Chas. A. Gardiner,
 mgrs.: (Princess) Ft. Dodge, Ia., Sept. 2,
 Indef.
 Grand Players: (Grand) Calgary, Alta., Can.,
 Indef.
 Grand Players: Davenport, Ia., Sept. 2, Indef.
 Grand Players: (Empire) Edmonton, Alta., Can.,
 Indef.

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ANNUAL LUNCHEON

Of Ladies' Auxiliary of Showmen's League Very Successful One

Chicago, Dec. 6.—The annual luncheon of the Ladies' Auxiliary of the Showmen's League of America was held in the Rose Room of the Congress Hotel Wednesday afternoon with about seventy members and friends of the auxiliary present.

Mrs. Tom Rankine, chairman of the auxiliary, presided most graciously and in a few well-chosen words welcomed the members and their friends. She introduced Mrs. Helen Brainerd Smith, president of the Ladies' Auxiliary of the Heart of America Showman's Club of Kansas City, as the guest of honor and presented her with a huge bouquet of roses from the auxiliary.

After the luncheon was served a short program was presented. Esther Janet Simon, who is a producer of pageants and musical plays, recited two very clever poems, which were enthusiastically received by the audience. Miss Crosby's little niece presented a very charming dance number and Miss Walsh played and sang a number of songs. The balance of the afternoon was spent in renewing old acquaintances and making new friends, and the 1923 luncheon of the Ladies' Auxiliary goes down in the memory of showfolks as a most successful occasion.

SULLIVAN UNDER KNIFE

Undergoes Successful Operation in Rochester, Minn.

Thru F. M. Crabtree, of the executive forces of the Bill Bridge Company, Jacksonville, Ill., The Billboard was early last week informed that W. E. Sullivan, president of that company, had successfully undergone an operation at St. Mary's Hospital, Rochester, Minn., and that the following wire had been received from him December 1, signed "Daddy Sullivan", as he is reverently referred to by his employees at the plant and showfolk friends: "Operation over. Feeling fine as silk."

MRS. JAMES PATTERSON LEAVES K. C. HOSPITAL

The numerous friends of Mrs. James Patterson will no doubt be glad to learn that she is now at the Patterson country home, Paola, Kan., having left Grace Hospital, Kansas City, last week. Several times during the past six weeks for recovery was considered doubtful by the physicians in charge, but her indomitable courage proved a winner in her fight for life. The immediate family, consisting of Mr. Patterson, Arthur Bestard and wife, Viola Brainerd; Mrs. Johnny Kline and others, were in constant attendance.

LEE BUYS ONCE FAMOUS PAINTING IN NEW YORK

Victor Lee, the well-known showman, advised from New York City last week that he had purchased the once-famous painting, "The Maids of the Cataract", which hung over the back-bar of the old Hoffman House, New York City. This old masterpiece is said to be in practically as good condition today as it was in the spring of 1873, when it was sold to the Hoffman House for a fabulous sum. The picture still rests in the same big gold frame that it did the day it was put ashore from France. Mr. Lee further states that he had been dickering with Connoisseur Clivette the past three years for the purchase of this picture and the deal was brought to a close last week.

NO SUNDAY OR HOLIDAY SHOWS IN KANSAS CITY

Kansas City, Dec. 7.—Mayor Cromwell on Tuesday signed an ordinance prohibiting circus performances on Sunday, Christmas, the Fourth of July and Labor Day. The ordinance was passed by the lower house of the Council Monday night and by the upper house a week ago.

A fight against Sunday circus performances was waged by the Ministerial Alliance some weeks ago, when the Ringling-Barnum Circus was scheduled to show here on Sunday. The alliance also opposed holding the speedway races and an aviation meet at Richards' field on Sunday.

ROBERT ALLEN ILL

Robert Allen, well-known tuba player, for many years with Sweeney's Band, attached to Buffalo Bill's Wild West Show and who was also with various circuses, is seriously ill in the tubercular ward of the Charity Hospital at New Orleans, according to George D. Drott. Mr. Allen will be pleased if some of his old colleagues will drop him a line to cheer him up a bit.

H. W. CIRCUS WRECK CASES

Will Be Heard in Hammond, Ind., Next April

Indianapolis, Ind., Dec. 7.—When Judge Albert B. Anderson opens the next session of the Federal Court in Hammond, Ind., the third Tuesday of April, 1924, it is expected that the death knell of the Hagenbeck-Wallace Circus wreck cases will be heard.

Three of the damage suits against the Michigan Central Railroad are set for trial before Anderson, but Attorney Fred Barnett, representing the plaintiffs, indicated this week they would be dismissed. More than a hundred suits were filed, the greater number in the State courts. Judge Walter Hardy in the Superior Court at Hammond took one case from the jury, declaring that the contract which the circus signed with the railroad, relieving the latter from all liability, was valid. It is customary for railroads to grant reduced rates to traveling circus companies on condition that they are relieved of liability. Attorney Barnett maintained that the circus companies had no right to sell the liability of its employees, but the State Supreme Court upheld Hardy and a petition to the United States Supreme Court for a writ of certiorari was denied.

Seventy-eight performers and laborers with the circus were killed in the wreck of the circus train at Ivanhoe, between Gary and Hammond.

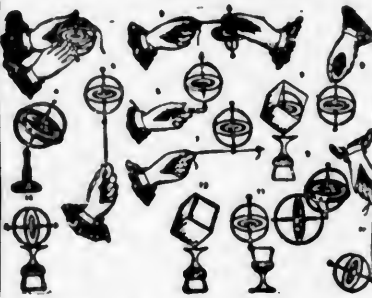
Nineteen other cases are on file for the next session of the Federal Court and two more are being brought from the Laporte Superior Court. Of the nineteen cases it is presumed that about half will be settled out of court. A jury will be called to try the others. They are largely damage suits.

ED C. GILLETTE

Signed as General Agent for Gentry-Patterson Circus

Negotiations were finished the past week whereby Ed C. Gillette will be the general agent for the Gentry-Patterson Circus. Mr. Gillette is one of the best known agents on the road today and has had years of experience. For many years he guided the destinies of the Sparks Circus, and for the past nine years has been general agent of the Cole Bros. Circus. He arrived at the winter quarters (Paola, Kan.) last week and has been in daily conference with Messrs. Patterson and Adkins and will leave for a scouting trip around the first of the year.

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B12—"Dare Devil" Mechanical Toy. Dozen \$4.00
B13—"Coolie Cart" Mechanical Toy. Dozen \$4.00
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SILVERWARE | DOLLS | BEADED BAGS | WHEELS, PADDLES, Etc.

KARR & AUERBACH 415 Market St., PHILADELPHIA, PA.

SHOWMEN'S CLUB MEMBERS

Attend Debut Performance of Louise Jane Campbell With Stock Company in Kansas City

Kansas City, Mo., Dec. 6.—The Heart of America Showman's Club purchased a big block of tickets, between seventy-five and a hundred, and attended in a body the debut as ingenue with the Hawkins-Hall Stock Company of Louise Jane Campbell, daughter of Sam Campbell, general proprietor of the Coates House, the "home" of the showman's club here, and a life member in this organization. The debut took place December 3 at the Auditorium Theater.

Miss Campbell was featured with the road production of "Little Women" in the part of Amy and played this role very successfully, receiving flattering comments from the press in every city this show visited. She has had a varied experience in ingenue roles during her career on the stage and is naturally talented, and while her home city has seen her in theaters during her early years of training here, it has not had this pleasure since her return from New York last year. Her professional debut in Kansas City was warmly and cordially welcomed and Miss Campbell was well received by the other members of the company and her audiences.

Miss Campbell has the role of Gertie Darling in "Getting Gertie's Garter", the Hawkins-Hall Stock Company's offering this week in the fourteenth week of the indefinite engagement in this city. At her initial appearance on the stage Sunday evening a huge basket of beautiful yellow and white chrysanthemums bearing the card of the Heart of America Showman's Club wishing her success and extending congratulations was presented to her over the footlights.

The Kansas City press was very laudatory in reviewing Miss Campbell's work in the piece and predicted that she would be a very acceptable ingenue and a notable addition to the Hawkins-Hall Company.

RETURN CALIFORNIA TOUR

Wortham's World's Best Shows Headed for the Coast

Tucson, Ariz., Dec. 5.—From the standpoint of business the return tour to California of Wortham's World's Best Shows made a wonderful stand at El Paso, Tex. The shows got in nine days of fine business there, and then went on to Douglas, Ariz., for five days, ending December 1. In the latter town extremely cold weather hampered the crowds—because cold weather is almost an utter stranger in Douglas. Tucson is the stand for this week.

On the run from Houston to El Paso the train laid over a day to pick up attractions that would be new to the Pacific Coast, and to leave others that once before had been there.

At El Paso they ran into an odd situation. The lot was ideally located, on three car lines, a mile from the downtown district, but as fine a bit of sand as one could find in the country. This made it as hard to pull on as if it had been mud, but it did not have the misery that goes with getting on a wet lot.

In former visits the shows had well established themselves. El Paso remembered them so well that from the opening night until the last night the grounds were crowded to capacity. Then the shows made an excellent run to Douglas and opened on time.

The weather man set the thermometer downward, and every night at Douglas overcoats were not alone handy, but were much in demand. On Saturday night a rain broke about six o'clock in the evening, but the ground being like adamant the shows had no trouble in getting over the eight hundred feet from the lot to the runs.

BEVERLY WHITE
(Press Representative).

FRENCH CLOWNS HONORED

Paris, Dec. 7.—The Fratellini Brothers, clowns, have won academic palms from the French government in recognition of their services to the public in spreading good cheer. It is the first time such an award has been made since the days of the court jesters.

"THE HIRED BOY" AND "THE BROADCASTING KID"



Two young fellows who are out to make a name for themselves and who will succeed if given the chance.

DESIGNERS ORIGINATORS MFRS.

THE BUCK BOARD

MFG. CO. INCORPORATED

SPECIAL ADVERTISING NOVELTIES

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3721-23 MILWAUKEE AVE. CHICAGO

BUCK-BOARD

On the back of a sales-board means the same as

FIRST NATIONAL

ON A BANK

Reliability—Dependability—Prompt and Efficient Service

ALL SIZES from 100 holes to 4000 holes in number boards. All leading styles of trade boards.

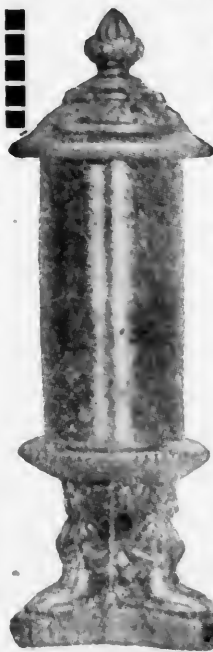
IMMEDIATE DELIVERY
QUALITY HIGHEST—PRICES LOWEST

Whether you need boards now or not, write us and say:—"Please put our name on your mailing list." Then you will receive our circulars on the new boards as fast as they are ready for delivery.

THE BUCK-BOARD MFG. CO.

3727 MILWAUKEE AVENUE, CHICAGO, ILL.

TORCHIERS, SHEBA DOLLS, LAMPS, For The HOLIDAYS



No. 53.

SPECIALLY SPEEDY SHIPMENTS FOR XMAS RUSH

No. 57—OUR SPECIAL TORCHIER LEADER, **\$2.00** Per Pair

Nos. 56 and 58.....\$2.50 Per Pair

Nos. 51, 52 and 59..... 3.00 " "

No. 53 (as. ill.)—21 in. high, with best grade Mica Cylinder Shade, 4 3/8-in. diameter..... 4.00 " "

With Pull Socket Chains..... 5.00 " "

No. 55..... 4.00 " "

No. 54—With Pull Chain Socket..... 6.00 " "

All above finished in dark gray or Roman gold. All numbers different designs and sizes.

No. 60—DRAGON DESIGN, \$5.00 Per Pair.

Hand burnished or dark gray.

SHEBA DOLLS, \$35.00 Per 100

with Flapper Plume and Dress,

With Extra Large Size Flapper (Coreson) Plume and Dress.....\$40.00 per 100

WITHOUT PLUMES, \$20.00 Per 100.

Packed 50 to a Barrel.

CALIFORNIA CURL DOLL, with long, curly Hair and Tinsel Band, \$25.00 Per 100.

With Flapper Plume Dress, \$45.00 Per 100.

With Extra Large Size Plume Dress, \$50.00 Per 100.

All standard lamps at right prices.

Write for new Circular and Price List. Prompt service. One-third deposit with order.

PACINI & BERNI

Day and Night Phone, Monroe 1204.

1424 West Grand Ave., CHICAGO, ILL.

NEW WINTER QUARTERS

Being Built by Atterbury Circus at Dakota City, Neb.

The Atterbury Trained Animal Circus, in winter quarters at Sioux City, Ia., has purchased three city blocks of ground inside the city limits of Dakota City, Neb., seven miles from Sioux City, where contractors are now building permanent quarters for the show. The present quarters are not large enough to accommodate the entire show.

The show will be somewhat enlarged for the 1924 season. W. A. Allen will again be the general agent and pilot the advance to the northwest territory and "Shorty" Larch will again have charge of the big top (another pole will be added), making his third season. A new animal trainer has made his appearance at the animal barn—Robert Atterbury, Jr. He, with his dog, Sugar, won the prize of five hundred nickels at the Bound Dog Parade, given by the Elks' Indoor Circus. He is now considered a jitney millionaire by the one hundred contestants for the prize. All of which is according to B. Sweet, animal superintendent.

HONEST BILL SHOW SEASON

Brought to Close at Ada, Ok.—Last Day's Receipts Donated to Church

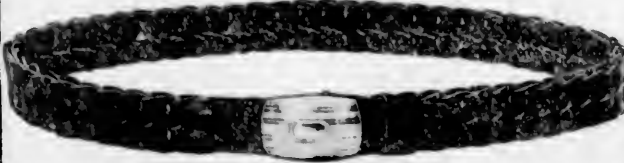
The Honest Bill Show played its closing stand at Ada, Ok., December 1, and the equipment was put away at the fair grounds in Ada for the winter. Preparations will begin at once for an early opening and a long season in 1924. The entire proceeds of the last day were donated to the building fund of the Presbyterian Church at Ada. The showfolk had Thanksgiving dinner on the lot at Mill Creek, Ok., the menu being turkey with dressing, cranberry sauce, celery, vegetables, fruit, mixed candies. In fact everything to make a real banquet. Mrs. Honest officiated at the festivities.

The show had a very successful season and will go out next year "bigger and better." Twelve new trucks will be purchased immediately. They will be built table-top style and used in parade. After leaving Lancaster, Mo., the show toured Iowa, Minnesota, Wisconsin, Missouri, Arkansas and Oklahoma.

Some of the performers and managers will winter in Ada. The Miller Two left immediately for their home in Springfield, Mo. Bob Hedge and Harry Newcomb will winter at truck show, opening in Hot Springs, Ark., and play Southern Arkansas and Louisiana, and Mr. and Mrs. Lee Hinkley will purchase a new coupe and take a trip to Southern Texas.

LEE HALL (for the Show).

CHAIN-LINK LEATHER BELTS—At One-Half Price



During HOLIDAYS No. 5—With Buckle.....\$2.50 Doz. No. 6—With Buckles, \$3.00 Doz. Samples, 35¢ each. One-third cash with order, balance C. O. D.

WRIGHT SPEC. MFG. CO., 802 N. Jefferson Ave., ST. LOUIS, MO.

BILLBOARD CALLERS

(NEW YORK OFFICE)

A. J. Randall, Moses Jandorf, J. F. Burns, Eddie Zeitman, Barney H. Demarest, Herbert Swartz, James H. Spaulding, Donald Farnsworth, Henry Meyerhoff, H. I. Freedman, Sam Wagner, Irving Udowitz, Orest Devany, Charles M. Sway, Courtney Ryley Cooper, James E. Orr, Henry Red Eagle, George Steamboat Stewart, Mrs. W. Walters, J. H. Skelton, Maryann McVittie, James Boyd, Harry E. Tudor, Jerry Barnett, Swan Ringens, Mrs. M. Perez, Maltheu J. Riley, Victor Lee, James E. Victor, Oscar V. Babcock, Harry G. Dunse, Harry Row, J. J. McCarthy, Great Calvert, Mystic Clayton, Joe D. Cramer, Victor Leavitt, R. S. Uzzell, Hazel L. Doll and Dixie Doll, R. Duncan Smith, J. J. Kelly, Sidney Reynolds and Elmer J. Walters.

H. A. Kluke, foreign representative Morris & Castle Shows, announces his sailing on S. S. Thuringia, December 6, for Hamburg, Germany. "Jimmy" Heron, treasurer Walter L. Main Circus, in from Worcester, Mass., on business. William Jennings O'Brien, of the O'Brien Brothers, special event promoters. Left for Baltimore.

Arthur D. Smith, a member of the Johnny J. Jones Exposition, announced he would sail December 5 for London, England, to install a "caterpillar" at the Olympic for E. G. Kilpatrick.

Rudolph Kirschbaum, proprietor of a number of shooting galleries at Coney Island. Just returned from a tour of the South.

Zimny, the Half Man. In from Richmond, Va. Reports auto traveling from Jacksonville to New York, via Savannah and Waycross, very bad. Advises those making the trip to go by way Macon and Valdosta for good roads.

Mr. and Mrs. John Klionis. In from the Ben Krause Shows, Porto Rico. Klionis announces things moving fine with the shows, but owing to activities in the winter quarters of the Bay State Amusement Exposition at Boston, Mass., it was necessary that he return. Mr. Metro, associate owner with Mr. Klionis, remains at Porto Rico with the motordrome, which, according to reports, is doing a nice business.

Leon Washburn and George Peck, well-known showmen. In the city to attend the funeral of the late George Arlington.

Bert Salter, representing Konradi Leitner, "The Marconi of Telepathy".

Joe Simon, librarian, and Earl Hurst, Souaphone artist, members of Merle Evans' Ringling-Barnum Circus band.

Andrew Downie, owner Walter L. Main Circus.

Jack Rosenthal, manager Golden City Park, Canarsie, Brooklyn, N. Y.

Charles E. Lessing, president United Scenic Artists of America.

Denny Mullen. In from San Francisco.

Henry Jaeger, New York Times.

Mr. and Mrs. Billy S. Garvie. In from Hartford, Conn.

Sam Kasper, concessionaire.

A. W. Millard, Jr., of Merrifield & Millard, Coney Island. Reports that he will, as usual, do the banners next season for the Ringling Bros.-Barnum & Bailey Circus. The firm is now working on an order for banners for the Johnny J. Jones Cuban tour.

James Dunner and G. W. Janson, advance representatives Holland & Nardor Indoor Shows, dropped in, en route from Chester, Pa., to Camden, N. J., where their next indoor show will be held during the week of December 10. Business at Chester is reported as having been very good.

Harry H. Turner, concessionaire.

Callers at J. A. Jackson's desk: J. R. B. Whitney, manager of the advertising department, Negro Press Association. Gus Smith. He is now producing "big-time" acts and has a Broadway office. Ethel Hill, vaudeville pianist. Just in from Wilkes-Barre, Pa. Campbell and Smith. Ida Anderson. Her new tab, drama is now working at the Lincoln. Charles Baron, general agent for Ben Harris, who is going to take the "How Come" show out again. Benny Jones, of the Ben Harris staff. S. H. Gray, basso. He is busy with his wife, Virginia Liston, recording. "Deacon" Johnson, manager of the Johnson Players. Has nearly a hundred musicians busy in and about New York. Connie Merano. She is a clever little dancer—just starting, but with unmistakable talent. Gastus Wilson, of the Barney Gerard "Vanities" show at the Columbia Theater this week. Ralph DeMund, whose new vaudeville act is going great. J. Cyril Fullerton, of the Lucille Hagerman act. Eddie McCarver, a vaudeville singer. Edna Lewis Thomas, dramatic actress, who will head her own company. Leigh Whipper, with a fine souvenire program on silk that the D. I. C. presented to every act participating in their annual show. George Cooper, stage manager of the "Stars of How Come", Messrs. Arthur Green and Arthur Unger, of the Ziph Advertising Agency. Manzie Richardson and Edward Langford, of the Gonzales White Co. Just back from Cuba. Happy Wesley Holmes, song writer M. A. Berger, manager of the Star Theater, Baltimore. Win. Herman, film man, from Los Angeles. He brought a film of the Baptist convention, the Garvey launching and a few thousand feet of other subjects with him.

CINCINNATI OFFICE

Art Newman, of the Four Newmans. With Irving Lewis' show on Sun Time. Laid off a week in Cincinnati and rejoined the show in Middletown, O.

Bert and Dot Blake and Bob and Gladys Conn, members of "Flirts and Skirts", playing a week's engagement at the Empress Theater. Irvine Mabery, repertoire actor. With wife (Mela Walsh) playing vaudeville dates in Cincinnati.

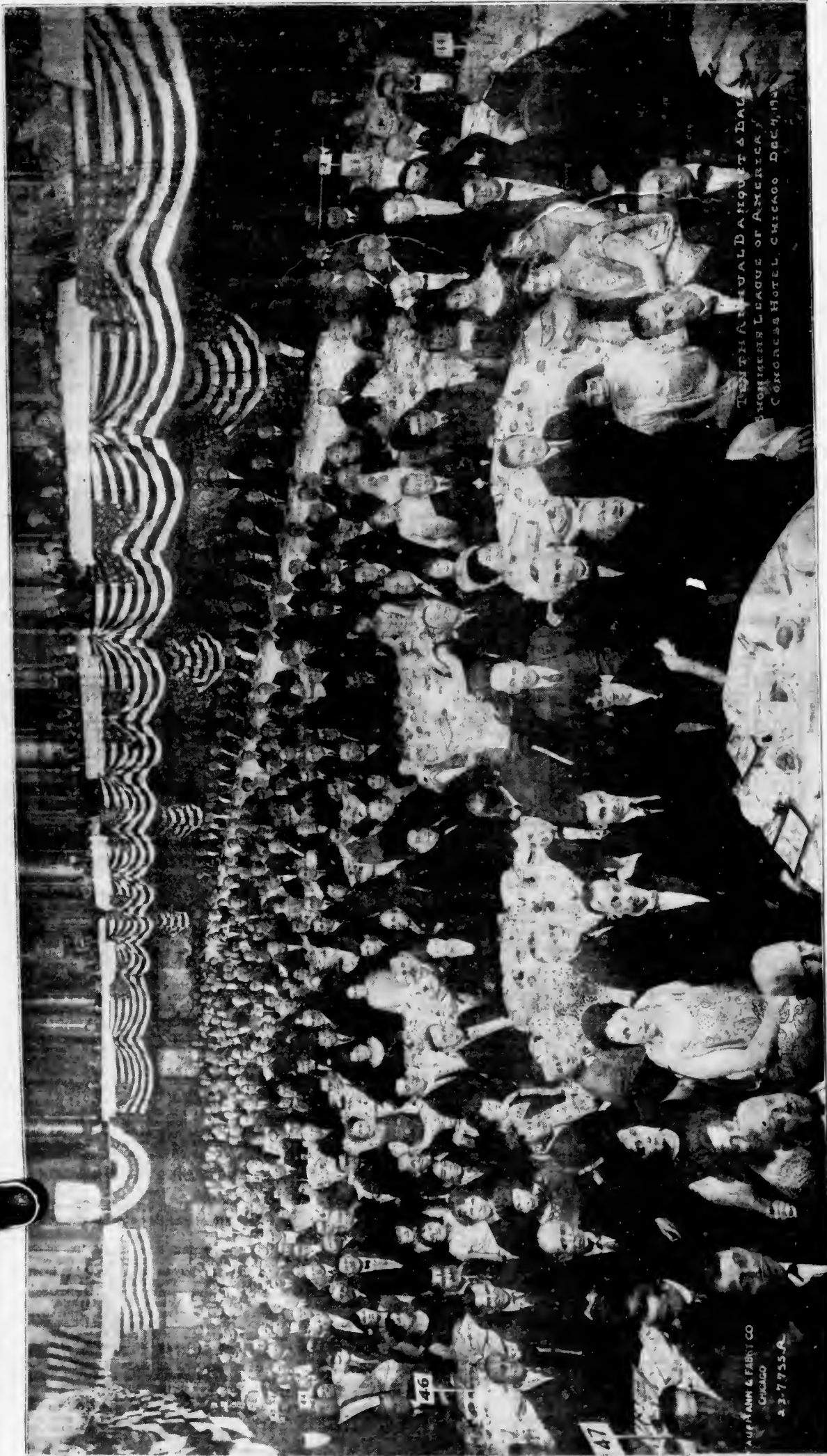
Steve Price, owner of "Columbia" Showboat. At home in Covington, Ky., for the winter.

George (Buttons) Fares, comedian, and Russ Wilson, juvenile and light comedian.

Tom Dewesse, advance agent of the Robert McLaughlin Players. Visited the business department.

H. T. Lucas, an official of East Tennessee Division Fair, and manager Chilhowee Park, Knoxville, Tenn. Stopped over while en route home, Gallatin, Tenn., from the fair and park men's meeting in Chicago.

James Millerhouse, of the Centosa Medicine Co., Cincinnati. Announced that he had purchased a large three-story building diagonally



Tenth Annual Banquet and Ball of the Showmen's League of America at the Congress Hotel, Chicago, Tuesday Evening, December 4.

Poster Buyers

Do You Know that with the advent of the shorter workday the amusement business grew?

Have your posters and printed matter bear the printers'

UNION LABEL



IT'S A MARK WHICH MEANS A LIVING WAGE AND ALLOWS A FEW MORE HOURS OF LIFE TO PATRONIZE AND ENJOY YOUR SHOWS

Issued by Cincinnati Typographical Union No. 3.

across the street from his plant, into which he will move his office and machinery after the first of the year.

Roy Williamson, late of Zeldman & Poille Shows. Said he was leaving for Washington, D. C.

W. G. Ramsey, stage carpenter with the "Flirts and Skirts" Company, playing last week at the Olympic Theater. Called on the manager of the circulation department.

Ferd L. Fisher, manager, and C. J. Gordon, assistant manager, Sulphur Spring Park, Tampa, Fla. On their way to the meeting in Chicago.

Juanita Murray (now Mrs. George Steinar—"Spivins"), late of Cooper Bros. Circus and formerly with other circuses. She and her husband are visiting relatives and friends in various parts of the country.

Edward Pressler, bandmaster, and Ed Fowler, clarinet, the past season with Cooper Bros. Circus. Passing thru the city en route home, the former to Fairfeld, O., and the latter to Chicago.

H. P. Fitzgerald, specialty salesman. In the city for several weeks.

Cusy Weadick, of "Stampede" fame. With his wife, Flore LaDue, played the Palace Theater last week with their roping and talking act, which has been greatly improved since last shown here two years ago. Weadick was indeed sorry that his bookings caused him to miss the meetings in Chicago, especially so since his "Stampede" is now a big thing in connection with the Calgary Exhibition, Calgary, Can.

J. M. Zink, skating rink manager and former long-distance skating champion. Been operating a rink in Covington, Ky. Will open two more rinks in Florida cities shortly after the arrival of the new year.

Graybill, of Graybill and Brandeau. Playing Hippodrome, Covington, Ky., last week.

F. C. McPherson, David Biegin, Alice Mayhew, Marion Raymond, Raymond Farley, Prince Johnsen, Mystic Conzor.

James Ferrison, specialty salesman. Said he was going to the Pacific Coast, where he expects to go into a commercial line. Recently returned from a European trip.

Jim Collier, of Collier's "Flapper Revue". Passing thru the city with his show to open on the Sulerberg Time.

Fred Palmer, juggler, playing vaudeville dates in Cincinnati. Left last week to join Collier's "Flapper Revue".

Redfield Clarke, of the cast of the Theater Guild, which played the Shubert Theater last week. This was his first visit to The Billboard office and he was greatly impressed with the plant.

Harry R. Overton, who has done about everything around a circus except work in the cookhouse. Back in Cincinnati for the winter. Sold his printing plant, but is thinking of opening another. Mr. Overton has been with the Ringling Brothers for ten years, of late years acting as 24-hour agent.

NEW TITLE ADOPTED

Narder's Majestic Shows Become Narder Bros.' Shows—Former Manager's Brother Takes Partnership

An interesting bit of news was sent The Billboard last week, announcing that Nathan (Nat) Narder, owner Narder's Majestic Shows, had taken his brother Irving into partnership with him and had changed the title to Narder Brothers' Shows.

Edward K. Johnson has been re-engaged as general representative, having served the Narder organization in that capacity the past season and intermittently in former seasons. He will begin his duties January 1, his contract reading from that date to December 31, 1924. Mr. Johnson has been representing the Narder-Holland Indoor show organization this fall, playing a "Christmas Toyland Festival" last week in Philadelphia, Pa.

Irving Narder has been with his brother's shows for a number of years, serving as secretary and operating some of his own concessions. Being of a thoughtful and very observing temperament his opportunities to learn the business from an executive's standpoint have been plentiful and he should prove a notable asset to his latest affiliation. The paraphernalia of the outdoor organization is in winter quarters at Salisbury, Md.

MOORE IMPROVING SLOWLY

Says He is "Broke" and Would Like Assistance From Showfolk Friends

A letter from James (Jimmy) Moore, the veteran high diver who received a broken left leg in two places, left hip dislocated and five broken ribs, as well as being otherwise injured while presenting his act in Massachusetts last summer, states that he is now able to get about the house on crutches, but that it is quite probable that he will never be able to do his diving again. He is at the home of his wife's parents in La Grange, Ky., and informs that he is sadly in need of a little financial assistance from his friends, himself being ever a most cheerful giver to showfolk in need of aid. He can be addressed to 508 Madison street, La Grange, Ky. "Jimmy" advises that for a time it was thought he would be unable to even walk without the aid of a crutch, but that his hip is "limbering up" gradually, and he is most positive he will be able to resume his work with shows next season, either as a high diver, but as agent or talker, in both of which lines he has had a great deal of experience.

EMORY D. PROFFITT

Again With Gentry-Patterson Circus

The signed contract from Mr. Proffitt has been received at winter quarters of the Gentry-Patterson Circus and he will again have charge of the advance car for 1924. Proffitt, as he is known to all, conceded to be one of the best car managers on the road, made an enviable record the past season and will no doubt have his old crew with him again.

THE BIG 4 WIRE Your Order by Night Letter at OUR EXPENSE

No. 511



"QUEEN OF SHE-BA" Pearl Ring. Sterling Silver Ring, set with big gorgeous pearl.

\$3.50 Retail Price

Complete with Box 75c each

\$8.50 Dozen



\$15.00 Retail GUARANTEED



IMMEDIATE DELIVERIES GUARANTEED

No. 805—\$25.00 Pearl Necklace



PRICE \$25.00 BOX INCLUDED GENUINE DIAMOND CLASP PLATINUM FINISH

Imported, Guaranteed Pearls, 24-inch, graduated, Iridescent, opalescent and indestructible; 14-Kt. Solid White Gold Platinum finish clasp, set with GENUINE DIAMOND. Put up in elaborate silk-lined and plush jewel case, as illustrated.

\$3.75 EACH

In Dozen Lots, \$3.50 Each.

No. 611

\$15.00 Pearl Necklace

Imported Guaranteed Pearls, 24 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 Dozen

No. 711

\$10.00 Pearl Necklace

The suggestion of a safety clasp on a string of "QUEEN MARIE" Pearls works wonders. A lovely, lustrous Pearl, with a magnificent sheen. Mounted in sterling silver rhinestone safety clasp, with special Velvet Satin-Lined Cabinet.

\$2.00 EACH

\$21.00 Dozen



OUR SPECIAL COMBINATION SAMPLE OFFER \$55.00 IN RETAIL VALUE FOR \$9.00

We want you to see the actual goods. That is the best proof of our great values. Send \$9.00 and we'll ship one sample each of our Big 4 by return mail. Actually more than \$55.00 retail value. If you're not pleased and can't double your money, return at our expense.

If you don't want the complete line, order one or two of the above numbers at our special sample prices. Send check or money order in full, or remit 25% deposit and we'll ship C. O. D. for balance.

MARIE ANTOINETTE PERLE CO., Dept. B, 500 Fifth Ave., New York

Largest Distributors of Pearl Novelties in America.

BURROMETER
DIRECTIONS—HANG OUTSIDE.

If tail is dry FAIR
If tail is wet RAIN
If tail is swinging WINDY
If tail is wet and swinging STORMY
If tail is frozen COLD

SEE THE REAL TAIL
See Our Other Ad Page 251

A NEW KNOCK-OUT COMIC!

LEATHER BURROMETER THE "TAIL TELLS THE TALE"

GROWN-UPS \$2.00 Dozen
KIDS CRY \$21.00 Gross
FOR THEM!

WESTERN ART LEATHER CO., DENVER, COLO. Tabor Opera Bldg, Box 484

Photo & Art Postal Card Company

444 Broadway, NEW YORK

The following line we are publishing and manufacturing:

Birthday, Best Wishes, Congratulations, Combs, Lovers, Motives, Storms, Landscapes, Hand-colored Bromide Cards, Tinsel, Jeweled, Ribbon, Pure Silk Hand Machine Embroidery, Steel Engraved Cards, Cardlets, Folders and Booklets.

WE CARRY A COMPLETE ASSORTMENT OF HOLIDAY CARDS AND BOOKLETS, IN ONE TO 25 CENT SELLERS.

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.

Candy Floss Machines

POSITIVELY THE BEST MADE.



Write for catalog and information. TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo.

BILLY GEAR WANTS PROMOTER

For Big Indoor Circus Bazaar Proposition

Billy Raymond, Sam Burgdorf, wire. Would consider partnership if you are sitting on anything. Have five booked ahead. Wire 728 Murray St., Alexandria, La. BILLY GEAR PROMOTIONS.

MR. STORE DEALER!

One of Our Perfume Vending Machines FREE

We send you 125 bottles of our perfume and one of these attractive Vending Machines for \$10.00

The perfume is a 10c article and after you have sold the 125 bottles you have the machine without any cost to you.

The perfume on re-orders will cost you 4 cents per bottle in gross lots.

It is a guaranteed perfume of quality and is sure to be a big seller. Order one or more of these machines today.

Progressive Sales Co., 408 Bangor Bldg., CLEVELAND, O.



John T. McCaslin's Peerless Exposition Shows

NOW BOOKING CONCESSIONS AND SHOWS FOR SEASON OF 1924. Roll-Downs, Swingin' Balls and Girl Shows are stamps. Only want clean legitimate Shows and Concessions.

RIDES BOOKED HAVE good Hanners, \$210. for sale or exchange. WANT Painter. Steady work. Start immediately. Winter Quarters, Govans, Md. Office, 123 E. Baltimore St., Baltimore, Md.

ADVERTISERS LIKE TO KNOW WHERE THEIR ADDRESS WAS OBTAINED—SAY BILLBOARD.

EVERYTHING FOR THE CONCESSIONAIRE, SALES-BOARD OPERATOR, INDOOR CIRCUS AND BAZAAR

BLANKETS
SILVERWARE
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ORGANIZATIONS contemplating the RAISING of FUNDS—Our years of practical and successful experience give our concern an opportunity of offering you IDEAS in conducting these AFFAIRS. Our Salesboard campaign proposition is a BIG MONEY MAKER. Write for details, prices and terms.

E. A. HOCK CO., Inc., 171-73-75-77 No. Wells, Chicago, Ill.

KIRCHEN'S

SENSATIONAL MONEY MAKERS

American Beauty
"RADIANT-RAY" ELECTRIC
Floor Basket
THE MOST BEAUTIFUL PIECE OF GLIT-TERING MAGNIFICENCE YOU EVER SAW.



\$7.50
Each
in Dozen
Lots.
Bulbs
Included
Sample
\$8.00

5 1/2
Feet
High
9
Lights

No. 200—Absolutely new. Made of all reed, beautifully finished in two-tone, rich-colored bronzes. Contains nine (9) beautiful large size CLUSTER flowers (6 ROSES and 3 ORCHIDS), each with a genuine MAZDA BULB inside. Equipped with 7 1/2 feet of cord, 9 sockets, 9 bulbs and a plug, all complete, ready to light. Come packed each in separate corrugated box. Order now if you want to make a cleanup. This is your chance.

KIRCHEN BROS., 222 W. Madison Street, CHICAGO, ILL.

Electric Xmas Wreaths



INE MAZDA COLORED ELECTRIC BULBS, with star light reflector in back of each light, making a beautiful effect. Each wreath has 6 feet of cord, 8 sockets and 8 bulbs, all complete, ready to hang up and light. Come packed each in an individual box.

\$3.00 each in doz. Lots Sample **\$3.50**

Electric Flower Baskets



No. 150—Made of reed. Beautifully colored and finished in two-tone bronze effects.

Filled with 9 large size American Beauty Roses, each with a genuine Mazda colored electric bulb inside. Equipped with 9 sockets, 9 bulbs, plug and 6 ft. of cord.

9 Lights—22 Inches High

\$4.50 EACH IN DOZEN LOTS

Sample, \$5.00

Immediate delivery. 25% deposit required on C. O. D. orders. Send for our new WHOLESALER Catalog, containing Prices and Illustrations of the biggest line of Electric and Non-Electric Artificial Flower Baskets in the country.

222 W. Madison Street, CHICAGO, ILL.

THE

"DARLING DREAM" PHONOGRAPH
\$7.00 each

Wonderful for both young and old. PLAYS ANY SIZE RECORD. Beautiful tone. Makes a nice gift for a child and one which will be appreciated.

Finished in Tan or White Enamel, with panels showing novelty pictures. Beautifully colored.

Send \$7.00 cash with order, or half cash, balance C. O. D.

Howard G. Strauss
35 East 20th Street, NEW YORK.



KANSAS CITY

IRENE SHELLEY
226 Lee Bldg., S. E. Cor. 10th and Main Sts.
Phone, Harrison 0741

Kansas City, Dec. 7.—Jos. S. Scholbo, press representative Morris & Castle Shows, was a Kansas City visitor this week.

Walter Stanley, general manager John T. Wortham Shows, and "Doc" Danville, general agent for the same shows, were here for a few days at Thanksgiving time, prior to going to Chicago for the conventions and showmen's banquet and ball there. Mrs. Nina Stanley also visited here and left for her home in San Antonio.

Joe Callis, with the Lachman Exposition Shows last summer, is here for the winter.

Robert Clay, concessionaire, is another familiar face around the Showman's Club. Mr. Clay's home is in Ottawa, Kan.

Miles Berry, veteran agent, is confined to his room in the Coates House with an attack of rheumatism.

Sig Bonhomme, circus acrobat, advises us that he has joined his father's show, the Bonhomme Bros. Circus, for the winter, but expects to return here in the early spring.

George Barton has joined the Holtkamp Minstrel Show.

The No. 1 Mintt & Jeff Show closed December 8 at Pilot Point, Tex., and the No. 2 show of this organization the same time at Stephenville, Tex. All the equipment and paraphernalia of both shows have been brought to Kansas City and stored here for the winter.

Peggy Poole and Col. Dan MacGuin were held up and robbed last Sunday night in front of Marley's Pharmacy, Eleventh and Broadway, close to the Coates House, but nothing of value was obtained and neither was injured.

Sam Benjamin, W. J. (Doc) Allman and George Hawk left December 3 to "take in" the conventions and Showmen's Banquet and Ball at Chicago. All are members of the Heart of America Showman's Club.

We have been advised that Doc Holtkamp's Georgia Smart Set Minstrels will open in Memphis, Tenn., December 15.

J. K. (Jake) Vetter was a caller at our office last week. Mr. Vetter arrived in town November 30, coming from Texas. He advised us that he was in an automobile wreck at Dallas, Tex., November 22, suffering rather painful injuries to his right leg. He was driving his coupe when run into and hit by a big car, which completely smashed his car, but on account of striking the corner of the frame prevented serious injuries to Mr. Vetter.

Evert R. Cummings, business manager for the "Cinema Girls' Revue", vaudeville act, expects to be in Kansas City soon.

Ed L. Brannan, general agent for the Gentry Bros. Patterson Circus, who has been in Kansas City since the close of the circus season, came by the office before going to Chicago the first of the month for a short but pleasant visit. Mr. Brannan said he had had a very pleasant season with the Gentry-Patterson Circus.

"Plain" Dave Morris was a stop-over visitor December 1. He looked unusually well and said both he and the season were "that way".

H. D. (Curly) Prickeit, the past few seasons with the Atterbury Motorized Circus, dropped by the office for a little visit the day before Thanksgiving. "Curly" left the next day for St. Louis en route to Arkansas, where he expected to join the Rose Kilian Shows.

Mr. and Mrs. R. C. Elgin (Mora Prew) were in Kansas City November 30 and called on us. They were on their way from Chicago to Los Angeles, leaving here the morning of December 1 for that city, where they will take up hotel duties, at least for the winter. Mr. Elgin informed that they had been staging indoor circuses this fall with wonderful success. Had South Bend, which was a big one; Stevens

\$750 PROFIT

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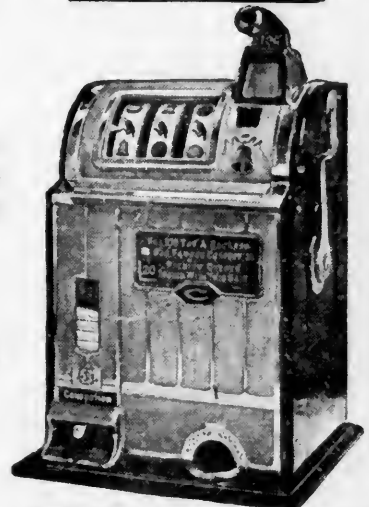


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SILK KNITTED TIE
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GREENWALD BROS.
92 Greene Street, NEW YORK CITY.

"RURALITES THAT SPARKLE"

We put an extra laugh in laughter and entertain the whole family. At Liberty for Indoor and Outdoor Amuse, JOSEPH & TILDY, Billboard, New York.

Point, Winona, and November 24 a large one at Green Bay, Wis.

A Thanksgiving card from Frank and June Ward, from Los Angeles, states that they had just finished a picture with Harry Carey at Universal City, entitled "High Dawn", a crook story. Frank and June were with the Chase-Lister (Repertoire) Company this summer and this fall with Heffner's Comedians. They expect to be back in rep. next season.

Annetta McLemore, vaudeville performer, is wintering here. She will go to Little Rock, Ark., to spend the holidays with relatives, and after the first of the year will join a road show playing east.

Trevor Bland, well known around Kansas City and here last winter, is a member of a stock company at Memphis, Tenn., we are informed.

Paul Thielemann, press representative for the Kansas City Theater, was a very interesting and pleasant caller at our office this week. Mr. Thielemann was formerly on the staff of The Kansas City Star and is a well-versed newspaper man. The Kansas City Theater produced "The Romantic Age" December 5, 6 and 7 at the Ivanhoe Masonic Temple.

Ben Woskova, one of the dancers with James S. Summers' latest dance creation, "Dance Poems", was a visitor this week.

The Greer-Reinhardt Amusement Company is playing Texas and Louisiana to very good business, is our report. This is a new company and expects to be out all winter playing the southern part of Louisiana.

M. Mailman, novelty man with the Gentry-Patterson Circus, was in the city this week and called to see us. Mr. Mailman told us he was going to manage an office for a news company this winter.

Edward J. Limoges, principal producing clown with the Gentry-Patterson Circus, came to Kansas City at the close of the season and has been playing vaudeville dates in this vicinity since. He is now arranging some indoor circus dates.

Loren Grimes left here December 4 to join the Jack Jencks Show at Enid, Ok.

Chester and Fern Hugo joined from Holly, Col., the Cass-Pilford Players at Wewoka, Ok., last week.

Pietro Pedersen left here December 5 to join the Al and Love Bridges Company in Peoria, Ill.

Al Bridges and H. W. McCall, manager for the Al and Love Bridges Company, were here this week completing arrangements for the opening of this company at the Garden Theater December 15.

Mr. and Mrs. C. M. Rummell joined the L. B. Wesselman Stock Company at Gatesville, Tex., last week. They were furnished thru the Ed F. Felst Theatrical Exchange. Margaret Russell also joined.

Ruby Todd joined the Margaret Little Show at Salina, Kan., the first week of this month.

BONE RETURNS TO XENIA, O.

J. E. Bone, of the J. E. Bone Animal Training Quarters at Xenia, O., has returned from a trip thru Indiana and Michigan with a fine bunch of ponies, which he has added to those already in quarters. Breaking and training them is now going on, says Harry D. Hynes. A number of fine dogs are also being trained. Recent callers at the quarters were Connie Malson, of the Malson Bros.' Shows; Tex Perry, of Perry's Wild West; James Borland, now with the Bert Robinson Shows; Buck Lewis and wife, of Lucas' Wild West; C. E. Kilpatrick, D. A. Williams, James O'Connor, old-time minstrel man, and others.

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THE MOST ATTRACTIVE AND FASTEST MOVING ARTICLE

You have ever had on your board or counter.

Beautifully finished in black baked enamel, with its shining feather and six glasses, THE CANNON BALL WONDER appeals to everyone—young or old.

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Send MONEY ORDER or C. O. D. \$3.00

Write for our Circular and Prices today.

LIDSEEN PRODUCTS
830-840 South Central Avenue, CHICAGO

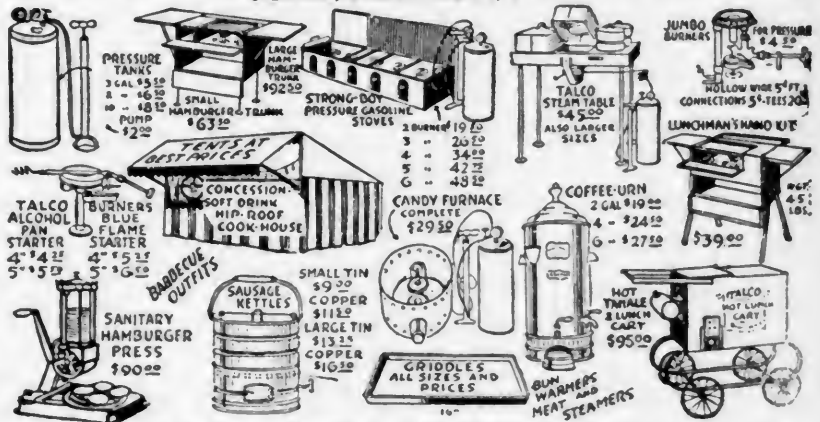


This view shows the Cannon Ball Wonder open and ready for use. Diameter, 6 1/2 inches. Made of Heavy steel, all welded, and locks with key.

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1924 Season. Opening in Connecticut early in April. Playing New York, Ohio, Michigan and Wisconsin, with Middle West and Southern Fairs for Fall. Now booking Rides and Shows. Want Motordrome, Circus, Side-Show, Athletic Show, Snake Show, Five-in-One, War Exhibit, or any Show of merit. Outfits furnished if you have something to put in them.

All Concessions open, including the following: Wheels, Dolls, Lamps, Blankets, Silver, Clocks, Overnight Bags, Groceries, Candy, Ham and Roasters, and Fruit. Good opening for Cook House, Juice Joint, Corn Game, Hoopla, High Striker, Spot and Grind Concessions of all kinds. Will sell exclusive on Ball Games to party who will put on four, or will sell separately.

Want Help in all departments.

Have at liberty for Indoor events: Vaudeville or Burlesque, Lion Act with two Performing Lions, or will sell same.

Have for sale, Show and Concession Tents and Banners, all kinds and sizes. Circus Blues, Deagan Una-Fon, and Show Property of all kinds.

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ALL IN FANCY ILLUSTRATED BOXES



- 32 Boxes and a 600-Hole Board, **\$5.95**
 - 10 Boxes Cherries
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 - 5 40c Boxes Chocolates
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- No. B. B 42½—Sample... **5.95**
 - 12 Lots. Each..... **5.90**
 - 25 Lots. Each..... **5.85**

39 Larger Box Assortment and an 800-Hole Sales Board. When sold brings in..... **\$40.00**

No. B. B.—Sample.... **8.25**
12 Lots. Each..... **8.10**

57 Box Assortment and 26-Piece Rogers Silver Set, in Fancy Chest, and a 1,500-Hole Sales Board. When sold brings in..... **\$75.00**

No. B. B. 321½—Sample Assortment... **16.75**
12 Lots. Each..... **16.25**

90 Box Assortment and 6 Fancy Dressed Dolls, with a 2,000-Hole Sales Board. When sold brings in..... **\$100.00**

No. B. B. 901—Sample. **21.50**
12 Lots. Each..... **21.00**

109 Wonderful Large Box Assortment, with 5 Fancy Baskets filled with Chocolates and Cherries, and a 2,500-Hole Sales Board. When sold brings in..... **\$125.00**

No. B. B. 322—Sample Assortment..... **34.50**
12 Lots. Each..... **33.50**

25% with order, balance C. O. D. Catalogue No. 25 now ready

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Booking Shows, Concessions and Free Acts for Season 1924. Want Help on my five Rides: Traver Seaplane, Parker Carousel, Eli No. 12 Ferris Wheel, Eli Kiddie Ferris Wheel and Venetian Swings. Would like to hear from all people with me last season. Address **HARRY HELLER, 91 Hamilton Avenue, Paterson, New Jersey.** Or Phone mornings up to 12 o'clock noon, Lambert 2296-M.



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CONVINCE YOURSELF—ORDER ONE TODAY
No blanks. All elements of chance removed. A standard size 1c ball-gum with each 1c 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.
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A. M. NASSER, Owner and Manager, Charleston, W. Va.
Now booking Shows and Concessions for next season. All Concessions open. Will sell exclusive on Cook House and Juice. Have 70-ft. Sleeping Car for sale.

ST. LOUIS

FRANK B. JOERLING
Phone, Olive 1788
2046 Railway Exch. Bldg., Locust Street, Between Sixth and Seventh

St. Louis, Mo., Dec. 7.—"Lightnin'", which played to excellent houses all last week, was held over for another week and shows promise of making an enviable record for the American Theater box office.

The Woodward Players, at the Empress Theater, are offering the comedy "It's a Boy" this week, with Hazel Whitmore and Alexis Lane playing the leads. The balance of the excellent cast are Raymond Brown, Alice Baker, Bobby Reed, Sylvia Farnese, Edward Schilling, Frank McNellis, Ann Austin, Sherold Page and Clare Hutton.

Chas. E. Beecher's Store Show Museum is still getting its share of the crowds that stroll along Market street. During the past ten days Beecher has made the following additions to his attractions: Irving J. Carl, glass blower; "Carnea", Mrs. May Draper, palmistry; James Smith, novelty theater; Frank Etheridge, one-man orchestra; Prof. Kelly, Punch and Judy. Bert F. Slegler is now assistant manager of the museum and has full charge of the side show.

John A. Morghan and wife left yesterday for the South, stopping off at Cairo, Ill., first and then to winter in Birmingham, Ala.

The Woodmen of the World will present Gorman Bros.' Circus at the Armory January 12 to 19, inclusive, in a drive for a memorial hospital fund. C. E. Meyers, handling the promotion, advises that 60,000 tickets are already sold and that the affair promises to be one of the largest ever held in St. Louis.

Reddie Leonard, at present with the Bonhomme Players, playing thru Southern Missouri, advises that altho they have been hitting plenty of rain they are packing them in daily.

Francis Conley and wife, known as the Society Conleys, are sojourning in St. Louis until after the holidays, visiting Mrs. Conley's folks. They recently closed with the Rose Kilian Shows and are now framing their own little show, with which they will play fair dates next season.

Sid Clarke left this week for Muskegon, Mich., where he will visit with Jack Merwyn.

The Junior Players, under the direction of Alice Martin, gave their second production of the current season last Saturday at the Little Theater of the Artists' Guild. They delightfully produced "Little Red Riding Hood" and "The Prince Who Learned Everything Out of Books" to a full house.

Marjorie Squires, oratorio singer hailing from Cincinnati, was the soloist at the popular concert of the Symphony Orchestra Sunday afternoon at the Odeon.

A number of musicians and music lovers have united and formed the Grand Opera Club of St. Louis, with Clara E. Thoms as director. The object of the club is the promotion of grand opera in this city, the assistance of young singers studying opera and to get better understanding of operas.

The Pullman Porters' Orchestra, of Chicago, composed of approximately 75 soloists and musicians, gave an excellent program to a sell-out house at the Odeon Wednesday night.

Leroy Easter is staying in the city for the winter and expects to frame a new show to take the road early in spring. He will move the show via trucks and expects to feature dumb and animal acts.

William C. Simpson advises that he has been successful with his vaudeville act around Detroit.

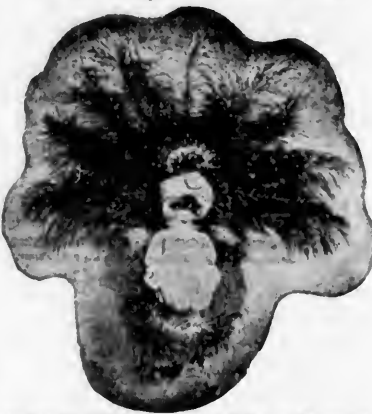
Mae Dean is back again after several weeks at home with a bad ankle, opening with the "Moonlight Maids" at the Garrick Theater here Monday last.

John Francis and wife were visitors to St. Louis this week, driving thru from winter quarters in Kansas City to Chicago. Francis spent considerable time here visiting Charles E. Beecher in his new museum.

Mr. and Mrs. Al. W. Saunders advise that they arrived safely at their home in Milwaukee and that Saunders is again in the best of health and happy.

Ofenstein's Orchestra is getting considerable work at the various theaters and dance halls in the city and giving entire satisfaction everywhere. The members are Mrs. Lela Ofen-

THANKING OUR CUSTOMERS AND WISHING ALL A Merry Christmas



PRESENT PRICES FOR SOME OF OUR DOLLS:
Shebas, with Plume Dress, 35c. 43 in. Barrel.
21-in. Dolls, with 40-in. Tinsel Dress, 66c. 25 in. Barrel.
California Face, with Tinsel Dress, \$31.00 per 100. 50 in a Barrel.
21-in. Lamp, Complete, 70c.

MIDLAND DOLL COMPANY
1015 Orleans Street, Chicago, Illinois

FOR SALE—Vending Machines

Two Watling O. K. Counter, \$13.00 each; perfect condition. Five Caille Counter Victory Bells, ninety dollars each (\$90). Thirty Mills O. K. Counter Nickel Machines, late model, like new, at seventy each (\$70). These machines have only been used two weeks. Ten Quarter Mills, late model, new, one hundred dollars each (\$100). Three Five Cent Mills Counter Machines, second-hand, fifty dollars each (\$50). Two Quarter (second-hand) Mills, fifty dollars each (\$50). WILL BUY Mills 5c Cricket, 100 Target Penny Machines. Pays automatically. Write if interested. Terms: One-third down, balance C. O. D. if you take one or the lot. Town closed.

GREAT NORTHERN NOVELTY CO.
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ITALIAN CONCERT
I would like to hear from a good Carnival, 10 years' experience with the best shows. Address all mail **PROF. JOE. SCAMACCA,** 1216 Forest Ave., Kansas City, Mo.

SOUTHERN TIER SHOWS

Now Booking for Season 1924

WANT good Side Show (King Carlo, write), good Cook House and Juice Stand. Legitimate Concessions of all kinds. We open first part of May and have Allan Herschell 1924 Three-Abreast Merry-Go-Round and 1924 Eli Ferris Wheel. Transport by our own motor trucks. Boys who were with us last season write. Manager for Eli No. 5 Wheel wanted. Write **JAMES E. STRATES,** Box 291, Elmira, N. Y.

Put and Take Boards

300 Numbers, Half Puts, Half Takes. **\$6.00 Per Dozen.**
FELSBENTH CANDY CO., Louisville, Ky.

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Our 1924 Catalog. It contains 1,000 different money-making items. Turn your spare time into money. **MEXICAN DIAMOND KING,** 19 South Wells Street, Chicago, Ill.

GOING LIKE WILDFIRE

Take of Deal Pres

Abn So \$7.2

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Want: All Indoor Show Committees and Promoters

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CIRCUS and GENERAL OUTDOOR AMUSEMENT FIELD

Which should qualify me to serve anyone desirous of Novelty Acts that will give satisfaction.

THIS ALSO GOES FOR

MANAGERS OF PARKS, SECRETARIES OF FAIRS AND CELEBRATIONS where Real and Up-to-Date Attractions are wanted and needed to further the success of their enterprises.

BIG AND SMALL WILL BE TREATED ALIKE

All will receive MY PERSONAL attention. Compliments of the season to all in America and all parts of the World.

CHARLES L. SASSE, World's Amusement Representative,
P. S.—Novelty Acts wishing to be represented, wire me.

300 West 49th St., New York City.

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No. 626—Garland, 10 ft. Gross \$4.75
No. 618—Garland, 12 ft. Dozen85
No. 589—Garland, 12 ft. Dozen 1.00
No. 606—Garland, 12 ft. Dozen	..... 2.00
No. 606—Garland, 12 ft. Dozen	..... 2.70
No. 624—Garland, 12 ft. Dozen	..... 3.00
No. 11X—Xmas Banner, 5 ft. Dozen	..... .75
No. 10X—N. Y. Banner, 5 ft. Dozen	..... .75
Red or Green Roping, 60 Yds.	..... .60
No. 103—Paper Bell, 3 in. Gross	..... 1.00
No. 104—Paper Bell, 8 in. Gross	..... 2.00
No. 105—Paper Bell, 9 in. Gross	..... 4.05
No. 115—Paper Bell, 13 in. Dozen	..... 1.00
No. 2—Roping Bell, 5 in. Dozen	..... 1.20
No. 4—Tinsel, 1 1/2 in. 12 Yards	..... .50
No. 324—Bulk Conitts., 50 lbs.	..... 3.00

Decorative Crepe, Balloons, Novelties, Confection, Noise-Makers, etc. Catalogue free. 25% deposit.

J. T. WELCH
333 South Halsted Street, CHICAGO.

stein, piano; Gus Kluge, cornet; C. F. Wassell, saxophone, and Irving Ofenstein, drums.

Newcomers in the concert and entertainment field here are Genevieve Taylor, a talented young pianist and dancer, and her brother, Frank Taylor, a young violinist, who are appearing at different dolings in town.

Ernie Young's "Musical Comedy Revue" has been held over for another (and the final) week at the Delmonte Theater as an added attraction.

Sam Gordon, Okra Tyree and James Sutherland are holding their second indoor bazaar of the season across the river in Belleville, Ill., and report good crowds thus far.

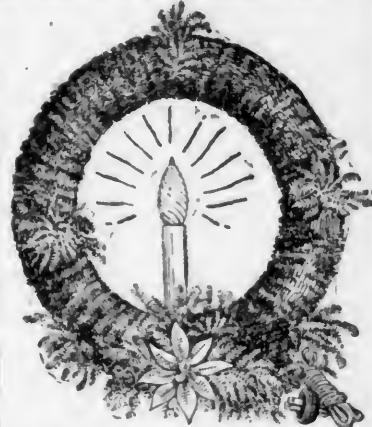
Eddie Vaughan, popular St. Louis showman and publisher of Missouri State Topics, left for Kansas City Sunday expecting to stay there for the greater part of the week.

L. B. (Holt) Holtkamp, owner and manager of the Holtkamp Georgia Smart Set Minstrels, was in town for several hours, making train connections here for Memphis, Tenn. He reported that he had a very good season under canvas and is now working on his opera house show, also a colored minstrel show, which will open December 17 in Memphis, Tenn.

ELECTRIC XMAS WREATHS and ELECTRIC FLOWER BASKETS

Big Money Makers During Christmas Holidays

THIS IS YOUR REAL OPPORTUNITY IF YOU WANT TO MAKE BIG MONEY FAST.



SHOWING ROSE DETACHED

ELECTRIC CHRISTMAS WREATH

Brand new, and has proven to be the most sensational seller ever manufactured to display the Yuletide spirit. This Wreath is so beautiful that nine out of ten people buy the first one they see it. Nothing like it on the market. Measures 12 1/4 inches in diameter. Made of bright red Christmas roping, trimmed with natural prepared green and silver Evergreen. Equipped with very bright Electric Bulb and 8 feet of Cord, all ready to hang up and light. Takes the place of Christmas Trees in many homes. Every store keeper wants one for his Christmas window decoration. Some buy eight and ten at a time. Write today for sample, or send us your order. You can't miss with this wonder item.

ELECTRIC FLOWER BASKETS

Made of Imported Straw Braid and Reed. Equipped with new Improved Electric Light Bulb. Bulbs included with every Basket.

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

\$2.00 EACH
In Doz. Lots


SAMPLE, \$2.50

25% cash required on C. O. D. orders. Samples sent at individual prices shown above all cash.

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GOING LIKE WILDFIRE



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2,000-HOLE SALES BOARD, 5c PER SALE.
Take in \$100.00. Pays out in trade, \$40.50. Cost of Board to Dealer, \$20.00.
Dealer's Profit \$39.50
Profit on Trade 10.00

Total Net Profit \$49.50
Above assortment consists of three strings of Pearls.
Sample, \$8.50. Lots of 10, \$7.75; 25, \$7.50; 50, \$7.25; 100, \$7.00. Send for sample at once.
25% cash with order, balance C. O. D.
REX SALES CO., Duluth, Minn.
2003 West Superior Street.

Williams and Bernice, who played a string of successful fairs during the summer and fall, have changed their offering somewhat and are playing a series of vaudeville dates in and around St. Louis.

Others in town include: L. W. Lewis, R. Palmer, Al Burbank, Joyce LaToll, Artie Mehlinger, Mme. Duharry, Eleanor Pierce, Claymo, Bob Alexander, Ruth Elmore, Stephen E. Connor, Wm. (Blackie) Thompson, Billie Owens, Emma Kohler, Dan Evans, Jackie Mason, Tommy O'Neil, Bee Bell, Mabel Gunther, May Dean, Shorty DeWitt, Julia Gifford, James G. Morton, Harry D. Southard, Clayton Frye, Helen Joy, Henry Hall, Martin Malloy, Edwin Redding, Joseph Bingham, John Burkell, Brandon Evans, Inez Shannon, Eve Kohl, Mary McFarland, Ed. Cole, Myrtle Andrews, Dolly Davis, Paul Morton, Bob Carleton, Julia Ballew, Naomi Glass, Helen Traubel, Max Stendel, Ernest Morey, Roy Purviance, Gene Keith, Beesie Hobair, Anita Valli, Eugene Boone, Leroy Palmer, William C. Shaw and Ernie Eline.

INTEREST AROUSED

Among People of Springfield, O., by Announcement That Avalon Park Is To Have Numerous Amusement Devices

Springfield, O., Dec. 8.—Announcement of plans for the installation of numerous amusement devices at Avalon Park next spring is causing considerable public interest. The proposed improvement will provide a summer recreation center that has long been needed here. A dance pavilion has long been the principal attraction at Avalon. This fall the management decided to expand its activities. The closest large amusement park is at Dayton, twenty-five miles distant.

The only other park in Springfield is Snyder Park, which was bequeathed to the city some time ago, but under the terms of the will no amusements for which charges are made are permitted, altho a chargeable boat service is maintained and a soft-drink concession operated on the premises.

Avalon is easily reached by street car and automobile.

BENSON IN ATLANTIC CITY

New York, Dec. 7.—John T. Benson, American representative Hagenbeck, Inc., of Hamburg, Germany, was seen recently talking very intimately to two prominent politicians in a hotel lobby at Atlantic City. We shall hear the reason for all this later. Benson is a hard one to get news out of. Mayor Hyman and Governor Alfred Smith were in Atlantic City at the time.

WILL JOIN JOHNSON'S CIRCUS

New York, Dec. 7.—Nellie Lloyd, of the Five Riding Lloyds, a feature act with the Walter L. Main Shows season 1923, visited The Billboard Tuesday accompanied by St. Kitchie, also of the Main Shows. Nellie will join the George W. Johnson Indoor Circus soon to open at Syracuse, N. Y.

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KANSAS CITY, MO.
MOVED FROM 606 MAIN STREET.
Under same management, but name changed from
MAIN ST. STATUARY & DOLL FACTORY
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JONES STATUARY COMPANY
E. R. JONES, Proprietor and Owner.
HAIR SQUATS \$16.50 per 100
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Get next to us a color catalog for stamp, circular form. Mention page C. **HARTLEY COOVER**, Box 492, EL PASO, TEXAS

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WINSTON-SALEM, N. C.—DECEMBER 24th to 31st

Want Acts that can change, real high-class Musical Acts, Jugglers, anything of merit. Good Orchestra that plays dance music. Few Concessions for sale: Novelties, Palmistry, Ball Games, Candy Flow, etc. Julian Rogers, Al Barlow, wire. Address
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GREENVILLE, N. C., DEC. 24th to 31st

INDOOR CIRCUS, Auspices American Legion, Business Men and Baseball Club.

WANTED—High-class Sketch Teams, Musical Act, Jugglers, Acrobats. Acts that do two or more acts given preference. Concessions of all kinds that are legitimate. Billed and has the co-operation of every business man. Address
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WINTER TOUR CLOSING

Hagenbeck-Wallace Circus Will Conclude Its Engagements at Toronto

During the past two or three weeks rumors were afloat that the Hagenbeck-Wallace Winter Circus would not play a long season, some of them being that it might play a three weeks' date in New York City following its engagement at Toronto, Can.

The performers, however, were officially notified of the closing date at Cleveland December 4, when upon returning to their dressing rooms notices appeared advising them that Toronto (this week) would wind up the winter tour.

Following the closing at Toronto the paraphernalia will be shipped back to winter quarters.

GENTRY-PATTERSON CIRCUS HAS SUCCESSFUL SEASON

Before the opening of the 1923 circus season many of the old-time showmen in the East were rather skeptical of this combination (Gentry-Patterson) and many were the predictions that it would be back in quarters before the first of August. Quite the reverse happened, as when the show closed November 19 at Paola, Kan., it had rounded out a season of twenty-nine weeks and only one day, with a total of 177 shows, missing only eight performances and canceling only nine parades. This stands as a record for any show out this season. The route carried the show eastward from Paola thru Missouri, Illinois, Indiana, Ohio, Pennsylvania, West Virginia, New York, Maryland and then back-tracked to Sedalia, Mo., where it was the feature attraction at the Missouri State Fair.

Back eastward as far as La Fayette, Ind., as feature attraction at the Tippecanoe County Fair and then started the long trip back thru Southern Indiana, Illinois, Missouri, into Arkansas, Louisiana, Texas and Oklahoma. Business thru the season was good and the show left the best of reputation at every stand. While no turnaways were had (the management is truthful enough to state this) many capacity crowds were on hand.

Business thru Arkansas and Louisiana was light in spots due to the late cotton crop, but night business was big at every stand. Texas was good and the show experienced two rainy days, the first and last days in the State. The four stands in Oklahoma were good ones and newspapers commented on the difference of the show and that of the past two years.

Not once during the entire season was there any shortage of labor and everything moved on record time.

Opposition was encountered first at Jackson, Ohio, but as the other stand was 14 miles away it did not hurt. The real opposition started at Erie, Pa., and was encountered at Olean, N. Y.; Quincy, Ill.; Hannibal, Mo.; Moberly, Mo.; Monroe, La.; Galesburg, Ill.; Keosauqua, Ill.; and Camden, Ark. The dirtiest sort of propaganda was used against the show, but to no effect, and the biggest days of the season were when opposition work was used, with the exception of Hannibal, Mo., where another show had preceded these weeks before and the grass was still smoking.

Gentry, Patterson and Adkins had an organization that was "with them" thru thick and thin, and for weather, every one imbued with the same idea "put the Gentry-Patterson show on" and the season's business tends to prove that it did go over and big at that. There is a little rest since the closing date the question has come up many times to "put the 'show' on" who predicted failure for the show are taking the news of its success. The question has been put forth several times in the columns of The Billboard in the past few weeks: "Will James Patterson make good in the circus field after so many years spent as a carnival magnate?" The past season's reply enough for that, and when the Gentry-Patterson Circus takes to the road in 1924 the entire circus world will have to take their hats off to what will be an entire innovation for the "white tops", as more than a score of entirely new and novel features will be presented in addition to the many old-time Gentry acts. R. B. DEAN (for the show).

HERE ARE TWO NUMBERS THAT YOU CAN'T MISS

A Diamond Clasp Necklace in an all Metal Box



24 inch, finely graduated indestructible American-made Opalescent Pearls, with a Diamond Clasp, in an all-metal box, covered with a rich velvet plush on the outside and lined with a fine grade of white silk. A wonderful set at a wonderful price, only

\$2.85
EACH

In dozen lots only. Send \$34.20 for sample dozen, then you'll come back for more.

\$1.15
EACH
COMPLETE

24 inch, finely graduated, American-made, indestructible Pearl, with a sterling silver safety clasp, stone set, complete, with a fine silk-lined, rich velvet, good-luck horseshoe display box. In dozen lots.

Send \$13.80 for one dozen same sets, complete, and see the wonderful bargain we are offering. 25% Deposit, Balance C. O. D.



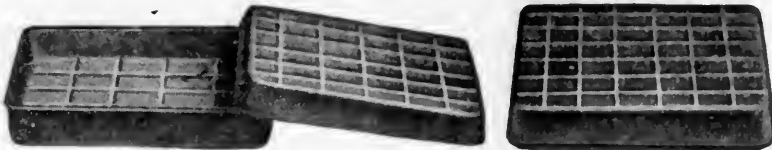
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EASY TO MAKE

WAFER BOX SANDWICHES are easy to make when you have our secret formula and the WAFER BOX MACHINE. The method is simple and requires no skill. The WAFER BOXES are crisp and dainty, 3 inches square and 1/4 inch deep. They fit together snugly.

You may use any filling you like, but we furnish formulas for and particularly recommend the popular favorites—Delux Filler, Chili Filler, Tomato Filler, Fruit Filler, Salad Filler and Ice Cream Filler.

LARGE PROFIT. With our machine you can produce 1,000 WAFER BOX SANDWICHES daily at cost of 1 1/2 to 2 1/2c each, depending upon the filler used. They sell for 10c each.

DON'T DELAY. Seize the opportunity to cash in on this new hit. Be the first in your district to introduce this revolutionary dainty sandwich. WRITE FOR CIRCULARS AND PRICES.

TALBOT MANUFACTURING CO. 1213-17 CHESTNUT ST., ST. LOUIS, MO.

MY SINCERE WISH TO THE
SHOW WORLD IS THAT
EACH OF YOU WILL ENJOY

A MERRY CHRISTMAS AND
A HAPPY, PROSPEROUS NEW YEAR

JACK V. LYLES

PHILADELPHIA

By FRED ULLRICH

908 W. Storer St. Phone Tlora 8525.
Office Hours Until 1 p.m.

Philadelphia, Dec. 8.—Lea Balleta Suedola (Swedish ballet) opened at the Shubert Theater this week, but did not score so well in the local dailies' criticisms of the show. However, business was good.

"Lightnin'" at the Broad closes its stay here this week, likewise "The Clinging Vine" at the Forrest and "Red Light Annie" at the Walnut. Continuing are "The Fool", Adelphi, and "Partners Again", Lyric.

Meyer Davis and his orchestra of thirty pieces headlined the bill at Keith's Chestnut street house this week and scored a big hit, this city being the headquarters for the Davis orchestra's booking.

Eva Fay, after an absence of some years, was the attraction at Fay's Theater this week and was finely received. Large houses all week.

Frank Craven's "The First Year" went big at the Garrick Theater at its first time showing here, opening this week.

The big Ice Skating Arena at 45th and Market streets opened its season Tuesday evening to a fine attendance. The plant has been greatly improved and overhauled, and now is one of the finest in the country. Special events will be held there occasionally.

The Stanley had the "Flaming Passion" photoplay this week, and extra attraction was the University of Pennsylvania (the Club of 100 voices). At the New Fox Theater was the "Soft Boiled" film and Erno Rapee and His Orchestra, assisted by the talented soprano, Mme. Marie Pon-Carlfort. Both houses did good business.

E. H. Sothern and Julia Marlowe in a large repertoire of plays begin a two weeks' engagement at the Shubert Theater next Monday. The advance sale is very large. Opening on the same date at the Walnut Street will be "Polly Preferred" with Genevieve Tobin and a strong supporting cast. Eleonora Duse plays one performance at the Academy of Music next Monday afternoon in "Spettri", by Henrik Ibsen.

Mae Desmond and her players gave a very creditable performance of the "House of Glass" at the Desmond Theater this week. The work of this fine company is the talk of Kensington's elite.

Al Hart and his orchestra of eight jazzers were a big hit at the Cross Keys Theater the last half of last week and scored another fine hit at the Broadway Theater this week. These boys are "there".

The Great Leon with his bunch of illusions and tricks went big this week at the Orpheum Theater, where he was the headliner. Willie Solar with his budget of fun scored close second-hit honors.

Wass & Son, after fifty years in one location on North Eighth street in the costume and theatrical supply business, are now located in their fine new building at 123 South 11th street. An invitation is extended to the profession and others to inspect the handsome parlors and equipment rooms.

The New Year Mimmers' Clubs are busy getting ready for their wonderful parade for New Year's Day. A large number of permits have already been issued and the coming event promises to eclipse all previous ones.

The supply houses in Philly Town are well stocked with Christmas goods of all descriptions for the holiday trade and indoor events.

The Philadelphia Billboard office wishes everybody a merry Christmas and a happy New Year.

COOPER BROS.' SHOWS CLOSE

Spartanburg, S. C., Dec. 6.—Cooper Bros' Shows closed the season at Cornelia, Ga., December 1 and have gone into winter quarters in this city.

BROWN & DYER SHOWS

Extend to Everyone Throughout the World the Season's Greetings
SEASON 1924.

Presenting as far as possible only the newest and most novel conceptions in Outdoor Amusements for an exacting American public. CAN PLACE ATTRACTIONS that are entertaining and meritorious and that will comply with a most rigid policy of merit. CONCESSIONS that meet with the policy of the Showmen's Legislative Committee and that will appreciate a long season in excellent territory will be welcomed. Season opens early in March.

Fair Secretaries and Celebration Committees, please address
CHAS. F. WATMUFF, General Representative,
 811 Prendergast Avenue, JAMESTOWN, N. Y.

Showmen, Concessionaires and all others, please address
AL DERNBERGER, General Manager,
 Brown & Dyer Shows, MIAMI, FLORIDA.

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We Specialize in shoes for people with broken arches.

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San Francisco, Calif., Dec. 7.—The annual February ball of the "Wampas Club", or the Western Motion Picture Producers' Association, is definitely lost to Los Angeles and definitely gained by San Francisco. The news came officially from the Southern city. This frolic has been one of the yearly attractions to winter tourists in Los Angeles.

The decision to change the location of the ball resulted from the action of the police commission there in refusing permission for dancing after midnight. Prompt action by the local Chamber of Commerce and several prominent moving picture and other business men was successful in landing the affair for San Francisco. Chief of Police O'Brien has announced that there is no time restriction on public dancing here.

"This is an example of the narrow-mindedness of the city officials in Los Angeles," said Joseph Schenck, husband of Norma Talmadge and one of the most prominent moving picture producers in Southern California, who is at the Palace Hotel.

F. Bernardi, whose big show is now in Madera, spent several days in San Francisco this week looking for new attractions. He reports an excellent fall season and an unusually successful one.

J. J. Davis, whom everybody in the outdoor show game on the Pacific Coast knows, is authority for the statement that L. C. Zelleno, who is now in advance of a minstrel show, is headed this way from the East.

Hazel Field, who leads the newly formed Knights of Harmony at Sahara-at-the-Beach, opened there Thanksgiving for a six months' engagement, and her popularity has since been steadily growing. Her orchestra is composed of seven of the best musicians in the city and is unique, inasmuch as not a particle of jazz music is played for dancing. Miss Field's orchestra was heard for the first time Thanksgiving Day in a voluntary performance at the San Francisco city prison during the dinner hour of the inmates. The prisoners took up a collection after the concert and sent Miss Field a great bouquet of roses in appreciation of her thoughtfulness in playing at the jail.

Under the contract Miss Field has with the management of the Sahara she is at the present time the highest paid woman orchestra leader in the West.

With an attendance of 50,000 in excess of the 1922 show, which lasted five days longer, the annual California Industries Exposition came to an end here with the great Civic Auditorium filled to capacity. The show was announced to be a success in every way. With the closing of the exposition came the announcement by its president, Angelo J. Rossi, that the exposition is to build its own building on the Marina at a cost of \$2,000,000, and that the next show will be held there.

Two talented young local girls, Marianne and Katherine Kuhn, who were trained by the Duncan Sisters, and who were prominent in the cast of the Junior League's "Melody Miles", have been offered a contract to go on the professional stage by the Herbert L. Reichchild Entertainment Circuit, and will make their first appearance at the Grenada Theater at an early date.

The Two Kings, who have been putting on a novelty act with the Bernardi Shows, are in San Francisco, arranging for a vanderbilt tour. They have just finished their contract with Bernardi.

Jack Donnelly, well-known outdoor show promoter, and Thomas F. Heney, an old circus man now associated with Donnelly, have taken the contract to manage The Daily News' annual show for the benefit of indigent children of the city. The show will be held in the State Armory this year, the funds accruing going towards an immense Christmas tree.

SPARKS' CIRCUS

Returning to Macon, Ga., To Winter

Macon, Ga., Dec. 6.—Sparks' Circus, which will close the season at Savannah December 10, will return to this city the middle of next week. The show has been out since April 5.

RICE BROS.' CIRCUS

In Winter Quarters at Louisville

Rice Bros.' Circus, which closed at Stamps, Ark., November 13, was shipped to Louisville, Ky., where it will winter. The show had a good season.

We Do Appreciate

And thank you for the many courtesies of the past year—the good word spoken about that tent that was just what you wanted—the note saying that the shipment arrived just right—and the orders you've sent in during the year that is closing.

And We Wish You a Good Year

That 1924 may have less rain and more receipts, less grief and more gold, less failure and more friends. We want to do our share—by furnishing you just what you want, in the way you want it, when you want it.

Let's Start the New Year Right

Write today, giving us details of that new equipment, how you want it made and when you want it ready. Get that off your mind before Christmas. Might just as well—and that'll leave you free to enjoy the day. If it's a big top, or only a cook tent, a swing top or a doll hood, or a complete dramatic outfit, made new or a bargain in used canvas, tell us your plans and we'll be off to a flying start.

Holiday Time Is Giving Time

GIVE us the order so we can GIVE you the service.

We Wait On You!

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GOLDEN BROTHERS WILD ANIMAL CIRCUS

WANTS FOR SEASON 1924

Trainers for Wild and Domestic Animals, three Prima Donnas who can sing high Soprano, Girls to sing and dance in Spectacle, Lady Menage Riders, Clowns, Wild West People for Concert, Band Leader who can arrange, and Musicians for Big Show. Write Bert. E. Ripkman, Equestrian Director.

Side-Show Band and Minstrels. Freaks and Novelty Acts. Write Chas. Curran, Side-Show Manager.

Experienced Boss Hostler. Want to buy two large Female Performing Elephants. Write M. E. Golden, Manager.

Long season. Show opens early in March.

Address BOX 325. Winter Quarters: Anaheim, California.

Frank Les-Zerados Jennie

With RINGLING BROS. and BARNUM & BAILEY.

Wish all of their friends a Merry Christmas and a Happy New Year.

AT LIBERTY—A-1 TROMBONE

After December 15, on account of show closing. Ex-Perfected in all lines. Address JINGLE CARSEY, care Hagelbeck-Wallace Circus, Toronto, Can.; after Dec. 15, Gen. Del., Indianapolis, Indiana.

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LANKY HANK

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Large list of new Devices, requiring no power. Fine for spaces where power is not within reach. All tried out, with unsolicited references of same.

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Our new Game, one that is different, will be on the market shortly. Watch for announcement in Billboard. Address J. W. ZARRO, Pres., International Device Mfg. Co., 811-813 Penn Avenue (Pittsburgh), Wilkinsburg, Pa.

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, Dec. 5.—The week of Thanksgiving proved a good one, both in point of amusements offered and liberal patronage accorded. The auto races drew a crowd of nearly 100,000. The second big event of importance was the opening of the Grotto Circus at Praeger Park, which will run ten days. This is now an annual event and this year it is managed by Bert Shaw, a Venice showman, assisted by Charles Chrysler. Three big tents draped in turquoise blue and orange colors with massive chandeliers give the affair a very pretty appearance and with a world of amusements and concessions it is due for a big week. The new chief of police in the exercise of his duty stopped all wheels after the first night, and many devices, such as plug pong, buckets, jingle boards, dart-the-dart, spot-the-spot and the swinging ball were allowed to operate in place. This made the play much slower than it would have been with wheels. Beautiful concessions were built and every effort is being brought to bear to see the wheels again operate before the engagement closes. Aside from the concessions there are eight big free acts, including jugglers, tumblers, vocal numbers, dancers and the Kitties' Scotch Band and Golden Bros.' big feature lion act. In another tent is the circus which is being conducted by Harry Leavitt and contains seven acts that are really worth-while entertainment. Dick Wayne has the annex with his giant and Aasen, the big giant. The Arabian Village, with its cast of some fifteen girls and its Oriental orchestra, is a great show of beauty and dancing girls. This is another of Harry Leavitt's shows and looked after by Walter Van Horn and Harry Wooding. A wealth of beautiful costumes is in this act. The attendance started off with a rush, and with over \$15,000 worth of tickets sold before opening it is expected that the affair will be the most successful held. The show represents an expenditure or cost of \$40,000 and each ticket carries a chance on ten motor cars, one offered each night. Jimmie Dunn, who has the front of the circus, has sold three capacity houses each night and his tent will accommodate 2,000 at a sitting. The average attendance thus far has been 10,000 a night and a most successful week is in store. The circus was held under the auspices of the Jinnastan Grotto of the Masonic order.

The Los Angeles Center of the Drama League put on its first program for the 1923-1924 season this week at the Little Theater.

R. Fisher, who has been with the Al G. Barnes Circus and a native of St. Louis, is in the city and has taken up residence at Ocean Park. He will engage in work on the amusement piers during the winter months.

The Truart Film Corporation with Al Cohn scenario director, has announced that it will make twenty feature pictures during the season of 1924. The company will operate at the Goldwyn Studios.

Fifty prominent exhibitors are to form into an advisory board here by F. B. O. to pass on all stories before actual production has been started. This new idea is the first step taken by producers and distributors to co-operate with exhibitors and the public to supply them with the kind of pictures desired.

L. C. Zelleno left Los Angeles this week to go ahead of the Hockwald Company, which will tour the coast, featuring Ruth Stonehouse.

J. M. Bieble, general manager of the Morocco Intercourse, arrived in Los Angeles this week from New York City. Mr. Bieble's intentions are to open "The Lady Killer" in New York about January 1 and is here to witness the opening of the play the coming week at the Morocco Theater.

Richard Keen, Shakespearean actor, will leave this city for the East to take up his regular season at the Lyceum Theater. He delayed long enough to witness the opening of the picture "Thundering Lows" in which he had an important part. Mrs. Keen will not accompany him on his tour at their home in Hollywood.

Mr. Will J. Farley entertained eighteen with a special Thanksgiving dinner the past week, among them being showmen as well as others who are interested in the business. After dinner the house was turned over to them until the next morning. Among those present were Mr. and Mrs. Col. Ramsden and Mrs. Curtis Ramsden; Mr. and Mrs. J. Murphy, Mr. and Mrs. E. E. Gasser, Wm. F. Farley, Peggy Parker, Mr. and Mrs. Harold Ramsden, Mrs. J. Cowan and Mr. and Mrs. Wm. Ramsden, Jr. The gathering was merrier to the last.

The Motion Picture Directors' Thanksgiving ball did not take place owing to the Los Angeles

J. W. ELY COMPANY, INC.

take this means of thanking all their customers for their valued patronage and to wish them a

Very Merry Christmas and a Happy and Prosperous New Year

and to announce that the 1924

"—ELY—"

Aeroplane Swings

equipped with the new models of

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cars will be better and more beautiful than ever.

The new catalog, showing the above models, also

BABY AEROPLANE SWING

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will be ready for mailing soon after the first of the year.

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SECOND SEASON.

Will carry 4 Rides, 8 Shows, 25 Concessions. Positively no Girl Shows or grift. We have new Crousel, Baby Aeroplane. Will buy or book Eli Ferris Wheel, Whip or Caterpillar. Showmen with shows of real merit, write. Will attend meetings of Fair Associations or Celebration Committees interested in clean Midways. Watch for our opening ad in Billboard. Merry Xmas and Happy New Year to all friends.

METRO & KILONIS, owners. Billboard, Boston, Mass.

ADVERTISE IN THE BILLBOARD—YOU'LL BE SATISFIED WITH RESULTS.

laws forbidding dancing after midnight. The event has aroused the picture community to the point of great excitement and Fred Niblo, president of the Motion Picture Directors' Association, has issued a call for a meeting of the Los Angeles and Hollywood Chambers of Commerce, the Hotel Men's Association and the Merchants and Manufacturers' Association to repeal the law or otherwise arrange it so that dancing may be indulged in after the midnight hour. The law framed to effect mostly commercial dance halls operates as well on all, and with events such as the one above mentioned it works hardships, as much money was spent and guests would hardly arrive before the time to stop came.

Morris and Harry Friedman, concessionaires at Lincoln Park in this city, were victims of robbers November 30 as they were entering their homes with the receipts of their night's work. The robbers got away with \$350 in \$20 gold pieces, two watches and a case of valuable pocketknives. This is the second time of reported carnival robberies here.

Larry and Dolly LaMont had a very successful week at the Hippodrome Theater here last week. They have eight weeks booked over the West Coast Theaters, after which they will return east.

Ted Wright left November 29 to roller skate to San Francisco and made the trip in 72 hours actual rolling time. He arrived at the end almost exhausted and states it will not be tried again. He used but one pair of skates, altho they were badly worn at the finish.

The title of J. E. McDonald's production of Booth Tarkington's story, "Old Fathers and Young Sons", has been changed again from "Misunderstood" to "Children of Today".

Francis Patrick Shanley has moved back to Los Angeles and will hold down the management of the Continental for the next six months. He was welcomed heartily by his guests and all the showmen around the rialto.

"In Old Kentucky", the C. T. Dsney popular racetrack drama that has packed theaters for more than a quarter of a century, is being revived for a tour by Arthur Hockwald. It will have a complete scenic production and a very capable cast including Ruth Stonehouse, a popular member of the Hollywood screen colony, who will play Madge. Prof. Arthur Wright's colored band of sixteen pieces will put on a daily street parade and furnish plantation sports and pastimes during the action of the play. The horses will be carried. The company will be under the management of E. L. Paul, popular Mid-West playwright, and L. C. Zelleno and Bill Dinan will see that the show has plenty of advertising in advance. "In Old Kentucky" opens at the San Diego Theater December 8.

The great French authority on motion pictures, Valentine Mandelstamm, is in Los Angeles and will remain several months, making arrangements for American motion picture production in France. He stated that over ninety per cent of pictures shown in French theaters are American made.

George Donovan writes from San Francisco that he is still taking care of the success of the Bert Ernie Midgets and that they have had splendid business in the big city. George does not know how far his tour will take him.

Margarita de Levette, charming and dainty danseuse, native daughter of Los Angeles, will make her first professional appearance with the San Carlos Opera Company at the Philharmonic Auditorium February 4.

The Venice Amusement Men's Association held an important meeting last week and arranged important programs for the coming holidays. Almost every member was present and many original events were planned. It is hoped to make the year close with a high mark in receipts.

Frank W. Babcock has opened his new apartment house in Los Angeles and it has filled rapidly. Babcock's popularity with the showmen has stood him well, and never has a showman stopped at his hotel without becoming a personal friend thereafter.

In an order by Federal Judge James November 30 the motion made to dismiss the copyright action brought by Eric Von Stroheim, movie director, against Georges Lewys, author, following the publication of the book "Merry-Go-Round", was denied.

Plans for a permanent zoological garden to be located at the Barnes Winter Quarters on Washington Boulevard, are being formulated by Al G. Barnes. According to the plans the garden will be beautifully constructed with artificial lakes and splendid shrubbery, while tropical beasts and birds will be confined within its boundaries. A shipment of animals, worth more than \$350,000 is expected to arrive in San

The New Dodgem Junior

is now ready for delivery, will do all that any similar car will do, and is sold with a written guarantee to protect, defend and reimburse purchasers against anyone who might cause them trouble. The price is \$350 per car, easy terms. Why take chances? Play safe. Don't buy a lawsuit. Order now for early delivery.

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LAWRENCE, MASS.

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On Boardwalk
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CONCESSIONS

Space for Various Rides:
RESTAURANTS
FRANKFURTER STANDS
CANDY AND SODA STANDS
SHOOTING GALLERY

DANCE HALL

One of the largest on the Jersey Coast.

WANTED

DODGEM
CATERPILLAR
BABY AIR SWINGS
FERRIS WHEEL
MIDGET TRAIN

BIG OPPORTUNITY

We have four steamers plying between New York and Keansburg, N. J.

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J. L. SCULTHROP, Manager

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WANTS INDOOR ACTS.
Booking Open-Air
Acts, Rides, Concessions for 1924.

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MIDWAY PARK
ARCADIA, OHIO

Midway Between Findlay and Fostoria, O.
DRAWING CAPACITY, 150,000.
Spacious parking space and picnic grounds, athletic field, large dance and refreshment pavilions, bowling alleys, billiard tables, everything, fully equipped for business, Sunday and holiday use ball. ONLY RE-MAINABLE PARTIES NEED ANSWER. Address
C. S. WHIPPLE, P. O. Box 316, Findlay, Ohio.

FERRIS WHEEL FOR SALE

All steel, 93 ft. high, ten coaches, perfect condition. Will sell reasonable.
M. MICHELSON, Clementon Park, N. J.



MINIATURE RAILWAYS—A real money maker in parks and places of amusement. For information write WAGNER & SON, Plainfield, Illinois.

XMAS GREETINGS

To all my employers, employees, friends and buddies, and a HAPPY, PROSPEROUS NEW YEAR.
J. M. STEWART, Mgr. Stewart Aerial Attraction Co., P. O. Box 339, South Bend, Ind.

DEMONSTRATORS

Men and Women make \$20.00 daily demonstrating Imported Perfume. Sells for \$1.50 per ounce. Costs you but 19 cents. Trial ounce by mail for 25 cents. Selling plan free. Write today.

CHICAGO PERFUME CO.
508 South Dearborn, CHICAGO, ILL.

San Francisco shortly, to be placed in the zoological garden. The ship is coming from Singapore, and, it is said, will contain the largest cargo of wild animals shipped to any California port. A monkey island will be located in the garden and strange birds from many parts of the world will also be on exhibition. An elegant rest room, richly upholstered in velvet, is to be provided for the guests.

Chas. F. Curran, who successfully managed the side-show with the Golden Bros. Shows the past summer, proved just as successful with the big celebration at Arcadia the past week. Frank will have much work on the coast during winter months.

The first stage presentation of the recently organized Venice Community Players' Association will take place December 12 at the High School Auditorium. "Daddy Long-Legs" has been selected as the play and among the cast are well-known showfolks as well as others who are equally talented. In the cast will be found Mrs. Holbrook, Mrs. George Hines, president of the Ladies' Auxiliary of the Pacific Coast Showmen; Mrs. W. H. Head, Ursula (March) Lurgi; Billie Short will play the leading feminine role. Don Short, late camera man for Fox studios, will take the male lead. Prof. W. H. Head, of the Venice High School, has the dramatic direction of the play. Chief among the actors will be George Hines and John Miller, who will also have charge of the properties and the stage management.

No word from Long Beach this week, all too busy making money, but might say that Hayward book stores are getting Billboards on Friday now and putting out the S. R. O. sign on Saturday.

Fred Millican is seen daily these days on the Rialto and has a most prosperous appearance. Yes, he likes it and is doing well.

Chas. F. Ryan, one time detective with the Ringling Shows, was laid to rest in Inglewood Cemetery here November 28. He was for the last few years retired and died after a short illness. Among the showmen present at the funeral were J. Sky Clark, vice-president of the Pacific Coast Showmen; Mark Kirkendall and Geo. Harrison.

The following applications were received and approved by the Pacific Coast Showmen's Association the past week: Fred Beckmann, Chas. (Slim) Wren, Milt Taylor, Walter N. Kindel, H. E. Ross, J. V. Breaux, Wm. Steinhardt, Fred M. Weidmann, Al Clarkson, Frederick Weddleton, Eddie B. Travis, Ben Harris and Frank Carl. The initiation fee of \$5 is now on and yet there seems to be no letup in the activity to join this great showmen's organization.

C. H. Allton, manager of the A. B. C. Attractions, put on about the biggest dinner yet Thanksgiving Day at Torrance, Calif. Mr. Allton stated that he felt he could best thank his co-workers for their help during the year by a big dinner shared by their friends. "I'll say it was a great feast."

May Howard, of burlesque fame, is a visitor in Los Angeles and the celebrated burlesque queen never looked in better health, and may we say happier.

Zev, who sells dolls out of Chicago, is a visitor in Los Angeles and says that he expects to lead them all in dolls next season.

MOBILE BAY RESORT

Undergoing General Change in Appearance for New Season To Open May 1

Fairhope, Ala., Dec. 7.—Fairhope Casino and Beach, adjacent to Mobile Bay, will open the 1924 season May 1, according to Manager Thomas H. Bowen. The magnificent dance hall and bathing pavilion are being redecorated to conform with the appearance of the famous Casino at Miami, Fla. The Crescent City Six, from New Orleans, have been engaged to furnish the dance music.

Mobile Bay, with its sunny and sandy beaches, provides unusual bathing facilities. An ample number of separate lockers insure complete comfort for patrons of Fairhope Beach.

KITTY CANNUT HOME

Spokane, Wash., Dec. 5.—Kitty Cannut, having returned from the recent rodeo at New York City, has gone home to St. Maries, Idaho, east of Spokane, with new fame added to her professional record. She was given a warm reception and great space in the Spokane newspapers. Her contracts for 1924 are still undetermined but the rodeo world will find her featured more generally than ever before, judging from offers already suggested.

INDIANOLA PARK

IN THE HEART OF

COLUMBUS, OHIO

Under New Ownership.

Under New Management.

Draws from Half Million Population.

Already have Thriller Coaster, Aeroplane Swing, Custer Auto Cars, Ohio's largest Inland Swimming Pool and Bath House, Dancing Pavilion and other attractions.

Now booking Amusement Devices, Concessions and Attractions for the Season of 1924.

WANTED:

Fun House, Dodgem, Old Mill, Caterpillar, Merry-Go-Round, and other Riding Devices.

Will now accept bids for Restaurant Concessions, Soft Drinks, Candy, Corn and Peanuts, Shooting Gallery, Balloon Racer, Auto Speedway, Corn Game, Dolls, Blankets, Aluminum Ware, Pitch 'Till You Win, and other down-to-the-minute Concessions.

Address communications to

B. P. SANDLES, General Manager.

NEVERSINK PARK

PORT JERVIS, N. Y.

Now booking for Season 1924. This is a beautiful 25-acre Park, located at the junction of the States of New York, New Jersey and Pennsylvania. A 7-day Park that has been in operation for the past 12 years. It is easily accessible for miles around and has 75,000 or more to draw from. Town is closed to carnivals. Management runs free bus to Park. No gate. Now have Dance Hall, Bathing Beach with 300 houses, Restaurant and spacious Picnic Grounds.

WANT Carroussel, Ferris Wheel, Whip, Dodgem, Frolic, Flyer or other Rides, Hoopla, Spot-the-Spot, Penny Arcade, Shooting Gallery, Cane Rack, Balloon Racer, Dart Games, Ponies, Boats, Joints and Concessions of all kinds. No Wheels.

Write **B. KLEIN, 259 W. 30th St., New York, N. Y.**

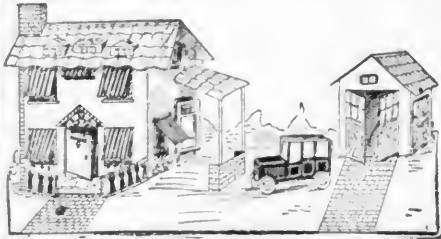
SPRINGBANK AMUSEMENT PARK

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Adjoining London's largest and most beautiful park and picnic grounds. Draws from one hundred thousand people. Five-minute trolley service. Picnics every day. Special terms to Dodgem, Caterpillar, Whip or new ride. We now operate Ferris Wheel, Roller Coaster, Merry-Go-Round, Fun House and Dancing Pavilion running to capacity six nights a week. Write for space to

D. H. WALSH, Manager, 165 Dundas St., London, Ont.

Buy a "LOVE NEST." Complete, with Garage and Automobile.



"LOVE NEST" SET No. 1.

\$12.00 Gross

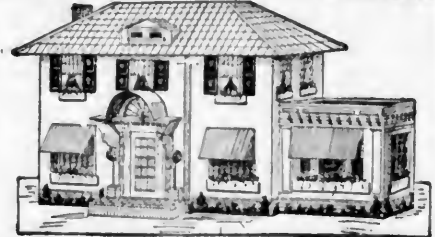
SAMPLES 25 CENTS EACH

Wire or Mail 50 Cent Deposit With Order. State Sets Desired or Whether You Want Them Assorted.

These are real instructive Toys. They are made of heavy cardboard, in three colors—Red, White and Green. The houses are collapsible and fold up. Each set comes in an individual envelope, with the set shown in colors. Prompt delivery.

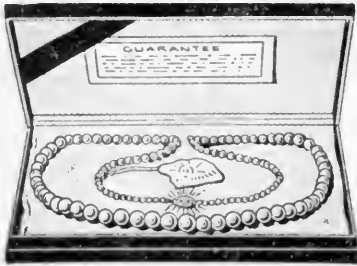
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Buy a "Home in the Country." It's a bigger seller than the House Without a Mortgage.



"HOME IN THE COUNTRY" SET No. 2.

THREE BIG AND STEADY SELLERS



HOLIDAY SPECIAL

THE FAMOUS LACLAIRE PEARLS. Fine quality Opalescent Pearls, 30 inches long, high lustre, with sterling silver rhinestone set snap. Put up in a fancy plush-lined crescent-shaped box. PRICE, \$24.00 DOZEN. SAMPLE, \$2.50.



PHOTO CIGARET CASES

INLAID WITH BATHING BEAUTIES. Cases are Roman gold finished inside. Engine turned effect. Curved to fit pocket. Snap open smartly and shut snugly. Cigarettes stand up invitingly.

ASSORTED, \$13.50 GROSS



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Always a popular item and a big seller. Made of splendid wearing Goldline metal. Propels and repels the lead. Nothing to get out of order. In Bulk, \$9.00 Gross. Mounted on Easel Display Cards, \$10.25 Gross. Extra Leads, in each Tube, \$4.00 per Gross Tubes.

25 per cent deposit required on all C. O. D. orders

ORIENTAL MFG. CO., 891 Broad St., Providence, R. I.

Harrington Heads New Dallas Park

Large Tract Purchased for Site of What Is Announced as Million-Dollar Resort

Dallas, Tex., Dec. 8.—The purchase of a sixty-five-acre tract on the Terrell Interurban and Scyene Road, two and one-half miles east of this city, to be used as the site of Fairyland, an amusement park, has been announced by E. S. Harrington, former president of the Fairyland Amusement Company, Kansas City, Mo., who, with several associates, is back of the local venture. When completed, it is said, the resort will represent an investment of nearly \$1,000,000. The opening is scheduled to take place next spring.

The purchase price of the property, a part of the H. M. Smithson estate, is reported at \$75,000. Smithson stop on the interurban line is on the park site.

Mr. Harrington has been here for some time and was considering several locations. Selection of the Smithson property was made following the recent arrival of John C. Riner, of Fairyland, Kansas City, who is to manage the new park here.

It is intended to begin work within a few weeks on a large outdoor pool, a dance hall capable of accommodating 2,000 couples, a band shell for free concerts and rides, including the skyrocket, the cost of which, 'tis said, will be about \$100,000. Several riding devices new to Texas are promised.

A large picnic grove and children's playground are among the other features to be offered.

COLEY GREATER SHOWS

Playing Last Stand in Georgia at Baxley

Baxley, Ga., Dec. 5.—Baxley is the spot for the Coley Greater Shows December 4-15. This will be the last stand in this State, the route leading into Alabama.

Manager W. R. Coley was host to the personnel at a sumptuous Thanksgiving dinner, which was a greatly enjoyed affair by all present.

The lineup of attractions as at present carried comprises the following: Coley's Plantation Show, Sam Hawkins' Attraction, Jim Ferguson's Hawaiian Show, "Red" Murray's Circus Side-show and the merry-go-round and Ferris wheel. Music is provided by an eight-piece band. Bennie Smith recently joined as snare drummer in the band, also talking on the front of the Plantation Show and making general announcements. "Mother" Gates has the eating emporium and is passing out some real "eats". There are twelve neat concessions. All of which is according to a "show representative" of the above shows.

WILD WEST SHOW

May Be Featured at Spokane Fair

Spokane, Wash., Dec. 6.—Plans for the 1924 Spokane-Interstate Fair, now being worked out by President Thomas S. Griffith, indicate that a complete revising of the program and features is in line for next year. Criticism of the tenacity of each Spokane fair to be the same brought out a deluge of suggestions.

If no trouble is encountered with the humane society it is possible that a Wild West show will be featured next September. The success of the present last fall has brought out a wide demand for another attraction of that type, probably something built around Western pioneer history.

GRAND STAND VICTIM OF HEAVY WINDSTORM

Unlontown, Pa., Dec. 5.—With a loud crash that was heard by persons living within a radius of several hundred yards the grand stand of the Elks' Athletic Field and carnival ground, on the outskirts of the city gave way under the strain of the wind yesterday evening. Almost the entire western end of the carnival ground structures was leveled. The damage is estimated at \$2,500 to \$3,000. It will be repaired immediately.

PAGEANT POSTPONED

Monroe, La., Dec. 5.—The proposed pageant, "America's Review", which was scheduled to take place Monday night at Forsythe Park, has been postponed indefinitely on account of adverse weather conditions.

TOYS AND SALEBOARD SUPPLIES

- Flying Birds, yellow and blue, concealed head, long stick. Gross \$ 5.50
 - Alabama Coon Jigger. Doz. 4.75
 - Climbing Monkey, best. Doz. 1.75
 - Mechanical Motorcycle. Dozen. 3.50
 - Mechanical Auto. Dozen. 1.95
 - Meow Cats, black. Dozen. 12.00
 - 21-Piece Ivory Manicure rolls. Dozen \$12.00 and 15.00
 - 9-Piece Pearl Manicure Rolls Doz. 13.00
 - Ladies' Bead Bags, draw string. Dozen 18.00
 - Ladies' Bead Bags, large shell frame. Each 3.75
 - 21-in. Indest. Pearls, sterling clasp. Each 1.50
 - 6-Jewel Brace, Watch, platinum case. Each 3.90
 - White Gold-Filled Brace, Watch. Each \$4.30, \$5.50, 7.50
 - Gold-Filled Pen and Pencil Sets, plush box. Each 2.25
- Send name and permanent address for catalog. GOLDBERG JEWELRY CO., 816 Wyandotte St., Kansas City, Mo.

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The Latest Style Ring



In sterling silver, original design of diamond mounting. Three styles. White sapphires set on a guaranteed to keep lustre. Put up one dozen in tray, assorted. Samples upon request. Price, \$6.75 per Dozen.

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MIDDLE WEST PARK and CARNIVAL OWNERS

looking for an Allan Herschell Three-Abreast 1920 Model Jumping-Horse Carousel, suitable, portable or stationary, Wurliitzer Band Organ, Willys-Overland Auto Engine, mounted on truck, ticket office and all other essentials, ready to run and condition guaranteed. Now stored in town close to Joplin, Mo. Reason for sale: Going into other business. Best cash offer takes this bargain. J. N. PINTO, 5307 5th Ave., Brooklyn, N. Y.

Fayette County Fair

WANTS to hear from Independent Shows, Rides and Concessions for their 1924 Fair. Address J. H. YUCKLEY, Fayette, Ala.

GOLDEN SHOW IN QUARTERS

Will Hit the Trail Early in the Spring as a Twenty-Car Organization

Golden Bros.' Wild Animal Show terminated its successful 1923 season November 17 at Anaheim, Calif., where winter quarters have been established in a big warehouse among the orange groves. Anaheim is a town of 15,000 population, located twenty-five miles from Los Angeles, and the weather is ideal. Many of the folks from the show are wintering in Anaheim and the rest are making Los Angeles their headquarters.

The last week's business in California was very good from a financial standpoint, and if this is any criterion business should be very big in the spring. Master Mechanic Doc Williams has a force of men busily engaged in putting the equipment in shape for next season. Training will start the latter part of December and the show will take the road early in the spring as a twenty-car organization.

Bert E. Rickman has been retained as equestrian director of the big show, and Chas. Curran as side-show manager.

The show is doing quite a little business this winter in pictures, and also has several acts booked for Shrine circuses up and down the Coast.

Mike Golden, manager, secured a wonderful location for the show for winter and it is possible that permanent quarters will be established there, as he has secured an option on it. BERT RICKMAN (for the Show).

Concessionaires' Notice

WOODMEN OF THE WORLD OF ST. LOUIS MEMORIAL HOSPITAL FUND

Will Present GORMAN BROS. CIRCUS Armory, January 12 to 19, inclusive.

6,000 members of 10 Camps and 4 Groves of Ladies' Auxiliaries are selling tickets. 60,000 tickets already sold. This will be the biggest affair of its kind in St. Louis. Well promoted, billed and advertised.

CONCESSIONS ALL OPEN, except Blanket Wheels, Corn Game and Refreshments. All Wheels, \$50.00. Grind Stores, \$50.00. No more than two of a kind will be sold. Write or wire.

C. E. MEYERS, 803 Wainwright Bldg., St. Louis, Mo.

E. J. KILPATRICK, International Amusements

World's Rights—"OVER THE FALLS" American Rights—"PARK YOUR OWN CAR" Foreign Rights—"THE CATERPILLAR"

NEW YORK—LONDON—CHICAGO

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GIVE THE PUBLIC WHAT THEY WANT WITH A

KENTUCKY DERBY and SWINGING (Bathing) BEAUTIES

You will see the BEST and LATEST Game Devices ever invented. For action, capacity, dash they are unsurpassed. See these Games now in operation at our new showroom. KENTUCKY DERBY CO., INC., 1416 Broadway, New York.

Wanted CONCESSIONS Wanted

For Season 1924, for Myrtle Beach Amusement Park, Milford, Conn. A live-wire Park for Caterpillar, Kiddie Rides or any other Ride, in space 72x100 American Palmist, Ball Games, good Cook House. Also can place Hoopla, Knife Rack, Cigarette Shooting Gallery or any other Concession that doesn't conflict. Address E. SONNENBURG, Mgr., 2204 Amsterdam Av., N. Y. C.

ELECTRIC FLASHERS—GETS THE PLAY!

The most beautiful flash you ever saw, works ten times faster than a wheel, beautifully painted and draws a crowd by itself. When closed it is a Sample Case, 25x25x11½ inches, reinforced brass corners; has special closing clamps on both top and sides with leather handle for carrying. Complete with bulbs, ready for work; bulbs are frosted and numbered; all electric work concealed.

Comes in the following combinations: 30-24-20-15-12 or 6 numbers combination. Each combination has a special red bulb, which is used when an intermediate prize is given. You can use any kind of merchandise on these Flashers—Dolls, Blankets, Silverware, Aluminum Ware, Clocks or Lamps. **PRICE, \$100.00 EACH.** 10% discount if bought in lots of three or more. 25% deposit with order.

FEDERAL IMPORTING CO., 620 Penn Ave., Pittsburgh, Pa.

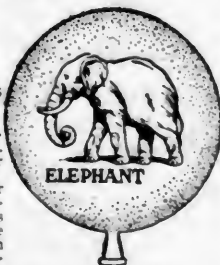
Novelty Men, Attention!

Your keeping in touch with us regularly is to our mutual benefit.

If it's NEW, WE HAVE IT!

Remember us for 1924 Season
WE LEAD ON

TOY BALLOONS, SQUAWKERS, FLYING BIRDS, RUBBER BELTS, MEN'S LEATHER BELTS, RUBBER NOVELTIES, SILK KNITTED TIES, ACTION TOYS, Domestic and Import, Special Numbers for Outdoor Trade. Our goods speak for themselves. Prices lowest. All shipments immediate. Free Price List and Samples on request. Quotation Special to Quantity Trade.



NOVELTY PRODUCTS CO.
42 No. 7th St., PHILADELPHIA, PA.
IMPORTANT—Note our other ad on page 214.

SIGNAL CORPS RADIO HEAD PHONES

Every Pair Guaranteed

Proven in Service

3,200 Ohms Resistance.

\$3.25 Per Pair

Genuine German

DR. SEIBT

6,000 Ohms

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THE WONDER SINGLE TUBE REGENERATIVE SET

Range approximately 1,500 miles, complete with Signal Corps Head Phones **\$16.50**

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A Complete Line of Standard Radio Apparatus and Parts Always in Stock.

ORDERS FILLED PROMPTLY. SEND 25% DEPOSIT, BALANCE C. O. D.

PEOPLES RADIO CO.
621 Broadway, NEW YORK CITY.
AGENTS WANTED.

Warren Tri-County Fair

WARREN, IND.
Dates, July 29, 30, 31, August 1, 1924.

Will have bigger and better fair than ever. Grounds will be lit up with electricity. Have day and night fair, and solicit everybody in help with amusements and with their presence. E. PHILIP, Secretary; H. GILL, President; P. E. LEWIS, Treasurer.

WANTED---MUSICIANS!

To Join on Wire
TEDDY CARLO. - GREENSBORO, N. C.

FOR SALE MUSEUM OF ANATOMY, complete, 18 Figures, in small show cases. Also Shipping Cases, 3 Banners, small German Pipe Organ, motor driven. Load as calliope. Walter Dohlen, 200 Central Ave., Fort Worth, Texas.

If you write to an advertiser mention The Billboard.

DOKIES' CIRCUS

Has Promising Start for Good Ten Days' Run at Jacksonville, Fla.

Jacksonville, Fla., Dec. 7.—The Dokies' Indoor Circus, under the auspices of Moharrum Temple, No. 119, Dramatic Order of Khorassans, was ushered in at the Billy Sunday Tabernacle here Wednesday under very gratifying conditions. The Times-Union conceded the attendance to be large, the program of circus attractions on the main stage meritorious in diversity and ability and predicted a successful ten-day run for the affair.

The bill includes Allen and Lees, equilibrist; Ardell's acrobatic dogs, the Four Famous Russells, the Original Three Barnards and the Aerial Lamarrs. In the side shows were Princess Coretta and Jean Lindsay, midget entertainers; Prof. H. Lahote, magician, combined with a fat girl and lady contortionist, and a deaf mute strong-man act.

There is an unusually big lineup of concessions and conspicuous among these are George Tashian's two stores, a blanket and a bird wheel, both of which are holding over here from the Florida State Fair. Representing the Associated Amusement Company, Inc., of Savannah, Ga., in the concession department is Peter Manzi, well known in show and indoor concession circles. The Associated Company is financially interested in the event and the president and general manager, Isidore Blumenthal, with the secretary and treasurer, a Mr. Rosenhoff, are here directing the business end of the project. On the show and "special event" ends of the promotion is Harry E. Bonnell, well-known indoor event promoter.

An effective special publicity stunt was staged yesterday under the direction of Promoter Bonnell. "Dare-Devil" Smith did an "endurance" test from the apex of the flagpole on the Hotel Seminoles and at intervals of every hour threw out free tickets to the Dokies' Circus. The performance included hanging from the ledges of the roof and window sills of the top story of the building and the streets were packed with people watching the thrillers.

ADAMS RETURNS TO ATLANTA, GEORGIA

E. W. Adams is home again in Atlanta, Ga., returning from Paola, Kan., where he closed the season as purchasing agent and ticket seller on the Gentry Bros. Patterson Circus. He opened with the Al. G. Barnes Circus March 24 at Dallas, Tex., and remained with that show until it reached Nashville, Tenn., April 21. From there he went to Paola, where he opened with the Gentry-Patterson Show April 28. He reports a very pleasant season with that show under the management of J. H. Adkins.

"ED WARREN" MARRIED

Kansas City, Mo., Dec. 5.—A wedding of particular interest to this city and the show world in general was that of E. W. (Warren) Appleton and Angelina Baker at Holton, Kan., Thanksgiving Day. Mr. Appleton is owner of the Appleton Printing Company, one of the well-known printing concerns here. He spent many years in the show business, professionally known as E. A. Warren, having been connected in various capacities with large outdoor amusement organizations.

Mr. Appleton when announcing this pleasing news to the local office of The Billboard stated that it all happened because Miss Baker attempted to cross a piece of thin ice near her home, and he, being with her, rescued her. "What else could he do?" Mr. and Mrs. Appleton are making their home for the present at the Coates House this city.

ATTENDS SHOWMEN'S CONVENTION AT CHICAGO

James Patterson, owner and manager of the Gentry-Patterson Circus, was a busy man during the convention in Chicago. New canvas was ordered and quite a number of contracts for acts signed up.

WATMUFF WITH BROWN & DYER

Charles Watmuff last week in Chicago signed a contract with the Brown & Dyer Shows whereby he will act as their general agent season of 1924. Last year Mr. Watmuff was general agent of the Great Patterson Shows.

Now Booking for Season of 1924, Showmen, Ridemen and Concessioners

BARLOW'S BIG CITY SHOWS

TENTH ANNUAL TOUR

FOR SEASON OF THIRTY WEEKS, WITH FOURTEEN FAIRS AND CELEBRATIONS TO BE PLAYED.

6 Modern Riding Devices, 12 Big Feature Shows, 200 People, 2 Calliopes, Military Band, Special Billing, Beautiful Fronts, Everything Complete for the Highest Class Shows of America.

OPENING APRIL 15TH AT ST. LOUIS, MO. At 4200 S. BROADWAY

The best spot in the city, for an engagement of ten days, and then Missouri, Illinois, Iowa and Minnesota's largest cities to follow.

CAN PLACE COMPETENT RIDE HELP for best ride. In the carnival business, or would consider giving them to capable foremen on percentage basis. All rides on wagons and equipped with electric motors. Three-Arrest Parker Special Model Cars—All, Ed Paris Wheel No. 5, Venetian Swings, Airplane Carousal. Will look Independent Whip and Kiddie rides.

REAL SHOWMEN WANTED for the following complete attractions on percentage: Plantation Show, Vaudeville or Tokio Revue, Crazy House, Snake Show, Freaks or Attraction for Platform Show, Jangleland String Show. Have booked Athletic, Water Circus, Side Show and Hawaiian Village. **CAN PLACE** Concessions of all kinds and will sell a few exclusives. Grind Stores, \$25.00; Merchandise Wheels, \$35.00, non-exclusive. We pay lights, railroad fare and transportation from town to town, but do not furnish dravages. Useful Carnival People in all branches write and let me hear from you. Address all mail to **HAROLD BARLOW**, Manager, care of Wellington Hotel, 715 Pine St., St. Louis, Mo., or en route Barlow's Big Indoor Circus.

EVERYBODY

increased friendships—
better understanding—
greater confidence—
truer purposes—
mutual success—
happiness, and a

MERRY CHRISTMAS



THE TOURAINE CO. CHOCOLATES

121 No. Washington Street
BOSTON, MASS.

5 N. Water Street
PHILADELPHIA, PA.

COLEMAN BROS. SHOWS

WANTED For Season of 1924 **RIDES—SHOWS—CONCESSIONS**

THOMAS COLEMAN, 520 High Street, MIDDLETOWN, CONN.

A MERRY XMAS and A HAPPY NEW YEAR.



Merry Christmas and a Happy New Year

To All Our Friends and Customers Who Have Made a Success by Using

Mineral Made Dolls

Do not forget us for the next season. We have Dolls ranging in sizes from 8 to 20 inches in all styles and prices.

from \$2.75 to \$13.00 per doz.

Guaranteed merchandise and one-hour service, that's what the Concessionaire and Carnival Man wants.

Concession and Carnival People

who are using dolls in the South now try our

8-in. Flapper Plume Doll at \$2.75 per dozen

In gross lots,

net weight 35 lbs. per gross, and

15-in. Doll Assortment in 3 styles at

\$5.25 per dozen

and make money on it.

One-half deposit, balance C. O. D. No goods shipped without deposit.

Mineral Doll AND Novelty Mfg. CO.

15 LISPENARD ST. New York City Telephone Canal 0075



We Manufacture a full line of BOUDOIR and TABLE LAMPS

Silk or Glass at prices from \$1.50 to \$20 Each.

Write for Samples or come and see us.

WROUGHT IRON CO 195 Canal St., NEW YORK.

Want To Buy

A 60 or 70 Round Top, with a 20 and a 30, or 40 middle, not less than 10 side wall. Must be in A-1 condition. Dox Act that will work. Goat Art, 2 or 3, free workers. Pony A-1 that will up and doubles for singles, etc. Sheep Art, same as the above. Any other domestic animals to work. CAN USE 10 to 15 lengths Star-Bark leather. Price them right if you will. State all first letter. Mail only. Address: WROUGHT, No. 395 Duane Way, Pittsburgh, Pa.

CHRISTY BROS.' CIRCUS

Runs Into Another Rainy Spell—Business Keeps Up as Season Draws to a Close

The Christy Show the past week had another battle with the elements, putting the tents up and taking them down in downpours of rain, and in Hallettsville, Tex., to the accompaniment of heavy thunder and vivid lightning. It was one of the toughest nights of the season. The rain fell in torrents and everyone was summoned to the lot to get the heavy top loaded. It was 4 o'clock in the morning before the train pulled out.

The rain started at Kerrville, where no show was given, and the train pulled out thru San Antonio for Fredericksburg. Here, however, but performances were given to the audience made up most exclusively of towners.

It rained at Boerne and there was no parade and a late arrival. Business in Georgetown for a Sunday show December 2 in the rain. The big top and side-show were put up and a night show given to good business. The Christy Show, by the way, is the only circus that has been permitted to give Sunday performances in this State.

There was an early arrival in Hallettsville and for a time the sun came out and the prospects of the rain stopped, but it fell again just before parade and developed into a fierce downpour. There was a fair crowd at both shows.

There was another late arrival in Luling, which would have been one of the big ones had there been an afternoon performance. The train arrived at 10 o'clock and there was no parade. The town is in the midst of an oil boom and everyone had money. A night show was given to almost a turnaway.

Short run but late arrival again at Columbus. Late parade and afternoon performance. Business good at matinee and big at night. The sun came out here, dried the grass and put everyone in good humor again. You can't buck the rain in Texas.

The show will soon be packed away in the winter quarters at Beaumont and work commenced on the new show for next season, which will open early in March. After a short business trip Manager George W. Christy will return and take active charge of quarters. The show will be greatly enlarged and improved in every way. All of the new trainers and bosses have been secured and are either in quarters or on the way. Don Barragh left the show at Fredericksburg and supposedly went to Chicago. "Ace", the vandeville high-jumping horse that was injured in a runaway several weeks back, was found dead in one of the stock cars on the arrival of the train at Columbus. A wedding, with a wedding trip to Montreal and a handsome home there, is in store for one of the popular young ladies of the show. Full particulars later.

FLETCHER SMITH (for the Show).

C. D. SCOTT'S GREATER SHOWS

Wintering at Camp Wadsworth, Spartanburg, S. C.

Spartanburg, S. C., Dec. 7.—C. D. Scott's Greater Shows arrived in this city Monday and have taken up winter quarters at Camp Wadsworth after a very successful season. Mostly all of the personnel will winter at Spartanburg. The tour covered many of the Southern States, commencing with fairs in Kentucky the first week in August and continuing to play them until closing the season at Dunson, S. C., week ending December 1.

The show was transported on a fifteen-car train and this number will be augmented to twenty cars. The management has bought most all of the rolling stock and before the opening of the season the train will be owned by Manager C. D. Scott. All wagons to load the shows and riding devices have been bought at this writing. With an addition of one more riding device now being negotiated for, this show will have six riding and twelve shows and will carry about thirty concessions.

Mrs. Stella Veal, widow of J. A. Veal, is a visitor among several friends at winter quarters, including Mr. and Mrs. C. Gibbons (Mr. Gibbons is trainmaster of Veal Bros.' Show), Roy Fay, master mechanic, and L. M. Lowe, general agent. Mrs. Veal has again leased her twenty cars and show paraphernalia to Roy DeFour for next season. She is thankful to Johnny J. Jones and his company and other showfolk for their kind remembrances while in Nashville, Tenn., in the decoration of Mr. Veal's grave.

J. Francis Flynn, owner of the merry-go-round, Ferris wheel and motorome, has contracted to furnish these attractions for next season, and C. H. Buckley, owner of the whip, has done likewise. The show will play some new territory, opening here about the first of March.

There are about twenty people in winter quarters, including carpenters, blacksmiths, mechanics and general utility men. "Archer's Hawaiians" have several theater engagements in this State for the winter months, also Scott's All-Star Minstrels will appear in some of the prominent billboards around here this winter.

Mrs. Veal leaves soon for Memphis, Tenn., to visit her sister. From there she will return to Brockton, Mass., to the Dr. Scott Shows, to look after her interests. Manager C. D. Scott will spend the holidays with his folks at home in Roanoke, Va.

BOB GUCKELS (for the Show).

REMEMBER "AUNT LOU"

If you are sending out holiday greeting cards and wish to help make a little lady happy in her declining years mail one to Mrs. Louise Blitz, who is intimately known as "Aunt Lou". Her address is 1812 Byron street, Chicago, Ill.; telephone number 1191 Grand.

Our Record!

We point with pride to our record of 1923. Better Quality of Chocolates than ever before. Without doubt the most attractive and flashiest boxes ever offered. Service excellent. Always prompt shipments. Prices right.

Our Aim for 1924!

Constant improvement in quality. New and novel boxes that are bound to attract the eye. Service—Well, this can hardly be improved, as it is almost perfect. Prices in line when the above three are taken into consideration.

We wish our many friends a very Merry Christmas and a Prosperous New Year.

Curtis Ireland Candy Corporation 24 S. MAIN ST., ST. LOUIS, MO.

New York Representative:

Eastern States Trading Co. 28 Walker Street, NEW YORK, N. Y.

Advertisement for High-Class Parlor Lamps. Includes images of two lamps and a list of prices for various models like Bungalow and Burbank.

Advertisement for Mechanical Toys. Includes an image of a mechanical mouse and a list of toys like Best Running Mice, Mechanical Butterfly, etc.

NADEL BROS., 128 Ludlow Street, NEW YORK

WILL BUY FOR CASH

Riding devices, any kind, in good condition. Mail in full details. Address Box BB, Billboard, New York.

MERRY CHRISTMAS and Happy, Prosperous 1924 To all my friends and agents. SAM WALLAS, Isler Greater Shows, Chapman, Kan.

BROWN & DYER SHOWS


Wish to extend the Season's Greetings to all friends and friendly enemies

MR. and MRS.
B. M. Turner
 Wish all friends a
Merry Xmas
 and **Happy New Year**

TWENTY CARS

—OF—

Clean, Wholesome Amusement

I wish all my friends
**A MERRY
 CHRISTMAS**

LES PRIME

MR. and MRS.
ARCH E. CLAIR
 to all our friends we wish a
Merry Xmas
 and Prosperous,
Happy New Year
 Yes, we are with it and for it.

A Merry Xmas and a Prosperous New Year

TO ALL FRIENDS

Al Dernberger

General Manager Luna Park, Miami, Florida, Indefinitely

Mr. & Mrs. Snyder
 Wish everybody on the
BROWN & DYER SHOW
 A Very Merry Xmas and a
 Happy and Prosperous
 New Year
 BEN SNYDER, Mgr. Cook House.

A MERRY CHRISTMAS
 to all from
Leo & Della Carrell
 SIX SEASONS
 Still with it.

I wish all my friends
A MERRY CHRISTMAS
TOM HOWARD
 Mgr. Wild West.

A MERRY XMAS
 TO ALL FROM
BOB SHERWOOD
ROBERTA SHERWOOD
ANN SHERWOOD

**Sailor Harris
 and Wife**
 With it for four seasons and engaged
 for the fifth.
**WISH A MERRY XMAS
 TO ALL**

CHRISTMAS GREETINGS TO ALL
 FROM
MRS. T. R. HOWARD

We wish all friends
A MERRY XMAS
 Still with it.
Mr. and Mrs. Geo. Rosen
**A MERRY XMAS
 TO ALL.**
MR. and MRS. JACK STONE

ROY & ED. BARD
 Wish all friends a
Merry Christmas

F. A. WOODS
 And
MICKY ALLEN
 A Merry Xmas to all Friends

HOMER SIMONS
 and Spot the Spot
GEO. HARRIS
 Send A Merry Xmas To All

Mr. & Mrs. Curly Wilson
 5 SEASONS
 Still with it. Wish a
MERRY XMAS TO ALL

MR. and MRS.
DAVID W. SORG
WISH ALL A MERRY XMAS

BESSIE ALLEN
 Mgr. of the Caterpillar had a good season.
WISH ALL A MERRY XMAS

JACK SCHEFFLER
 Sends Xmas Greetings
L. S. MILLER
 A Merry Xmas To All

A MERRY XMAS TO ALL
NEIL AUSTIN

A MERRY XMAS TO ALL FRIENDS FROM
FRANK LaBARR
 9 SEASONS. Still with it.

A MERRY XMAS
A. STETINA

Wishing All of Our Friends
**A VERY MERRY CHRISTMAS and
 A HAPPY PROSPEROUS NEW YEAR**
WISCONSIN-DELUXE DOLL and DRESS COMPANY

EASTERN DISTRIBUTING POINT
 Pittsburgh, Pa.
 1349 Penn Ave.

MAIN OFFICES AND FACTORIES
 Milwaukee, Wis.
 42-644-646 Third St.

SOUTHERN DISTRIBUTING POINT
 Atlanta, Ga.
 302 Marietta St.

Harrington's

NEW TONE AIR CALLIOPE

SUCCESSOR TO
Kratzs Calliope Co.

Established 1890

FACTORY AND DISPLAY ROOM:
 1233 SUNSET BOULEVARD,
 LOS ANGELES, CALIF.

E. A. HARRINGTON, General Manager

Ladies' Swagger Sticks



In Stock for Immediate Delivery at Reduced Prices

SEND \$10.00 FOR SAMPLE ASSORTMENT

- 24-in. with Silver Caps and Silk Cord. Per Gross, \$22.50.
- 36-in. with Silver Caps and Leather Cord and Ivory Beads. Per Gross, \$25.50.
- 36-in. with Silver Caps and Ivory Beads. Per Gross, \$25.50.
- 36-in. with Ivory and Amber Tops and Ferrules with Fancy Straps. Per Gross, \$72.00.
- 36-in. Beautiful Assorted Sticks, for High-Class Trade. Per Gross, \$90.00.
- 36-in. Beautiful Assorted Sticks, for High-Class Trade. Per Gross, \$102.00.
- 36-in. Beautiful Assorted Sticks, for High-Class Trade. Per Gross, \$125.00.
- 36-in. Beautiful Assorted Sticks, for High-Class Trade. Per Gross, \$144.00.

We manufacture a complete line of Men's, Women's and Children's Umbrellas and Parasols. Also Folding Umbrellas and Parasols. Write for Catalogue.

Prompt shipments. One-third deposit required on all orders.

FRANKFORD MFG. CO.
 906 Filbert Street, PHILADELPHIA, PA.
 Philadelphia's Largest Umbrella House.



Silk Knitted TIES

\$2.65 per Doz., Gr., \$30.00 Value
CAN'T BE BEAT

25% cash with order, balance C. O. D. 50c seller.

North Star Knitting Mills
 2549 Douglas Street,
 PHILADELPHIA, PA.

SHOW—Top, 30x20. Bottoms, complete. Walk-Through show, 21 ft. x 20 ft. of Pictures, two Printed Hangers, 5x12; one Printed Banner, 8x10, made by United States Text & Sewing Co. \$150.00. W. A. STEWART, R. P. D. No. 7, Box 318, South Jacksonville, Fla.

Tell the advertiser in The Billboard where you got his address.

GREAT WHITE WAY SHOWS

"Pick-Up" Notes From Winter Quarters

Martin's Ferry, O., Dec. 6.—Thanksgiving at the winter quarters of the Great White Way Shows here will long be remembered by those fortunate enough to be present on that date. George Tompkins, who has charge of the quarters, gave the dinner, which was greatly enjoyed by all present.

With a scarcity of turkeys on the local market it at one time looked as if the "big feed" would be without the usual bird gracing the table, but Ralph Tompkins, the on-legged jazz dancer, a brother of George, arrived on the scene just in time, and making a drive of twenty miles into the country he came back with a nice, big thirty-five-pound "gobbler", and—well, what the Zimples and Mrs. Tompkins don't know about roast turkey and what goes with it is not worth mentioning. In the dining car at 5 p.m. it was served after thanks to Him, the giver of every good and perfect gift.

Mr. and Mrs. Nigro are still in Chicago and are expected to return about December 10. A number of new faces already are promised to appear on the same lot it closed on the past season, and with a number of added attractions.

The new calliope from the Tangey plant has arrived and is the very latest in the self-playing models. It is now being mounted on a specially built truck to go one week in advance of the show.

Driver Brothers have been given orders for tents and banners for the coming season.

Mr. Nigro believes that by wintering right in the heart of this mining and manufacturing district he can open up next spring to real business and avoid two or three months generally spent to no profit in getting out from his past winter quarters. The coal mines, steel mills and oil industry all seem to be in full blast now in this section, with everybody working and getting good wages. All of which is according to an executive of the above shows.

FAIR SECRETARIES

Attend Old Glory Horse Sales

New York, Dec. 8.—A large number of fair secretaries and managers were not to be able at the Old Glory Horse Sales, held during the week of November 26 at Squadron "A" Armory, this city. It is estimated that nearly every Eastern fair association was represented. Prominent among the visitors were: Dr. J. C. Allen, town, Pa.; J. P. Seldoubridge, Lancaster, Pa.; E. F. Beuckley, Pottsville, Pa.; S. B. Russell, Lewistown, Pa.; A. P. Sandles, Ohio; H. D. Smyser, York, Pa., and W. H. Goshier, Hartford, Conn.

Gross sales exceeded \$305,000, which is said to be a record in horse sales for the trotters. At a meeting held during the week A. L. Leatherman was re-elected secretary for another four years by the Union Trotting Association.

The National Trotting Association held a meeting in the Murray-Hill Hotel and W. H. Goshier, of Hartford, Conn., was re-elected for a term of four years as secretary. E. J. Tranter, president of the association, was in charge of the sales.

GAVE OUT PUBLIITY

To Fact of Two Outdoor Amusement Organizations Wintering at Montgomery, Ala.

Daily papers of Montgomery, Ala., recently made quite a bit of mention regarding the decision of Manager Morris Miller to winter the Miller Bros.' Shows at Montgomery.

An article in The Advertiser corrected a statement of one of its correspondents at Dothan, Ala., that the show would go into quarters and make its repairs, etc., at Dothan, also mentioned that Mr. Miller's decision would give Montgomery two carnivals wintering there, the other being the Rasin & Cherry Shows.

DICKINSON HAS STORE SHOW

Since closing his season with the L. J. Roth Shows Harry Dickinson, well-known showman, has opened a store-show in Birmingham, Ala., on Fourth avenue. He has winter quarters for his dogs, ponies, etc., and paraphernalia in connection with the outdoor exhibitions on the fair grounds at Birmingham.

ATKINS APPRECIATES

In a letter from W. A. Atkins, formerly well-known outdoor showman, now correspondent for The Billboard at Elgin, Ill., he asks the editor of this department to express his wishes to all his circus and carnival friends for a merry Christmas and a happy and prosperous New Year and to extend his thanks to all those with whom he came in contact during the past year for courtesies extended during his visits.

FOR JUST RIGHT JEWELRY JUST WRITE GERBER!



- BB. 274—Wrist Watch, rectangular shape, 25-year white gold-filled case, fitted with 6-jewel movement, in satin-lined box. SPECIAL. Each... \$5.00
- BB. 275—Wrist Watch, same as above, fitted with lever movement. Each... \$7.00
- BB. 276—Wrist Watch, as above, lever movement, set with four beautiful sapphires. Each... \$8.50
- BB. 2747—Wrist Watch, gold plated, round or octagon shape, in plush-lined box. Complete. Each... \$2.75
- BB. 2749—Wrist Watch, tomcan shape, 25-year, white gold-filled case, fitted with 6-jewel movement. Complete in satin-lined box. Each... \$4.00

We also carry a number of solid gold Rectangular Wrist Watches, ranging in price from \$11.00 upwards.



BB. 792—"Seville". A super quality Deliah indestructible Pearl. Safety clasp of white gold, set with genuine diamond and genuine onyx. Length, 21 inches. In velvet box, satin lined. Retail \$35.00. Costs You, Each... \$16.50

BB. 901—Extra Fine, Indestructible 24-inch Neck-lace, beautifully graduated, rose pink color, securely fastened to a sterling silver patented clasp, set with extra fine white stone, in grey velvet satin-lined box. Complete... \$1.50

BB. 902—As above, beautifully graduated, Opalescent 30-inch Pearl. While they last, complete, in velvet box. Each... \$2.00

We carry a complete assortment of Deliah, La Tausa and Richelieu Pearls.

WE CARRY A LINE OF BEADED BAGS FROM \$1.75, \$2.50 and \$5.00 Each.

BB. 151—High-Grade 14-Kt. Gold-Filled, Self-Filling Fountain Pen and Pencil set, repelling and preventing marring pencil, ladies' and gentlemen's sizes. Beautiful velvet-covered, satin-lined box. Per Set... \$2.25

IF YOU ARE INTERESTED IN MECHANICAL TOYS AND HOLIDAY STREETMEN'S SPECIALTIES, PLEASE REFER TO OUR PREVIOUS BILLBOARD ADS.

We have several other good, snappy and money-making Mechanical Toys on hand. We have snappy Specials in Mamma Dolls, Silversware, Firearms, Pearls, Fountain Pens, Beaded Bags, Jewelry and thousands of other items suitable for the holiday trade.

BUY WHERE YOU CAN BUY RIGHT

On Holiday Goods and Mechanical Toys we require one-half money in advance. If goods are ordered by parcel post, enclose extra money.

M. GERBER, Underselling Streetmen's Supply House,
 505 Market Street, PHILADELPHIA, PA.

ATTENTION!—You NOVELTY MEN!—Why Bother with old and "Dead Items"? HERE ARE A FEW OF OUR "LAST CALL CHRISTMAS SPECIALS"

- Really Genuine, Up-to-the-minute NEW GOODS—FULL OF ACTION—every one a BIG LEADER—has gotten "the money" and gone over big. LET'S GET ACQUAINTED.
- American DIRIGIBLE AIRSHIP. The best 15c
 - Arsnup Package on the market. Gross... \$ 9.00
 - Large Workers, "Monster Size" Doz., 75c; Gross 6.50
 - WALKING DOLLS, 11 inches high, with 21-inch stick. They walk and "full of action". A 50c Item. Gross... 9.40
 - The new CRYING BABY. This is real. Should be seen. Big as a 35c issue. Our price... 22.50
 - RUBBER "ATHLETIC-MAN" DOLL. The biggest selling 25c item we had this season. Gr., 13.00
 - JUMPING DOGS. Work just like the bigger dollar item. On the "jump" it reverses, ideal mechanical action. Our Special Price. Gross 6.00
- The above are the Best of Our Leaders on Holiday Goods. We suggest ordering from this list. All orders shipped immediately. Deposit must accompany each order. Creditors on our entire list sent on request. Note our other ad on page 211.
- NOVELTY PRODUCTS CO.,** Fancy Goods and Novelties.
 Direct Factory Representatives, No. 42 North 7th Street, Philadelphia, Pa., U. S. A.

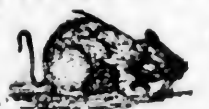
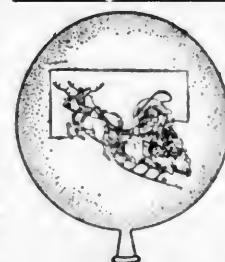
CHRISTMAS WORKERS

- 2-Color 70 Gas Balloons, with Santa Claus Prints, - \$3.00 gro.
- No. 150 Workers, same as above, - 1.00 doz.
- Best American Made Running Mice, - 4.00 gro.

Samples 10c each. Order from this advertisement. No catalogue. 25% cash with all orders, balance C. O. D.

PITT NOVELTY CO.

429 Fourth Ave., PITTSBURGH, PA.



WANTED—CIRCUS ACTS OF ALL KINDS

For AMERICA'S LARGEST INDOOR CIRCUS

WILL CONSIDER RECCGNIZED AND FEATURE ACTS ONLY

For ST. LOUIS POLICE RELIEF FUND

TWO WEEKS

COLISEUM, APRIL 21 to MAY 4, 1924

TWO WEEKS

BOOKED AND MANAGED BY

THE SIDNEY BELMONT THEATRICAL ENTERPRISES

ODEON THEATRE BUILDING

ST. LOUIS, MISSOURI

CUSHMAN

Light-Weight ENGINES

FOR TRAVELING SHOWS, CARNIVALS, AMUSEMENT DEVICES, ETC.



You can depend on Cushman power. It will not fail when you need it. 4-H. P. Weighs Only 190 Lbs. Simple—anyone can operate. Very compact. Weigh only about one-third as much as ordinary engines. Big saving in cost of transportation. Standard Equipment includes Friction Clutch Pulley, Sensitive Throttling Governor, Schebler Carburetor, Gear-Drive Water Circulating Pump and High Tension Magneto.

The 1 1/2-H. P. Cushman is used as standard equipment on Tangley Calliope; the 15-H. P. on Mangel's "The Whip". These and other sizes also used on other well-known and successful amusement devices.

Standard Equipment includes Friction Clutch Pulley, Sensitive Throttling Governor, Schebler Carburetor, Gear-Drive Water Circulating Pump and High Tension Magneto.

For full information write CUSHMAN MOTOR WORKS, 815 North 21st St., LINCOLN, NEB.

MONARCH GREATER SHOWS

To Be Launched Out of Baltimore in May

Columbus, O., Dec. 7.—The Monarch Greater Shows will take to the road next May as a five-car organization. Winter quarters will be at Baltimore, Md.

The show will play Maryland, Pennsylvania and the Virginia, and will open with five-shows, three rides, about thirty concessions and one free act. It will be a gilly outfit and the show fronts will be all banner arches, except the ten-in-1, which will have double-deck banners, this attraction being already contracted for by Jack Rice, of Newark, O., and he promises to have something besides banners on the inside, and also not using stuffed papier-mache oddities.

The management will do all its own hauling to and from the lots with its Fordson tractor, which will save time and get much better results in getting up in time for Monday nights, as sometimes teams and wagons are hard to get in towns.

At present the staff of the show is not completely made up, but according to plans at this writing Irvin D. Baxter will be manager and treasurer; Mrs. Baxter, secretary; Harry Roebuck, lot superintendent, and Chas. Larkins, superintendent of lights.

Guy Shipley will have charge of winter quarters and will have the Athletic Show. Work at quarters will not start until about the middle of March.

Mr. Baxter states that there will be no immoral shows, and no concessions that will not pass the clean-up campaign requirements.

The show will not take to the road until the last of May, as the management figures the weather in the past few early seasons has been very inclement.

As the show will not carry a band, the up-town advertising and music on the lots will be made with an air calliope, with Ed. Monroe at the keys.

Mr. Baxter is at present in Columbus, O., visiting friends and attending to some business. He will make a trip to Baltimore next week, his home, to spend the holidays with his parents, and to start the ball rolling. LEE COHEN, (for the Show.)

JACK BRADY'S CIRCUS CO.

Producing Two Elks' Circuses in Florida Cities in January

Ft. Myers, Fla., Dec. 7.—Jack Brady's Circus Co., Jack Brady, manager, has arranged to present the Elks' Outdoor Circus here January 7-12, the proceeds of which are to go to the Elks' Charity Fund.

The affair will be held on a lot in the downtown section, but one block from the main corner of the city, and for which a special permit has been granted by the city council in favor of the charitable object of the show. In fact, it was thought quite improbable by many persons here that this location could be gotten, but detailed explanation on the part of Manager Brady and the auspices secured it, along with the generous sentiment of the officials.

The Brady Circus Co. will also present an "outdoor circus" for the local lodge of Elks at Ocala in that city and also in the downtown district, around the City Hall, January 21-26. This affair will also be in aid of the Elks' Charity Fund in that city.

While it may seem strange in these days of many events of this nature, neither of these lodges, one over twenty years old and the other fifteen, has ever before sponsored a circus.

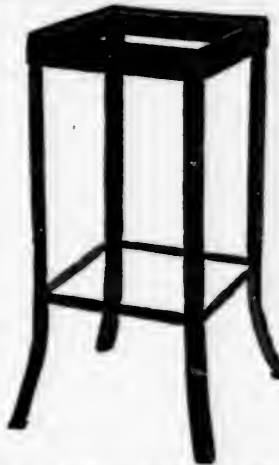
GREAT SUTTON SHOWS

Management Plans Spring Opening in Illinois

F. M. Sutton, head of the Great Sutton Shows, advised last week from Portageville, Md., that he had sold his lunch stand there, which he has operated the past several months, and was leaving for St. Louis to lay plans and put his amusement organization in shape for the coming season, to open at Madison, Ill., in April.

FREEDMAN WITH DOBYNS

Herman (Eke) Freedman will be general agent of the George L. Dobyms Shows the coming season. He closed the deal with Mr. Dobyms in Chicago last week. Mr. Freedman last season piloted the Brown & Dyer Shows.



Also have 9 new Talking Scales Price, Each \$85
13 Dial Fortune Telling Machines. No cards or further expense to operate. Very attractive and big money maker Size, 6 ft. high, 18 in. wide. Price, Each \$40.00

We make Iron Stands with attachment to bolt Vending Machine fast. This is the best Stand ever made for a Slot Machine. Price \$7.50

We Have 23 Five-Cent MILLS Mint Vending Machines, Rebuilt and Guaranteed. PRICE \$75 Each.

12 O. D. JENNINGS Five-Cent Play \$75 Each.

8 O. D. JENNINGS Twenty-Five Cent Play \$80 Each.

Mints \$25 a Case of 2000

We buy and sell Slot Machines and we build anything to your order. Write and let us know what you want. One-third deposit required with orders. Address HARRY D. STANLEY, 1488 East 55th St., Cleveland, O.

BUY YOUR PLASTER GOODS

For 1924 From the Largest Plaster Manufacturer in Chicago

We wish all our customers and friends a successful 1924

We carry a full stock of FRISCO, KEWPIE AND LAMP DOLLS, SHADES AND DRESSES.

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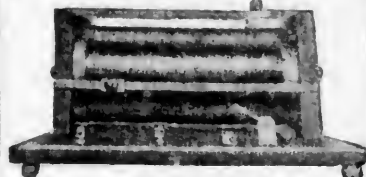


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Showmen's League Banquet and Ball Greatest in Its History

(Continued from page 19)

who could have told you a whole lot of good things."

The toastmaster called first on Edward F. Carruthers for remarks. Mr. Carruthers said that he had watched the league grow in twelve years from a small beginning to one of the wonderful organizations of the country.

"There were forty people at the league's first banquet," said Mr. Carruthers, "and we have with us tonight one of the men at that first banquet who has aided the growing organization with an unstinted hand—W. H. Donaldson."

W. H. Clark, of the Waco (Tex.) Cotton Palace, addressed the meeting, speaking on several subjects.

"I have reason to know much of the good work of the Showmen's League of America," said Mr. Clark. "And, furthermore, I have found the ideal of service to be at the bottom of every real outdoor showman's activities, no matter how much he was making."

The speaker made a special plea for the midway, said he favored merchandise wheels under the proper conditions and thought the country was getting a lot of the reformers.

Telegrams were read from George C. Moyer, Ed. L. Brannan, Al Hartman, Charles Blue, Guy Wendick, the Pacific Coast Showmen's Association, thru Sam Halber, president; Fred Kressman and others.

George L. Bogus spoke and had something to say about the reformers. The toastmaster called on Mr. Donaldson, who expressed regret that he should be the means of checking such a timely flow of rhetoric on the part of the others just when they had gotten nicely tuned up.

"It has been an annual pleasure to come to the league banquets," said Mr. Donaldson, "but never a greater pleasure than to get on this splendid occasion. As always, you had the best wishes that I can express."

Larry Boyd told a story and embellished it with pathetic reminiscences. P. C. Waidell talked about the showmen and their annual conclave and said he thought the show people were the salt of the earth.

Thomas J. Johnson was the last speaker of the evening.

"The outdoor showmen have more brains and heart than I ever dreamed," declared Mr. Johnson. He then paid a tribute to the league for its work and its aims.

The luncheon served the guests was excellent. After the speakers had finished Toastmaster Morris asked the crowd to empty the Gold Room, which was to be cleared for the dancing and entertainment program. Paul Biese's splendid orchestra furnished the music for the evening's entertainment, altho it developed that there was to be more music, too.

Sam J. Levy, chairman of the entertainment committee, more than made good his promise to the league to have plenty of first-class entertainment. The features opened with Lottie Miles, mezzo; Raymond Marlowe, tenor, and Florence Hediges, soprano, all from the "I'll Say She Is" Company in the Studebaker Theater. Then came one of the surprises of the evening, Ted Lewis' Jazz Band appeared and gave a series of numbers. It appears that William Hillier, formerly for years with The Billboard, and Mr. Lewis are warm personal friends. It is also said that Mr. Hillier, press representative of the Rubin & Cherry Shows, has long had a standing offer from Mr. Lewis to command him without reservation if he could ever do anything for Mr. Hillier. He got a chance last night at Mr. Hillier's request and quit recording numbers for the Columbia people long enough to come up to the festivities and give his finest program.

Paul Harrington next entertained with some clever dances and then the room was cleared for the grand march. Mr. Neumann, president of the league, and Mrs. John M. Sheesley led the march. When the march ended the next entertainment number was Bert Shephard and Company, Australian whippersnappers. Bert roused in the crowd long enough to give Col. Fred J. Owens a massive hug. They were once fellow showmen together on the kangaroo-infested plains and wilds of Australia. Kate Mulholl and her Six Hussar Girls followed, then the Winter Garden Four, Vally and Germane, dancers, closed the entertainment bill and the dancers started all over again.

The showmen never saw their women folks make so fine an appearance as last night at a league function. The same also goes for the allied trades and the visitors in general. Ben Frankenstein operated the blue lights which were thrown on the animated scene at regular intervals.

Those Present

Among the members of the league, their guests and friends who were present were: Bob Deever, Chicago; Homer Davidson, Chicago; W. C. Saunders, Virginia State Fair, Richmond, Va.; G. J. Pink, Ottawa Fair Association, Ottawa, Can.; Max Linderman, Chas. K. Parsely, Ottawa, Can.; Nello Smith, Chicago; Mr. and Mrs. C. H. Duffield, Chicago; Ernie Young, Chicago; J. Fred Maquenn, Trenton (N. J.) Fair; W. F. Sanger, State Fair, Hamline, Minn.; Fred C. Murray, Thearle-Duffield Co., New York City; Mrs. Helen Morgan, A. L. Salvati, T. A. Wolfe Shows, Vine, N. H.; Mrs. John Shannon, Columbus, O.; Mrs. Ethel Bore, Irene Water Circus, Washington C. H., O.; H. F. Ebel, State Fair, Columbus, S. C.; V. F. Frizzle, Charleston, W. Va.; T. W. Burke, Charleston, W. Va.; Anna M. Sheehan, Chicago; Col. and Mrs. E. J. Owens, Chicago; Mr. and Mrs. Frank Albringer, Chicago; Mr. and Mrs. L. O. Banner, Chicago; William Jenkins Howell, New York City; D. D. McEachin, State Fair, Hubbing, Minn.; Naomi L. Sloan, Evanston, Ill.; Mr. and Mrs. Thomas H. Canfield, State Fair, Hamline, Minn.; Thos. H. Canfield, Jr., St. Paul, Minn.; Mr. and Mrs. Frank DeMold, Chicago; John A. Sloaner, Chicago; Thos. Lee Warner, St. Paul, Minn.; W. C. Armstrong, R. H. Armstrong Co., Springfield, Ill.; W. B. Brown, Great Panama Show, Broad Park, Ill.; Mr. and Mrs. C. L. Boushler, Broad Park, Ill.; Mr. and Mrs. H. G. McVillie,

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Park Men From All Sections Attend Fifth Annual Convention of Association

(Continued from page 19)

every member. Generally speaking, the past year has been a profitable one with the parks. "The history, growth and development of outdoor amusements depends on three things, namely, devices, history of parks, beaches and piers, and, lastly, the men who made them," said R. S. Fzell. The speaker had for his subject "Outlines of History—Amusements and Their Development". Mr. Uzzell paid a tribute to the late L. A. Thompson for his fertility of imagination and inexhaustible energy in perfecting outdoor pleasure devices. He said that Mr. Thompson and John H. Deutzell were responsible for the splendid evolution of the merry-go-round. G. A. Deutzell had four gallopers on each one of his machines at first. Merry-go-rounds have been built in the Deutzell family for nearly a century, the speaker said. "The Philadelphia Toboggan Company, Herschell-Spillman and C. W. Parker have all contributed to the development," said Mr. Uzzell. "L. A. Thompson built rides all over the world. He was the king of American ride builders. The first switchback he built paid for itself in three weeks. Frank Darling was raised in this business by Mr. Thompson."

Mr. Uzzell's paper was complete as to details and showed the utmost attention to historical accuracy. "An amusement park must have the support of a majority of the people if located in a small city," said R. C. Strehlow, in a paper read by Arthur Strehlow. The elder Strehlow is president of Neptune Beach, Alameda, Calif. The rather odd title of the paper was "Experience and problems of a business man suddenly entering the amusement park field and what he encounters in applying regular business practices to the operation of an amusement park."

"Our park had formerly had a bad reputation," said Mr. Strehlow "and we had to win back a good character for the resort. We worked hard, studied the subject from every angle and in the long run made even the dance hall popular in the face of former prejudices. Our former business experience helped much but it took two years to get the leaks stopped." Mr. Uzzell arose to suggest that it would have been cheaper to have hired a park expert to teach him the business. Milford Stern said all of the experts have jobs and are busy. "Who knows what a park expert is anyway?" queried Mr. Stern.

Mr. Strehlow said the leaks came thru concessions operating on a commission basis and that as a result he changed to a flat rental. One man arose to say he changed to a commission basis for the same reason. E. E. Berger, of Flint Park, Flint, Mich., said he got caught the same way, sought the combined advice of successful business men and device builders and won out.

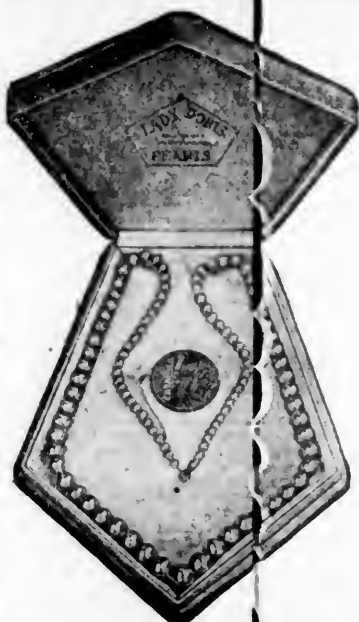
John Alexander, Woodside Park, Philadelphia, spoke on radio, its applicability to parks, and said amplifiers could be employed in such a way as to reduce expense and give satisfaction. "The radio is a good feature," said Mr. Alexander, "especially during intermissions in the dance hall. It should be installed near the center of the park away from unnecessary noise."

Hurry Tudor, Thompson Park, Rockaway Beach, N. Y., said radio is advancing in parks. "Public interest in the subject of radio is in itself sufficient to justify its installation in parks," said Mr. Tudor.

"I succeeded in getting \$300,000 worth of contracts from rides and concessions for our new park," announced Sam Benjamin, of Fairland Park, Kansas City, and who for many years was with Fairmount and Electric parks in that city. "It is a \$1,000,000 park," continued Mr. Benjamin "and made 12 per cent last year on the investment. We have forty-one concessions and rides and eighty acres of ground. Swimming pool, dance hall and many children's rides are among the features. Good music and fireworks are the two best drawing cards. We use twenty-five acres for the parking of cars. Seven men care for the parking of the autos and 70 per cent of the attendance comes in automobiles."

The subject of Mr. Fzell's broadly comprehensive paper again coming up, it was suggested that much labor is employed on such documents and Mr. Darling asked if the association should not have such a history in complete form. Mr. Stern said that it should be compiled for the association and that it should find a place in every book store.

A paper by Benjamin E. Winslow was read by Mr. Darling in which the writer said that immature city inspectors often impose outrageous conditions on park managers and ride owners. In this paper deflections, impact curvature, concrete foundations and mudsills were discussed from a standpoint of rides. Both the



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CHILDREN'S BATH ROBES, made of Corduroy or Beacon Cloth.

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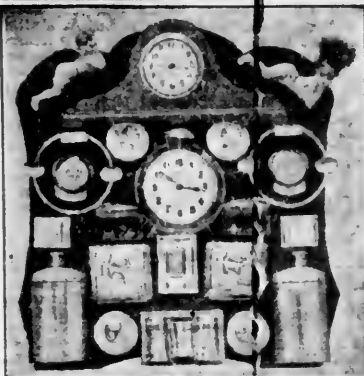
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WANTED—Legitimate Concessions of all kinds. A few choice Wheels open. All boys connected with me in former seasons, communicate at once.

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Less than Dozen Lots, \$2.00 Each

Women's Pure Silk Umbrellas, with white ring handle, popular colors, in dozen lots only..... \$15.50 per Dozen

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Men's Umbrellas, with curved handles, at same price.

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A. A. MITCHELL, 16 Sutton Avenue, New Rochelle, New York.

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concrete foundation and the mudsill propositions had their champions.

A paper by William H. Deutzell, of Philadelphia, president of the company of that name, was read by Mr. Uzzell. It had to do with the protection of park and concession receipts. Precautionary measures were suggested and ideas outlined for the protection of the money taken in during the day and night that have been found satisfactory by the writer.

"The Club Plan vs. the Park Plan in Parks," was the title of a paper by Thornton Kinney, president of the Alhott-Kinney Company, of Venice, Calif. The paper was read by Mr. Stern, who also discussed the subject briefly. Mr. Stern was of the opinion that it depended a good deal on the park as to which policy was better to follow. It was pointed out that some parks use both plans at different times during the week. Mr. Stern also believed the park plan to be the most profitable, compared with the club plan, basing his opinion on the same number of persons present under each plan. He thought managers were against the club plan as a whole.

It was announced by President Davies that park managers would meet concessionaires privately in the hotel during the concession and that the custom would be made permanent. Benjamin E. Winslow, chief inspector, building department, City of Chicago, addressed the meeting and made some suggestions on coaster design, construction and operation.

Thursday's Session

"Our zoo is a big civic asset," declared Charles G. Miller, general manager of the Cincinnati Zoological Gardens, when the convention was called to order for Thursday's session. "A zoo was once considered a luxury, but now it is considered a necessity. In addition to the animal features we have hand concerts, grand opera and other attractions in our park, as well as rides. From May until September, 1923, we had 467,000 daily admissions and 225,000 at night during the same period. I might also add that we sold upwards of seven tons of peanuts, the most of which didn't get out of the menagerie."

Under the head of remarks L. A. Coleman, of Indianapolis, said a zoo was one of the most prolific sources of publicity that he knew. He said a baby monkey that arrived Decoration Day was named Decoration, and as a result got several columns of newspaper space in the Indianapolis papers. While Decoration was climbing the side of her cage some weeks later another monkey bit her finger and the veterinary came. More news stories.

"Tear down the fences around your parks and put up picnic sign," advised Fred W. Pearce, general manager of Josiah Pearce & Son, Detroit. "The automobiles will bring your picnic crowds," continued Mr. Pearce. "There are now about 15,000,000 passenger cars in the United States. Have plenty of parking space with no fee. Some parks also have a filling station and free air. The gate should be abolished."

Naturally enough, this onslaught on a time-honored question that has never been settled drew fire at once.

"The majority of the people are not asking for free amusement," declared A. C. Christensen, of Salt Lake City. "I had a free gate for two years and they took every possible advantage of me. The next year I charged ten cents for each passenger in an auto. The cars banked up for two miles while change was being made at the gate and it wouldn't work. Then I fixed a charge of 50 cents flat for every automobile whether it had one or seven passengers. That has worked out all right. Porters take care of the cars, parking them properly, and the time ran from \$2 to \$30 a day. Tourists are our poorest patrons. We use passes to a considerable extent with effect."

"The auto trade has been a big factor in the growth of Euclid Beach Park," said D. S. Humphrey, of Cleveland. "But it would be an impossibility to collect from them. They come too fast. We use no passes."

Leonard B. Schloss said localities determine different policies in park management. "A free gate eliminates the necessity of free acts and keeps the crowd moving. Forty per cent of the business comes by auto."

George Hall, of Boise, Id., said a free gate at his park has been a mistake. "Now I want to know how I can change to a paid gate," he said.

Judge Wilson, of Fontaine Ferry Park, Louisville, said a free or pay gate depends where your park is located. "Fontaine Ferry Park has no free gate," he said.

W. G. Bean, managing director of Blackpool Beach, England, was introduced by Charles Darling. Mr. Bean proved one of the most fluent, practical and witty speakers of the session.

"Almost all big Blackpool features are the result of American invention," announced Mr. Bean. Withly reach of Blackpool are something like 8,000,000 people who are our patrons. All of the trades they represent have different annual holidays and the holidays come in rapid succession. These people save for fifty-one weeks in the year and on the fifty-second week they spend it all if it rains here. We don't have to worry about the weather on holidays. In our country one of the prime essentials is to strive for the public's good will. Englishmen are slow to accept new things but splendid stickers when they like the new things.

"At Blackpool we do not consider the concession department as an advantage. As a rule its interests are not the park's interest. Also we have so few pleasure parks that we have not the skilled concession timber to draw on that you have available in America. If one of our lines is not paying much, but must be maintained for policy's sake, we do not discriminate against it by giving it over to a concessionaire. We use the most careful supervision of everything in Blackpool. Then we use more supervision. We have found the concessionaire to be interested only in making money, therefore we handle everything ourselves."

On motion a rising vote of thanks was tendered Mr. Bean.

Herbert Evans, discussed grand opera in parks as an asset. "The cost of grand opera in parks is limited," said Mr. Evans. "But it brings out the very best element in the community. It is a splendid attraction but it is also very costly."

Mr. Miller, of the Cincinnati Zoo, spoke with mingled feeling about opera. "It's the best thing yet," he said. "If you have the nerve to stick it out till you learn the opera business. There is plenty of grief

lacked onto opera, but I think we will have opera again next year at that."

Edward Cousins, manager Toronto Harbor Commission, sprung a new one on the meeting. It was an amusement park owned by the municipality and managed by the harbor commission. "We had twelve miles of water front on Lake Ontario, to be improved at a cost of \$25,000,000," said Mr. Cousins, "and it was desired to have a recreation center. The board put it up to me as chief engineer and when I told it I knew nothing about amusement parks it told me to get out and learn something about them. During a period of seven years I visited all the big parks in this country and Europe and asked the managers what they wouldn't do if they had it all to do over again."

"All concessions in our park are built at the cost of the concessionaire and under strict supervision of the municipality. Most of the concessions are leased for twenty-one years. The concessionaire therefore has lost one man to deal with, no opposition concession is allowed near him and he is given the refusal of the second unit. He pays a percentage of the gross receipts and the board has its own cashiers. The highest bidder does not always get the concession by any means. We look into a man's fitness as the first requisite."

Mr. Cousins illustrated his talk with stereopticon slides showing the improvements that had been made and the plans for the enlargement of the park. Harry G. Traver, of the Traver Engineering Company, spoke on publicity for parks. "There are a lot of different means, effective ones, too, for boosting your business thru advertising," said Mr. Traver. "Street cars, landscape spots, newspapers, circulars and other sound methods. The banner park for picnic is Kenwood Park, Pittsburg. Many parks have no picnic at all. Every one of them should go after this business. It is the best yet. Circulars and picture cards are good advertising agencies. Road signs are fine and should extend as far as fifty miles from the park. Always have a publicity man and a good one at that. Parks in general that advertise spend from two per cent to five per cent of their gross on advertising."

Mr. Traver described the remarkable success made out of Cascade Park, Newcastle, Pa., by Manager McKibbin. Then Mr. McKibbin got up and told more about it. He got a lot of publicity and did a lot of advertising. He said one ride did \$60,000 in two seasons in a city of 50,000 population.

Mr. Humphrey, telling about Euclid Beach Park, said the new company, of which he was a member, demanded clean amusements when it took hold of a proposition that hadn't done so well under the old management.

"We took down the fence," said Mr. Humphrey, "put in bowling alleys, cut out the beer, barred the freaks, eliminated the 'masheer' for keeps and got odies of publicity while we were doing it. The park is getting better all the time. The roller rink alone took in \$70,000 this season. We charge men and women the same price. We are also making a hit in our soft drinks."

Solving the eating problem in parks was discussed by A. Siegrist, secretary-treasurer of Willow Grove Park, Philadelphia, and after he closed he was followed by Andrew J. Dietz, Bay Shore Park, Baltimore, who discussed "Our Successful Dinners". Mr. Dietz took his hearers all along the culinary way from a first-class grill down to the "hot-dog" stand. George A. Schmidt, of Riverview Park, Chicago, read a paper on the war tax situation, thru Judge Wilson. The paper was received with much approval.

Kiddies' Day was discussed by a number of park managers, all of whom announced it was a sound idea and all of whom said they would keep on having these days. A motion was passed naming July 1 as National Kiddies' Day.

Entertainment Program

Thursday evening Harry Traver "presented" the members of the convention with a full-fledged vaudeville bill in the convention room, which was given after an informal banquet, Manning's Band, which opened Riverview Park this year and played there six weeks, played from 5:45 to 6:45 p.m., with fifty picked musicians. Afterward Mr. Manning played with an orchestra of twelve musicians in the room from 7 until 8 o'clock.

Mayor William E. Dever, of Chicago, was invited to address the park men and did so. "It is with great pleasure that I address you park men," said the mayor. "You are all trying for better and more constructive things, which is exactly what I am striving for myself, so we have a fellow feeling. I am wholeheartedly in favor of clean amusement parks and I bid you goodspeed in your work."

The vaudeville bill, which was donated by Mr. Traver and organized by Harry A. Ackley, of the Traver Company, was made up of the following performers: Miss Govey, Hunt and Riley, Thavin, Hickey Bros., Tom Paxson, Jules Brazil, Walter Aues, Will Morrillsey and "Old Songs". Mr. Brazil was master of ceremonies.

Friday's Session

A well-known figure to the park men, J. W. Hartley, executive representative of the United States Fidelity and Guaranty Company, Baltimore, addressed the meeting Friday morning. Mr. Hartley read a paper on the record of the past year in risks in amusement parks. He said 1,500 accidents in 100 parks were reported, the vast majority of a trivial nature. He pointed out in detail certain facts that the fair men should think over and act on, thus saving possible damage suits. Mr. Hartley described the new messenger hold-up insurance that his company is writing now, also another line of insurance that covers alleged cases of ptomaine poisoning and other complaints against food or drinks served in park restaurants and eating places.

George Schmidt, general manager of Riverview Park, Chicago, said his company installed a tab system whereby all accidents of whatever nature were sent in report form to the park carpenter and other department heads, as well as to the city inspector. Mr. Schmidt said a measure of co-operation was observed that was remarkable in its beneficial effects.

A guest, Guy Gundaker, of Philadelphia, president of the International Rotary Clubs of the World, was invited to address the meeting. Mr. Gundaker spoke on business codes and rules of conduct.

"A written code of ethics," said Mr. Gundaker, "helps men to think clearly. It leads up to the principle of co-operative competition.



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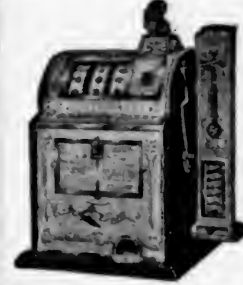
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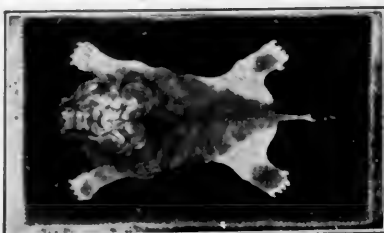
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National bodies are writing codes of ethics all over the country. More than one hundred such codes were written within the past year. Codes lead to good fellowship. It is a big thing to know your honest effort is appreciated. Business should really be the happiest of things. A code of ethics should be assimilated like a meal to become genuinely effective."

"So impressed with Mr. Gundaker's address was the convention that on motion a committee was formed to take up the subject and make recommendations at the next annual meeting with the end in view of having a code of ethics for the park men written."

All exhibitors at the convention were invited to speak briefly on what they had to sell and several responded. Final reports were submitted, detail business wound up and the convention in the afternoon went into executive session. Officers for the new year were elected as mentioned at the head of this article.

The board of directors is composed of John L. Davies, A. R. Hodce, George A. Schmidt, Milford Co., Detroit, Mich.; Berni Organ Co., New York, N. Y.; Miller & Baker, Inc., New York, N. Y.; Perry Mfg. Co., Inc., New York, N. Y.; Monarch Electric and Wire Co., Chicago, Ill.; Philadelphia Toboggan Co., Philadelphia, Pa.; American Sanitary Lock Corp. Service, Indianapolis, Ind.; Allan Herschell Co., North Tonawanda, N. Y.; Specialty Mfg. Co., Chicago, Ill.; E. J. Kilpatrick, Inc., Chicago, Ill.; Doughty Machine Corp., New York, N. Y.; Madden Mfg. Co., Milwaukee, Wis.; Armour & Co., Chicago, Ill.; E. Eisinger Co., Chicago, Ill.; Chicago Quilt Mfg. Co., Chicago, Ill.; The Billboard Pub. Co., H. Hyman & Co., Chicago, Ill.; Canine Indian Blanket Co., Chicago, Ill.; Sunline Aluminum Co., Milwaukee, Wis.; Shotwell Mfg. Co., Chicago-Brooklyn; Thearle Bufiled Fireworks Co., Chicago, Ill.; H. C. Evans & Co., Chicago, Ill.; Kentucky Derby Co., Inc., New York, N. Y.; C. F. Eckhart & Co., Milwaukee, Wis.; N. Shute & Co., Chicago, Ill.; The Biscuit Corp., New York, N. Y.; Cracker Jack Co., Chicago, Ill.; Settlement Co., Chicago, Ill.; Wellington-Stone Co., Chicago, Ill.; Bradford & Co., St. Joseph, Mich.; General Sales Organization, Chicago, Ill.; Puritan Chocolate Co., Cincinnati, O.; Direct Service Sales Co., Chicago, Ill.; Durand Products Co., Cleveland, O.; World Wide Amusement Corp., New York, N. Y.; Gallant Bros., Chicago, Ill.

Those in Attendance

Among those present and registered at the convention were: Rita McLain, Palace Gardens, Detroit; Mrs. T. V. E. Hall, Erie Beach, Buffalo; W. K. Eberly, Chicago; C. C. Sterling, Chicago; C. C. Jones, Chicago; James Haight, Paradise Park, Rye, N. Y.; Richard M. Brenner, Fallsdale, N. Y.; J. F. Miller, Armour & Company, Chicago; J. McGregor, same; W. J. Carlson, Minneapolis; P. M. McCabe, New York; Tom Kerstetter, Paxtang Park, Harrisburg, Pa.; Bert Ridgeway, Revere Beach, Boston; Mary Ford, Columbia, Mo.; (new park planned) C. Bruhn, Chicago; Fred L. Marko, Dodge Company, James Rotherham, Dodge Company; John J. Stock, Dodge Company; William May, Paxtang Park, Harrisburg, Pa.; Mr. and Mrs. W. D. Brookover, Moxahala Park, Zanesville, O.; James Stone, Paragon Park, Nantucket, Mass.; A. A. Jolly, Seacarth Park, Bucyrus, O.; G. C. McGinnis, Fairmount Park, Kansas City; N. Baker, Muscatine, Ia.; Albert Master, Chicago; F. F. Eckhardt, Milwaukee; J. E. Gooding, Puritan Springs, Cleveland; R. G. Taylor, Salem, Ore.; Theo. Toll, Waukesha Beach, Milwaukee; E. E. Rhodes, Carsonia Park, Reading, Pa.; Harry Briscoe, Riverside Park, Indianapolis; Fred H. Porty, Paradise Park, Rye, N. Y.; E. J. Kilpatrick, Chicago; H. Halbert, Chester-Pollard Amusement Company, New York; F. J. Carpenter, Birus Agency, Chicago; John T. Benson, Hazenbeck Bros. Company, Hoboken, N. J.; G. W. Gostin, Chicago; J. Olson, Chicago; Arthur Briess, Thearle Bufiled Fireworks Company, Chicago; Fred Damon and Frank Chapman, Rochester; B. W. Hull, White City, Boise, Id.; Richard T. Lusse, Raymond Lusse and Robert Lusse, Philadelphia; E. E. Berger, Flint Park, Flint, Mich.; L. M. Green, Cleveland; W. H. Dilger, Arlington Beach, Washington, D. C.; F. B. Taylor, Waldamper Park, Erie, Pa.; F. W. A. Moeller, same; John Mostard, Chicago; B. S. Hall, Big Lake Park, Big Lake, Minn.; T. D. Bard, Frederick Road Park, Baltimore; George P. Smith, Philadelphia; Arnold Altman, Frederick Road Park, Baltimore; H. P. Selnesek, Philadelphia; R. H. Brainerd, Kansas City; C. F. Shollenberger, New York; Walter Graham, Sunnyside Beach, Toronto; W. F. Bennett, Broad Ripple Park, Indianapolis; J. C. Bartlett, Midway Park, Jamestown, N. Y.; Abe Frankel, T. M. Jorsidge, Pittsboro, Pa.; Knicker, Riverview Park, Des Moines, Ia.; H. F. Cavendish, Wallbridge Park, Toledo; Charles L. Drake, same; Henry Helden, Riverview Park, Chicago; George Howk, Fairlyland Park, Kansas City; Edward Curd, Cumberland Park, Nashville; Sam Benjamin, Fairlyland Park, Kansas City; R. F. Schwarz, H. C. Evans & Company, Chicago; R. W. Hood, H. C. Evans & Company, Chicago; A. J. Mulholland, Kalamazoo, Mich.; F. M. Gowell, Traver Engineering Company, Chris O'Neill, Connetquot, N. Y.; A. M. Howell, Chipewah Lake Park, Chipewah, O.; Louis Pongott, Rocky Glen Park, Scranton, Pa.; J. T. Bettles, Sunnyside Beach, Toronto; Mr. and Mrs. George P. Trier, Trier's Amusement Park, Fort Wayne, Ind.; George Senelar, Riverside Amusement Park, Indianapolis; Frank Thomas, same; Gus Frank, Waukesha Beach, Milwaukee; Frank Kearney, Rocky Glen Park, Scranton, Pa.; Emil Giese, Washington Park Amusement, Basom, N. J.; E. D. McKibbin, Cascade Park, New Castle, Pa.; John L. Gridin, Riverview Park, Cayuga Falls, N. Y.; Edward Fyilon and R. Biedorn, Waukesha Beach, Milwaukee; W. O.

railroads' educational trains, and thus these exhibits are of untold value to the railroads as well as to the people.

Mr. Bligert advocated a uniform entry blank for live-stock exhibits. The present method of every fair having a different sort of blank, many of them inadequate for the purposes for which they are intended, is confusing and often discouraging to exhibitors, he said, and he recommended the adoption of the form used by the American Royal.

Mr. Bligert emphasized the pre-eminence of the educational features of the fair.

Hon. R. W. Cassiday, Secretary of Agriculture, of the Missouri State Fair, was the next scheduled speaker, his topic being "Are Fairs and Expositions Functioning Properly With Their Agricultural and Horticultural Exhibits?" He had informed Frank D. Fuller, chairman of the program committee, however, that he could not be present to address the convention.

Mr. Corey, secretary of the Iowa State Fair, was asked to talk on the subject, but asked to be excused. President Mayfield then requested John C. Simpson to say something on the topic of exhibits, and the delegates listened to an interesting talk on what had been done in the way of educational exhibits in Massachusetts. There at least the fairs are functioning properly as regards agricultural and horticultural exhibits, as evidenced by Mr. Simpson's description of the apple exhibit, "The Story of the Apple", which the Massachusetts Department of Agriculture has been showing at fairs throughout the State. This shows, generally, Mr. Simpson said, what is being accomplished in apple growing by Massachusetts horticulturists.

"Looking Backward—Early Fair Days", the topic assigned to Thomas H. Canfield, secretary Minnesota State Fair, proved something of a "Jonah", according to Frank D. Fuller. Mr. Canfield, when asked to speak on that topic, told Mr. Fuller that it was a subject for an older man than he, and when Mr. Fuller began to cast about for others to "look back" nobody would admit to being over thirty years old, so in the end it devolved upon Mr. Fuller himself to do the looking. He did it in a very interesting way, telling of his early experiences in the racing game, relating many humorous incidents of the days of his youth and telling of his experiences at the St. Louis Exposition in 1896.

This concluded the regular morning program, but as some time was still available President Mayfield asked Hon. Ben D. Brinkhouse, president of the Arkansas State Fair and Mayor of Little Rock, to deliver his talk on "Putting on a State Fair Without Grounds or Buildings" which had originally been scheduled for the afternoon.

Mr. Brinkhouse delivered a most interesting and illuminating address, telling how the fair started from nothing in 1921 when John Berger came to him and visioned the exposition that was to be; how \$15,000 was raised for grounds that were wholly unsuited to be used as a fair grounds, and how the proposition was put over then Berger's possession of knowledge of promoting his wonderful vision and his consummate skill. In five months from the time Berger proposed the project the fair opened and was out over successfully. Then the services of E. G. Bylander were secured and his splendid work as secretary and manager of the fair has resulted in the establishment of an exposition that bids fair to take its place among the leaders. Mr. Brinkhouse paid a glowing tribute to the character and personality of Mr. Bylander and the great work he has done at Little Rock. He concluded his talk with a brief review of the resources of Arkansas.

Delegates and Visitors

Ak-Sar-Ben Exposition, Omaha, Neb.—Chas. L. Trimble, president; Charles R. Gardner, Alabama State Fair, Birmingham, Ala.—L. Dent, secretary; R. A. Brown, president, American Royal Live Stock Show, Kansas City, Mo.—W. H. Weeks, vice-president and general manager; F. H. Sorvatus, secretary; A. M. Paterson, assistant secretary. Arkansas State Fair, Little Rock, Ark.—Ben D. Brinkhouse, president; Jas. Lawson, director; C. Phil Waters, associate; E. G. Bylander, secretary. Colorado State Fair, Pueblo, Col.—J. L. Heaman, manager; H. L. Youngerman, Chattanooga, Tenn.—Sam A. Connor, president; Emil Wassman, director; Mrs. W. L. Brandon, assistant secretary; Joseph R. Curtis, secretary. Canadian National Exhibition, Toronto, Can.—Robert Miller, president; John G. Kent, managing director; F. E. Brentnall, treasurer; D. C. Ross, superintendent of attractions; H. Cummings, superintendent of stock. Central States Exposition, Aurora, Ill.—Thifford H. Trimble, secretary-manager; Frank Thielon, president. Canada's Great Eastern Exhibition, Sherbrooke, Can.—Stedney E. French, secretary-manager; L. G. Codere, president; J. H. Blue, director. Calgary Exhibition and Stampede, Calgary, Alberta, Can.—E. L. Richardson, manager; Mrs. E. L. Richardson, central Canadian Exhibition Association, Ottawa, Ont., Can.—James K. Patsley, manager and secretary; Geo. J. Pink, president. Erie Exposition, Erie, Pa.—Frank Bader, manager; J. R. Lowe, director; E. Knobloch, director. Eastern States Exposition, Springfield, Mass.—Charles A. Nash, general manager; Mrs. Charles A. Nash, Milton Danziger, assistant general manager; J. C. Simpson, vice-president; George F. Farrell, field agent. Extension Service, U. S. Dept. of Agriculture, East Tennessee Division Fair, Knoxville, Tenn.—H. D. Faust, secretary; Dr. H. R. Morgan, director. Houston Fair and Exposition, Houston, Tex.—Alvin E. Jones, representative. International Wheat and Flour Products Exposition, Wichita, Kan.—Horace S. Dunstan, manager. Indiana State Fair, Indianapolis, Ind.—H. M. Moberly, president; I. Newt. Brown, secretary; G. Kempen, board member; Thomas Grant, board member. Iowa State Fair, Des Moines, Ia.—O. E. Cameron, president (and wife); J. P. Mullen, vice-president (and wife); A. R. Corey, secretary (and wife); E. J. Curtin, director; Earl Ferris, director (and wife); H. L. Pike, director (and wife); F. E. Shotton, treasurer (and wife). Illinois State Fair, Springfield, Ill.—W. W. Landley, general manager. Interstate Fair, Sioux City, Ia.—F. L. Eaton, president; D. V. Moore, secretary; R. A. Gaynor, director; H. C. Shull, director; John J. George, director; J. F. Faye, guest; A. G. Sam, guest. Kansas State Fair, Hutchinson, Kan.—A. L. Conslor, secretary. Kansas Free Fair, Topeka, Kan.—Phli Eastman, secretary. Mississippi State Fair, Jackson, Miss.—Missouri State Fair,

Sedalia, Mo.—C. D. Bellows, president; W. D. Smith, secretary. Mississippi-Alabama Fair, Meridian, Miss.—A. H. George, secretary-general manager; S. H. McClary, director. Midland Empire Fair, Billings, Mont. Minnesota State Fair, Hamline, Minn.—Curtis M. Johnson, president; E. J. Stillwell, vice-president; Lee F. Warner, vice-president; Herman Roe, member of board; Frank R. Logan, member of board; Frank E. Moberly, member of board; John Stoneburg, member of board; D. D. McKelvin, member of board; W. P. Sawyer, member of board; R. P. Speer, publicity director. Memphis Tri-State Fair, Memphis, Tenn.—Frank V. Fuller, manager; J. S. Henderson, director. Gene Demonteville, superintendent of concessions; Mrs. C. D. Young, assistant to manager. Mississippi Valley Fair and Exposition, Davenport, Ia.—M. E. Bacon, secretary-manager. Michigan State Fair, Detroit—John S. Haggerty, chairman; John Endicott, board member; T. E. Newton, board member. G. W. Dickinson, secretary-manager. Nebraska State Fair, Lincoln, Neb.—Charles Graf, president; Geo. Jackson, first vice-president; E. R. Purcell, second vice-president; H. J. McLaughlin, director; E. R. Danielson, secretary. Northern Wisconsin State Fair, Chippewa Falls, Wis.—A. L. Putnam, secretary; F. H. Kohonen, amusement committee member. North Dakota State Fair, Fargo, N. D.—S. F. Crabber, president; J. P. Hardy, secretary. New York State Fair, Syracuse, N. Y.—Fred B. Parker, commissioner; Mrs. F. B. Parker, Emma B. Glosser, Oklahoma Free State Fair, Muskogee, Ok.—Joel H. Bixby, director, Edwia W. Watts, director.

Wednesday Afternoon

The afternoon program was opened by George R. Flint, of Flint's Style Show Productions, Chicago, who spoke on "The Possibilities of the Style Show as an Added Feature at Fairs". Mr. Flint expressed the opinion that style shows have been neglected by the fairs—that this feature has not been of the same magnitude as others offered. "The style show must be carefully handled," he stated. "Steer clear of the 'promoter' and get a real producer. If local models are used, all the more need of a first-class producer. You don't want 'chasers' who will try to date up the girls."

Obtain the co-operation of the local department stores, Mr. Flint urged, and if necessary hire some salaried models. Also allow the style show producer to have some say in the selection and arrangement of the free-act program, for to make the show successful it is necessary to intersperse it with suitable acts, appropriate stage settings and adequate lighting. Mr. Flint recommended engaging from twelve to twenty professional models and supplementing them with local girls from the best families—girls who know how to wear clothes with distinction and will make a good showing. He urged, too, that models select the way from two years old to fifty years old be used so that clothes for every age may be presented; also that not too long a show be given and that it should be divided into episodes. Be sure, too, he warned, that the local merchants do not hold a style show just previous to the fair—have an understanding with them. Make the show high class in every respect and it can be made one of the biggest features of the fair. While its greatest appeal will be to the women and children, it must also be staged to please the men. Mr. Flint thought that a show might be profitably held two or three years in succession and should then be omitted for a year or more. He went fully into the details of production and management and told of the show staged this year at the Memphis Tri-State Fair, where ninety-two models were used. The show was presented on a special stage, and was a tremendous success on each of the three nights on which it was held.

At the conclusion of Mr. Flint's talk, the Theatre-Duffell branch of the W. A. S. A. distributed handsome notebooks to every one present.

The second talk of the afternoon was by C. A. Nash, manager of the Eastern States Exposition, Springfield, Mass. Mr. Nash proved to be a thorough live wire and his suggestions presented on the topic, "The Appearance of the Fair Park and Its Effect Upon Admissions", were practical and to the point. He pointed out that, while the appearance of the fair grounds doesn't affect the attendance of the people visiting the fair for the first time, it does have a very great effect on their subsequent patronage for if they go away with a poor impression of the grounds they are not apt to be enthusiastic about returning. Shrubbery, buildings, fences—all are important and must be kept up the year round, he said. If there is a lack of pride in the appearance of the grounds on the part of the management, it will lead to the impression that the fair as a whole is not of much value. A lot of fairs that have beautiful entrances don't keep up the good appearances within the grounds. The appearance of the grand stand and its surroundings is just as important as any other portion of the fair plant, he said. He pointed to the race track at Latonia, Ky., as an example of what can be done in the way of beautification. Mr. Nash was followed by R. J. Pearce, of Pearce, Robinson & Sprague, experts in the planning of fair grounds. Mr. Pearce urged the value of proper landscaping and especially of adequate shade. Trees along the streets of the fair ground, forming well-shaded avenues to the main buildings, add wonderfully to the value of a fair ground, he said. Mention was made of the nearly four acres of shade at the Iowa State Fair.

Under the open forum discussion W. D. Smith, of the Missouri State Fair, speaking on the topic, "Is There a Tendency to Subordinate the Educational Side of the Fair to the Amusement End?", was of the opinion that there is not such a tendency, and gave statistics to back up his assertion.

A. R. Corey, secretary of the Iowa State Fair, was of the same opinion. He laid great stress on the educational features—live stock, agriculture and boys' and girls' club work. It was the plan of the Iowa State Fair, he said, to stage the greater part of their educational demonstrations in the forenoon when there were no big amusement features to compete with. Then about two o'clock the amusement program in front of the grand stand is opened and while an elaborate program is presented it does not overshadow the exhibits.

Thomas H. Canfield, secretary of the Minnesota State Fair, and the management of the National Dairy Show had criticized the Minnesota State Fair for the preponderance of amusement features. The criticism, however, was un-

just, he asserted. He declared that in 1923 the fair offered 70 per cent more in premiums and purses than in 1917, and that, while the amusement program costs more now than formerly, practically the same sort of program is being given today as thirteen years ago. Every secretary, he said, devotes more time to planning exhibits, preparing the buildings, etc., than he does to amusements.

Frank D. Fuller said that an exclusively educational exposition would be a flat failure. The people will not come unless they are given entertainment.

"Methods of Increasing Gate Receipts" was to have been discussed by J. Dan Ackerman, Jr., secretary of the New York State Fair, but he was unable to be present, and Fred B. Parker, manager of the Batavia (N. Y.) Fair and a member of the New York State Fair Board, spoke in his stead. Mr. Parker, who doesn't look it, confessed to forty-three years in the fair game. He suggested, among other things, beautification of the grounds; keep them clean, keep ants out of center field, flowers in and around grand stand, every department of the fair 100 per cent efficient. "People demand more every year," he said. "We should give them as much as we can." He suggested a "diplomacy board" would be a good thing to eliminate the knockers found in every community. He told of a new inner track (600 feet short of a mile and built inside the mile track) that is going to become a great training track.

Mr. Thatcher, representing a rain insurance company, talked on rain insurance, giving statistics as to its extent, etc., and a general discussion of the topic ensued.

Thursday Morning

Boys' and girls' club work and allied topics occupied the greater portion of the Thursday morning session and deep interest was shown in the remarks of the various speakers. On the general subject, "Boys' and Girls' Club Work—What It Means and How the Fairs Can Help," there were three speakers. Miss Maud Sheridan, State club leader, Ft. Collins, Colo., could not be present and Miss Maud Wallace substituted for her. The fair, she said, is essentially educational, and boys' and girls' club work is one of its most important phases. Club work helps to build better homes, and better homes produce better citizens. Miss Wallace told of the great work that has been done in North Carolina, how it was financed, etc. "I'm not sure," she said, "whether the State Fair should put up all the money to send boys and girls to the fair, or split 50-50 with the county. In 1923 the North Carolina State Fair divided its available money into first, second and third prizes, paid dormitory expenses, board, etc., and the county paid the railroad fare of the boys and girls. Every county responded and sent representative delegations."

Miss Wallace urged that definite standards be set in the work and that they be adhered to. Club work, she said, has done much to clean up the midway. "Before Mr. Walborn came to the fair," she said, "we had a midway that we were ashamed of. This is now all changed, showing that recreation does not need to be degrading to be successful." Miss Wallace cited the instance of a Massachusetts county fair where when the boys' and girls' club work was started it was found that the midway contained so many objectionable features the parents of the boys and girls (and the club leaders) hesitated to allow the children to attend the fair. On their request the objectionable features were eliminated, with the result that on Children's Day the fair had the biggest crowd in its history and the fair as a whole was most successful—so much so, in fact, that the objectionable features were banished permanently.

It was brought out during Miss Wallace's talk that the Tri-State Fair, Sioux City, Ia., spends 16 per cent of its gate and grand-stand receipts for boys' and girls' club work, and finds it a most profitable investment. The fair this year spent more than \$2,700 to send delegates to Chicago to attend the International Live Stock Show, Ohio paid the expenses of two teams to visit Sioux City during the fair to study the work being done there.

Ivan L. Hobson, of the States Relation Service, Washington, D. C., was not present and his paper was read by Paul Taft, who said that the farms are fast becoming the training camps for club leaders. He went into detail with regard to the club work that is being done by the various State fairs.

O. M. Plummer, of Oregon, made a few remarks on the great value of club work, both to the fairs and to the young folks participating.

John F. Hill, of South Dakota, told of what is being done in his State, and said there were more than 7,000 boys and girls enrolled in the work in South Dakota.

Mrs. Mary Watts, Auduhon, Ia., spoke at length on "Filter Families for Future Fire-rides". She urged the necessity of better parents as well as better babies, stressed the value of baby contests as attendance-stimulators, and went into great detail on eugenics, hygiene, etc. "We do not want sick people at the fair," she asserted. "Bring the best, just as you bring your best cattle."

C. L. Noble, executive secretary of the National Committee on Boys' and Girls' Work, Chicago, made the statement, in beginning his talk, that at the present time only six or seven per cent of the young folks are being reached by the club work. Nevertheless a great deal is being accomplished. During the week of the International Live-Stock Show, he said, there were some sixteen hundred boys and girls from forty-three States, entertained by the International Harvester Company, the Chicago Live-Stock Exchange, the Chicago Organ Association, and other associations, and taken on a tour of the city. Educational trips such as these have been effective in stimulating the work in counties and communities. Every fair, Mr. Noble said, should have a club department. "Get in touch with the extension department agent or State leader and work out plans," he urged. "After that is done, let the leaders manage the work as long as they do it efficiently." Mr. Noble offered the hearty cooperation of the national committee.

O. E. Remov, secretary of the Wisconsin State Fair, introduced John D. Bakers, Commissioner of Agriculture, of Wisconsin, who made an interesting talk. The fair department occupies a great deal of the agricultural department's major activities," he said. "A State to be great must develop all its possibilities to the limit." Mr. Jones said, "Our vision of the State fair is one that brings together on common meeting round all classes." Mr. Jones

Advertisement for XMAS SPECIALS featuring SPARK PLUG and ELECTRIC EYE SPARK PLUG. Includes prices for various sizes and a MAMA DOLLS section with prices for different sizes of dolls. Also mentions KNICKERBOCKER DOLL CO., Inc. with address 269 Canal St., NEW YORK CITY.

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Advertisement for SPECIAL PRICES—Big Profits on COMB STROPS. Features include a new rapid-celling Jaco Comb Strop and other products. Includes contact information for The Jay Company, Washington, N. J.

Advertisement for NATIONAL COTTON CANDY FLOSS MACHINE CO. Announcing 5 new models (9 in all) ready January 15, 1924. Includes contact information for 236 East 37th St., New York, N. Y.

Advertisement for BILLFOLDS AT RIGHT PRICES. Features include samples of leather goods and contact information for Eastwood Mfg. Co., Portsmouth, Ohio.

lauded the work done by Secretary Remy and paid the best wishes of Wisconsin to the other States.

Mrs. Hayle C. Cavanaugh, of the Minnesota State Fair, spoke on "Some Phases of Public Health Work at Fairs". She was introduced by President Seth N. Mayfield. "Dead" exhibits are no longer enough she said. Fair patrons want exhibits demonstrating thru the people themselves how to raise healthy and successful families. There is a tremendous interest in health subjects, she said, and health exhibits are among the most popular at the fairs. She told what had been done at the Minnesota State Fair within the past few years. At the close of the war, she said, the health departments, which had held a prominent place in the fair, dropped back to inconspicuous positions. Those most interested in the health departments got together and visited the fair board, and suggested that a building be set apart in which a popularized health exhibit could be displayed. The board agreed and the exhibits were so good the first year that a health department was created the following year and it has grown in importance and scope until today it is one of the fair's leading departments. In 1923 the health department committee visited other fairs each year and bring back new ideas, from which they glean many valuable suggestions. Their exhibit interests the professional groups—nurses, physicians, etc.—and thru them its influence and value are greatly extended. In 1923 the fair paid \$100 for a special cancer exhibit. Elaborate plans are being made for the exhibit in 1924.

Following Mrs. Cavanaugh, J. W. Russwurm, secretary of the Tennessee State Fair, spoke in a humorous vein on scientific baby rearing. (Mr. Russwurm is a bachelor.)

E. F. Edwards, of the Rochester Exposition, Rochester, N. Y., talked briefly on "Fair Publicity". The subject has been covered so fully and well by Ray P. Speer, of the Minnesota State Fair, Mr. Edwards said, that there was little for him to add. He stated that the Rochester Exposition in 1922 spent \$15,000 for advertising and made money. In 1923 it increased the advertising appropriation by \$8,200 and lost money, but the loss was due to an element of advertising, and probably would have been greater had not the extra amount been spent for advertising. Mr. Edwards, thru two occurrences that were both unexpected and unwelcome, received some publicity for the fair this year. Burglars invaded his home shortly before the fair and the incident got him and the fair first-page notice. Also while he was visiting the Syracuse Fair his auto was stolen, and again he landed on the front page. Mr. Edwards does not favor advertising with novelty, and he is also opposed to the "hamboyan," "circus" style of advertising. He is a great believer in newspaper advertising and advocates giving the newspapers all the passes they want.

Phil Eastman was programmed to speak on "Is it Feasible or Desirable to Eliminate the Midway as a Fair Attraction?" Tom Johnson, of the Showmen's Legislative Committee, substituted.

The fair must have a reason for existence, Commissioner Johnson said. It is not a money-making proposition—it is an educational institution and as such owes a duty to the public. It is as much a public utility as the street car or the telephone and as educational as the newspaper. Unless the fair embraces the cardinal principles of equity, justice and right it can not be a success.

"Success is not estimated by the amount of money the fair uses," he said. "If you have made money and brought disgrace to visitors of the fair, then you are a failure and a disgrace to the community."

"A fair," he continued, "that eliminates the proper kind of amusement is making a mistake. It must have a midway. City people have the parks, the moving pictures, theaters, and so forth, but the farmboy has practically nothing with the possible exception of the moving picture show."

Mr. Johnson told of his visit to the Peoria (Ill.) fair with several well-known professional men, all of whom had "the time of their lives" on the various riding devices.

"I am not a reformer," Johnson asserted. "I have been a criminal lawyer for years, and you will agree that a criminal lawyer can't be a reformer." The Showmen's Legislative Committee, he said, has adopted the policy of giving the public clean amusements. It is asking and demanding that shows give the proper form of entertainment. In regard to complaints of objectionable shows on fair midways he asserted that the secretary or president of the fair association can prevent gambling and indecent shows. "Tell the showman what you want," he advised. "If you don't get it, it's your own fault." Any man who violates a contract is not fit to associate with decent men. We will insist that members of the Showmen's Legislative Committee live up to their contracts or get out and be branded cheats and frauds. There must be closer relations between the fairs and the showmen."

Johnson asserted that fairs are to blame for conditions. "I know fairs are unclean," he said. "You pay absolutely no attention to the little fair. It runs whatever it pleases and gives the big fair, too, a black eye."

He characterized the moving picture interests as one of the chief enemies of outdoor shows and said the outdoor interests must band together for protection. With reference to the oft-repeated charge that carnivals "take all the money out of town," he said that fully 85 per cent of the receipts of the motion picture theaters of the country go to New York, Chicago and California. He suggested that the International Association of Fairs and Expositions inaugurate some of the things advocated by the Legislative Committee—make the midway clean, honest and cement the outdoor interests.

Don Moore Protests

At the conclusion of Johnson's speech, Don V. Moore of Sioux City, Ia., secretary-treasurer of the International Association of Fairs and Expositions, made a vehement protest against the assertion that the secretary of the small fair is a crook and allows improper midways to flourish, and demanded that further reference to such dishonesty be eliminated or concrete evidence be presented to substantiate it.

Sydney J. Francis, of Sherbrooke, Can., made a few remarks in regard to carnivals, and expressed the opinion that as a rule the man traveling under the pseudonym of "Honest John" and like appellations would bear watching.

L. L. Richardson, secretary of the Calgary

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Exhibition and Stampede, extended the membership of the international an invitation to hold a summer meeting at Calgary in 1924. He enumerated the many big features that have become a part of that event and have put it over to a substantial success.

The Banquet

Seldom if ever has the International Association of Fairs and Expositions enjoyed such a splendid banquet and entertainment program as was given them on the night of December 6 in the banquet hall on the ninth floor of the Auditorium Hotel. Almost four hundred guests attended, and from start to close the affair was an enjoyable one. The menu was as follows:

- Blue Points Olives Radishes Bouillon Bellevue en Casserole Fille de Sole Remouade Pommes Julienne Corn Fritters Chicken, Southern Style Milk-fed Chicken, Canned Sweet Potatoes Head Lettuce, Thousand Island Dressing Bisque Imperiale Petit Fours Cafe Noir Cigars

An elaborate entertainment program was presented, starting off with W. B. (Bill) Rice's Bathing Beauty Style Show. The girls, nine in number, appeared in exquisitely beautiful costumes that set off their beauty to good advantage. Later they appeared in attractive bathing suits that elicited applause. The style show was presented thru the courtesy of the W. V. M. A., the Avon Comedy Four, instrumental music, etc. Capron and Marlatt, eccentric dancers, courtesy George B. Flint; Bryan and Haus, also furnished by Mr. Flint; Monte and Lyons, furnished by the Wirth-Hamid-Sun Agency; the Honorable Andy Gump in person, and interior fireworks, courtesy of the Gordon Fireworks Company, furnished splendid entertainment. The Yip, Yip, Yip-liners, courtesy W. V. M. A., and Miller's Band were two numbers that carried the house by storm. Van's orchestra furnished spirited music.

Dr. H. A. Morgan, president of the University of Tennessee, was speaker of the evening, and gave a most interesting and enlightening talk on "The Educational Side of the Fair." How It Can Assist in Agricultural Progress.

Guests at the Banquet

The following were guests at the banquet (possibly the reporter missed some, as many came in after the banquet had started)—hence this cannot be regarded as a complete list: George W. Hickman, John Emhardt and John N. Hagerity, of the Michigan State Fair; Mr. and Mrs. O. E. Remy, Mrs. Jos. S.

Smith, Richard J. White, J. S. Smith, Mrs. W. J. Scollar, Mrs. R. J. White, Mrs. Joseph J. Holland, Joseph J. Holland, all of Wisconsin State Fair; E. J. Stillwell, Herman Roe (Northfield), J. A. Stoneburg (Cambridge), W. E. Sanger (Windom), F. E. Millard (Cady), Henry J. Lund, Thomas H. Canfield and Mrs. Thomas H. Canfield, all of the Minnesota State Fair; J. P. Hardy and Sam F. Crabbe, of the North Dakota State Fair; Fargo, Mr. and Mrs. Fred B. Parker, Batavia, N. Y., of the New York State Fair; Miss Emma B. Glosser, Batavia, N. Y., secretary, Batavia Horse Show; Don V. Moore and F. L. Eaton, of the Inter-State Fair, Sioux City, Ia.; W. R. Hirsch, Miss J. D. Hirsch, George Newman, Jr., R. T. Carr and G. P. "Happy" Fox, of the Louisiana State Fair, Shreveport; Mr. and Mrs. Ed. R. Henry, of the Southwestern Exposition and Cat Stock Show, Ft. Worth, Tex.; C. E. Cameron (Atka), A. R. Carey (Hos. Moines), Mr. and Mrs. E. Sheldon (Mount Airy), Mr. and Mrs. Earl Ferris (Hampton), H. L. Pike (Whiting), J. P. Mullen (Fontla), and C. E. Curtis (Ameo), all of the Iowa State Fair; Oscar Mills and R. M. Striplin, of the Southeastern Fair, Atlanta, Ga.; H. B. Watkins, Danville, Va., of Virginia Association of Fairs; Mr. and Mrs. C. B. Ralston, Staunton (Va.) Fair; F. B. Ransford, Carl (Mich.) Fair; E. W. Powers, G. W. Bennett and A. B. Claudon, Jr., Fairbury (Ill.) Fair; E. R. Danielson (Lincoln) and George Jackson (Nelso), of the Nebraska State Fair; H. J. McLaughlin, Doniphan, Neb., of Nebraska Association of County Fairs; Chas. Graff, Bangor, Neb., president, State Board of Agriculture; Frank Baeder, Erie Exposition, Erie, Pa.; A. H. George, Meridian, Miss., Mississippi-Alabama Fair; Hon. Ben D. Brickhouse, E. G. Rylander, Jas. Lawson and C. Philip Waters, all of the Arkansas State Fair, Little Rock; H. S. Ralston, Vancouver (B. C.) Fair; John P. White (Huron), Lewis Severance (Faulkton), M. L. Tolin (Huron), and Thos. J. Frick (Yankton), all of South Dakota State Fair; Mr. and Mrs. Chas. Nash and Milton Danziger, of Springfield, Mass., and John C. Simpson, of Chicago, all of Eastern States Exposition, Springfield, Mass.; Max Goodman, Louisiana State Fair, Shreveport; A. L. Spenser, Kansas State Fair, Hutchinson; J. L. Bennett, Colorado State Fair, Pueblo; Alfred B. Hale, Wyoming State Fair, Douglas; Mrs. H. C. McCallie, Chicago, of Exposition of Parkin, Mr. and Mrs. W. D. Smith, Missouri State Fair, Sedalia; Frank D. Fulber, Carolyn D. Young and J. S. Henderson, of Tri-State Fair, Memphis, Tenn.; H. D. Faust, East Tennessee Division Fair, Knoxville; H. A. Morgan, Knoxville, representing fairs of Tennessee; W. E. Barry and W. F. Barry, Jr., West Tennessee District Fair, Jackson; M. E. Barton, Mississippi Valley Fair and Exposition, Haverport, Ia.; Mr. and Mrs. E. F. Edwards, Rochester Exposition, Rochester, N. Y.; J. W.

Russwurm, Linton Hickman and P. J. Tinley, of the Tennessee State Fair; Oklahoma State Fair and Exposition, Oklahoma City, Ok.—Ralph T. Hemphill, secretary-general manager, Ohio State Fair, Columbus, O.—H. B. Lewis, manager; C. V. Truax, director of agriculture; I. L. Holdeman, Dayton, O., Provincial Exhibition, New Westminster, B. C., Can.—H. E. MacKenzie, secretary-manager, Pacific International Live Stock Exposition, Portland, Ore.—O. M. Plummer, general manager, Rochester Exposition, Rochester, N. Y.—Edgar F. Edwards, secretary-manager; Mrs. Edgar F. Edwards, South Dakota State Fair, Huron, S. D.—W. S. Hill, president; F. L. Talbot, vice-president; Lewis Severance, board member; Thos. J. Frick, board member; John F. White, secretary, State Fair of Texas, Dallas—E. J. Kirsh, director; W. H. Stratton, secretary; Mrs. W. H. Stratton, Mrs. Sydney Smith, superintendent of art; Mrs. C. A. Wortham, Spokane Inter-State Fair Association, Spokane, Wash.—W. C. Higgins, representative, South Carolina Fair Association, Columbia, S. C.—D. F. Eard, secretary, South Texas State Fair, Brownsville, Tex.—C. Bracken, secretary-manager; Mrs. E. C. Bracken; J. C. Clemmons, director, State Fair of Louisiana, Shreveport, La.—W. R. Hirsch, secretary-manager; G. L. Fox, assistant secretary; Geo. Freeman, president; A. T. Carr, vice-president, Staunton Virginia Fair, Staunton, Va.—C. H. Ralston, secretary; H. B. Spron, president, Texas-Oklahoma Fair, Wichita Falls, Tex.—C. H. Vereshole, secretary; Mrs. C. H. Vereshole, art superintendent, Tennessee Inter-State Fair, Trenton, N. J.—J. Fred Margaron, secretary (assistant), The Grand Forks Fair, Grand Forks, N. D.—E. R. Montgomery, secretary; L. W. Myers, director, Texas Cotton Palace Exposition, Waco, Tex.—W. V. Crawford, president; Seth N. Mayfield, secretary-manager, Virginia State Fair, Richmond, Va.—W. C. Saunders, secretary-manager; H. B. Watkins, Vancouver Exhibition, Vancouver, B. C., Can.—W. C. Brown, president; H. C. Rolston, secretary, Wyoming State Fair, Douglas, Wyo.—Alfred R. Hale, secretary, Virginia State Fair, Wheeling, W. Va.—Bert H. Swartz, secretary; Eva M. J. Swartz, assistant secretary, Wisconsin State Fair, Milwaukee—John D. Jones, Jr., commissioner; Oliver E. Remy, secretary; Mrs. Oliver E. Remy; R. J. White, superintendent of speed; Mrs. R. J. White, West Tennessee District Fair, Jackson, Tenn.—W. F. Barry, secretary-manager, W. F. Barry, Jr., assistant secretary, Iowa Fair Managers' Association, Alta, Ia.—E. S. Tistel, president, E. W. Williams, Nebraska Association of County Fairs, Lincoln, Neb.—H. J. McLamb, president, W. H. Smith, secretary-treasurer, Utah State Fair, Salt Lake City, Utah—Howard Lathrop, assistant manager, Virginia Association of Fairs, Richmond, Va.—H. B. Watkins, president, Wisconsin Association of Fairs, Wausau, Wis.—A. W. Drim, secretary; F. C. Prehm, guest.

Seth N. Mayfield and W. H. Crawford, Texas Cotton Palace, Waco, Tex.; J. L. Dent, Alabama State Fair, Birmingham, Ala.; L. B. Shropshire, G. Carney Cross and Clell Coleman, Kentucky State Fair, Louisville; H. M. Froman, Kentucky State Board of Agriculture, Lexington; D. P. Eldred, South Carolina State Fair, Columbia; Sam A. Connor, Joseph R. Curtis, Mrs. A. C. Shawhan, Mrs. W. L. Brandon and Emil Wassman, Chattanooga Inter-State Fair, Chattanooga, Tenn.; Horace S. Ensign, International Wheat Show, Wichita, Kansas; Paisley and George J. Fink, Central Canada Exhibition, Ottawa, Can.; I. L. Holdeman, Montgomery County Fair, Dayton, O.; F. W. Kohlen and A. L. Pittman, Northern Wisconsin State Fair, Chippewa Falls; L. G. Ross, Tri-State Fair, Superior, Wis.; Col. S. E. Francis, L. J. Codere, Lieut. Col. J. H. Blue, Canada's Great Eastern Fair, Sherbrooke, Que.; Chas. M. Kennedy, Cook County Fair, Palestine, Ill.; R. H. Millin, North Mississippi-North Alabama Fair, Tupelo, Miss.; Charles Jarman, Iowa Fair, Harry G. Beale and I. B. Palmer, Ohio State Fair, Columbus, O.; Mrs. Bert Swartz, West Virginia State Fair, Wheeling; Thos. H. Burke, Clarksburg, West Virginia, in charge of State aid for fairs, West Virginia Department of Agriculture; Edw. W. Watts, Oklahoma Free Fair, Muskogee; Ralph T. Hemphill, Oklahoma State Fair, Oklahoma City; Mr. and Mrs. C. H. Vereshole, Texas-Oklahoma Fair, Wichita Falls, Texas; D. C. Rogers, Missouri State Marketing Bureau, Jefferson City, Mo.; G. W. McCabe, Gordon Fireworks Co., Chicago; A. F. Thavin, Thavin's Band and Opera Company, Chicago; Arthur P. Nelson, Missouri State Marketing Bureau, Jefferson City, Mo.; W. A. Whiting, Chicago; A. D. Alliger and Jack Moore (New York City), of Palm's Fireworks Co., Ray P. Speer, Speer's Publicity Service, Minneapolis; Mrs. L. L. Poyser, Chicago; V. F. Frelize, State Tax Commissioner, Charleston, W. Va.; Mrs. Ethel Gore, Ethel Gore's Water Circus, Washington, D. C.; Mrs. John Shannon, Columbus, O.; Mr. and Mrs. E. W. Williams, Delaware County Fair, Manchester, Ia.; Marlon P. Loff, Miss G. Orloff and Helen Eunan, Auditorium Apparat Shop; W. J. O'Connor, Chicago; Mrs. W. C. Huggins, Vancouver, B. C.; Carl J. Lauther, Jacksonville, Fla., and Esther Janet Simon, Winchester, Ind., of Rubin & Cherry Shows; B. Smuckler, Meridian, Miss.; B. Smuckler Indoor Circus; H. Ike Freedman, Miami, Fla.; Geo. L. Dubyns Shows; Mrs. H. G. Meville, Greater, Ill., Nat. Retail Show; Jerry Shigvan, Fern, Ind., The American Circus Corp.; Dan Odum, Peru, Ind., John Robinson Circus; Johnny J. Jones and J. H. Barkley, Orlando, Fla.; Johnny J. Jones' Exposition; Doc Waddell, Columbus, O., and H. R. Potter, Bergenfield, N. J., and T. A. Wolfe, Columbus, S. C., and A. L. Salvail, Nashua, N. H., T. A. Wolfe Superior Shows; W. C. Huggins and Mr. and Mrs. Victor D. Levitt, Puyallup, Wash.; Levitt-Brown-Huggins Shows; Mr. and Mrs. Wm. Clark, New York City, and L. A. Corbitt, Inc., Percy Moorehead, Detroit and M. B. Golden, London, O., Hornell Greater Shows; Mr. and Mrs. Larry Boyd, Richmond, Va., and Max Linderman, New York City, Boyd & Linderman Shows; J. L. Rumbin, Kansas City, Mo., J. Francis Shows; Jenn DeKreke, San Antonio, Tex., DeKreke Bros' Shows; Mr. and Mrs. J. M. Shoebly, Richmond, Va., Greater Shoebly Shows; Milton Morris and Mr. and Mrs. John B. Castle, "Plain Dave's" Morris and Castle Shows; Lohmar, Shreveport, La., Morris & Castle Shows; Mrs. C. A. Wortham, San Antonio, Tex.; A. Wortham Shows; W. S. Cherry, Providence, R. I., and Mr. and Mrs. Rubin Gruber, Montgomery, Ala., and Mr. and Mrs. W. A. White, Quincy, Ill., Rubin & Cherry Shows; Sam Solomon, Chicago, Ill., Sol's United Shows;

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Friday Morning

Friday morning's session started somewhat late as the delegates were slow in arriving. Two papers were held over from the previous day and were presented by Johnny J. Jones on "Looking Backward—Early Carnival Experiences" being read by Bert Swartz, secretary of the West Virginia State Fair, and that of W.

J. Stark, of Edmonton, on "What Fairs Are Doing for Western Canada", read by O. E. Remy, secretary Wisconsin State Fair.

Mr. Stark in his paper stated that the fairs had done and are doing wonders toward the development of Western Canada and has been one of the greatest means of spreading education along agricultural lines.

Johnny J. Jones' paper told in interesting style of this well-known showman's early experiences in the carnival world.

The Committee on Membership reported the following applicants who wished to become members of the association and who had fulfilled all requirements: Tri-State Fair, Superior, Wis.; Minnesota Federation of County Fairs, North Dakota Association of County Fairs, Central States Exposition, Aurora, Ill.; Tri-State, Aberdeen, Mass., and Wyoming State Fair, Douglas, Wyo. They were admitted to membership by the unanimous vote of those present. The application of the North Mississippi Fair, Tupelo, Miss. (R. H. Mullen, secretary), was presented, and A. H. George, secretary of the Mississippi-Alabama Fair, Meridian, Miss., explained that, while the fair at Tupelo did not have gross receipts of \$40,000 in 1923, as required by the International as a condition for membership in the association, it was a splendid fair, had shown steady growth and expected to go over the \$40,000 mark next year. On motion the rules were suspended and Tupelo fair was admitted to membership.

A. M. Hunt, secretary of the London (Canada) Fair, being ill, could not attend the convention. He was scheduled to speak on government grants for exhibitions. Sidney G. Francis, of Sherbrooke, spoke in his stead and told something of what the Canadian government has done for the fairs. The government has given generously to the fairs of Canada, he said, and had aided materially in the development of the live stock and agricultural industries. Mr. Francis expressed appreciation of the friendliness of the United States for the Dominion.

The Racing Game

A gossily portion of the remainder of Friday's session was given over to the discussion of various problems connected with the racing game. Ralph T. Hemphill, of the Oklahoma State Fair, was the first speaker on the topic, "Our Experience With Runners as a Substitute for Harness Racing on the Fair's Attraction Program". Oklahoma State Fair puts on only running races not from choice, he said, but because of the fact that no harness horses are available in Oklahoma. Years ago there were many good and fair harness horses in the state, but today in Oklahoma (fit there is not a harness horse owned that could make time that would interest fair patrons, he asserted. Five years ago, when they tried to give harness races, there were few people in the grand stands and perhaps four entries in races. Now with six running races daily and purses of \$225 to \$500, with added money, there are from 100 to 150 horses for the four-day running meet. This year there were fewer horses at the track because of conditions existing in the state at the time of the fair. In all there were about eighty head. The program at the Oklahoma State Fair begins at 2:30 and

lasts until 4:20 or 4:30, with acts between races, and a band concert the first half hour. A fifteen-day summer race meeting was formerly held at Oklahoma City, which educated the people to the running game. Some people still want harness racing, but it can't be put on, Mr. Hemphill said. He advocated a getting together of the various harness horse associations as a means of helping the game. Concluding his talk, Mr. Hemphill quoted the Bible to show that fairs are of great antiquity.

Bert Swartz, of the Wheeling Fair, said Wheeling has lovers of both running and harness races and a mixed program is presented by the West Virginia State Fair, and in all from 200 to 300 horses participate. Good racing is the best sort of rain insurance, he said.

E. J. Curtin, of Decorah, Ia., head of the Harness Horse Association, was to have spoken on "Is It Possible to Improve Harness Racing at Fairs by Classifying Horses Other Than by Time Records?". He was called home so Senator Frank D. Fuller, of the Tri-State Fair, Memphis, talked briefly on the harness horse game (in which he was brought up from childhood) and the old days in Memphis. He said he understood that suppression of time was practiced at virtually all Indiana and Ohio fairs and that it was very general thruout the racing game.

Mr. Sanger, superintendent of the speed department of the Missouri State Fair, blamed the fair associations for existing conditions. "Make 'em race," he told the assemblage. "If the associations would be honest with themselves the horsemen would have to race." He was of the opinion that suppression of time is increasing. He advocated that horses be compelled to qualify for the class they wish to be placed in and that the larger purses should be offered for the faster classes.

C. E. Cameron, president of the Iowa State Fair, said the associations are afraid they won't get the horses unless they agree to suppression of time and so are willing to make any kind of terms with the horsemen. At the Iowa State Fair, he said, no compromise is made with the association and the horsemen are held strictly to time. The same is true of the other fairs in the circuit of which he is the head, which includes the fair at Sioux City, Ia.

Mrs. Eva Swartz, assistant secretary of the West Virginia State Fair, Wheeling, stated that at Wheeling equal prominence is given to harness horses and runners. Purses for 1923 were \$30,000, equally divided between the two, but owing to rainy weather some few chances had to be made in the program. On Labor Day and Saturday only running races are held, the purses being from \$500 to \$700. On other days an equal number of harness and running races are held. There are two separate and distinct sets of officials, one for the runners and one for the harness horses, and there is no suppression of time. Horses are paraded before the grand stand before each race. The racing program has wonderfully increased the receipts of the fair, Mrs. Swartz stated.

O. E. Remy, of the Wisconsin State Fair, said that suppression of time is hurting the racing game, as people in the grand stand know when time is suppressed.

Thos. L. Canfield, of the Minnesota State Fair, moved that the association go on record

favoring the drafting of more satisfactory rules governing races. The motion was adopted.

"Fair Troubles"

J. Fred Margerum, of the Interstate Fair, Trenton, N. J., spoke briefly on "Fair Troubles and How to Solve Them". He dwelt upon the trouble he had had with ticket speculators, who would buy up tickets that the fair sells in advance and resell them at a large premium. A law was passed in New Jersey that was expected to curb the practice, he said, but when he had secured evidence against a speculator and it was presented to the grand jury that body took no action.

E. H. Verschaile, secretary of the fair at Wichita Falls, Tex., said his association had solved the pass problem by giving out passes only to the newspapers. All officials of the fair, department workers, etc., pay their way. Just fifty-four passes were given out in 1923, he said. Don V. Moore called attention to the fact that there is a difference between passes and non-paid admissions. The free admission of children, old soldiers, etc., comes under the latter designation, while passes rightly include only persons who have rendered some service to the association.

A. L. Sponser, secretary of the Kansas State Fair and former president of the American Association of Fairs and Expositions, spoke on "Government Exhibits—Have We Any Concrete Suggestions Looking to the Continuance and Elaboration of Same?". The reason government exhibits are not more generally shown, he said, is because many fairs have not the necessary space to devote to them. He read a letter from Secretary of Agriculture Wallace, in which the secretary stated that his office is making as much effort as possible to present exhibits at fairs and fully recognize their value. He said, however, that the present funds available would not allow an extension of the exhibit program.

Standing Committee's Report

Secretary Don V. Moore presented the report of the standing committee, whose recommendations included the following:

Central bureau, with a paid man in charge. Would be a good thing, but probably not possible because of lack of funds. Such a bureau would consider various problems affecting the fairs.

A summer training school for fair secretaries, where the fundamentals of the profession might (Continued on page 227)

Big Money, Making Doughnuts

This machine makes 300 dozen doughnuts per day. Profit \$176-250. No experience needed. Sweet, savory, golden doughnuts made from prepared flour. Machine in display window attracts crowds. Enticing odor whets appetite. Money comes fast. Pay for machine first week. Sell wholesale to Grocers, Restaurants. Details free. Butler & Butler, 5650 Lake St., Dept. "6", Chicago, Ill.



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(Continued on page 226)

Great Week for Fair Men of the United States and Canada

(Continued from page 223)
 learned. "We do not know much about the psychology of advertising," said Mr. Moore, and he thought a course such as suggested would be a good thing.
 Recommendation that by-laws be amended, with a few minor changes were suggested and they were adopted. One amendment was changing date when annual dues are due and payable from April 1 to January 1. Invitations to hold the next annual meeting in their cities were extended by representative organizations of San Francisco, Kansas City, Mo., and Columbus, O. Secretary Moore called attention of the delegates that the by-laws provide that the meeting shall be held in Chicago. It was then decided to hold the next annual meeting in Chicago the first Tuesday in December, 1924.
 Secretary-Treasurer Moore reported a balance on hand of \$4,001.82, and that cash and collectible assets amounted to \$5,800. The association now has eighty-five members, of whom twelve are in Canada.

The Resolutions

The resolutions committee made the following report:
 The International Association of Fairs and Expositions, having completed the business before its 33rd annual convention, adopts the following resolutions:
 Whereas, Mr. A. M. Hunt, secretary of the Western Fair, London, Canada, being seriously ill, the secretary of this organization is instructed to convey to him the regrets of his fellow members and their earnest hope for his early recovery. And
 Whereas, the Supreme Being and all-wise Creator, in his wisdom has, since our last annual convention, called to rest from their labors our co-workers and friends, A. C. Dingle, of the Missouri State Fair; I. S. Mahan, of the Oklahoma State Fair; and C. N. McIlvaine, of the South Dakota State Fair, this organization hereby extends to the families of our deceased brothers our most profound sorrow and deep sympathy, and
 Whereas, the Showmen's League of America and many individuals have extended to our members numerous courtesies and very enjoyable entertainment, we hereby express our most sincere thanks, and
 Whereas, the program committee has labored to excellent results, we hereby express to its chairman, Frank D. Fuller, and to its members our most sincere appreciation of their efforts and accomplishments, and
 Whereas, our retiring officers have discharged their various duties with marked efficiency, we most earnestly commend their administration. And be it also
 Resolved, that the International Association of Fairs and Expositions protest against the manner in which they are involved in the so-called "clean-up" campaign being carried on by some outdoor showmen. The individual negotiations of our members with responsible amusement men have been carried on in a business-like manner and we resent any interference from any third party which might tend to upset those relations which have been fostered during a long period of years, during which their sole endeavor has been the improvement of the agricultural industry and social interests of their several communities.
 Frank D. Fuller also expressed the thanks of the association for the efficient manner in which the Auditorium Hotel had taken care of the guests.
 The Committee on Appeals reported that the Walter T. Savidge Shows had contracted for six fairs in the Middle West last January and that in June or early July canceled without justification. It was recommended that the secretary be instructed to inform the Savidge Shows that unless satisfactory adjustment is made at the annual meeting of the Nebraska State Association in January action will be taken against them.
 It was recommended that a standard contract, devoid of catch clauses and unfair phrases, be adopted by members of the association; also that an invitation be extended to the Showmen's League of America to appoint one or more officers to act with the association in stamping out the breaking of contracts and other unfair practices.
 Dates for the coming year were next announced. These dates will be found elsewhere in this issue, and it will be noted that they are purely tentative and subject to change.
 Election of officers was next in order. Ralph Homshill, in a few well-chosen words, nominated Thomas H. Canfield, who has served efficiently as vice-president of the association during the past year. His nomination was seconded by Horace S. Ensign, of Omaha, Neb., and Mr. Canfield was unanimously elected. In accepting the office he assured the members that he would at all times work for their interests.
 Charles Nash, manager of the Eastern States Exposition, Springfield, Mass., nominated E. F. Edwards, secretary of the Rochester (N. Y.) Exposition, for vice-president. Mr. Edwards was unanimously elected and pledged his hearty support to the president and the association.
 Horace Ensign nominated Don V. Moore for secretary-treasurer. The nomination was seconded by A. H. George, of Meridian, Miss. Mr. Moore was unanimously elected. He has made a most efficient and faithful secretary and treasurer and enjoys the esteem of every member of the association.
 To take the places of Thos. H. Canfield and E. F. Edwards, retiring directors, A. L. Spenser, of the Kansas State Fair, and Sydney E. Francis, of Canada's Great Eastern Exhibition, Sherbrooke, Canada, were elected.
 This concluded the thirty-third annual convention of the association.

Notes of the Fair Men's Convention

Quite a number of the fair men brought their wives along this year, adding a pleasing note to the convention and the social doings.
 Charles Nash, manager of the Eastern States Exposition, Springfield, Mass., was accompanied by his bride of a few weeks—a very charming lady.
 Barney Hansford, of the Joe Bren Production Company, was greeting his legions of friends among the fair men.

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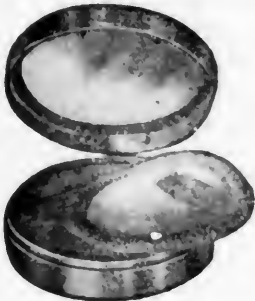
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 Case is gold-plated, neatly designed. Contains Powder Compact of down-like fluffiness, delicately scented. A Mirror and satin-back Powder Puff complete this handsome Vanity.
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From all accounts, that was SOME party in the offices of Gus Sun-Wirth-Ilamid.
 Don V. Moore was one of the busiest men about the convention, but handled the multifarious details with quiet efficiency.
 President Mayfield and Frank D. Fuller, chairman of the entertainment committee, had plenty to do; they kept the program moving smoothly.
 Horace Ensign made an efficient sergeant-at-arms. His principal duty was getting 'em into the hall on time—a job of no small proportions, but Horace managed to do it without resorting to strong-arm methods.
 John C. Simpson received an enthusiastic welcome when he arose to speak at Wednesday morning's session. He is a prime favorite with the fair men.
 It's Sam Jay Levy—at least, that's the way he wrote it on the card at the banquet table, and he ought to know.
 R. C. Biggerstaff, traffic manager of the Middle West Fair Circuit, with headquarters in Kansas City, knows the ins and outs of transportation, and his talk on "Transportation Problems in 1924" was presented in a way that gave the fair men a clear insight into the subject.
 Alton Secor, editor of Successful Farming, Des Moines, Ia., was an interested visitor and no doubt carried away many valuable ideas to be incorporated in the series of articles on fairs that he is publishing in his paper, which is one of the leading farm journals of the country. Incidentally, Mr. Secor has approached the subject of fairs from a different angle than that adopted by some other papers, and we believe he has the right idea. Mr. Secor has

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chosen to point out in his articles the good there is in fairs. It is easy to find fault, but more constructive work can be done by looking for and pointing out to others the good that is to be found in any department of human endeavor rather than in searching out the shortcomings only to exploit them sensationally. We believe Mr. Secor's articles will accomplish much good.

John D. Jones, Secretary of Agriculture for Wisconsin, and N. E. Shaw, former Secretary of Agriculture for Ohio, and now connected with The National Stockman and Farmer, were noted at the convention.

J. Saunders Gordon was introducing to the fair men his new vice-president and manager, Miss Grace Ptel, whose pleasing personality will no doubt be a valuable asset to the Gordon Fireworks Company.

There was an interesting collection of fair photographs displayed in the convention hall. Included were scenes from the Iowa State Fair, West Virginia State Fair, Rochester Exposition, Inter-State Fair, Sioux City, Ia.; Texas Cotton Palace, Waco; Missouri State Fair; Eastern States Exposition, Springfield, Mass.; Kansas State Fair, Memphis Tri-State Fair, Wisconsin State Fair, Oklahoma Free State Fair, Oklahoma State Fair, Canadian National Exhibition and Central Canada Exhibition. It is probable that the offer of the W. A. S. A. to take charge of the photographs will be accepted and they will become an annual feature of the convention, more being added each year. Next year also probably will see other exhibits added.

Aviators noticed at the convention were Dick Cruikshank, Billie Brock, George (Buck) Weaver, Lillian Boyer and Harry Richard.

The model of the Morris & Castle midway, displayed at the Auditorium Hotel, was the occasion of much comment, and reflected great credit on the progressiveness of Robert Lohmar in arranging such an attractive exhibit. The display showed the Morris & Castle midway, in horseshoe form, with the various rides spotted in the center. The fronts along the midway were done in attractive colors and "true to life", and the rides were operated by a motor, making a most realistic representation of a carnival lot.

Miss Nellie Smith was here, there and everywhere greeting friends and plugging for Brother Roy's attractions.

Many of the fair men were observed looking over the exhibits of riding devices and games at the park men's convention in the Drake Hotel. Many of them, too, visited the International Live Stock Show. The writer had the pleasure of visiting the show Friday night and meeting the genial and efficient manager, B. H. Helde. Mr. Helde believes a manager's place is at the front door when the crowd is coming in, and there is where we found him, assisting in directing the crowds thru the gates, greeting friends and supervising the work of his employees. The International is a tremendously big show and it is fortunate in having as its manager a man so well qualified to handle it.

Miller's Band was one of the real hits of the fair men's banquet. Mr. Miller's daughter is extremely versatile, playing proficiently on a number of instruments, singing well and being an accomplished dancer.

Fred Terry, of The Horseman, Indianapolis, managed to infect himself into (or maybe it was extricate himself from) an auto wreck Thursday morning, getting off without a scratch.

Milt Morris "told 'em about it" when they didn't adhere to the suggestions conveyed in the cleverly worded "wires" counseling short speeches.

Ray Spear's publicity plans were highly complimented by a number of secretaries.

Give Bill Rice credit. He sure knows how to pick winners.

Dr. Morgan in his address at the fair men's banquet characterized the city of 50,000 as a menace to civilization.

Fair Contracts Closed at Chicago

Chicago, Dec. 8.—Among the contracts closed at the meetings of the fair secretaries during the week just closed are the following:
Wortham's World's Best Shows, Beckmann & Gerely, managers—Topeka and Hutchinson, Kan.; Oklahoma City and Muskogee, Ok., and State Fair of Texas, Dallas.
Morris & Castle Shows—Minnesota State Fair, Hamline.
Zeldman & Pottle Shows—Kentucky State

Fair, Louisville, and Kalamazoo and Flint, Mich.

"Jimmy" Simpson has added the following strong attractions to the above show: Etta Louise Blake, with a spectacular show; Ethel Lord, Water Circus and Sam Gordon's Freak Animal Show.

Boyd & Linderman have Ottawa, Sherbrook, Quebec City, Three Rivers, Kingston and Sherburne.

Rubin & Cherry Shows—Davenport, Sioux City, Des Moines, Huron and Grand Forks.

The above booking, it is pointed out, breaks the circuit of fairs formerly known as the Big Four.

1924 DATES

Of Fairs and Expositions That Are Members of the International Association of Fairs and Expositions. These Dates Are Purely Tentative and May Be Changed Later To Meet Conditions That May Arise

- ALABAMA STATE FAIR, Birmingham, Ala. J. L. Dent, secy. Sept. 23-Oct. 4.
AK-SAR-BEN, Omaha, Neb. Chas. L. Trimble, secy. mgr. Sept. 8-13.
AMERICAN ROYAL LIVE STOCK SHOW, Kansas City, Mo. P. H. Servadei, secy. Nov. 15-22.
ARKANSAS STATE FAIR, Little Rock, Ark. E. G. Blander, secy. gen. mgr. Oct. 6-11.
CALGARY EXHIBITION, Calgary, Can. E. L. Richardson, mgr. July 7-11.
CANADA'S GREAT EASTERN EXHIBITION, Sherbrooke, Can. Sydney E. Francis, secy. mgr. Aug. 23-29.
CENTRAL CANADIAN EXHIBITION ASSOCIATION, Ottawa, Can. James K. Paisley, mgr. secy. Sept. 5-15.
CENTRAL STATES EXPOSITION, Aurora, Ill. Clifford Trimble, secy. Aug. 15-23.
CANADIAN NATIONAL EXHIBITION, Toronto, Can. John G. Kent, managing dir. Aug. 23-Sept. 6.
CHATTANOOGA INTERSTATE FAIR, Chattanooga Tenn. Jos. R. Curtis, secy. Sept. 27-Oct. 4.
COLORADO STATE FAIR, Pueblo, Col. J. L. Beaman, mgr. Sept. 22-27.
EASTERN STATES EXPOSITION, Springfield, Mass. Chas. A. Nash, gen. mgr. Sept. 11-14.
EAST TENNESSEE DIVISION FAIR, Knoxville, Tenn. H. H. Faint, secy. mgr. Sept. 22-27.
EDMONTON EXHIBITION ASSOCIATION, Edmonton, Can. W. J. Stark, mgr. Undecided.
ERIE EXPOSITION, Erie, Pa. Frank Baeder, mgr. Aug. 18-23.
FLORIDA STATE FAIR, Jacksonville, R. M. Striplin, secretary. Nov. 20-29.
FLORIDA STATE FAIR AND EXPOSITION, Jacksonville, Fla. R. M. Striplin, secy. Undecided.
HOUSTON FAIR, Houston, Tex. Undecided.
ILLINOIS STATE FAIR, Springfield, Ill. W. W. Lindley, gen. mgr. Sept. 13-20.
INDIANA STATE FAIR, Indianapolis, Ind. I. Newt. Brown, secy. Sept. 1-5.
INTERNATIONAL WHEAT AND FARM PRODUCTS EXPOSITION, Wichita, Kan. Horace S. Bredemeyer, mgr. Undecided.
IOWA STATE FAIR AND EXPOSITION, Des Moines, Ia. A. R. Corey, secy. Aug. 20-30.
NORTH DAKOTA STATE FAIR, Fargo, S. D. J. P. Hardy, secy. July 14-19.
INTERSTATE FAIR, Sioux City, Ia. Don V. Moore, secy. Sept. 14-20.
KANKAKEE INTERSTATE FAIR, Kankakee, Ill. Len Small, secy. Undecided.
KANSAS STATE FAIR, Topeka, Kan. Phil Eastman, secy. Sept. 8-13.
KANSAS STATE FAIR, Hutchinson, Kan. A. L. Sponser, secy. Sept. 13-19.
KENTUCKY STATE FAIR, Louisville, Ky. G. Carney Cross, secy. gen. mgr. Sept. 8-13.
L'EXPOSITION DE SAINTESCHOLASTIQUE, Sainte-Scholastique, Can. John Fortier, secy. Undecided.
MEMPHIS TRI-STATE FAIR, Memphis, Tenn. Frank H. Fuller, secy. gen. mgr. Sept. 20-27.
MICHIGAN STATE FAIR, Detroit, Mich. G. W. Dickinson, secy. Aug. 29-Sept. 7.
MONTANA EMPIRE FAIR, Billings, Mont. James Shoemaker, secy. Sept. 16-19.
MINNESOTA STATE FAIR, Hamline, Minn. Thos. H. Canfield, secy. gen. mgr. Aug. 30-Sept. 6.
MISSISSIPPI-ALABAMA FAIR, Meridian, Miss. A. H. George, secy. gen. mgr. Oct. 6-11.
MISSISSIPPI STATE FAIR, Jackson, Miss. Mabel L. Stupp, secy. mgr. Oct. 15-18.
MISSISSIPPI VALLEY FAIR AND EXPOSITION, Davenport, Ia. M. E. Bacon, secy. gen. mgr. Aug. 9-16.
MISSOURI STATE FAIR, Sedalia, Mo. W. D. Smith, secy. Aug. 16-23.
NATIONAL IMPLEMENT AND VEHICLE SHOW, Peoria, Ill. Wm. J. O'Meara, secy. Undecided.
NEBRASKA STATE FAIR, Lincoln, Neb. E. R. Bantel, gen. secy. Aug. 31-Sept. 5.
NEW YORK STATE FAIR, Syracuse, N. Y. J. Dan Ackerman, Jr., secy. Sept. 6-13.
NORTH CAROLINA STATE FAIR, Raleigh, N. C. E. V. Walborn, mgr. Undecided.

- THE GRAND FORKS FAIR, Grand Forks, N. D. E. R. Montgomery, secy. July 21-26.
NORTHERN WISCONSIN STATE FAIR, Chippewa Falls, Wis. A. L. Putnam, secy. Sept. 8-12.
OHIO STATE FAIR, Columbus, O. G. R. Lewis, mgr. Aug. 24-30.
OREGON STATE FAIR, Salem, Ore. A. H. Lea, secy. mgr. Undecided.
OKLAHOMA FREE STATE FAIR, Muskogee, Ok. Ethel Murray Simonds, secy. Sept. 27-Oct. 4.
OKLAHOMA STATE FAIR AND EXPOSITION, Oklahoma City, Ok. Ralph T. Hemphill, secy. gen. mgr. Sept. 20-27.
PACIFIC INTERNATIONAL LIVE STOCK EXPOSITION, Portland, Ore. G. M. Plummer, secy. Nov. 1-8.
PROVINCIAL EXHIBITION, New Westminster, B. C., Can. D. E. MacKenzie, secy. mgr. Sept. 8-13.
PROVINCIAL EXHIBITION, Regina, Sask., Can. T. Eldorick, secy. mgr. Undecided.
QUEBEC PROVINCIAL EXHIBITION, Quebec, Can. George Morisset, secy. Undecided.
ROCHESTER EXPOSITION, Rochester, N. Y. Edgar F. Edwards, secy. Sept. 1-6.
SASKATOON INDUSTRIAL EXHIBIT, Saskatoon, Sask., Can. Sid W. Johns, secy. gen. mgr. Undecided.
SAVANNAH TRI-STATE EXPOSITION, Savannah, Ga. B. K. Hanaford, gen. mgr. Undecided.
SOUTH CAROLINA STATE FAIR, Columbia, S. C. D. F. E. secy. Undecided.
SOUTH DAKOTA STATE FAIR, Huron, S. D. John F. White, secy. Sept. 8-12.
SOUTHEASTERN FAIR, Atlanta, Ga. R. M. Striplin, secretary. Oct. 4-11.
SOUTHEASTERN FAIR ASSOCIATION, Atlanta, Ga. R. M. Striplin, secy. Undecided.
SOUTH FLORIDA FAIR, Tampa, Fla. P. T. Strider, gen. mgr. Undecided.
SOUTH TEXAS STATE FAIR, Beaumont, Tex. E. Claude Bracken, secy. Nov. 13-22.
SOUTHWESTERN EXPOSITION AND FAT STOCK SHOW, Ft. Worth, Tex. Ed R. Henry, secy. mgr. Undecided.
SPOKANE INTERSTATE FAIR AND LIVE STOCK SHOW, Spokane, Wash. Thos. S. Griffith, pres. Feat. 1-6.
STATE FAIR OF LOUISIANA, Shreveport, La. W. R. Hirsch, secy. mgr. Oct. 30-Nov. 9.
STATE FAIR OF TEXAS, Dallas, Tex. W. H. Stratton, secy. Oct. 11-26.
STAUNTON VIRGINIA FAIR, Staunton, Va. C. R. Reiston, secy. mgr. Sept. 1-6.
TENNESSEE STATE FAIR, Nashville, Tenn. J. W. Husswurm, secy. Sept. 15-20.
TEXAS COTTON PALACE, Waco, Tex. S. N. Mayfield, secy. Oct. 25-Nov. 9.
TEXAS-OKLAHOMA FAIR, Wichita Falls, Tex. C. H. Vorsehoye, secy. Sept. 23-Oct. 7.
THE I. AND I. FAIR, Danville, Ill. Geo. M. McCray, secy. Undecided.
THE MONTANA STATE FAIR, Helena, Mont. B. T. Moore, secy. Undecided.
TRENTON FAIR, Trenton, N. J. M. R. Margerum, secy. gen. mgr. Sept. 29-Oct. 4.
THE WESTERN FAIR, London, Can. A. M. Hunt, secy. Sept. 6-11.
UTAH STATE FAIR, Undecided.
VANCOUVER EXHIBITION, Vancouver, Can. H. S. Ralston, gen. mgr. Aug. 9-16.
VERMONT STATE FAIR, White River Junction, Vt. F. L. Davis, secy. gen. mgr.
VIRGINIA STATE FAIR, Richmond, Va. W. C. Saunders, secy. gen. mgr. Oct. 6-11.
WEST TENNESSEE DISTRICT FAIR, Jackson, Tenn. W. E. Barry, secy. mgr. Sept. 8-13.
WEST VIRGINIA STATE FAIR, Wheeling, W. Va. Bert Swartz, secy. Sept. 1-6.
WISCONSIN STATE FAIR, Milwaukee, Wis. Oliver E. Gomez, secy. Aug. 25-30.
WYOMING STATE FAIR, Douglas, Wyo. Alfred R. Hale, secy. Sept. 16-19.

of work up of policy. No real business organization would think of changing its officers each year and expect to go very far. Our directors are scattered across the continent. The men on the board do not have an opportunity to become acquainted with the work or policy of this organization. When I was placed in the chair I had no toolshed to start with. I was unable to get a copy of the minutes of the last meeting, so I have searched back thru the records of the past. I found where we had started several worth-while projects and saw where they had died and were forgotten except possibly by the originator.

I found that when Mr. Sponser was president he made considerable progress towards getting the government to erect buildings of the fair grounds, but changes in administration have caused us to forget this.

Please don't understand me to advocate keeping the same bunch in office all the time. I would not be in favor of that. I like the present system for this organization, but believe it possible to work out some scheme to get the same results. I believe that you could elect an advisory committee of four, one to be elected each year. Let it be the duty of this committee to advise with the president and directors elected each year, so as to keep the business organization of this body moving forward in a channel of progress. Their experience would be of untold value to each new administration.

I don't mean for this committee to take over the power and management but to be purely advisory. You know and I know that whenever a new man is put on your board back at home it takes him fully a year to find out that all the good ideas that he has brought to the board have been tried out years before and are now in force or have been put into the discard. And so this idea may be an old one and discarded before my time.

At the last meeting we voted to hold this convention in Memphis, near President's Island, but due to the fact that two of the principal hotels decided this was the year for them to rebuild and are now out of commission Frank Fuller advised us that we would not go hotel accommodations there, and he was right. I have been there twice this year, once before and once during the fair. I found it a hard matter to get a room even when there was no special attraction on, and I knew it would be impossible to accommodate this crowd.

I got even with Frank Fuller tho. I appointed him chairman of the program committee, and when this meeting has been concluded you will agree with me that I made no mistake. He certainly has worked hard and faithfully. I believe you will like the idea of one session a day. I am sure we can transmit all our business in the allotted time, and have plenty of time to visit among ourselves and with kindred organizations that are now in convention in this city.

Looking Backward—Early Carnival Experiences

Address by Johnny J. Jones, Orlando, Fla., at the 33d Annual Meeting of the International Association of Fairs and Expositions

Your program committee will never realize the task they imposed in assigning me the subject, "Early Carnival Days". I tried hard to evade the issue, because I am a modest man and do not feel equal to making a talk before a body of this character. I consented to furnish a paper on this subject only after your chairman had given me his assurance that if I would prepare the paper he would appoint some one to read it and release me from making a talk.

Altho it is only a few intervening years since the first days of the old time street fair or carnival, there has crept into the profession an air of refinement that has terminated the old ideas and manner of conducting the business.

The carnival is largely an outgrowth or aftermath of the midway of the great Chicago World's Fair of 1892. My first introduction to a carnival was by a man named Schmidt back in 1894. At that time I had been running as a coveysboy on the Pennsylvania Railroad out of Altoona, Pa., going as far south as Montgomery, Ala. I met Schmidt and his company at Mueco, Ga., and understood they had been playing fairs all down the line.

The carnival idea, as stated, was an aftermath of the Chicago World's Fair. Schmidt's company did not carry anything but the people and their trunks. The advance man would go ahead, build a framework for the shows and cover this with muslin. The scenery and fronts would be painted by local talent. The fair association liberally paid for all the expense incurred.

Schmidt's shows consisted of Irish and German villages, Streets of Cairo, Fairies in the

The President's Annual Address

Delivered by President Seth N. Mayfield, Waco, Tex., at 33d Annual Meeting of the International Association of Fairs and Expositions

I have made several attempts and have really written two or three wonderful papers for this address, but each time before I would quite conclude I would run across that monkey wrench that Tom Canfield hung into the machinery of all retiring presidents' addresses. He has put us in a devil of a fix.

He has barred us from recounting the splendid deeds that have been put over for the past thirty years. Then, too, our program committee has a talk on "Looking Backward" and we can't take up too much time with history. Tom also outlined a fine program for the future of this organization, and as he is the logical man to follow me in the chair I am leaving to him the great honor of starting this movement.

The peculiar construction of this body makes it almost impossible to have a real business organization. In the first place we, the members of this association, are only representatives of other separate and distinct organizations and we cannot make any agreements that are binding upon our home institutions. In the second place we have no continuity

Well and some very badly framed side-shows. Not one of them worth the admission charged; they carried no rides or concessions.

Starting at Mason, I continued in the show and commission end of the road to the end of the season, winding up at New Orleans with a come back and a small stock of games, broke, and was sent back at my old job as newsboy or "huck" on the railroad.

In 1888 I bought a miniature railway, placing it at Hudson Park, Jamestown, N. Y. About this time I received notice from my Uncle George at Erie, Pa., that I was to take the next train to a carnival.

This was the Charters Carnival Company, and I was assigned to the ticket taking end of the game on the streets of Erie. This was Charters' first year and the first organized carnival company to move by special train. They carried their own tents and banners, but did not own any of their railroad equipment.

The committee under whose auspices they were showing put up the structures for fronts and platforms. I do not recall all of the attractions Charters had, but they were mostly girl shows and no ride. The show to which I was assigned was a blow-off back at the games for which no extra charge of twenty-five cents was made.

I think it was the following year that Frank Gault organized the Canton Amusement Company. He, like Schmidt and Charters, for the first year carried no fronts or platforms, making the committee furnish same. In those days the carnival company was usually paid a bonus to play a town or city under the auspices of some committee or organization, often blocking the main streets with their attractions.

The carnivals of that day did not carry any concessions, the being put on by outsiders. The promoters, however, soon got wise and cut in themselves, selling spaces for games. These were mostly money games; as we now term them, "strong joints".

Then came Frank Bostock and Francis Ferrar, playing fairs with their never-to-be-forgotten annual shows. In 1900 they opened in Brooklyn, playing Washington and then on to Richmond, Va., where they located on a main street. The street-car service on this street was discontinued for eight blocks. They had quite a few good shows, three European novelty rides and some beautiful fronts. This was the largest street fair ever held in the United States and a success from every standpoint except that I was there with a Ferris wheel of my own construction that would not work.

I rebuilt the Ferris wheel and about four weeks later joined at Covey, Pa., a man named John Fair. I have forgotten the title of his show, but it was one of those containing many unpronounceable names. This was their second week, the show having opened at Olean, N. Y., the previous week. They had some good people with them, mostly hotelmen, committeemen and others after money due them. There were eight shows, a very good illusion show, Williams Brothers' electric theater and my Ferris wheel.

The shows made such a good impression on the part of Covey that they followed us to Sharon the following week—not to see the show, but to try to collect their bills. On Thursday the sheriff took possession of all Fairs' belongings. Williams Brothers and others then organized a new "colossus", filling an Elks' contract at Pottsville, Pa., but business was bad and the show disorganized, every one about broke. I was only a short distance from home.

I went there and borrowed money from my dear mother and finished the season playing fairs individually during the season in Georgia.

The next season found me with the Sturgis Carnival Company. About half of their attractions were very good. I still had my own Ferris wheel. Later I had the opportunity of purchasing two old merry-go-rounds and before the close of the season I almost succeeded in making one good one out of the two. The shows closed at Enley, Mo., and shortly after I shipped my rides to Norfolk, Va., spending two years there in a park going out in the fall playing fairs with my merry-go-round.

In the fall of 1902 the Layton Carnival Company organized at Kingston, N. C., and I contracted with Mr. Layton by wire for the exclusive merry-go-round concession, jumping from Ft. Plain, N. Y., to fill the engagement, taking with me a bicycle drome, a snake show and several concessions. On my arrival at Kingston I found two merry-go-rounds running, a local Negro plantation show, a wildman show and two of the best "rough" shows I ever saw.

I left Layton in two weeks, slipping to Norfolk, Va. After this experience I decided to organize my own company.

The big shows at this time were Bostock & Ferrar, Gaskill, Mundy & LeVitt, T. W. Parker and James Patterson. Other organizations were Smith's Greater Shows, Harstock, etc., very few of them owning their equipment.

Today, especially at carnival dates, the concessions are part and parcel of the entertainment and are demanded by the public, and I believe the majority of those present will agree with me on that point. But the concessions as well as the attractions must be conducted in a proper manner. Attractions must contain those features that are in mutual consent now, such as oriental dancers, "B" camps, etc.

At the present time there are probably some ten carnival organizations in existence, some of which, I am sorry to say, are really led on the principle of get the money, no matter how obtained, but the majority of them are run by men of good business ability and standing and conducted with an earnest endeavor to give the public the best return for their money. I thank you.

Putting on a State Fair Without Grounds or Building

Address Delivered by Hon. Ben. D. Brickhouse at 33d Annual Convention of the International Association of Fairs and Expositions

I appreciate very much the program committee's planning me on the program. It is a distinct honor. I understand this morning, however, why it did it. It is hard to get men to serve in almost any capacity on this program, and in addition to that I had written my speech and it is now in the hotel in my grip. However, I am trying to be obliging to the chairman of the program committee.

Let me say this first: It has been a revelation to me to see the character and the kind of men that I have met that are engaged in the great business of promoting fairs in the United States.

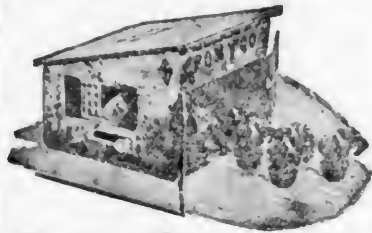
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GREATEST MONEY MAKER IN YEARS! AGENTS ARE RE-ORDERING IT!

"PONYGO"

A Real Race - Excitement - Fun!

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A STABLE, made of the Finest Steel, guaranteed mechanically perfect. Lithographic decoration, a real work of art—created by a nationally famous artist, Miss Ruth Eastman.

SIX HORSES and Jockeys, with individual colors, designed by Charles Keck, New York's popular sculptor.

EASY TO PLAY.

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tion to me to see the character and the kind of men that I have met that are engaged in the great business of promoting fairs in the United States. I am not given to flattery, so I have always called it almost every project will do when attempts are made by men who don't know the business in which they are engaged.

In the summer of 1921 a man came to Little Rock. I guess many of you know him; he was John Berger. John Berger went to our commercial organization and suggested to it that it have a State fair. The head of the organization did not have the vision, he only knew about county fairs that were failures.

My city of 100,000 called it almost every project will do when attempts are made by men who don't know the business in which they are engaged.

In the summer of 1921 a man came to Little Rock. I guess many of you know him; he was John Berger. John Berger went to our commercial organization and suggested to it that it have a State fair. The head of the organization did not have the vision, he only knew about county fairs that were failures.

My city of 100,000 called it almost every project will do when attempts are made by men who don't know the business in which they are engaged.

I say to you now that I consider fair men, fair secretaries, men who are doing more to increase the wealth, the happiness and joy of the people of the United States than any other class of men that I know.

My simple vision of the fair was to give my people amusement; so without a dollar, without grounds, buildings, or anything else, Mr. Berger really sold me the idea of a fair. We went to work. With his assistance we sold a number of business men on the idea. We raised \$15,000, borrowed grounds that were wholly unsuitable for a fair, and went to work.

Several secretaries who have visited our fair grounds and know what we had there know that the conditions under which we were working were really laughable. But we were determined to do that thing which we had started out to do. John Berger had a knowledge and has a knowledge, if he is still living (I haven't seen him in a couple of years), of the promotion of State fairs.

In addition to that he has a wonderful stock of pluck, and added to that a good supply of gall, and I say with that conception well mixed and handed over to me to shoot, we went to work.

I reached the stage, after being in the game about two months, when I would have the temerity to ask a man to loan or give me everything in the world that he had except his wife; I stopped there.

Fortunately for us, one of the government's great camps, still assembled there near Little Rock, known as Camp Pike, was available, and there was a wonderful lot of equipment over there that wasn't being used, just lying idle, so I say with John's conception and my nerve, drafted from him, we went over and commandeered everything the government had that we could use to build a State fair, which included about \$25,000 worth of electrical equipment. It didn't cost the fair one cent; I don't know what John paid for it, he didn't let me in on those things.

Within four months from the time John came to my office, we opened the gates of the first Arkansas State Fair. Those who were pessimistic and told us to forget the project, that they owed \$25,000 from the last county fair and it was impossible, of course were amazed to see what had been gathered together in such a short time in our State.

I could put in a few words at that I know about the State fair business, but I do know

this, gentlemen, that there are great possibilities that will come to my wonderful State as a result of that State fair.

The second year we were fortunate enough to engage as our secretary Mr. Bylander, a man of fine characteristics, and he has now become beloved by all those that know him and is making a wonderful success of our fair, not from what some folks vulgarly term "making money", but it is building a State. At the last fair we have just closed in 1923, we didn't make any money, notwithstanding the fact that the first fair brought profits of about \$175,000, but we hadn't done a thing in the world to build Arkansas as a single thing.

We just put on a show and made some money. At the close of the 1923 fair we found editorialists in more than one hundred papers over the entire State praising the Arkansas State Fair for what it had done and what it was doing for our great community. I had a rich planter tell me just at the close of our '23 fair that already he knew from results that he had seen that the fair was worth a million dollars to our State now, to say nothing of what it will be in the future.

I am glad to say, gentlemen, that we have made some progress. We have secured grounds for a permanent fair. I am to the point where I would do almost anything now to make the fair a success, and with that idea in view I have purchased two hundred and forty acres of land in Little Rock for a city park, ostensibly for fair grounds, and our next fair will be held upon those grounds.

We have a campaign ready to start in early spring to sell stock to obtain funds to erect permanent buildings. We have only had tents and makeshift up to this time, but it just goes to show when men start out to do a thing when it is a thing that is worth while they can succeed if they will.

Arkansas is one of the great States of the Union. There was a time when if you mentioned the name of our State folks who were wiser than the widders of that part of the country would smile, but I say to you that that time is gone, because we claim that we have a State that is wondrous in itself. Arkansas is one State that can supply all of the demands of man. Those of you who have been fortunate enough to visit our State know that in the northwestern portion there you find these great apple orchards where the great red apple and the Arkansas Black throw off aroma that is equal to that of paradise itself.

Then down on the eastern side of our State where the great cotton plantations are, you find the Negro working happily and satisfied with life.

On the western side of our State you find our great mountains which are laden with precious minerals and coal that does much to supply the world's demands.

In the southern part of our State you find the great fishing of wells. Now Arkansas is a greater producer of oil than the mother State, Pennsylvania.

Little Rock, being the hub of the State, is the real location for a State fair, and we expect great things in the future.

Arkansas, as you perhaps know, produces ninety per cent of the bauxite of the world from which comes your aluminum. Arkansas turns out annually two hundred million dollars' worth of manufactured products. Her crops are valued at three hundred millions. She produces more rice to the acre not only than any other State in the Union, but any other country in the globe. So we have something in Arkansas to build upon. We are not foolish in our opinion of our State; we know it is there; we know that potentially Arkansas is one of the great States of the Union. True, she has been slow. I find now that after eighty-seven years she has just awakened to the fact that a State fair will be a state builder. You men from the great States to the North, East and West for years have been building your States with wonderful State fairs.

I have the pleasure to listen, down in my town, to such men as Mr. Simpson, brought there by Mr. Bylander to tell us something about the great Iowa State Fair. To me it was almost like a dream to hear his talk and the things that came as a result of a great State fair by men who have a vision. Surely no man can succeed as a fair secretary unless he has an urge vision.

I was surprised, yesterday, to hear my secretary talking to some men about cattle tick eradication. He is interested in that. In the fact that our cattle should be healthy and that they do not leave Arkansas and go into Missouri and other States and contaminate

their stock. So I say to my mind that is a real fair secretary.

In conclusion, gentlemen, I read the other day of a story of a little girl that lived in the State of New York and had never traveled from her native town because her health had a ways been uncertain. Her mother had come from Arkansas on her honeymoon and had remained in the East with the family of her husband. There were stamped upon the memory of that mother, however, the sunny hills and the billowy cotton fields and the forests of fruit trees. At that time in the East the snows had laid upon the ground for weeks and the sharp-cutting wind swept through the crevices of the doors and windows. The mother would take that little child upon her lap and tell her that at that very time the flowers were blooming and the peach trees were blossoming down in Arkansas. It became the life dream of that little child to visit that heaven-blessed land where the light frosts do not kill and the snows vanish like white ghosts at the touch of the warm earth. But in the rigorous climate of the North the little one's strength wasted away and she died before her dream was ever realized. Her soul rose to that heavenly abode set apart for children and for those that would become as one of them, and she looked about at the glories and wonders of heaven, the golden streets, the fields of flowers, and the trees of life and knowledge. Being too young to understand death, she thought she had just awakened from a deep sleep. St. Peter greeted her with an angelic smile and said, "Little one, do you know where you are?" With eyes still dancing with delight, she cried with joy, and laughed, "Yes, this must be Arkansas." (Laughter and applause).

Boys and Girls' Club Work at the Fair

Address of Ivan L. Hobson, State Relation Service, Department of Agriculture, Washington, D. C., at the 33d Annual Meeting of the International Association of Fairs and Expositions

Boys and girls' club work had a place in the program of 4,249 community, county, State and inter-State fairs last year.

What is the significance of this fact to the boys and girls and to the farms and farm homes of the country? To answer this question we must first get a picture of what boys and girls' club work is. Many of you have a first-hand knowledge of that work. You are primarily interested in fairs and shows; but knowing that activities of boys and girls at fairs affords a strong drawing card, and knowing that the progress which your fairs make the next ten or fifteen years depends upon the attitude and training of the farm youth of today, you have a primary interest in boys and girls' club work. Some one has said: "All that the United States ever was is preserved in her children. What the United States shall be is determined today by their training and education."

Every fair man knows that club work at fairs consists usually of about four kinds of activities: Exhibits of products, team demonstrations, judging contests and a camp. Wherein do those activities fit into the year's program of club work?

Some people have had the idea that the object of club work is to grow something in order that it may be exhibited. It is true that originally a club boy's work consisted in going

"MOTHER" CORNING



Many showfolks, both theatrical and outdoor, will recognize the pleasing facial features in the above picture as those of Mrs. Elizabeth Corning, widow of Frederick P. (Daddy) Corning, who since the death of her husband has continued residing at 650 Sherman avenue, Elgin, Ill. During late years no caravan has played Elgin with the members of which "Mother" Corning did not renew old acquaintances and greatly add to her list of friends. In a recent letter from Mrs. Corning, who in her declining years is not blessed with assurance of her financial support, she asked that The Billboard kindly express her sincere wishes to her showfolk friends for a Merry Christmas and a happy and prosperous New Year, and say that she would greatly appreciate receiving remembrances from them, if only greetings of the season. She may be addressed as above.

into dad's cornfield, selecting ten ears of corn and showing them at the local fair. The next advance came when the boy grew his own corn or other product and exhibited the produce. Such work without doubt stimulated the interest of boys and girls in farm life and it gave them an appreciation of better products, but the field of work is much broader and more instructive as it now operates. It accomplishes two main purposes; one to train boys and girls in practical farming and home making, the other to demonstrate to the community by example better practices in agriculture and home economics. Members of clubs are furnished facts by the State College of Agriculture, the U. S. Department of Agriculture and local progressive farmers. These facts are put into practice by the young people in carrying out their enterprises in raising swine, growing potatoes, preserving foods, making clothing or whatever it may be.

In conducting the work the county extension agent recognizes about four main steps:

1. Determining the most troublesome problems affecting the farm and home. It is most important that club work be based on the economic needs of the community.
2. Devising demonstrations which, when carried thru the season by each boy and girl, will show a remedy for these problems.
3. Supervising these demonstrations so that they are carried out successfully.
4. Insuring that the practices successfully used by club members are established on the other farms of the community. That is, members of a pig club will eradicate round worms from their herds by using the capsule treatment, keeping clean houses and rotating pasture lands, but unless the results they get are impressed deeply and convincingly on neighbors the practice will spread but slowly to other farms.

It is in this last-named step that the fairs of the country have functioned to a remarkable degree, and it is this last-named step that is of special interest here.

What are the ways in which the farm and home practices, which boys and girls apply in their club enterprises, may be spread to farms other than their own? Newspaper accounts of the results help. Meetings of farm people to analyze these results bring them before the people of the community. But probably the two best ways yet found for spreading these desirable methods are by means of demonstration teams and exhibits. The demonstration team is made up of members of a single club who have carried out enterprises during the year. The demonstration team shows to groups of farm people a particular practice these members have applied in their own businesses and the benefits that come from this practice. Thousands have learned the cold pack method of canning from such teams. The farmers in scores of communities have come to treat seed potatoes for scab, to hatch chickens earlier in the spring, to feed dairy cows so that they produce more milk, or any one of numerous other practices, each as a direct result of demonstrations presented by club teams.

These teams then, when they go to the county and State fairs, may have accomplished a part of their main purpose in their respective communities. They have not been trained especially for a contest at a fair. Rather they have been trained to help improve local farming. However, the contest between demonstration teams at fairs plays a major role in the scheme of things and is a means of creating a higher interest among the competing members and of new interest on the part of other boys and girls. It also affords an opportunity for the teams to pass their information on to additional people attending the fair, many of whom are rural, and who as their own experience in presenting their demonstration. And finally it sets higher standards for the work. Thus fairs are fast coming to serve as a training camp for members and leaders.

Someone has stated that fairs represent the "what" in agriculture, showing as they do the products from farms and farm homes, but with the introduction of team demonstrations in the programs of fairs the "how" of agriculture is being given a place. Such an innovation is of first importance, since it is a necessary step in convincing farm people of improved methods. Exhibits likewise are a means of spreading good practices. True, until recently, club exhibits, as well as others, had been limited to masses of selected cattle, hogs, crops, jellies, clothing and other products of the farm and home, but of late exhibits have been made to show not only the superior product, but also how it was produced. A tremendous field in this respect is being opened up. The large array of canned goods, being reduced by an exhibit of the amount of canned products necessary for an average family for one year with a balance between fruits, vegetables, greens and meats for a proper diet. Tables of increased yields resulting from ear to row work. While the old type exhibit caused people to marvel at the ability of the young folks when trained, and also raised the question in people's minds, "By what method is this accomplished?" the newer type exhibit answers this question. These community, county, State and Inter-State fairs have served as an excellent medium for bringing about agricultural improvement. It is for this reason that extension workers and fair managers have cooperated so closely following a common objective.

On the other hand, what do boys and girls' club activities at fairs accomplish in the training of these young people, and how are they conducted?

Let us get a picture of what boys and girls do at a typical State fair in the Midwest. From 600 to 800 young people usually camp on or near the grounds during the fair week. The camp serves not only as a place to get "chick" and sleep, but as a recreation affair. Manhood and womanhood are here molded. Many boys and girls get their first experience in mass discipline, in group action, in assuming responsibility with a group. It is in camp that loyalty and enthusiasm for club work and for rural life are developed. Songs and yells bring the young people out of their shells that form so easily in an isolated rural environment. These camps test the weak spots of a fellow and bring out the best that is in him. By the time he leaves camp his chest sticks out a good three inches farther.

Demonstration teams, which have won out in the county contests, hold a meet at the State fair during the week. At one State fair in the Midwest 115 teams, each composed of two or three club members, demonstrated to fair audiences last fall the practices in agriculture and home economics which had already been shown

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SAM STIGLITZ, 8241 Hamilton Ave., Detroit, Mich.

to their home communities. Teams can show how to cull poultry, feed dairy cows, treat potatoes, design clothing, prepare foods and represent the most up-to-date practices in farming and home making in the State.

Live stock judging teams, composed of club members who have carried on demonstrations with live stock at home, meet in a contest at the State fair to determine their comparative ability in judging stock. Recently girls' judging teams have entered contests in the scoring of bread, clothing and canned goods. These judging contests not only teach members in the selection of stock and other products, but are another means of creating enthusiasm for intelligent farm life.

Exhibiting products is the commonest activity of all. When a visitor views 400 sleek, well-groomed baby beavers, 300 finished hogs and 100 healthy dairy calves at a single fair, each animal the product of a club member, he is reassured that farming is neither on the decline nor is it losing all its youths of strong character. Last year over 150,000 club members showed live stock, crops, food and clothing products at fairs. It is becoming a common occurrence for winning exhibitors in club classes to also win in open classes.

As a result of the competitive idea in boys and girls' club work a rather complete progressive scheme has been worked out in connection with fairs. That is, in each of the three major activities conducted at fairs, namely, exhibits, team demonstrations and judging, the winners at local fairs compete at the county fairs. These go to the State fair and finally in the Midwest and in the North-eastern States respectively winners at State fairs are sent to Inter-State fairs at Sioux City, Ia., and Springfield, Mass.

The story of club work at fairs would be incomplete in the Midwest if we failed to include boys and girls' club work at the Sioux City Inter-State Fair. Annually, at this event, the cream of ten to twelve States gathers, bringing ideas and setting standards that make the event truly of educational importance. War Eagle Camp, with its 4-11 sign, has come to stand for the highest type of training school for country youths. I want to give in brief the story of club work at the Inter-State Fair at Sioux City for 1923, the seventh such event held there, and to give the reasons why the United States Department of Agriculture believes firmly in co-operating with the fair management and the State colleges of agriculture in this event and the one at the Eastern States Exposition. Each of eleven Mid-Western States sent three teams, one an agricultural demonstration team, one a home economics demonstration team and a third a live stock judging team. These,

with the addition of exhibitors attending the fair, made a total of 150 young people and approximately thirty-five leaders.

Three large commodious host club buildings on the banks of the Sioux River, surrounded by spacious lawns and adjacent to the fair grounds, are turned over as a club camp to the visitors. On the grounds the fair association has furnished a large building, sixty feet wide by one hundred and ten feet long. In this is a stage occupying one entire end of the building, with a dressing room, drop scenery of a farm yard, a farm kitchen and a living room, footlights and other appliances that make a real stage. This is used by the demonstration teams and gives an unusually attractive setting. Within this building are twelve exhibit booths, each of the States assuming the responsibility of exhibit material in each. For the past two years the office of exhibits of the U. S. Department of Agriculture has prepared large illustrated walls or panels for these exhibits. Likewise scenery was prepared by the department for the stage. The importance of this event to extension workers has reached the point where local leaders and extension agents come from long distances at their own expense to witness the activities of the boys and girls in order that they may get new extension ideas.

One of the features of the program consisted in grouping the team demonstrations by subjects so that during a particular half day any one interested especially in dairying could secure the ideas of all the dairy demonstration teams. Likewise in any other line shown. Publicity was given to this feature of the program, which may account for the unusually large and shifting audiences.

One of the excellent features of the camp is the organization of the 4-11 Club Council, composed of a boy delegate and a girl delegate from each State. The members of this council serve as leaders in the camp and each year the officers of the council of the preceding year are brought to War Eagle to act as a connecting link to the previous years. The secretary of the council keeps a complete history of the camp and it is already a document of historical interest.

What organization or scheme of co-operation has made possible the progress of this fair and its success to this point? First, the fair association has shown wisdom in encouraging the State club leaders to assume as much of the responsibility of the club activities at the fair as possible. Accordingly, a committee of three, composed of State club leaders, works closely with the fair. The field agent of the Department of Agriculture for the Midwest in States forms a third member to this triangle, representing the department in the arrangement

for and development of exhibits and serving as an advisory capacity in the whole program. It seems certain that the States which took part in the event, the Interstate Fair Association and the U. S. Department of Agriculture have come to believe thoroughly in the effectiveness of this event and are bending every effort not only towards closer co-operation, but in extension of the activities there. With an expenditure of approximately \$8,000 on the part of the fair association of \$2,000 on the part of the office of Exhibits of the U. S. Department of Agriculture and the large amount of time given by State and county extension workers even so there is a general feeling that the results more than offset the cost.

Fairs can play an increasingly important part in the training of young farm people for leadership; and if they accept the challenge not only will rural districts benefit, but fairs will receive the universal support of the home-keepers.

Fitter Families for Future Firesides

Address of Mrs. Mary Watts, Audubon, Ia., at the 33d Annual Meeting of the International Association of Fairs and Expositions

Ten years ago I came before this group of popular educators, known as the International Association of Fairs and Expositions, and talked "Better Babies". I remember distinctly my feeling of trepidation when I found my audience consisted of more than 200 men and only one woman. It was some comfort to know that the woman had already spoken, so I could have the last word, a privilege dear to the heart of femininity, and I did the most of it. The statements I made that day must have seemed visionary to many of these men, but they were too polite to contradict and some must have accepted the gospel I preached, for "Better Babies" went over the top the following year with a grand rush, and the fair men were certainly in the lead on every front. I am here today to ask you to do the same for "Fitter Families", which is a follow-up of "Better Babies" and far more inclusive of the things that are essential in racial betterment.

The "Fitter Family" plan had its first try-out in Kansas the second week in September, 1920. There is a small building on the Kansas Free Fair grounds which had formerly housed a commercial display, but has been transformed by the use of beaver board and white paint into a very convenient place to test up human stock. Reaching the full length of the ridge pole of this building is a sign which reads, "Fitter Families for Future Firesides." In letters not less than eighteen inches high. This sign was placed in its present position by Phil Eastman, manager of the Kansas Free Fair, in the fall of 1920, and still testifies to a far-sighted vision that gave him faith in an untried plan, because he could see in it a way to reach the masses directly and thus create interest in raising human standards. Mr. Eastman not only financed the first tryout of the "Fitter Family" plan, but he has seen it thru to a place where it is sufficiently standardized to be presented to this progressive group of thinking men and women for their earnest consideration.

The "Fitter Family" plan was arranged by Dr. Florence Brown Sherbon, chief of the Child Welfare Bureau of Kansas, and myself as a follow-up of "Better Babies".

The inspiration came by mail. It was sent on a one-cent postcard that reached my desk one morning. It read: "You should give 50 per cent to heredity before you begin to scold a baby." It was signed, "Charles H. Davenport, Cold Springs Harbor, Long Island."

This terse message arrested my attention for a few minutes, but I was exceedingly busy answering some forty letters a day from all parts of the United States and Canada and supplying information as to best methods of putting on baby health contests, so I had no time to consider the matter. I never gave it another thought until about one year later, when another message came on another postcard. I was favored again with just one sentence. This one said: "A prize-winning baby, two, may be an epidemic at ten." . . . and was also signed by Mr. Davenport, who I had learned to respect as an authority in eugenics. This message was so startling it could not be ignored, so I carried it to Dr. Florence Brown Sherbon, who had been my co-worker since the beginning of the Better Baby Movement. Dr. Sherbon confessed that she had been harassed by doubts concerning the plan we were using to score babies.

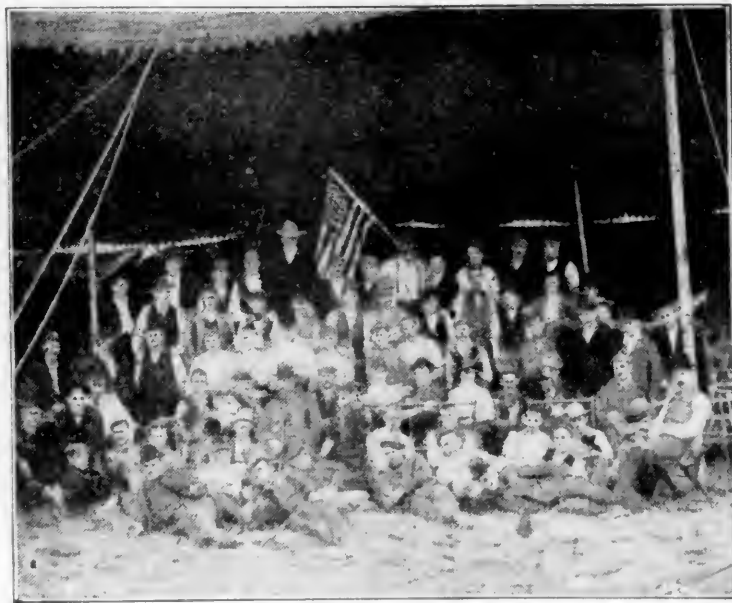
Many times the prize-winning babies had alcoholic fathers, diseased mothers and brothers and sisters below par. Occasionally one heard of an alcoholic father or aunt and niece in institutions. These children are bound to lack constitutional stability. They cannot hold up under strain."

So we looked for a plan that would include the heredity test and yet retain the popular appeal of the Baby Health Contest.

It took six years to evolve the "Fitter Family" plan. In the spring of 1920 a group of experts were called together and the plan presented. They were unanimous in their opinion that the plan was ideal, but said flatly that it would not work. "You can bring the baby to a fair because he cannot help himself, but you will never get the fathers and mothers to come to a fair for physical and mental examinations," they said. Now, as that was exactly what the new plan proposed, it was rather discouraging, but we concluded to at least try it out. The experts made a score card, covering family history, psychology, psychiatry, structural, general, physical, eyes, ears, nose and teeth. "Laboratory tests should be included," all agreed. "But they won't stand for Wassermann's," someone added. As that test was an essential it was included.

The plan was first given to the public in the fall of 1920 and was arranged in the form of a contest. The Kansas Free Fair furnished housing and equipment. The Governor of Kansas awarded a silver trophy for the best "Fitter Family" taking the examinations. Senator Capper provided medals for all Grade A winners. The Kansas State Board of Health provided health certificates to be duly inscribed with the grade made in the examination.

To the surprise of every one twenty families made entries in that first "Fitter Family" contest at the Kansas Free Fair. A staff of



A reproduction of some of the showfolk with the Buffalo Bill Show, season of 1903, photo taken at Cardiff, Wales. John Eberling is shown sitting in a chair at one end, and J. A. (Sandy) Thompson in the center on his knees, with hand on rail, alongside the big fellow wearing a derby and a cane in his hand. Thompson is working as an escape artist thru Texas.

...specialists, nurses and assistants measured, weighed, examined and wrote family histories...

...three families had tied for sweepstakes. The winners were finally awarded to the Ford family...

...the next year the classification was changed and the Governor of Kansas presented trophies to the best family in each of three classes...

...It has seemed difficult to make people understand that "Fitter Families" contests are not games...

...We have noticed that the policy of fairs and expositions is to educate by stimulating the perfection in plant and animal life...

...Conscientious objectors were plentiful. They declared we could never hope to interest educated, self-respecting families in physical examinations for ad lts at a fair ground...

...When later we summed up the rank in education of the Georgia families that had been examined at the Tri-State Fair...

...Perhaps the best showing of education in a family history written at a contest of this kind is that of the James Hall family, Topeka...

...The busiest day we ever had at a "Fitter Family" contest was when a father and mother sought in eight children under eighteen...

...The cause of death was given as cholera infantum in the family history written at his detention. "It seems rather queer," he offered...

...The "Fitter Family" contest began as an experiment, but it soon passed the experimental state at the Kansas Free Fair and became a regular feature...

...Considerable of this failure to understand science is a matter of terminology. When someone comes up on the porch of the Eugenic Building and asks what we are doing in these scientific terms...

...The word "eugenics" takes on a new meaning at fairs where the "Fitter Family" plan is used. People sit around on the front porch or in the hall discussing heredity...

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parents and uncles and aunts so their family history will be accurate.

Often it is the grown son or daughter that has been the means of bringing the whole family in for examination.

This awakened interest in family fitness is bound to bring good results. Annual examinations of the entire family if followed up intelligently will bring up the health average of the entire family...

The "Fitter Family" plan is educational. It presents scientific thought to the people in a concrete, popular form that is accessible to all. The plan has been especially adapted to the use of fairs and expositions because we believe the great educational factors in communities are the best possible means of reaching all classes of people...

What Fairs Are Doing for Western Canada

Address by W. J. Stark, Edmonton Exhibition, Edmonton, Canada, at the 33rd Annual Meeting of the International Association of Fairs and Expositions

I have been asked to say what agricultural fairs have done for Western Canada. My friend, the late Bill Nye, said that Wagner's music was better than it so did. Anything that I can say about what fairs have done for Western Canada would be much better than it sounds.

Let me say, first of all, that practically without exception every fair in Western Canada is an agricultural exhibition. While amusement and entertainment features are included, the fairs are organized, promoted and supported purely as educational institutions tending to the betterment of agricultural activity in its various phases.

In an undeveloped country like Western Canada, where so many of our settlers are men of little experience in farming, the properly

conducted agricultural fair is really a university for our agriculturists. It is this feature which entitles them to the liberal government support which they receive, and without which many of our fairs could not have existed thru the past few years.

In a country like Western Canada, where the population is sparsely settled over a large area, the annual fair is eagerly looked forward to by settlers in our rural districts. It is their annual holiday, and the development of the automobile has made it possible for every farmer within a day's travel to visit the fair at a minimum of expense and the maximum of comfort.

Five or ten years ago Western Canada was chiefly famous for its "No. 1 Hard". Today, thanks to the agricultural fairs, with their opportunity for competition which always leads to improvement in any line of endeavor, Western Canada is famous all over the continent for the quality of the live stock which it is producing, as well as wheat and other field crops.

Where did our farmers get the inspiration to experiment and to try out good money for high-class breeding stock? At our fairs!

Where did they first step bravely out into the limelight of the show ring? At our home fairs!

Where did they win their first prizes and get the encouragement to continue their endeavor to produce better grain and live stock? At the agricultural exhibition!

Where today do you find the farmers of Western Canada who a few short years ago were practically unknown in the show rings of the world? You find them in every department at such shows as your Chicago International! Great oaks from little acorns grow.

Many settlers have come to us and much capital has been invested in our various enterprises, because they came, they saw and they were convinced. This is true not only of our agricultural industry, upon which the prosperity of our country is founded, but of many other lines of business, which follow the development of farming and make possible the development of our other natural resources, of which we have almost more than our share, for we have been blessed with an abundance of timber, fish, fur-bearing animals as well as oil, coal and many other minerals.

I have left this entertainment element until the last, altho the popular opinion is that our farmers do not always do this, very often indeed the farmer visitors in with his family, the dog and a well-filled lunch basket, pays his way thru the gates, parks his car and inquires, not "Where will I find the shorthorns and Herefords?", not "Where is the machinery row?", not "Where are the government educational exhibits?", but "Where's the midway?"

The picture houses and the radio have been a godsend to our Western Canadian farmers; they are liberal subscribers to good magazines

and farm journals, and modern inventions have done much to make farm life more pleasant than it was in the days of the early settlers. But the picture houses, the radio and the newspapers do not bring the change of scene and the opportunity to visit which is essential to well-ordered lives; man is a gregarious animal and must visit, get into arguments and enjoy a certain amount of wholesome recreation and entertainment if he is to do his best work and develop his activities into a well-rounded whole.

The summer exhibition is, therefore, of great value to Western Canada generally—in the development of her agriculture and live stock, in the way of bringing publicity to her many natural resources, and in providing education and recreation for her individuals.

That their value is recognized at home is shown in the fact that every city and every town worth the name boasts an agricultural exhibition from affairs of such magnitude as our Western Canada Association of Expositions to the little fair held in a field without any exhibit buildings and with only a couple of hundred spectators held in towns as far north of the boundary line as Grande Prairie, where they only have two or three trains a week.

This brings us to another of the benefits directly accruing to our Canadian West thru the holding of our annual exhibitions, and that is publicity.

I trust you will pardon my referring to our Edmonton Exhibition here; we had last year as one of our visitors at our summer fair T. E. Winston, who bought the first carload of cattle that entered Great Britain after the removal of the embargo against Canadian cattle.

Mr. Winston was an interested spectator at the judging ring and in the barns, and went home filled with enthusiasm at the prospects of the cattle industry in Northern Alberta. Hon. Iden A. Marshall, who addressed you several years ago, you will remember, told you how Northern Alberta was outfitted by nature for the raising of cattle, luxuriant fodder, plenty of moisture and abundance of trees to provide shelter from the storms of winter so that cattle will come thru our zero weather sleek and fat.

Mr. Winston was so impressed with the good quality of our live stock and with the possibilities of our country, so far as raising cattle is concerned, that he was most enthusiastic; he not only gave out interviews in Canada emphasizing this enthusiasm, but stated that he would do so in Great Britain, and we consider that the publicity which Northern Alberta will receive thru the visit of Mr. Winston to our exhibition will be worth more to us than the distribution of all the literature the same ship could carry. The same thing is true in a general way of the many visitors from distant points who come to our Western Canadian exhibitions.

BEN AUSTIN



Last season manager of the Al. G. Barnes Circus, Mr. Austin next year will act as general agent, a line of work which he has been doing for many seasons.

NOTICE Winter Circus Performers

Answering the many inquiries, please take notice that I am in no way connected with the Police Circus of 1924.

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AT CHICAGO BEFORE, DURING AND AFTER THE CONVENTION OF OUTDOOR SHOWMEN AND ALLIED INTERESTS

By WILLIAM JUDKINS HEWITT

Never was there such a week in the history of all outdoor show business as the one which started Monday, December 3, and ended Saturday, December 8.

It is a safe bet to say that 2,000 representative men and women of the great outdoor show business were in and out of Chicago during the week and over a third of them attended the Showmen's League of America banquet and ball.

More contracts for fairs were let than at any previous meeting.

The fair, circus and carnival men made the Auditorium Hotel buzz with animation. The park men put the Drake Hotel on the map and the Showmen's League of America once more dignified the Congress Hotel.

Riding devices and general equipment for show purposes were sold to the total of many hundreds of thousands of dollars. Free acts and music and entertainment features were contracted for near to the six-figure classification and contracts for carnivals were made by the fair men which will total before 1924 is over way into the millions.

Seldom has business, gaiety, jollification and social activities been so happily blended as on this occasion.

The biggest thing of the week to take place was the unanimous decision on the part of the fair men that no fair can be successful without the carnival.

The Kentucky State Fair at Louisville will have a carnival next year in place of the circus which it had the past season and this is said without criticism of the circuses. They are grand. Columbus, O., may change its policy and have a midway of riding devices for its fair in 1924. The merchandise wheel has been recognized as the star concession feature and will be seen at many fairs and celebrations season 1924 which did not have them in 1923 and before.

All fair men were in accord that music, sensational and comedy acts are absolutely essential for presentation in front of grand stands at fairs.

No well can function without water at its bottom. The same was said as to amusements for fairs. They serve as the garnish for educational features in the 100 per cent opinion of all fair men interviewed by this writer.

A better understanding was had by all present at this convention. It was one of co-operation and not one of "you pull your way and I will pull mine."

The "cleanup" has succeeded in the education of all concerned in the great outdoor show business which is now working for the good of all in it. This is a fact. No one present could help but see the change had taken place.

Everywhere there is optimism—1924 is now on the calendar and in the minds of all outdoor showmen it will be the biggest year in the history of all outdoor show business.

To illustrate to what extent this year's convention had interested the world it is not amiss to say that one animal dealer arrived from Australia and a park man came all the way from London, England.

The Country Gentleman, published by the Curtis Publishing Company, Philadelphia, Pa., had a wonderful circulation at the Auditorium Hotel.

Give Thomas J. Johnson and Harry G. Melville all due credit; they worked like trojans for the success of the showmen's legislative committee.

William J. Hillier came into the lobby of the Auditorium Hotel several dull and cloudy mornings singing: "The world is waiting for the sun to rise."

Ed. L. Heinz, the well-known general agent and former circus manager and carnival owner, plans to return to the circus field. About New Year's Day he will probably make his announcement.

Morris Goldberg, of the American Skee Ball Co., Coney Island, N. Y., and Harry E. Tudor, manager Thompson's Park, Rockaway Beach, N. Y., visited at the Auditorium Hotel Wednesday night. They came over from the Drake Hotel and reported 225 as being in attendance that afternoon at the parkmen's banquet. Charles O'Neil, representing Charles Gelsler, of Coney Island, N. Y., was also a visitor to the same hotel. He called on all the fair and carnival men to tell of the merits of the riding device he represented.

Horace Ensign was stationed on the steps Thursday morning to announce that the fair men were meeting upstairs. He is a good talker as well as a fine singer. Frank D. Fuller also did a little announcing.

That terrible song "Iowa" was sung in the lobby of the Auditorium as usual. Don V. Moore is credited with being the author of this fair-famous ditty. Ditty what?

Maurice B. Lagg, owner of the Knickerbocker Shows, came in from New York but did not arrive in time for the banquet of the Showmen's League. He left for St. Louis, Mo., after a few days in the bustling city. Mr. Lagg declined many offers to return to the field as general agent. He will rest contented as carnival owner and manager and will go out again in 1924 as usual.

As at all gatherings the glory seekers were on hand as before. Some of them went "down" in history—and out too.

Tom W. Allen arrived from Kansas City, Mo., spent Wednesday visiting all the boys and returned that night to his home city. He was also too late for the Showmen's League banquet.

The Billboards were on sale in all the hotels Tuesday night just before the banquet. No free copies were distributed. Some of the stands sold out in a short time after they arrived.

Among the notable unattached general agents present were Harry S. Noyes, Felix Biel, George H. Coleman and Ed. L. Heinz.

John T. Wortham hinted that his shows might go to thirty cars in 1924 and head for the Northwest.

At this writing no mention has been made that any circuses will play any fairs in 1924. It seems that all circuses are off the fairs for good.

If there has ever been a time that the carnival gained recognition it was certainly at this gathering. One of the big ones changed the whole fair booking map.

Fred Beckmann represented the Beckmann, Gerety & Robinson interests in his usual quiet but forceful way.

Lew Dufour acted as his own general agent for the Lew Dufour Shows.

W. H. Donaldson won the prize offered by Milton M. Morris for the shortest speech at the Showmen's League banquet, and when he had finished his few words he turned around and said: "Milton, I won the prize and want it."

On the right-hand end of the speakers' table at the Showmen's League banquet five chairs were vacant. A little more showmanship might have been used than was in this connection.

George L. Dobyns made the longest speech at the Showmen's League banquet.

K. G. Barkoot did not arrive. He was represented by Edward C. Jessop and F. Percy Morency. The latter reported that the Barkoot Indoor Circus was doing pretty well.

George H. Coleman was too busy with his indoor events to spend much time with the carnival and fair men as he would like to have done.

W. F. Floto and C. M. Casey were among the press agents asked for. J. C. Simpson has wired the former, to get him for the Zeldman & Pollic Show.

Walter F. Stanley seemed contented to sit and smoke and look on. He did very little talking as did H. B. Danville, general agent of the John T. Wortham Shows, but we are told that the results of their presence will be made known in due time.

Some of those present still smoke their cigars with the hands on them, but this time we failed to notice any rubber collars.

"Caesar" was not buried. He was praised by Milton M. Morris.

W. H. Stratton said he knew who would play the Texas State Fair, but he was not certain that the "feller" who would play it knew it.

The last day lobby reports and rumors had it that the Canadian National Exhibition would book independent shows and rides for its midway.

Gus and Peter Sun, of Springfield (O.) vaudeville fame, seemed to enjoy meeting acts, music, fairmen and others. They were assisted by Herman Blumenfeld and George Hamid, of New York.

Among the callers at W. H. Donaldson's headquarters in the Congress Hotel were W. E. Franklin, retired circus owner; John C. McCaffery, of the Western Vaudeville Managers' Association; John M. Sheesley, Robin Grubers, W. H. Rice, William J. Hillier, Harold Bushen, Walter E. Driver, Victor D. Levitt, W. C. Huggins, Philip Levitt, F. T. Flack, Con T. Kennedy, Frank M. Capp, Walter L. Wilson, Joan DeKreko, Fred Beckmann, John Agee, Hugh Strickland, Andrew Donaldson, Milton W. Morris, William Beitzel and Joe Scholibo.

L. Clifton Kelly said he had his Clifton-Kelly Shows in his desk at home. He is general agent for Snapp Bros. Shows.

No less than one thousand visited the Morris & Castle exhibit in the Auditorium Hotel.

Many asked for A. C. Hartman, editor of The Billboard. He was too busy getting out this big Christmas Number to attend.

Barney S. Gerety failed to arrive as reported. He was to have been there, but thought better to stay back with the C. A. Wortham Shows. Fred Beckmann, who represented the shows, was one of the most popular men present. Many were the praises we heard for his honesty and fair-play methods. He was much grieved over the death of his partner, George E. Robinson, and George Arlington, his friend of circus days.

The Consolidated Press was well represented at all the gatherings and their representatives were busy gathering human-interest business stories.

John Castle is one of the most likable men this writer has ever met. He is certainly a hard worker and strictly business at all times.

Bud Menzel was on hand during one of the last days to shake hands with the boys in the lobby of the Auditorium.

Lew Dufour said he would go to California for a short stay and return to Brockton, Mass., around the first of the year to get ready for his 1924 season. He reports prospects very good.

As before, many came to the convention who did not attend the Showmen's League of America banquet and ball, that should have attended.

Milton M. Morris addressed the fair secretaries on the subject of "busted circuits", for which he received loud applause, especially from A. L. Sponster.

Many came with "open minds" (?) and left with closed mouths and depleted bank rolls.

Nat S. Green, fair department editor of The Billboard, was certainly one of the most popular men of the fairmen's group.

More carnivals were "sold" to the fairs this year on merit alone than has ever been before in the history of the carnival business.

Jerry Mugivan is one of the best entertainers in all show business. He did things right and he enjoyed seeing his guests have a real good time.

John G. Kent and D. C. Ross arrived on time from Toronto and were seen in the center of many interesting groups on several occasions. They have some big ideas in mind about the future of the midway for the Canadian National Exhibition. About the middle of January the story will come out and may be a sensational one, too.

John Agee did not arrive in time for the Showmen's League banquet and ball. He visited them all and said he was having a grand time. He would not say if he was going to put out a circus or not.

Con T. Kennedy has some sort of a surprise to spring on the outdoor show world but it was beyond the power of this writer to dig it out of him. The best we can get is that he is going to put the Con T. Kennedy Shows to the front on an entirely original plan of operation. More power to him for wanting to step out of the old routine of bookings.

Alice Melville (Mrs. Earl D. Strout), famous for her carnival shows of the spectacular line, was visiting in the lobby of the Auditorium when seen by this writer. She has plenty of offers to come back and she doubtless will with one of the leading carnivals. Something new for her, she promises, if she does.

Several general agents misrepresented their managers on several occasions, we happened to notice.

After a certain thing had transpired Wilbur S. Cherry, general agent of the Rubin & Cherry Shows, became the most popular general agent in town. Wilbur S. has made good the predictions made several years ago by this writer.

Larry Boyd and Max Linderman arrived late, but soon made up for lost time.

Max Kimmereer was immaculately attired on all occasions. He is now with the Rubin & Cherry Shows and will manage the mid-city village for that organization.

Walter A. White is now business manager of the Rubin & Cherry Shows, succeeding James C. Simpson and did not become general agent for the Zeldman & Pollic Shows as some said he would. The Zeldman & Pollic Shows were awarded the contract for one of the big State fairs, the name of which will be announced later. We will soon know who will be the press agent for those shows, too.

It was proven at this gathering that when a general agent becomes a clown he ceases to be of value as a general agent. Many noticed it, too.

Noticeably conspicuous by their absence were W. W. Parker, J. George Loos, C. Guy Dodson, Sam Anderson, Irving J. Polack, Morris Miller,

Benjamin Williams, Matthew J. Riley, Ralph W. Smith, Harry Sanger, John Alexander Pollic, Rhoda Royal, K. G. Barkoot, Ed. Foley, Ed. Burk, Sam C. Haller and George F. Donovan.

Victor D. Levitt and W. C. Huggins on Friday reported that they had let contracts for five rides and would add five flat cars to the Levitt-Brown-Huggins train.

James Patterson, of the Gentry-Patterson Shows, reported he was having a most pleasant visit and was learning some new angles. He was among the first to attend a Showmen's League banquet.

We found out that many of the musicians in Ted Lewis' famous jazz orchestra were former carnival musicians. One had been with Frank G. Wallick's band not so many seasons ago. All in show business are associates and one big family now.

The writer enjoyed again meeting Dick Collins. The last time we met was in Los Angeles last June when Dick was handling the press for the Motion Picture Exposition in that city.

If ever a man displayed versatile talent that man is Robert L. Lohmar. He built that model carnival for Morris & Castle that was shown in operation in the Auditorium Hotel.

John M. Murphy, former clerk at the old Albany and Normandie hotels in New York, was among the boys whom he knew in the early days when they registered with him in the big town. He is in the advertising business in the Windy City now.

Thomas J. Johnson says there is \$300,000,000 invested in the outdoor show business. There is no doubt that his estimate is correct.

Several asked for C. Smith and Chris M. Smith. Ed. K. was there.

There were exhibits of many kinds in the various hotels but not one of a Press Agent's Scrap Books. What a pity said a manager when apprised of this fact.

Samuel J. Gordon reported the hooking of several freak animal shows, some with parks and some with carnivals. Among the carnivals he mentioned were Rubin & Cherry, David Lachman and Lew Dufour. He was glad he came to the convention for Evans & Gordon. He plans to spend the rest of the winter at his home in Chicago.

Where is the "World at Home?" many fair men asked.

No one seemed to know how many ten-car shows would be on the road next season.

Floyd King arrived late as representative for Rice Brothers' five-car circus, now in winter quarters. He was glad he came and promised to come again.

Lobby talk had it that many of the carnivals would go out concessionless in 1924. Some mean it, others do not.

Jerry Mugivan knows it pays to have good circuses. They all made money this season, namely Hagenbeck-Wallace, Sels Floto and John Robinson, and they will each one go out bigger and better in season 1924. There now.

The rain stopped and the sun came out for the last two days of the convention.

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Performers and Musicians for all winter's work, doing two or more acts, that don't carry too much baggage, suitable for wagon truck show. August Kenna, Everett Storer and M. Gray, come on. Musicians, Slide Trombone, Clarinet and Bass. Musicians address PROF. SWIFT, Band Master. One more Billposter that can drive Ford car. Good Pony Trainer. CAN PLACE Boss Cavalman. Few Concessions open. Will buy Small Animals, anything suitable for Pit Show. Address CLARK BROS.' SHOWS, Shiloh, Mississippi.

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and will train Novelty Acts, the very latest and most talked-of Pleasure Acts. Can also train Ponies to take leads—parts of Sketches, etc.

MERRY CHRISTMAS AND A HAPPY NEW YEAR
TO ALL
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ATTRACTIONS AT "MOPS" OVER IN ENGLAND

W. C. Sorrell, confectioner, news agent and amusement caterer of W. Redditch, England, writes The Billboard under recent date that he greatly enjoys reading this publication, especially the fair and circus news, as well as of shows, rides, etc., in this country. He visited the Barnum & Bailey Circus at Huddersfield, Birmingham, and likes to see that title in print, also our comment on shows in foreign lands is all interesting to him.

Relative to the Alcester "Mop" (street fair), he informed that the following attractions were there: Clark's Motor Cars, Wilson's Galloping Horses, Peters' Galloping Horses, Harvey's Show ("Saving a lady in two"), Brewer's Juvenile Roundabout, Dobson's Juvenile Roundabout and Shooters, swing boats, cocoanut sheets, stalls and other amusements. At Everham Mop were R. Collins' (M. P.) Popular Amalgamation of Amusements, also an "Over the Falls". Relative to the Mop at Stratford, Mr. Sorrell sent a clipping from The Redditch Indicator of October 20, which reads as follows: "STRATFORD'S WET MOP—SIX OXEN AND PIGS ROASTED WHOLE IN THE STREET"

"It seemed to make little difference to Stratford-on-Avon that it rained all day on Friday in last week for its annual Mop. There were, it is true, brief interludes during which the downpour ceased, but the promises of fairer periods which these held forth were promptly and repeatedly broken, and the sky became again a purveyor of tears of a particularly penetrating and dreaching sort. But what did it matter? The inhabitants of Stratford and the people of the villages around who had come to the ancient boro were determined to enjoy themselves, and enjoy themselves they did, apparently counting it as naught that in the process they were drenched to the skin. From early morning, when the public roasting of whole bullocks and pigs began, until late at night—night, indeed, until the witching hour—the carnival spirit reigned in the crowded streets and all the fun of the town's statute fair was in full swing.

"Stratford is proud of its Mop. For nearly four hundred years now it has been celebrated with ever-increasing spirit. Edward VI. it was held, the original charter sanctioning its holding, and it was one of the last acts of the boy king for he died eight days after signing the historic document which now adorns the walls of the town hall. If our information is correct, the event was originally an occasion for the hiring of hands and servants, who, if they were not satisfied with the new employment they secured, could take advantage of a fortnight later, to seek new masters and mistresses. Up to some twenty years ago these seekers after situations could still be found at Market Cross awaiting the possibility of engagement, but latterly the custom has fallen into desuetude and the fair has become purely an occasion for enjoyment and the dispersal of accumulated savings. For all that, it claims to be the largest one-day fair in the country, and it is a claim that may readily be admitted.

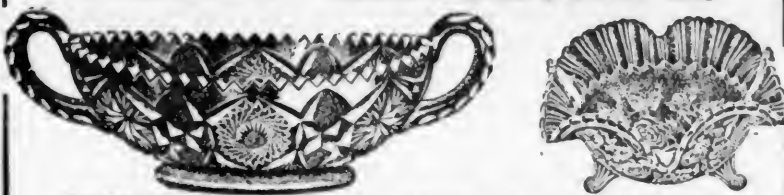
"The stranger to Stratford may well rub his eyes as he approaches the town from the railway station. The streets, usually so well ordered and decorous, he will find to have been invaded by a multitude of amusement mongers and by a larger multitude of the folk they seek to amuse. Luckily, Stratford's streets are wide, else how would they accommodate the roundabouts, the scenic railways and the racing motors that have been fitted up by the score, and to the accompaniment of their cacophonous mechanical music ply a roaring trade?

"If as he makes his hazardous way in the direction of the river, he denies himself the luxury of a trip on any of all of these, he finds himself lured by the blandishments of well-favored ladies and gorgeously costumed Orientals, who desire, for the exchange of a few pence, to initiate him into the secrets of the future or make plain to him the mysteries of love, courtship and marriage. He is invited to try his skill by half a hundred caterers, whose unvarying motto is 'civility and fair play', and whose stock-in-trade consists of concoctions and bottles and clay pipes and other less fanciful but more ingenious methods of extracting the nimble coppers from his pockets. And should these not appeal to him, how could he resist the loud-voiced and persuasive gentlemen who, some of them in their own motor cars, line both sides of all the streets, and beg him to do them the favor of accepting from them fountain pens and opera glasses, razors and clocks and articles of jewelry at prices not only far below their cost, but also much lower than the stall-holders who are so anxious to dispose of them? Who could resist a philanthropy so transparently pure in its springs? If our stranger can, then he must be left to the wiles of the confectioners, who offer him that delicately tinted sweetmeat known for this occasion as Stratford Rock, or the travelers from Banbury and Doncaster, who have come here especially and respectively to place cake and butterscotch at his disposal.

"But ere now the appetizing aroma of roast meat will have assailed his nostrils, and, following his nose, he will have discovered a ceremony that may appeal more to his olfactory nerve than to his eyes. It is no less than that of the roasting in the public thoroughfare of a whole ox, which rots slowly before a glowing wood fire protected from the rain by an awning, on the approved cart-wheeled spit. Burnt offerings were made on Friday of no fewer than three oxen and three pigs, and roast beef and pork were the only items in Stratford's bill of fare. You took your plate up to which of the six open-air grills you fancied, and there received for the sum of one shilling a liberal helping of the meat that appeared to your palate, cut straight from the roast, with potatoes to match. Or if you preferred less public you went into the Corn Exchange and had brought to you a plateful of the bullock that was roasting in the street outside.

"In the evening, with a slight improvement in the weather, the fun, despite an official prohibition of confetti and 'water souits', waxed fier and furious, and revelry reigned supreme until midnight. Last year between five and six hundred buses and charr-a-banc brought visitors to the Mop from all parts of the midland counties and even further afield. On Friday, owing to the weather, the number was

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IMPORTED BIRD CAGES

FOR IMMEDIATE DELIVERY

Wire Cages, 3 in nest, double bottom. Per Nest.....\$4.00 | Wire Cages, 2 in nest, with colored glass guards. Per Nest.....\$5.00

Wire Cages, 5 in nest, with glass guards. Per Nest.....\$9.50

Enameled, Brass and Flying Cages; also Nickered and Brass Parrot Cages.

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84 Cortlandt Street,

NEW YORK CITY.

considerably fewer, but for all that there was a constant stream of these vehicles into the town during the earlier part of the day."

CHRISTMAS AT THE QUARTERS

By GEO. H. IRVING

Another year has passed and gone for the circus and its people—the huge tents and paraphernalia all packed away at the winter quarters and most of the attaches, men, women and children, have either gone to their homes or wended their way to the different positions they are to occupy during the winter months. Yet there are many of them who will be employed in different capacities at the homes of the tented aggregations getting things in shape for the coming season. Many of them, no doubt, have pleasant homes of their own, but circumstances will not permit of their enjoying them with the "old folks" or with their wives and families. So let us hope they all have a Merry Christmas at the quarters on this, the greatest holiday of the year, as the past season was a strenuous one in many ways and all who "stuck" certainly deserve to be remembered if only with a greeting card. So let's wish them all a very Merry Christmas and a bright and happy New Year from the owner to the pony boy, for it is the "men behind the guns" who do the work.

WALTER WHITE AND WIFE HOME

Quincy, Ill., Dec. 8.—Walter White, special agent for the Rubin & Cherry Shows, is home here for several weeks. Mrs. White has been here for some time and will probably remain home until the show starts out in the spring.

RIPEL SHOW SUFFERS LOSS

Orange, Va., Dec. 6.—The buildings at the winter quarters of Ripel Bros' Shows were destroyed by fire Monday, entailing a loss of \$3,000. The show property was saved. Charles Ripel lost \$500 in personal property.

CHARLES C. COOK



Mr. Cook has been appointed general manager of the A. G. Barnes Circus for season of 1924.

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.

Breaux Bridge, La., Nov. 30, 1923.

Editor The Billboard—In the Outdoor Forum section of a recent issue of The Billboard Fred M. Weidmann suggested as the "Showmen's Doctor" Sam C. Haller for the season of 1924.

I highly approve Mr. Weidmann's adroction of Sam C. Haller, whom I have known for twenty years. He has had vast experience with expositions, circuses, carnivals and parks and has always been a real he-man and a real showman. I believe that with a man like him in harness all large and small shows would give their assistance.

(Signed) C. W. NAILL

Mgr. C. W. Nail Shows.

Remember "Mother" Corning

Elgin, Ill., Dec. 6, 1923.

Editor The Billboard—"Mother" Elizabeth Corning, residing at 650 Sherman avenue, Elgin, sometimes gets lonesome and longs for cards and remembrances from her many circus and carnival friends scattered throuth the country.

I would like to suggest that showfolk friends of hers place the name of this grand old circus lady on their list for remembrances at Christmas time. "Mother" Corning assures me that she will heartily appreciate such favors.

Cheer her up! She loves all circus and carnival people and deserves to be remembered.

(Signed) W. A. ATKINS.

HELLER'S ACME SHOWS

Winter Quarters at Paterson, N. J.—Fire Causes Earlier Closing Than Was Intended

Paterson, N. J., Dec. 6.—The paraphernalia of Heller's Acme Shows is now stored in spacious winter quarters here and immediately after the holidays this place will be a busy scene with the rebuilding, painting and getting ready for the new season. The opening will be in this State in April.

The shows met with misfortune in the way of a fire, which destroyed some of the concession booths and some stock at Garfield, where the past season was brought to a close. Arrangements had been made to play Perth Amboy following Garfield, but cold weather and the other circumstances made it impossible to recover in time to make the date. However, the management spared no pains or means to so inform all those who had negotiated to play that stand.

The conflagration referred to above occurred October 29. It destroyed ten concessions, including blankets, dolls, fruit, silverware, etc. However, hard work and earnest effort on the part of all persons connected with the show on the grounds at the time made it possible to save the remainder of the paraphernalia. The Hippodrome was at the end of the midway in direct path of the flames, but by removing three concessions the fire was checked before this big attraction was ignited. George Montou was slightly injured while trying to move a case of blankets from one of the concessions that had caught fire and which afterward was a complete loss. Four of the concessions that burned belonged to the management and the others belonged to different concessionaires.

ERNEST McCOLLUM (for the Show).

R.-B. SHOW "BOYS"

At Madison Square Garden Bicycle Races

Eddie (Sparks) Forhan and George (Whitey) Martin and corps of speedy assistants reaped a harvest at the six-day bicycle races at Madison Square Garden, New York, with their concessions. Joe Boynton, as usual, predominated at the main ticket office. Richard Smith, Tom Hynes, Fred Smith, Lawrence Worre and John McGowan handled the ticket exchange. Ted Webb, son of the famous Ollie Webb, had charge of the gates, and Bill Burroughs looked out for the interests of the back end. John Grew, novelty man, was a nightly visitor.

JACK LYLES BUSY

Jack V. Lyles, who the past year has confined his activities in most part to the promotion and staging of special events under auspices, advised early last week that his Jack Lyles Producing Company has several dates arranged in the Southeast and that he is looking forward to a very successful winter season.

Mr. Lyles, whose home is in Tarboro, N. C., mentions two dates in his home State which especially appeal to him as promising events, both being held the same week, December 21-22. One of these is a D. O. K. K. and K. of P. Circus at Winston-Salem, N. C. and the other an American Legion Exposition-Circus at Greenville, N. C., of which Harry L. Frye is director.

HEADS OF ALL DEPARTMENTS

Of Gentry-Patterson Circus Retained

Announcement has been made from the winter quarters of the Gentry-Patterson Circus that every department head connected with the show the past season has been engaged for next season.

MYERS TO HOSPITAL

Wm. J. (Curly) Myers informed from Jacksonville, Fla., that he was going to the U. S. Veterans' Hospital, Lake City, Fla., to take treatment and asked that we so inform his friends in the show business.

MERRY CHRISTMAS AND A HAPPY NEW YEAR TO THE ENTIRE SHOW WORLD IN AND OUTDOORS. THAT MEANS ALL, TOO.

RANDOM RAMBLES

For "High Brows", "Low Brows" and "No Brows". Perpetrated Without Apologies WHEN IN DOUBT DON'T JUMP. STOP AND THINK AND WEIGH WELL YOUR DECISION. (ADDRESS COMMUNICATIONS CARE THE BILLBOARD, 1193 BROADWAY, NEW YORK)

By WILLIAM JUDKINS HEWITT

LET'S MAKE MERRY NOW, BUY BREAD FOR THE LIVING, COMFORT THE SICK IN MIND AND BODY, AND THINK EVIL OF NO MAN.

More real good was accomplished at the convention at Chicago last week than ever before in the history of the outdoor show business.

Men became acquainted. They saw with their own eyes and heard with their ears and spoke with their own lips.

Bless the ladies for gracing the occasion with their beauty, brains and gorgeous raiment. Has there ever been more beautifully gowned femininity in one assemblage? We say no. Poor man, his eyes became dinned at the gorgeousness and modesty so evident at every turn. Bless the ladies. No use telling the untruth to womankind with brains and there is no need for it here. Words simply fail to do them justice. Would that Elita Miller Leuz or Letta May McHenry had been there. They would have "done" the gowns in technical terms. We wish for their presence next time. Among those present were Mrs. Harry G. Melville, Mrs. John M. Sheesley, Mrs. Rubin Gruberg, Mrs. C. A. Wortham, Mrs. A. D. Murray, Mrs. William Glick, Mrs. Con T. Kennedy, Mrs. Walter D. Hildreth, Mrs. Charles H. Duffield, Mrs. Ethel Dore, Mrs. Baba Delgarian, Mrs. Thomas Rankine, Mrs. Samuel Levy, Mrs. George L. Dobyns, Mrs. E. J. Kilpatrick, Mrs. George A. Lyons, Mrs. P. Neuman, Mrs. William R. Hicks, Mrs. H. F. Randie, Mrs. S. W. Brundage, Mrs. J. C. Simpson, Mrs. W. A. White and many, many more. A complete list is to be found in the story of the Showmen's League banquet and ball in another section of this publication. All credit is due to Walter D. Hildreth, Chicago manager of The Billboard, for the names of all present.

When George L. Dobyns started to praise the ladies present we thought one time he was going to run out of words.

John Alexander Politt and Rhoda Royal—Merry Christmas and what are the plans for the future?

Let's have that NATIONAL LUNG WEEK before the New Year and get it all off our chests. January 1 should find all plans made, all people engaged and work well under way for season 1924. On with the work, men of the lots.

Be sure and order The Billboard, Issue December 22, early. It will contain many surprises and will have many columns more of "sidelights" of the convention at Chicago. Your name may be in there, even tho you did not attend.

Red light that "camel-back" trunk before next season starts.

CARNIVAL MANAGERS—The circus men have "laid" off the fairs and it is now time and only fair that you "lay off" the circuses. STOP BILLING THE CARNIVAL AS A CIRCUS. The public knows better and you should know better. Don't let's have any more billing like "King Tut Circus", Shrine or Dokey Circuses as billing for carnivals.

COURTNEY RILEY COOPER—It w is this—"Two Rings and a Stage"—a romance of the savdest arena? You do it.

Have you any potent personalities with your carnival? No? Well get some. They are very essential in properly presenting your attractions to fair managers and the public. Some of them were at Chicago and some were not.

A real big, good carnival can get booked in New York City, we feel certain, if it is represented by the right general agent.

It certainly would be a dull old earth if there were only one kind of people inhabiting it.

A VELVET JAG is one in which you pay for all the drinks and tell all the stories. All the other "fellows" have to do is to drink on you and laugh at your lamm, stale jokes. It seldom pays to get on a velvet jag. The other "feller" gets the relief.

Mrs. A. D. Murray and Mrs. Ethel Dore—With whom did you finally sign up? Know you had plenty of offers for your shows for next season.

Victor D. Levitt—What was done about the proposed OUTDOOR SHOWMEN'S CO-OPERATIVE BUREAU? Kindly reply to this with a letter, signed by you, for publication in these columns.

In The American Magazine for December there is an article by H. G. Wells entitled "What Is Success?" Kindly permit the suggestion that all in the show business read it.

Have you heard of the CERTIFIED SHOWS? No? Well, you soon will. Now is the time to find out just what a "certified" carnival is and govern your actions accordingly.

It was a good thing one William J. Hewitt was at the convention in Chicago last week. There is one kind of publicity that is good and another kind that is not. William J. is capable of the former and knows the latter acutely, as it were.

How about the twenty-nine Big Rumble Shows for 1924? Wait until the season opens.

Why SHOWS as applied to the CARNIVAL? We have never yet found out. You can bill all the SHOWS in the world that you want to and when the train arrives in any town the public and press will say: "The carnival is here." Get this right now: The carnival is here to stay so let us accept it and develop it along the right lines. The assembled shows, rides, free acts, music, concessions and accompanying embellishments are imbedded in the minds of the public as being the carnival, so let these men and all others title their organizations as carnivals:

- CON T. KENNEDY CARNIVAL.
- T. A. WOLFE CARNIVAL.
- BECKMANN & GRETTY CARNIVAL.
- LEVITT-BROWN-HIGGINS CARNIVAL.
- DE KREKO BROTHERS' CARNIVAL.
- SMITH & GLICK CARNIVAL.
- EDWARD K. SMITH CARNIVAL.
- GEORGE L. DOBYNS CARNIVAL.
- JOHN FRANCIS CARNIVAL.
- S. W. BRUNDAGE CARNIVAL.
- LEW. DEFOUR CARNIVAL.
- JOHN M. SHEESLEY CARNIVAL.
- C. G. DOBSON CARNIVAL.
- MORRIS & CASTLE CARNIVAL.
- JOHNNY J. JONES CARNIVAL.
- RUBIN & CHERRY CARNIVAL.
- SNAPP BROTHERS' CARNIVAL.
- JOHN T. WORTHAM CARNIVAL.
- DAVID LACHMAN CARNIVAL.
- JAMES PATTISON CARNIVAL.
- SIMPSON & ZEIDMAN CARNIVAL.
- ALBERT DENNERBERGER CARNIVAL.
- HARRY G. MELVILLE CARNIVAL.
- DYKMAN & JOYCE CARNIVAL.
- J. GEORGE LOOS CARNIVAL.

Thomas J. Johnson says that vaudeville and outdoor shows are the cleanest forms of entertainment now offered to the American public.

He further says that some of the shows seen on the stages of New York are positively degrading the public morals of this country. Thomas J. Johnson is right in his declaration on this latter subject and, at least in this writer's opinion, he is nearly 100 per cent to the mark in the first instance.

That outdoor show business has taken on a new lease of life cannot be denied. Season 1924 will find many innovations. Let the titling to CARNIVAL be one of them.

We will soon hear who George W. Rollins will be with as individual show owner and press agent. He is there on all fours in both instances.

Many of the fair and exhibition managers seemed surprised when some of the carnival owners at Chicago last week told them that they would require greater space for the midway if they played their dates. Some of the fairmen do not seem to realize how really big some of the carnivals have grown to be. Twenty-five or thirty cars, if properly loaded, are plenty big enough. Twenty-five cars are certainly enough for a one-engine haul. One or two forty-car organizations for two-engine hauls could find bookings and make money if they would put on an advance car and a staff of real special-event promoters to make the locals worth while. Half the towns played are not properly advertised or promoted. Better stay to twenty-five cars if you do not want to

business should read more, if only the daily newspapers. Milton M. is right in also saying they should, above all, thoroly read their trade paper. They do that, Milton M.

All carnivals at one time or other have been the "Great Experimental Shows". That is why we are going to have real carnivals in the future. The carnival has passed all experimental stages. It is established. The latest will survive.

Thomas J. Johnson says he holds no grudge against a living man. With it opines that the past is past and we must think only of the future.

Contrary to all reports notwithstanding, Billy Rozzelli will be with Johnny J. Jones season 1924 with an all-new show from front door to dressing tent.

Independent Showmen—Don't be foolish now and call your fun house "Yes, We Have No Bananas". The public has had enough of that. It would be just as sensible for a carnival manager to title his organization "The Great Coca Cola or Great Volstead Shows". Get this now.

Notice the wonderful amount of carnival advertising in this issue?

WHAT IS ADVERTISING? Advertising is not "FLASH" ANNOUNCEMENTS or statements forced to appease propaganda. That only adds fuel to the flames and leaves the susceptible ones open for further "macing" from the same source. It becomes "the price to be paid" and a perpetual burden to be exacted at stated intervals. Advertising exacted by "bigstick" methods is not advertising, but is more "throwing a bone to the dog to keep him from biting"—waste of money. ADVERTISING MUST BE PROGRESSIVE AND RISK IN MEDIA WHICH IS PROGRESSIVE, CONSTRUCTIVE AND CONSCIENTIOUS IN ITS CRITICISM AND HONESTLY REPRESENTING THE TRADE INTERESTS TO BE PRESENT. Advertising must be done for definite, legitimate results in line with a policy of fair play, and fair play you cannot get with a club hung over your head. Do not advertise to avenge real or imaginary grievances. Do not advertise because of propaganda which is designed to be vicious and destructive. Time proves all things. No improvement has been made on honesty. No man is honest with you when he trades on your ignorant or hysterical weaknesses. Do not forget that advertising, real advertising, is a commodity and staple as steel, concrete, wood and food products. No sane business man overburs in anything, especially in essentials. ADVERTISING IS ESSENTIAL. When you "advertise" you will buy ADVERTISING.

Irring J. Polack, James M. Benson and Matthew J. Riley—Come on now and tell us your plans for season 1924.

Travel with a carnival and you will find out that "Helen of Troy" was not a laundry mss.

All the rotten cabarets in Panama and elsewhere will be cleaned up in due time. Don't worry, the public is waking up. No carnival was ever as degrading as some of the modern so-called cabarets, but that is no reason why a carnival should be bad.

Harry C. Robinson writes from the Elks Club, Phoenix, Ariz.: "Why is it that all press agents laud their management to the skies? If they do their work as they should, for the life of me I cannot see why anyone should be twenty-four-sheeted because he does what he is paid to do. Capable men in other walks of life do not expect the fact to be broadasted if they do their duty." Some one please tell Harry C. all about it.

H. G. Traver, of the Traver Engineering Co., Beaver Falls, Pa., got many laughs all during last week. We don't blame him. Some of the things said and done were void of sincerity and were foolish and ridiculous.

This copy is being written in the West Baden Springs Hotel, West Baden, Ind. It is a unique hostelry from all angles, altho it is a round building. Quiet and restful and what a contrast to New York and Chicago. Have not heard any loud talking since arrival. Will be back at the desk in New York Friday, December 14. All visitors will be cordially welcomed as before. Come in and make yourselves at home.

The things done after the convention at Chicago will count for more than what was done there possibly. The flow-in to resolutions and the after-dinner is what will really tell. Grasp it. Keep up the good work.

C. W. FINNEY GOES WITH "HELEN OF TROY" COMPANY

Chicago, Dec. 9.—C. W. Finney, Sells-Floto Circus agent, is now business manager for the "Helen of Troy" musical extravaganza company in the East.

Christmas Is Our Greatest Carnival

IN rounding out the year 1923 this humble writer has much to be grateful for. His friends have been kind to him. His employer has been lenient and comforting in his weak moments. The outdoor show world and allied interests have been responsible for his position and by their loyalty he has been able to hold to it. By the grace of God he has never knowingly betrayed a confidence and by the same token he never will. It is good to be among you, dear friends of this great amusement industry, and it is the earnest prayer he may be of and for you for years galore—and then some. Have had the opportunity within the past year to visit every country on this great continent of ours, and you made it possible. To his friends in all foreign climes and to you at home it is Christmas. So let's make merry and strive to great achievement, and may we continue to be one for all and all for one for the great cause, namely, to uplift all humanity, which is our never-ending duty as purveyors of amusement.

WILLIAM JUDKINS HEWITT.

- MATTHEW J. RILEY CARNIVAL.
- I. J. POLACK CARNIVAL.
- SAMUEL SOLIMAN CARNIVAL.
- JAMES M. BENSON CARNIVAL.
- K. G. BARKER CARNIVAL.
- BOYD & HINDERMANN CARNIVAL.
- ANDERSON & HALL CARNIVAL.
- HOLEY & BERK CARNIVAL.
- C. F. ZEIGER CARNIVAL.
- A. J. MULLHOLLAND CARNIVAL.
- D. D. MURPHY CARNIVAL.
- J. E. MURPHY CARNIVAL.
- FRANK J. MURPHY CARNIVAL.
- WILLIAMS BROTHERS' CARNIVAL.
- JOSEPH G. FERRARI CARNIVAL.
- LEO LIPPA CARNIVAL.
- BENJAMIN KRAUSE CARNIVAL.
- RALPH FINNEY CARNIVAL.
- JOSEPH H. HUGHES CARNIVAL.
- P. L. FLACK CARNIVAL.
- GEORGE W. TRAVER CARNIVAL.

And to all others now in this line of amusement and to those who are contemplating entering this field for season 1924 we say unto you before you start to paint and letter your cars and wagons, seriously consider the word CARNIVAL. Vaudeville and burlesque and circus are distinctly forms of entertainment and will not be accepted under any other cloak. The CARNIVAL is a distinctive form of entertainment and the public will not accept it under any other guise. With them it is the CARNIVAL and nothing else. CARNIVAL OWNERS AND MANAGERS talk this over with your general agents, press agents and individual show and ride managers and think well before you decide. SOMEONE IS GOING TO PUT THE CARNIVAL ON THE MAP AND WILL TAKE THE LEAD IN THIS LINE. Think now what has been said of DRAMA, COMEDY, PUPPETRY AND VAUDEVILLE. "CARNIVAL IS KING" and he must be recognized. MAKE SEASON 1924 the year that the CARNIVAL was born. Make history new. The old order has changed for the new. You are out of the rut, so why fall back? ON WITH THE CARNIVAL. IT IS HERE TO STAY.

ment the advance. Some day some of you will wake up. Moral: Take all those private automobiles off of your trains and load close. Get the cars to fit the wagons or get the wagons to fit the cars. Now while in winter quarters is the time to figure it out, not when you are on the road. Do not say you have more cars than you actually have. Whom are you trying to humk? The public will count them when the train comes in and the showmen already know, so what is the use of mis-statements?

Some big carnival is going to pass up all exhibition and fair bookings for the independently promoted celebrations and special events. Wonder who it will be. We will know after the February meetings.

Mike Camilla—How is it we did not get a report as to how your "big-top" idea was doing? Did you really put it out as planned? Let us know. Many are interested.

Elwood M. Johnson is a quiet, easy working, efficient general agent who does not seek publicity and of whom you hear little. He is, however, much in demand in the East.

There are only two kinds of carnivals—good and bad. The bad ones did not do so well of late, we notice.

Alexander Brown—Where are you and are you coming back, season 1924, with your own organization in the United States?

Everyone left Chicago knowing each other better and with a better understanding all around and a far better appreciation of the business in which they are engaged. These conventions work wonders for educational purposes.

Milton M. Morris thinks people in the show

CIRCUS SOLLY SAYS

Season greetings are in order. Here are Solly and all in the "white top" field.

Charles Ruffy and wife, of the Sells-Floto Circus, are spending the winter in Philadelphia.

The old standbys of the Ringling-Barnum & Bailey Shows have been remembered abundantly with bonuses as usual.

Friends of Charles Herman, trainmaster of the Gentry-Patterson Circus, will regret to learn that he died at Pauls Valley, Ok., November 15.

The illness of his brother prevented Ed. L. Brennan from attending the Showmen's Convention in Chicago.

Word from Chas. Redrick is to the effect that he will have the band with the Al G. Barnes Circus season 1924.

Flav King, of the Rice Bros.' Circus, left Louisville, Ky., last Wednesday for Chicago, Detroit, Mich.; Erie, Pa., and several other places.

W. A. Foster advises that he met George H. Fowler of the Ringling-Barnum Circus in Los Angeles. Fowler is wintering there and doing fine.

Tom Troy, old-time circus trouper, who has been in Hartford, Conn., for a few years, has a longing to troupe again and next spring will find him with the white tops.

R. B. Dean, who compiled this season's route book of the Gentry-Patterson Circus, informs that the books have been selling fast and that out of 300 he has only thirty left.

Lynch Davidson, chairman of the board of managers of the Texas State Railroad, states that now for the first time the physical condition of that road permits the transportation of circuses.

Fred and Doodles DeMarrs, after a season with the John Robinson Circus, are in Chicago, keeping house on North LaSalle street. They recently concluded a two weeks' engagement at a department store there, working as clowns.

Following the close of the Christy Bros.' Circus season Fletcher Smith will go to Salisbury, N. C., for the holidays and then to Beaumont, Tex., quarters of the Christy Show, for the winter.

William A. Ward, the past season on the Barnes Circus, which closed November 24 in California, advises he will not go home to spend the winter at Sullivan, Ind., as the show is booked to open March 5.

Peggy Waddell, with the Honest Bill Show, which closed the season at Ada, Ok., December 1, will leave Ada shortly for Hot Springs, accompanied by Mr. and Mrs. Lee Hall, in their touring car, and then go to Los Angeles for the winter.

Lawrence McAllister and wife closed with the Al G. Barnes Circus at Roswell, N. M. Mr. McAllister is with the Arthur Borella Troupe on the Hagenbeck-Wallace Winter Circus. His wife is in St. Mary's Hospital, Milwaukee, Wis., ill with typhoid fever. She will remain there for some time.

Jean Evans, prima donna, is playing indoor circuses with her Imperial Jazz Syncopators, recently filling an engagement for the Moose Indoor Circus at McKeesport, Pa. Miss Evans in private life is Mrs. J. McGowan, having been recently married in Cleveland. Both were members of the Sells-Floto Circus.

Prof. Fred Berry, who used to be with the late Phineas Taylor Barnum, is now playing the "chance" at various shows in the new England States. He is now 69 years old. He was with Barnum when he was 13 years of age and his sister, Alice, accompanied him on the banjo. Later he was with the old Austin & Stone Minstrel Show in Boston. He at one time played in England for three months.

George (Spivins) Steinar and Jennie Bjerkhoel (Juanita Murray), both well known in the circus world, made a cull at The Billboard office, Cincinnati, last week, and informed us that they were married in Newport, Ky., December 5. They were on their way to visit relatives in Indiana. So that his friends may know the straight of it Steinar had been a confirmed bachelor these many years. Mrs. Steinar was with the Cooper Bros.' Show this season and prior to that with the Al G. Barnes Circus for three and the Gentry Bros.' Shows four seasons.

Frank B. Hulsh, Atlantic City and Pleasantville, N. J. booster, received a unique invitation from his old-time friend W. "Snake" King, of Brownsville, Tex., to visit his famous snake farm and be one of the big hunting party that will go into Mexico and Southwestern Texas. The party will include some of the leading business, financial and political men of the country. The invitation card is printed in four-color ink on rattlesnake skin and was enclosed in a nicely embossed case. Frank will have it framed and keep it as a souvenir to show to his friends when they visit Atlantic City.

Charles Siegrist, one of the star performers of the Ringling-Barnum Circus, is taking it easy at his home in Canton, O. He recently purchased a sport model touring car. One of his favorite pastimes is visiting performers who chance to play within driving distance of his home. He takes them to his home for dinner, gives them a spin in his machine and then takes them back to the theater. Recently he entertained the Camille Telo, bar performers, who were playing at the Lyceum Theater, Canton. He returned December 4 from Pittsburgh, where he took some of the boys to see the boxing bouts in Bob Square Garden. He paid a brief visit to his old friend, Sam McCracken, and also saw Eddie Ward while there. Siegrist and his troupe

will play indoor circus engagements after Christmas.

Wm. J. Gilman, of the Missouri Valley Poster Advertising Company and the Sembla Valley Poster Advertising Company, Falls City, N.B., whose last circus engagement was as car manager for the John Robinson Circus, season 1917, says: "I have branched out considerably since writing you last year. Have two different poster advertising plants in which I operate more than 700 panels in 77 towns. We are hauling on siding some 27 or more towns to our already large holdings. I am in a position here at Falls City to offer free license, free lot and water to any goodsized circus that can add Falls City to its route the coming season."

TWO NIGHT SHOWS

Given by Sparks' Circus at Miami, Fla.

Miami, Fla., Dec. 8.—All attendance records in the history of the organization were broken here Monday night by Sparks' Circus when two night shows were given to accommodate the thousands who swarmed on the lot and were unable to gain admittance at the first show.

boxing contests and sporting events were offered and crowds were entertained nightly until June, when the garden closed to allow for repairs. Ha Ha City, as the gardens are now known, required several weeks ago and are drawing big.

The arena is suitable for diving and swimming exhibitions, boxing contests, basket ball and other events and has a seating capacity of 2,200. There also are a pony track, fan house, bull games, miniature theater, slides and juvenile games, vaudeville show and free acts. Banding is a regular feature.

More than 250 feet of concessions are conducted by the management and two individual operators.

In addition to the usual entertainment the free acts consist of Major Ward, midget, in a "slide for life"; Ernest Brizz, Ema Walters, Babe Jeaneau and Lucille Low, divers; Bud Saunders, crown diver; John Matthews, musician, and The Kings, man and woman rifle experts.

Two checker "champs," are always on hand with open challenges. They are Jordan, of England, and Newell Banks, who plays 'em blindfolded.

P. B. Jern, general manager of the venture and former secretary of the Detroit Athletic Association, has some very ambitious plans laid out for the future of the gardens, which

AL. G. BARNES



Mr. Barnes is the owner of the Al. G. Barnes Animal Circus, which recently closed a most successful season and is now in winter quarters at Barnes' Circus City, Palms, Calif. Always bringing out new feature animal acts, a number of innovations are promised for the 1924 tour.

The second night performance started at 10 o'clock and these present completely filled the big tent. Mainstays and hundreds of winter visitors who had seen the show in the South were united in the opinion that it was the best tent show they had seen for many a year. One of the best animal acts ever seen in a tented arena attracted most favorable attention, alike in the opinion of those present there was not a bad one on the entire program. Particularly gratifying to the people of this city was the splendid way the circus folk mingled with them.

HA! HA! CITY OFFERS VARIED AMUSEMENTS

Veritable Indoor Park Is Detroit Enterprise, Headed by L. J. Rodgers

Detroit Dec. 7.—Two years ago L. J. Rodgers, local realtor, saw need for an indoor amusement park in the rent all part of the city. The Wintergarden was the result—a two-story brick building, covering a city block and plentifully furnished with electric lights and bedecked with push-machine figures along the lines of the bigger amusement parks. From the start it took well. Last winter dances,

are open to the public two nights each week. The balcony of this is devoted to dancing parties, special stunt nights and athletic events. Lew Casson is a live in the promotion of business get-togethers, and Doc Pilkington and Herb Mills have charge of all athletic events. The 24-time concessionaires at the gardens are James Smith and Philip Stone, formerly of Riverside Park.

Ha Ha City is owned by the Wintergarden Amusement Company, of which L. J. Rodgers is manager. P. B. Jern is general manager and K. A. Hall publicity agent. Mr. Rodgers is attending the Chicago convention to gain new ideas.

"KIL" INSURES AUTO

Chicago, Dec. 9.—Charley Kilpatrick, insurance agent to Showmen placed a complete coverage on S. W. Bridgeway's new automobile thru the Hartford Agency last week. Mr. and Mrs. Bridgeway will spend the winter and will return to St. Joseph, Mo., in time for the opening of the show next season. "Kil" was a very busy man last week around the convention and placed a large number of policies with his clients.

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

"CELL-U-PON" UNBREAKABLE LAMP DOLL



NO. 4 \$1.00 Complete

YES, IT'S UNBREAKABLE

Save Express. No Breakage. TERMS: 1/3 cash, with order, bal. C. O. D. Catalog. Send 25 to Case, Single Sample, \$2.00. PACKED: 500-11 Second Ave., MILWAUKEE, WIS.

UNGER DOLL & TOY CO., MILWAUKEE, WIS.

High-Class Dolls, Doll Lamps and Parlor Lamps AT THE RIGHT PRICES

C. F. ECKHART & CO. 315 National Ave., MILWAUKEE, WIS.

DUKE-EM-IN

MEN'S SILK MERCERIZED SOCKS

\$2.00 PER DOZEN (GROSS LOTS). Sell Fast at Four Pairs for \$1.00.

MEN'S PURE SILK SOCKS

\$2.75 PER DOZEN (GROSS LOTS). Sell Fast at Three for \$1.00.

SILK NECKTIES

\$2.75 PER DOZEN (GROSS LOTS). Sell Fast at Three for \$1.00.

Doll-lampers are cleaning up in Los Angeles and San Francisco. Territory going fast. Send \$1.00 for four samples.

25% on all orders.

COMMERCIAL CLEARING HOUSE, 135 1/2 N. Spring Street, LOS ANGELES, CALIF.

FOR SALE

COMPLETE ORGANIZED CARNIVAL CO. FOR CASH ONLY.

Twenty-five Concessions and one Ride hooked. Now touring Texas. Good Merry-Go-Round, new Top and Organ; Big E-I Wheel, nearly new; A-1 Fordson Tractor, complete Penny Arcade, new Top and Organ; Athletic Show, complete, nearly new Top and Banner; Circus Snake Show, 20x55, nearly new Top and Banners, consisting of 7 Monkeys, Snakes, etc., nearly new 18x28 Top and 20x50 Top, Banners, Seats, etc., for Minstrel Show. Must sell all together or not at all. Address: MANAGER CARNIVAL CO., Hotel Savoy, San Antonio, Tex.

FINAL OPPORTUNITY! FREE ONE BOX 8-M-M CARTRIDGES

Cash With Order \$9.75 Sporting Model, Bolt Action (Mauser System) Repeating (5-Shot) 8 m.m. Rifle. Front and rear sights. Tapering 22-inch round barrel, Krupp steel. English walnut stock, pistol grip, metal butt plate and sling swivels. Length over all, 42 inches. Weight, 6 1/2 lbs. Reconditioned, but guaranteed equal to new. Special value. Stock limited. 8 m.m. cartridges, \$37.50 per M.

J. L. GALEF

75 Chambers Street, NEW YORK CITY.

FOR SALE

W. Z. LONG CRISPETTE OUTFIT, COMPLETE. Both gas and paraffin burners. One Kriggery No. 45 Popper (new), used ten days. Concession Top, 8x10 ft., good condition. All for \$250.00. NELSON BREEZE, 2125 Norwood Ave., Norwood, Ohio.

BOSTON

DON CARLE GILLETTE

Room 301 Little Bldgs., 80 Boylston St.

Boston, Dec. 6.—There are two outstanding theatrical events to record this week. The first is the return of Madame Eleonora Duse after an absence of thirty years. In two matinees at the Boston Opera House she fully demonstrated to overwrought, intent, and one might almost say reverent, audiences that she is the greatest tragedienne on the stage today. Her surrounding company also elicited great praise.

The other important event is the appearance of George M. Cohan in his new play, "The Song and Dance Man." There was not an empty seat in the Selwyn Monday night, and both George and his new play received an enthusiastic reception. (Reviewed under New Plays in this issue.)

Other Plays

"The Lady in Ermine", which opened at the Wilbur Theater this week, has hit the local fancy very strongly. There is every reason why it should. In addition to its beautiful music and enjoyable book the highly likable company includes Walter Woolf, Nancy Gibbs, Gladys Walton, Harry K. Morton, Zelia Russell, Mlle. Isabelle Rodriguez, Rollin Grimes, Jr., Timothy Daley, Clarence Harvey, Shirley Sherman Robert Cully and a delightful chorus.

"Mary Jane McKane" and "The Love Child" each have another week to go, while "So This is London" is due to stay until the end of the month at least.

"Little Nellie Kelly" goes to Cleveland at the end of this week, and George White's "Scandals" proceeds to Springfield, thence Newark and Pittsburg.

To replace the two closings, "Lollipop", with Ada May (Weeks), comes into the Tremont Theater Monday, and "Helen of Troy, New York" makes its appearance at the Colonial.

Business in general for the past week has been fairly good. "Little Nellie Kelly" has been doing capacity. So has "The Song and Dance Man." "Mary Jane McKane," "So This is London" and "The Lady in Ermine" all did very good, and "The Love Child" and "Scandals" drew about fair.

Sir John Martin Harvey and his repertory company, at the Boston Opera House, have drawn generous and very appreciative audiences.

Rainy weather the early part of the week proved a slight setback to some of the box-offices, but a favorable turn has now set in.

John T. Moore Shrine Circus

The big ten-day Shrine Circus, under the auspices of Aleppo Temple, opened last night at Mechanics Building. In addition to the many and varied gifts and prizes there is an unusually fine array of entertainers. The organization is known as the John T. Moore Shrine Circus, and came here intact from Salina, Kan., where it put on a similar festival last week. In the imposing lineup are the Flying Cardenas, Flying Millers, LaSere and LaSere, wierd contortionists; the Four Janslers, trick jugglers; Lottie Mayer and her eight dancing nymphs; Randall Trio, acrobats; Six Manganas, springboard leapers; Five Terrible Terry's, comedy acrobats; Mike Cahill, flying trapezist; Three Royals, strong men; Three Esthers, dancers; Bobba Ben Ali and Hadi Ben Ali, tumblers; Six Harlequins and Picchiani Troupe. This program provided great enjoyment for the happy crowd that attended the festival on the opening night. Mr. Moore well deserves the reputation of being one of the best promoters of Shrine circuses in the country.

Film District Items

The film district of Boston, down around Piedmont and Church streets, is a regular humming hive from 9 a.m. to 5 p.m. Theater men from all parts of New England, as well as local managers, go there to buy films and incidentally pass a few words with friends and brother managers. Many good stories and much wit flow when these good fellows get together.

Ben Binlan, who travels about for the Progress Film Company, has a very interesting and enjoyable position. At present he is on some calls up in Maine. While making his rounds Ben gets a chance to enjoy many of nature's beauty spots.

Herbert F. Proctor, of the Robert Morton Orchestral Organ and Photoplayer Company, is a popular man around the film offices.

Jimmy Sharples, manager of the Pastime Theater, Fall River, Mass., comes up frequently to pick a supply of pictures. Jimmy is noted for his smiling face and kind heart. Also for his courteous treatment of vaudeville acts that frequently play his house. He meets them at the station with his car on their arrival and drives them back at the conclusion of their engagement.

Chief Toma, who has spent thirty years or so in the show business and is now having a rather tough time of it, is another regular visitor in the films streets. Jimmy Sharples books him occasionally in his Fall River house.

Harry Asher is one of the busiest boys in the offices of the American Feature Film Company.

Short Notes

Fred Fleck, formerly general representative for Al H. Woods, has been visiting in the city.

The Boston Assembly, Society of American Musicians, held its fourth meeting of the season last night at the Crawford House. Although the report of the affair has come to hand yet, it is a pretty safe bet that a grand time was had.

The Frances Jewett Repertory Club met at the Capley Theater yesterday afternoon and witnessed Henry Jewett and his players in the first act of "Othello."

With George M. Cohan in "The Song and Dance Man" occupying the Selwyn Theater, Joe Di Pesa, well-known press representative of that house, has an attraction that is worthy of his gifted press pen.

WHITE TO HAVE SHOW

Shelby White informed from Covington, Ky., last week that the Buckeye Exposition Shows will take to the outdoor amusement field next season under his management, opening in April.

FIREMEN'S INDOOR BAZAAR

BIGGEST EVENT OF ITS KIND IN PENNSYLVANIA.

SEVEN BIG NIGHTS

DECEMBER 29th to JANUARY 5th.

Big Masquerade on New Year's Night.

Advertised for miles around. Mills all working. Pay day on last day. Christmas checks being paid by banks. Concessions open. Drawing population 100,000. Invitations sent to thirty-five different Fire Companies. Get in on this one. No gift. Endorsed by Mayor BAZAAR COMM. WANT FREE ACTS. 510 Mill St., Danville, Pa.

WANTED FOR LITTLE CONEY

Bergen Point, Bayonne, N. J. Swimming Pool, Dance Hall, Open-Air Movies, Big Rides, Concessions, Merchandise Wheels of all kinds. Have 10-year lease on the property. Good money-making spot. Established for years. Write WILLIAM HERMANEAU, Manager, 91 W. 1st St., Bayonne, N. J.

WANTED—LARGE CIRCUS TOP

Size 70 x 200 or larger, with not less than 10-foot side wall; must be in good condition. What have you?

W. B. HUNSAKER,

CONTINENTAL HOTEL, - LOS ANGELES, CALIF.

Merry Xmas and Happy New Year To All

Now booking Shows, Rides and Concessions for early Spring Opening. Want a General Agent.

Litts Amusement Co., Granite City, Ill.

MACY'S EXPOSITION SHOWS

In Winter Quarters at Princeton, W. Va.

Princeton, W. Va., Dec. 7.—Macy's Exposition Shows are wintering here. The show opened March 24 at South Charleston, W. Va., and closed November 24 at Athens, W. Va., and with the exception of two weeks in Pennsylvania and one week in Ohio the entire season was spent in the coal fields. The season was not as good as 1922, but every one on the show closed with some money.

Bob Bloom, Ruth Bloom, Jack Bloom and Bill Stone went to Charleston, W. Va., to spend the winter. Tressie and Minnie McLanahan are also in Charleston. Dan Mahoney is still in Princeton, but expects to leave for Huntington shortly. Ernie Willis, electrician, will leave for home, Yazoo City, Miss., about the first of the year. Henry Spellman, general superintendent, will remain in winter quarters to whip the outfit in shape for the coming season.

O. F. Gillespie and wife, who had several

concessions, and their agents have a nice flat here. Mr. and Mrs. Gillespie will spend Christmas with the home folks at Greenville, S. C. Kirk Johnson and wife also have a flat here and have their three shows packed away at winter quarters. Mr. Osborn and Mr. Stevens are making the surrounding towns with Christmas goods and are getting some business. "Curly" Johnson and wife are also wintering here. Mr. Johnson having connected with a local jeweler for the winter. "Gov." and Mrs. Macy are in town at present, but expect to spend some time with home folks in New York, Philadelphia and Reading.

Season of 1921 will open the first week in April at McComas, W. Va., one of the largest mining camps in the State, and the route will lay southwest. The writer will devote most of the winter to building two new shows and to overseeing work in quarters. Visitors are always welcome and there is always somebody home at 1129 South avenue, Princeton, W. Va. DeWITT CURTIS (for the Show.).

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

ONE OF THE "HANDS"



The above photo is that of Tom Howard, who the past season has managed the Wild West on the Brown & Dyer Shows. Tom is versatile either in the saddle or with the rope, and a bronk rider of A-1 caliber and a successful manager.

PANTAGAL GAINS RELEASE

Result of Shooting Affray at Frederick, Maryland

A letter from Chief Pantagal (Thomas Robinson), dated Frederick, Md., December 7, contained the information that he had been released from custody of county officials at Frederick, he having appeared in court and received a fine of one dollar, which was paid by his attorney.

In the November 10 issue of The Billboard appeared a headed article in connection with Thomas Robinson, known in show circles as Chief Pantagal, being held under bail in the county jail at Frederick for the wounding of two persons, he claiming self-defense in shooting, and that he had no cause for an attack of any nature against those wounded, they being Mrs. W. J. Stauffer, a concessionaire on the fair grounds at Frederick, and J. M. Ganley, nonprofessional, of Boyds, Md. In this article Pantagal appealed for financial aid from friends to defend himself.

Pantagal's claim was that he had given a Negro sum of money with which to employ some help for him, but that the man neither provided the help nor returned the money, and that when he met the colored man a day or two later he was holding him until he could summon an officer when his captive displayed a knife, whereupon he (Pantagal) pulled his gun and shot, the bullet missing its mark and striking Mrs. Stauffer and Mr. Ganley both in or near the knee. Upon advice from Frederick it was also mentioned that the consensus of opinion was that neither of the parties wounded would care to prosecute Pantagal under the circumstances involved.

Pantagal states in his letter that he employed an attorney, D. Princeton Burley, counsel for the Frederick Fair, who lost no time in collecting witnesses to come before Justice Graham Johnson and State's Attorney Anders. The latter becoming rather suddenly ill, the case was not continued in progress for the time being. Soon after Pantagal adds, Mr. Ganley (the man wounded) came to the jail and stated and confirmed in writing that he would not prosecute him, which action the State's attorney had told Pantagal's counsel would be required before the prisoner could be released of the charge of wounding. Attorney Anders (for Anders) became seriously ill and passed away on Thanksgiving Day. State's Attorney-Elect Straw was then sworn into office and Pantagal was given a hearing the following Wednesday before Judge Johnson, who assessed a fine of one dollar.

Chief Pantagal expresses his thanks to The Billboard for publishing his appeal to his friends and wishes to also extend his sincere thanks to all concerned in his behalf, including Mr. Buckley, owner of the "whip" with Scott's Greater Shows; Sam Wagner, owner World's Circus Side-Show, Coney Island, N. Y., and Sheriff James A. Jones (whose term has since expired). Chief states that through the kindness of the sheriff he manufactured and sold about a hundred gold-wire rings to visitors at one dollar each, which greatly aided him in paying the expenses of his case. (He also states he would like to hear from one Jack Stauffer, who he says "took charge" of his banners, some wire-working tools, etc., and went to another State while he was in confinement.) His letter concludes as follows: "I will leave Frederick for New York City as soon as I pack up and ship my canvas to Wagner's Circus Side-Show at Coney Island, where I will work next season. I will make and sell gold-wire rings the balance of the winter."

WHERE GENTRY-PATTERSON FOLKS WILL WINTER

Jack Beach and wife are still located in Kansas City and no doubt Jack will be identified with the advertising game in that city unless they tie themselves to California. Leah Noble and wife left for Chicago, where they will locate for the winter. Mr. and Mrs. Joseph Castled will call Kansas City their home. Blatte Harris returned to her home in Lawrence, Kan. Albert Powell, Elmer Gray and several of the boys are keeping bachelor apartments in Kansas City.

Howard Walsh returned to his home at Bloomington, Ill. Howard is one of the most popular boys on the show and it is hoped he will be back next season. Fred Mansky of clown alley, has gone back to his first love, railroading, which will keep him busy until the call next spring. George Franklin and wife, Ione, can be found enjoying the balmy breezes at Jacksonville, Fla.

Harry Host and Daisy Williams, of the Matlock Troupe, have settled in Kansas City. Eddie Linnage and Dan Rolly are busy filling vaudeville engagements in Oklahoma. Doc King, head of medicine show firms, who had charge of Annex No. 2, left for Dallas, Tex.

Carl Cox, assistant treasurer, will enter the auditing business at Independence, Kan. Mr. and Mrs. Matlock left for a month's automobile trip, but will return to winter quarters soon to begin rehearsing an eight-people wire act. Jimmy Arnett, Benny Jenkins, William Myers and George Courtney will be winter residents of Indian, Kan.

Mickey Blue will fill vaudeville engagements out of Kansas City. Most of the boys hied themselves off to Chicago, where they will no doubt winter. The Commercial Hotel, Toledo, owned and managed by the only Bob Robinson, is being made a winter home by Mr. and Mrs. J. H. Adams and daughter Helen. Rodney Harris and wife, Louis Dobson and R. M. Denn.

Work has been started on rebuilding the show for next season and more than two-score of men are busily engaged under the personal supervision of Mr. Willis. Donson Albright, head of caliche fame, will be found at Evansville, Ind., bidding time until the season opens.

SHOWMEN VISIT NEW YORK

New York, Dec. 7.—L. B. Greenhaw, contracting agent Sedis-Flores Shows, and N. J. Shelton, of the press department, were visitors here Tuesday. Greenhaw had just arrived from Miami, Fla., and was en route to Chicago.

J. J. Bronke, superintendent of reserved seats on the Walter L. Main Shows, arrived on Broadway this week. He will remain awhile and do some Christmas shopping.

WORK PROGRESSING

At Winter Quarters of the Johnny J. Jones Exposition

Orlando, Fla., Dec. 7.—Everything is on the high at winter quarters of the Johnny J. Jones Exposition. E. B. (Abe) Jones advised the writer that all work is advancing with much rapidity and with the most skilled mechanics every employed there. The show "cafe" is catering to 105 men, which is exclusive of the men employed by George Kelgbley in the construction of his new riding device, the help employed by Col. Artie Wells in building his new launch factory, the members of the IXL Ranch and the numerous concessionaires wintering and building in Orlando. Col. Leon LaMar and Zelena Fallament with their IXL Ranch Wild West have arrived at winter quarters, bringing their stock, including buffaloes, steers and ostriches. The personnel of their organization includes Henry Marr, W. A. LaMar, "Cannikin" Harry, Dick rider and bronk rider; Frank Fowler, Tom standing rider; "Broncho" Billy Boone, roper and rope spinner; "Wild Bill" Shauler, steer and bronk rider; "Lone Star" Nel, who rides ostriches and steers; "Blackie" Riley, steer and buffalo rider; Jack Pitts, Ollie Bartlett, "Galaxy" Red, Eddie King, who rides pony express; Carl Haupt, bull-whip manipulator; Jim Bonson, fancy rifle shot; Roy Lipscomb (Black Demon), bronk rider and steer roping; LeRoy L. Haines and James Robinson, cowboys; Sandy Harris, Jack Adams, Joseph Brown ("horse thief") and Col. Jo Knight, arena director. Another new arrival for season 1924 is D. C. McDaniel with his "Rocky Road to Dublin." This personnel includes Mrs. D. C. McDaniel, Frank Richard, James Story, John Roberts and Arthur Lee Williams, with sixteen "donkeys." All equipment with these two enterprises will be entirely new. Capt. William Sigsbee last week received a consignment of Russian wolfhounds, now giving him five of the great dogs, and with the assistance of Trainer Gilbert they will be in readiness for the great opening at Tampa Fair.

Johnny J. Jones made a ten-strike when he engaged scenic artist G. Lawrence (Larry) McDonald and his assistants and they are turning out the best work ever conceived on this organization. The blacksmith shop, with H. C. Hill as boss smithy, gives a good account of its labors. Wyatt Sheppard and workmen are busy on the construction of a mammoth "Fun Factory," an idea of Johnny J. Jones' own conception.

Mrs. Bootsie Hurd Scott and daughter Frances, with their new auto, have been spending a few days here. Mr. Jones, Mr. and Mrs. John Randolph Murray, Mr. and Mrs. Lyman Dunn, Mr. and Mrs. Edward Owens, Mr. and Mrs. E. R. (Abe) Jones, Capt. and Mrs. James J. Doolley, Mr. and Mrs. Jo Wilson, Capt. and Mrs. Wm. Sizbee, Emil Kestler, John Gilbert, Terrence Riley, Isaac West, James Whitson, Chas. Corbett and Grant Smith spent Thanksgiving at home as guests of Albert Derenberger, manager of the Brown Dyer Shows. Col. Robert Higley trainmaster, has gone home to Newark, N. J., for a two weeks' vacation. Arthur D. Smith, one of the show's most expert riding device mechanics, has been "loaned" by Johnny J. Jones to H. F. Maynes, who sent him to England to superintend the English Inaugural of the "caterpillar." Mr. Smith will return to this organization next February. The writer had Thanksgiving dinner at Tampa, as guest of Mr. and Mrs. Migue Camilla. There are four motor automobiles at winter quarters, five with the Jones Exposition in Cuba. William Bozelle and Migue Camilla each have one at Tampa—twenty-one autos owned by members of this show. ED R. SALTER ("Johnny J. Jones' Hired Boy").

NETTED NEAT SUM

K. of C. Carnival and Mardi Gras at Watervliet Successful Affair

Watervliet, N. Y., Dec. 9.—The Carnival and Mardi Gras recently held under the auspices of Watervliet Council, Knights of Columbus, netted the order about \$5,000. This sum will be added to the fund for the erection of new headquarters for the "Caseys." Mayor Michael J. Walsh, first grand knight of the council when it was formed more than twenty years ago, opened the carnival with an address. Each night was set aside for some fraternal order, delegations of knights from out of town attended the affair. Buster Baker and his "Truck Ford" was the principal show attraction. Amateur entertainers from this vicinity were also on the program. The booths were well patronized through the week and the attendance was big despite inclement weather several nights. An automobile parade of 200 cars, wended its way thru the streets of Watervliet, Troy, Cohoes and Green Island to advertise the event the Saturday night previous to its opening. A feature of the carnival opening night was the releasing of toy balloons containing tickets of admission. The affair was the most successful ever conducted by the local knights.

SUGGEST NO STREET FAIR FOR NEXT FALL

Profit of Last Event at Red Wing Announced as \$1,200

Relative to plans recently laid by a street fair association at Red Wing, Minn., as to staging an event of this nature in that city next fall, The Red Wing Republican in its December 1 issue carried the following mention. "The Red Wing Street Fair Association, following action taken at a meeting Friday night, will recommend to the Chamber of Commerce at its annual meeting next Wednesday that no more street fairs be held in Red Wing in view of circumstances and complications arising during the fair last fall over management and operation of concessions, President Aug. H. Anderson announced today. "The committee in charge of the fair served gratis and the financial report submitted last night shows that the association promoted the affair at a net profit of \$1,200.73. This amount is now on deposit and to the credit of the association at the Red Wing State bank. "The association further recommends to the

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All ready for you at last! Complete in every detail and so simple to look at, strong and durable in construction, attractive and practical and embodying every desirable sales board feature. Here it is, ready to build up bigger business for you and for your dealer over his counter. We call it

THE "MIDGET" JUNIOR

because it is the culminating achievement of the same genius which more than ten years ago created the first and original Midget Sales Board, which ever since have been making history in the sales board field. Every bit of experimenting and perfecting was done on the "MIDGET" before we placed it on the market. It is just exactly what it SHOULD BE. We—and not you—have paid for all experimental "tryouts." The "MIDGET" comes to you, like all of our boards, ripe and ready to work for YOUR interests. The tickets in these boards are made of the finest rag stock paper obtainable and are guaranteed to punch clean. They are scientifically shuffled and placed in the boards by the most efficient system, and advantage has been taken of every possible protection against fraud and duplication. In this respect we guarantee 99.99% correctness. IF DUPLICATION DOES OCCUR WE WILL GLADLY PAY ALL DAMAGES ATTRIBUTING ON RECEIPT OF ADEQUATE EVIDENCE (MANUFACTURING AND SERIAL NUMBERS, ETC.).

The boards themselves, besides being beautifully finished, are light and easy to handle; they will satisfy your most particular customer. LARGE SPACE FOR ADVERTISING MATTER ON EACH BOARD.

Display the "MIDGET" JUNIOR now

WHILE IT IS NEW FULL DETAILS, PRICES, ETC., ON REQUEST. The Cardboard Novelty Co. A. B. HOLT, President 1222-24 Race St., Philadelphia, Pa. Makers of the Original Midget Salesboards

Chamber of Commerce that the funds be used for the promotion by the association of a poultry and pet show at the armory in January, 1924.

The financial report of President Anderson came as a big surprise to members of the association, who had no idea such a substantial sum remained in the treasury after paying all expenses.

The total receipts were listed at \$5,110.99, which included \$190.41 cash on hand from 1922, \$3,493 in subscriptions from merchants and \$1,728.58 on various concessions, carrying a net balance of \$1,200.73. The financial report is itemized and complete in every detail.

WALLACE MIDWAY ATTRACTIONS

In Winter Quarters at Stone, Ky.—Will Enlarge Somewhat for Next Season.

The Wallace Midway Attractions closed their season a few weeks ago at Stone, Ky., at which place they will open next spring, about April 1. The one just closed marked the ninth consecutive season for this organization. Plans are being made by Manager I. K. Wallace to enlarge to an eight-or-gilly show, carrying five shows, two rides, thirty concessions, a hand and a free act. Mr. Wallace is positive in his statements that he will not tolerate any "suggestive" girle shows, "dancing camps," etc., among his attractions, or "steal-um joints" among the concessions. The winter quarters at Stone will be opened in full blast for work in connection with preparing the outfits for the coming season, about March 1, everything to be rebuilt and repaired. The route for next season, according to present intentions, will lead thru Kentucky, West Virginia, Ohio and Pennsylvania. At this writing Manager Wallace is visiting at the home of his brother in Baltimore, Md., with intention of leaving there soon for New York City. He will also spend a six weeks' vacation at his home in Maine, after which he will again get into "harness." Mr. Wallace is looking forward to a good season. All of which is according to an executive of the above shows.

JACK PAINTER IN NEED

Jack T. Painter, 1808 7th street, Portsmouth, O., wrote The Billboard that because of meeting with an accident about three and a half years ago, which necessitated the amputation of one of his legs, also suffering internal injuries, all of his earnings have been expended and he wishes the favor of some loans from showfolk friends. Says he does not ask for donations in the literal sense of the term, as he intends paying back every cent he receives. Painter adds that his wife and three children—boy, five years old; girl, two and a half years, and baby, one year—are at present with her folks in Kentucky. Their household effects, he states, are in storage and that they will lose this property if they cannot lift it in the

near future. Says he has worked in parks and with shows for the past ten or twelve years. Friends wishing further data can address him direct, as above given.

DAVIS & SON'S SHOWS

Playing Western Coast of Florida

Davis & Son's Motorized Shows are now playing the western coast of Florida to capacity houses, reports J. H. Lewis, secretary of the show. Turnaway business was done at summer, Fla. Cedar Keys was another red one. The show has a manager and Wild West and will be out the greater part of the winter. J. Davis will be obliged to make a business trip to his ranch near San Antonio, Tex., and on his return to the show will bring some western horses to strengthen the rodeo. Since leaving headquarters at San Antonio no effort has been spared to secure features and attractions that will entertain the public. Prof. Barton's band and Hippo Kl Yi and his Indians and cowboys are among the features.

Roster of the show includes: J. Davis, manager; J. Davis, Sr., treasurer; James Riley, advance; Arthur Kling, manager; J. H. (Doc) Lewis, announcer, magic and ventriloquist; Henry Stephens, mechanic; Van Hooks, producing clown; Lester Harold, boss hostler; Willie Jones, canvas; In the Wild West are Texas Jay, fancy roping and trick riding; Marie Davis, equestrienne; Cattle Kate, cowgirl; Oklahoma Oil, Texas Red and King David.

WILL NOT IMPROVE ROAD TO PERU (IND.) QUARTERS

Peru, Ind., Dec. 7.—The proposed improvement of the East River road, which runs from the city limits to the downtown and Sales Photo Circus winter quarters, three miles east of Peru, was knocked out by the county council when that body declared the improvement would not be a public utility at this time. The commissioners had approved the action to pave the road with hard service improvement.

PLANS SOCIETY CIRCUS

New Orleans, Dec. 8.—Arrangements are under way by Ruth Harrison for a society circus to be given at Armand Tomoo January 19. The program will consist of orchestral numbers, songs and dances, a short play entitled "The Holy City," a song by Gladys Moore, a cross parade on the stage and a sideshow. Many prominent society folks will participate.

GIVEN TRAVELING BAGS

Messrs. Patterson and Watkins, the two popular guiding bands of the Geary-Patterson Circus, were presented with traveling bags by the employees of the show at Paola, Kan., the closing stand, Rev. Dupray, a life-long friend of Mr. Patterson, made the presentation.

BARRY'S RECOLLECTIONS

J. H. Barry, manager of Campbell Bros' Trained Wild Animal Shows, is busily engaged with his acts in and around Chicago. He learned that his son had opened big with Pullman's Circus in Havana. Mr. Barry gives us the following stories for publication:

"My first will be about the team of side-show man George (Punch) Irving. George writes interestingly himself. Irving has had the side-show with the Campbell show for years now. When we closed this season George said: 'Boys, this finishes my fifth year in show business. Most of it was spent with the white tops and I wouldn't wonder but that it might be my last. Half a century in one profession and still hale and hearty! We listeners all stopped and looked at Punch. I was the first one to speak. 'George,' I said, 'I'll bet you are back in the game again next year and for a good many more years, for it's your life and keeps you young.' Well,' replied George, 'maybe I will.'"

"Now here is a true and, I think interesting little bit of news. One day while we were discussing show business in general and side-shows in particular, I told about the first circus I had ever seen. It was a little show down East called Dan Duella's Circus. I was four years old and was carried in my mother's arms. I told how I remembered two things in the show. One was a prop elephant called Bolivar and the other was a man in red lights and spangled trunks on a horizontal bar. He did at that time the old-fashioned bar work, but I never forget it. Irving asked whether that was in 1878, and I said it was. I was born in '69. George said he was the man on the horizontal bar and it was true. And his fifth year he was with my show, altho Irving and I worked together in 1907. Fifty years in show business is unusual, I believe. George does not admit that he is the dem of side-show managers. He leaves that distinction to Sig. Santello. And by the way, I have a letter from Sig in which he says he is feeling fine and still in the show business, entertaining the kiddies in New York State. Sig took a year or two ago into a cemetery in Ft. Edward, N. Y., where he has his tombstone erected, his name engraved on it, a fund deposited to keep it in perpetual care, and everything complete but the engraving of the date upon which he died. My wish is that both Irving and Santello may live to be a hundred, for thru proper living and outdoor life they are a credit to the profession. I could tell many little stories about Sig—stories of his experience for over forty years with the canal-boat, wagon and railroad shows. And any man who puts in that many years in this game can't help but have experiences, for it is not a cake-eater's game by a long shot. One I will give you, and if you could watch Sig's face when he tells it, you could not help but roar. Every one in the business knows, or should know, of the many styles of 'shakedowns' that are put up to the tented showman. Some of them are wonderfully thought out. We all get them. Holyoke, Mass., years ago, had a very noteworthy reputation as a shake-down town for a circus. Sig had to pay for something or other every time he played there, so he relates. He had his big railroad show this particular time and played to a big business and everything went fine. Sig was patting himself on the back that he had at last played Holyoke and got away clean. The train was nearly loaded, tracks were clear and engine ready for the move to the next town. Sig was watching the last wagon going on when up comes a sheriff and a deputy looking for Mr. Santello. Sig was called. Man trapped over a guy rope and had got hurt; had been to the doctor and was told he would have to lay up several weeks and had got out an attachment for \$125. Sig had a fixer named Allen. Allen was found and told the trouble. 'Just leave that to me,' says Allen to Sig. 'I have a very particular friend here who is the most prominent lawyer in town. I'll go and get him and he'll adjust this thing in five minutes. Sig told him to hurry. Allen calls a cab, hustles away and in a few minutes returns with his legal friend, introduced to Sig, the case stated to him fully. He asked just a moment until he interviewed the sheriff. After a short talk with John Law, the lawyer returned to Sig and said: 'Mr. Santello, to fight this case I really believe it will cost you more than if you settle. My advice is to pay the \$125.' 'All right,' says Sig, counting off the money. 'Here, Allen, go and settle it (leaving Allen the money). Turn to the local lawyer, Sig asked: 'What do I owe you for your trouble?' 'None,' will be \$75,' said the lawyer. 'He was a hell of a friend of Allen's,' said Sig. Long life to all the old-timers; they blazed the way that makes the showmen of today possibilities."

POUGHKEEPSIE MAY HAVE AN INDUSTRIAL EXPOSITION

Poughkeepsie, N. Y., Dec. 9.—Poughkeepsie may have an Industrial Exposition next spring. Following an address by Samuel Wiseman, vice-president of the General Organization Company, of Chicago, at a meeting marking the closing of Jubilee Week, the Industrial exposition committee of the Chamber of Commerce drew up a recommendation advising that steps be taken to stage the event here in the spring.

Mr. Wiseman recounted the advantages derived by cities from industrial expositions, pointing out that in addition to their educational and business value that they were the medium of widespread publicity.

The dinner was given by the Chamber of Commerce in the Nelson House, with Charles J. Reynolds, chairman of the Industrial exposition committee, and Frank L. Gardner, entertainment chairman of Jubilee Week, in charge.

The Jubilee Week was held to mark the completion of \$3,000,000 worth of civic improvements in Poughkeepsie. It opened with the biggest parade staged in this city. Block parties, block dancing, costume contests, roller skating and many other forms of amusement were on the program for the various nights of the celebration. Fraternal orders had "open house" throughout the week. The Raymond Riodin School of Riders was one of the organizations listed for the parade. Rain forced the cancellation of the tug-of-war contests, which were to be held the closing night. The various fire companies were entered in the competition, the winner to meet the Arlington Fire Company for the championship of Dutchess County.

DEATHS

In the Profession

ALEXANDER — Robert W., 45, vanderbilt producer and Eastern representative of the Detroit Motion Picture Company, died suddenly of heart trouble in his office at 160 West Forty-ninth street, New York, Friday night, November 23. Mr. Alexander was doing some evening work in his office with his partner, Vivian Cosby. Miss Cosby went out at about ten o'clock to get some sandwiches and when she returned she found Mr. Alexander unconscious. He died a few minutes later and his body was sent to Scranton, Pa., his home, where burial took place the following Monday. Mr. Alexander is survived by two sisters and his mother.

ANDERSON — Carl, 60, veteran actor, died suddenly December 5 at his home in New York. Mr. Anderson had appeared in many Broadway successes, including "Get Rich Quick Wallingford", "Way Down East", "The Newlyweds" and with the Theatre Guild. Last season he was with the Corigan in vander-ville, and at the time of his death he was playing at the Fordham Theater, New York, vander-ville house. Several seasons were spent on the Red-path Chautauqua Circuit. He is survived by a daughter, June Anderson. His wife, Margaret, who was an actress, died April, 1922, after a short illness. He was laid to rest beside the grave of his wife in the Actors' Fund plot in Evergreen Cemetery.

ASHLAND — Wilfred, 64, for twenty-five years manager of the music library of Witmark & Company, music publishers, New York, died December 3 at his home, 65 Central Park West. He was born in Cheltenham, Eng., and after studying at Dublin and Oxford came to America in 1888. Before his association with the Witmark firm he was stage manager of the Holman Opera Company, the Julius-Grau Opera Company and the Corried Opera Company. He leaves a son, Wilfred Gilbert Ashland.

BARRES — Maurice, French novelist, died at Paris, France. He was admitted to the French Academy in 1906.

BRILL — William, known everywhere in theatrical circles as "Bill", died at the St. Joseph Hospital, St. Paul, Minn., November 30. Cancer of the throat was the cause. He was one of the best known theatrical agents in the country and at various times had been associated with Klaw & Erlanger, David Belasco and the Selwyns. One of his last labors was in behalf of the tour of Paviola. Mr. Brill was also a writer of note, having been war correspondent during the Russo-Japanese War, contributed regularly to magazines and had written two books. He was married and survived by his parents, who reside in St. Paul.

COLE — Florence (Mrs. Billy Tripp), ingenue with the Ben Claman Metropolitan Players, San Diego, Calif., was instantly killed in an auto accident near Vancouver, Wash., November 19. She was a bride of three months. Her husband took the remains to her home at Haleshik, N. C., for interment.

COLWELL — Mrs. Adell Barrow, 26, wife of Louis Colwell, composer and arranger of music, and herself a singer, died at her home in New York City Thanksgiving Day. Mrs. Colwell was born in New York City in 1897 and had been married to Mr. Colwell only two months. She studied voice under Eduardo Petri of the Metropolitan Opera Company and was preparing to make her debut shortly as a singer.

CORBETT — Francis, 67, died October 26 at his residence, Wellington street, Bondi, Sydney, Australia. Deceased was one of the best known sporting journalists in the world. He was known to almost every visiting vaudeville artiste of note.

CRAWFORD — William Maxwell, 19, until recently a member of "The Cat and the Canary" Show, which is playing in Stamford this week, died of double pneumonia December 8 at the Rhode Island Hospital, Providence, R. I. After graduating from high school in 1922 he distinguished himself in amateur theatricals and was afterward selected to play a part in "The Cat and the Canary". He was the son of Mr. and Mrs. Robert Crawford of Greenwich, Conn., where he was born.

DAUVRAY — Helen, retired actress, who first made her debut on the stage at Nib's Garden in New York nearly a half century ago, died recently in Washington, where she had lived in later years as the wife of an admiral in the United States Navy. The funeral was conducted in that city December 6. Miss Davray was a native of California. Shortly after her acclaim as a talented actress in New York she went to France to live. She learned the French language and became a favorite of the French stage. Finally returning to America, she appeared with E. H. Sothern at the Star Theater, Broadway and Thirteenth street, New York, and also in support of Mr. Sothern for an extended run at the old Lyceum Theater, Fourth avenue and Twenty-third street, in Bronson Howard's play, "One of Our Girls". Some years later Miss Davray appeared in what is now the American Theater, Eighth avenue and Forty-second street, in a big spectacle, "The Sporting Duchess", which enjoyed a long and successful run. She played in a number of other successful plays prior to her retirement from the stage to become married.

went to Australia at the age of four years, his father being a professor of music at Ballarat (Vic.). A sister of the deceased arrived there some thirty years later and took a leading part in the production of "Lucia di Lammermoor". Establishing himself as a dentist in Wynyard Square, Sydney, he had a very large practice, particularly among the theatrical profession, and was a most intimate friend of the late Harry Rickards.

EYTON — Cecil Robert, died at Los Angeles, Calif., recently. Before retiring because of ill health he was well known in the theatrical business. He leaves a brother, Charles, who is general manager of West Coast productions for Famous-Players Lasky Corporation and two sisters, one of them Alice Eyton Van Saxman, well-known scenario writer.

DAVIS — Tom, 70, veteran English actor, passed away November 11 in London. During his career he was a member of various Negro sketch combinations and for some time was manager of one of Aberdeen's halls. Funeral took place at Twickenham New Cemetery November 18.

DUGANNE — Mrs. Sarah Jane, died December 3 at her home in Altoona, Pa. Her husband died twelve years ago. She is survived by her son, Prof. J. Mahlon Duganne, of Altoona, well-known songwriter and composer; one grandson and one brother.

FINNEGAN — Mrs. James E., beloved wife of "Jimmy" Finnegan, a pioneer in the carnival business and one of the first readers of The Billboard, died December 4 at University of Pennsylvania Hospital, Philadelphia. Mrs.

HICKMAN — Thomas, stage doorkeeper at the Astor Theater, New York, was discovered dead in his chair Thursday night, December 6, at the stage entrance to the theater by Mrs. Richard Taut, one of the singers in the prolog to "The Hunchback of Notre Dame", which is playing at the Astor. Physicians who were summoned declared death was due to heart disease. Mr. Thomas had been employed at the Astor for the past two years.

HUMISTON — William H., former assistant conductor of the Philharmonic Society and for the past two years music critic of The Brooklyn Daily Eagle, died last week at the Fifth Avenue Hospital, New York, following an exploratory operation performed Tuesday afternoon, December 4, which had disclosed a malignant cancer. Mr. Humiston was 52 years old. His illness had caused growing concern despite apparently robust health since his return from abroad, where he had spent the summer. He was a native of Ohio and his father and one brother survive him. Mr. Humiston was prominent as a writer and lecturer on music, as well as widely known as a conductor and composer. He wrote music for orchestra and for violin and piano, was the author of a volume of essays on Wagner and various contributions to magazines and periodicals. He first became a music critic on The Evening Post, acting as assistant to H. T. Finck, a neighbor of Mr. Humiston and who cared for him when his illness became acute. Mr. Humiston received a degree of Master of Arts from the Lake Forest University in Illinois prior to his trip to Europe to write for The Brooklyn Daily Eagle on musical conditions since the war. He was a student under the late Edward MacDowell at Columbia and one of the early members of the MacDowell Memorial Colony at Peterboro, N. H.

JOHNSON — Mrs. Helen, 38, wife of Irving Johnson, owner of a chain of motion picture theaters on Staten Island, was found dead in her home, 169 Cebra avenue, Stapleton, S. I., December 6. An autopsy performed on the body revealed that death resulted from gas

residence, 1219 Tenth street, that city, December 6. Mr. Lowder was a member of Theatrical Stage Employees, Local No. 130. He is survived by his wife, six brothers and two sisters. Interment was in Altoona.

MCGRAW — William (Bill), died from effects of injuries received in an automobile accident near Campbell, Fla., a few miles from Kissimmee, recently. According to a press report McGraw, who was well known as a novelty salesman and who plied his vocation a number of years in Chicago, as well as with various traveling organizations, was returning from Tampa, Fla., to Kissimmee, where he and a party of friends were camping on the fair grounds, in an auto and was accompanied by W. L. Stephens, an operator for a moving picture company. A truck had run out of gasoline and was parked at the side of the highway and it was thought the automobile crashed into it. Following the accident McGraw was taken to Dr. Brinson, Kissimmee, but died as he was being taken into the physician's office.

MARQUIS — Mrs. Reina Archer, 42, wife of Don Marquis, widely known columnist and playwright, and herself a novelist and contributor of stories to magazines and periodicals, died December 2 at her home, 51 Wendover Place, Forest Hills, Long Island, after a brief illness of ptomaine poisoning. Besides her husband, Mrs. Marquis is survived by a daughter, Barbara, aged five. Funeral services were held in private Monday evening, December 3, at the Marquis home.

MASOGNI — Francesco, brother of Pietro Masogni, famous operatic composer, died in Milan, Italy, recently.

MARTYN — Edward, 64, Irish dramatist and one of the founders of the Irish dramatic movement in 1899, died at his home, Tuillyra Castle, County Galway, Ireland, December 6. Mr. Martyn was the author of a number of plays, most of them Irish in setting and locale, and of numerous articles on art and politics. In 1914 he founded the Irish Theater at Dublin for the production of plays in the Irish language and other works. From 1904 to 1908 Mr. Martyn was president of the Sinn Fein. He had during his career always continued his activities to Ireland.

McIVOR — The seven-year-old daughter of McIvor and Scott was accidentally killed in a motor accident in one of the Sydney, Australia, suburbs recently. The parents, Scottish entertainers, are playing the Fuller Time, New Zealand, having arrived from England some little time ago, leaving their daughter in charge of friends at Sydney.

MUSE — Opheelia B., dramatic actress, wife of Clarence Muse, dramatic and motion picture director, died December 5 at 3326 Prairie avenue, Chicago, suddenly from organic heart disease. She is survived by the husband and two boys. She was one of the pioneers with her husband in Negro dramatics, and was once a member of the Lafayette Players, appearing both in New York and Chicago. Her last engagement was with "The Groundhog" at the Avenue Theater, Chicago.

MYERS — Barney, vaudeville booking agent for more than a score of years, passed away suddenly December 7 at the Hotel Poncechartrain, New York, where he had recently made his home. Death was due to heart trouble. Mr. Myers was nearing sixty years when his demise came. Over twenty years ago he formed the booking agency of Myers & Keller. The firm dissolved in 1907. Mr. Myers thereafter booked independent circuits. His former partner, Edward S. Keller, is a Keith agent in the Palace Building, New York.

O'BRIEN — Alfred, 56, died at Melbourne Hospital, Melbourne, Australia, November 4. He was general secretary of the musicians' union of Australasia and was in Melbourne attending the annual conference just prior to his fatal illness. Deceased had been identified with the musicians' union for nearly a quarter of a century. He was also identified with many trades union movements and at one time was a champion cyclist, subsequently becoming secretary of the League of Wheelmen.

O'CONNOR — Jim, 37, uncle and manager of Gertie Citarone, well-known English performer, and himself a vaudeville performer of the English-Irish comedian team, O'Connor and Brady, died recently in Leeds, England, following a few weeks' illness of pneumonia. Mr. O'Connor was in the variety business for over twenty years.

O'CONNOR — Jack, 38, well-known English performer of the variety team, Jack and Evelyn, died at his home, Ackerman road, Brixton, Eng., November 19. Mr. O'Connor and his sister, Evelyn, were first booked in their double act in 1908 and were one of the most popular acts on the London stage. Burial took place November 23. Funeral services were held at the Church of the Sacred Heart, Camberwell New Road.

RIDER — George M., 36, originator of the insurance-endowment plan for the Kansas City Symphony Orchestra Association, died in Kansas City, Mo., November 30. Mr. Rider is survived by his wife, Elva Faeth Rider, well known as an accompanist, and one daughter.

RYDER — Roy, 53, died October 23 at Pennant Hills, Sydney, Australia. Deceased was a brother of Charles Ryder, musical director of the Fuller Theater, Sydney.

SAWYER — Jos. E., 62, comedian and acrobat, died December 2 at Brockwayville, Pa. He entered the profession at the age of 14 with his father's one-ring circus and for years was a medicine peddler, having been with some of the first medicine companies. At the time of his demise he was engaged with the Ed Baxter vaudeville and Indoor Bazaar, touring Pennsylvania. He is survived by his wife, three children and a brother. The remains were shipped to Bluffton, Ind., accompanied by his wife.

SCHWEINFURTER — Bert, 23, was killed in an auto accident near Vancouver, Wash., November 19. He was one of the three Schweinfurter Brothers' Orchestra with the Ben Claman Metropolitan Players at San Diego, Calif. The remains were escorted to their home at Los Angeles by the two surviving brothers for interment.

WHITTAKER — Orren, 24, LaSalle, Ill., musician, was fatally injured at Morris, Ill., November 29, when a car in which he was riding collided with a truck.

WILKINS — William, formerly of the Ernest Hogan Rufus Rastus Company and others, died at his home in Peru, Ind., December 4. He is survived by a widow.

WILLARD — H. P., died October 13 at his brother-in-law's residence, Northbridge, Sydney, Australia. An Englishman by birth, he received his first Australian engagement under the management of the late George Hignold.

HERBERT STANDING

HERBERT STANDING, prominent actor, died at his home in Los Angeles December 5 after an illness of five weeks. He was 77 years old at the time of his death. Mr. Standing was born in Peckham, England, November 13, 1846, one of twenty-four children. He made his first stage appearance at the old Queen's Theater, London, as Langford in "Still Waters Run Deep" in November, 1867, and later in the same year, at that theater, appeared in "Katherine and Petruchio" with the late Sir Henry Irving and Ellen Terry, and also in "The Birthplace of Podgers" with the late John L. Toole.

Mr. Standing's rise was rapid, and subsequent years found him essaying leading roles in many important productions, and in 1871 appeared as Snodgrass in "Pickwick", the original Christian in "The Bells", Captain Robinson in "A Triumph of Arms", and in such plays as "The Hunchback", "Merchant of Venice", "The Lady of Lyons" and "London Assurance", besides numerous others. Mr. Standing came to America in 1903, making his first appearance in this country as Sam Whitburn in "The Best of Friends" at the Lyceum, New York. Among the plays in which he played in this country were: "The Serio-Comic Governess", "Her Great Match", "The Dear Unfair Sex", "Sir Anthony", "Susan in Search of a Husband", "Candida", "The Naked Truth", "Girls", "The Majesty of Birth", "A Woman Intervenes", "Disraeli", and in 1912 he toured in "Hawthorne, U. S. A.", subsequently playing in stock in Los Angeles. Since 1913 Mr. Standing devoted himself to the cinema stage. He has played on the screen in "The Man From Painted Post", "A Little Patriot", "The White Man's Law", "How Could You, Jean?", "Comes Up Smiling", "Almost a Husband" and many others.

Mr. Standing is survived by a widow, two daughters and five sons—Wyndham and Herbert, Jr., who are in New York, and Sir Guy, Percy and Aubrey Standing, now in London. All are engaged in theatricals, with the exception of one daughter.

Finnegan had been well known in outdoor show circles, having been associated with her husband in his numerous business ventures in the amusement field. In the early 1900s Mrs. Finnegan acted as secretary and treasurer of her husband's White City Amusement Company and in later years served in executive capacities and operated concessions, etc., in connection with his other organizations. Her friends were legion and her passing caused a distinct shock to showfolks, especially in territory east of Mississippi River.

asphyxiation. Mr. Johnson at the present time has under construction a half-million-dollar theater at Port Richmond, S. I.

KEENAN — James, show officer of the Golden Brothers' Circus, which recently closed its summer season thru the Southwest country and was negotiating for a winter season in California, died suddenly last week in Los Angeles at his home. John Keenan, a brother, who was at Hot Springs, Ark., with the Sanger Brothers' Circus, left at once to arrange a burial of his brother in Los Angeles. James Keenan was born in Philadelphia and had been associated with different circuses and outdoor shows since a boy.

KUNKEL — Charles, 63, one of the best known pianists, composers and music publishers in the United States, died December 8 at Barnes Hospital, St. Louis, Mo. He is survived by a widow, two sons and a daughter. He was born in Sippersfeld, Rhenish Palatinate, Germany, July 22, 1840, and as a lad of eight began his musical studies under his father in Cincinnati, O., whither the family emigrated in 1848. No musician of distinction ever went to St. Louis but found in the Kunkel residence at 3828 West Pine street a most cordial and hospitable reception. As a publisher he gained fame with his editions of the classics and his Beethoven reductions are numerous used all over the country.

KOHL — S. Leopold, 33, former director of the Circle Theater Orchestra, Indianapolis, Ind., died suddenly in Chicago December 3.

LOWDER — Harry G., 46, stage manager of the Opheum Theater, Altoona, Pa., died at his

IN FOND MEMORY
Of a Devoted Husband and the Most Wonderful Father in the World.
T. W. FLANDERS,
Died Dec. 9th, 1922.
He is missed, but not forgotten, by his wife and children.

HAYS — Mrs. Babbette, 90, the mother of Walter Hays of Buffalo, one of the owners of the Strand Theater, that city, died December 7 at her home in Rochester, N. Y. Funeral services were held December 8.

HERMAN — Charles, the efficient trainmaster of the Gentry-Patterson Circus, died at Paris Valley, Ok., November 15 from a complication of diseases. Burial was made in a local cemetery.

IN MEMORIAM GEORGIA RUSSELL (KEITH)
DIED NOV. 23, 1922. HER BIRTHDAY, DEC. 22.
In these ears, till hearing dies.
One set few bell will seem to tell
The passing of the sweetest soul
That ever looked with human eyes.
God Bless You, Dear, Forever and Ever.—GENE.

IN MEMORY OF
Maxon R. (Max) Doo Little
Lovingly,
MRS. MAXON R. DOO LITTLE,
December 15, 1922. December 15, 1923.

DAVENPORT — Mrs. Marsha Lynn, widow of Earl Davenport, died in London, G. December 8 after a brief illness. Mr. Davenport was killed in the ship disaster in Chicago in 1919 and was formerly press agent for White City Park. A son, Lloyd G., survives.
EMANUEL — Moses, 47, died October 27 at Goble Point, Sydney, Australia. Deceased first

It was also associated with many other Aus-
tralian managers, some fifteen years ago, during
a performance in Melbourne. He was
stricken with paralysis and had been an in-
valid ever since.

In Loving Memory of My Beloved Little
Daughter,
SYLVIA WILLES
And in gratitude to all those who were so
kind to me in my great trial.
MRS. S. WILLES.

WOOD—A. C., better known as Dr. Wood,
"the Ice Man," died suddenly of heart trouble,
November 11, at his home in Stroudsburg, Pa.
He was well known in the show world, having
been connected with Ringling Bros., Barnum &
Bailey and other large circuses. He was 62
years of age and is survived by his wife, three
daughters and two sons.

MARRIAGES

In the Profession

APPLETON-BAKER—E. A. (Warren) Apple-
ton and Adeline Baker were married in Hol-
ton, Kan., Thanksgiving Day. The bride is a
non-professional. Mr. Appleton is the owner and
proprietor of the Appleton Printing Company,
Kansas City, Mo., but was formerly in the
amusement profession.

BRIZI-FORTIS—Whitie E. L. Brizo, parachute
rider, and Nellie Fortis were married October
13 at Houston, Ind.

CAUFIELD-SHAFFER—Matt Caufield, after an
absence of four months playing fairs, celebrated
his return to New Orleans by marrying Vivian
Shaffer, cashier at the Arcade Theater, one of
the Richardson-Seibel-Shour chain of theaters in
that city. Mr. Caufield will remain in New
Orleans this winter, playing local dates, prepar-
atory to a Northern engagement in the summer.

CURNICK-WELCH—Arthur Curnick, violinist,
with Jimmie Smith's Jazz Band, and Ella Welch,
of Clovelly, Sydney, were married at Clovelly
October 28.

DAVIDSON-SCHAFFER—Rose Davidson, musical
comedy actress, and Walter Davidson, non-
professional, were married December 3 at
Brooklyn, N. Y. Miss Davidson will retire
from the stage and the couple will make their
home in Scranton, Pa.

EDMOND-PORVEY—Despite threats of dis-
sentiment by his family, Prince Edmond of
Schwarzenberg, son of one of the oldest and
wealthiest families of the Bohemian aristocracy,
was married at Prague in the city hall to
Marie Porvey, a chess girl in a German theater.
Twenty ladies of the show in which the
bride appears witnessed the wedding.

GALLAGHER-LUTHER—The famous team of
Gallagher and Shean was augmented Decem-
ber 5 when "Ed" Gallagher stood up to be
married to Ann Luther, motion picture actress.
According to Mr. Gallagher the romance began
at the Fox Studios, where she was producing
a play, "The Governor's Lady", and Gallagher
was working on another picture.

KELLOGG-WALSHALL—Loyce C. Kellogg,
barrister, and Evelyn Walshall, pianist, were
wed November 23 at Dallas, Tex. After a
two weeks' honeymoon they took up residence
in Beaumont, Tex., where the groom is play-
ing with the Marcella Refinery Band.

KEMP-CONNELL—Irving A. Kempf and
Dorothy Connell, both well known in the out-
door show world, were married at Crown Point,
Ind., December 3, by Judge Kempf. Mr. Kempf,
with his brother George has for years operated
Kempf's Amusement City and Swiss Vil-
lages with several of the stellar organizations,
the past season with the Moritz & Foster Shows.

KUPFER-SCHULZE—Emil Krueber, 20, and
Marguerite Schulze, 24, each 42 inches in height
and members of the Imperial Midglets Com-
pany, were married on the stage of Pantages
Theater, Minneapolis, Minn., December 5. The
wedding ceremony was performed by the Rev.
Richard S. Reed. Mayor Leach offered the
couple his congratulations. Ludwig Gorell and
Alice Hommel, who are even smaller than the
bride and bridegroom, were best man and maid
of honor.

LUCAS-STANLEY—J. Lucas, of St. Louis, and
Rose Stanley, of Shelby, Wis., concert song-
sters with Dodson's World Fair Shows, were
married at San Angelo, Tex., November 24.

MARTIN GREY—Ricardo Martin, opera
singer, and Jane Grey, actress, were married
at Stamford Conn., November 15. Mr. Martin
is a member of the Chicago Opera Company.
Miss Grey has been leading woman for John
Barnum and others. She will not give up the
stage.

NICHOLS ALLEN—Jack B. Nichols, of Al-
bany, Ala., and Mrs. Mae Kerne Allen, of
New Orleans, La., were quietly married Thank-
sgiving Day at Norton, Va., at the home of
Rev. Bouten. Mrs. Allen is owner of the
"Aviation Girl" Show, and Mr. Nichols has
been connected with her company for some
time as general business manager.

NICHOLS-ATWOOD—Friederick J. Nichols,
well known actor, and Vera W. Atwood, musical
comedy and dramatic actress, were married at
City Hall, New York, November 30. Mr.
Nichols recently closed with "The Deep
Wood" at the Palace Theater, New
York. It was while playing with this Kom-
pany that he met Mrs. Nichols and Miss
Atwood met at Forty-second street, opposite 104
St. Peter's church, where they were married
for ten years, having been best man and
maid of honor. Mrs. Nichols was compelled
to go abroad. The bride and groom had first
met in 1919 when they both appeared with
Richard Hildard and would have become mar-
ried sooner had not they become separated.

OSBORNE-PAGAN—Sylvia Pagan, daughter of
Samuel H. O., who has acquired considerable
fame through her whistling ability, became the
bride of Willard Osborne of the Osborne Zirkle
Studios of Music December 3. The ceremony
was held at the home of the bridegroom's
father, T. J. Osborne, in Cleveland. Mrs. Os-

borne had just returned from a concert tour
for the Edison Phonograph Co. She is not only
a talented whistler, but is also noted as a
soprano.

PEREZ-WHARTON—Louis Perez, of Buenos
Aires, and Miss Wharton, of the W. C. T. U.
Troupe, were married at St. Patrick's church,
Melbourne, Australia, October 24. Both
teams are with Wirth Bros.' circus.

ROBERTS-SKOKES—Edith Roberts, motion
picture actress, who plays the role of Helen
in the new Louis B. Mayer production, "My
Name Is Woman", which Fred Niblo is direct-
ing, was married recently to Earl Skokes, auto
mobile dealer, in Hollywood. It is said the
marriage is the culmination of an acquaintance
which began in school days.

SMITH PARKER—Liam Smith, leader of Len
Smith's Jazz Band, playing the "Lambert" ter-
cuit, and Doreen Parker, were married at Dar-
linghurst, Sydney, October 29.

SMITH-WARREN—Eddie Smith and Fay
Warren (dancing partners), members of the
"Million-Dollar Doll" Company, were married
on the stage of the Majestic Theater, Des
Moines, Ia., evening of December 6. Sam
Orton, musical director with the "Million-Dollar
Doll" Company, assisted by the Majestic
orchestra, played the wedding march. The
couple received numerous gifts.

STELLE-DUTY—Yvonne George W. Stelle,
a representative of the Navy's Aviation
Bureau in Paris, and Mrs. Harry Wilfred Du-
Luy, of Washington, formerly Lily Hecker, a
noted beauty of Paris, were married in the
French capital December 3. The bride appeared
on the French stage several years ago.

STEINARD-IBERKHOEL—George, better
known as "Spivack", and Jennie Iberkhoel,
known as Juanita Murray, well-known circus
people, were married in Newport, Ky., Decem-
ber 6. Mrs. Steinard has been with the
Barnes, Centre Bros. and Cooper Bros. circuses.
STEVENS-CHILDRIS—Thomas Stevens, 17,
of the Virginia Minstrels, and Melvina Chil-
dris, dress were married at Guthrie, Ok., Decem-
ber 5.

SZARKA-MARKHAM—William Szarka, of
Eunote, Sydney, Australia, and Merna Mark-
ham, of Peterham, were married privately at
Sydney November 2. The bridegroom is a
picture showman.

COMING MARRIAGES

In the Profession

BURRY HOLBROOK, "The Slinging Marine", and
Mlle. Pepita Granados, the featured Spanish
dancer, are expected to marry at Chicago
around Christmas time. Mlle. Granados comes
from a prominent family of Madrid.

CARL WIEDEMANN, wealthy Kosakian and
owner of the race track in Mesquite and
Alex King, former "Billie" boxer, and now
playing in a musical show in Los Angeles, will
marry at Christmas time, according to reports.
The marriage is expected to be solemnized in
Chicago, where the show in which Miss King is
playing will appear at that time.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Owen Cunningham in Phil-
adelphia, November 27, a son, Mrs. Cunningham
before her marriage was Leslie Ross, by which
name she is still known professionally.

To Mr. and Mrs. Alexander Walker, at
Maplewood, N. J., son, weighing eight pounds,
born December 12, a great-great-grandchild of
Gordon Walker.

To Mr. and Mrs. George C. Sherman, of 320
West Eighty-sixth street, New York, a daughter,
Lane Devine Sherman, November 28. Mr.
Sherman is president of the Indoor Polo Asso-
ciation.

To Mr. and Mrs. Edl Christensen at Sydney,
Australia, a boy, October 29. The father is the
popular manager of the Kinema Theater, Ken-
sington, Australia.

To Mr. and Mrs. Laurie Lorraine, at Mel-
bourne, Australia, a boy, October 21. Mr. Lor-
raine is well known in Australian song cir-
cles.

DIVORCES

In the Profession

Mrs. Eleanor Mason Byssedal obtained a
divorce decree from a court in Ephraim, Wis.,
December 5 from Bas I Byssedal, formerly of
the Metropolitan Opera Company, New York.
Mrs. Byssedal charged that her husband de-
serted her in Ephraim, where for a number
of years they had a summer cottage.

Lillian B. Koller was awarded a separa-
tion decree from J. Henry Koller, film director
and actor, in the New York Supreme Court
recently.

Pearl Agillar was granted a divorce from
Brando Agillar, band leader of J. T. Wortham
Shows, in San Antonio, Tex., October 6.

Because she had no legal residence in Illinois,
Mrs. Jean DeKinde, an actress, was denied a
divorce from Abraham DeKinde by Chief Jus-
tice Fitch in the Appellate Court in Chicago.

Hazel E. Schneider, vaudeville actor,
and Claude W. Schneider, vaudeville actor,
for divorce, alleging cruelty, she asks \$200
court costs and attorney's fees and \$50 alimony
monthly.

Mrs. Angelo Sampa Foster, who was Thelma
Horns until her secret marriage in January,
1921, to her husband, a young Italian singer,
was awarded a decree of separation together
with alimony by Justice Wasservogel in
Supreme Court, New York, last week.

Jr. Masataro Mura, noted Japanese physician,
has been granted a divorce in the courts of
Tokio, Japan, from Mimi Takami Mura,
Japanese prima donna, now playing in this
country with an opera company. Mrs. Mura
has the title role of "Madame Butterfly".

FROM LONDON TOWN

The Vaudeville Field
Billboard Office, 18 Charing Cross Road, W. C. 2
By "WESTCENT"

The A. A. Calamity

LONDON, Nov. 28.—That is what it really
is. To say that it has come as a shock
to the outside world—theatrical and vande-
ville section—is to put it mildly. The main
subject is "Where has the money gone?"
Not that there is the slightest suggestion of
dishonesty implied, but rather: "What had man-
agement somewhere?" The resolution was that
"provisional" notice should be given, but Lutz
gave all his people "formal" notice, and re-
peated that word twice in a five-line letter to
his subordinates. It is quite possible that
things may not look so black as they are said
to be, but there is no getting away from the
fact that a great amount of harm has been
done and that the situation is not at all cheer-
ful. We are given to understand from an
authority who should know that at no time did
the A. A. have 4,000 members in "full benefit".
Were this so the income should have been at
least \$500 per week. Yet this statement has
been made repeatedly during the propaganda
meetings, and we believe it to be a fact that
some discontent has been caused thereby, their
next of kin wanting to know why they had not
received the money based on that "full benefit"
section. In "full benefit" means one who is
or has paid up his subscriptions regularly for
the past six months. To those most active in
the movement it seems a curious state of affairs
that the association's funds should have
 dwindled to \$1,000. One would have thought
that drastic steps for retrenchment would have
been taken long ago. The V. A. F. permanent
officials, tho that organization had over \$80,000
in invested funds at the beginning of this
year, knowing the slump was coming, with-
out their salaries. Still the secret of the lack
of finance of the A. A. was well kept.

What Will Happen?

At time of writing things have not settled
themselves out. Certain well-known names are
being communicated with with a view to seeing
what can be done, because surely there must
be some assets or income coming in.
Many of the bigger theatrical people have
not seen eye to eye with the policy of the A. A.
Council and have therefore ceased to take an
active interest in the doings of the association.
They are now being pulled into a fifty.
When the whole thing is broadcast, as it must
surely be, as it cannot possibly be hushed up,

there will be many who will drop out. In any
case the A. A. prestige has received a big set-
back. Maybe the A. A. Council will be asked
to resign or some such thing. There will be
an attempt at reconstruction and maybe the
elements who have lost their interest in the
movement will now come back and assert them-
selves.

The J. B. Arnold Case

It is unfortunate that this has happened
while this case is on trial. It will be heard on
December 19. It was postponed thru another
case ahead, which was stated for Justice Bus-
well. Then came the general election. Now
Justice Hastings is fighting his labor seat at
Walswell and J. B. Hurst is also a parliament-
ary candidate. The J. P. C. defendants there-
fore applied for a further postponement till
the date mentioned above. The judge granted
it on the condition that no boycott would be put
on Arnold in the meantime, as the adjourn-
ment for the extra fourteen days was for the
defendant's benefit. Each quot of the J. P. C.
has to pay a fifth and as the expenses by that
date will have reached over \$11,000 this means
that each section must pay up by then \$2,250.
It is estimated that it will cost the defendants
\$17,000 to win and about \$22,500 if they lose.
The A. A. has already paid up pro rata to
date, but if things go against the J. P. C.
and the financial state of the A. A. doesn't im-
prove matters will be rather awkward.

The "Pussyfooters" Win

Well it was no use kicking one's self. These
recommendations have always been killed in
a full committee. The policy of the L. C. C.
has always been against drink. They would
make London's theaters and vaudeville houses
dry tomorrow. They set up with petitions
signed by people who never get to places of en-
tertainment. If this voting business was a
direct vote of the patrons well and good, but
in these things we are ruled by those who
would close them down. To show the tempera-
ment of some of them, one L. C. C. man said:
"I am in favor of a brighter London, but I
don't want the constant to be alcohol." The
V. A. F. did all in its power but got a very
poor deal from the London Labor members of
the council. They say they object to any
control of liquor being given to the loyal
licensing benches who are not responsible for

their decisions to any body of voters. It has
been a great struggle on the part of the man-
agers and they certainly thought they had a
chance to get a fair deal, but they did not.

That Tax Abolition League

Altho all managers seem to be sold on this
point we see that there is again a rift within
the lute. F. E. Adams, a well-known exhibitor
objects to going with the league. He says the
cinema trade must be separately fought, as to
ally themselves with the Society of West End
Managers is to invite disaster, for the fact
remains that their wealthy patrons only pay a
tax of an average of twelve per cent, whereas
the majority of cinema patrons, more so the
working-class areas, pay a tax of twenty-five
per cent. Well we can tell Mr. Adams that
he's asking for trouble in this in at least one
direction, namely from the N. A. T. E. The
N. A. T. E. is out to saddle the Cinematog-
raph Exhibitors' Association with the tax and
some of its leading officials are taking
an active platform part in telling the public
not to support the reduction or abolition of the
tax on cinemas, the reason being that the
C. E. A. and the N. A. T. E. are not friends.
Hugh Roberts admits that he is in sympathy
with theaters and vaudeville houses getting rid
of the tax and that he will so inform his
hearers, but as the C. E. A. will have none of
the N. A. T. E. they will see they have none
of the tax relief. And that's how the world
wags.

Harry Day, Labor Candidate for Central Southwark

The Labor Party has given Harry Day a stiff
fight and he's up against a very strong-sitting
Liberal candidate whose record in the public
service of London goes back twenty-five years.
Day's adverse majority is 5,000. Naturally the
talk is why is Day Labor? How does he sup-
port the capital levy? The V. A. F. has no
political color. Tho it is a trade union pol-
itics doesn't enter into the matter, tho natu-
rally being affiliated to the Trade Union Congress
they naturally look to the Labor parliament-
ary party to handle any legislation, but to this
they are not absolutely committed. It is a
fact that Albert Voeve, Monte Unly and Fred
Herbert hold three different and divergent po-
litical faiths, so if the three paid permanent
officials are like that how can the rest of the
organization be said to follow any one man?
Besides the "star" artistes do not fall for the
capital levy.

Albee and the M. H. L. G.

Ladies are generally imitative, but some folks
over here do not think it cricket of them to
have appealed to Mr. Albee to support their
fund. True, he sent the V. A. B. F. unadvised
\$5,000 and, gentleman that he is, perhaps he
thought it would have been ungracious not to
have sent them something, seeing moreover that
Mrs. R. H. Gillespie had just accepted the of-
fice of president, as Lady De Frece had retired
thru ill health. R. H. G. is the president of
the V. A. B. F. and the good ladies of the guild
have again taken a leaf out of Harry Marlowe's
book. Still it does go against the grain for us
to have to accept or beg of money from with-
out our own land. Some years ago there was
an active movement headed by Joe Elvin,
Charlie Austin, Fred Kitchin and others to
amalgamate the guild with the V. A. B. F. but
it came to naught—not thru any fault of the
V. A. B. F. committee.

Will There Be a New "Social" Society?

We candidly don't think so. Several ardent
spirits are trying to get the nucleus together
of the best of the remnants of the ex Rats and
ex Terriers, but the thing is hanging fire. In-
deed pleas have been urged and feelers put
out to get a society formed as soon as possible
and to make the entrance fee such as will in-
sure that the employable will be the only
members as distinct to the unemployed. They
want it to be a social order pure and simply
and without any sick or such benefits. That
be as it may, but some of the older heads sug-
gest a severe concentration and strong drive to
make the V. A. F. one hundred per cent in
view of the strenuous work looming up in 1924.

Rupert Hazell at the Alhambra

He's now being billed as "The Master of
the Ceremonies" and this is his third week.
He blows on and off in the due comper style and
gets away with it. He's made up as a clergy-
man handling a bun struggle. It must be try-
ing working three shows a day and about six
appearances at each show, but it's growing on
the public. Seeing that he's in the Royal
Show at the Coliseum on December 13 maybe
Sir Oswald will try the idea then. We hardly
think so, as the order of the program was
cabled you the other day. Still doesn't give
up trying if he thinks there's any merit in the
idea. He first tried the thing with Gille Pot-
ter, but Potter didn't get the right spirit.
Hazell has.

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

THOSE WERE THE GOOD OLD DAYS

Another "Punch" Wheeler Episode

By W. S. (BILL) FREED.

BACK in the eighties and early nineties the "man ahead", as the agent of a theatrical attraction was generally called, was the monarch of all he surveyed. He decided what railroad the company would travel over whenever there was more than one line in that territory. In those days the railroads were usually anxious for business and the competition for theatrical movements was strong; many were the inducements offered the advance men to move over different lines, and, as to the agent paying fare, such a thing was not to be thought of. There were times when the competition became so strong some of the advance men often accepted a cash bonus to give the movement to some certain railroad, at least that is what I have been told.

The passenger agents, as a rule, were a fine lot of fellows and never forgot a favor, so during the off-season if an agent wanted to go anywhere he could usually get the transportation from one of the passenger agents with whom he had been liberal during the show season.

In those days the manager of the company paid the people a salary and all expenses, which, of course, meant railroad fare and hotel expenses, so it fell to the agent, as a part of his duties ahead, to contract hotel accommodations for the troupe, which was not a very hard task, as the hotel men, like the railroads, were looking for all the business they could get, and again, like the railroads, the advance agent's bill was gratis.

It sometimes happened that the shows did not always have a path of sunshine and roses, for, while show business in those days was prosperous, there were times when they hit bad spots, and it was a struggle to get along and keep heads above water until they once more sailed on the smooth sea of success. Many were the schemes and stunts that were used to get the show to the next stand, where it would "surely get a big house." Shows often moved to the next stand with a C. O. D. for their transportation. There were also times when it was impossible to pay both the hotel bill and the transportation and the railroad agent refused to loosen up, so the hotel man would be a good fellow and go on to the next town with the show to collect his bill, and if that next town was bad he would keep along with the troupe and probably be joined by the landlord from the other town; in fact, cases have been known where there were four or five landlords tramping along with shows, each waiting to get his account settled as soon as it was possible.

It also happened many times that the landlords would get tired of doing nothing but wait around, and to relieve the tedious side of it would join in and help give the show, especially if it was a singing show, where they could work in the chorus or play a small "bit". I distinctly remember of an instance when my old friend "Punch" Wheeler was ahead of one of the big musical comedies that had taken to the road after a very successful season "on Broadway" and had struck some poor territory in the Middle West. The show had been up against rainy nights and a bad line of towns for several weeks, but "Punch" had kept it moving in an effort to get out of the bad streak and into what looked like, and afterward proved to be, exceptionally good territory. The company manager was about discouraged over affairs, as he had two sheriffs and six landlords traveling with him waiting their turns to collect their bills, salaries were very much in arrears, the actors were grumbling and the future looked dark and dreary to him and life seemed hardly worth the living, when there came a wire from "Punch" from Wheeling, W. Va., saying: "Railroad all arranged to here, keep coming, house sold out now for opening night." New life abounded around the show and the inhabitants in the little town where the troupe was playing that night never saw such a poppy show before or since as they saw in their little "copy" that evening. Next morning, in Wheeling, "Punch" received the following telegram:

"Punch" Wheeler,
"Agent, Gotham Girls' Company,
"Wheeling, W. Va.;
"Try and contract hotel where landlord sings
lener, as the ones now with show are all har-
lotions and will need more lead in chorus for
the big business in Wheeling."
"GORMAN, Manager."

Suffice to say the business in Wheeling was all to the good and the end of the show's troubles, for all back bills were paid and a fat roll left after the engagement was finished and prosperity smiled on them the balance of the season.

As a rule the "men ahead" back in those "good old days" were lacking in foresight and thrift and at the end of a long season would have nothing but the last week's salary to show for their work; then it was a case of hunting up some kind of a job to pull them thru the hot summer months. Some found work at Coney Island, others with small repertoire companies that played the resort sections in the northern parts of New England, while others picked up odd jobs of advertising around the cities.

One afternoon late in May, back in those "good old days", seven advance agents, well and favorably known in that period, whose winter seasons had lately closed, met at Tommy's place on Fourteenth street, that being in front of clearing house for the bunch, and were soon deep in a discussion as to how they were going to get by the intervening time between then and the opening of the mad shows again. Not one of them had enough left of his season's salary to last more than a week, so it behooved them all to get busy somewhere soon. "Punch" Wheeler, who was one of the seven,

JOBBER AND OPERATOR

You have been looking for something new. We have it. The latest novelty from France.

THE RING WATCH

LADIES SIMPLY WILD ABOUT IT

MADE UP OF 14-KARAT WHITE GOLD FILLED. GUARANTEED BY MANUFACTURERS.

We also manufacture a Salesboard with three of these Watches, that pays out \$41.00 in trade and three Watches sold leaf finish. We also have out this week five new Boards in different sizes, with gold leaf front, covered with Imitation. No doubt the fanciest Board ever put on the market. We also manufacture Slot Machine Boards, Put and Take Boards, Seven, Come Eleven, Boards; all told, over three hundred different kinds of Boards. Write for circular and price list of these different Boards.

THE HOLDFAST MFG. & NOVELTY CO., Monroe Street and Central Avenue, Carlstadt, N. J.

BLOW BALL RACE

A patented, low priced, flashy group skill game. A big money maker in many of the best Parks and Carnivals this past season. Complete portable outfits. Game, tent and frame for Carnivals. Write for circular of new Games before buying any Game Device.

E. E. BEHR, Mfr., 4015 Pabst Avenue, Milwaukee, Wis.

hit the table a good thump with his hand and said: "Hoys, I have an idea." "Tell it to us," said one of the bunch. "How would you all like to spend summer in Canada with nothing to do but eat, sleep and enjoy the pure fresh air, resting from the arduous duties you have performed this past season and reemperate for the hard work you expect to do the coming season?" said Punch. "That sounds like some of the lines in that melodrama I was with this winter," said Tom Norris, "but dreams never come true," said another, "let's hear it thru; tell us what you are kidding about, 'Punch'." "Well, I am not kidding," replied "Punch". "You all know our little friend Pierre LeGarde, who runs the Hotel LeGrande in Montreal," said "Punch". "Yes," echoed the bunch. "I think I will spend the summer with Pierre, and if you fellows want to do the same I think I can promote the affair with neatness and dispatch. Are you with me?" As one man they all replied: "From start to finish." "Very well; I will go right down to our friend, the G. P. A. of the Montreal line, and arrange transportation for all of us; I will take mine and leave tonight and you fellows drop around here tomorrow, get yours and leave tomorrow night. When you get to Montreal come right to the LeGrande Hotel, where I will be waiting for you."

Next morning "Punch" dropped off the New York train at the Windsor station in Montreal, hired a one-horse barouche and was driven leisurely to Pierre's hotel, where he found that person busily engaged putting the place in order for the day's business.

"Good morning, Pierre, how are you this fine morning and how is the madame; is breakfast ready, and how are things in your good town of Montreal?" chirped "Punch" as he entered the office and approached the astonished landlord.

"The saints be praised, eet ces Mistaire Wheelaire, ze big showman," ejaculated the astonished Frenchman. "We be so glad to see ze one grand man again," and he ran to the rear door, calling as he went: "Jeanne, Jeanne, come see who eet ces to be with us once more, our old friend Mistaire Wheelaire, who has come to see us."

Jeanne, the good wife, came bounding in and of course was delighted to welcome the also delighted guest to their home-like hotel. "Punch" was soon busy putting away a real French breakfast, with famous drip coffee and all the trimmings, after which he accepted a good cigar from Pierre and sat down to enjoy a few moments of perfect bliss as only "Punch" Wheeler could. A little later Pierre sat down beside him and after a short pause said: "You be weeth some show, Mistaire Wheelaire?" "With some show," remarked "Punch". "Listen to this, Pierre," he continued: "I am with the biggest show that was ever organized and we are going to make Montreal our opening stand."

"And what ces the name of threes beg show?" inquired Pierre. "Schwartz & Gallagher's Irish Opera Company," replied "Punch", with a face as straight as an undertaker at a double funeral. "and we carry 250 people with the show and have seven agents ahead; I am the general agent and have ordered the other six to report to me here tomorrow. You see, Pierre, the show is now in Dublin and will play only the larger cities in England, Ireland and Scotland this summer, then sail from Liverpool direct to Montreal, where we will open our American tour about the first of September. Now, myself and six assistants will be here all summer getting all arrangements for the entire route this side of the Atlantic and as a matter of course will be quite busy until the show gets here, so just keep each man's bill separate and give them all to me the day the show opens and I will collect it all in a bunch for you. And Pierre, remember I am going to fill your excellent hotel from top to bottom for you and that also will make lots of business for you, for the show will not doubt be here a week or so before the opening date, as there will be rehearsals of new operas and the filling up of the new scenery I am going to order, so you see, friend Pierre, I am figuring out a lot for your interest." "Och, say, Mistaire Wheelaire, you are so kind to poor Pierre, Jeanne and me do so weeth to thank you for eet." "Never mind thanking me now, Pierre; wait until the Irish and then thank me," said "Punch".

The next morning about 8 o'clock what many people took for a funeral procession came slowly along St. Catherine street and turned up St. Lawrence boulevard and drew up in front of the Hotel LeGrande. However, instead

of being a funeral train it was six one-horse barouches and each vehicle held one of "Punch" Wheeler's accomplices in the scheme of a pleasant summer vacation in the cool and invigorating climate of Canada.

"Welcome to our little home," shouted Pierre, as he and his good wife rushed out to meet the newcomers. "Yes, yes, welcome to our summer home," spoke up "Punch", with that child-like and bland smile of his, as he stepped out of the hotel; "I have been waiting to eat breakfast with you fellows, so come along and eat and then we will get busy on our job." "Pardon me just one moment, Mistaire Wheelaire," said Pierre; "perhaps the gentlemen would like a little drink before eating, is it not so, gentlemen?" "Well we should say so," responded the bunch; "just lead us to it." "Now gentlemen," said Pierre, as the empty glasses were set back on the bar, "Mr. Wheelaire tells me he ces to bring ze one beg show of ze world to us here and that you gentlemen, as ze agents, will be here a long time, so Pierre say to you now you shall have anything you wants, ze drink, ze segar and ze room and ze meals, all you desire, and Pierre puts eet all down on ze book and Mr. Wheelaire he will do ze pay of eet, so Pierre and Jeanne make you welcome to ze hotel LeGrande, eet eet not so gentlemen?" "Yes, that's all right; anything 'Punch' does is always right," piped up Frank Adams; "come on, fellows; let's eat." "Say, 'Punch', what the h— have you been stuffing Pierre with?" asked Tom Norris when they had all gotten seated at the table. "Well," replied "Punch", "here is the story," and he proceeded to enlighten them on the entire scheme. "It is starting all right, but how is it going to finish?" asked Jim Martin. "Never mind the finish, I will take care of that; all you have to do is play your part," replied "Punch".

It was one grand and glorious round of pleasure for the bunch of "bull shooters", climbing the shady side of Mt. Royal, lounging under the trees in the parks, boating on the river, fishing in the nearby lakes and enlarging their tab at Pierre's bar. They all got so fat that "Punch" threatened to hire them out to some English ocean-going boat as able seamen, but some of the boys said if he did they would put Pierre wise to the whole deal, so none of them underwent the training necessary to become able seamen. Excursions on the St. Lawrence were all they wanted.

The summer was gradually passing away when one day Joe Kane called "Punch" aside and said: "Punch, I have a sort of feeling that we are getting along toward the end of the trail; Pierre and Jeanne don't seem as courteous and friendly as they did. I have noticed that the stock in the bar is getting low, many of the bottles have been emptied and never a full one replaced; we are getting hot wieners where we formerly had thick steak and that drip coffee tastes as tho it had been hotted over and over several times. It is also getting along toward the opening of the season in New York, so I think it is about time to give the signal for the final curtain and whatever that is up to you." "Yes, Joe, I have been thinking of that same thing for several days and I can see the end is near, so you dig around and find out the amount of each one's bill, then in the morning all of you take your grips and get to the station for that early train to New York and I will set off the red fire, ring down the curtain and meet you there in time for the departure," said "Punch".

Late that evening as "Punch" sat in a very prominent place in the hotel office one of the boys rushed in and handed him a telegram, which, of course, was prearranged, and which "Punch" nervously opened and read, after which he registered a look of intense surprise and paced the floor in a preoccupied manner, all of which was quite a source of astonishment to Pierre, who had been very observant of all that happened, without thinking, for a moment it was all being put on for his special benefit.

All but "Punch" were down for an early breakfast the next morning, after which, with their grips in hand, they journeyed to the station. "Punch" made his appearance shortly after and, as he came out of the dining room, he said: "Pierre, I have some very, very bad news for you this morning, the American Opera of Schwartz & Gallagher's Irish Opera Company is canceled." "What ces ze matter, Mr. Wheelaire?" asked Pierre. "They were on their way across the ocean when the boat ran into an iceberg and was sunk, replied "Punch". "Sacre, but that ces too bad, and ze people, what became of

them? Did ze poor folks get drowned?" queried Pierre. "Yes, everybody was drowned except the crows girls," said "Punch". "And what became of ze poor little deers?" "They all jumped on ze iceberg and are paddling it back to London, where they are going to chop it up in pieces and sell it, for ice is worth ten cents a pound over there, and they figure they will get more money out of the ice than they would from their season's work on the tour," answered the dean of agents as he picked up his grip and started to leave. "But Mistaire Wheelaire, my account, my bill for ze rooms, ze drinks and ze foods, how I get my pay for all zat?" implored Pierre. "Oh, yes, that's canceled, too, Pierre; I almost forgot to tell you about it," said "Punch", as he picked up his satchel and did a marathon toward the station. "Sacre, sacre, eet ces all lost," moaned the little Frenchman as "Punch" disappeared down the street. "Eet ces all lost." "Pierre, Pierre, what ces the matter?" called Jeanne, who came hurriedly into the office, being attracted by Pierre's sobbing and wailing. "Jeanne, my dear little Jeanne, ze beg showmen have gone and ze grand Mistaire Wheelaire have, what you call eet, out, out, I have eet now, he have put out our eyes for ze account," wailed Pierre as he gazed with a forlorn look at the nearly depleted bar.

The following afternoon the seven summer tourists gathered around their favorite table at "Tommy's Place" on Fourteenth street and busied themselves explaining to their friends how they spent the heated term in the cool mountain resorts of Canada and the wonderful time they had experienced hunting and fishing all summer.

During the days that followed these agents got busy and all were soon placed with some of the largest road attractions going out that season and all were happy as larks. One night when all were present at the usual meeting place "Punch" got them all at a table and said: "Boys, I am leaving town tomorrow, ahead of one of the K. & E. musical comedies, and I hereby present each of you with your personal tab at Pierre's hotel, where we spent such a delightful vacation this summer. You will find my permanent address written on each one and as soon as you get to work and can do so let me hear from you and DON'T FORGET IT."

Christmas came that year just as it does every year, and as the cathedral bells were chiming out their "good will to all" that morning, in Montreal, the Grand Trunk night express came puffing into the station and the first person to alight from it was "Punch" Wheeler, who at once made his way to the LeGrande Hotel, which he entered with a loud and cheery "Merry Christmas, Pierre, a very,



50,000 PEARLS

Just received from abroad; 24-inch, opalescent, graduated, with sterling silver rhinestone snap.

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In Quantities.

25% cash with order.
CAN YOU BEAT THIS PRICE?
If you want quality send your order at once. We ship the same minute we receive your order.

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To buy for cash, one Whip, five big, roomy Box Wagons; must be 16 ft. or longer. Two 50-ft. Box Cars, three 60-ft. Flats. The above must be in first-class condition. Quote your lowest cash price if you want a quick sale.

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We have an exceptional opportunity for a number of good, live Salesmen who can devote part or all their time to our line. Our goods sell all over the country at all seasons of the year. In constant demand. Write this minute or you will regret it.
THE VERNET SALES CO., Phoenixville, Pa.

very merry Christmas to both you and yours. "Oul, oul, ze same to you and many of us," Mister Wheelaire," responded Pierre. "Is ze boss opera to come again, Mister Wheelaire?" "Not this time, Pierre; I am with a real American show this year and it is coming to Montreal next week," said "Punch." "I will be your guest this week and I have a nice Christmas present for you, one that I know you will appreciate very much. First, get out your books and let us go over the accounts of each of the seven agents that spent such a delightful summer with you, and I will pay it in full." All the boys had come names willingly, and in a few minutes "Punch" had the receipts tucked away in his pocket and it was serene at the Hotel LeGrande on that happy Christmas Day.

Pierre and Jeanne insisted that "Punch" be their special guest at a private Christmas dinner and what a feast they prepared in his honor, and at the conclusion of it Pierre filled the champagne glasses to the brim and, rising, said: "Mister Wheelaire, I drink to ze Irish Opera Company, zets agents and ze good days of ze last summer." "Oul, oul, ze good old days," piped Jeanne. "Wee, wee," drawled "Punch"; "those were the good old days."

AERONAUTICAL REVIEW

By J. M. Stewart, Manager Stewart Aerial Attractions Co., South Bend, Ind.

I take this opportunity of endeavoring to express myself on the above subject, with due regard to the memory of the early pioneers and martyrs who gave their all in developing this vitally important field of endeavor. To be fair and just we should always consider and appreciate more fully the cost of present-day commercial development, especially in the field of aviation.

Personally I always feel a heap of gratitude and admiration for the "oldtimers" like Lillienthal, Langley, Chanute, Wilbur and Orville Wright, Curtiss, Bleriot, Baldwin Santos-Dumont, Beachey, Hoxsey, Farman, Hersey, Chandler and scores of others who have given a grand contribution to this all-important field.

To explain my personal interest in aviation and why it should be given a more general and intense interest on every one's part first consider the above facts and the fundamental law that makes aviation so vitally important, commercially and in a naval and military way. Transportation is the chief and most important factor in human life and industry and practically always has been. Transportation was first accomplished by means of the cave man's back and shoulders, then the ox cart and the horse and wagon, the wheelbarrow, steamboat, railroad, motor truck and electric lines, but all these various means have to be calculated and estimated basically in two factors—time and cost.

By means of aviation transportation the cost does not, to my knowledge, exceed railroad cost on malls, etc., and the time saved is from one-half to two-thirds of present required time, therefore our experiment and development should be stressed on aviation. Goodness knows it is a privilege to live in America, which is the birthplace and I may say, the home of all these wonderful and splendid achievements and inventions, for are there very many records of a worth-while nature that are not held by American representation?

I represent the lighter-than-air type, but am as familiar with one as the other, having had considerable experience in the regular army air service, serving two years and ten months' active duty, eleven months reserve, being the fifty-second or fifty-third man to arrive at Ft. Omaha, Neb., in February, 1917, when operations were first started there to make that place the first regular army balloon school. Was stationed there for ten months and assigned to the first regular army balloon squadron to be organized and to receive overseas orders. Col. DeForest Chandler, S. M. A. and P. S. pilot, license No. 5, was our commanding officer, followed by Lieut. Col. H. B. Hersey, P. S. R., another real "oldtimer," and Leo J. Stevens, civilian instructor, being in charge. I want to assure you that operations "commenced." Arrived in France after a short, enjoyable and delightful (?) trip across and was soon training with light and heavy artillery units for service at the front. Again we were honored in being the first American air service unit to arrive at the front, arriving in February, 1918. Our work was hazardous, vitally important and expensive, but thoroughly conscientious. Indirect artillery firing, "spotting," enemy movements and batteries and lines of communication constituted the bulk of our work. Offensives "reserve infantry" and "ammunition running" was our lot and company citations were awarded on different occasions in exchange for services rendered. Our balloons (captive type) were seen on practically every front where action took place and where American troops were operating.

All told I served about eighteen months in the A. E. P. and following this the usual course and story of getting back and finally being furloughed to regular army reserve, which meant civil life. I really had been a fortunate and privileged American to get back in one piece and I felt very grateful.

Then without trying I tried getting back where I left off, the "game" end of aviation or the free attraction business via aeronautical exhibitions with balloons and airplanes. My old pal, H. B. "Dick" Trunkhank, of Chicago, and myself got together in the summer of 1919 contracting such work, but before time to fill these contracts sickness struck and stayed with me until the following spring of 1920. Dick had very good luck then, finishing the season of 1919 with the Liberty Flyers (gas-bank, Collier and Trunkhank), the next season with the Rainbow Flying Circus and the next with Al Wilson.

I organized a small company for balloon exhibitions and have kept it going and enlarging ever since, having played some very prominent places and celebrations since August, 1921. My old partner and friend, Victor A. Brunner, of Mishawaka, Ind., was killed in an airplane

crackup, and I want to say in memoriam that he was one of the best "fitters" I ever knew and always did his work in a cool and deliberate manner altho he was a bit careless.

It would be rather monotonous to try to explain in detail the peculiarities, mockeries, hardships, disappointments and even sad moments and experiences in the "game end" of aviation, so suffice to say it is all in a day's or a life's work.

Should like to mention some of my good friends and pals and acquaintances who, like myself, are offering the best they can for their own way to and for aviation in the exhibition game. First, my old partner and pal, Dick Trunkhank, made up of a lot of concentrated high-test nerve and during, with ample amount of good judgment and intelligence, has been at it since 1909. "Bennie" Grew, also of Chicago, another "oldtimer" and regular feller; Wm. O. "Bud" Armstrong, Harry Hart and Victor A. Brunner, all of Mishawaka, Ind.; LeRoy Sellers, George McCade, Claude Nixley, ex-service men from South Bend, Ind.; Jesse Grose, of Bremen, Ind.; C. L. McElroy, of Kokomo, Ind.; George L. Wright, of Cleveland, Ohio; and W. P. McGuire, of Chicago, all of whom I know well and intimately, having worked at various times with practically all of them.

Some of the other "fellows" I had the privilege of meeting and knowing are Eddie and Catherine Simpson, C. A. Merritt, of Winamac, Ind.; Hal, Mowers, C. A. Francisville, Ind.; Lon Dale, of Indianapolis; Vern Thompson, of Aurora, Ill.; Walter Scholl, of Chicago; Ralph Parent (middle-weight wrestling champion), Ray Shifflett, pilots, and Johnny Walker, "wind-walker," all of Sioux City, Ia., representing the Sioux City Flyers.

I should not feel that this review was complete without naming some of my old army "buddies" and associates like Colonel Chandler, army pioneer aviator; Lieut. Col. H. B. Hersey, in charge of aeronautical division of the Wellman Polar Expedition back in 1906 and 1907; Lieut. Col. Jonett, West Point; Leo J. Stevens, civilian instructor at Ft. Omaha, Neb.; C. A. Honeywell, of St. Louis, who was experimenting at the fort in 1917; Lieut. Frank McKee, Lieut. Richardson, Sgt. C. L. Albright, Sgt. LaTue and a number of others whose names I cannot remember.

In conclusion shall say that ordinary ballooning or straight flying is not as dangerous as motoring and that was proven at the big meet at St. Louis, where more than one machine was racing over the same course and where a number of machines traveled at the rate of more than four miles per minute without accident. Astonishing!

I am in this field and expect to stay.

SAWDUST AND CANVAS IN ENGLAND

IT WAS long before I was really awake that the noise began. The half-musical rise and the fall of hollow staccato hootings, playing a sort of dream-tune, with the grind and ring of wheels as part of the counterpoint, kept me hovering on and off the edge of sensibility for an age, until the insistent rhythm and increasing clatter of the sound began to breed irritation. I jumped out of bed to see, thru the deepest cottage window (which had to be propped with a hairpin, if you want it to keep it open), that the dream-horses had come to life. In the half-light of the damp autumn morning before my prickly, rubbed area there passed such a cavalcade as could only have come out of some mellow Elizabethan play. Surely wagons light enough almost to run of themselves were not given the luxury of three and four horses apiece in these present pinching times; and as distant from the utilitarian day—which paints a white horse black so that it may fitly draw a corpse to burial and washes the next day for a wedding—was the patchwork of color these rows upon rows of plebeian animals made. And then the heavy sunk, sunk, sank on the wet road of something huge (and possibly fabled) whose coming a prophetic gable at first hid from view—an ELEPHANT. Two elephants; ponderous and characterful descendants of the one, you remember, that had a hilly nose as big as a boot and was full of a "stainish" curiosity. If you want of the procession proof as fascinating as the fall of any acrobatic monkey at the Zoo; for on the back-board of the last wagon was spread a big red, blue and white playbill, and before the gradual disappearance of the ramshackle chariot had mingled the red and blue in the white I made out the words "Jasso", "mustang", "shooting" and "coach". That was enough. How many, with any of the spirit of youth left in them, could resist it? After a discreet interval I followed the caravan down the narrow country road.

The mind can react marvelously to some tiny spur, much as the thin shape of a hot candle negatively repels a drop of intensifier; and now the brightest and sharpest of my repeated images were evoked—by a pin-point splash of paraffin spilled on the road by one of the departed wagons. It fashioned in a magical instant a garish epitome of every circus show I had ever seen. In a glare of crude red and yellow light bezziling ladies flung themselves giddily about between high trapezes; another one plucked a shimmering ballet skirt as she danced on the back of a running horse; the phantoms sat at tables and rang bells for the waiter; the tamer of wild beasts (seemingly believing) really and truly put his head in a live lion's mouth. There was the funny man who told us ace-long jokes in unbreakable confidence; the dusky Parachutist who with harrowing contortions and rolling of the eyes swallowed balls, bits of glass and a sword; and among much more—the lass-out, whip-cracking, the shooting, the chariot race—there were having been solemnly warned to keep clear of the track, the stagecoach ambushed by Redskins burst into glorious and suicidal red flames. Yet more sharply even did the mind reassert that old thrill of odor and atmosphere which invested all big tents in damp fields with a conquering fascination for curious youth; the nostrils of the brain distated now with the imaginary fumes of the old, henty wine—the smell of rain-soaked canvas, the smell of mud and grass and seaweed; the smell of paraffin, acrid it burned in a smoky flare, deodorant as it dripped on the ground from the leaking lamos:

the smell of humanity and of animals huddling together for warmth.

The thrill was penetratingly keen in the memory. Could it be recaptured in reality? Here was the show, brazening out its advertisement thru a wheezy land that confused manims and scampyagers with a discerning in-consequence. Swallowed by a laughing crowd I was squeezed across a muddy pool and under the canvas—and the tent had begun. Nor was this answer long in doubt. From the moment I glanced around at my neighbors I was sure of it. High up we sat, on precarious benches, heads almost rubbed by the swaying canvas sheeting of the roof, all, a little shamefacedly perhaps, making the same experiment with receding youth. And who were the elder, these or the young newcomers crowded around our feet? You could not have told from eyes alone, for in the suffused lamplight of the tent they all sparkled alike as the red-edged circus ring yielded the old antic humor.

Not much had changed. The lions had gone, and so had Ibrahim and the trapeze. But most of the other delights remained, with the addition of a most flakable cowboy, who shot out the flames of candles from incredible positions, another who cut a cigaret from the lips of a colleague with the flick of a twenty-foot whip-lash, and a third who set twisty little loops running from his hand along a slack rope, to fall unannoyed in place as the busying le mandos of a rider and the knotted bridle of his horse. The clown (a veritable Shakespeare's fellow "with a long motley coat guarded with yellow"), a beautiful biscuit-colored mare all fire and grace, and the gravely amusing elephants—chiefly the elephants, I think, doing marvels with those legs made "for necessity, not for luxury"—clinched the success of the experiment for most of us. For when their turns had gone and in rolled the malleoach, affable by accident before his rightful moment and enveloped in a lurid firework fog that melted the lights to tiny stars, I found myself in the middle of a crowd of boys, men, girls and women, standing up, feeling extremely young, and cheering like anything to see, I suppose, such quantities of Indians and salt-peter.

That was the time-honored end of it. A cutting wind blew in behind us. The outer wall of the tent was already down; the benches were being unbolted and the roof was slowly slipping and sagging to earth as its cords cracked over the pulleys. Soon the cavalcade of the meeting would be lumbering off into the night.—R. B., in Manchester Guardian.

PARTNERSHIP DISSOLVED

Edward Jessop and George Cole Split Amicably

The partnership existing between Edward Jessop and George Cole for the past three seasons has been dissolved. The dissolution took effect shortly before the K. G. Barkoot Shows, with which they conducted a big string of concessions for the past two years under the name of the Cole & Jessop Concession Company, closed, September 22, to be exact. They parted with the friendliest of feelings. Mr. Cole is now in the South with his wife conducting a number of concessions at fairs, celebrations, etc. Mr. Jessop will continue with the K. G. Barkoot Shows with his string of concessions when the season opens next spring. Season of 1921 the Cole & Jessop Concession Company had most of the concessions with Siles United Shows. Mr. Jessop called at The Billboard office in Cincinnati Monday on his way from Chicago, where he attended the various meetings which took place last week, to his home at Connersville, Ind., where he will spend the holidays.

STUNT AVIATORS ESCAPE DEATH IN PLANE CRASH

Springfield, Ill., Dec. 8.—George Townsley, of Paimyra, Mo., and Leslie Smith, of Memphis, Mo., stunt aviators, escaped December 2 when their plane was dashed to earth east of this city as they were making a trip. The engine suddenly halted, the plane went into a nose dive but Townsley righted it and made an attempt to land. The machine fell 200 feet and dug itself four feet into the earth, rebounding and finally settling down. The two stunt fliers had made many fairs and exhibitions in this district and seven weeks ago opened a flying school and commercial field here. Both men will recover.

SHOWFOLKS IN JACKSONVILLE

Mr. and Mrs. Joe S. Opple, Tommy Burns, "Curly" Tenney and Mr. and Mrs. J. S. Sisson, all with the Greater Showies Shows the past season, are wintering in Jacksonville, Fla., and at the home of Mr. and Mrs. Sissons, J. S. (Sisson) writes The Billboard that all of them will be with "Captain John" near next season.

BRAINERDS IN CHICAGO

Mrs. James Patterson Leaving Hospital

Chicago, Dec. 9.—Mr. and Mrs. Arthur T. Brainerd were in Chicago for the festivities last week. Friends of Mr. Brainerd's sister, Mrs. James Patterson, will be glad to know she is recovering from her severe illness so quickly that she will leave the hospital and go home this week.

C. O. Shultz, now living in Los Angeles, Calif., writes that back in the nineties, while he was lessee and manager of the McGregor Opera House at Brazil, Ind., and owned the L-I board plant as well as being president of the Indiana State Billposters' Association, he calls to mind the booking of J. C. Lewis in a rural comedy entitled "Si Plankard". After signing said contract he received notice from Bob Mack, who was blazing the trail, congratulating him upon securing the attraction and to send him all available billboard space in the city as well as the surrounding towns. In they billed like a circus, also gave a novel robe parade at noon. Shultz sent in a list covering some 3,000 sheets and promptly received a letter that it also would be well to bear in mind that this was a oneering circus.



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No. 12-A Brings 78c; sells 1 Box. Price, \$3.50 per 100.
No. 15-A Brings \$1.20; sells 1 Box. Price, \$3.75 per 100.
No. 20-A Brings \$2.10; sells 1 Box. Price, \$4.25 per 100.
BLANK CARDS and other sizes upon request.
Arthur Wood & Co., 219 Market St., St. Louis, Mo.
See page 212 for our new Game, "Placolor".

OUR CATALOG

for slum give away premium and job lots will be ready January 15, 1924. Send for one.

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Wanted Wanted Wanted FOR Coley's Greater Shows

Merry-Go-Round, Shows and Concessions, Plantation People with fast feet and strong voices. Bennie Smith and Slim Thurston want lady agents for Ball Game. H. L. Merwin wants Baritone and Trombone to strengthen Band. Slim Walker, wire. Show out all winter. Mr. Showman and Concessionaire, write or wire your wants. We will give you prompt attention. Address all mail and wires to W. R. COLEY, Coley's Greater Shows, Homerville, Ga., week Dec. 10.

WANTED MUSICIANS FOR

Johnny J. Jones Expo.

SEASON 1924
Opening January 14th

For a tour of fifty weeks, playing Florida all winter, with first-class accommodations. Those that have been with me before write. Wanted especially, Cornet, Clarinet, Baritone and Drums. Address all mail to HANDMASTER MORRIS WEISS, care Ellis Club, Miami, Fla., until Jan. 1; then care Show, Ocala, Florida.

Wishing All A Merry Xmas and Happy and Prosperous New Year

N. R. BARNABA & CO.,
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AUTOMATIC RAZOR SHARPENER. Guaranteed to sharpen and keep sharp old style and safety razors. Easy to demonstrate. Quick to sell, with big profits. Write quick to NGVELTY CUTLERY CO., Dept. R, Canton, O.

ADDITIONAL ROUTES (Received Too Late for Classification)

Dixieland Shows, J. W. Hildreth, mgr. (Correction): Malvern, Ark., 10-15.
Edman & Joyce Shows: Eunice, La., 10-15.
Edwards, Mae, Players: Campbellton, N. B., 10-15; Frederickton 17-22.

FAIR DATES

CALIFORNIA
San Bernardino—National Orange Show, Feb. 15-25. R. H. Mack, 215 C. of C. Bldg.
DENVER—National Western Stock Show, Jan. 19-26, 1924. Robt. R. Boyce, gen. mgr., Union Stock Yards, Denver.

Horticultural Conventions

ILLINOIS
Urbana—Ill. Florists' Assn. Second Tuesday in March. Albert T. Hey, secy., 1005 N. 9th ave., Maywood, Ill.
MARYLAND
Baltimore—Md. Hort. Soc. Jan. 9-11. S. B. Shaw, secy., College Park, Md.

COMING EVENTS

CALIFORNIA
Pismo—Midwinter Carnival, ansp. Chamber of Commerce, Dec. 31-Jan. 1.
San Francisco—Auto Show, Feb. 16-23. G. A. Wah green, mgr., 215 Humboldt Bank Bldg.
San Francisco—National Business Show, Apr. 7-12. J. F. Tate, mgr., 50 Church st., New York City.

PLEASE MAIL

Copies of this, the Christmas Issue of The Billboard, to each of those whose names are given in this list. I enclose 15c each for these copies:

The Billboard Publishing Co., Cincinnati, Ohio; Please send copies of the Christmas Number of The Billboard to each of those whose names are listed. I send 15c for each copy. Name, Street, City, State, Name, Street, City, State, Name, Street, City, State, Name, Street, City, State.

Sunday, December 2, with a company, viz.: George Broadhurst, Joey Gish and Billy Kent comedians; Bob Wolf, straight man; Madeleine Rhee, soubrette; Cleo LaMoe, ingenue; Florance Forman, specialty dancer; Honey Allen, prima donna; Gladys Clarke, blues singer; Madeline LeVier and Jane Bennet, sister team. Mrs. Vanita Kent, wardrobe mistress, and a large chorus. The stage is under the direction of Gene Keeler and Fred Copeland is musical director.

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.

Sophie Tucker from the Orpheum and John Litel from the Princess Players led the grand march December 3 at the stage employees' annual ball at Des Moines, Ia. Ray Harrison's ten-piece orchestra played and Ina Chi did a novelty dance as a part of the entertainment of this annual affair for the sick and benefit fund of the employees' organization. Thousands patronized it.

The stage crew at the new Rivoli Theater, Two Rivers, Wis., puts over some clean, snappy and quick work and is considered one of the best crews in that section of the State. It is composed of the following: William Volin, stage manager; Louis Dufano, electrician; Paul Steinhorn, flyman; Leroy Kitzrow, property man, and out in front are William Volin, chief operator; Gordon Baker, spotman and operator, and Jack Wiertzbach, operator.

Local 114, International Alliance of Stage and Theatrical Employees, Portland, Me., filed a bill in equity in the Supreme Court, asking an injunction against the Hutchinson Amusement Company, operators of the New Portland Theater, to restrain it from hiring non-union stage labor. A strike has been on at the theater for several years. Last month the theater sought an injunction restraining the local from picketing and this petition is pending. The bill last week alleged that the theater entered into a contract for hiring of union stage men on September 22 and broke its terms two days later.

When lowering stage scenery from the second to the first floor of a building at 108 West Fifteenth street, New York, December 6, Abraham Klein, of 906 Prospect avenue, Bronx, stepped thru a trapdoor and fell thirty feet to the ground floor. It was said his skull was fractured. He was taken to Bellevue.

DRAMATIC STOCK SUPPLEMENTALS

(Continued from page 27)
a spoiled child of flapper type; Edmund Abbey, as her father, Joe Henley, gave one of his satisfactory character delineations; both William C. Blake, as Dick Wilmers, a young society man, and Helene Ambrose, as Eva, his wife, gave a splendid performance; Marlon Renard was satisfactory as Ellen, a maid for the Smarts, and Bernard Steele, as Bert Muller, and Bert Smith, as Stanley Grant, had congenial roles.

The Park Players in Erie

Erie, Pa., Dec. 5.—The Park Players, direction of Arthur Leslie Smith Productions, Inc., opened with stock at the Park Theater here Monday night in Cosmo Hamilton's comedy, "Scandal".

The company is an excellent one and presented this show to the satisfaction of all who attended the opening performance. William Mawson, formerly of a stock company in Boston, Mass., is director.

The people of Erie have been wanting a stock company for the past two years and a company such as now appearing at the Park deserves patronage.

While the attendance last night was not so good, possibly this was due to the approach of Christmas holiday, which usually hurts all theaters two or three weeks previous.

The cast includes James Phillips, Almeda Fowler, Scott Hatcher, Nat Davis, W. Wright, Albert McGovern, Florence Barrow, Mary Wall, Frances Pitt, Susanne Higgins, Lavana Mollneaux and Edwin Brandon. Edwin Brandon is the stage manager, George Bossel the art director, Edward Connelly, scenic artist, and L. J. Krusen, master carpenter.

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

Baltimore—Kennel Club Show of Md. Feb. 29-March 1. E. C. Illicott, mgr., 11 Bush st.

MASSACHUSETTS
Boston—Auto Show, March 8-15. C. I. Campbell, mgr., 5 Park st.

MISSOURI
Kansas City—Auto Show, Feb. 9-16. G. A. Bond, mgr., Firestone Bldg.

NEW YORK
Albany—Eastern Star Circus & Bazaar, Jan. 21-26. Tom Terrill, mgr.

Elmira—Auto Show, Jan. 21-26. Miles, mgr., 368 Madison ave.

New York—Westminster Kennel Club Show, Feb. 12-14. L. A. Eldridge, mgr., 66 W. 40th st.

New York (Madison Square Garden)—Florida State Indoor Expo, Feb. 16-24. John Klingling, gen. mgr.

Troy (Armory)—Trades Expo, & Circus, Jan. 12-19. Tom Terrill, mgr.

OHIO
Akron—Food Show, Feb. 11-16. C. R. Cummins, mgr.

Dartons—Poultry & Pigeon Show, Jan. 16-21. Toledo (Terminal Auditorium)—Holiday Carnival & Christmas Gardens, Dec. 26-29. John O. Munn, chairman, 309 Commerce Guardian Bldg.

OKLAHOMA
Oklahoma City—Auto Show, Feb. —. E. T. Bell, mgr., 413 Oklahoma Bldg.

Oklahoma City—Southwestern American Live Stock Show, Feb. 4-9. J. W. S. Hutchings, mgr., Natl. Stock Yards, Oklahoma City.

OREGON
Portland—Auto Show, Feb. 9-16. Ralph J. Staekil, mgr., 424 Henry Bldg.

PENNSYLVANIA
Philadelphia—Auto Show, Jan. 21. C. C. Bulkley, secy., S. W. Cor. Broad & Callowhill st.

Seranton—Lackawanna Kennel Club Show, Jan. 4-5. G. F. Foley, mgr., 1309 Sansom st., Philadelphia.

Wilkes-Barre—Wyo. Valley Kennel Club Show, Jan. 2-3. G. F. Foley, mgr., 1309 Sansom st., Philadelphia.

York—Farm Product Show, Jan. 7-12.

TEXAS
San Antonio—Fiesta San Jacinto, Week of April 21.

VIRGINIA
Richmond—Central Trade & Labor Council Indoor Circus, Jan. 21-Feb. 2. Address Circus Committee, Labor Temple, 11th and Marshall sts.

WISCONSIN
Milwaukee—Kennel Clubs' Bench Show of Wis., March 30-31. Grove Harkness, secy., Waukesha, Wis.

Milwaukee—Auto Show, Jan. —. B. J. Ruddle, mgr., 316 Brumder Bldg.

BURLESQUE SUPPLEMENTALS

(Continued from page 27)
"Temptations of 1923", in which Walter Pearson will be the straight man.

The regular monthly meeting of the Columbia Amusement Company was held yesterday in the executive offices. Following the meeting Sam A. Scribner, general manager, entrusted for another one of his frequent trips over the circuit, and was scheduled to take in Pittsburg, Cincinnati, Cleveland and other cities in the West.

Mutual Burlesque Association

New York, Dec. 7.—For the past three weeks I. H. Herk, president and general manager of the M. B. A., has been in the West, negotiating for additional houses to play Mutual Circuit shows. It was expected that on his return he would have contracts for at least five houses, but when seen this morning he admitted that he had only closed a contract for one house, the Broadway, Indianapolis, Ind., and that Mutual Circuit shows would begin playing there the week of December 23, thereby closing up the lay-off week between St. Louis and Louisville. Mr. Herk is negotiating for other houses and hopes to close contracts within a week or so. Mr. Herk is apparently not concerned over the reform wave that is now sweeping the country, but when it was pointed out to him that several of the shows on the Mutual Circuit required reformation, he said that he would look into the matter and act accordingly.

Broadhurst & Wolf's Burlesque Stock Company

New York, Dec. 7.—George Broadhurst and Bob Wolf have closed with Frank Wakefield's "Winter Garden Review" and organized a burlesque stock company to play at the Model Theater, Sioux City, Ia. The show opened there

PLACOLOR advertisement: 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. Sample \$1.00. Trial Dozen \$7.20. \$50.00 Per 100. ARTHUR WOOD & CO., 219 Market St., ST. LOUIS, MO.

LEADING ITEMS FOR

INDOOR EVENTS,
BAZAARS, LODGES,
CARNIVALS, CIRCUSES

Our New 336-Page Catalog contains hundreds of items; every one a winner. We are listing a few below. Remember—when you buy from us you are dealing with the largest house in the country. They can't touch us on quality, price and service.



X402B—Omar Indestructible French Pearls. These Pearl Necklaces have a beautiful sheen, iridescent lustre, in creamy pink, finely matched, graduated, length 24 inches, solid white gold spring ring clasp, complete with special velvet carrying lined. **Our Quantity Price, Each..... \$1.95**
X40-B Same as above, with white gold, diamond set clasp, complete with fancy push pin, as illustrated. Each **\$2.95**
 (Not supplied for Catalog and Premium Houses.)



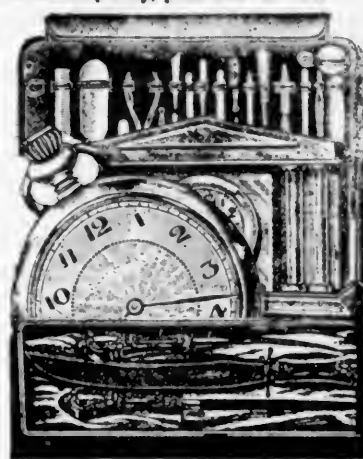
\$2.50 **\$2.50**

No. 546BF—Fruit Bowl. Silver plated, bright finish, gold-plated rim, grape border, diameter, 9 1/2 inches. Filled with 7 assorted fine imitation fruit in natural colors. **Price complete, as illustrated..... \$2.50**
No. 547B—Same Bowl as above, without fruit. Each..... 1.65



Our Special Each \$3.50 **Our Special Each \$3.50**

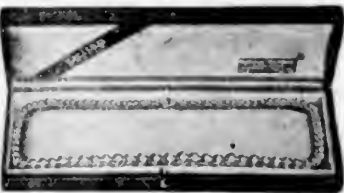
No. 1498—Shrine Boudoir Lamp. Total height, 11 inches; shade, 8 inches in diameter. Fine pink-tinted lead glass, with hand-decorated Oriental scenes. Metal stand finished in old ivory baked enamel. Complete with cord **\$3.50** and attachment plug. Each.. **\$3.50**
 Lots of six or more, Each **\$3.25.**



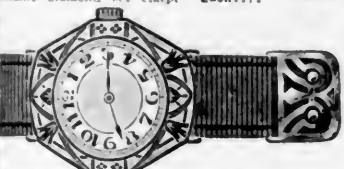
1602B—21-Piece Manicure Set, in Fancy Lined Rollup. Each..... \$0.85
1603B—White Grained Ivory. Full Size White House Clocks. Each..... 1.85
No. 502B—Gent's 16 Size, Open Face, Thin Metal, American Made, Gift Metal Watch, fancy engraved case, white dial, antique pendulum. Guaranteed timekeeper. Each..... \$1.15
No. 1604B—Silver-Plated 3-Pc. Carving Sets, in Lined Boxes. Set..... 1.20
Combination Glass Cutting Jack-Knives, Dozen..... 1.50
American Made, Fancy Handle, Hollow-Ground Razors, Dozen..... 3.35
No. 315A—Three-Piece Toilet Set, in demit-shell; gold decorated, Du Barry design; beveled glass. In fancy lined box. Special Value, Set..... \$2.75



No. 1206B—Celluloid Tortoise Shell, Three-Piece Toilet Set. Length of mirror, 11 inches; size 6 1/2 x 4 1/2 inches, beveled glass mirror. Tenor fine, long bristle hair brush and comb to match. Put up in a fancy silk-lined telescope-covered box. **Per Set..... \$4.75**
No. 871W—3-Piece White Ivory Toilet Set, same style as above, but White Ivory grained. Put up in an attractive lined box. Per Set..... \$4.25



GENUINE DELTAH PEARLS. Indestructible Delah Pearls—Beautiful, lustrous, opaque, graduated pearls, possessing slight cream tints. Equipped with solid gold spring ring clasp and enclosed in royal purple plush case. **OUR SPECIAL NET PRICE—No. 11835-B. OUR Length, 15 inches. Each..... \$2.50**
No. 11840-B. Length, 21 inches. Each..... 2.75
No. 11841-B. Length, 24 inches, with genuine diamond set clasp. Each..... 3.95



BB—Ladies' Small Wrist Watch. Fine 10-jewel movement, bridge model, in solid metal round finish case. Complete with **\$3.95** silk ribbon and box. Each.....
No. 8162-B—Ladies' Small 10 1/2-Line Wrist Watch, nickel-plated finish case, tonneau case, engraved bezel, sides and back, blue sapphires in winding crown. Jeweled, bridge model, imported movement, with silver engraved dial. Complete, with silk ribbon bracelet, in display box. **OUR SPECIAL PRICE... \$2.98**



Vacuum Bottles. Imported cork regulated all aluminum. **Pint size Per Dozen..... \$10.00**
Quart Size, Per Dozen..... \$16.50



No. 1225B—Attractive Art Color Embossed Leatherette Fold Case. Silk plush lined, pieated satin flaps. Contains 21 Shell Pearl fittings and good quality implements. **Per Set..... \$3.75**
No. 1221B—Brown and Green Art Color Embossed Leatherette Case, fold shape; embossed Dorette lined. Contains 21 Shell Pearl fittings and good quality implements. Per Set..... \$2.25
Ivory Finish, 21-Piece Manicure Sets from 85c to \$5.75 per Set. See our late catalogue.



ROGERS' NICKEL SILVER 26-PIECE SILVER SET

No. 02—26-Piece Silver Set, consisting of 6 teaspoons, 6 dessert spoons, 6 dessert forks, 6 embossed handle medium knives, 1 butter knife, 1 sugar shell. Each piece stamped William Rogers' Silver Nickel. Complete set, without box. **\$2.98**
No. 300/02—Above set with leatherette chest with drawer, fancy lined. Per set..... \$3.55
No. 301/02—Above set with wood chest, with drawer, mahogany or oak finish. Per Set **\$3.98**



B-686-B—Lady's or Gent's Watch Outfit, consisting of a lady's 6 size, or gent's 16 size, electro gold-plated double hunting case, fitted complete with a reliable American made jeweled movement, assorted fancy engraved designs, a guaranteed time keeper, complete with an electro gold-plated or platinum-finish Gent's Chain. Put up in a neat satin-lined box. Has the appearance of a \$20.00 watch. **Complete \$3.50**
Outfit, only IN DOZEN LOTS, EACH \$3.35.



800B—Radio Diamonds. Platnoid Rings. Brilliant Setting, assorted two and three stones. **Per Dozen..... \$0.85**
No. 881B—Solitary White Stone Brilliant. Platnoid Finish. Dozen..... 0.95
No. 8313B—Electro Diamond Brilliant Gold-Plated Scarf Pins. Per Gr..... 1.95



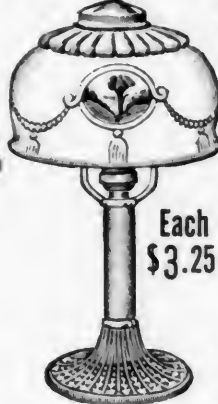
No. 1551W—Shade made of best opal glass and artistically designed by hand with a realistic and beautiful antique design. Mounted on a delicate brass base and equipped with complete wiring and attachment plug. Finished in old ivory, gold polychrome or green bronze. Shades to match. **Each \$7.50**



No. 121B—Boudoir Lamp. Height, 12 inches; diameter of shade, 4 1/2 inches. Cast metal base and shade. Beautiful in appearance. Complete, wired and equipped with cord and attachment plug. Finished in old ivory, gold polychrome or green bronze. **Shades to match. Per Doz., \$19.50**
Sample, \$1.75 Each.



No. K210B—Fancy Hand Decorated Lamp. Total height, 10 1/2 inches. Diameter of shade, 8 inches. Fancy Old Gold or Ivory finish base. Fine imported hand decorated opalescent glass. Complete with silk covered cord, socket and plug. **Each \$3.50**
No. K679B—Same as above, with Gold or Ivory finish base, with fancy hand decorated white glass shade. Each \$2.50



BUDDIR LAMP. Total height, 13 1/2 inches. Shade 8 inches diameter. Made of best lead glass, embossed white center. Tinted top and bottom and hand decorated. Filled in scenes in nature. Metal stand, baked enamel finish. **Each \$3.25**
No. B4156 1/2 D3—Blue or Pink Tinted Shade. Each \$3.25



No. 000000—Candle Stick. Metal Ivory finish. Height, 10 inches. Comes complete with shade holder, shade in assorted colors and candle. Very pretty for a dresser, tea table, etc. **Each, 85c. Per Dozen..... \$9.75**
No. 1205X—Candle Stick Only. White Ivory finish. **Each \$0.60**
No. 6430—Dit Lamp. Same style as above. Metal, Ivory finish. Oil container inside of candlestick. Complete with shade and shade in assorted colors. **Each, \$1.39. Per Dozen..... \$15.00**



No. 800B—Gold-Plated Ring. Neat cut, Brilliant Diamond Setting. **Doz. \$0.95**
No. 799—Silver Finish, Heavy Shank. Set with White Brilliant. Dozen..... 0.75
No. D71B—Gold-Plated. Set with White Stone Brilliant. Dozen..... 0.95
No. 980B—Silver or Platnoid Finish Ring, with case White Brilliant set in Ouyx top. Ass'd. styles. Dozen..... \$1.25
Assorted Gold-Plated Sium Jewelry. Per Gross..... 75c to \$3.50
Silver Daisy Teaspoons. Per Gross..... \$2.75
Silveroid 3-Piece Daisy Child Sets. Doz. 1.15
Silveroid Daisy 26-Piece Sets, bulk. Set..... .97
Manicure Sets, on Cards. Dozen..... 1.50
21-Pc. Manicure Sets, in Fancy Rolls. Doz. 10.50
White House Ivory Clocks. Each..... 1.85
Army and Navy Needlebooks. Gross..... 6.75
Each Day Disappearing Pen. Each..... .50
3-Piece Carving Sets, Silver Plated. Dozen 14.00
Desk Swivel Clocks. Each..... 1.35
Opera Glasses. Dozen..... 2.98
Gold-Plated Pencils, Shurite. Dozen..... 3.95
Imported Vacuum Bottles, Enamel. Doz. 7.50
Imported Vacuum Bottles, Aluminum. Doz. 10.00
No. 24-BB—Cleopatra Soap Doll. Feather head-dress and jeweled earrings. Length, 5 inches. Dozen..... \$3.00
Clusters Perfume. Gross..... 9.00

JOSEPH HAGN COMPANY, 223-225 W. Madison St. (Dept. B) CHICAGO, ILL.

JOHNNY J. JR.
says:
"Me Too, Daddy."

Christmas and New Year Greeting To All

JOHNNY J. JONES

1924
MORE RIDING
DEVICES
THAN ANY OTHER
Two Combined Shows

EXPOSITION

1924
MORE NEW NOVELTY
ATTRACTONS
THAN ANY OTHER
Two Combined Shows

The past season, now history, was the greatest, financially as well as artistically, in the career of this organization.

The **JOHNNY J. JONES EXPOSITION JOY PLAZA** the coming season will present an absolutely new dress, and as this Colossus Amusement Enterprise always leads in gigantic new ideas the public can expect a diadem of glittering originality, with astounding sensations and a magnificence that has emerged from the beaten path of traditional Carnivalism into an avenue of such startling amusement achievements, unparalleled as a stupendous innovation in the Realm of Massive, Interesting, Educational Entertainment.

ALWAYS OPEN FOR PROPOSITIONS—Pleased at all times to hear from people with new ideas or propositions, and will finance same. **NOTHING TOO BIG FOR THIS ORGANIZATION.**

**SEASON 1924 OPENS AT
SOUTH FLORIDA FAIR AND GASPARRILLA CELEBRATION
TAMPA, JANUARY THIRTY-FIRST**

My twelfth consecutive season there

Several choice concessions still open for all Florida Celebrations,
Fair and Road Season.

JOHNNY J. JONES, General Manager, ADDRESS UNTIL APRIL, Orlando, Fla.

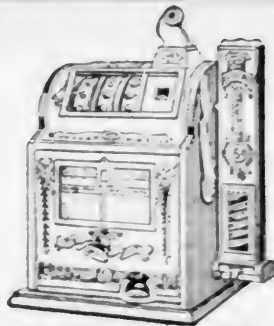
\$10,000 PROFIT

In 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 few in your locality and your profit will soon reach the mark.

A BANNER MODEL Mint Vender can earn \$15.00 per day. We will ship the machine, or machines, any quantity, any model, same 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.



Our New Improved 1924 Model



Our Leader



Target Practice

EITHER ONE OF THESE TWO CONSTRUCTION WILL EARN FROM \$3.00 TO \$20.00 PER WEEK.

These Machines will show you what wonders the American penny can do. The Machine can work 24 hours a day and 365 days a year. Buy one for a sample and see the result.

Also OPERATORS' BELL, 5 and 25c

Concessions of a Carnival Press Agent

(Continued from page 15)

prietor has a miniature revolution on his hands at all times.

But the job for the press agent has been no sinecure.

Until recently, and even now in many localities, he has to be extremely cautious and diplomatic in his approach of the city editor. He represented something that the town did not want, at least did not want, according to the "better class" of people, and the treatment usually accorded him was not the most polite.

Last summer in a city not a thousand miles from Detroit, where its only hotel boasts of having been built in 1820, the editor of the only newspaper said to the writer, in the course of a somewhat heated argument: "You are a carnival press agent—you have come as low as that?"

Well, by Wednesday we had succeeded in convincing the gentleman and he published complimentary notices.

George Oles, who, while Mayor of Youngstown, O., attained mushroom fame as a reformer, did his best to bar our show from coming to his city.

However, we went and by judicious suggestions to the newspaper editors the Mayor was induced to visit the midway on Monday night and "see for himself". He declared afterwards that he had had "the time of his life", and the next day The Youngstown Telegram carried a five-column-wide story on the front page extolling the wonders of the Rubin & Cherry Shows!

In Louisville last spring it was extremely difficult to land much space, as the Rev. Billy Sunday's revival sermons were practically monopolizing the papers every day. I talked the matter over with Mr. Bailey, city editor of The Times, and Mr. Newman, of The Post, and—taking a long shot—sent an invitation to the evangelist to come and address our show people. The result is well known, front page pictures and stories appeared the same evening, and that night so crowded and jammed was the midway that thousands could not get within blocks of the entrance.

In spite of the cleanup there still remains one jarring note, which perhaps at first thought may appear insignificant, and I can see no reason for its existence.

That is the word "Joint" as referred to by concessionaires in regard to their stores or stands.

Press agents have lauded their show to the skies, putting great stress on the lack of gambling, etc., yet the first thing a newspaper man or woman hears when walking on to some midway is some such remark as "If I only had my joint over there."

The word immediately suggests gambling to the public, and children go home from some perfectly clean shows and tell their parents about the "joints" out there.

The word "Joint" should be eliminated from carnival vocabulary, as the misunderstanding in the mind of the public as to its present-day definition is injurious and creates a wrong impression.

In Durham, N. C., the editor of The Herald, on the Monday preceding the advertised date of our show to appear there, published an editorial demanding that no more carnivals be allowed to appear there, and when our agent applied his newspaper refused to even accept any advertisement. In a quandary as to what to do he came back to the show and explained the situation. I carefully thought the matter over and then wrote an ad in bulletin form addressed to the citizens of Durham and congratulating the editor for the stand he had taken against objectionable carnivals, but announcing that as a result of the stand was in our itinerary, and referring to the fact that the Rubin & Cherry Shows were booked to furnish the amusement at the North Carolina State Fair at Raleigh and would positively appear in the city. The Herald published the ad and it created much favorable comment in town, with the result that during the week the show played there the same editor published another editorial practically retracting his previous one that all carnivals were bad, and praised us.

It has been said that playing under auspices

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.



<p>No. 19—ASSORTMENT 24 BOXES</p> <p>1—30c Boxes Chocolates 1—50c Boxes Chocolates 1—75c Boxes Chocolates 1—\$3.00 Box Chocolates</p> <p>Price, \$5.00</p>	<p>No. 27—ASSORTMENT 45 BOXES</p> <p>1,000-HOLE 5c SALESBOARD FREE</p> <p>24—30c Boxes Chocolates 12—50c Boxes Chocolates 16—75c Boxes Chocolates 6—\$1.50 Boxes Chocolates 2—\$3.00 Boxes Chocolates 1—\$5.00 Box for last sale</p> <p>Price, \$14.50</p>
<p>No. 20—ASSORTMENT 22 BOXES</p> <p>500-HOLE 5c SALESBOARD FREE</p> <p>10—30c Boxes Chocolates 8—75c Boxes Chocolates 4—\$1.50 Boxes Chocolates 1—\$3.00 Box for last sale</p> <p>Price, \$6.15</p>	<p>No. 30—ASSORTMENT 43 BOXES</p> <p>1,000-HOLE 5c SALESBOARD FREE</p> <p>20—30c Boxes Chocolates 10—50c Boxes Chocolates 8—75c Boxes Chocolates 4—\$1.50 Boxes Chocolates 1—\$5.00 Box Chocolates and Cherries for last sale</p> <p>Price, \$14.00</p>
<p>No. 29—ASSORTMENT 28 BOXES CHERRIES</p> <p>600-HOLE 5c SALESBOARD FREE</p> <p>11—20c Cherries 1—50c Cherries 1—85c Cherries 1—\$1.50 Cherries 1—\$3.50 Chocolates</p> <p>Price, \$7.95</p>	<p>BASKET ASSORTMENT 2,000-HOLE 5c. OR 1,000-HOLE 10c SALESBOARD FREE</p> <p>35—40c Boxes Chocolates 12—85c Boxes Marshmallow Cherries 6—\$1.50 Boxes Chocolates 1—\$2.00 Basket Chocolates & Cherries 1—\$3.00 Basket Chocolates & Cherries 1—\$4.00 Basket Chocolates & Cherries 1—\$7.00 Basket Chocolates & Cherries 1—\$10.00 Basket Chocolates for last sale</p> <p>Price \$24.50</p>

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

WEILLER CANDY COMPANY
227 West Van Buren Street, CHICAGO, ILLINOIS
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BUY DIRECT FROM MANUFACTURER

4-inch Doll, 12 inches high, with plume, unbreakable with fine composition, with wig and costume pieces, just 1.00 each

Gross Lots **\$2.75** Gross Lots
Only Per Dozen Only

25% DEPOSIT, BALANCE C. O. D.

P. O. Money Order, Express Money Order, Bank Draft, or any other form of payment.

AMERICAN UNBREAKABLE DOLL CORP.,
77-79-81 Wooster Street, NEW YORK CITY.
Phone, Canal 8487.



Tell Them You Saw Their Ad in The Billboard.

helps the carnival press agents. This is true in some instances, but only in a few. Big dramatic shows play the city theaters—under the auspices of the theaters, which spend money year in and year out with the newspapers. The also goes for the movie houses, and we have found that the local committee, even in some rare instances, had little influence with the local press, that is, to boost a carnival.

Editors have told us that our show would beat the theaters, and predicted the old story about "taking all the money out of town." To offset this I got a story in wherever possible showing that 500 people with a show would average spending at least \$30 apiece in a town in a week and this itself would amount to \$15,000, not including license, hauling, for rent, percentage to local committee, billposting, electric light, newspaper advertising, etc.

Another thing that the press agent has done to cement the newspaper friendship is inviting the newsmen to the show and giving them a royal good time. I have known some so-called showmen who have gritted their teeth when these aids were ushered into his tent. Pragmatic minds like this have done nothing to help the carnival business. Orphans and newshoys should have carte blanche to all shows at least. The kid of today is the business man of tomorrow, and Thurston, the great magician, owes his success of today in great part to the fact that when he succeeded the late Harry Kellar he made a practice of catering to and being best to children at every opportunity.

But in spite of the difficulties and obstacles, I feel perfectly honest in saying that the newspapers of the country, big and small alike, have rallied to the support of the clean carnival.

And there are two reasons for this. First the editors were approached in a gentlemanly manner by intelligent press agents, who used convincing arguments regarding their shows, bringing into play every mental or printed weapon at their command to offset the slander that had been spread all over the country about all carnivals and with which the editors were familiar.

And the second reason is that the newspapers then sent representatives out to the shows to find out with the result that the feeling was changed and ample publicity was given.

The editor of the paper in Hammond, Ind., said to me one Monday morning: "Yes, I've heard all that bunk many times before. Will you dare come into my office tomorrow morning and repeat your story?"

We said "Yes," and when we did, he was all smiles, and that evening gave us a splendid front-page story.

In Indianapolis I met the editor of The News the night before the State Fair opened and talked long about the importance of a clean midway at the fair. He promised one of his writers should cover it.

W. H. Hoad, who has been a feature writer with The News for forty years and who is a fine humorist and a terror to all that is unclean in the Hoosier capital, came to the fair unannounced and without "passes". He paid his way into every show and wrote a story with a two-column headline the next day on the cleanliness and merit of our midway.

I hope my readers do not imagine that I am talking of my own efforts alone as I believe that all carnival press agents have gone through the same mill.

Their experiences may have varied with some easier than others, but it is greatly due to their work that the situation is clarifying and the time is not distant when the clean show will be welcomed in all communities, and general agents will find their positions much easier to fill than at present.

When the spirit of honor of these managers and owners who have brought cleanliness out of the show who have given amusement value for dollars received and who have conducted their shows as business institutions and in fact made the carnival a legitimate part and parcel of recognized show business, I feel sure that the names of Col. "Ed" Walter, Beverly White, "Bill" Fero, "Doc" Waddell, Carleton Colton, W. X. MacCollin, C. M. Casey, Joe Schillo, Sydney Landcraft, Claude R. Ellis and others, not forgetting the late beloved Sydney Wire, will also be found inscribed thereon.

BUY A HOUSE WITHOUT A MORTGAGE



BRANCH OFFICE:
716 W. Madison St., Chicago, Ills.
E. GURALSKY, Mgr.

**HENRY SCHWARTZ
HAS NEW BIG CHRISTMAS SELLER**

GET IN ON IT QUICK

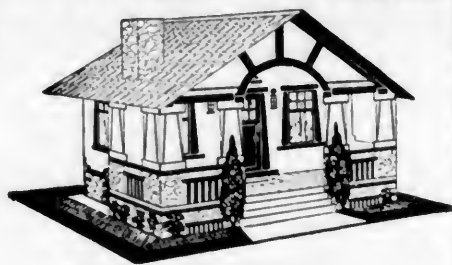
Agents—Demonstrators—Streetmen

New York is wild over it! "The Instructive Toy," a collapsible house made of heavy cardboard. Each one packed in separate envelope. The "House" is painted red, white and green, and the "Bungalow" green and white.

Send 25c for Sample TODAY.

HENRY SCHWARTZ, 15 Ann St., New York City.

BUY A BUNGALOW WITHOUT A MORTGAGE



BRANCH OFFICE:
310 W. 9th Street, Los Angeles, Calif.
S. ROSENTHAL, Mgr.

**Scanning the Big Top
Horizon**

(Continued from page 18)

The Eastern States are and always will remain the big, steady gate-producing spots for the big circuses. They know the circus in the Eastern cities, and they demand it good, and they demand it big. These things being assured, they turn out year after year in greater numbers than do the folks in other sections of the Union. The South may give the John Robinson show a tremendous season, especially the Old South, but it may not repeat the following year. However, in the East, the Ringling-Barnum show plays to a staggering total each spring, and Sells-Floto, with any break at all, does not suffer. This circus is well established, and one Sells-Floto admirer writes me: "It's the finest fifty-car performance you ever saw; a peach of a show, but the parade did not sell the show." Sells-Floto gave splendid satisfaction everywhere, and it will do big business in the East next year. It seems to me that it has a field all its own. However, the goblin in the dark for Sells-Floto will be Charlie Sparks, "if it doesn't watch out".

But in the hands of the Peru triumvirate and Mr. Sparks rests the coming big push of the American circus. I am not unmindful, either, of the havoc the Miller Brothers might wreak among well-laid plans were they to dash East with a real 101 Real Wild West. However, they have not appeared in my crystal ball as yet. I am dealing with actualities, as I see them, hear them and feel them.

There is now a tendency to experiment, to shake off the bounds of tradition in a manner of big show presentation, and again I turn to acknowledge Mr. Barnes' influence with a bow of appreciation. Only the other day a friend wrote me of an idea advanced to R. M. Harvey by Ernie Young, who has upset a lot of "dope" within the last two years with his outdoor musical reviews. Ernie has the idea of carrying a well-sustained story thruout a circus performance and, what's more, Ernie can do it. How, I don't know, but if he told Mr. Harvey he can—well, he can. I know Ernie. It seems to me that in such manner will the pioneering of Al. G. Barnes be advanced, for, as in the singing spectacle, the wild animal innovations, the pretty horse acts, the attractive, fresh, wholesome and captivating circus girl has been the real motivation for success, getting the displays over with a smash, a pleasing eye, so to speak, and leaving lingering a fragrance in the memory of the audience. The value of pretty girls to the circus is three-fold to that of pretty girls to the "Follies", and the first showman who sees to that little detail on the grand scale will reap an astoundingly large financial reward.

The Japanese Shakspeare

(Continued from page 7)

same invisible (?) youths will remove them, or place a support under an actor, who is obliged to remain in one position for a long time.

The stage is usually a square wooden room, supported by pillars, and with only one closed side, which always has a pine tree painted on it, and three small pine trees are always growing in a court between the stage and the audience. The costumes are rich, and some almost fabulous in price, and of antique needlework.

Whole Neighborhood En Fete

When a play is held in the official theater the whole neighborhood is en fete. Theater tickets may be purchased at the large tea houses, which resorts are resplendent with large flags and gay paper lanterns. Rows of policemen clear the theater doors for visitors, for the crowds would block the streets, if not prevented by these police.

Half of the balcony is reserved for foreigners, and the other half for the Japanese official class. Tea and rice are served by the ushers during the long interval before the play, for there is never any haste about beginning. On

The Fastest Growing Show On the Road



**DYKMAN AND JOYCE
COMBINED
EXPOSITION SHOWS**

Built from Its Own Earnings in Two Years to a Twenty Car Show for Season 1924.

**THE REASON
Real Treatment and Real Territory**

Ask TOM SCULLY, A. BARKER, JOHNNY WALLACE, TOMMY DAVENPORT, MAYO, WALTER COLE, BILL DAVIDSON, GEO. LUCAS, BERT COBB, or any one having trooped with us, regarding same.

**WANT FOR SEASON 1924
Motordrome, Freak Animal Show, Water Circus,
Midget Village, Walk Through or Mechanical
Show, and any new or novel attraction.**

**Concessions, now booking Legitimate Merchandise
Wheels and Grind Stores.**

Season opens first week March. Consists of forty weeks, to include 10 real Fair dates. Address

**DYKMAN & JOYCE, Managers,
ALEXANDRIA, LA.**

A Merry Christmas To All

FROM

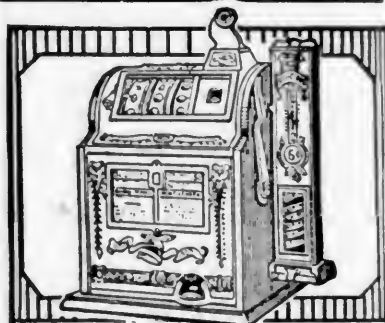
**Croft & Allen Co.
Philadelphia, Penna.**

P. S.—Just to remind you that the Coming Season will find us in line with a Real Selection of Flash Packages for the Concession Trade.

IT HELPS YOU, THE PAPER AND ADVERTISERS, TO MENTION THE BILLBOARD.

the lower floor or plt. men, women and children have a good time eating, drinking and smoking. In one city, in the theater attended by the official class, there is room for two thousand people, but no seats, only padded matting, for, according to Japanese custom, the audience must sit upon the floor.

Just before the play begins every guest is presented with a souvenir. When the ear-splitting Japanese music has really passed the limit of endurance a curtain is drawn aside and all the actors come to the front of the stage, the men in one group and the women in the other. Then the play begins and continues, with noise and color and squeak, much to the delight of the Japanese, but the feeling of the American person who is seeing and hearing it for the first time, can be better felt than described.



**Here's that big
Money Getter!**

Operators are "cleaning up" with this machine. Can be used anywhere, as the machine reads a 5c package of O. K. Mints with each nickel played. A MONEY-MAKER—a TRADE BUILDER that's good for \$50.00 to \$100.00 a week clear profit on any counter.

The New O. K. MINT VENDER

Made entirely of aluminum. Latest machine out. Attractive appearance. Occupies little space.

Price only \$125.00

Ten Days' FREE TRIAL without sending any money. Write for details of this Trial Offer.

**—and here's another
Sure Money Maker**

The Iowa Novelty Co.'s TARGET PRACTICE MACHINE. A game of skill that gets by anywhere. No gambling. A MONEY MAKER for OPERATORS, as the investment is small, and \$50.00 to \$500.00 a week is easily taken in by each machine.

Price, \$20.00

Order a sample and try this one out.

Iowa Novelty Company
12 Beaver Bldg., CEDAR RAPIDS, IOWA



Greetings To Our Traveling Customers
OLD BIRD CO., Dealer in Birds and Supplies, 406 East 12th Street, Kansas City, Missouri.

Tell them you saw their ad in The Billboard.

CAILLE VICTORY MINT VENDER

WILL NOT CLOG IN THE COIN TOP

Increase Your Profits
At same time furnish amusement for your customers

IN USE EVERYWHERE

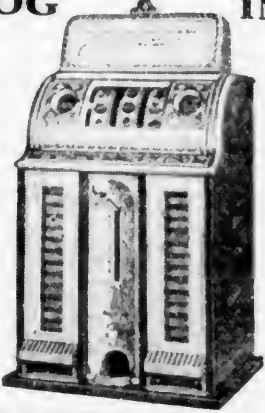
The only perfect coin-controlled construction

Immediately becomes a favorite with the public

Most attractive vender ever designed

WRITE TODAY For Full Information

Manufactured Only by THE CAILLE BROTHERS CO.,



CAILLE VICTORY COUNTER VENDER.

Automatically shares the profits with purchasers of
Caille Quality Mints

ALWAYS WORKING

The result of thirty years' experience

FULLY GUARANTEED

PATENTED COIN TOP
Thick, thin, bent or mutilated coins quickly removed

No Clogs Possible—Easy To Operate

6241 Second Boulevard, DETROIT, MICH.

Physical Equipment Is Important Factor in the Outdoor Show Business

(Continued from page 17)

the wire cable has not been cut or mutilated, due to all connections being made with slip-in plugs.

In regard to the lamps used on the fronts and riding devices, just look around each day—this will only take a few minutes—and see that every lamp is burning and that no empty sockets are visible. If there are any burnt out, or some sockets empty, see that they are replaced with new ones immediately. It is the duty of every individual showman and ride manager to see that broken ones are replaced, and that the lighting equipment is in just as good shape at all times as at the beginning of the season. This is one of the most important factors, for light, and plenty of it, is necessary to really show up a midway to the best advantage.

You also had freshly painted wagon fronts and banners with which to open the season. Why shouldn't they be kept in just as good shape and appearance as the season goes on? Putting up for special occasions during the season, say once or twice, especially fair time, is not good policy, for a gallon of paint used many times during the season is the least expensive in the long run, and then again your fronts, wagons and equipment will look at all times as if they had just come out of winter quarters—pleasing to the eye and creating a most favorable impression with the public on first sight.

The same thing applies to your train. How many times on a run, when you have a limited time in which to make it, something breaks, or gives away, causing a delay. That very thing might have been fixed before leaving the other town, but you may have had the idea that the chances were you would get by with same, without the expenditure of money in having repairs made then and there.

For instance, when our show train arrived at La Crosse, Wis., it was sent to the "Milwaukee" shops with a blanket order for it to be gone over from the first flat car of the thirty-car train to the last coach—to see what condition it was in, and if anything looked like it might be faulty to repair it, or put in new material, regardless of cost. All of this was in preparation for the long run of 722 miles from the next stand, Beaver Dam, Wis., to the following town, Batesville, Ark., and over three different roads at that.

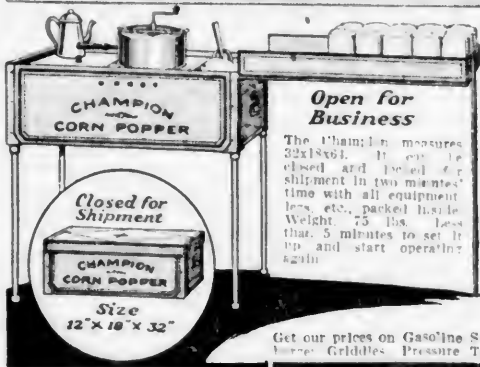
This expenditure proved to be a good one, for the show special pulled into Batesville, Ark., at three o'clock in the afternoon on a Monday, leaving Beaver Dam, Wis., the previous Saturday morning, and the Batesville Fair not opening until the next day. It meant saving a day's business, which amounted to far more than the cost of the several repairs that were made on the show train, and on top of this the train was in good shape for other runs to come.

Now take your wagon equipment. There is but one right way to build show wagons, and that is to use the best lumber, meaning hardwood only, iron axles and wide wheels, and after they are built give them the once over from time to time, for sometimes something may become loose that wouldn't be visible and cause a breakdown when time means money. Another thing, never leave your wagons go over two weeks without them being greased, and then have some one around when your train crew does the greasing, so that some are not skimped or overlooked.

Our show of ours is now equipped with all six and eight inch tires, and with two and one-half and three-inch axles, without a single iron wheel on any wagon of the sixty-odd.

After brand-new wagons make two or three

Champion COMBINATION CORN POPPER



Price \$75 Only

for this high grade, guaranteed Corn Popper. The usual 1 1/2 quart capacity of any higher price machine made. Strong, light, compact, safe, simple and reliable. Converts instantly into Ham-burger or Coney (Ski) Stand. No agent's commission, no dealer's profits, no costly time payments, no red tape. Sold only direct to the trade at factory's rock-bottom cash price. All orders receive immediate attention. One third deposit required on all C. O. D. shipments. F. O. B. Des Moines.

Large new illustrated circular mailed free on request. IOWA LIGHT CO.

115 Locust St., Des Moines, Iowa

Get our prices on Gasoline Stoves, Jumbo Burners, Candy Fryers, Ham-burgers, Griddles, Pressure Toasters, Hollow Wire Lamps, Lanterns, etc.

A. F. Crouse United Shows

At this Christmas time we take the opportunity to extend Greetings and Thanks to all Committees, Fair Secretaries, Newspaper Editors, Members of our Company, the Public and all who have assisted in making possible our great success.

A. F. CROUNSE, Owner and General Mgr.; J. A. CRAFT, Assistant, Mgr.

We are now ready to book all kinds of attractions for the season of 1924 that are in keeping with the high standard of the show, that do not conflict with what we have.

WANTED—Wild Animals, real Freaks and attractions of all kinds for Warner's high-class Combination Trained Wild Animal and Circus Side-Show. Can also use Working World, Walk-Through, Minstrel, Pet and small Grind Shows of merit. Must have your own outfits.

WANTED—A Wrestler. One who can conduct an Athletic Show. Will furnish outfit to reliable party. Good proposition for a man who is willing to work.

WANTED—An Electrician. One that is reliable and can have lights on Monday night.

WANTED—A real Cook House. Must be neat, clean and good size. One that is able to feed the show people and take care of the general public. Right party can make plenty of money.

WANTED—Legitimate Grind Concessions of all kinds that do not conflict. What have you? FOR SALE CHEAP—Circle Swing, 12 seats, with New Way Engine, also Electric Generator, 3 K. W.

Yes, we own our Rides, and have 4—Allan Herschell Carry-Us-All, Mangles Whip, Ell Wheel and Venetian Swings. We always move and open on Monday nights. Join the show where there is no trouble and you will close with a bank roll. Boozers and crapsshooters, do not apply. For Wild Animal and Circus Side-Show address F. R. WARNER, Norwich, N. Y. All others to A. F. CROUNSE, 17 Tremont Ave., Binghamton, N. Y.

trips to and from railroads, cars and lots, it is best to have a skilled mechanic go over the wagons carefully, tightening all of the bolts and nuts, as they become a bit loose in transit and this causes great depreciation and deterioration.

In building wagons a very important feature is most times overlooked, and that is, when putting boards together they should be painted where they come together—a very cheap operation that more than pays for itself in the long run.

During the hot months of July and August your wagon man should dig a ditch, fill it with water and in this water revolve the wheels, soaking them thoroughly, as hot and dry weather has a tendency to shrink the "felloes" and cause the tires to become loose. How many times have you been delayed in reaching the show grounds or flat cars by losing a tire?

After the close of the season do you let your flat cars stand just as you bring them in without doing a single thing to them? Your trainmaster, if he really has the show's interest at heart, will dismantle his flat cars, taking off the decking and lining, thoroughly cleaning off the center sills and giving them a coat of paint. This will increase the life of the lining, decking and sills for several years, as cars lying idle for five months during the

winter season will collect moisture and dirt, which will eventually rot the decking and sills.

It is a well-known fact that flat cars depreciate more while idle in the winter than in use during the summer season.

The most expensive error that a manager can make is camouflaging painting of his train. Good paint, well applied and plenty of it, saves money in the long run.

Another thing very essential is the putting away and storing of wagons and equipment during the winter months. Of course you must have winter quarters suitable and large enough to put same away to the best advantage. If possible all wagons should be put under cover and kept out of the weather. The canvas should all be hung so that the air can circulate thru it, and should be thoroughly dried before being hung in the warehouse or building.

The wagons should all be unloaded, but if not, should be jacked up to take the tension off the springs, and the wagon poles taken out of the bounds.

Each show's or ride's paraphernalia should be neatly packed away in one place. In doing so it should be gone over carefully and notations made of repairs needed before it is to be taken out the next spring. In that way

the repairs will not be overlooked, and it will not be a case of "too late" for your opening date.

Regarding winter quarters, isn't it much easier and cheaper to keep your chief mechanic, wagon builder and trainmaster, with necessary helpers, right thru the lay-off months, putting them to work on equipment and wagons that need attention before beginning to build new property? This also insures your being ready for eleventh-hour building just before your opening stand, and you can put your efforts and working help on this, without being bothered and delayed by repairs that can be done at once when coming in off the road.

This gives you time during the winter months to look around and buy material more reasonable and economical than when you have to buy at a moment's notice. Then again it is always cheaper to take one's time when buying, as the old saying goes: "Watch your pennies, the dollars will take care of themselves."

A word or two about baggage stock. No two showmen have ever had the same idea about this important feature of an outdoor organization. Some say it is not policy to carry your own baggage stock with a show that only moves once a week. Others say carry three or four teams for use on train and lot. Others figure that it is the cheapest and best policy to carry six or eight teams that can almost handle your entire equipment if the haul is not too long from train to show lot. According to figures, it seems that the show carrying three or four teams thruout the season keeps the cost of hauling down to a minimum, that is, if the three or four teams are regular heavy baggage stock.

Figuring the investment on six or eight teams, the feed and the drivers' salaries—the stock used only once a week for hauling—there is an expensive item in your overhead.

In addition to the above, if your advance agent will always arrange to get hold of a tractor—and that must be a caterpillar-style tractor and ten-ton capacity at that—in each city played, especially when the lot is sandy, soft or muddy, you will find that this will speed up your hauling and save the wear and tear on your equipment, also avoid using trucks for hauling. You know what starting and stopping with a truck, hitched to your wagon does to your wagon equipment in a season; also that the speed in which a truck driver pulls your wagons on long hauls means burnt-out boxings; this is an unnecessary and expensive item to tack on to the overhead.

In other words, if you but forget the cost of building and keeping up of your physical equipment, you will find at the end of the season that the first cost and repair expense will be overbalanced by money you have made during the season by not missing your opening night, which is most of the time caused by faulty wagons, train equipment and repairs that have to be made at the time of the breakdown, when minutes mean much when a quick haul or move is being made.

LATEST TRIPLEX 3-BALL



COLOR ROULETTE SLOT MACHINE. Plays nickels, dimes and quarters. This little machine can be placed beside any Liberty Bell or any slot machine and will make money. Can go into territory where other machines are running and get the business. Also is a good machine to go into closed territory, as it can be operated where other machines can not. Try a sample at only \$15.00 and be convinced and get into a new slot machine business.

WISCONSIN NOVELTY CO., Kaukauna, Wisconsin.



ELK and KNIGHTS OF COLUMBUS EMBLEM BLANKETS

EVERY MEMBER WANTS ONE OF THESE ATTRACTIVE AND USEFUL BLANKETS IN RICH BROWN COLORS. SIZE, 66x80. WT., APPROX. 3 3/4 LBS.

Price, \$5.00 Each

Other Famous ESMOND BLANKETS

Indian Design—Size, 64x78. Price \$2.85—No. 2520—2-in-1 Check Design. Size, 66x80. Price, \$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.

JOHN E. FOLEY & CO., 29 Broad St., Providence, R. I.



The Evolution of the Tent

(Continued from page 7)

Portable Dwellings Come Into Use

Naturally these early dwelling places would be constructed of the materials at hand. Probably at first they were nothing but piles of leaves or grasses or, perhaps, branches of trees piled close together, with an open space underneath very much like the opening to a cave. As man acquired flocks of semi-domesticated animals, or hunted more in the open, it became necessary to move frequently from place to place, so he constructed dwellings that could be taken down and carried along on the journeys. These finally consisted of sticks or slender poles, over which various materials could be stretched to form a shelter, and thus the first tents came into existence.

The First Tents

Now, the form and size of tents may vary greatly, but the underlying principle is the same. They are all made of a light framework over which are stretched the skins of animals, bark, mats, grasses, etc., according to the materials to be had in the locality. As civilization has advanced textile fabrics have been substituted for many of these. We are not certain when the first tents supported by ropes came into use. The Nineveh sculptures show the tent of King Sennacherib, like modern tents, supported by ropes. No one knows just how old Nineveh is. About all we can say is that it was the ancient and renowned capital of the Assyrian empire some thousands of years ago.

Like everything else, the early tents were made by the individuals who used them. But tent manufacture finally arose and the manufacture of goatskin tents was an established industry in the time of St. Paul, who took part in it. Today tent manufacture, for amusement enterprises alone, is a vast industry. In any of our large cities you will find one or more such industries firmly established.

Many Ancient and Modern Tent Dwellers

Bible patriarchs always dwelt in tents probably much the same as the modern Arab tents, which are large structures of rude form, not very high but often covering quite a space of ground. The covering being of feined goatskins. The Jewish Tabernacle was a large tent and had a covering of rams' skins and badgers' skins.

The true wigwam of the American Indian is a conical tent of bark, skins, or mats on poles, but many of them now use canvas as the covering and, in fact, many of them live in the ordinary camping tent. Many of the Chinese lower classes dwell in tents. Some of these are quite large and comfortable and are covered with matting.

The tents of the Gypsy tent dwellers are stretched on rods bent in hoop shape. There is a tribe in Africa that uses a similar structure, but not portable, over which clay is plastered. While the clay is still soft, various decorations and designs are made in it and these designs are really the trade-mark of the family inhabiting the hut. So sacred are these designs held that for another to copy them is an offense that may be punished by death.

The Modern Tent Developed in Military Service

We are all familiar with the numerous tents

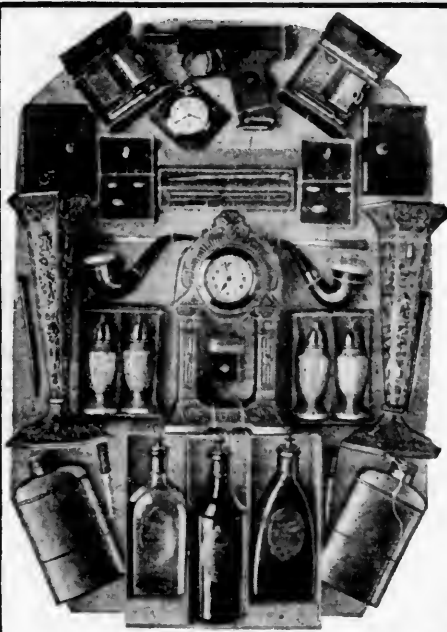
A BIG SELLER EVERYWHERE!

HOME RUN POPCORN CRISPS and SWEET POPCORN

A most delicious and tasty confection. Popular with every one. Made right. Sold right. Manufactured by HOME RUN CRISP CO., 1316 Polson St., San Francisco, California. Write Us for Prices.

FOR SALE

2 NEW 54 KEY ORGANS
J. A. ROTHERHAM, Revere, Mass.



No. 7974.

Have you seen our famous MONTE CARLO and MONTE JUNIOR? Wonderful Sellers.

LIPAULT CO., Dept. B., 1028 Arch St., PHILADELPHIA, PA.

\$1000.00

in profits made within 4 weeks with this assortment by an Ohio operator. YOU can easily do as good.

A WONDERFUL OUTFIT:

High-grade American 32 cal. Automatic Pistol, fine Novelty Clock, guaranteed Watch, Dutch Silver Vases, in fact, 26 articles that bristle with attractiveness and beauty.

Do You Want More Business—More Profits—Quicker Sales?

If so, our No. 7974 assortment will show you the way.

PRICE, \$28.25

Complete with 2,000-Hole Salesboard.

ORDER IMMEDIATELY. Satisfaction Guaranteed.

DON'T FORGET! Our line of assortments ranges from \$3.15 to \$200.00.

Merry Xmas and A Happy New Year!

E. C. BROWN & CO., 119 W. 2nd St., Cincinnati, O.

of modern military service. The early Greeks used military tents made of skins and accommodating two soldiers each. It is suggested that the Greek letter delta is derived from the triangular opening of such a tent. Our letter D is derived from the Greek, so it really has a tent opening as its origin. Alexander the Great is said to have had a pavilion of extraordinary magnificence. Its roof was one mass of gilded embroideries and was sustained by eight pillars covered with gold.

Roman military tents were of two kinds. One kind was more like a hut. The wooden skeleton was covered by bark, hides, thatch or other material affording warmth and protection. It was used probably only for the more permanent winter camps. The other kind was like a modern camping tent, made with end uprights supporting a ridgepole, and over this was stretched canvas or other fabric supported by ropes. These tents were large enough to hold eleven soldiers. It is from the Latin word, "tentus", or "stretched", that we get our word "tent".

By far the largest tents of all time are those of the great American cruises. So clever is their construction and so carefully worked out is the system of handling them that efficiency has reached a high degree of perfection. Thousands of yards of canvas can be erected or taken down and loaded on the cars in the space of a very few hours. And, of course, we must not overlook the many so-called dramatic tents that play the towns and cities of the country each year. These have been gradually developed for their purpose and today many of them are far more comfortable than were some of our theaters a few years ago. Through them many a community now gets its only theatrical entertainment. And they are not exactly a new thing

to the drama either, for we are told that Theseus, the inventor of Tragedy, used an "answerer" or "actor" in his performances. This actor was given a tent in which he could change his mask and dress. Out of this tent ultimately arose the stage buildings of the Greeks, which even after they became elaborate structures retained the name "tent" or "booth".

In the reign of Elizabeth, the revival of the secular drama was carried on in tents, wooden sheds or courtyards of Inns, mostly by strolling actors of a very low class.

Literature Often Mentions Tents

To those who live or work in tents some quotations from literature may not be out of place. No doubt Richard III. was not altogether sure of his dates when he exclaims: "Up with my tent, here will I lie tonight, but where tomorrow?" And Robinson Crusoe tells us that "Friday and I, in about two hours' time, made a very handsome tent, covered with old sails."

In The Edinburgh Weekly Journal (1827) we read these words: "They spoke of the theater as of the tents of sin." And this ancient bit of narrative will strike home to everyone who has to depend on the un-table tent as an abode or place of business: "The weather grew so extreme, as it blew down all our tents and tore them in pieces."

This, then, is a brief history of the tent. While it is now a greatly improved affair compared with the early tent, still it serves the purpose of a housing for wanderers or as a cheap living place for many peoples who are permanently located—just as it did in the days of long ago.

Indestructible Pearls

FOR SALES OR PREMIUMS



SEND FOR OUR CATALOG OF 1,000 BARGAINS.

PEARLS are nicely graded, choice pearl color, indestructible, with 14-kt. solid white gold patent clasp, set with Genuine Diamonds. 24-inch string, in rich-lined box.

No. 80—Per Each, \$2.75

ROHDE-SPENCER CO.
Wholesale Jewelry, Watches, Premium Goods,
215 W. Madison St., CHICAGO, ILL.

Salesboard Operators and Quantity Buyers

We Offer Subject to Prior Sale

WATCHES

- 12 Size, 7-Jewel Elgin, platinum dial, green or white gold cases.....\$8.25
- Harvard Swiss, 12 Size, 5-year gold-filled cases.....3.50
- 10 1/2-Size, Octagon White Gold Engraved Cases, high grade, 6-Jewel Movement.....3.50

KNIVES

- 2-bladed, brass-lined, polished blade, Ironclad Knives, Dozen.....\$3.50
- 4-bladed, brass-lined, ironclad White Knives, Size, 2 1/2 in. Dozen.....4.50
- Brass-lined, polished blades, 3-in. Bolster Knives, Dozen.....8.00
- 2-bladed, Pearl Agate blade, polished blades, size, 3 in. Dozen.....7.00
- Best Imported .32 cal. Automatic Sauer Gun in America, Each.....7.75
- Genuine Bakelite Cigarette Holders, three sizes, 2 1/2 to 4 in. Dozen.....2.50

No catalogues. Samples sent for approval only to rated houses, all others, C. O. D. Money back on all samples not retained.

PREMIUM PRODUCTS CO.,

Market Bank Bldg., Minneapolis, Minn.

Operators: A NEW MONEY-MAKER

—nothing like it ever before!

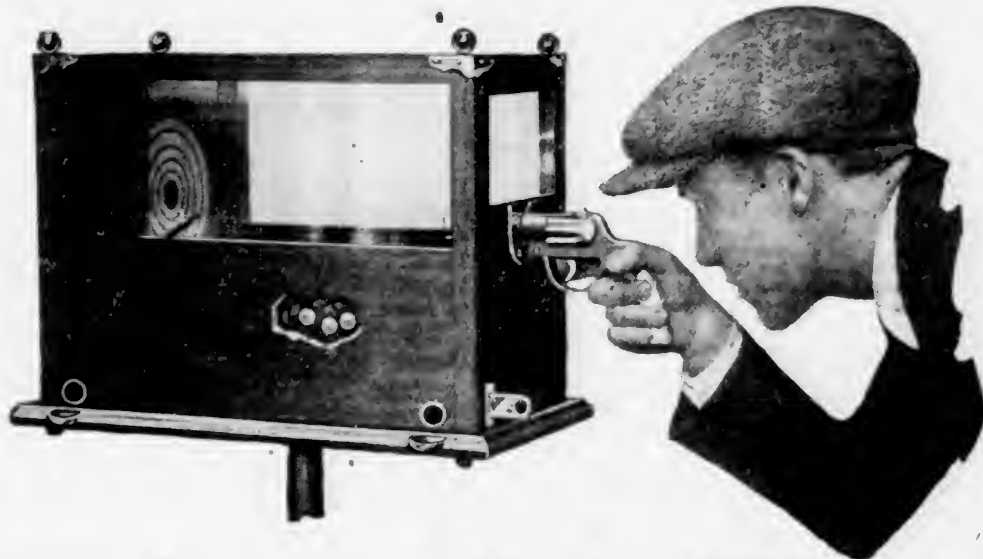
SINGLE VENDER, \$45.00

With Stand, \$5.00 extra

13 inches high, 10 inches wide,
18 inches long; weight, 20 lbs.

Shoots a penny which is inserted in the pistol and which is returned in the rear receiving cup when bull's-eye is scored.

When bull's-eye is missed, a ball of gum is delivered in the front receiving cup instead.



Bigger Returns than ever with the NEW TARGET PRACTICE GUM VENDER

What they say about it—

Gentlemen:

Enclosed find check for \$10.00 deposit on Target Practice Machine. I find it a wonderful machine and my sending for another one within a week after the arrival of the first is good proof of it.

In my first letter I asked for exclusive rights for New Haven County. Will you please write, informing me as to whether I can have the same?

Respectfully yours,
(Signed) WM. F. PARKER.

SPECIALTY MFG. CO.,
Chicago, Ill.

Gentlemen:

Find enclosed check for one thousand dollars as a deposit for the Target Practice Machines which I contracted for.

I personally will say that if one of these Target Practice Machines is placed in a saloon, poolroom, cigar store or dance hall, it will take in from \$1.00 to \$5.00 per day, all depending on the location and how many people patronize the place. I will say that I have one machine in a dance hall that will take in around \$4.00 and \$5.00 an evening.

Yours very truly,
(Signed) Z. E. BUZZELL.

Where our former TARGET PRACTICE PISTOL MACHINE brought \$0.50 to \$1.50 per day in net profits, the new machine with its novel GUM VENDER promises to double—yes, even triple that!

**Only 3,000 Venders made—
Half of them sold already!**

Just the other day we told our regular operators about the new TARGET PRACTICE GUM VENDER. Today we have orders on hand from these men—experienced operators who know a “payer” when they see it—totaling almost half the number of machines we intend to make.

**Permitted Everywhere
Not a gambling device—**

The TARGET PRACTICE GUM VENDER is allowed everywhere—even in the “bluest lawed” state. It is in no way a gambling device, because there are no blanks. To play it one simply inserts a penny in the pistol—aims at the bull's-eye—and pulls the trigger. If the bull's-eye is scored the penny is returned in the rear receiving cup. If it is missed a ball of gum is returned in the front receiving cup instead of the penny.

**Choice territories
still open—HURRY**

This is our first general announcement of the new TARGET PRACTICE PISTOL GUM VENDER, so that we shall probably be able to give you any

territory you desire except that which has already been spoken for by our regular operators. Don't delay—don't let somebody else write in ahead of you and get the territory that YOU want. And remember, we're making up only a limited number of machines—and half of these are already spoken for.

**YOU CAN'T LOSE
WE PROTECT YOU**

Don't hesitate to place your order immediately, because we guarantee to protect you just as we do with all of our machines. Send \$10 with the coupon order blank for at least one TARGET PRACTICE GUM VENDER today, balance C. O. D. Keep the machine a week and if it doesn't pay out as you expect it to send it back and we will refund your money less transportation charges. What could be fairer? The machine is bound to earn in these 7 days at the very least this transportation charge, so YOU WON'T BE OUT A SINGLE PENNY FROM YOUR POCKET.

If you are not in a position to order today be sure to write for further details immediately, stating the territory you wish to operate in and we shall probably be able to give you an option on it. This will not obligate you in any way.

**Mail Order Blank
—today!**

SPECIALTY MFG. CO., 123-B S. Jefferson Street, Chicago:

..... 192..

Gentlemen—Enclosed please find \$..... (\$10 down on each machine), balance I will pay C. O. D. for.....

TARGET PRACTICE GUM VENDERS, @ \$45 each. (If more than one machine is ordered, quantity discount will be deducted from

C. O. D. balance.)Stands, @ \$5 each. (No deposit necessary when ordered with gum vender.)

(Quantity)

If I do not find these machines to pay as I expected, I will return them to you within 7 days and you will refund my money, less transportation charges. I am interested in operating TARGET PRACTICE GUM VENDERS in the following cities:

.....

and desire to know the number of machines required to obtain EXCLUSIVE operating rights therein.

Name

Address

State

The World's Gone Wild Over Our Comic Leather Burrometer, \$2.00
Grown-Ups Buy Them—Kids Cry for Them—THE TAIL TELLS THE TALE—\$21.00

BUY DIRECT FROM THE MANUFACTURER

PILLOWS THAT BEAT 'EM ALL

Carnivals, Fairs and All Kinds of Merchants Are Making Big Money With Our Line

BIG HIT WITH SALESBOARD OPERATORS
Beautiful Color Display on All Boards



SPECIAL
1,000-Hole Board
3 Leather Pillows
1 Leather Table Mat
4 Silk-Like Pillows
10 Leather Tie Hangers

Only **\$15.00**

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
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The Early Variety Theaters of San Francisco

(Continued from page 13)

About this time William C. Raiston, president of the California Bank, committed suicide, a step to which many claimed he was driven by the unjust importunities of his creditors. McGill and Cooper took advantage of the situation and had a local author quickly write a play called "Hunted to Death" in which Raiston was the central character. It created quite a sensation at the time.

Buckley figured that San Francisco had become surfeited with sensational melodrama and imported from the East a number of female minstrel troupes, such as the Pauline Markham Company and the Victoria Loftus British Blondes, and soon the Adelphi was playing to overflowing business.

After somewhat of a pause Buckley took to San Francisco a number of Bowery melodramatic stars, including Sid C. France in "Marked for Life", George France in "A Black Game", Minnie Oscar Gray and W. G. Stephens and their trained dogs in "Saved from the Storm", Effie John in "A Terrible Test", Rose Lisle and Valentine Love in "The Strangers of New York", Holmes Grover and May DeLome in "I. O. U.", or "Avenged at Last", and E. T. Stetson in "Neck and Neck".

Other Adelphi favorites were Charley Reed, later one of the stars of Emerson's Minstrel at the Standard Theater on Bush street, but who in his Adelphi days received only fifty dollars a week; Floya Walsh, who afterwards became Mrs. Charles Hoyt; Billy White, J. Bernard Dyllin, Eddie Foy and Jeff DeAngelis, who, with his sister Sallie, appeared in a play called "One Word".

Frank Lavarne was the Adelphi stage manager and Hubert Schreiner led the orchestra.

In 1893 Buckley sold out to Clinton & Fagan, their reputed backer being Chris Buckley, the blind political boss of San Francisco. But, altho they played an A-1 company including Bobby Gaylor, Walter Phoenix and Wilson and Cameron, they couldn't make the place pay, and James A. Browne, who had succeeded Buckley at his Pine and Kearny Street Melodeon, took possession. His stay also was shortlived and very soon thereafter it was turned over to the Salvation Army.

The Fountain Theater

The Fountain Theater at the southeast corner of Sutter and Kearny streets, on the spot where the Hotel Sutter now stands, was the first attempt in San Francisco to establish a family vaudeville theater. One of its first proprietors was Gustave Walter, who, shrewdly realizing the prejudice that the fair sex had against variety houses, engaged 200 ladies to visit the Fountain every evening, and in a short time had it on a successful footing. Later he sold out to George Schmitt. George Marion and J. Herbert Mack both appeared there, also Rose Julian, who later became Mrs. Bob Fitzsimmons. Schmitt sold out in 1887 to Ned Foster, and the same company that appeared at the Bella Union also was giving the show here, thus inaugurating for the first time in San Francisco the London policy of "two 'alls a night." Foster's stay was brief and the subsequent proprietors, John Parr, W. J. Elliford and Meyer Brothers, also gave up in short order. The Fountain, which was a basement resort, was soon altered into a liquor warehouse.

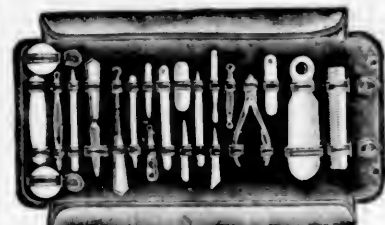
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The Vienna Garden

Gustave Walter, in 1822, purchased the Vienna Garden at the northwest corner of Sutter and Stockton streets and ran it as a free family resort on the same site as the Fountain, the program consisting of variety talent and Julie De Beltrand's ladies' orchestra.

Subsequent lessees of the Vienna were August Siegrist of the acrobatic team of Siegrist and Doray), Ike Marks being the stage manager. Then Jas. A. Browne, of Adelphi fame, took the reins, to be succeeded by Thomas Larsen, who inaugurated a season of minstrelsy, under the direction of George H. Wood. The final occupant was Chas. Meyer, who endeavored to make it a dramatic house on the style of Moroso's on Howard street, but without success, and about 1890 the building was torn down.

The Wigwam Concert Hall

After leaving the Vienna Garden Gustave Walter leased the Wigwam at the southeast corner of Gray and Stockton streets. This was a one-story building with a slanting corrugated roof, which had originally been erected for campaign purposes. Walter ran it as a concert hall and made so much money there that he was enabled to build the Orpheum on O'Farrell

street on the same site where the present Orpheum stands.

The universally-liked Thomas C. Leary was the stage manager at the Wigwam for several years. It was at this house also that Alice Nielsen, the famous operatic star, got her first start.

The Orpheum Theater

The Orpheum opened in June, 1887, with a first-class aggregation of eastern variety talent, in addition to Rosner's Hungarian Electric Orchestra. After a few months of vaudeville Walter gave a season of comic and grand opera, and after that returned to vaudeville, playing also occasional variety combinations, including Gus Hill's World of Novelties and the Kelly & Wood Show.

In 1893, after the theater had been temporarily leased to John McGrane, of Spokane, Walter again secured possession and began a new season of vaudeville and from that time on the fortunes of the tripeum have been constantly in the ascendant.

Later on Morris Meyerfeld, Martin Beck and other local magnates obtained an interest in the house, and gradually built up the big Orpheum Circuit as it is constituted today.

An actor playing for Walter once asked to

be excused from a matinee so he could attend a friend's funeral. Next day Walter inquired whether the funeral was well attended. "Well, I should say so," responded the enthusiastic performer; "we actually turned them away."

The Cremorne Theater

The Cremorne Theater at 771 Market street, where The San Francisco Bulletin Building now stands, was originally known as Charter Oak Hall, and after being transformed into a playhouse was first known as the Market Street Theater, with Courtright & Hawkins' Minstrels as the attraction.

In 1883 Jack Hallinan, an ex-pugilist who had previously conducted the Elk Sporting House on Market street, opposite the Baldwin Hotel, leased the theater and called it the Cremorne. Ed Homan, only recently deceased, was his manager.

The Cremorne was an upstairs house with a horse-shoe circle of boxes round the balcony. John W. Kelly, the "rolling-mill man", Ferguson and Mack, Dolph and Susie Levine, Hattie Stewart, Ned Nestell, Billy White, Healey Brothers, Johnnie Cain, the Stanley Sisters and Elwood and Jim Ryder were just a few of the well-known variety stars who played there.

The biggest event in Cremorne history was in 1890 when Hallinan gave a special performance at 2 a. m., so that Sarah Bernhardt, then playing in San Francisco, could see a real boxing bout. Tommy Gillen, of "Do You Remember" fame, was one of the contestants.

In 1892 the Cremorne was rechristened the Midway, altho the general policy of the house remained as of yore. That famous colored comedian, Bert Williams, made his professional debut there. The Midway was practically the last of the San Francisco wine-room theaters and did not yield to the ghost until December, 1905.

To give a list of all the free variety halls which flourished in the eighties and nineties would require more space than I have at my disposal. Two of the most prominent ones were Bottle Koenig's and Bottle Meier's, both on the Barbary Coast.

A friend of mine, who was introduced to the proprietor of the latter resort, said: "How are you, Mr. Bottle Meier?" The latter frowned as he replied: "Young man, my name is Wittmeier, and only at night during show hours do I care to be called 'Bottle Meier.'"

Bottle Koenig's Theater

Bottle Koenig's was one of the largest of the free variety houses, and many a performer who came out to the Baldwin or Leavitt's Bush with some legitimate show became so enamored of Frisco climate that in order to prolong his stay would accept an engagement at Bottle Koenig's. One of the big cards there was Charley Morrell, who before joining the professional ranks, belonged to an amateur dramatic club of which David Belasco and Ben Teal were also members.

Altho variety since those days has made tremendous strides, it must not be overlooked that the early-day theaters devoted to that form of amusement and of which those in San Francisco played such an important part were the real foundation stones upon which modern vaudeville has been built.

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Birmingham Repertory Theater

(Continued from page 9)

are imminent and is at the moment offering the most ambitious and bravest production of its career, a brief study of its hitherto unwritten history may be appreciated.

While on the intellectual and social side the Birmingham Theater can be said to derive from Miss Horniman's playhouse, its personal development must be traced to a native amateur society, the Pilgrim Players. This society was started in 1907 by Barry Vincent Jackson, a wealthy Warwickshire artist. These local amateurs, assisted by a few professional players who resided in Birmingham, produced such plays as Ibsen's "An Enemy of the People", Galsworthy's "The Silver Box", St. John Hankin's "The Return of the Prodigal", Yeats' "The King's Threshold", besides Shakespearean, mediaeval moralities and Elizabethan works. John Drinkwater's first play, "Cophetua", was also presented by the Pilgrim Players on one of their Saturday evening performances in a local hall. The names of actors were suppressed, but among the performers were John Drinkwater and his wife, Barry Jackson, Bache Matthews (the tireless and popular business manager of the Repertory Theater) and others who have been associated in various ways with this most successful provincial theatrical innovation.

The interest shown in the Pilgrim's work and Jackson's restless desire for the more complete expression of his ideas led in 1912 to his determination to build a theater. A site was obtained in Station street, in the center of the city, adjacent to the big Northwestern Railway Station, and in February, 1913, the theater was opened to the public.

This small playhouse, modeled on the lines of the Kunstler Theater of Munich, seats 450 persons on the steeply raked floor and single balcony. The small stage, twenty-two feet across the proscenium and thirty feet deep, has a concrete "heaven" or cyclorama at the back and is fitted in addition to the usual floats and battens with a Fortuny lighting system (the only one in use in England, I believe). A sunken orchestra well is in front of the stage and there is a narrow apron stage in front of the proscenium arch on each side of which are doors that permit of the playing of short scenes (in, for example, Elizabethan plays) before the curtain or a specially painted drop-



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cloth. The rectangular auditorium is quietly decorated in various tones of brown and a charming foyer is provided for talk and refreshment in the interval, the foyer also containing small exhibitions of paintings by modern artists, theatrical designs and so forth. Spacious paint shops, wardrobes and stores are attached to the theater, all the settings, properties and costumes being made on the spot from designs by the director and his artists by craftsmen employed there.

To carry on the work of the theater today a stock company of eighteen players is required, these being sometimes augmented as necessity dictates by leading players from the West End. The whole staff of the theater, musicians, craftsmen, attendants, secretaries and others, amounts to over sixty more. During the last few years, moreover, touring companies have been on the road with successes from the theater and in the course of its existence some 300 actors have taken part, some of whom have

graduated from this theater to the London stage. On the whole, however, the standard of acting cannot be said to be high. There hangs about such productions as I have seen, and they are several, a certain amateurishness of technique, a lack of precision (partly due, no doubt, to the haste with which plays have to be rehearsed, for the bills change weekly or fortnightly) and a go-as-you-please histrionic method that smacks somewhat of the purely amateur origin.

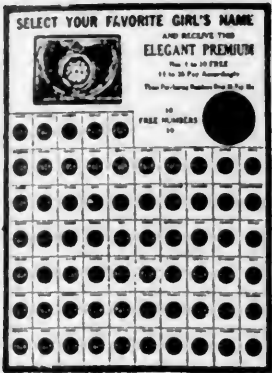
The first company was not a trained professional one. Several of the Pilgrim Players gave up their vocations to work at the newly built theater. Among the original players were "John Darnley", a pseudonym that hides the identity of John Drinkwater, the first stage director, and "Kathleen Orford", Mrs. Drinkwater. Both played many parts in the early days of the theater's history, as did Barry Jackson, founder, patron, designer, sometimes producer and director himself.

But tho the early productions (and late ones, too) were not distinguished by individual performances, in other respects they attained and maintained a unique interest and vigorous originality. Apart altogether from the excellence of the repertoire of plays chosen, a very catholic excellence, the method of presentation was something more than noteworthy. Drinkwater's Shakespearean productions, for example, ingeniously adapting the "picture frame" stage into the triple stage of the Elizabethan theater by means of simple architectural elements and curtains, were models of economical efficiency and had a beauty rare enough among the garish overdecorated or merely dinky productions generally seen in the provinces. Barry Jackson's decors for eighteenth-century plays were even more effective and fitting and he brought to production of Sheridan an idiom quite his own, as individual and complete as Lorat Fraser brought to "The Beggar's Opera".

The name of Drinkwater, in part and at first thru his growing fame as a man of letters and late thru the extraordinary success of "Abraham Lincoln", tended to make one overlook to a great extent Barry Jackson's share in the actual technique of the theater. But this share was very considerable and was by no means reserved to the financing of the little playhouse. He is indeed, in the writer's opinion, an extremely competent man of the theater and his versatility, all-round culture and inclusive sense of the theater are quite unusual. No mean painter, he has a clean, direct and often witty gift of design; he has

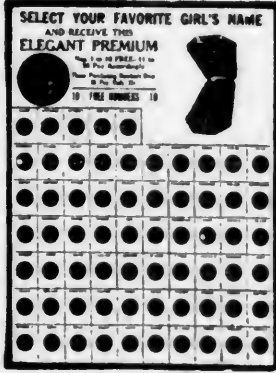
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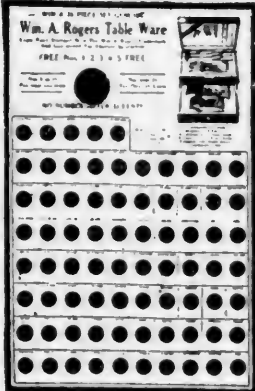
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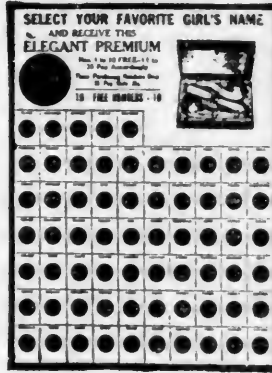
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written some admirable children's plays suitable for Christmas productions as well as more ambitious work, he has more than a nodding acquaintance with music that has proved valuable in his theater on many occasions; he produces and occasionally acts, and, above all, preserves a nice balance between the generosity of a Maecenas and the shrewdness of an intelligent business man who realizes that art and sound finance must go together if the movement is to endure. He might have made his theater a rich man's toy of little or no use to the populace, the rendezvous of high-brow and aesthetic cranks. Or he might, disheartened in those early months when the theater night after night was three parts empty, have thrown up the sponge and put on slither staff or turned the playhouse into a cinema. He took the wiser course. He kept right on with his policy of varied excellence and gradually won Birmingham audiences were wooed and won. The city has come to be proud of its playhouse. The Civic Society has signified public gratitude by presenting Jackson with the gold medal. The university has conferred upon him the honorary degree of Master of Arts. More to the point perhaps, and certainly more to the director's pleasure I am sure, is the fact that the citizens rally to the theater in increasing numbers. A solid following of regular patrons has been won and a Playgoers' Club, nearly 500 strong, meets on Sunday nights in the theater when lectures and discussions of all manner of theatrical subjects are held.

The keynote of the work to be seen at the Station street house is workmanship rather than flair. All types of plays, Greek tragedy, medieval mystery and morality, Elizabethan plays of all types, restoration and eighteenth-century comedy, typical melodrama, realistic, symbolist and poetic modern pieces, opera, ballet, mime plays, comedy of manners and modern comedy, farces, masterpieces of the continental theater, all have their place in the repertoire and all are produced as individual works, variously presented each in the spirit of its own type. Some 200 plays have been given and many revived in the ten years of work and many have become sure favorites, safely to be revived in future seasons.

With the signal success of Drinkwater's "Abraham Lincoln" at this theater it was decided to transfer the piece to London, where it had a long run. Since then discerning metropolitan playgoers awaited other goods from this workshop. They were not disappointed for Barry Jackson brought another

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success of an entirely different kind "The Immortal Hour", Rutland Boughton's poignant music drama. This brought crowds to the newly founded "legitimate" theater and, like in the early stages much money was spent on the production, the record seven-month run would undoubtedly have been extended long enough to make a goodly financial return but for difficulties of tenure. As Nigel Playfair has not succeeded in doing what he had hoped to do at the Regent, Barry Jackson has now taken over the theater and will revive "The Immortal Hour" as the first of a series of operas.

Not content with opera only, Jackson, has other enterprises in view. He has a lien on a theater in which to present Eden Phillpott's Devonshire play, "The Farmer's Wife", which made a hit at Birmingham. We may fairly confidently expect him to run a theater other than the Regent for non-musical pieces. To

Judge by New York's experience it may be too much to hope that he will bring the current Birmingham production, the most ambitious yet tackled, Bernard Shaw's "Back to Methuselah" to town. At any rate we may be sure of lively entertainment, strong meat and no half-heartedness in the endeavor to extract the full savor from the fare offered. In this case the Birmingham theater will remain the research laboratory, the proven products of which will be seen in town. This would seem to be an almost ideal working arrangement since plays can so be expeditiously handled and tested, and the best among the Birmingham experiments can be produced easily and certainly for a run in the more critical (and so much more expensive, and hazardous) metropolis. Should the scheme fructify as probability and deserts suggest that it will, one speculates on how long it will be before some of our London impresarios adopt similar tactics.

Americans and American Music

(Continued from page 11)

The American spirit, which is based on American ideals and which appeals to the American psychology. This brings us back to a point already made, but which will bear reiteration: The appeal to the American soul must not be made thru the American feet. Good jazz is good in its kind and in its place, but it can not be made the basis of a high art. The tarantella is popular enough in Italy, but it is a negligible element in the art music of the country. The waltz is almost glorified in Vienna, but it leaves not a trace on the artistic music of Austria. Without doubt the most characteristic art music of the nineteenth and early twentieth century is that of Russia, but its Russianism does not consist solely in its employment of thematic material borrowed or imitated from the songs of the people.

Its deep and abiding nationalism rests upon bases similar to those which support the literary edifices of Turgenev and Dostojewsky. It expresses the Russian soul. To emulate the example of the Russian masters must be the aim of the American musician. It must be confessed that the task is formidable. Some of the reasons have already been set forth in the course of this article. Possibly no representative American musician can be expected to arrive while the melting pot is daily receiving such masses of raw material.

Whatever of truly native promise has yet shown itself has come from centers of the purest Americanism. Personally I look to the West to make the most rapid progress. I certainly do not expect to see it come from New York, while New England, sound enough in her Americanism, is shackled hand and foot by academic traditions. Meanwhile it behooves all of us to give affectionate consideration to every new production, to encourage the American composer to uncover his own soul and to strive for recognition from his countrymen.

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The City Care Forgot

(Continued from page 13)

nude scenes, the low salaries, cheap art work and cheap materials.

Salaries

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Rehearsals

Rehearsals for a new production usually last two weeks and if it is anywhere near a success it can be played for a year. By opening early in the fall with a new piece they can be assured of the patronage of the last homeward bound tourists and the early arrivals in the spring and summer.

Heavy Taxes

One of the principal reasons for the high admission prices is the number of taxes which theater owners must pay. First comes the luxury tax, which sometimes runs as high as 10 per cent. In addition to this each poster and lithograph must bear a Government stamp, each ticket is taxed a few centimes and the sale of each piece of merchandise in the theater must pay a tax. There are also city taxes of different sorts. Altogether about fifteen different taxes.

Model of Theater in Lobby

A feature which should be very popular in American theaters is that of displaying in the lobby an exact model of the theater with its seats and stage. All of the seats are numbered as in the house so that a prospective patron can see just what he wants. These are not so very expensive, being made of cardboard and painted in an artistic manner.

Protection for Patrons

For the protection of their patrons and the members of the company each theater has in attendance at each performance a physician and police officer. Members of these professions make arrangements to have all the theaters taken care of in this manner.

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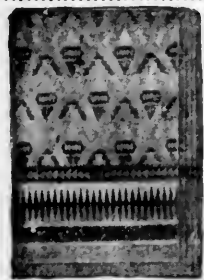
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THE EDWARD E. PITTLE CO.

1230 Acushnet Ave.,

New Bedford, Mass.

Motion Picture Theaters

No doubt many of you will be surprised to note the small number of motion picture theaters. People do not seem to care as much for them as English and Americans. The better class of people very rarely attend such performances and the result has been that the quality of pictures has been very poor. Western pictures and slap-stick comedies seem to have

the greatest popularity with the class of people patronizing these performances. A new house, planned along the lines of the large American houses, is now being contemplated. It will be for the showing of high-grade pictures with the best music. Whether or not it will be a success remains to be seen.

Dance Halls and Cabarets

In addition to all these theaters there are

several dance halls and cabarets which offer entertainment so much along the theatrical lines that they might be called theaters. Most of these are in the world-famed Montmartre district. Some open at nine o'clock, while the most of them are dark until after midnight. To class these performances with those in theaters is not very complimentary to the theaters and the excellent artists playing in them, so I shall leave this to your imagination or to the information you can secure from artists who have enjoyed playing a season in The City Care Forgot.

Criticism a Century Ago

(Continued from page 10)

or take care of any coat, cloak, ben-jamin, pelisse, hat, wig, bonnet, umbrella, cane, stick, whip, etc., of which the company attending the theater may wish to be dis-cumbered during the performance. The present holder of the appointment has agreed to pay sixty pounds per annum for it to the manage-ment."

And no press representative, seeking to extol the merits of an attraction in modern times, has exceeded this tale, also from "The Hrafn", which is headed "Canine Sagacity": "Some time ago as Mr. Usher, the celebrated clown, was travelling from Sheffield to Chester, he stopped at the turnpike at Chapel-en-le-Frith to pay the customary tolls for his carriage, but was surprised, on feeling for his purse, to find it had disappeared; and while conversing with the landlady of the tollbar on his loss, he was relieved from his unpleasant predicament by the appearance of his faithful dog, with the identical purse in his mouth which he had picked up and carried from the public house where Mr. Usher last supped, a distance of six miles."

BEACH'S
 ALL LEATHER

POCKET-BOOKS

GIVE SATISFACTION.
 500 styles 500

Quality and service guaranteed,
 28 years' experience.

THE BEACH LEATHER
 COMPANY,
 COSHOCTON, OHIO.

The Salesboard Sensations

For 1924!

THE ALASKA GOLD MINE and The California Gold Rush of '49

ALASKA GOLD MINE

3000 Hole—5c a Sale
Takes in \$150.00
Pays out \$67.50

3000 Hole—10c a Sale
Takes in \$300.00
Pays out \$110.00

PRICE—\$6.50 Each

20% discount on orders of \$100 for one or assorted sizes or styles of any board.

This board is a riot of color; the most beautiful flash ever put on a board. Eight startling colors lithographed on an attractive front.

1500 Hole—5c a Sale

Takes in \$75.00 Pays out \$33.75

Divided into six sections, with prize for last sale in each section included.

1500 Hole—10c a Sale

Takes in \$150.00 Pays out \$67.50

Divided into six sections, with prize for last sale in each section included.

PRICE—\$4.00 Each

20% discount on orders of \$100 for one or assorted sizes or styles of any board.

REGULAR NUMBER BOARDS

Light, Small, Durable, Perfect Boards, Midget Size, Pleated Numbers



100 Holes...\$0.24	1200 Holes...\$1.64
200 Holes... .44	1500 Holes... 2.00
300 Holes... .55	2000 Holes... 2.64
400 Holes... .69	2500 Holes... 3.25
500 Holes... .79	3000 Holes... 3.89
600 Holes... .90	3600 Holes... 4.64
700 Holes... 1.00	4000 Holes... 5.14
800 Holes... 1.14	5000 Holes... 6.39
1000 Holes... 1.39	

20% discount on \$100 orders of one or assorted sizes or styles.

20% Discount

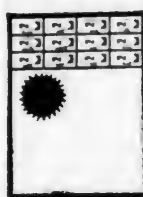
on \$100 orders for any assortment of boards on this page.

Terms: Cash in full, or 1/2 deposit with order, balance C. O. D. Send money order or certified check and avoid delay.

IMMEDIATE DELIVERIES

SEAL CARDS

MIDGET SIZE, CAPITOL SEAL ON TOP.



Size	All One Size	Size	All One Size
10	\$2.00	45	\$5.25
12	2.25	50	6.94
15	2.83	60	7.36
16	2.88	65	8.28
18	3.00	70	8.28
20	3.42	75	9.18
25	3.90	80	9.18
30	4.32	100	9.18
35	4.68	120	9.18
40	5.10		

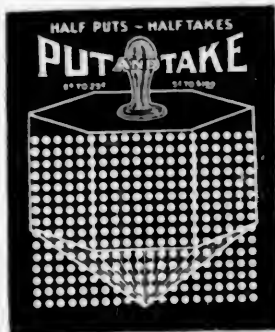
PRINTED HEADINGS TO ORDER, \$5.00.

20% discount on \$100 orders of one or assorted sizes or styles.

GAME BOARDS

100-Hole Put and Take	25c
100-Hole Derby	25c
100-Hole Ring Champ	25c
100-Hole Leather Pusher	25c
100-Hole Movie Queen	25c
300-Hole Put and Take	58c
300-Hole Poker	58c

20% discount on \$100 orders of one or assorted sizes or styles.



GAME BOARDS

300-Hole Leather Pusher	58c
300-Hole Ring Champ	58c
300-Hole Play Your Color	63c
300-Hole 7-11	63c
300-Hole Movie Queen	58c
300-Hole Derby	58c
300-Hole Baseball	58c

20% discount on \$100 orders of one or assorted sizes or styles.

We manufacture the largest line of Salesboards and Push Cards in the World.—Send in the Coupon for free illustrated circulars. →

Field Paper Products Co.
PEORIA, ILL.

Mr. Salesboard Buyer!

Write your permanent home address below. Clip this out and send it to us, and we'll keep you posted on some mighty interesting salesboard news. No obligation on your part—but you're missing something if you miss this opportunity!

FIELD PAPER PRODUCTS CO., PEORIA, ILL.

Send me your complete Illustrated Circulars and keep me on the list for that interesting stuff from time to time.

Name

Street and No. City and State

ANNOUNCEMENT TO ALL TENT SHOWMEN, THEATRICAL MANAGERS AND AMUSEMENT PURVEYORS

**AN UNDREAMED OF VALUE IN A
THEATRICAL CANDY PACKAGE**

“THE GOLDEN DREAMS”

“The Novelty Prize Candy Package Par Excellence”

THE ONLY THEATRICAL PACKAGE OF CANDY USING GENUINE GILLETTE RAZORS
25 BALLY'S TO THE CASE OF 250 PACKAGES

BETTER THAN EVER—BECAUSE:

Our buyers' trips to Europe enable us to offer our patrons a wonderful surprise in bally's, as well as small imported novelties and prizes.

Our Candy Factory uses only the best in confection manufacture, producing a wonderfully delicious candy. Another Factory enables us to use a very extensive line of lingers, which are winners every time. Our Package is the flashiest on the market and an instantaneous hit.

WE SHIP FROM THE ATLANTIC TO THE PACIFIC, AND FROM THE GULF COAST TO NORTHERNMOST CANADA
(On account of color scheme, it is impossible to fully and judiciously illustrate the “GOLDEN DREAMS” in this advertisement)

A trial order will convince.—All orders shipped the same day as received.

MONEY BACK GUARANTEE

If you are not satisfied send them back; your money will be refunded and we will pay all charges



BETTER
CANDY

BETTER
BALLY'S

BETTER
SLUM

BETTER
PACKAGE

PRICES F. O. B. DALLAS, TEXAS

250 PACKAGES \$11.25	500 PACKAGES \$22.50	1000 PACKAGES \$45.00	2500 PACKAGES \$112.50
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DEPOSIT OF \$10.00 REQUIRED WITH EACH THOUSAND ORDERED.

UNION CONCESSION & SPECIALTY CO. 2102 Live Oak Street,
DALLAS, TEXAS.

MACHINES

THAT MADE THE PENNY FAMOUS

1924 New Improved Models

OPERATORS and AMUSEMENT MANAGERS

Here is our popular line of attractive and successful machines—little money getters that are collecting millions of pennies and nickels yearly. Whether put out singly on the percentage plan or set up in batteries in arcades, parks, carnivals, etc., they are a profitable investment—earning back their cost over and over again. Write for our complete catalogue or separate circulars, stating how you intend to handle the machines, and get our special prices.

POSTCARDS AND SUPPLIES—We have just added ten wonderful new series to our large line of postcards which are manufactured on heavy, white cardboard, and published only by us to be used in our famous card venders. Send for latest list. We also carry a complete stock of fortune telling cards and letters, aluminum tape and other arcade supplies.

STEREOSCOPIC VIEWS—It costs us thousands of dollars annually to produce new genuine photo stereoscopic views of art models, bathing beauties, comedy and educational pictures for users of drop picture machines. Our views for 1924 are finer than ever. The first release is now ready.



DUOSCOPE
1924 MODEL
Holds two sets of our genuine photo stereo views. Works by hand. Uses daylight. Can be set for 1c or 5c play. Height 18".



LUCKY BALL GUM VENDER
A pin board machine with six reward compartments. Vends a ball of gum. Operates for 1c. Height 18".



IDEAL CARD VENDER
Fitted with our new improved slots. Vends any of our different postcards. Operates for 1c. Height 13".



LUCKY POSTCARD VENDER
Operates for a nickel and vends any of our cards with concealed numbers on back of cards for prize schemes. Height 13".



RADIO
Vends small card with photo of venter on one side and radio message on other side. Operates for 1c. Height 19".



GYPSY
Attractive little fortune teller. Ask it any question. Drop coin and Gypsy answers question. Operates for 1c. Height 18".



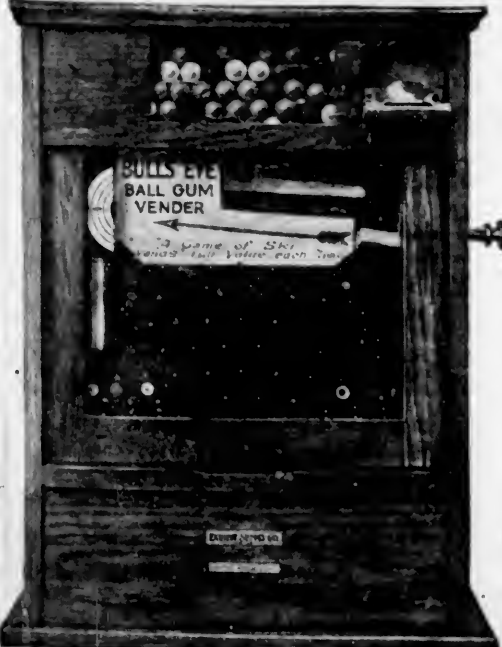
ORACLE FORTUNE TELLER
Set pointer to question, drop coin and watch for answer in the window. Operates for 1c. Height 14".



MODEL "G" CARD VENDER
Built for arcades, carnivals, showmen. Vends any of our cards. Fitted with 1c or 5c slots. Height 30".

NEW TARGET MACHINE

BULLS EYE BALL GUM VENDER



OPERATORS, here's the machine that is making a hit with every operator who sees it. Why? Because the Bulls-Eye Ball Gum Vender not only has the profitable pin board layout, but it actually serves the player each time and besides it has the hit target or bulls-eye feature. The Bulls-Eye Ball Gum Vender is fascinating—they like to play it. It beats the old style target machine a hundred ways.

NOTE:—A GAME OF SKILL IS NOT GAMBLING. BALL GUM MACHINES CAN RUN ANYWHERE. THE PLAYER AUTOMATICALLY GETS A PENNY'S WORTH EACH TIME. HOW CAN THEY STOP THIS CLEVER MACHINE OPERATING IN YOUR TERRITORY?

OPERATION:—The player deposits his penny, pushes in the slot and this releases a ball of gum, which rolls down into the shooter. The player then hits the plunger on the side of the cabinet, which shoots the ball of gum at the bulls-eye. If he hits it, the ball drops down into a reward compartment and stays in sight until the dealer pays it. If the player misses the target, the ball bounces down over the pins and may drop into one of the three reward compartments on either side. If not it will roll out of an aperture in front where the player can get it. If the player does not get a reward in trade he receives full value each time—a ball of gum.

The Bulls-Eye Ball Gum Vender is built extra strong—has only a few working parts, and handsomely finished. It is cheap to operate and a big money maker. It is fitted with our well known sliding slot which is practically slug proof. Washers, paper, pieces of tin, etc., will not operate the machine, nor clog this slot. The gum compartment holds 400 balls and has its own key—left with the dealer. Large cash box with separate lock and key for the operator. Each reward paid out registers in the cash box. Uses standard size ball gum which can be bought anywhere.

TEST MACHINES ARE MAKING \$25.00 TO \$35.00 A WEEK. JUST WHAT YOU HAVE BEEN WAITING FOR. EXCLUSIVE GOING FAST. BE FIRST IN YOUR TERRITORY.

Mr. Operator: You can test out a sample Bulls-Eye Ball Gum Vender by filling in this coupon. We give you a rebate on the sample when you place a quantity order.

\$50.00
Special Prices in Quantities
18" high, 14" wide, 6 1/2" deep.

EXHIBIT SUPPLY COMPANY

509 So. Dearborn St., Chicago, Illinois

Largest exclusive manufacturers in the world of coin operated amusement machines and supplies

Exhibit Supply Company,
509 So. Dearborn St., Chicago, Ill.

Gentlemen
Please ship me a sample Bulls-Eye Ball Gum Vender at your special trial price to operators of \$45.00 f. o. b. Chicago. I am enclosing a \$5.00

deposit. Ship by _____, balance payable on delivery.

Signed _____
Date _____

NOT THE OLDEST BUT THE MOST RELIABLE PEARL HOUSE IN AMERICA—WE DEAL IN PEARLS EXCLUSIVELY



La Perfection Perles



Here are Pearl Values that shout louder than words

Bazaars, Salesboard Operators, Auctioneers, Novelty Dealers and Premium Users, make big money handling the famous La Perfection Pearls for the big holiday business.

HERE ARE JUST A FEW BIG HOLIDAY SPECIALS

Two New Numbers added to our list "Lady Dean" as illustrated →

30-in.—with Genuine Diamond Snap In Mirror Jewel Case

Beautiful 30-inch opalescent, perfectly graduated Necklace, in three shades. Marked on inside \$50. Our Price **\$3.75**

In Octagon Jewel Case

High luster, opalescent, 36-inch Necklace of wondrous sheen, in three shades. Marked on inside \$50. Our Price **\$3.40**

OUR GUARANTEE

Each La Perfection Necklace comes with our absolute guarantee. La Perfection Pearls 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

Our No. 501



Is an indestructible, flawless, perfectly matched and graded Necklace, 24 inches long, with one or three-stone sterling silver, double safety clasp, in three shades, cream, rose and white, in velvet covered, sateen-lined, heart-shaped box **\$1.85**



Our No. 504

A 30-inch Necklace, indestructible, insoluble, perfectly matched and graded. Flawless, guaranteed. One or three-stone sterling silver, double safety clasp, in octagon or heart-shaped, velvet-covered, sateen-lined box. **\$2.65**

XMAS OFFER No. 1

Five (5) Number Assortment

If you know a bargain, then this five-number assortment will suit you to a "t". Each one a corking good flash—each one will sell on sight.....

\$15.00

XMAS OFFER No. 2

Seven (7) Number Assortment

Our regular five numbers are included plus our "De Luxe Special", sold at wholesale for \$9.75, and a beautiful 60-inch uniform, opalescent Necklace, in acorn box. \$40 worth for.....

\$25.00

25% Deposit Must Accompany All C. O. D. Orders

LA PERFECTION PEARL COMPANY
259 West 42nd St., New York City



Our No. 205

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, sateen-lined gilt-edged, oblong, half-moon or oval-shaped box. Complete, Each, **\$1.25**

\$15 in Dozen Lots only

FILL OUT COUPON BELOW AND MAIL TODAY.

LA PERFECTION PEARL CO.,
259 West 42nd Street, New York City:

Enclosed find \$..... for which please send me a sample as indicated alongside of these numbers:

- Octagon Jewel Necklace..... @ \$3.40
- Mirror Jewel Necklace..... @ 3.75
- No. 205 @ 1.25
- No. 501 @ 1.85
- No. 504 @ 2.65
- Xmas Offer No. 1..... @ 15.00
- Xmas Offer No. 2..... @ 25.00

Name

Address

FASTEST SELLING SALESBOARD ASSORTMENTS

SATISFACTION GUARANTEED OR MONEY REFUNDED. NO QUESTIONS ASKED.

This guarantee goes with each and every Board we sell. On this basis we have built our business selling complete Salesboard assortments to operators for the past 16 years. Our Boards are equipped with legitimate merchandise only. This means repeat business and more dollars in your pocket.

\$29.25 LITTLE GIANT \$29.25
FOR COST FOR SALES

23 VALUABLE PREMIUMS



23 VALUABLE PREMIUMS

LIST OF PREMIUMS

- 1 10-YEAR GENT'S WATCH.
- 2 \$6.00 GILLETTE RAZORS.
- 2 POKET FLASKS.
- 2 CUFF LINK SETS.
- 4 GOLD-PLATED KNIVES.
- 2 SILVER CHARMS (Coins Included).
- 1 OVERNIGHT CASE, with 10 Fittings for List Sale on Board.

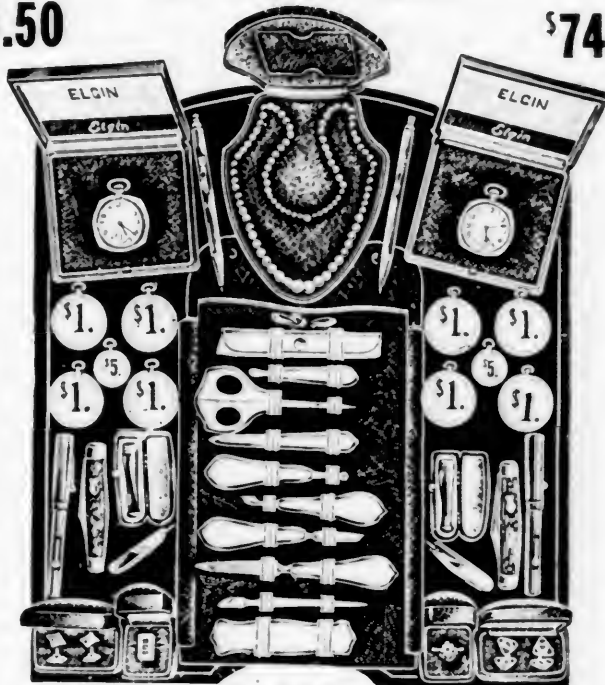
- 1 BRIAR REDMANOL BOTDM PIPE SET.
- 2 LEATHER CIGARETTE CASES.
- 2 PEARL POKET KNIVES.
- 2 SURE POINT PENCILS.
- 2 REDMANOL CIGARETTE HOLDERS.

THE VICTORY

QUALITY AND FLASH

\$74.50 \$74.50

28 HIGH GRADE PREMIUMS



EVERY PREMIUM GUARANTEED

LIST OF PREMIUMS

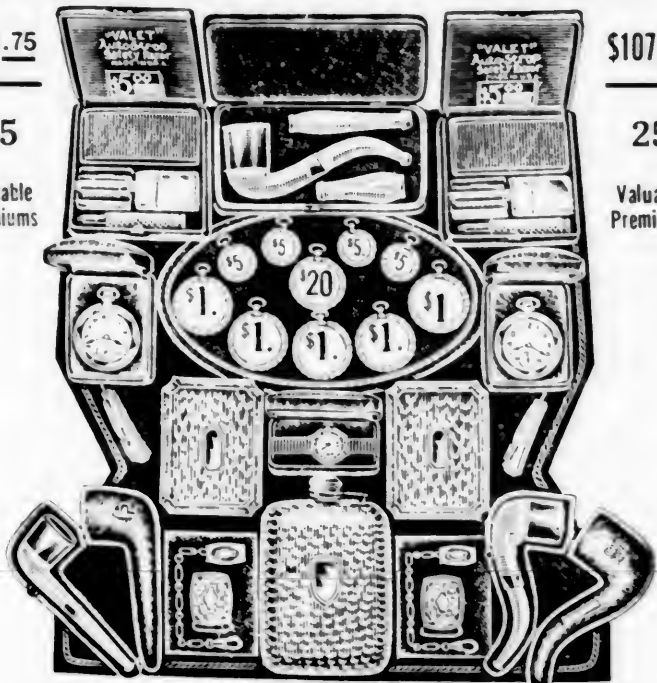
- 2-\$25.00 WHITE GOLD ELCIN WATCHES.
- 1-STRING HIGH-GRADE PEARLS.
- 1-TWO-TONE MANICURE SET.
- 2-SURE POINT PENCILS.
- 2-CIGARETTE HOLDERS IN CASE.
- 2-CUFF LINKS.
- 2-\$5.00 GOLD COINS.
- 6-\$1.00 SILVER CHARMS. Coins Included.
- 2-SOLID GOLD FOUNTAIN PENS.
- 2-STAG-HANDLE POKET KNIVES.
- 2-PEARL-HANDLE POKET KNIVES.
- 2-STERLING SILVER RINGS.

Furnished complete with a 2,000-hole 10c Salesboard, Price, - \$74.50
Furnished complete with a 4,000-hole 5c Salesboard, Price, - 75.25

THE BANK ROLL

\$107.75 \$107.75

25 Valuable Premiums



25 Valuable Premiums

LIST OF PREMIUMS

- 1-\$20.00 GOLD CHARM (Coin Included).
- 4-\$5.00 GOLD CHARMS (Coins Included).
- 5-\$1.00 SILVER CHARMS (Coins Included).
- 2-10-YEAR GENT'S WATCHES.
- 2-BRIAR REDMANOL BOTDM PIPES, in Case.
- 1-25-YEAR WHITE GOLD WRIST WATCH.
- 1-3-PIECE REDMANOL PIPE SET, in Case.
- 2-\$5.00 AUTO STROP SAFETY RAZORS.
- 2-PEARL HANDLE POKET KNIVES.
- 2-BELT BUCKLES AND CHAINS.
- 1-LARGE POKET FLASK.
- 2-CIGARETTE CASES.

FURNISHED COMPLETE WITH 4,000-HOLE 10c SALESBOARD.

\$126.75 THE FLASH \$126.75

26 VERY DESIRABLE PREMIUMS



26 VERY DESIRABLE PREMIUMS

LIST OF PREMIUMS

- 6-\$5.00 GOLD CHARMS (Coins Included).
- 1-3-PIECE REDMANOL PIPE SET, in Case.
- 2-PEARL HANDLE POKET KNIVES.
- 2-STERLING SILVER BAR PINS.
- 2-POKET FLASKS.
- 1-EASTMAN FOLDING CAMERA.
- 2-\$25.00 WHITE GOLD ELCIN WATCHES.
- 2-PENCILS.
- 1-REDMANOL CIGAR HOLDER, in Case.
- 1-SCARF PINS.
- 2-GEN. LEATHER GOLD CORNERS CIGARET C'S.
- 2-T RING TRIMMED CIGARET HOLDERS.
- 1-\$7.00 GOLD CHARM (Coin Included).

FURNISHED COMPLETE WITH A 4,000-HOLE 10c SALESBOARD.

WRITE FOR OUR ILLUSTRATED CATALOG

Cash in full or 1/2 of amount with order, balance C. O. D. Send money order or certified check and avoid delay.

ESTABLISHED 1907

MOE LEVIN & CO., 180 N. Wabash Ave., CHICAGO, ILL.

ESTABLISHED 1907

FASTEST SELLING SALESBOARD ASSORTMENTS ON EARTH



MARY PICKFORD
HOLLYWOOD CAL.

May
10th
1923.

George Borgfeldt & Co.,
111-119 East 16th Street,
New York City.

Gentlemen:

This is the first time I have endorsed any sort of a commercial article, but I recommend with a great deal of pleasure, the Leichner cosmetics.

I have used them for several years now and find that they not alone blend smoothly and look better, but that the make-up lasts all day even under the stress of sun and wind and the terrific glare of the artificial studio lights.

Leichner preparations have reached a stage of perfection and I have found them absolutely supreme in the art of make-up.

Sincerely,
Mary Pickford.

One of her secrets is
—Leichner's!

BUT she makes no secret of it! The great screen star writes us simply, but eloquently, that she uses Leichner's Theatrical Make-up and Toilet Preparations.

When her part is "Rosita" of the Spanish complexion, or when she is fair little "Tess of the Storm Country", she finds her make up—all of it, just as she wants it in Leichner's!

In your work—whether on the stage or screen—you, like Miss Pickford, will find great satisfaction in Leichner's. The powders give smooth lovely skin. Rouges provide natural, effective tints. Grease paints and creams serve every requirement. All are immune to the glare of both arc-light and foot-light. All are made to keep your stage appearance correct in all types of settings and lightings. The audience does not detect Leichner's Make-up—it keeps your part intact.

Stars of the stage and screen insist upon Leichner's. Be sure you use it.

Sole Distributors

GEO. BORGFELDT & CO. • 111-119 East 16th St., New York

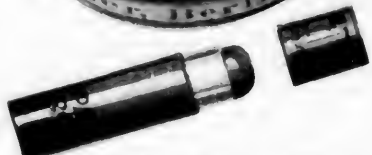


L. LEICHNER

TOILET PREPARATIONS

and THEATRICAL MAKE-UP

STAGE FAVORITES FOR OVER HALF A CENTURY



Be sure it's Leichner's when you want:

- | | |
|---------------|------------------|
| Stage Powder | Eye-brow Pencils |
| Fettpowder | Hair Dyes |
| Grease Paints | Liquid Paints |
| Lip Sticks | Removing Creams |
| Rouges | Tooth Enamel |
| | Nose Putty |