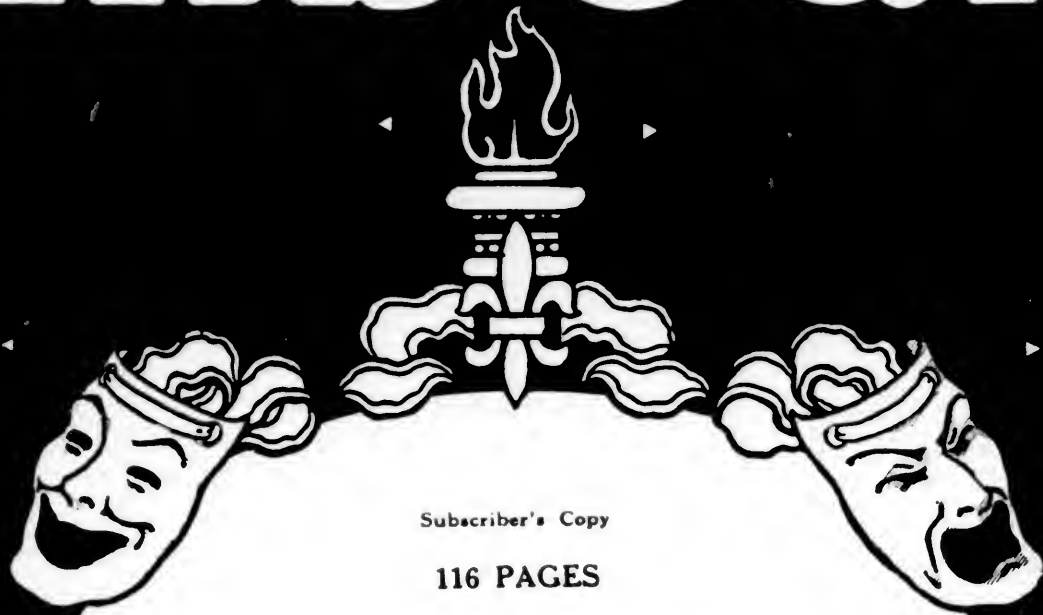


The PRICE 15¢ Billboard



Subscriber's Copy

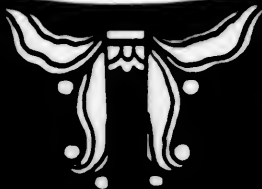
116 PAGES

November 11, 1922

A LIBERAL UNION

By "CHAMPROUGE"

(Printed in U. S. A.)



A Weekly
Theatrical Digest
and
Review of the Show World

WINDOW SIGN LETTERS
LARGE PROFITS
 184
EDWARD GOLDSMITH DELICATESSEN AND GROCERY
 CIGARETTES TOBACCO GOODS DELIVERED
SAMPLES FREE
AGENTS and SALESMEN

\$75.00 to \$150.00 a week. Lowest price gold and silver sign letters for Stores Offices Automobiles etc. Large demand everywhere. Anybody can do it. Expense territory or travel is over while you earn. Write for free samples and catalogue.
ACME LETTER CO., 2806B Congress St., Chicago.

GOODYEAR RAINCOATS
\$1.80 EACH Men's Gas Masks, Light Rubber Coating, Turn Down Collar, Turned Sashes, Any Beaded Mold, Heavyweight, Sizes 36 to 46.
\$1.65 EACH Lightweight, Any Quantity.
 20% deposit, balance C. O. D. F. O. D. New York.
Raincoat Mfg Co.,
 235-237 5th Avenue, NEW YORK CITY.

LITTLE WONDER LIGHTS
 Lamps for the Parlor, Library and Dining Room. Lights for stores, schools, churches, tents, showmen, etc. Park and street lights, and Little Wonder Hand Lanterns. Little Wonder patented gasoline lights are **BRIGHTER THAN ELECTRICITY, CHEAPER THAN OIL.** Thousands in use everywhere. Wonderful for every purpose. We want selling distributors where we are not represented. Write for Little Wonder Catalogue and Prices.
LITTLE WONDER MFG. CO., 152 S. 5th St., Terre Haute, Ind.

AGENTS, CANVASSERS
 to take orders for our line of Photo Medallions and Photo Jewelry. Big profits. Sell on sight. Send for our catalogue. Photo Medallions, Photo Medallion Clocks, Photo Pocket Mirrors, Photo Buttons, Photo Jewelry. Four-day carrying satisfaction guaranteed.
GIBSON PHOTO JEWELRY CO.,
 608 Grandview Ave., Brooklyn, N. Y.

GLASGOW FIRM OF IMPORTERS
 is looking for American Street Vendors. Sole buying right for Britain. Manufacturers only need communicate.
HARDY PICKLES & CO.
 146 Renfield St., GLASGOW, SCOTLAND

AGENTS
 Monogramming Autos, Trunks, Hand Luggage, etc. by transfer method is a big money maker. No experience, no license necessary. Catalog showing over 50 styles and colors and full particulars for the asking.
MOTORISTS' ACCESSORIES CO., Mansfield, Ohio.

Window For Rent on Main Street
 Big traffic. Salesmen and Demonstrators write to JOHN GLASSPIEGEL, 212 Third St., Milwaukee, Wisconsin.

MEN AND WOMEN EARN
 large daily profits selling "Stick-On" Window Lock. Wanted on every window; sells at sight; big profits; sells 10¢ each. Write for price and free sample.
STICK-ON WINDOW LOCK CO., 176 Fulton St., New York City.

Universal Doll Wig, \$5.00 PER 100
 Can be dressed as Colifure, Marcel, Bob, Flipper, etc. Sample, 10¢. **ROSEN & JACOBY, 1126 Lexington Avenue, New York City.**

Gum 1¢ a pack
 Full size 6-stick packs, Spearmint, Peppermint and Fruit Flavors, 10¢. 50¢ for 100-stick packs. Flashy boxes. Deposit required. Prompt shipment.
HELMET GUM SHOP
 CINCINNATI, O.

We carry a tremendous stock of
ESMOND BLANKETS
 FOR IMMEDIATE DELIVERY AT
ROCK BOTTOM PRICES
 No. 1625—ESMOND INDIAN BLANKET. Size 64x74. Boxed. Price... \$2.65 Each
 No. 2614—ESMOND 2-1 BLANKET. Size 66x80. Wrapped. Price... \$3.25 Each
PRICES REDUCED ON CHINESE BASKETS FIVE RINGS AND FIVE TASSELS
 (Set of 5). Price.....\$2.30 Per Set
 Baskets come assorted colors. Will ship any quantity same day order received. All goods shipped F. O. B. Providence. 25% required on all orders, balance C. O. D.
JOHN E. FOLEY & CO.
 29 Broad Street, PROVIDENCE, R. I.

LOOK HERE! AT LAST
 The "1849" SOUVENIR MINT
 Concession Men, Agents, Salesmen, Wanted At Once
California Gold Souvenirs
 QUARTERS AND HALVES
 THE LATEST JEWELRY CRAZE.
 Send 75¢ for sample, with holder. Complete line.
J. G. GREEN CO., 991 Mission St., San Francisco, California.

STAR GOGGLES
 Gauze Side Shield, Cable Temple, Amber Lenses.
 DOZ., \$2.25. GROSS, \$24.00.

"7-in-1" OPERA GLASS
 Made of Celluloid.
 DOZ., \$2.00; GROSS, \$23.50.

MILITARY SPEX
 Imitation Gold Large Round, Clear White Cornea Lenses. All numbers.
 DOZ., \$3.00; GROSS, \$35.00.

MEN'S RUBBER BELTS \$14.50 PER GROSS
 In brown, black and gray, corrugated, stitched and plain. Equipped with high-grade nickel-plated adjustable buckles. Guaranteed strictly first. Our agents are making a big money on our Belts. Buy direct and avoid delays and disappointments.
 Men's Rubber Key Holders.....\$12.00 per Gross
 Ladies' Rubber Belts.....17.00 per Gross
 Ladies' Rubber Aprons, \$4.00 per Dozen or 45.00 per Gross
 \$3.00 deposit required with each gross ordered.
THE SUPERIOR RUBBER CO., Akron, Ohio.

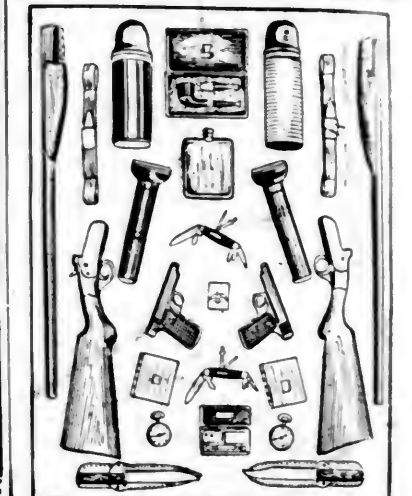
RAINCOATS
 Unlimited Profits for You
MEN'S, \$1.75 Compare this price with any others.
 Ladies, \$1.80 Each Boys and Girls, \$1.60 Each.
 We are manufacturers and not jobbers, and all our coats are full cut and of superior workmanship.
 20% Deposit—Balance C. O. D.
THE STAR WATERPROOF GARMENT CO.
 2 Sand Street, - - - STAPLETON, N. Y.

TOY BALLOONS
 Attention, Concessionaires: We have a wonderful proposition for jobbers and advertising concerns. Two factories. Rock-bottom prices.
THE LAKE SHORE RUBBER CO., Elyria, Ohio.

THE AUTOMATIC FISH POND
 will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our star wheels to select from. We also paint wheels to order.
AUTOMATIC FISHPOND CO.,
 2014 Adams St., Toledo, O.

SPEARMINT GUM 1¢ A Pack
 Delicious CHEWING GUM Delicious EVERLASTING FLAVOR
 In lots of 2,000 packages and over we allow liberal discount. We do not ship less than 1,000 packages. Give-Away Gum, 65¢ a Hundred Packages. Free advertising.
NEWPORT GUM CO., Newport, Kentucky

GOT 'EM ALL LICKED

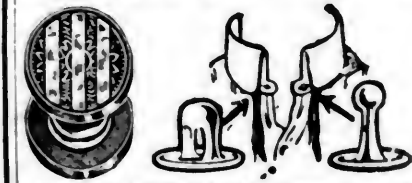


THE BEST GUN ASSORTMENT ON THE MARKET. NOT HOW MANY PREMIUMS, BUT HOW GOOD!!!
 ASSORTMENT CONSISTS OF
 2 Imported .32 Calibre Automatic Revolvers
 2 Westclox Pocket Ben Watches
 1 Icy Hot Corrugated Vacuum Bottle
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 2 Bull's Eye Flashlights, complete with Battery, 1 Sterilizing Flask
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 2 Composition Rubber Belts, with Sterling Silver Buckles
 1 Genuine Pakelite Pipe Set, in Beautiful Plush-Lined Case
 2 Stevens Single Barrel Shotguns.
Price Only \$78.50
 With Double Barrel Shot Guns, \$98.50 (one-third deposit with order, balance C. O. D. FREE—Any size Band up to 3,000 holes, with label to sell each punch at any price you may desire.)

Slot Machines
 VERY BEST PROFITS OBTAINABLE THROUGH
 Bell Machines, Dewey's, Jack Pot, Peanut Ball Gum Electric Shock and Target Pin Machines. Many of our customers are prosperous because they buy from the right place the right goods at the right price.
 Write for our money making facts New Catalogue and become prosperous.

Banner Specialty Co., 608 Arch St., Philadelphia, Pa.

CONCESSIONAIRES Streetmen and Peddlers



B. B. 16—BUTTON SETS. Consists of 1 Pair Separable Links, 1 Ball and Socket Pearl Back Pin Button, 1 Duplex or Close-Back Back Button. The big selling set. \$15.75
 Per Gross Sets
 No. B. B. 15—BUTTON SETS. Same as above. Cheaper Link \$15.00
 Per Gross Sets
 No. B. 590—BILL FOLDERS..... 12.00
 Per Gross Sets
 No. B. 593—BILL FOLDERS, All 36.00
 Per Gross
 No. B. B. 111—WIRE ARMLETS..... 5.00
 No. B. B. 112—UNIVERSAL MILK BOTTLE COVERS. Per Dozen 1.60
 No. B. B. 901—RUBBER BELTS..... 16.50
 Per Dozen, \$1.50; per Gross

SHRYOCK-TODD NOTION CO.
 822-824 No. 8th St., ST. LOUIS, MO.

MILK CHOCOLATE BARS
 Packed 21 to Box
 5¢ Size, 55 Cents per Box, 10¢ Size, \$1.10 per Box. Deposit with order required. **HELMET CHOCOLATE CO., 523 Walnut Street, Cincinnati, Ohio.**
The Eureka
 A W. RAY Box 749 Atlanta, Georgia

FLOSSMORE SWEETS

OUR SPECIAL INDOOR PACKAGE NOW READY—MANY NEW ADDED FEATURES FOR INDOOR SELLING—IT'S A BEAUTY



ATTENTION, INDOOR SHOWMEN To prove to you how unusual the FLOSSMORE SWEETS proposition is, let us send you a trial order of 250 packages. Give it the once over. If you do not find it the flashiest layout that you ever saw for the money, send it back and your money will be cheerfully refunded.

No matter how loud we TOOT OUR HORN to attract your attention to FLOSSMORE SWEETS—YOU MUST SEE IT—and then you will realize WHY IT IS

The Sensational Money-Getting Candy Package. Just one trial order will convince you. It's got the stuff in it that will put it across any time or anywhere. A large variety of sensible gifts suitable for all in each and every package. 30 BIG FLASHES IN EACH 250 PACKAGE.

WE INVITE COMPARISON. NOTHING LIKE IT ON EARTH.

\$45.00 PER THOUSAND PACKAGES All Stock Shipped 250 Packages TO A CARTON

All stock shipped 250 packages to carton. A deposit of \$10.00 requested with each 1,000 packages ordered.

250 Pkgs.	500 Pkgs.	1,000 Pkgs.	2,500 Pkgs.	5,000 Pkgs.
\$11.25	\$22.50	\$45.00	\$112.50	\$225.00

F. O. B. CHICAGO.

THE UNION CONCESSION COMPANY, 456 So. State St., CHICAGO, ILL.

BIGGER—BETTER—FLASHIER THAN EVER.

"THE FLAPPER" 45c



CORENSEN
LOS ANGELES, CAL.

Salesboard Operators

WHY BUY FROM JOBBERS—SAVE MONEY—BUY DIRECT
OUR OWN SUPREME QUALITY HAND-DIPPED MILK CHOCOLATES.
All Neat Fancy Boxes That Attract.

No. 1—ASSORTMENT
22 BEAUTIFUL LITHOGRAPHED EMBOSSED BOXES.
300-HOLE 5c SALESBOARD FREE.
10—50c Boxes
5—75c Boxes
3—\$1.50 Boxes
1—\$3.00 Box
Price, \$5.75

No. 2—ASSORTMENT
22 NEAT ATTRACTIVE BOXES.
300-HOLE 5c SALESBOARD FREE.
10—50c Boxes
5—75c Boxes
2—\$1.25 Boxes
1—\$2.50 Box
1—\$5.00 Box
Price, \$6.00

No. 3—ASSORTMENT
36 FLASHY LITHOGRAPHED BOXES, ONE AND TWO-LAYER.
300-HOLE 5c SALESBOARD FREE.
20—50c Boxes
10—75c Boxes
3—\$1.00 Boxes
2—\$1.50 Boxes
1—\$3.00 Box
Price, \$8.50

No. 11—ASSORTMENT
46 FLASHY LITHOGRAPHED EMBOSSED BOXES.
1,200-HOLE 5c SALESBOARD FREE.
30—50c Boxes
8—75c Boxes
4—\$1.50 Boxes
2—\$3.00 Boxes
1—\$5.00 Box
1—\$7.00 Box
Price, \$14.25

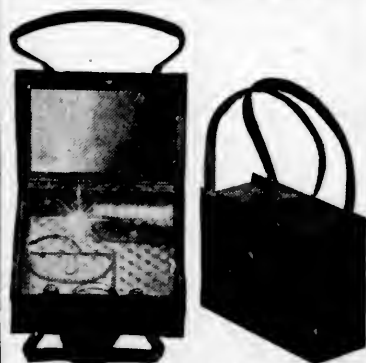
Each of the above assortments packed in individual cartons, complete with Printed Salesboard. SEND FOR OUR NEW ILLUSTRATED CATALOGUE—BUY DIRECT

TERMS. 25% DEPOSIT ON ALL C. O. D. ORDERS.

WEILLER CANDY COMPANY

Manufacturers for the Salesboard Operator and Concessionaire,
227 West Van Buren Street, CHICAGO, ILLINOIS.
Local and Long Distance Phone: Wabash 9564.

PRICE TALKS



Perfect electrical construction. Gold lined. 3-piece fittings. Coin purse. Full size mirror.

Yours For \$18.00 doz.

Sample, \$1.65, postpaid.
Every Girl and Woman a Customer.
Retail for \$3.50.
Separate Lighting Attachment, 50c Each.
25% deposit, balance C. O. D. Immediate delivery.

UNIVERSAL LEATHER GOODS CO.
442 North Wells Street, CHICAGO, ILL.

SEAPLANES

Record made by Meyer Tazler, with World's Greatest Shows at Toronto Exposition, September, 1921.



For PARKS and CARNIVALS

A sensation everywhere. 62 built in 1921. Big cars. High speed. Wonderful show. A top money getter. Has earned \$300 to \$1,500 in one day. Price, \$4,200 to \$7,250. Cash or terms.

TRAVER ENGINEERING CO., Beaver Falls, Pa.

AT LIBERTY, AGENT OF UNION CARPENTER

Play Some Parts. Address JAMES McBRIDE, Gladstone Hotel, Kansas City, Mo.

THE BIGGEST HIT ON THE MARKET AMERICAN EAGLE BUCKLES

With RUBBER BELTS \$18.00 gross With LEATHER BELTS \$24.00 gross

(All Firsts. No Seconds.) Sample Box, Eagle Rubber Belts, \$1.75, Genuine Leather Belts, \$2.25 per Doz. Samples each, 25c, postage prepaid.

\$16.00 gross—RUBBER BELTS—\$16.00 gross. With Nickel Rotator or Lever Buckles. One-third deposit on orders, balance shipped C. O. D. No less than six dozen shipped.

PITT BELT MFG. CO., 705 Fifth Ave., Pittsburgh, Pa.

CHINESE BASKETS 8 Rings, 8 Tassels

In lots of 50 nests \$2.75 per nest
In lots of 25 nests 3.00 per nest
In smaller lots 3.25 per nest

Baskets are stained dark mahogany color
ORIENTAL NOVELTY CO., 28 Opera Place, Cincinnati, Ohio

WANTED—Experienced Help for Merry-Go-Round and Ferris Wheel

Want to hear from Plantation Performers at once. Stay out all winter. American Legion Armistice Celebration. Arcadia, La. this week; Colfax, La., next week. Address all communications to S. J. CANTARA.

EMPIRE GREATER SHOWS WANT

Two more good Shows. Legitimate Concessions, come on. Southfield Fair this week; Roxboro and Rocky Mount Fairs to follow; all North Carolina.

THE E-Z BALL GUM MACHINE

This is a 5c Machine
Is a Go-Getter. Holds 1,200 Balls of Gum, each with a hole drilled thru the center containing a number. 100 winners in each set. \$60.00 realized from every filling. \$28.00 net profit every time you sell a set of gum.
Write today.
AD-LEE NOVELTY CO., (Not Inc.) CHICAGO, ILL.
185 N. Mich. Ave.

How Would You Like To EARN \$50 A DAY

See our advertisement on page 112
Goodyear Rubber Mfg. Co.

BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS

JUST BORN

THE WONDER PACKAGE

JUST BORN

\$120.00 for 1000—\$60.00 for 500—\$12.00 for 100

SWEETHEART DAINTRIES

Don't Forget, WE PAY ALL EXPRESS CHARGES

The fastest selling 25c prize candy package on the market—The package with plenty of Ballys—The package with eatable Candy.

JUST BORN

THE WONDER PACKAGE

JUST BORN

Manufactured and Distributed by

UNITED CONCESSION SUPPLY CO.

PHONE CORTLANDT 7816.

115 Nassau St., NEW YORK CITY

Theatre Concessionaires Attention !!

You can now get at Wholesale our Famous Package

CALIFORNIA MELLOWS

Which Will Double Your Sales

The best selling prize package on the market today. A chocolate fudge candy mixed with shredded coconut and the prizes—"Oh! Boy"—ten big ballys to every case. Price \$12.00 per case of 100 packages, F. O. B. New York or Los Angeles. A deposit required with each order.

Standard Candy Company,

150 Wooster Street,
New York City.

Send your order
to nearest office.

320 South Main Street,
Los Angeles, Calif.

SCENERY

Diamond Dye, Oil or Water Colors.
SCHELL SCENIC STUDIO, COLUMBUS, OHIO.

SCENERY and PLUSH DROPS FOR HIRE

Established 1890. AMELIA GRAIN, Philadelphia.

GLADSTONE HOTEL

European Plan,
SPECIAL RATES BY THE WEEK,
S. W. Cor 9th and Oak Sts., Kansas City, Missouri.

FOR SALE, Scenery

New Drops and Satin Sets. Also trunk full of Tab. Wardrobe, \$1.00 a dress. Address CHAS. SOLADAR, care Hyatt's, 205 Delaware Bldg., Chicago, Ill.

INVENTORS' ROUND-UP and CONVENTION
Send photo contribution. ROUND-UP, care Billboard, Cincinnati, Ohio.

SHOW DOCTOR

WANTS JOB

Experienced. Licensed in Michigan, Indiana and Wisconsin. Regular graduate. Write SHOW DOCTOR, care Billboard, Cincinnati, O.

YOUNG LADY FOR RING AND TRAPEZE ACT

State age, height and weight. Good amateur considered. Address RICHARD, care of Billboard, San Francisco, California.

WANTED AT ONCE—A Pianist versatile enough to play the best in standards for pictures and also do real jazz for dance and hotel. Will share first-class studio with right party. You must have experience and ability. Splendid opportunity for good teacher here. State all in first wire or letter. Pictures at night only. No amateurs wanted. F. B. HUNNICUTT, Studios, Grove Bldg., Eureka, Kansas.

WANTED—Vaudiville, Musical Comedy and Dramatic People in all lines. Specialties, Novelty Acts, Sketch Teams, Chorus, Girls and Principals. THE DAVIDS THEATRICAL AGENCY, 248 Tyler Bldg., Louisville, Kentucky.

GRACE MACK STOCK CO. WANTS QUICK

General Business Team with Specialties, and other useful people. Week stands in Theatre. Tell all and lowest sure salary. Address CLAYTON, N. C.

AT LIBERTY REAL DANCE PIANO- ACCORDIONIST, doubling Piano and Voice. Am young, congenial, neat and have had plenty of experience. Can fake, improvise and transcribe. Want to join real outfit. If you can't pay the dough don't waste my time, as I can deliver. Write or wire O. R. CLARK, 1326 Henderson, Des Moines, Iowa.

SHOW PRINTING TYPE AND BLOCK WORK

DATES CARDS AND HERALDS
WRITE FOR PRICES

LITHOGRAPH PAPER

For All Classes of Attractions carried in Stock for Immediate Shipment

QUIGLEY LITHO. CO. 115-117-119-121 W. Fifth St.
KANSAS CITY, MO.

BAR PERFORMERS, NOTICE

WANTED—Comedy Bar Performer.

Address X. Y. Z., care Billboard, Cincinnati, O.

WANTED FOR MEDICINE—An A-1 Sketch Team

That can change strong for week or more and work in acts. Must be young, neat appearing and good dressers on and off. State exactly what you can do and what salary you want. Also Feature Saxophone Player for Jazz Orchestra. Preference given to one that can double Stage. Address DR. A. L. DAWSON, 4926 Central Ave., Indianapolis, Indiana.

WANTED—COLORED VERSATILE MEDICINE PERFORMERS

Those doubling Brass or String given preference. State all first letter. Out all winter. Halls and store-rooms. QUAKER FREE SHOW CO., South Boston, Virginia.

AT LIBERTY

LAURENCE KING and LOUISE VOORHIES

Heavies, Characters, General Business. Second Business, Characters, Flono. All essentials. Equity. Week November 6, Hamilton, Mo.; then Oakley Hotel, Kansas City, Missouri.

At Liberty, R. G. PATE

Experienced General Business Actor with all essentials. Song and Dance Specialties. Bass or Baritone in Quartette, and good Tenor Banjo in Orchestra. Age, 30; weight, 180; height, 5 ft., 8. Address 137 W. Ninth Street, Cincinnati, Ohio.

At Liberty—ADVANCE AGENT—At Liberty

Years of experience. Reliable in all branches. Jump anywhere. If you have the goods I can do the rest. State all. Address FRANK RAHN, Logan Hotel, Pulaski, Ill.

WANTED FOR J. DOUG. MORGAN SHOW, No. 1

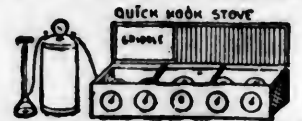
An A-1 Scenic Artist, about four weeks' work, repainting the Show. Don't wire, write me what you can do and what you will work for. J. DOUG. MORGAN, Pittsburg, Texas.

Also want to thank all who answered my last ad. Mr. Chas. Morrill, Mgr., No. 2 Show, at Tyler, Tex., can use good Repertoire Man with Specialties.

Wanted Violinist and Pianist

For November 16, for Motion Picture Theatre. State lowest salary. May use eight or ten-piece Orchestra. Wire immediately. JOHN VICTOR, Queen Theatre, Abilene, Tex.

LET US HELP YOU "CLEAN UP" YOUR COOK HOUSE



A new, well built Gasoline Pressure Stove, with a fine polished Griddle, an attractive Coffee Urn, a gas-sling overhead gasoline pressure Lantern, will make your cook house a real eating place. We have the most complete line of Cook House Equipment in the country. Catalog will be sent upon request.

WAXHAM LIGHT CO.

Dept. 18, 550 West 42d St., NEW YORK.

PHOTOS ENLARGEMENTS SLIDES

TOM PHILLIPS SLIDE CO.
232 W. ONTARIO ST. CHICAGO

12-MINUTE ACT FOR SALE—Leaping Grayhound Clowns, somersaults, jumping rope tricks, etc. All high-bred dogs, Silk Poodles, Pomeranians, Black Poodles, etc. Also Educated Game Mathematician, a wonder. Does 7 minutes. J. W. HAMPTON, care Restaurant, 38 3rd Ave., New York City.

THE BABY IN THE BOTTLE
Swell, large also Two-Headed Baby Girl, 16 in. high exhibited in 7x5 in. museum jar, and lots of other Mummified Freaks. List for stamp. THE NELSON SUPPLY HOUSE, 314 E. 4th St., So. Boston, Mass.

SLIDE-TROMBONIST, B. & O., SINGER
Can bring Band and Orchestra. Jazz, Classic. Go anywhere. Union, shows, dance. Ship preferred. Professionals. H. GRIFFIN, S. P.-N. Y. Sextette, Billboard, New York.

WANTED MED. LECTURER ON COMMISSION

Also Physician registered in Ohio. DR. RAUBOLT, Wyandotte, Mich.

AT LIBERTY—Violinist Leader, for Vaudeville and Pictures. Large library of standard and galaxy music. Member A. F. of M. Can report at once. A. J. ABBENANTE, 49 Center St., Torrington, Conn.

CLARINET AT LIBERTY

Experienced and Reliable. ODELL MINER, 25 W. Fairview Ave., Dayton, O.

CLARINETIST AT LIBERTY

On account of theatre closing. References from real musicians, including H. L. Rogers, Chicago, Ill., and Mike Lange, Kansas City, Mo. No thin tune or low register, no limitation on high register either. I do not rest mouthpiece on the teeth. I do not damage the tone on my instrument. A real musician for a real orchestra leader. Address J. TREJO, Rooms 24 and 25, Central Block, Dayton, Ohio.

WANTED QUICK, Black-Faced Comedian

One who plays Harmonica and Dances preferred. Give reference. LEE LAIRD, 600 W. 136th Street, NEW YORK CITY.

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

THE BILLBOARD

Published weekly at 25-27 Opera Place, Cincinnati, O.

SUBSCRIPTION PRICE, \$3.00 PER YEAR.

Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under act of March 3, 1879.

116 pages. Vol. XXXIV. No. 45. Nov. 11, 1922. PRICE, 15 CENTS. This issue contains 65 per cent reading matter and 35 per cent advertising.

WANTED FOR PORTO RICO

ENTIRE WINTER SEASON, OPENING DEC. 23, UNDER CITY AUSPICES.

Authorized by Mayor of San Juan, Commissioner of Police, Commissioner of Public Service of Porto Rico. Transportation furnished free for all Rides and Shows. All Rides owned and controlled by Ben Williams. Williams Shows booked for this occasion. Can use few clean Shows, Motordrome, Concessions of all kinds. First come first served. No favorites. Grifters and Gypers, keep away. Can use clean Palmistry, Shooting Gallery, Photo Gallery, Ball Games of all kinds and everything that is novel. No passports necessary. No duty. U. S. A. money used exclusively, as Porto Rico is a part of the United States. Sailing Dec. 16. Four days' sail. All meals furnished free on steamer. Apply to

JULES LARVETT, 605 Gaiety Bldg., 1547 Broadway, New York. Phone, Bryant 4818.

P. S.—I am positively the only showman authorized by the Mayor of San Juan, Porto Rico, to book all amusements. (Signed) BEN WILLIAMS.

The Billboard

DECORUM • DIGNITY • DECENCY

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BUSINESS ON THE UPGRADE

**Economic Depression Wave
About Over and Conditions
Approaching Normalcy**

**INCREASED EMPLOYMENT
IN MAJOR INDUSTRIES**

**Car and Labor Shortage in Evi-
dence—Industry in General
Shows Big Improvement**

New York, Nov. 6.—That the wave of economic depression that has borne so heavily upon the show business during the past year or so is about over and that the country is once more getting around to normalcy is clearly indicated in the report of the United States Employment Service, which for the month of October shows a general industrial revival, with sound conditions in basic industries in virtually every State in the Union.

An increase in employment is noted in twelve of fourteen major industrial groups. The industries with increased employment are: Railroad repair shops, stone, clay and glass products; iron and steel, chemicals, and allied prod-

(Continued on page 101)

**FIRE DESTROYS
EXCURSION BOATS**

**Coney Island Co., Cincinnati,
To Replace Island Queen
and Morning Star With
New Craft**

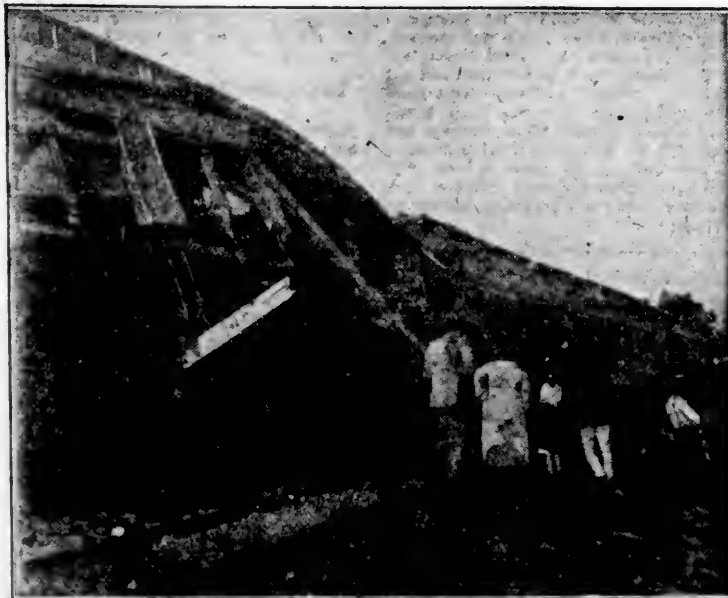
The Island Queen and Morning Star, excursion boats of the Coney Island Company, Cincinnati, were destroyed by fire November 4, with two packet boats, the Chris Green and the Tacoma, property of the Greene Line. The fire, which entailed the greatest loss of property in the history of the Ohio River, also damaged the wharfboat of the Coney Island Company at the Cincinnati landing to the extent of \$10,000.

According to Charles G. Brooks, president of the Coney Island Company, it will cost \$250,000 to replace the Island Queen, and \$200,000 to replace the Morning Star. He stated: "We carried fire insurance of \$100,000 on each boat and \$5,000 on the wharfboat. We will buy new boats to replace those destroyed."

The four boats lay alongside the wharfboat in close proximity to each other. The fire, which started about 9:30 a. m., is believed to have originated

(Continued on page 101)

WORTHAM SHOW WRECK SCENES.



Top: Southern Pacific engine plowing thru day coach on the end of the train of C. A. Wortham's World's Greatest Shows. Lower left: Break in the middle of the second car. Lower right: Second car plowing into the third car.

**GILLMORE BRANDS STORY OF EQUITY
ASSESSMENT FOR MINERS' DEFENSE A LIE**

New York, Nov. 6.—Frank Gillmore, executive secretary of Equity, denies in most emphatic terms the statement printed in a theatrical paper (not The Billboard) that all Equity members are to be assessed the sum of \$5 by the American Federation of Labor, to provide funds for the defense of the union miners charged with murder at Herrin, Ill. Gillmore said: "The article is an absolute lie from start to finish, and the truth of the matter could easily have been found out by consulting any member of Equity. We

have never asked for any such assessment, and so far as I know there is no intention of asking for any such assessment in the future."

Gillmore also made it plain that it was not within the power of the American Federation of Labor to order any assessment for any cause whatever. He pointed out that as Equity, along with all other unions, had complete autonomy in its affairs, if the Federation wanted to raise funds by assessment it would have to obtain the consent of the unions, and could not order an assessment levied.

**PAUL DICKEY TO SUE
FOR AN ACCOUNTING**

**Asserts He Is Entitled to Share
of All Profits of "The
Last Warning"**

New York, Nov. 6.—Asserting that he is entitled to a share of all profits of "The Last Warning", a mystery play, which became a success over night when it opened at the Klaw Theater last week, thru the use of suggestions he made for changes in script, Paul Dickey, playwright, has announced his intention of bringing suit for an accounting. "The Last Warning" was produced by two young men, Michael Goldreyer and Michael Mindlin, who formed a corporation known as Mingold Productions, Inc., and sold stock in it to investors. Bickerton, Wittenberg & Fleisher, attorneys, of 220 West 42d street, confirmed the report that Dickey had consulted them with the intention of bringing suit, but said that action had not been commenced as yet.

Dickey claims that he was requested by Goldreyer and Mindlin to go to Hartford, Conn., on September 13 to

(Continued on page 101)

**WORLD STANDARD
SHOWS, INC., SAIL**

**Will Tour Panama Canal Zone
and West Coast of South
America**

New York, Nov. 6.—The World Standard Shows, Incorporated, sailed from Pier 67, North River, on the steamer Colon, for the Panama Canal Zone and the West Coast of South America, at 3 o'clock Saturday afternoon. This carnival is owned by Joe H. Hughes, William Hamilton and Samuel Kitz, all of whom accompanied the show.

"We are going after the eggs," said Joe Hughes, the manager, when seen on the pier by a representative of The Billboard shortly before sailing. "This is the first time in history that a show of this kind has gone to South America entirely on its own. Other shows have gone there, but under a guarantee and have had their expenses paid."

"Yes," he replied in answer to a question, "this is a carnival pure and simple, but it is a carnival of the better kind."

The attractions in the lineup of the World Standard Shows are: King

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Last Week's Issue of The Billboard Contained 1,121 Classified Ads, Totalling 5,740 Lines, and 648 Display Ads, Totalling 24,438 Lines; 1,769 Ads, Occupying 30,178 Lines in All The Edition of This Issue of The Billboard Is 71,750

OPENING OF KEITH'S PALACE, CLEVELAND, BRILLIANT EVENT

Notables From Public and Private Life at Premiere of New Five-Million-Dollar Playhouse—Opening Bill Offers All-Star Program

Cleveland, O., Nov. 6.—B. F. Keith's new \$5,000,000 Palace Theater opened tonight with special ceremonies and before an audience that included the best-known theatrical folks of New York and society leaders of New York, Washington, Cleveland and Chicago. A large party of friends, guests, associates and employees of the Keith Circuit journeyed here from New York to attend the affair. Among them were Mr. and Mrs. E. F. Albee, Mr. and Mrs. J. J. Murdoch, Mr. and Mrs. John Ringling, Mr. and Mrs. Adolph Zukor, Judge and Mrs. Edward E. McCull, Senator and Mrs. J. Henry Walters, Mr. and Mrs. Martin Beck, Mr. and Mrs. Maurice Goodman, Augustus Thomas, Mr. and Mrs. Edwin G. Lauder, Julia Arthur, Mr. and Mrs. George M. Coban, Mr. and Mrs. B. S. Moss, Mr. and Mrs. Marcus Loew, Mr. and Mrs. F. F. Proctor, Congressman and Mrs. Joseph Rhinock, Mr. and Mrs. Sidney Williams, Mr. and Mrs. Mark A. Luescher, David Belasco, Mr. and Mrs. Irving T. Bush and others.

Among the well-known society people occupying boxes at the opening were Mrs. Richard T. Wilson, of New York, sister of Mrs. Cornelius Vanderbilt; Mrs. Carroll Livingston Walnwright, formerly Edith Gould, and Mr. Walnwright; Mrs. Robert Goellet, Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Samuel J. Wagstaff, Mrs. John Drexel, Mrs. Jerome Napoleon Bonaparte, Whitney Warren, Jr.; Capt. Malcolm Meacham, Carl Clarkson Springer, Mrs. Alfred Beattleston and Mrs. Miller Greaves, all of New York.

Governor Harry L. Davis for the State of Ohio, Mayor Fred Kohler for the city of Cleveland, and Hon. Newton D. Baker, former Secretary of War, for the Cleveland Chamber of Commerce, accepted the theater, which is among the finest in the world. E. F. Albee, guiding genius of the Keith enterprises, declared that the Palace is his monument and expresses his faith in Cleveland.

Elsie Janis, a native of Ohio, held the center of the bill in what is characterized as one of the greatest vaudeville premieres in history.

The curtain was raised by Tom Heffron, a one-legged dancer, who appeared 35 years ago on the night the first Keith house was opened in Boston. Heffron asked to be allowed to open the bill and permission was granted by the stage employees' union.

Elsie Janis, inimitable star of stars, offered typical Janis hits, in which mimicry played

the leading part. Charles Harrison and Sylvia Dakin appeared for the first time in Cleveland in "The Three of Us", with Billy Hogue. Then came Harry Burns, Italian eccentric comedian, in "I Think You Tough", assisted by Charles Senna and Carlina Diamond. Johnny Burke gave his great comedy bit "Drafted". Ben Meroff and Lloyd Ibach's Band, with Allan Quirk, saxophone virtuoso, in the syncopated symphony "Tuneful Tunes", was well received. The pretty impromptu girl, Grace Hayes, appeared for the first time in Cleveland and got a part of the universal applause. Next came Williams and Taylor, blackface Ben Brumels and dancing fools, Willie Schenck and Company offered their sensational pantomime novelty now on its initial American tour. The Caninos, Elisa, Edouardo, Angel and Jose gave the "Fantasia Espanole", featuring spectacular Spanish dances.

SIX-DAY WEEK

Sought by Musicians in Oakland and San Francisco, Calif.—Employers Oppose Change

San Francisco, Oct. 30.—Objection to the petition of members of the Musicians' Union of this city and Oakland for a six-day playing week was seen following the announcement a few days ago by the musicians that a referendum vote had decided for a policy of one day off.

When the petition is presented to the theater managers this week it will be considered by the Allied Amusement Industries Association of California. The board of directors of this organization will decide the policy to be adopted by the theater, cafe and dance hall owners, to whom the petition is directed.

One prominent theater owner voiced his opposition to the proposed change on the ground that too many musicians are playing cafes and dances after theater hours and coming to work at the theater all tired out.

However, the musicians are firm in their declaration that a seven-day week is entirely too long. They propose "swing orchestras" to take the places of the regular orchestras on their off days.

TAX CONCESSIONS DOUBTFUL

London, Nov. 3 (Special Cable to The Billboard).—Mr. Baldwin, the new Chancellor of the Exchequer, has been asked to receive a deputation of amusement men who are working for the abolition of the entertainments tax. Concessions are doubtful.

WAR TAX ELIMINATED

On Tickets Sold for Grand Opera Season in Chicago

First Institution of Its Kind To Receive Recognition

Chicago, Nov. 3.—A ruling has been obtained from the Commissioner of Internal Revenue in the Treasury Department at Washington whereby the war tax has been eliminated on tickets for all grand opera performances at the Auditorium Theater by the Chicago Civic Opera Company.

The Board of Directors had sought to obtain such a ruling in previous years, but without success, and was successful this year only because of the new civic form of the Chicago Opera organization thru which 2,200 citizens have become its guarantors for five years. The law covering war tax on admissions stipulates the tax may be eliminated by an order from the Treasury Department on paid admissions to such institutions as may be classed as charitable or educational and the Chicago Civic Opera is now placed under the latter heading because of its educational value.

The Chicago organization is the first institution of its kind to enjoy this recognition, and it marks another milestone in the advancement of music in this country in that it recognizes music as an important factor in the educational progress of the nation.

The good work, however, should go on and not be confined to but one branch of the music world. The war tax should be removed on all admissions to concerts, recitals and performances of grand or light opera, and thus music of the better class would be brought nearer within the reach of the public.

WOULD BAN BATHING GIRL REVUES AND CARNIVALS

Fort Worth, Tex., Nov. 3.—The Texas Women's Christian Temperance Union, in convention here October 24 to 27, passed a resolution pledging themselves to do all in their power to exterminate bathing girl revues in Texas next summer.

They called bathing revues a disgrace to womankind. Several members present stood up for the revues, but after Mrs. F. W. Hoecker, of Galveston, spoke against them with first hand "horrible examples", the resolution was adopted.

They voted to ask the legislature to prohibit the traveling carnival in Texas. The union also voted to wage an active campaign against the smoking of tobacco by girls, women and boys. It will present copies of the anti-cigarette law to all tobacco dealers in the State and urge them to co-operate by not selling the "weed" to minors.

Community centers where dances are permitted as a social recreation were condemned, but the presentation of plays for entertainment was approved.

With all that, the old-time fighting spirit of the union seems to be on the wane. The soft pedal was administered to most of their resolutions and it took frequent prodding by the standpatters to put any pep whatever into the convention.

BROADWAY'S YOUNGEST SUCCESSFUL PRODUCERS



Here are two of the youngest successful producers of a Broadway play, Mike Goldreyer and Mike Mindlin, whose combined years are many under fifty, but whose first attempt at producing a Broadway play has met with almost instant success. "The Last Warning", their play, made its first appearance at the Klaw Theater in New York, and theater critics are unanimous in their verdict that the show is the best and most thrilling mystery play ever presented to the theater-going public.

—International Newsreel Photo.

"KNICK KNACKS OF 1923" STRANDS IN OKLAHOMA

New York, Nov. 6.—Fellman's "Knick Knacks of 1923", a musical comedy, stranded at Bartlesville, Ok., on October 29. The manager jumped out of town, taking all the costumes and properties the night before, and Fellman, owner of the show, failed to provide money to get the company out of town, notwithstanding his promise over the long distance telephone to an Equity representative to do so. The show was to play Bristow, Ok., for the next stand, and the manager at that house was requested to advance transportation to that town. He would not agree to do this, so the Equity representative wired the New York office for money to get three members of Equity to Chicago. This was promptly sent and they left immediately.

AL WOODS REGAINS APOLLO

Chicago, Nov. 3.—The Apollo Theater, built by A. H. Woods, and which was leased to the Shuberts last year, will go back to Mr. Woods December 3, after the run of "Bombo". The seven-year lease which the Shuberts had on the house has been canceled. The Shuberts leased the house for vaudeville purposes, but switched their vaude to the Garrick, on which they have a long lease.

CLEAN-UPS CONTAGIOUS?

The wiles and wickednesses of road houses are the subject of quite a bit of space in the Wisconsin News, Milwaukee, as that paper is at present running a series of such discussions, written by an un-named man who, from the tone of his articles, is getting all his "info" first hand. Our attention was called to these articles by one Jack Herbert, who is of the opinion that "show folks are not the only ones who need attention."

NEW TICKET NUMBER FEATURE BY GLOBE CO. AIDS MANAGERS

Philadelphia, Nov. 4.—The Globe Ticket Company, of this city, has applied for a patent on a new system of theater ticket numbering, known as Inventory Numbering. It keeps all the stock records on the ticket. Two numbers are printed on each ticket. The one in large type signifies the number and the figure in small type shows the number of tickets remaining. For instance, when 550 tickets have been sold from an order of 10,000 the next ticket will show an inventory number of 5,450, indicating the supply on hand. As this number changes on every ticket an up-to-the-minute record is provided, and makes unnecessary the old practice of counting tickets or keeping a special stock record.

THE DOWS RETURN TO VAUDE.

A. and B. Dow, after sustaining a loss in the effort to put over a colored burlesque stock company at the Lafayette Theater, New York, have returned to the vaudeville field.

The Dow office is booking the Lyceum Theater, New Britain, Conn.; the Rivoli in New Brunswick, N. J., and the Bristol in Bristol, Conn.

RECOVERING FROM OPERATION

New York, Nov. 6.—Miss Florence Gerrish, of the business staff of Equity, is recovering from an operation for appendicitis at the Presbyterian Hospital, this city. She was operated on last week and is expected to return to work shortly.

4,000 MUSIC LOVERS

Hear Concert in Kansas City by Cincinnati Symphony Orchestra

Kansas City, Mo., Nov. 4.—The concert given in the Convention Hall last night by the Cincinnati Symphony Orchestra, under the direction of its new leader, Fritz Reiner, was a pronounced success, and the musicians were thunderously applauded by the audience of 4,000. The program included Henry Hadley's overture, "In Bohemia"; the Goldmark symphony, "Rustic Wedding"; "The Sorcerer's Apprentice" and "The Mastersingers". Marjorie Squires was the assisting soloist, her two vocal selections, "Adieu Forests" and "My Heart at This Sweet Voice", pleasing mightily. The orchestra entrained for Cincinnati immediately after the concert.

STAGE HANDS' "RADIO FROLIC"

Atlanta, Ga., Nov. 5.—Local Union No. 41, I. A. T. S. E., will stage a "radio frolic" Saturday, November 11, at W S B, the broadcasting station of The Atlanta Journal, beginning at 10:45 p.m., Central Standard time. All locals of the stage employees' union and members of the theatrical profession in general are invited to listen in. The affair is under the supervision of Boyd F. Beatty, president of Local 41.

"KIKI" BOOMING IN NEW YORK

New York, Nov. 5.—Chicago reports that "Kiki" will be seen there in a month or so, but such an event seems unlikely, as trade is still booming on the piece here at the Belasco.

CLARA JOEL TO REST

Clara Joel is about to retire for a short while from the Proctor Players, who are appearing at F. F. Proctor's Harmanus Blecker Hall, Albany, N. Y. Miss Joel has been playing the leading roles with this popular stock company for the past twenty weeks and is in need of rest. This will be the second time that Miss Joel has left the company for a short while to return later. This popular stock actress will be gone possibly a month this time before she returns to Albany and the Proctor Players, where she has made an excellent name for herself and is a great favorite. Miss Joel leaves November 11.

NORMAN TREVOR DEFENDANT

New York, Nov. 4.—Norman Trevor, actor, now playing with Grace George in "To Love" at the Bijou Theater, was sued this week by Chester B. Fernald for \$339 alleged to be due as royalties according to contract. The royalties were to be paid on a play in which Trevor starred, under his own management, early this season, it is said. The papers in the action were filed in the Third District Municipal Court thru Attorney James L. Oud, of 1472 Broadway.

SAILING FOR AMERICA

London, Nov. 3 (Special Cable to The Billboard).—Mr. Malone, partner of Laurence Grossmith, sailed for America Wednesday. Donald Calthrop also sailed with new plays for disposal.

INFAMY RAMPANT

Less Than a Dozen Carnivals Uncontaminated by the Poison of Gifting and Pimping

POLLUTION PREVALENT

And Everywhere in Flagrant Evidence, With Some Offenders Shamelessly Parading It

THE DEPTHS

Plumbed by Degenerates, Morons, Cretins and Drug Addicts

The 1922 season has closed for many carnivals, and is about to close for others. There are a number, tho, that will continue to operate in the warmer climates thruout the winter, and reports from good sources on some of these shows and others which are about to "pull up stakes" for the final time this year are that infamy still runs rampant.

Dirty, rotten "cooch" shows continue to run, what one might say, "wide open", having no regard for the future of the carnival business, not to mention the effect they have on the morals of a community. Then there is that detestable '49 Camp, and on top of that the gaff stores still "knocking 'em off" right and left, "getting it while the getting's good", regardless of how, and blinding themselves to the obstacles they are putting in the path of the clean showman and concessionaire.

With carnivals contaminated by the poison of grafting and pimping, is it any wonder that REAL SHOWMEN, REAL AGENTS and other REAL people despise making themselves known as being in the carnival business?

Police Raid "Little Tijuana" and Make Eleven Arrests

According to The Daily Telegram, of Long Beach, Calif., of October 28, a squad of local officers and deputy sheriffs, headed by Police Chief McLendon and investigators Sebastian and Dudley of the district attorney's office, on the previous night raided a street carnival just outside the city limits, at Anaheim and Mahanah streets, and arrested eleven men on charges of conducting gambling devices.

The carnival, which was nicknamed "Little Tijuana" because of the apparent wide-openness with which the concessionaires conducted their various alleged gambling games, was a part of the annual fall fiesta of the Oil Workers Union, No. 128, and opened on Tuesday night, October 24, The Daily Telegram further states. Continuing it says:

"The men under arrest, each of whom was released on \$50 bail to appear before Justice Underwood for arraignment on Monday morning, gave their names as follows: Mel Dohney, Harry Nelson, George Harris, Harry G. Turner, Joe Gasz, James P. Johnson, Clarence Hull, Tom Callahan, Frank J. Sweeney, Hugh W. Fowler and Joe Quenton.

"A further investigation is under way today, Police Chief McLendon announced, to determine whether or not officers and members of the Oil Workers' Union are technically guilty of violating the law, in that they sanctioned the fiesta and were to reap a part of the profits of it.

"Several alleged gambling devices, including roulette wheels and ball and dice games, were seized and are being held as evidence in the cases against the men, according to the police report.

"Learning that alleged gambling games were being conducted at the so-called fiesta, Police Chief McLendon conferred with Sheriff Traeger Wednesday afternoon. The latter immediately ordered an investigation and reported the matter to the district attorney's office. As a result investigators Wright and Sebastian visited the fiesta Thursday and warned the concessionaires to stop the gambling games.

"When it was discovered yesterday afternoon that some of the men were still conducting the alleged gambling devices, Chief McLendon secured blanket warrants from Deputy District

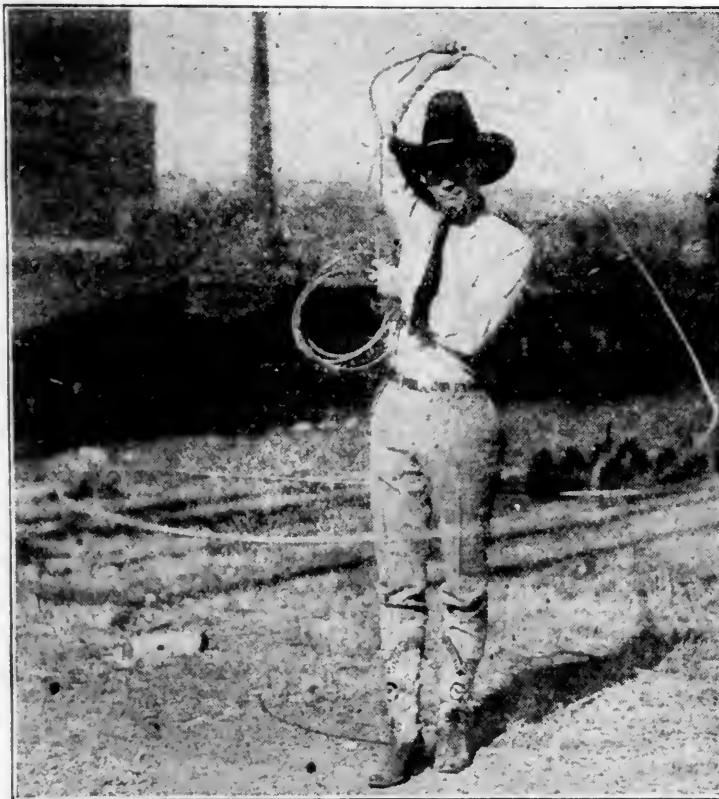
Attorney E. J. Dennison and arranged for the raid. "Dr. George M. Rourke, pastor of the First Presbyterian Church, said today that immediately upon learning of the alleged gambling he got in communication with Chief McLendon and was informed that the local police could

carnivals have been barred out of the borders of many States of this mighty country.

"The reason for the barring of the carnivals so kept out was by the presentation of proper evidence to the authorities that they were a spreader of disease, a bootlegging aggregation that depended for its existence on the sale of 'sightless' liquor and the education of the art of picking pockets and the impairing of the morals of the younger generation. None of these things could be said about the one recently on the lot in our midst. But the fact that it was a carnival made us think twice and we strolled thru the grounds.

"Twelve attractions were there and they were all of the harmless variety. We noticed a bicycle policeman looking the place over and just fourteen people watching what was doing. The reader will notice that when a carnival opens there is a big noise out front and many

EXPERT BRONCHO BUSTER IS IN NEW YORK



Yakima Canutt, of Lacrosse, Wash., winner of the broncho-busting championship at Chicago, Ill., last year, is in New York, with a group of champion horsemen and horsewomen, all of whom are guests of the Waldorf-Astoria for winning their events at the rodeo championships at Bozeman, Mont. —Photo, Wide World Photos.

not interfere without county sanction. Thereupon Dr. Rourke got in communication with the county authorities, he says, and he was promised that immediate action was to be taken."

To What Low Estate the Carnival as an Institution Has Fallen

It is notices like the following from The Inwood (N. Y.) News, issue of October 27, that get under the skin of decent folk and stir them to protest:

"GOOD-BY, CARNIVAL, YOU DID NOT MEAN A THING"

"The carnival located on the lot between Ninth and Tenth avenues and West 207th street has pulled up stakes and beaten a retreat. The next step of this aggregation we know not or care not. The fact that it is gone makes us feel like telling the folks about carnivals in general. Before doing so we will say that this particular carnival meant absolutely nothing to the writer. It was harmless, and in that one point we are happy. Carnivals as a general rule have a various set of attractions. Some of these are gambling devices, some the 'catch penny' kind, some have tricks where a taker of a chance has no chance, and this type of carnival is mild. This being a strictly home publication, we will tell that

lights, and in the rear is the dark spots and that is where the harm is done.

"But we have seen the rear of this one and it was harmless, and as a resident of Inwood we are happy. Happy for the small patronage, lack of hoodlums and that it was going from our midst without any casualties, morally or physically."

Concessionaire Arrested

According to The Journal and Carolina Spartan, of Spartanburg, S. C., of November 2, Harry Faceman, who operated a concession at the Spartanburg Fair grounds, was arrested on a charge of maintaining a gambling device. He was fined \$100 or thirty days when arraigned in police court that day. Half of the sentence was suspended.

Faceman's arrest, the newspaper states, was the outgrowth of an announcement some days ago that city council will maintain a close watch over the fair concessions in order to prevent the operation of gambling devices.

Says Levitt-Brown-Huggins Shows Very Much To Blame

The Yakima County Humane Society, Yakima, Wash., at its annual meeting recently, adopted a resolution which, if it becomes a law, will prohibit carnival companies from operating in the State of Washington. The measure, it is

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Judgment Against Non-Equity Producer

New York, Nov. 4.—Carol McComas, actress, obtained a judgment this week against Wallace Munro, Broadway producing manager, for \$1,856.87 owed her for money advanced to him early in June when she starred in a play produced by him. The judgment was obtained by default in the City Court, Munro entering no defense.

Munro, who is violently anti-Equity, produced the play this summer, but it was taken over by Miss McComas, who is an Equity member, and the members of the cast were given Equity Shop contracts. The play ran two weeks or so out of town and closed.

Munro attempted last season to buck Equity, and organized two non-Equity companies, starring Hilda Spong and Helen Freeman, which played for short and disastrous runs in New York. Both Miss Spong and Miss Freeman had resigned from Equity in order to appear for Munro, but later were allowed to re-join the actors' organization after paying penalties ordered by the Equity Executive Council.

Miss McComas is said to have loaned Munro the money sued for while his latest venture was in course of preparation.

Miss McComas, who created the name part in "Miss Lulu Bett", inherited a considerable amount of money last year from a Pittsburg man who died after his engagement to her had been announced.

RODEO UNDER WAY

At Madison Square Garden—S. P. C. A. Enjoined From Interfering With Calf Roping

New York, Nov. 5.—The Rodeo opened at Madison Square Garden yesterday with a fine display of Western riding and other stunts. The Society for the Prevention of Cruelty to Animals was expected to object to the calf-roping, but it sent twelve officers to interfere with the exhibition they were served with an injunction granted by Justice Wagner of the Supreme Court enjoining either them or the police department from interfering with the exhibition, and they made no effort to stop it.

DOROTHY DIX WANTS BIGGEST BILLING

London, Nov. 3 (Special Cable to The Billboard).—Dorothy Dix, playing the leading role in "The Broken Wing", sought an injunction to prevent Bostock from advertising any member of the cast in larger letters than her name, and also to stop electric-sign boosting of Thurston Hall. The judge today granted an injunction, but Bostock says he has no control of the front of the house, so the sign stays.

"LA TENDRESSE" ENDS RUN AT EMPIRE NOVEMBER 18

New York, Nov. 6.—Henry Miller and Ruth Chatterton will close at the Empire Theater here November 18 and open at the Broad Street Theater, Philadelphia, the following Monday. Zoe Atkins' "The Texas Nightingale", which was formerly named "Greatness", will succeed as an attraction with Jobyna Howland in the principal role and a supporting cast including Cyril Keightley, Percy Helton, George Renavent, Paul Porcase, Jennie Dickerson and Beth Varden.

"SECRET AGENT" PRODUCED AT AMBASSADOR THEATER

London, Nov. 3 (Special Cable to The Billboard).—Benrimo produced Joseph Conrad's "The Secret Agent" Thursday at the Ambassador's Theater. The staging was exquisite, the play atmospheric, affecting and over-weighted with matter. St. Barbe West, as Verloc, was convincing and powerful. Malcolm Morley and Clifton Boyne gave finely-studied revolutionary types. Miriam Lewes was too ladylike, but deeply tragic.

GOES TO LEARN "SECRETS"

New York, Nov. 5.—Margaret Lawrence has gone to London to see "Secrets", in which she will act here. This piece, regarded as a certain success, is controlled in America by Sam H. Harris. Mr. Woods, when last heard from, was making determined but vain efforts to purchase half of it.

AMATEURS AS UNDERSTUDIES

New York, Nov. 5.—John Golden has announced that he is going to use amateurs as understudies in all his shows. The call is out for all aspirants for these positions to apply at the Little Theater next Thursday afternoon.

TYRONE POWER'S HOME BURNS

New York, Nov. 5.—Tyrone Power's summer home on Richelleu River, near Quebec, Canada, was destroyed by fire last Friday. He has owned the house for the past twenty-eight years.

New York's Kiddies' Theater Opens

Children's Theater, Part of \$4,000,000 Heckscher Foundation for Children, Opens Its Magic Portals—Kiddie Actors To Appear in Fairy Tales

New York, Nov. 4.—Friday evening, November 10, will remain forever a "red letter" night in the memories of those children of Gotham-town who are fortunate enough to be among those present when the Heckscher Foundation Theater for Children, located in the new building of the New York Society for the Prevention of Cruelty to Children, at Fifth avenue and 105th street, gives its initial performance. Altho the price of tickets, \$5 apiece, is rather high, it was asked to make possible a repetition of the opening production and the presentation of other plays free of charge for the little ones of the various settlements, orphan asylums and similar institutions in New York City.

A "Really, Truly Theater"

This wonderful new theater, which will prove a veritable fairyland to the children, to use a kiddie expression, is a "really, truly theater". It is not, like its small patrons, diminutive in size. It is a thoroughly modern playhouse in every respect—in fact, ultra modern, with an orchestra and balcony, and has a seating capacity of approximately 1,000. Think of 2,000 eager little eyes agleam with joy as Cinderella or Jack of Beanstalk fame materialize right before them! And that's just what is going to happen!

Gerda Wismer Hoffman, who organized and directed the Children's Theater in San Francisco, under the auspices of the Board of Education, churches and leading citizens there, and who was a member of Augustin Daly's famous company, playing here and in Europe until Mr. Daly's death, is both author and director of the initial production.

A fairy hostess will appear to soft chamber music and in a brief prolog will invite the child-audience to go with her for a glimpse into the future of the Children's Theater. Then one by one the mural panels, executed by Willy Pogany, and depicting characters from fable, nursery rhyme and fairy tale—"Cinderella", "Jack and the Beanstalk", "The Flying Trunk", "Puss in Boots", "Red Riding Hood", "Hansel and Gretel", "The Pied Piper", "Snow White and the Seven Dwarfs", "The Princess and the Swineherd", "The Frog Prince", "The Little Mermaid" and "Sleeping Beauty"—will be magically transferred from the wall to the stage under the touch of the Fairy Hostess' wand! Costumes and all living fairies from the Professional Children's School will enact the subjects of the murals.

Mrs. Hoffman is eminently fitted to be the director of this most important of theaters. She is not only an actress of well-rounded experience, but is a mother as well. She is past-mistress of child psychology, for she has mothered two sons. She knows from her in-born mother instinct just what things the child-soul craves and is past-mistress of just the right way to satisfy that craving.

A Most Artistic Atmosphere

What Willy Pogany has done for the murals the scenic art of Gordon Craig, son of Ellen Terry, has done for the settings. The management of the Children's Theater has adopted the Gordon Craig plan of plastic settings that lend themselves to any period or locale. The sets will be of neutral coloring, any desired effect being obtained by lighting. Novel scenic effects will be employed, inclining to the cyclorama appearance instead of the ordinary drops and wings.

The stage itself is thoroly complete and up-to-the-minute. It has a 45-foot proscenium opening and a 25-foot depth, the construction thruout being of concrete, stone and steel. There are twelve dressing rooms, elaborate electric equipment for lighting effects and space for an orchestra of at least twenty pieces.

The Children's Saturday Theater

Another theater for children was opened in New York several Saturdays ago. It was the Children's Saturday Theater, which holds forth at the Threshold Playhouse, 571 Lexington avenue. At the second Saturday performance 200 little "regular subscribers" were seated in the auditorium waiting eagerly for the heralded appearance of "Toby", the clown. When he made his appearance, he was accorded an ovation that must have warmed his young heart. As "Toby" performed his stunts the air became electrified with squeals of childish ecstasy as the clown, with rare appreciation of the things children like, frolicked, tumbled and chatted in a ludicrous falsetto. Altho one could have heard the proverbial "pin drop" during a trip thru an "Enchanted Forest" and while "Cinderella" was enacted, when the final curtain fell 200 youngsters, among them Emily Boyle, the eight-year-old actress who appeared with Marie Doro in "Lilies of the Field" last year, stormed the stage, shouting, "Toby, dear;

Toby, darling, come back," and like terms of endearment. But Toby had gone home. Ned Crane, a pupil of the School of the Theater, agreed to become "Toby", the clown, on twenty-four hours' notice. It is our impression that Mr. Crane will never forget his first experience in clowning. It should prove an incentive for him to become a second Marceline.

A new era has been established in the lives of New York's children with the advent of the Heckscher Foundation Children's Theater and the Children's Saturday Theater. It will now be possible for mothers to satisfy their children's craving for amusement by a trip to theaters specializing in wholesome entertainment that will, contrary to most "movies", impress upon budding minds the loveliest phases of life.—ELITA MILLER LENZ.

UNLICENSED COMPETITION

Believed Menace to Richmond (Va.) Theatrical Interests

Richmond, Va., Nov. 4.—Prominent theatrical men here have begun a fight against a menace to the theatrical interests which has for many years been prevalent in the Southern States. It is the practice of unfair and licensed competition by municipalities with the regular licensed theaters.

This city maintains an auditorium, with a seating capacity of 4,000, which, fitted out as a music hall, is rented to numerous traveling attractions during the year at \$50 or \$75 for matinee and evening performances. Small bureau managers bring eminent artists, large bands and orchestras and similar attractions to Richmond on a guarantee and reap a bountiful harvest.

It was disclosed that the rentals obtained from the City Auditorium in a year are not sufficient to pay running expenses. Instead of being an asset, the City Auditorium is a liability. Submitting this fact to the Finance Committee of Council, W. Greener Neal, owner of the Academy of Music, and for many years a business associate of Jake Wells, has offered to take a lease of the City Auditorium for a term of years. He offers to pay the total of the annual rentals now received, with \$2,000 added.

DEVELOPMENT OF AMERICAN DRAMA

Interestingly Discussed at "Special Afternoon" Meeting of Equity Players, Inc.

New York, Nov. 6.—Many interesting and pertinent sidelights on development of American drama were brought out in brilliant speeches at the third of a series of special afternoons held by Equity Players, Inc., at the Forty-eighth Street Theater Sunday. The house was packed with subscribers and friends who applauded the entire program with enthusiasm. Speakers and a few of their remarks follow:

Thomas H. Dickinson: "American theater has come of age. It has come into maturity and power. Now watch it do things."

Clayton Hamilton: "The minority knows best what are good plays. Only the minority is qualified to judge and appreciate the highest form of art, but that minority perpetuates its appreciation thru centuries, whereas successes acclaimed by the majority are soon forgotten. The minority is responsible for our classics. The minority brought down to us Shakespeare, Velasquez and Dante. Equity Players is a minority institution."

Heywood Brown: "The critic isn't always right, but he might be oftener right if he wrote his criticism right after seeing a play while the glamour and illusion of the theater are still around him. There ought to be dispatch boxes in theaters like in baseball parks so critics could dictate their stuff to dispatchers just as it comes to them during the performance. Later reflection usually spoils the first impressions. Also there is too much discussion of plays. People attend the theater mostly because they think they should see certain plays, or because plays are recommended by friends, instead of for the purpose of entertainment."

Rodolph Valentino: "The destiny of American theaters is today in the hands of managers who are nothing but real estate operators commercializing and profiteering in art. The theater must have economic independence and freedom in order to develop artistically. Actors must be their own producers in order that they may have restrictions in pursuing their art."

Bruce McRae (taking ream of notes from pocket): "I came totally unprepared!"

Grant Mitchell performed the pleasant duties of chairman and Frank Gillmore also graced the occasion with his personality.

R. G. VIGNOLA GOING ABROAD

Albany, N. Y., Nov. 4.—Robert G. Vignola, pioneer moving picture director, was in Albany several days to visit his parents and other relatives before sailing November 21 on a trip around the world. While abroad Mr. Vignola plans to study the manners, customs and costumes of the various lands he will visit to gain practical information to be employed in his work when he returns.

Mr. Vignola has been in moving picture work for twenty years and has produced 250 pictures. He was the director of "When Knighthood Was in Flower", and has just completed another special, "Adam and Eve". The greater part of the six months' trip will be passed in Japan, China, India and little-known sections of Asia and Africa, with several weeks in Italy.

GRAND, K. C., PROSPERING

Kansas City, Mo., Nov. 5.—The Grand Theater is receiving much favorable mention and is pleasing with the good line of attractions being presented under the efficient management of J. K. Sherlock, one of the most popular theater managers in the city. The week of October 22 E. J. Carpenter's "Bringing Up Father" did almost capacity business. The week of October 29 The National Production Company's "Why Wives Go Wrong" was a big drawing card, with matinee Wednesday and Saturday for ladies only, and a special matinee for the fair sex November 3, with Madeleine Armistead, leading lady, delivering a special lecture on the divorce evil.

SUES HURTIG & SEAMON

New York, Nov. 4.—Hurtig & Seamon's Theatrical Enterprises, Inc., burlesque producers and managers, was named defendant in a suit brought last week by Gilman & Bernstein, Inc., costumers, for \$370 alleged to be due for costumes and delivered. The complaint on file in the Third District Municipal Court states that \$770 worth of costumes were sold to Hurtig & Seamon in September, of which amount only \$400 has been paid. The answer of the defendant sets up the defense that the money sued for is not yet due, six months' time having been given for payment.

MR. AND MRS. ROBERT RINGLING



Mr. Ringling, who has entered the field of opera, is a son of Mr. Charles Ringling, of the famous circus family.

WILL HONOR POLLOCK

New York, Nov. 6.—Channing Pollock, author of "The Fool" and numerous other successful plays, will be guest of honor at the first revel of the season to be staged by the Green Room Club Sunday night. The entertainment, to be given after the beefsteak dinner, will be in charge of Rollo Lloyd. "United States", a playlet by Forest Rutherford, will be one of the attractions offered.

KING ENJOYS "TONS OF MONEY"

London, Nov. 3 (Special Cable to The Billboard).—"Tons of Money" has moved from the Shaftesbury to the Aldwych Theater and has been playing to splendid business. The King enjoyed it hugely. He went to the playhouse and congratulated Gladys Cooper on her rendition of the part of Paula Tanqueray.

"CAT AND CANARY" MAKES A HIT IN LONDON

London, Nov. 3 (Special Cable to The Billboard).—"The Cat and the Canary", the mystery play, has received a splendid reception from both press and public. Mary Glynn's Annabelle and Frank Denton's Paul Jones were admirables.

INDEPENDENT DISTRIBUTORS' MOVEMENT GROWING IN N. O.

New Orleans, Nov. 4.—The independent movement in the film world is growing in this city, and at the meeting held last Tuesday seven additional members signed the charter list, making now fully thirty in this immediate section. The work will be pushed to adjacent towns, and, according to the promoters, the States of Louisiana and Mississippi will be fully organized before the first of the coming year. It is said that a representative will be sent East in a few days to make arrangements for films for this section, which will include several super-features. It is altogether possible, according to the promoters, that one particular film house will be designated as "official", from which the new organization will purchase fillers and less expensive features for ordinary use.

"SOMEWHERE IN FRANCE"

Chicago, Nov. 4.—Col. J. L. Davis dropped in today and reported that his overseas revue, "Somewhere in France", with Billy Maine, is playing its eighth consecutive week in Des Moines. This show also did the second largest business at Dubuque, Ia., last week, competing with \$2 and \$3 shows.

TO TRY BUFFALO BILL FILM CASE THIS WEEK

Decision of Great Import in That It Will More Clearly Define Right of Titles

Denver, Col., Nov. 4.—A case of great importance in the motion picture industry will be tried in Denver November 8, when Judge J. Foster Symes will hear arguments on the application for a temporary injunction to restrain the Universal Company from offering for exhibition the film, "In the Days of Buffalo Bill", under that title. The suit is brought by the W. F. Cody (Buffalo Bill) Historical Pictures Company. The decision will be important to the industry in that it will more clearly define the right to titles. The Historical Company has in its possession pictures that were made by Cody and purchased with it the rights to the title, "Buffalo Bill". It is claimed that the exhibition of the Universal film will depreciate the value of the picture in which Cody actually appears because of the authenticity lent by the personal appearance of this picturesque figure of the early days of the West. The question for the court to decide seems to hinge on the classification of Cody's sobriquet. One company contends that it was made valuable thru the advertising he gave it during his life as a showman. The counter contention is that Buffalo Bill is a historic name and therefore free property.

MAX SPIEGEL'S NEWEST

The State, Schenectady, N. Y., Scheduled To Be Opened November 26

Schenectady, N. Y., Nov. 4.—The State, Schenectady's newest and finest picture theater, will be opened November 26, according to an announcement made here Wednesday by Joseph L. Gale, personal representative of Max Spiegel. The house, located on State street, adjacent to Proctor's, will seat 2,800; 1,100 in the orchestra, 1,200 in the balcony, 500 in the loggia and boxes. Beautiful interior decorations, roomy and comfortable seats, sumptuous retiring rooms, perfect ventilation and artistic lighting arrangements are a few of the theater's features. Music will be provided by a magnificent four-bank organ and an orchestra of fourteen.

The same system of picture presentation, which has made the name "Strand" famous the world over, will be employed at the new theater. Mr. Spiegel originally intended to call his house the Strand, but William M. Shirley beat him to the name, employing it for a picture theater which he, Shirley, had purchased and remodeled. Mr. Spiegel instituted an unsuccessful legal action to restrain Shirley from using the name "Strand". Joseph L. Gale will be in charge of the State when it opens and will remain there until it is well under way.

ENTERTAINMENT FOR PRISONERS

Offered by Richard Staley, Manager of Grand Theater, Auburn, N. Y.

Auburn, N. Y., Nov. 3.—Richard Staley, of the Staley & Birbeck "Mysterious Musical Blacksmiths", who has taken over the Grand Theater, is a showman of many years' experience. He has theaters in Rochester and Lyons, N. Y., and intends to add more to the list soon. The Grand presents vaudeville, pictures and road shows. This week Hawk's "Sunshine Revue" is the attraction. This company played here three weeks ago to big business.

Mr. Staley has sent nine acts to entertain inmates of the State Prison here, and plans to give them all the enjoyment possible by sending over acts and pictures at different intervals.

RENEW 14TH STREET LEASE

New York, Nov. 4.—The Rosenberg Amusement Co. this week completed negotiations with Richard L. Lee for the renewal option which this company held on the Fourteenth Street Theater from the Marshall O. Roberts estate and the United States Trust Co. The Rosenberg Amusement Co. has occupied the theater for the last five years, and has secured a renewal for a term of years at an annual rental of \$13,500.

AUTHORS' LEAGUE OFFICERS

New York, Nov. 4.—Ellis Parker Butler was elected president of the Authors' League of America at a meeting held this week at the Hotel Martinique. He succeeds Jesse Lynch Williams, who declined to accept re-nomination. Gelett Burgess was elected vice-president, and the following were elected honorary vice-presidents: Thompson Buchanan, Owen Davis, C. B. Falls, Victor Herbert, William Johnston and Alice Duer Miller. Eric Schuler was selected secretary-treasurer.

BUSINESS RECORDS

NEW INCORPORATIONS

New York Charters
Alhany, Nov. 6.—Ten new amusement corporations with an aggregated capitalization of \$310,000 were chartered last week. They include:

Avery Hopwood, Manhattan, theater proprietors, \$100,000; A. Hopwood, D. O. Josephson, A. S. Levy. (Attorney, J. J. Schwebel.)

Al Dublin Music Publishing Co., Manhattan, \$20,000; J. G. Garren, F. W. Rath, Al Dublin. (Attorneys, Dorf & Levy 261 Broadway.)

Fly Bros. Holding Co., Manhattan, real estate agency, \$10,000; C. C. and L. C. and C. S. Mosconi. (Attorney, S. J. Buzzell, 489 Fifth avenue.)

Mosconi Bros., Manhattan, theaters and restaurants, \$10,000; same as preceding.

Troy Palace Amusement Corp., Brooklyn, \$10,000; N. and F. E. Zvirin, E. Chanin. (Attorneys, Zvirin & Zvirin, 140 Rivington street.)

Irving Productions, Manhattan, moving pictures, \$20,000. W. Huribnt, J. E. Shea, H. Orlob. (Attorney, H. S. Hechheimer, 1540 Broadway.)

United States Opera Co., Manhattan, \$50,000; A. Dippel, W. S. Gluck. (Attorney, A. M. Grill, 34 Wall street.)

theatrical enterprises; \$12,000; Henry E. Newell, Lester Rechin, Sidney Oppenheim. (Correspondent, Sidney Oppenheim, 1703 City Hall Square Building, Chicago.)

Grocery Store on Wheels Corporation, 1020, 400 Michigan Boulevard, Chicago; \$25,000; general merchandise, brokerage, moving picture, automobile business; Porter Munson, J. B. O'Connell, Emmett W. Lovelace. (Correspondent, Jeremiah B. O'Connell, 56, 106 N. La Salle street, Chicago.)

Massachusetts Charters

Point Amusement Company, New Bedford, Mass.; amusements; \$15,000; Albert L. Goseelin, of Greenfield, and Daniel E. Bauer and Emily P. Bauer, of New Bedford.

Missouri Charters

Lyon-McEniry Recreation Company, Sedalia, Mo.; \$50,000; C. J. McEniry, John M. Layton and Frank Hugelman.

New Jersey Charters

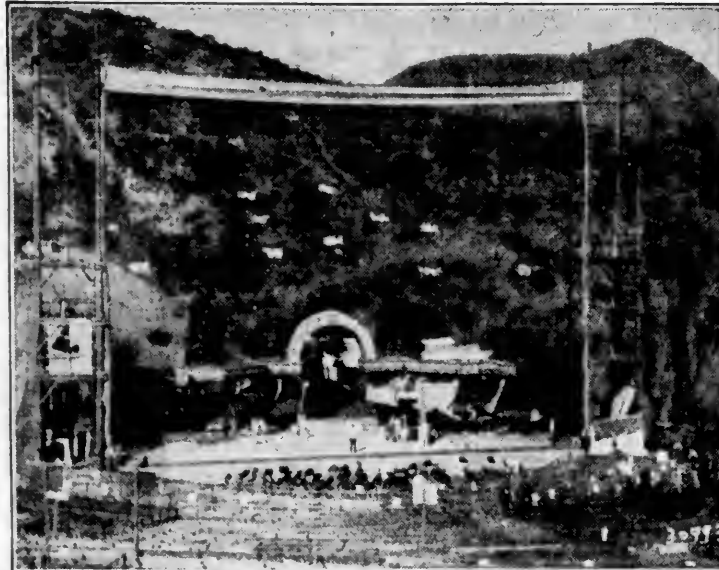
Trenton, Nov. 4.—Crescent Amusement Co., Perth Amboy, produce, manage and control amusement enterprises; Hyman E. Reder, Morris Reder, Phillip Reder, Perth Amboy.

Gloria Productions, Inc., Hackensack, N. J.; motion pictures; \$1,400,000.

Pennsylvania Charters

Achievement Films, Inc., Philadelphia; \$50,000 to \$150,000.

WORLD'S LARGEST STAGE IS MASSIVE AFFAIR



The world's largest stage, just completed in a natural amphitheater back of Hollywood, Calif., has a proscenium arch 100 feet wide and nearly as high. Comparison of the height of the people seen on the stage itself will give an idea of its tremendous proportions. It will be used for big spectacular productions. —Photo, copyright by Underwood & Underwood, New York.

Verdi Grand Opera Co., Manhattan, \$50,000; F. Vitulli, P. Santoro, C. Demacchi. (Attorneys, Katz & Levy, 38 Park Row.)

Sunrise Comedies, Manhattan, motion pictures, \$20,000; E. Reischer, J. J. Smith, R. Behrman. (Attorneys, Burstein & Cohn, 351 Stone avenue, Brooklyn.)

Elsie Producing Co., Manhattan, theatrical, \$20,000; J. J. Sebold, M. Zentner, C. Ross. (Attorney, S. Goodman, 130 West Forty-second street.)

Claremont Laboratories, Inc., Bronx, New York City; operate motion picture laboratories, theater proprietors; \$375,000; W. E. Greene, 15 W. 44th street, New York City.

Novel Film Co., of America, Inc., New York City; motion pictures; \$100,000; E. Roder, 417 Fifth avenue, New York.

Dissolutions

Claremont Film Laboratories, Manhattan.

Delaware Charters

Dover, Nov. 4.—De Wattoff Amusement Enterprises, Philadelphia, \$1,250,000. (Corporation Guarantee & Trust Co.)

Illinois Charters

Maekinaw Valley Park Amusement Company, Green Valley, Ill.; \$40,000; theatrical entertainment, dancing pavilion, etc.; R. O. Griffin, F. A. Ingle, M. R. McBrean. (Correspondent, J. P. St. Cenry, Pekin, Ill.)

Adelphi Theater Corporation, 7074 N. Clark street, Chicago; moving picture theaters and

General Amusement Corporation, Philadelphia; amusements; \$10,000.

JUDGMENTS

New York County

The following is a list of judgments filed last week in the office of the clerk of New York County. The first name is that of the judgment debtor; the second the judgment creditor, and third the amount of the judgment:

- Francis X. Bushman; James McGuire, Inc.; \$953.91.
- Wallace Munro; C. McComas; \$1,856.97.
- Lillian Lorraine; J. P. Hartnett; \$289.62.
- Newburgh Amusement Co., Inc.; City of New York; \$104.46.
- Puck Film Corporation; same; \$194.12.
- Werha-Laescher Opera Co., Inc.; same; \$134.80.

JUDGMENTS VACATED

New York County

- Al Mayer; S. Levin; \$455.65.
- Columbia Amusement Co., Inc.; American Burlesque Association, Inc.; costs, \$69.15; June 28, 1922.
- Thomaschewsky Theater and Louis Goldberg; E. Z. Troy; \$2,583.45.
- Sid Gold; Jacobs & Jermon; \$799.20.

\$50,000 A WEEK CUT-RATE SALES

Joe Leblang Power in Broadway Theatricals—Ticket Sales \$2,500,000 Annually

New York, Nov. 4.—The cut-rate theater ticket agency operated in New York by Joseph Leblang has come to be a power in Broadway's theatrical business. During the past two years this agency has more and more filled the gap caused by poor business and high admission prices in Broadway's legitimate theaters, and its annual sale of tickets at bargain prices now amounts to around \$2,500,000.

This astounding business, with the attendant profits to LeBlang, estimated at around \$500,000 a year; not only serves the public which wants to see legitimate shows, but is not willing or able to pay the high box-office prices, but it also immeasurably aids the producers whose shows find it hard to keep going, and there have been many such in New York of late.

It is estimated that LeBlang's Public Service Ticket Agency, at the corner of Broadway and Forty-third street, sells an average of \$2,500 worth of tickets on each show that is handled. This week there are seventeen plays listed in the cut-rate agency, tickets to which are being sold at from one-half to one-third box-office cost. These shows range from "The Fantastic Fricassee", a rent-payer in the Greenwich Village Theater 'way downtown, to the \$1.00 top George White's "Scandals" at the Globe Theater.

There have been as many as thirty shows listed at one time at the cut-rate agency.

Fifty thousand dollars each week is the estimated average of the receipts at LeBlang's. The agency gets for its share around 25 per cent of the sale price of the tickets. This means that the agency's share is around \$12,500 each week, all profit except for the rent, light and payroll.

Joe Leblang, personally, is now an established power in show business. He has his finger in dozens of theatrical ventures. He is a director of the Affiliated Theaters Corporation, which operates the Shubert Vaudeville Circuit. Producers and managers look upon him as a man to seek help from when up against emergencies they are financially unable to contend with themselves. Leblang's power, moreover, is always wisely and humanely used, it is said by managers.

COLORED THEATER COMBINE

Milton Starr, General Manager T. O. B. A., Issues Statement

Nashville, Tenn., Nov. 3.—The following statement was made by Milton Starr, general manager, T. O. B. A., in his office at the Bijou Theater this morning:

"On October 31, Mr. Cummings, president of the Managers and Performers' Circuit, came to the main offices of the T. O. B. A. at Chattanooga, Tenn., and negotiated with Sam E. Reevin a working agreement, whereby Mr. Cummings agreed to limit the activities of his company to the section of the country in the immediate vicinity of the headquarters of his company at Pensacola, Fla.

"Under the terms of the agreement Mr. Cummings will have the control of the bookings of some fifteen theaters, all located in the South. The T. O. B. A. will, under the new arrangements, control all bookings in the country, with the exception of those houses that Mr. Cummings controls. The entire colored theatrical world will welcome the news of this working agreement between the two major booking offices of the country.

"The sets after working the Dudley, the Klein and the Reevin offices of the T. O. B. A. will be turned over to Mr. Cummings for bookings in the fifteen houses that he controls. The concluding of arrangements with Mr. Cummings will react to the benefit of all in the profession. An efficient exchange system has already been inaugurated whereby all acts will be routed with the minimum of railroad fares and the elimination of all layoffs.

"This affiliation of the two circuits will mean more to the performer than any other arrangement heretofore effected."

IRENE VANBRUGH IS A HIT IN "MID-CHANNEL"

London, Nov. 3 (Special cable to The Billboard)—Irene Vanbrugh scored a great personal success in a revival of Arthur Pinero's "Mid-channel", receiving a prolonged ovation Monday. Manager Lion referred to her as England's greatest actress. This is the first production of Lion and Green's Pinero cycle. Lion, as Peter Mottram, was unsuitable, but clever. Helen Morris, as Mrs. Annerley, gave the best support. Gladys Dale's playing of the maid was lively. The play wears badly.

EDDIE BUZZELL WINS ARBITRATION

Will Be Featured in the Billing of "The Gingham Girl"

New York, Nov. 4.—Eddie Buzzell, who has made a big hit playing the principal role in "The Gingham Girl" at the Earl Carroll Theater, was awarded the decision of an arbitration board which sat under the auspices of Equity to determine whether he should be featured in the billing of that play or not. This is believed to be the first time that the nature of "featuring" a player with a production has been precisely defined and it will doubtless serve as a precedent in future cases involving the same question.

Eddie Buzzell was the star of "Cookies", a vaudeville act produced by Schwab & Kusell, when it was expanded into a full-length musical comedy. Schwab & Kusell produced it in its lengthened form and engaged Buzzell to play the principal part. It is said that at the time Buzzell was engaged he stipulated that he was not to be starred with the show, on the ground that he was unknown on the "legitimate" stage. Schwab & Kusell agreed to this and also said that as they were equally unknown as "legitimate" producers they would not use their names as the managers of the piece. With this mutual understanding the show opened.

Soon after this "The Gingham Girl" played some out-of-town dates preliminary to its New York opening and Buzzell claims that while Schwab & Kusell did not feature his name, as per their agreement with him, they did feature their own as the managers of the show. At this Buzzell complained, and, as the show looked as though it would be a hit, requested them to feature his name as well as their own. The managers refused to do this.

Buzzell, then figuring that matters had better come to a showdown, made demands on them to feature him with the show. The upshot of this was that a clause was added to Buzzell's contract calling for the featuring of his name in the lights about the theater, in all publicity and advertising matter on and after October 31. In order to assure the performance of this clause Walter Vincent, who is said to be interested in "The Gingham Girl" with Schwab & Kusell, posted a bond of \$10,000.

When October 31 arrived Buzzell found that his managers had not lived up to the clause in the contract and on the advice of his brother, who is an attorney, he refused to appear. His brother advised him to walk out so that he could protect his right to sue on the bond, so it is reported, and Buzzell did so.

When Equity was informed that Buzzell had left the show it sought him out and explained that he was not acting in conformance with its principles and persuaded him to go back. He appeared the next night as usual and Equity, bringing both parties to the dispute together, got them to consent to arbitration of the matter.

The arbitration board selected to adjudicate the matter consisted of Sol Bloom, who acted as umpire; Sam Bernard, who represented Eddie Buzzell, and Arthur Hammerstein, who represented Schwab & Kusell.

The board sat today at Equity headquarters, and after hearing both sides decided that Buzzell was entitled to the verdict. This calls for his name being featured wherever the name of "The Gingham Girl" is used, except in newspaper advertising. The reason for his name not being included in that is because of the small amount of space used. At present it is only three lines and there is not enough room to include Buzzell's name. It is stipulated, however, in the award that if at any time it is increased to five lines or more Buzzell's name is to go in. The award calls specifically for Eddie Buzzell's name to be featured on the electric sign in front of the theater and on the sides of the marquee and on all billboard and window-card advertising. The management is given one week in which to do this.

It is said that the reason Schwab & Kusell were loath to give Buzzell any featuring was because they feared they would not be able to get such advantageous terms from theaters they might play on the road next season if Buzzell was not with the show. Buzzell on the other hand maintains that he is only too anxious to tour with the show and establish himself as a player in the legitimate houses.

"NIGHT OF THE PARTY" IS CLOSED BY ACTORS' ASSN.

London, Nov. 3 (Special cable to The Billboard)—The Actors' Association closed down May Palfrey's "Night of the Party" Company owing to Miss Palfrey's refusal to engage non-unionists. The artistes are suing the managers for six weeks' salary, only four of a ten weeks' engagement having been played.

MARY ORTH, PRIMA DONNA



With Chas. Soladar's "Cinderella Revue". Miss Orth is a stellar attraction and has been with B. C. Whitney and Frazee productions and prior to appearing in the "Cinderella Revue" was with the Four Marx Bros., vaudeville headliners. Miss Orth has a full soprano, resonant voice that is very pleasing, and in fact is a coloratura soprano. Her singing always wins the audience and her personality but adds to the charm of delightful music, and she is well on the way to success.

ASSOCIATED MUSICAL BUREAUS

Formed To Facilitate Bookings and To Bar the Inefficient

New York, Nov. 6.—Arthur Judson, manager of the New York Philharmonic and the Philadelphia Orchestra, announces the newly-formed Associated Musical Bureaus to "introduce into the concert-giving business and into musical management a new element that will make for better pay to musical artists and at the same time will cost local managers less."

The new organization aims thru economies of management on a broad scale to facilitate the bookings of instrumentalists, singers and groups suited to appear publicly. It plans to bar the inefficient, unmusical and mediocre. The Associated Musical Bureaus consists of the following members: Elbert A. Wickes, Boston; Patrick M. Neilson, Pittsburg; Elsie Hingworth, Pittsburg; Colt & Alher, Cleveland; O. E. Stephenson, Chicago; Southern Musical Bureau, Atlanta, Ga.; M. C. Turner, Dallas, and Elwyn Concert Bureau, Portland, Ore.

These individuals and firms will extend their former organizations by engaging representatives to cover jointly the wide territory in which hitherto each has operated in its respective field.

CARRILLO TO TRY NEW PLAY

New York, Nov. 5.—Leo Carrillo, before acting in "Mike Angelo" here, will try out a play called "The Organ Grinder Man" or something like that. It is written by Lerdy Clemons and perhaps somebody else, since Clemons generally works with a collaborator.

DUNCAN SISTERS RETURN TO STAR IN NEW MUSICAL COMEDY



The famous twins, Rosetta (left) and Vivian Duncan, are shown here upon their arrival recently at New York on board the S. S. Olympia.

—Photo, copyright by Underwood & Underwood, New York.

STARLIGHT PARK BUILDING BURNS

Flames Destroy Dance Hall and Roller Rink at Popular New York Resort

New York, Nov. 5.—The dance hall and roller skating rink at Starlight Park, in the Bronx, burned Friday, doing damage estimated at \$75,000. Three alarms were sent in, and the firemen succeeded in confining the fire to the one building. At one time it looked as though all other buildings in the park would go.

The fire, which was a spectacular one, started early Friday morning and was a mass of flames a few minutes after it was discovered. The flames could be seen for miles and attracted hundreds of people.

The fire, which was a spectacular one, started early Friday morning in the cloak room of the building, which was known as Exposition Hall. When a watchman tried to telephone an alarm he found the wires burned, and had to go two blocks to a street box. Before the firemen arrived the building was a mass of flames. Their efforts to save the building were fruitless, and it was with difficulty that the remaining buildings were saved. Hundreds of spectators were attracted to the blaze, and they highly praised the work of the firemen.

Exposition Hall was a cement and stone building, 400 by 100 feet, and was built in 1916, when the park was known as Exposition Park. It was valued at \$100,000.

SOUSA CELEBRATES BIRTHDAY

New York, Nov. 6.—John Philip Sousa celebrated his 68th birthday at the New York Hippodrome. It is Sousa's thirtieth season as head of the band.

John Dolan, cornetist; Marjorie Moody, vocalist; George Carey, xylophonist, and Caroline Thomas, violinist, assisted. Five thousand persons were present, including the Camp Fire Girls, admirals, colonels and other officers of the naval and marine corps.

DALY SUING CORT

New York, Nov. 4.—Arnold Daly, who has been starred with "On the Stars", is about to bring suit against John Cort for damages. Daly claims that on last Wednesday Cort prevented him from appearing in "On the Stars" at the Sixty-third Street Theater by having him barred from the theater. Cort claims that Daly abused the patrons by using unparliamentary language. Daly counterclaims that he is owed \$4,200 back salary. The management of the show is that of Joe Shea. Joseph Herberth is meanwhile playing Daly's part.

RODEO RIDERS INJURED

New York, Nov. 6.—Hugh Strickland and Jesse Coates, riders in the Rodeo contest at Madison Square Garden, were badly hurt by the horses "Reputation" and "Dynamite", respectively, making it impossible for them to continue in the contest for \$25,000 in prizes.

VIOLET PALMER



With Richard Keene and Bernice Speer in a youthful musical sketch now on the Keith time and routed to the Pacific Coast and back on the Orpheum. In the sketch Miss Palmer, who is a pianist, in addition to reading lines, plays her own arrangements of novelty numbers.

LOCATED AFTER EIGHT YEARS

Brother of DeKrekos Arrives From War-Torn Armenia—Reunion May Be Great Event on Carnival

New York, Nov. 5.—The steamer Madonna, which arrived here November 1, had an interesting passenger in the person of Gregory Kreckonian, who unfortunately contracted a heavy cold on the voyage, which settled in his eyes and necessitated his being rushed to a local hospital for treatment. Otherwise the ship reporters would have obtained a story of absorbing interest.

Mr. Kreckonian is a native of Armenia, the unfortunate country that has been alternately ravaged by Turks and Russians ever since the world war broke out. He is a brother of the DeKrekos, of carnival fame, who for eight weary years had been endeavoring to communicate with Gregory, but all the letters and cablegrams went astray when they reached war-torn Armenia. However, a friend chanced upon one of the messages, and some four months since happened by the merest chance to meet Mr. Kreckonian, and informed him of the frantic endeavors of his brothers to get in touch with him. He at once decided to join them, and, after many hardships, succeeded in escaping from the harassed region just before the recent Turkish victories.

Mr. Kreckonian will join his brothers as soon as physicians permit him to leave the hospital. The reunion will be a great event on the DeKreko Bros.' Shows if he reaches them before they close for the season.

CANTOR SEEKS CHICAGO STAND

Chicago, Nov. 3.—Al. Jolson has been getting along so well with "Bombo" in the Apollo Theater that Eddie Cantor wants to take a try at the house as soon as "Bombo" moves out, December 3. Eddie wants to bring "Make It Snappy" and, in addition to that remarkable little comedian's show, "The Rose of Stamboul" and "Blossom Time" also are begging for space in the Woods house.

POLLOCK GETS "DIVORCEMENT"

New York, Nov. 5.—Allan Pollock has taken over "A Bill of Divorcement" from Dillingham and rechristened it "Divorcement". The piece is now in Chicago. "The Faithful Heart" and "Swiftly" were Saturday's departures from theaters here.

MISS TAYLOR BACK IN NEW YORK

New York, Nov. 5.—Laurette Taylor got back home during the past week, having finished in the filming of "Peg o' My Heart", and will be seen here around Christmas in "Humoresque", by Fanule Hurst.

"CROWNS" PREMIERE POSTPONED

New York, Nov. 5.—"Crowns", the play by John Luther Long, which was to have opened tonight at Provincetown, has had its premiere postponed until November 13.

PAT COLLINS ELECTED

London, Nov. 3 (Special cable to The Billboard)—Pat Collins, president of the Showmen's Union, contesting Mr. Walsall in the parliamentary election on the Liberal ticket, has just been returned unopposed to the Town Council.

SAILING NOV. 14
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FOR LONDON, ENG.
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"MERCEDES"

AMERICA'S MOST DISTINGUISHED AND ARTISTIC SHOWMAN

MY AMERICAN AGENT,
MR. ALF. T. WILTON,
The BEST there is
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London Address
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ACTRESS SUES FOR MONEY ALLEGED DUE

Florence Ryerson Seeks To Collect \$275.16 From George M. Cohan and Samuel H. Harris

New York, Nov. 4.—George M. Cohan and Samuel H. Harris, as co-partners in the firm of Cohan & Harris, now dissolved, have been sued by Florence Ryerson, actress, for \$275.16 alleged to be due on a claim collected for her over a year ago, when she was a member of "The Tailor-Made Man" Company playing in the West.

According to Henry J. Farrell, attorney for the plaintiff, a trunk belonging to Miss Ryerson, which she valued at \$881.10, was lost while being transported by a transfer company in San Francisco. She demanded that Cohan & Harris pay her for the loss sustained while in their employ and gave notice when they refused. She recalled her notice at their request, however, when they agreed to collect the amount of loss from the transfer company for her.

Cohan & Harris then turned over the claim to the law firm of O'Brien, Malevinsky & Driscoll, who sued thru a San Francisco lawyer and obtained judgment for the full amount against the transfer company. Payment of \$605.94 was made to Miss Ryerson, the balance of \$275.16 being deducted for legal services rendered. Miss Ryerson claims that Cohan & Harris agreed to pay her in full, and that she at no time engaged the attorneys to bring suit for her.

According to theatrical custom and contract conditions, managers have always been responsible for the personal baggage of actors. Cases are continually arising where baggage is lost and actors look to the managers for payment in full of the amount of loss. This is the first case, it is said, where an actor has had to pay the cost of collecting what the manager is obligated to pay in full.

KEITHS FIRE FIRST SHOT IN HARLEM VAUDE. WAR

New York, Nov. 6.—There is going to be a stiff fight between the Keith and Shubert forces this winter in the Harlem area. The Harlem Opera House, long a try-out place for the Keith interests, came into possession of the Shuberts last week, and makes its bow under the latter banner today with the "Spice of Life" show. This leaves the Keith Circuit with only two theaters in the 125th street section—the Alhambra, a house of small capacity, and Proctor's One Hundred and Twenty-fifth Street.

Some indication as to how the Keith people are going to meet the competition was made last week when Manager Dave Robinson, of the One Hundred and Twenty-fifth Street house, staged a monster ballyhoo, which took the form of a block party, with the Proctor Theater as the center of attraction. Robinson enlisted the interest of all the merchants on the block between Park and Lexington avenue, they joining in the flash. Thruout the whole week the street was gaily decorated and a band played on the top of the theater marquee.

A lively show of six vaudeville acts was booked by Mark Murphy, of the Keith office, and the feature pictures for the first and last half of the week were of the best—namely, Lionel Barrymore in "The Face in the Fog", and George Arliss in "The Man Who Played God". Crowds have been attracted every evening by this scheme and the theater did capacity business despite the fact that it is a pre-emption week. Among the vaudeville acts booked for the week were Dolly Kay and Band, Leedum and Gardner, Watts and Hawley, Geo. Rolland and Company, Emmett J. Moore and Company, Elinore and Williams, Robert Reilly and Company, Fields and Fink and Current of Fun.

"OLD HOME WEEK"

Providence, R. I., Nov. 6.—"Old Home Week" will be observed at the E. F. Albee Theater next week. The bill is announced to include the following local entertainers: Lawton, Mr. and Mrs. George Spink, Lovenberg Sisters and Neary, Will J. Ward, Ray Welch's Band, Geo. Morton, Healy and Cross, and George Brown.

A WONDERFUL INVENTION, LEARN TO SPEAK WITH YOUR EYES

I will teach you by mail in five lessons. No gesture, wink or motion. A good act for two or more. Also a wonderful invention for the deaf and dumb. State the purpose for which you wish to use it.
A. HONIGMAN, 558 Colonial Ave., Montreal, Quebec, Canada.

Laurence P. Wall Wants Tab. People in All Lines for Stock

in Casper, Wyoming. All winter at the Iris Theatre. Chorus Girls' salary, \$27.50. Address: L. P. WALL, Model Theatre, Sioux City, Iowa.

BRUNK'S COMEDIANS WANT

Leading Man, to join on wire. Doubling Band or Specialties preferred. Also good Canvasman. Winter work. Address: FRED BRUNK, Waxahachie, Texas.

ACADEMY OF MUSIC REPORTS BIG DEFICIT

Philadelphia, Nov. 4.—Altho the Academy of Music has had one of the most successful years of its existence, still better support on the part of the public is necessary if the institution is to continue to wield the influence it has in the past, Edward W. Bok, president of the Academy of Music Corporation, told stockholders this week.

Despite the fact that the number of attractions was larger than ever before, the corporation closed the year with a deficit of \$24,164.19.

Criticism was made of the city's action in increasing assessment of the Academy's building \$200,000, while such structures in other cities either are exempted from taxation or have their taxes largely abated. The increase in valuation this year will add about \$2,900 in taxes levied on the building.

AUBURN PRISON SHOW

Auburn, Nov. 3.—The semi-annual show at Auburn Prison will be staged on the evenings of December 4, 5 and 6 by the Mutual Welfare League members. Rehearsals have been under way now for upwards of two weeks, and everything points to an unusually up-to-the-minute production.

EMPIRE, CLEVELAND, PASSES

Cleveland, O., Nov. 2.—One of Cleveland's finest and oldest theaters since the tearing down of the old Opera House reached the end of its long career last week when Joseph Laronge, realty operator, purchased the Empire Theater. The Empire was built about twenty years ago, and in its earliest days was considered one of the best in the city. Of late years it has been featuring burlesque productions.

THE BUCK FAMILY—POP, MOM, JUNIOR AND GUARDIAN



Gene Buck, who, after acting as author of a dozen Ziegfeld "Follies" shows and 17 "Midnight Frolics", found time to marry Helen Faulkner, the charming leading lady of the Montgomery and Stone show for eight seasons, and now Gene, Junior, demands his attention. And don't forget to notice King, the rare all-black police dog, who assumes responsibility for the safety of the entire family.

—Copyright by Underwood & Underwood, N. Y.

J. J. SHUBERT LOSES POINT IN FOKINE CASE

New York, Nov. 4.—Jacob J. Shubert will not be allowed to offer any evidence in support of his counterclaim for damages and allegations of breach of contract entered in defense of the \$1,500 damage suit brought by Michael Fokine, ballet master. Judge La Fetra, sitting in the City Court, rendered a decision to this effect on Friday, by reason of Shubert's attorney's failure to serve a verified bill of particulars as ordered by the court.

Fokine alleged in his suit that he was contracted to stage a ballet dance in "The Rose of Stamboul", which played at the Century Theater last season, and was to receive \$2,000. All he was paid, he charged, was \$500.

Shubert's answer to the action set up the defense that Fokine's work was unsatisfactory, that he walked out of rehearsals without completing the ballet, and that the dance was not produced for public performance.

Fokine demanded a bill of particulars from the defendant setting forth all details about the defense entered and also the exact nature of the damage for which Shubert entered a counterclaim asking for \$2,000. When this bill of particulars was not served in the allotted time Fokine's attorney made the motion precluding Shubert from offering any evidence in support of the defense, which was granted by Judge La Fetra.

YIDDISH PLAYERS AT KINGSWAY

London, Nov. 3 (Special Cable to The Billboard).—The Vilna troupe of Yiddish players, under Susman, is filling the Kingsway Theater with co-religionists during a short season of Jewish drama.

BEST IN DRAMA

May Be Seen in Honolulu Thru Efforts of Hugh J. Ward

Hugh J. Ward, the theatrical magnate of Australia, who makes his headquarters in Sydney, recently announced, while aboard the Sonoma, en route from Honolulu, H. I., to his own country, that the island metropolis will probably be included in the theatrical service he has arranged for the antipodes. While in Honolulu Mr. Ward conferred with officers of the Consolidated Amusement Company with reference to a possible linking up with the Hawaii Theater to present his plays and players on their way back to the States from Australia. At present Mr. Ward has a large and representative number of English players on their way to Sydney, who, when they complete their Australian engagements, will probably stop over in Honolulu on their way to the mainland.

Word is now erecting a \$1,500,000 theater in Sydney, which will be the finest in that part of the world.

ISADORA DUNCAN POSTPONES LOUISVILLE (KY.) ENGAGEMENT

Louisville, Ky., Nov. 4.—A telegram received this week from S. Hurok, manager of Isadora Duncan, postpones her appearance in Louisville until November 24, because Miss Duncan's pianist, Max Rabinowitch, is unable to reach New York until November 19. Miss Duncan was to appear at Macauley's Theater November 2 as the first attraction of the Ona B. Talbot Fine Art Enterprises. Announcement has been made that all tickets purchased for the original date will be honored on November 24.

"RUBICON" LOSES TWO WEEKS FOR ALLEGED IMMORALITY

Cincinnati Mayor Stops Show in His City—Rest of Time Canceled

Producers of plays that treat boldly with immorality are expected to give Cincinnati a wide berth from now on as the result of the closing in that city last week of "The Rubicon" thru the cancellation of the license of the Cox Theater, where the French "farce-comedy" was shown only Sunday night, October 29, by Mayor George P. Carrel. This official, with several of his subordinates, witnessed the only performance of "The Rubicon" in Cincinnati, and called upon Edward Rowland, manager of the theater, and William H. Pine, manager of the company, to eliminate the alleged immoral parts of the piece or close up shop for the week.

For lack of want of better judgment, or perhaps official action, Rowland and Pine, it is said, stalled for time by warning the wires to New York, and, it is further reported, by adding insult to injury thru declarations to Cincinnati's principal office holders that "The Rubicon" would continue unchanged or suit for damages would be brought against the "offending parties". Telegraphic advice from New York to Rowland and Pine was slow in coming, and at 2:30 p.m., October 30, Mayor Carrel opened way to possible suit against his opinion by revoking the license of the Cox Theater for the balance of the week and the intended stay of "The Rubicon".

Attempt then was made by Pine to present the show in Newport or Covington, which are separated from Cincinnati by the Ohio River, but officials of the Kentucky cities announced straight out that what was not good enough for Cincinnati surely was not good enough for their people.

This week "The Rubicon" was routed for several one-nighters and a three-day stand in Wheeling, W. Va., but the company jumped from Cincinnati November 1 for New York, it being reported that a week's engagement is scheduled to begin in Brooklyn November 13. The Cox Theater reopened November 5 with "Lilom".

VALENTINO'S VAUDEVILLE PLANS GO SMASH

New York, Nov. 4.—Rodolph Valentino, who was reported to be negotiating for an appearance in vaudeville, has accepted the conditions brought about by the Famous Players-Lasky Corporation's injunction restraining him from appearing for any other picture concern, and is already making arrangements to work at the company's studio at Astoria, Long Island. This will automatically prevent him from playing vaudeville dates.

LEAGUE URGES MEMBERS TO SUPPORT PEMBERTON

New York, Nov. 6.—Apparently Brock Pemberton's second production of the season, "Six Characters in Search of an Author", the Luigi Pirandello comedy which opened at the Princess Theater last week, isn't doing so well. The Dramm League is circularizing all of its members urging them to support the play at once. The circular describes the piece as a "brilliant satire, alternatingly bitter and hilariously amusing."

COHAN ENGAGES COBURNS

New York, Nov. 6.—The Coburns have been engaged by George M. Cohan to head a Chicago company of "So This Is London", the comedy which is now at the Hudson Theater. The new organization will open at the Grand Theater, Chicago, about the first of December.

"ROMANTIC AGE" TO NEW YORK?

New York, Nov. 5.—"The Romantic Age", with Margalo Gillmore and Leslie Howard, will probably come here to the Little Theater in a month or so.

VAUDE. POLICY DISCONTINUED

Cumberland, Md., Nov. 2.—It was learned today by The Billboard correspondent that the Liberty Theater, managed by Thomas Burke, would discontinue booking vaudeville acts after November 4.

The Liberty Theater established a vaudeville and picture policy some months ago, acts being booked direct from the Comos Theater, Washington, D. C. Due to the decrease in attendance, and considerable loss on the part of the theater management, the vaudeville policy will end with the showing of the three acts playing at the theater this week.

This is the fourth theater that has tackled vaudeville in Cumberland, Md., and is the (Continued on page 107)

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

KEITH-SHUBERT WAR PROVES PERFORMERS NEED UNION

Vaudeville Performers Led Astray Seeking Rainbow's End Have Only Themselves To Blame

THE news of the last few days—in fact the news of the last few weeks—proves that it is about time vaudeville performers "got wise" to themselves and the "business" they are in. The sooner they realize that they are helpless pawns in a game which is not governed by rules or even common law the better it will be for all of them. While this story starts out like an attempt at an editorial it is based upon vital news facts and so it should be understood.

From what has taken place recently and from what is taking place right now those who are supposed to know the vaudeville situation conclude that:

(1)—As long as the vaudeville artists remain unorganized—even DISorganized—they will be kicked about and shoved aside at the will of all those who know how to commercialize Art and Temperament.

(2)—As long as performers are satisfied with a "union" managed and endowed by producers and theater owners, the performers must take what is tossed to them in the way of salaries, bookings, insults and snubs along with the subsidies.

Need for Competition

On paper vaudeville looked to be a winner when the season opened. Competition was what the disorganized performers had been crying for, and with the assurance of a second season of Shubert vaudeville, if work could not be had in the Palace Theater and the few other sources of vaudeville employment, the Affiliated Theaters' Corporation, with thirty houses and thirty unit shows, looked pretty good. It was a proposition worth boosting and so was boosted for the good of the profession.

For the Affiliated vaudeville was considerable of an experiment. I. H. Herk, the president, and his associates had obtained their theatrical training in burlesque. As a venture in opposition to such established circuits as Keith, Orpheum and Moss the new Shubert organization had to be tried out, and one by one units closed and one by one theaters closed, so that week by week the circuit became smaller and smaller. To keep shows on performers were asked and even ordered to cut salaries. Overhead costs were slashed, and then came what is known as the "squawk".

Performers had to accept reductions in salaries or find themselves out of employment.

Having lost out with the Shubert opposition, they knew they would have trouble doing business with the Keith system.

Naturally they "squawked". They were out. Divided, they had no place

"Wait, we are getting busy," he said. "No more of this. If the performers don't fall in line they will fall out of line. They can chase rainbows as long as they like, but if they fail to find the pot of gold they will have no one but themselves to blame. The managers can lure a few of us with their promises now, but if we are organized they'll have trouble fooling all of us. We must protect one another. We must not, as we have been doing, lead one another to believe managerial promises. New circuits will live only as long as they are well managed and as long as business is good. When shows close who suffers? The performer knows."

A manager had this to say: "It serves the actors right. They listen to any promise that is made to them. One circuit builds them up and keeps them working and another circuit comes along with a promise of a few more dollars in salary, but no real assurance of steady work. Led on by promises of increase in pay and 'special advertising' the actor leaves the circuit which has made him. For his disloyalty the actor suffers and it serves him right."

KITTY DONER SAILS



Miss Doner, vaudeville and musical comedy star, sails on the S. S. Pres. Monroe to fulfill engagements in London.

—International Newsreel Photo.

to go. Many there were who realized the need more than ever for organization. They still cried for competition, but they figured that if they could get together they could get protection.

Plan To Organize

Now, therefore, Broadway is hearing rumors that an effort is being made to organize vaudeville performers. "We have had enough N. V. A. and subsidized unions," said one headliner last week. "We must have some sort of organization like Equity or the managers will have us on the hip and throw us around wherever and whenever they like."

"Then why not get busy and organize?" he was asked.

That is the opinion of most managers seen by a Billboard representative. Few would talk for publication, but they did not hesitate to express their opinions. Therefore they gave further proof that the performer, if he would protect himself, must organize to protect his fellow artist. And there are many ready to predict that this season—between Shubert and Keith—will result in another attempt to form a union that will stick.

Weber and Fields Still United, Herk Insists

New York, Nov. 6.—Weber and Fields are still united in the Shubert unit "Reunited", I. H. Herk, president of the Affiliated Theaters Corporation (Shubert vaudeville), said today.

(Continued on page 13)

Booking Chiefs Favor Long-Term Contracts

Keith Circuit Adopts This Means as a Protection Against Competition

New York, Nov. 4.—One of the most important developments in vaudeville in recent years, proof of which is slowly coming to the surface, is the signing by the Keith interests of acts for long terms, running from three to six years, in order to more closely guard themselves against acts which have been built up into box-office draws leaving the Keith fold for other managements. This new policy, which has far-reaching effects upon the vaudeville industry, has been dictated primarily by the need of the more important vaudeville circuits to protect themselves against competition. Another factor, however, which is far more important, is that the Keith people see in the long-term contract an effective, business-like weapon with which to prevent paying greatly increased salaries to acts which are being developed into headline attractions in their theaters.

The "office act", framed and owned by the booking office, is in reality the forerunner of the independently managed act signed for long terms. The "office" produces an act, featuring a personality which has perhaps shown performing ability, but has not before become popular. This act is given the best spots, big billing and publicity and is built up, in the Keith theaters, to a real headline act and drawing card. The booking office, which has "made" the act, benefits for a long term of years by the popularity of this act, the salary received by the actor, while it is commensurate at the signing of the contract with the actor's position, not jumping according to the added value of the act.

Special Publicity

The booking office, as explained by an important official, has developed a publicity organization which has immeasurable value in the popularizing of vaudeville acts. This department is more and more being used for this purpose, and it is natural that the office wants to get all the advantage it can out of the acts thus made popular. While during the past year or so a few acts have been given contracts extending over several years, from now on such acts, which show possibilities of being built up into drawing cards, will be signed for from three to six years, during which time they will receive each year a fair increase in salary and will be exclusively contracted.

The practice of signing acts for a term of years has long been in existence in England. There the two principal circuits, the Moss and Stoll tours, seeing an act which shows promise, insist upon it accepting a long-term contract. Such acts are given a fair salary, with a yearly increase and are gradually given bigger billing until they are real headliners and drawing cards. These contracts run usually for six or seven years. At the expiration of such a contract the act can command much more salary in productions or in variety, due to its increased popularity. This system has its advantages for both parties; the theater circuit gets the act at low salary, at least during the latter part of the contract's term, while the act, at the expiration of the contract, is in most cases a headline turn.

Vaudeville acts which have been developed in the Keith theaters are constantly being "copped" by production managers. Now that opposition, in the shape of the Shuberts, has come up, the Keith interests are forced to protect themselves against losing such acts. The long-term contract, in the estimation of most managers and many actors, is an equitable instrument, according security to both parties.

While Shubert vaudeville so far this season has been largely a frost it must be taken into any calculations about vaudeville conditions. The Shubert units have taken from the Keith offices innumerable acts which are standard entertainment values in vaudeville. It is against the repetition of such losses that the long-term contract protects the Keith people.

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

MAX HART TO APPEAL SUIT AGAINST "SYSTEM"

\$5,250,000 Action Against Keith and Orpheum Circuits To Go Before Highest Court

NEW YORK, Nov. 6.—The weighty question whether or not vaudeville is interstate commerce and comes within the jurisdiction of the Sherman and Clayton anti-trust laws will be decided by the highest tribunal in the United States when the appeal, now being prepared by attorneys, from the decision of Federal Judge Julian Mack dismissing Max Hart's \$5,250,000 suit against the Keith and Orpheum circuits is made to the United States Supreme Court.

Hart's much-talked-of action, which came to trial last week after a wait of over a year, was dismissed by Judge Mack on the ground that the United States District Courts had no jurisdiction over the suit for the reason that vaudeville was not Interstate Commerce. Hart's attorneys, Martin W. Littleton and Eppstein & Axman, got to work immediately upon the appeal from Judge Mack's decision, which is expected to be ready for argument this or next week.

The defendants to Max Hart's action, which was for an injunction restraining them from keeping him from doing business with the theaters they book, were B. F. Keith Vandeville Exchange, Orpheum Circuit, Inc., Excelsior Collection Agency, Inc.; Edward F. Albee, John J. Mardock, Frederick F. Proctor, Morris Meyerfield, Jr.; Martin Beck, Frank Vincent, Reid Albee, Harry Jordan, Maurice Goodman and Harry W. Gugler, doing business as the Vandeville Collection Agency. Hart also sued for triple damages under the Clayton Act, claiming that his business, which had netted him a profit of from \$50,000 to \$80,000 yearly, had been destroyed by the defendants' action in barring him from the booking exchange in the B. F. Keith Palace Theater Building.

The trial of the action, which was expected by both sides to last at least a week, came to a sudden end in one day, last Monday, when Judge Mack clearly intimated that he would grant the motion made by the counsel for the defense that the complaint be dismissed. He reserved decision until Tuesday morning, at which time he rendered his opinion. Not one of the several hundred witnesses who had been subpoenaed was called, and but a few of them appeared in court.

Judge Mack's Decision

Judge Mack's decision was based upon the precedent set by the United States Supreme Court's decision in the Sherman Act suit of the Baltimore Federal League Baseball Club against the National League of Professional Baseball Clubs and the American League of Professional Baseball Clubs. In this suit it was alleged that the defendants had destroyed the plaintiff's business, and triple damages were sought. The United States District Court of Maryland decided in favor of the Baltimore Federal League Club, but on appeal to the Court of Appeals the decision was reversed. The plaintiff appealed to the United States Supreme Court, which affirmed the Court of Appeals' decision. It was held that baseball was not interstate commerce, inasmuch as the transportation of players and equipment from State to State was only for the purpose of actual exhibition. Judge Mack held that this decision applied equally to vaudeville. His opinion, delivered verbally in court, in part, was as follows:

"It seems to me that the question is not whether interstate commerce, interstate transportation of property and persons is necessarily contemplated and necessarily results from the transaction. Of course, it does. It does in the baseball case. There it was necessarily contemplated that there should be an interstate transportation of baseball players, and interstate transportation necessarily results.

"Of course, if the defendants conspired to restrain plaintiff's interstate commerce they would be just as guilty as if they conspired to monopolize for themselves interstate commerce, even though the plaintiff were not engaged in it. It does not make any difference which side engages in the interstate commerce. But the defendants in my judgment, under the allegations of the bill and within the decision in the baseball case, are not engaged in interstate commerce, and neither is the plaintiff.

"But even tho the plaintiff's activities that are disturbed by the defendants' alleged wrongful acts necessarily contemplate that there shall be a transportation of persons and goods in interstate commerce, as I read the bill—and, of

course, I confine myself now to the allegations in the bill—they are not dominantly interstate commerce.

"Their object is to cause the artistic representations to be given, not in one place, but in many places, to be given in a series of places, it is true. The giving of them in a series of places, just as the giving of baseball games in a series of places, necessarily contemplated the transportation of persons and properties to and from those places. It may involve the actual purchase of the railroad tickets by the plaintiff on behalf of the performers, arranging for their transportation, and any specific act of that kind may in itself be an act of interstate commerce. But all of those things are to my mind under the allegations of the bill incidental to the dominant purposes of the plaintiff's business, which is to act as broker on behalf of these performers in order to guard their interests and secure them their employments for what is an interstate transaction.

"It follows, therefore, that both causes of action must be dismissed for want of jurisdiction over the subject matter stated in the bill in the Federal Court."

JUDGMENT AGAINST BUSHMAN

New York, Nov. 4.—Judgment for \$958 was entered this week against Francis X. Bushman, movie and vaudeville actor, by James McGuire, Inc., storage and furniture moving concern, for services rendered the actor in 1918. The judgment was obtained by default in the Supreme Court, altho the defendant had entered an answer to the suit but had later withdrawn it by stipulation between both parties.

James McGuire, Inc., moved property of Bushman's from the Silo Auction Rooms to his home on Riverside drive between the dates of May 6 and July 15, 1918. The agreed price for this service, it was alleged, was \$1,258, of which amount Bushman had paid only \$508. At the time suit was filed in the Supreme Court, the complaint stated, an employee in the office of E. F. Albee informed the plaintiff that Bushman was receiving \$2,500 a week for his act.

SHUBERT PRICES UP

New York, Nov. 4.—Top admission price to the Central Theater, showing Shubert vaudeville, was raised last week to \$2.00, the previous top having been \$1.50. The raise forecasts increases in admission prices from \$1.00 to \$1.50 in the larger cities where Shubert vaudeville is being played, it is said.

The Central's business has been off since it opened with vaudeville, and at virtually every performance during the week there are evidences of much paper. The raise in ticket prices is based, it is believed, upon the premise that those who want to see the Shubert show will pay the new scale, and those who are passed in will not care about it.

McLAUGHLIN SISTERS IN NEW ACT

Katie and Mary McLaughlin, recognized as two of the most versatile dancers in vaudeville, are leaving the "Cinderella Revue" of Charles Soladar to start work on their new act. This new act has been written especially around these two charming young dancers, with the idea of giving them full scope in which to display their dancing ability and versatility. A lavish and elaborate stage setting and gorgeous costumes, combined with their own skill, grace and dancing "knack", will do much to put these petite dancers over with great success.

CONCLUDING ENGLISH TOUR

London, Nov. 3.—(Special cable to The Billboard)—Leona La Mar concludes her English tour at the Palace, Manchester, November 11.

JOE GIBSON



of Joe Gibson and his Moulin Rouge Orchestra, presented by Paul Whiteman. These musicians have been creating a more than favorable impression since their opening at the popular Broadway restaurant. Gibson is also a well-known song writer, having written "Grieving for You" and other hits.

"DARDANELLA" IN COURT

New York, Nov. 4.—The appeal made by Felix Bernard, songwriter, who composed "Dardanelles", from the Supreme Court order referring to a referee the claim of Fred Fisher, Inc., for \$2,000 damages caused by Bernard's suit for royalties, which was withdrawn after being tried for five days, was argued before the Appellate Division of the Supreme Court this week.

Bernard alleged that the sale of the rights to "Dardanelles" were obtained by Fisher thru fraud. A bond of \$2,000 was put up by the songwriter to guarantee any damage to Fisher, Inc., publisher of the song, and when Bernard withdrew his action the defendant claimed the bond. The appeal is based upon the ground that the court made no decision on the suit against the plaintiff, and that therefore the defendant has no claim for damages.

SUES BAND LEADER

New York, Nov. 4.—Breach of contract is charged and countercharged in the suit for \$500 damages brought by Sixte Busoni, dance hall proprietor, who operates the Balconades Ballroom on Lexington avenue, against Newman Fier, orchestra manager. According to the papers filed in the Third District Municipal Court by Attorney Stallo Vinton, of 303 West Fifty-fourth street, Fier was under contract to appear with his orchestra nightly at the Balconades. In the middle of the week before last, however, it is claimed Fier and his organization failed to show up, there having been some friction between him and Busoni. Fier has filed answer to the suit, in which he countercharges breach of contract and asks for \$485 damages against Busoni.

WAL PINK'S FUNERAL VERY QUIET AFFAIR

London, Nov. 3.—(Special cable to The Billboard)—Wal Pink's funeral was a very quiet affair at Tooting Cemetery October 31. Starting from Joe O'Gorman's house, where the body had rested thruout, there were in the procession O'Gorman, Joe Elvin, Harry Tate, Fred Russell, Fred Ginnett, Albert DeCourville, also Albert Voyce, Monte Bayly and Fred Herbert, of the Variety Artists' Federation.

There were not a hundred people at the graveside, yet Pink had hundreds of friends when alive. Sic transit gloria mundi.

"SOBBING BLUES"

"Sobbing Blues" is being played with success by Roy Barky, director of the Benson recording orchestra. This is the new bline number which has created an interest around the Windy City during the past two weeks. It seems wherever one goes it is being whistled. The Southern Sereaders, now playing at the Crystal Palace ballroom, play it twice on each evening's program and always get encores.

SHUBERT ACT FOR LOEW

New York, Nov. 6.—Matthews and Ayers, who were formerly with the Weber and Fields, unit show on the Shubert Time, will shortly be seen on the Loew Time. Some differences between the unit manager and Frank Matthews are said to be the cause of the change.

"SAWING" ILLUSION IN COURT AGAIN

Suit To Restrain Cohen Casts New Light on Year-Old Dispute

New York, Nov. 4.—New light was cast on the year-old dispute centering around the origin of the "Sawing a Woman in Half" illusion this week, when Horace Goldin, who claims he is the first person to produce the illusion, began action in the Supreme Court for an injunction restraining Maurice Cohen from producing the act. Litigation involving the illusion in question has already been fought up to the Appellate Division of the Supreme Court by Goldin in an effort to prove his priority claim.

Important affidavits, which allege that Goldin's claims to the origination of the illusion were false, were submitted to Justice O'Malley by Attorney Herman A. Schoenfeld, of 41 Park Row, representing Cohen. Cohen has been producing the illusion in motion picture theaters in and around New York for several weeks. Several weeks ago a magistrate's summons was sworn out by Goldin for Cohen, charging him with violating the Penal Law forbidding non-sanctioned use of copyrighted stage material. Cohen came up before Magistrate Smith in the West Side Court, but the charge against him was withdrawn after the case was adjourned once or twice.

Goldin then filed suit against Cohen for an injunction and an accounting of the profits of his act, in which the latter has been appearing personally. Attorney Schoenfeld introduced affidavits alleging that the basic idea used in the "Sawing a Woman in Half" illusion had been used in an act produced four years before Goldin presented his act. Another affidavit, made by William Lykens, vaudeville agent and hooker, alleged that Lykens had originated the idea to present an act based upon the illusion and had suggested it to Goldin, who acted upon it.

Goldin a Bankrupt

Attorney Schoenfeld told the court that Goldin did not come into court "with clean hands", that he had no right to sue because of the fact that he was a bankrupt. Goldin entered a petition in bankruptcy about a year ago. Under the law a bankrupt has no right to sue, but Goldin has, in another action, brought in his name against the Clarion Photoplays, Inc., obtained an injunction restraining the film company from distributing or exhibiting a picture known as "An Expose of the Act 'Sawing a Woman in Half' ". Mr. Schoenfeld told Justice O'Malley that Goldin's affidavits in the Clarion Photoplays case were false, and that in his opinion if the Appellate Division had known that Goldin was a bankrupt it would not have granted him an injunction against the film.

An important affidavit made by Frenchie Valentine alleged that he had himself produced an illusion which he called "Cutting a Clown in Half" in 1917, and had shown it with the Mighty Doris Exposition Shows. He set forth that he had obtained the idea from an old book on magic, known as Hopkins' "Magic and Stage Illusions", which he had discovered in a library in Salem, Mass. "Honest" John Brunen, the showman, who was murdered in his New Jersey home several months ago, and who was the owner of the Mighty Doris Shows, financed his production of the illusion, Valentine stated.

Lykens, who, it is said, is contemplating bringing action against Goldin for an accounting of the profits of his act, alleged in his affidavit that he had noticed the "Sawing a Woman" illusion in a copy of Hopkins' book on magic and had suggested to Goldin that he produce it for vaudeville. He also alleges that he arranged for conferences at that time with John Ringling, of the Ringling Brothers' Circus, for the purpose of showing the act.

Justice O'Malley reserved decision on Goldin's motion for an injunction against Cohen. The decision is expected to be handed down next week.

There is also pending in the Supreme Court an action brought by John Coutts against the Clarion Photoplays, Inc., to restrain them from exhibiting the film expose of the "Sawing a Woman in Half" illusion. Goldin, after getting the injunction against the Clarion, entered into an arrangement with them whereby the picture was to be distributed. Coutts, who also had an act of this illusion out last season, produced the film expose of the act and arranged with the Clarion company to distribute it, under a contract by which he and several associates were to receive 50 per cent of the profits. Coutts is demanding an accounting and the return of the film.

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

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y.

(Reviewed Monday Matinee, November 6)

The depths of utterly impossible theatrical exhibitions, masquerading under the all-embracing guise of "entertainment", was unfolded to an unsuspecting audience on Monday afternoon when L. Lawrence Weber and William B. Friedlander's unit show, "Facts and Figures", opened at the Central Theater. Language falls us; we are crushed and sobbing from the cruel torture inflicted upon us for upwards of two and a half hours.

With a few exceptions, which will be noted gratefully, "Facts and Figures" shows the hand of an experienced collector of theatrical atrocities. These exceptions are: Jack Gregory and Company, Jed Dooley, Japonette and Frank A. Burt. To the last named goes all our heartfelt gratitude for devoting himself heroically to the thankless task of injecting some life and humor into the show.

Jack Gregory and Company, on first, did exceedingly well with a fast, slam-bang collection of hoop rolling and juggling. They got a splendid hand, if that means anything, on Monday afternoon at the Central, and they deserved it. Jed Dooley, on next with his diminutive company, kept the laughs coming steadily all the while he was on. Dooley is a real showman. He has our utmost sympathy.

A dancing team, Twinette and Bolla, did fairly next, although troubled with a tiny voice and delicate motions of Edna Charles. Frank A. Burt, a comedian with real ability to amuse, has a really funny specialty with Myrtle Rose-dale. Burt, although we have never seen him before, has greater entertaining powers than he showed on Monday. We are not complaining, for he is a genuine artist at low comedy, but we felt that he was continually holding himself back.

Up to this point the show was not so bad, but then, alas, to our disappointment, Irene Castle came on the stage. In a show the dullness and stupidity of which is overwhelming, Miss Irene Castle is by all odds the most unbearable. Her gowns and wraps are gorgeous; the applause she got should go to her dress-makers. We had the feeling that we were not watching a human being, but merely several different dresses, turning and twisting in the spotlight so that none of their prettiness should go unremarked. We had this feeling until Miss Castle committed one of the most awful offenses to stage etiquette this reviewer has ever witnessed. As she came on the stage with William Reardon for her second dance the orchestra failed to catch the tempo of her movements. Her coarse voice could be heard to the middle of the house as she complained, and then suddenly breaking away from Reardon, cried to the musicians to stop and ordered them to begin all over again.

The rest of the show, resorting to a current idiom, was all applause.—H. E. SHUMLIN.

Orpheum, St. Louis

(Reviewed Sunday Matinee, November 5)

The Osborne Trio, parlor equilibrists, gave a mannerly exhibition of balancing, principally of the hand-to-hand variety. Nine minutes, in full; well applauded.

Walter Daniels and Minna Walters, in "The Oldtimer". An act of light parody and music which closed strong with an excellent characterization of a veteran actor. Fifteen minutes, in one; two bows.

Harriet Temple, in "The Heart of a Clown", a dreary playlet, by Tom Barry, which lacks continuity, gets nowhere and comes close to being trashy. Miss Temple, as a Spanish or Italian iron-jaw artist, speaks so brokenly her lines are very hard to understand even in the front rows. The scenic effect at the opening is rather effective, but is weak at the end where, silhouetted against the sky line, camels, elephants and motor trucks disappear in the distance. They either were a joke or were not working properly this afternoon. Twenty-four minutes, in three; one bow.

The Four Camerons, in "Like Father, Like Son". A commendable version of trevisty, bicycle riding, a song or two and polite, the rough, acrobatics. Nineteen minutes, in one and full; strong, universal applause.

Guy and Pearl Magley, in dance stories. Without any claims of distinction, these dancers are just a little better than the average. Someone apparently took a little more pains to develop their routine and costumes. Their spins and evolutions were fast and gay. The last number earned a spontaneous burst of applause and nearly stopped the show. Fourteen minutes, in full; three bows.

Raymond Hitchcock. The audience missed the girls and so, apparently, did he, but his stories went over just the same. Twenty minutes, in one; one bow.

Eddie Kane and Jay Herman. Two gentlemen "half seas over", who were rollickingly funny to at least two or three, but the rest of the audience was cold. Their jokes, while

(Continued on page 15)



(Reviewed Monday Matinee, November 6)

PROGRAM	PERCENTAGE OF ENTERTAINMENT																				
	0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100
1 | Orchestra																					
2 | News Pictorial																					
3 | Lucas and Inez																					
4 | Dotson																					
5 | Owen McGivney																					
6 | Fannie Brice																					
7 | Ann Pennington																					
8 | Topics of the Day																					
9 | Brooke Johns																					
10 | Bert and Betty Wheeler																					
11 | William and Joe Mandel																					
12 | "The Wager"																					

A very strong first half this week, Fannie Brice stopping the show twice on her second week; surely some feat. Brooke Johns stopped the proceedings three times on his first appearance at this house. Just as remarkable, considering the experience of Miss Brice and the newness of Johns. The second half, with the exception of Johns, was decidedly weak in comparison. Bert and Betty Wheeler drew many laughs, but with low comedy—very low comedy—and the only reason we rated the pair as high as we did was due to the imitation Bert Wheeler gave of Jack Norworth, and the Creole Fashion Plate, in a double vocal rendition of "Daisy Days". This showed talent. The rest was ordinary buffoonery. William and Joe Mandel went over well, but the last burlesque, billed as "The Wager", and said to be a surprise, was. It was an awful surprise. Just why Mr. Albee lets his nice, clean vaudeville get all messed up with what is neither clean, refined nor advanced is hard to tell. A reversion to a former type of entertainment in the early eighties, when "anything for a laugh" was the slogan. What a pity that a dramatic artist of the caliber of Owen McGivney should be asked to lend himself to the atavistic slaughter.

- 1—Palace Orchestra, not bad at all.
- 2—Palace News Pictorial, interesting.
- 3—Lucas and Inez, a very classy act of equilibristic excellence. Lucas handles Miss Inez with the utmost ease in a number of graceful yet difficult gymnastic feats, always keeping in the picture, and a beautiful picture the two make. Over very well in the opening spot.
- 4—Dotson was his usual riot, with the very fast dancing, of which he is in a class by himself. The writer has never witnessed any pedal artist who can show Dotson anything, when it comes to speed. Always a sure hit in the No. 2 spot, and would be anywhere on any bill.
- 5—Owen McGivney, in his lightning change act, "Bill Sykes", is clever. In the billing Mr. McGivney challenges comparison with Richard Mansfield and Henry Irving. Both the named stars have passed away, and we doubt very much whether the challenge would be issued were they alive. Not only is McGivney not to be compared to either, but the billing is in very bad taste, and McGivney doesn't need it. He can easily make good on his own. We never saw Henry Irving in any quick change acts, and doubt whether he could make them as quick as McGivney, but we also know that McGivney would have a very difficult time even approaching Mr. Irving's performance of, let us say, Shylock, in "The Merchant of Venice". Mr. Mansfield was not given to many quick changes, but yet we remember that this king of stage craftsmen was not slow in "Dr. Jekyll and Mr. Hyde". McGivney might also see to it that hands are not seen emerging stage right to assist in the changes. This point has been mentioned before.

6—Fannie Brice did essentially the same act as last week, with the exception of the elimination of the male impersonation. This was wisdom on her part. "Egypt" went over big, as did "Hollywood", but the big, luminating artistry of Miss Brice is outstanding in the wonderful conception of "Mon Homme". Miss Brice also does the spring song dance with uncommon travesty, and is graceful in her awkwardness. Took several encores and was finally forced to make a speech in order to get away, after having sung an old standby, "Second-Hand Rose", as only Fannie Brice can sing it.

7—Ann Pennington, assisted by the Stewart Sisters, did some dancing essentially Penningtonian. She is clever, but hardly vaudeville. There is no doubt of her value in productions. She is cute, classy, and dances with life, verve and snap. The South Sea Isle dance gave her an opportunity to shine at her best, but did not get over nearly as well as it should have. Perhaps the audience was a trifle apathetic. The doll dance atop the piano drew fair applause, and the Stewart Sisters interested mildly with several numbers.

- 8—Topics of the Day.
- 9—Brooke Johns and His Broadway Society Entertainers were a riot. Johns must have had friends in the audience, witness his reception on the showing of the name card on his first appearance at this house. The band played well, and Johns, who is certainly a showman with a remarkable personality, knows how to sell his songs and banjo playing to the best advantage. He has an assurance that is remarkable. The opening at the Palace seemingly for him had no terrors and he facetiously referred to the fact that the managers and agents were in Cleveland and that he would be obliged to the audience if they would drop around on Thursday, when he expected them to be back. Took quite a number of encores and stopped proceedings three separate and distinct times. The calling for numbers from the audience sort of roughs up a rather classy offering that, altho cabaret style, is nevertheless welcome in vaudeville.

10—Bert and Betty Wheeler did essentially the same act they have shown around New York for several years. The same low comedy, the same uncouthness of costuming on Bert's part, the shirt out in front, the bare legs and a lot of other unrefined business that may bring laughs and enable them to say "We were a riot," but none of which either adds to or advances the art of entertainment one iota.

11—William and Joe Mandel did their acrobatic act and went over big. Bert Wheeler clowning in the act and the three did a burlesque acrobatic act in one, while the stage was being set for the last turn.

12—"The Wager", a burlesque on Owen McGivney's sketch, with various members of the bill playing different parts, drew hearty laughs, but is neither enlightening, aesthetic, artistic or clever, and more remindful of the old medicine show afterpieces than anything ever seen by the writer at the Palace, which is supposed to stand for class.—MARK HENRY.

Palace, Chicago

(Reviewed Sunday Matinee, November 5)

The offering at the Palace this week reminds one of a good dinner, from soup to dessert. And everything ends so well you forget all about the courses in detail; you just know that you have been well fed, and are quite willing to let it go at that. The variety of the offering is such that its appeal was universal. The audience stayed right with the show till the asbestos curtain began to drop, as if they expected to miss something if they departed.

Bill, Genevieve and Walter opened the show with a bicycle riding stunt, carried thru to a fine finish by the eccentric antics of the "nut comedian", who was exceptionally clever in riding the most outlandish of contraptions and whose humor was really funny.

Sandy, the miniature of our old friend Harry Lauder, reminds one of what Bumble says of Oliver Twist: "He'll grow." He gives fair promise of being the great Harry's admired successor. Here's hoping.

Fred Sumner and assisting artists offer a clever bit of comedy in the skit, "The Show Off". Margaret O'Neill, as the wife, did some good work. She played the part of a woman who was in love with her husband in spite of faults to perfection. Mr. Sumner's comedy was excellent, and his characterization of the clerk at \$32 per week talking like a multi-millionaire, and frantically endeavoring to keep in poise his new toupee, was a bit of good acting. It is refreshing to get a bit of the "spoken word" in acts like this. Twenty-five minutes.

Frances Kennedy worked awfully hard to get her stuff over. At times she had to put out the S. O. S. to get it across. Everyone has to express himself in his own way, to be sure, but suggestiveness is never in place, even when it comes from the lips of a beautiful woman. The audience seemed to heave a sigh of relief when she finished her fifteen minutes. It should have been ten. The old stuff of trying to get an audience to whistle palls.

Niobe was a marvel under the water, where she eats, drinks, talks, sings just as easily as if she were on top, and remains under water two minutes. Her offering was well received. Good entertainment value.

Tom Smith carried the audience right with him. He kept in good demonstrable humor from start to finish. There is a finesse to what he does, so one never tires of his antics. Some new surprises every moment. Mr. Newman's work at the piano was excellent, and he shared the honors with Tom. Several encores.

Gus Edwards has a marvelous offering in his "Fifteenth Annual Song Review". It seemed as if the audience never would get enough of the act. Lots of young and pretty girls, elegant gowns, good dancing, snappy songs. Many changes of scenes, glorious draperies, and even Tom Smith came in several times, always with something new. And the audience just kept him working whenever he showed up. The costumes were simply perfection and the stage settings a wonder. The hit of the bill was "When Old New York Was Young". It carries one back to the old days to hear the old-time favorites once again, like "Annie Rooney", "Two Little Girls in Blue", "The Bowers", "Sweet Rosie O'Grady" and all the rest of them. There is not an idle moment on the bill, and the audience just would not be satisfied. It is one of the most clever revues so far. "Chester" is deserving of special notice for his very excellent work. His imitation of Tom Smith was great.

Fifer Brothers and Sister closed the bill. Their Russian dances were received with great approval. Their posing was beautiful and won hearty applause. A good finish for a very fine bill.—WILLIAM STERLING BATTIS.

Loew's State, New York

(Reviewed Monday Matinee, November 6)

Loew's State ought to play to record-breaking business this week. Eva Tanguay is there. Long before the preceding acts had bowed on and off the house was jammed to capacity, with staudes packing every nook and crevice. Out front the marquee holds only the name of the cyclonic headliner, an unprecedented thing at this house, where movies and not vaudeville is the featured attraction.

The bill throat is a good one, leading off with Zuthns, a sensational novelty turn, the climax of which is reached with a thrilling slack routine which fairly takes one's breath away. Not only does Zuthns perform startling feats on the slack wire, but also proves himself somewhat of a juggler and an all-round good pantomimic comedian.

Lee Mason and Company, the former a jazz singer with a decidedly masculine voice and the "and Company" a nice-looking boy at the piano, worked themselves into a fair hand, better than Miss Mason's singing deserved. De-

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From Coast to Coast by Special Wire

Shubert-Garrick, Chicago (Reviewed Sunday Matinee, November 5)

A stalled train and delayed scenery held up "The Ritz Girls of 19 and 22" show for an hour and fifteen minutes. After thirty-eight minutes of delay the pit orchestra began to play, and did a good soldier act, holding the crowd quiet. Possibly twenty patrons demanded their money back and they missed a good bill. Why Harry Cooper should be headlined is not clear, but the average of the Ritz show is way above that of previous bills.

The show is built a la musical comedy, with a roof garden scene to open and a jazz orchestra and various specialties holding forth, a toe dancer getting rounds of applause, and Moro Nielson putting over a nifty song, while Ella Golden did a programmed "blue" song which displayed nerve and an unskilled voice. Costuming excellent and general effect good for a ten-minute start.

Leighton and Pettit, in "After the Ball", do a singing and talking act which introduces Baby Josephine, apparently five, and with the poise and assurance of fifty. Little Josephine ran away with the act, starting with a fast "Fahits" song, and closing with Leighton and Pettit in a school song.

Lillian McNeill and Bert Shadow, in a four-reel song and dance comedy, do almost everything and do it well, but with their eccentric fun and dancing a creole or blackface makeup for their first showing would land much stronger. They are as clever a pair of dancers as have been seen at the Garrick this season. If they retain whiteface, the girl will gain by making up for personal attractiveness on her first appearance. Seven minutes.

Harry Cooper fooled around with the orchestra for five minutes, extracting a flock of laughs and some good comedy. Then a two-minute specialty song and dance.

Nell Woods' Melody Charmers, with Winn Gibson, six people in all, using three pianos, some three-part singing, and closing after eleven minutes to good applause.

Tony Pastor's Reminiscences, with recollections of old-time stars, introduced Kitty Emmett, Lester and Allen, Empire City Quartet and Lottie Collins. Of these the Empire Quartet took the most time, using a barber shop harmony opener, a pinched tenor solo, two songs by Hutchinson, second tenor, and a medley of Cooper's hits by himself. The second tenor and bass have remarkable quartet voices, and Cooper has a good quartet voice of pleasing quality, considering its years of service.

Intermission.
Nursery Birthday Party, billed as third scene, opened the second half with good effects, Cooper and Miss McNeill doing a tough kid bit that brought laughs and the chorus working well.

James Cagney and Winn Gibson worked in one in a loving tourist song, with autos palated on the transparent drop and the tourists doing a song number. Four minutes.

An Egyptian Satire, set broad enough to be satire, but with characteristic costuming and featuring Miss McNeill as the dancer, took four minutes more.

Kathal—Man or Monkey?—scheduled for a premiere at the Garrick several weeks ago, filled in as an added attraction, lightly climbing over the audience and up to the balcony, and kept the crowd gasping for six minutes.

Blondell's Saxo-Sextet and the Woods' Melody Charmers took ten minutes for a classy black and gold act, neatly done and with good action.

Busk's Candy Shoppe closed the show with twenty minutes of soda fountain comedy, which brought on all the principals and chorus several times and qualified as good entertainment.—LOUIS O. RUNNER.

Keith's, Cincinnati (Reviewed Monday Matinee, November 6)

Claude and Marlon nosed out the co-headliners, Van and Corbett and Madeline Collins, for applause honors this afternoon. The program is the lightest of the current season for this house. Downstairs attendance was about two-thirds.

Pathe News-Aesop's Fables.
Burbette, "a versatile specialty", opens with ordinary stunts on a tight wire and then engages in a performance on swinging rings and a flying trapeze. Several ankle-drops drew a few "ohs" from the fans. The outstanding feat is a "one-back drop" on the trapeze while swinging. Eight minutes, in three; three bows.
Lew Vnn and Turah Tyson, in "something just a little different", failed to demonstrate anything startling in their routine of soft-shoe dancing. After taking a couple of bows they responded with a "two-roll" across stage that would, no doubt, be better appreciated if offered as a straight finish. Seven minutes, special, in one.

Leo Donnelly, with Marjorie Dalton, in "a super-novelty", "Tis and Tis'it". So far as the novelty is concerned, 'tis, but for entertainment value we should say 'tisn't. Twenty-four minutes, black eye, in two; three curtains.

Claude and Marlon drew the first real hand of the afternoon in the early part of their "still arguing" skit, which affords comedy that evoked numerous hearty laughs. The lady, whose plumpness makes up for the weight her partner missed, has a personality that connected readily. Her singing, when not interrupted with burlesque, was vigorously applauded. Twenty minutes, in one; encore, one bow.

James Thornton, "just a jester". His entrance was to the accompaniment of a dozen hands or so from apparent old admirers, and the monolog contains gazes that have been popular at different times as far back as forty-two years ago, when he entered theatricals. He has not forgotten to speak loud enough for everyone in the house to hear. A medley of popular songs of yesteryear, which he composed, including "When We Were Sweet Sixteen", earned three bows and a talk. Twenty-one minutes, in one.

Madeline Collins, "prima donna at the Royal Opera, Covent Garden, London", rendered three selections, one in foreign tongue, that seemed in taste with the appreciation on the part of the audience. Eleven minutes, interior in three; three bows.

Billy B. Van and James J. Corbett were accorded a neat reception. The ex-champion boxer does well as straight man and feeder for Van, who appears in over-size clothing and furnishes his quota of laughs, especially as an lachriate. For the number of times the "Henry Ford is in the audience; his car is out front" gag has been used, Corbett and Van got a surprisingly big hand at the close of their turn. Twenty-two minutes, in one; two bows.

Miss Robbie Gordone's ten artistic poses were staged while many exited, but evidently enough remained for her to accept three curtains. Five minutes, in three.—JOE KOLLING.

Palace, Cincinnati

(Reviewed Monday Matinee, November 6)

This week's bill is nicely arranged and well balanced, in which is incorporated sufficient merit to please the average vaudeville fan.

Pictorial program: "The Heart of Nara", starring Clara Kimball Young.

Cook and Valdare, man and woman, are versatile entertainers who essayed to dance, sing and do various feats, in some of which they were moderately successful. Dancing was their strongest feature, to which more time could be devoted. Five minutes; full stage.

Reynolds and White, the man grubbed in raiment of one of Coxe's followers, aided by a woman of pleasing appearance and ability as a violinist, had little trouble pleasing. The man's bits of tomfoolery and the woman's artistic playing occasioned deserving applause. Eleven minutes, in one.

Jason and Harrigan are two girls, whose soft, melodious voices blended splendidly in close harmony. They sang a well-chosen routine of the more subdued popular songs. Perhaps a few refined comedy numbers would add the necessary snap to their turn. Twelve minutes, in one; three bows.

Lloyd and Goode are blackface comedians whose type, tho seen frequently here, is, nevertheless, undeniably popular. Their dialog followed along usual lines, and, tho a little time-worn, went well just the same. Their soft-shoe dancing had a peculiar twist of originality that was refreshing. Fourteen minutes, in one.

Octavia Handworth, assisted by two men, presented a very cleverly-written sketch, the lines of which were capably read by the trio. The scene is the gate of a cemetery, to which Miss Handworth, as a widow, and one of the company as a widower, come occasionally to pay respects to their dear departed. The two meet, and the resulting dialog discloses the fact that the dear departed were not as faith-

Shubert, Cincinnati (Reviewed Sunday Night, November 5)

While not the best show of the season the abbreviated version of "Oh, What a Girl", as presented by the New York Winter Garden under the direction of the Shuberts, and the vaudeville forepart made up of a sextet of sprightly turns, pleased the greater part of the audience. Tawdry scenery was one of the principal drawbacks. The chorus was too much lacking in uniformity of size to be the "pulchritudinous charmers" the program termed it.

The vaudeville was started slowly by the Manhattan Trio and the Two Wilson Sisters, the former male harmonizers and the latter dancers. The Manhattan Trio sang rather well, but seemed, for some reason or other, out of their element. Perhaps their lack of personality gave them that aspect. The Sisters danced gracefully and tried hard to please, and did, a little.

Miss La Triska, with set features and stiff body and limbs, was a mechanical doll incarnate. Her round, staring eyes and effectively-painted face added much to the deception. She was assisted by Jack Horton, made up as a clown, whose work failed to impress.

Buddy Doyle, whose manner of singing begets a combination of Al Jolson and Eddie Cantor, worked hard and displayed no little knowledge of how best to put over a song, and managed to impress the audience favorably.

Marie Stoddard gave a series of impressions of various types of actors and actresses with just enough burlesque so that the characters she impersonated were easily recognized. Her imitations of the lugenue, soubret, leading tenor and burlesque prima provoked a profusion of laughter and earned heavy applause.

The Klein Brothers, Al and Harry, are not comedians, whose equals would be hard to find. Al is an especially clever funster, whose timely jests and knowledge of the business of hokum was truly amazing. They cavort in the olio for fifteen or twenty minutes and have the audience in an uproar the entire time.

William Moran and Al Wiser juggle many hats with ease and precision. Moran, with his clothes on backwards and an awkward manner of conducting himself, was highly amusing.

"Oh, What a Girl", in five scenes, followed along the lines of the conventional musical comedy with a semblance of a plot and the usual array of songs and specialties. Not much can be said in praise of the book except that it provided opportunity for a number of the vaudeville artists to show their versatility, especially William Moran, who played a humorous role in clever style. Donald Carroll, in the leading male role, has a very good voice, which cannot be said of the vocal ability of Irma Bertrand, who plays opposite him. The cast, with few exceptions, was recruited from the vaudevillians, including Al Klein, responsible for most of the fun thruout the show.—KARL D. SCHMITZ.

Charles Olcott, doing a single, scored the applause hit of the afternoon with his burlesque on typical musical comedy characters and songs. Olcott, by virtue of a forceful personality, had no trouble in beguiling the audience to respond heartily to his efforts. Thunderous applause justified his taking an encore. Eighteen minutes, in one.

The Melody Sextet, clever women musicians, who played various instruments and sang. The numbers were rendered in solos, duets and various other combinations in a pleasing manner. They were tastily attired in evening gowns.—KARL D. SCHMITZ.

ful as those they left behind thought they were, so, to even matters up, the widow and widower depart for a smart cafe, leaving their ultimate relationship little in doubt. Tho the plot is not new, the manner in which it was presented made it highly entertaining. Fourteen minutes; in three.

Charles Olcott, doing a single, scored the applause hit of the afternoon with his burlesque on typical musical comedy characters and songs. Olcott, by virtue of a forceful personality, had no trouble in beguiling the audience to respond heartily to his efforts. Thunderous applause justified his taking an encore. Eighteen minutes, in one.

The Melody Sextet, clever women musicians, who played various instruments and sang. The numbers were rendered in solos, duets and various other combinations in a pleasing manner. They were tastily attired in evening gowns.—KARL D. SCHMITZ.

Orpheum, St. Louis

(Continued from page 14)
not actually smutty, were eternally vulgar. Incidentally the repartee with the orchestra was an unmistakable sign of weakness. Seventeen minutes, in one.

"The Storm", a spectacular and typical melodrama of the North woods, played well by Edward Arnold, Guy Cunningham and Nell Barnes. The forest fire is thrilling and one hundred per cent effective. Twenty-four minutes, in full.—ALLEN CENTER.

Loew's State, New York

(Continued from page 14)
spite its rather unusual quality Miss Mason hasn't much of a voice—that is, singing voice. She suffers most, however, from a negative personality.

Larry Kelley, a natty appearing Irish comedian, sang songs and told stories of Old Erin in a manner quite entertaining, giving way to Clinton and Rooney, a rather weak song and

Lafayette, New York (Reviewed Sunday Concert, November 5)

Sarah Martin, blues singer, plugging four numbers, made about the best impression of the evening. The outstanding act, however, was the offering of Winfred and Brown. This act was reviewed three weeks ago on its appearance at another house. The heavy applause accorded them here verified the previous impression that these boys are big-time fellows with an act that is away from the usual team doing a dinky and Chinese characterization.

Weston, Wagner and Nell, a trio of harmonious singers, one of whom is a really funny comedian, scored well with the colored audience, in fact better than do most white acts of the sort.

Claybrooks and White, a colored male team with the usual singing, dancing and talking material, supplemented by Claybrooks' cornet solos, opened the show.

Wesley and White, a pair of oldtimers, with a nice sketch and a nice line of quiet humor, were second.

Morton and Brown, a colored singing team, man and woman, filled the next spot satisfactorily, taking three bows.

Ethel Gilmore and Company, recent arrivals from England, were evidently in for a showing. The act includes a pianist, who acts as a dresser to Miss Gilmore, and a male dancing partner. Miss Gilmore does three changes within view of the audience and three single numbers. The male offered a British Johnnie number. The audience liked the act.

"The Three-Mile Limit", the closing act of the evening, was a typical burlesque offering using three males and two females. Lee Hoyt, the comedian, owns the act. It opens in one, with a special drop depicting a seashore boardwalk; then to full stage to an interior on shipboard with a radio set in operation and a launch appearing in the offing. During the 20 minutes the male straight does a song to a fair hand. The prima, one Miss Ladora, put over an operatic number to a very good hand. This was followed by a xylophone number by Clair Musser, a youngster who knows how to handle this instrument. These single offerings, apparently out of place in a hokum act, were its salvation. The comedian registered many legitimate laughs.—J. A. JACKSON.

Rialto, St. Louis

(Reviewed Sunday Night, November 5)

Overture.
Larimer and Hudson. Comedy and legitimate bicycle riding, the comedy a little after the fashion of Jo Jackson. The last two tricks are capital. Seven minutes, in full; five bows.

Jean Barrios. His female impersonations were a complete surprise and evoked strong applause. His falsetto voice is far more cultured than his natural voice. Fifteen minutes, in one; four bows.

Ja Da Trio, who carry on light travesty, unlimber a little first stepping and chant a song or two in two and three voices. Sixteen minutes, in one; well liked and well applauded.

J. C. Loomis, Jr., and company, in a clever playlet full of genuine repartee. The children handle their parts extraordinarily well, are bright and interesting, but their mother and father were so weak in their parts they were intensely flat. Twenty-one minutes, in full; good applause.

Bobby Henshaw received applause at his entrance and delivered a series of imitations of varying worth and interest. He was assisted at the close by a very beautiful and decorous young lady who offered an old-time variation solo upon a cornet. Sixteen minutes, in one; four bows.

Paisley, Noon and Company. Vivid dances from France and Spain by Kay and Cerial, two boyish dancers who perform wonderfully. The dancing of the very bored individual is a little too blasé and inexplicably concealed to be wholesome. A little less posing and more concentration on the work at hand would at least not mar the industry of the others. Twelve minutes, in full.—ALLEN CENTER.

dance team, who forced their way into what appeared to be a hit, not so much thru ability as thru sheer cheek. Their certain speech was uncalled for. Miss Rooney never mentioned her brother Pat—strange.
Mathews and Ayers garnered galore with a clever line of material, cleverly put over. A good comedy turn of big-time caliber.

Next the headliner of headliners—Eva Tanguay. Suffice it to say that if we spilled all the superlatives known we couldn't do this cyclonic personality justice. Miss Tanguay, without doubt, is the most enchanting figure vaudeville has ever known. It takes months to recover from the thrill the seeing of her gives one. That she was a riot would be putting it mildly. Not only is she the greatest entertainment value in vaudeville, but the greatest box-office value as well.—ED HAFTEL.

Orpheum, San Francisco

(Reviewed Sunday Matinee, November 5)

The Jack George Duo, in a highly enjoyable oldtime blackface comedy offering, opened a very entertaining bill at the Orpheum, taking much hearty applause for their efforts.

In the second spot Carl Gantvoort, operatic baritone, offered a repertoire of classical and semi-popular selections. An unprogrammed male accompanied him on the piano. Continued applause.

John Hyams and Lella McIntyre have a new production, "Honeysuckle", written for them by Frank Hammers. They earned the applause that rewarded them.

Val and Ernie Stantoa again stopped the show with their English burlesque and clever eccentric dancing. Their material is new and out of the ordinary, and the act altogether satisfying.

Monsieur Adolphus, supported by Grace Eastman, presented a dance fantasy, entitled "Bosnian Life", closing the afternoon bill.—STUART B. DUNBAR.

Who's Who *In* Vaudeville

EVA TANGUAY scintillates with unwonted brilliancy in an orbit all her own. To this queen of a separate domain does vaudeville owe more in the popularity that it enjoys than to any other single person either on the stage or off! For Eva, primarily thru the uncanny quality of her commercial attractiveness, made the kaleidoscopic entertainment and its million-dollar temples of presentation a present-day possibility. Formerly in stock and repertoire, Miss Tanguay was given the small part of Ferosia, the girl detective, in Frank Perley's "Chapters", and so well did she acquit herself that the very next season Perley made her a star. Followed an engagement as co-star with Frank Daniels in "The Office Boy", after which came the memorable "Sambo Girl" in which this inimitably eccentric comedienne achieved a notable success. The crowning achievement of her career and vaudeville's most glorifying emolument, however, came as a result of the perspicacity of William L. Lykens, dean of agents, who placed the youthful cyclonic Tanguay on the golden pedestal of theatrical supremacy from which she has never been even slightly disturbed thru quite a number of years. In more than commercial and entertainment value is Miss Tanguay unique. Few know of the numerous charitable activities of which she, incognito, is the author. Aptly named Eva, meaning life, she possesses Effervescence, Verve, Ability, Temperament, Artistry, Naivete, Goodness, Uction, Amiability and Youthful Vigor.



PAULINE is primarily a showman. In other words, a theatrical salesman of the highest order. In this respect he stands alone and unrivaled in vaudeville, for he is the only man who has ever elevated the ordinary museum turn of hypnotism to the dignity and class of a stage performance on the big time. Pauline, or J. Robert Pauline (Poolan), as he now chooses to call himself, has, with the exception of a few stunts, nothing to offer that is essentially different from a multitude of other hypnotists, but when it comes to masterful impressiveness, staging and obtaining the maximum of effect with apparently a minimum of effort, he is in a class by himself. Groomed to a reasonable nicety, keenly aware of the psychology of an audience as well as those who assist him upon the rostrum, together with a full understanding of the valuable art of timing, are attributes that stand Pauline in good stead. A higher order of intelligence, an adequate education, a voluble and fluent vocabulary, a sense of humor, and the best example of how to handle a committee since the days of Alexander Herrmann, are all Pauline's.



ANN PENNINGTON, the dainty little big star of the musical comedy production and revue, now in vaudeville, made her first definite leap into the limelight of public adoration and popular approval thru her appearance in one of the earlier Ziegfeld "Follies". Wherever and whenever dancing is mentioned "Penny", as she has been dubbed, is known. Her well developed nether limbs, twinkling thru the dance, have stopped many a show. And well they might for Ann certainly knows how to use them after her own peculiar style of stepping. It has been said that when this most clever artiste first applied to Flo Ziegfeld for an engagement and tried out, the musical director complained to Ziegfeld that the new girl would not or could not dance in time to the music. "Then write some music to her dancing," said Ziegfeld, with the result that Miss Pennington proved the wisdom of the master-showman's decision and was an instantaneous and emphatic hit

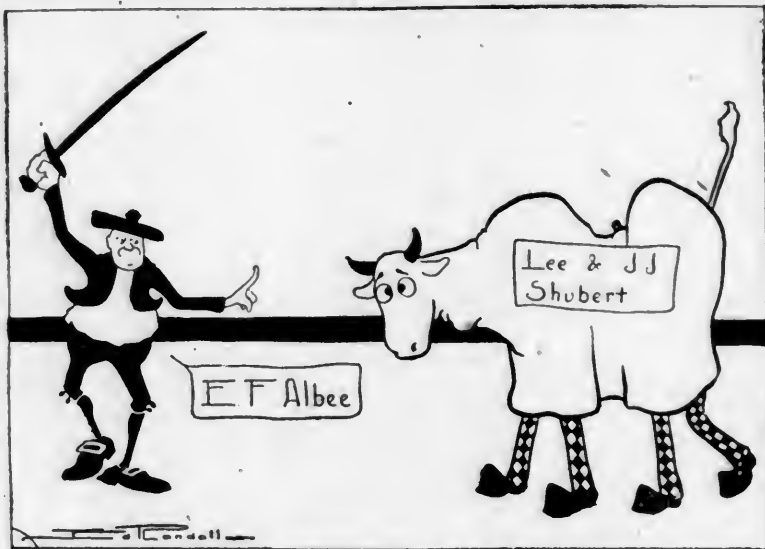


of definite proportions. After several seasons in the "Follies" Miss Pennington became the particularly bright luminary of George White's "Scandals", and upon her vaudeville debut justified her stellar prominence.

MELISSA TEN EYCK, of the dancing team Welly and Ten Eyck, is the personification of ocular delight and the embodiment of physical grace. Gifted with a superb form that has been pronounced perfect by no less an authority than Lorado Taft, the great American sculptor, as well as Benarr McFadden, the physical culture expert, Miss Ten Eyck possesses in addition a beautiful smile, a radiant personality, the sprightliness of a faun, and a wondrous optic light of intelligence. This remarkable terpelichorean artiste not only dances with her limbs and her lissome body, but with her brains and, tho a seeming anomaly, with her face as well. Interpretative to a degree, her face lights with the sheer joy of the happier mood, or, reacting to the physical portrayal accentuated by the dramatic force of despair, passion or remorse, shadows with the change. The wonderful gowns showing artistic selectivity,



worn by this sprite of the dance, seem superfluous to accentuate her beauty, or further her physical presentations, thru the medium employed, of the gamut of human emotions. Resplendently beautiful, magnificently original, artistically temperamental and redolently ethereal.



THE TOREADOR

Which is a modern way of saying "Much ado about nothing".

worn by this sprite of the dance, seem superfluous to accentuate her beauty, or further her physical presentations, thru the medium employed, of the gamut of human emotions. Resplendently beautiful, magnificently original, artistically temperamental and redolently ethereal.

THEATRICAL MEN

Look Like Winners in Parliamentary Election

London, Nov. 3.—(Special cable to The Billboard)—In the general parliamentary election Sir Walter De Frece looks like a certain winner for the conservatives at Ashton-under-Lyne, with Sir Alfred Butt practically a walk-over for the conservatives at Balham and Tooting, while Pat Collins, president of the Showman's Guild, has a good chance in the liberal interests in a three-handed fight at Walsall.

The entertainment world has always favored the conservatives because other political parties are mostly killjoys.

SUES VICTOR HYDE

New York, Nov. 4.—Arthur Miller, actor, filed suit this week against Victor Hyde, vaudeville and tabloid producer, for one week's salary and railroad fare from Chicago to New York, amounting to \$183.79, alleging breach of contract. Miller alleges that he was guaranteed ten weeks' work at \$150 a week to play in Hyde's "Tick Tock Revue" in 1920. The show opened in Little Rock, Ark., in November, 1920, and played nine weeks, when it closed. Miller claims his fare was paid to Chicago,

BLUE BIRD'S "RODEO NIGHT"

New York, Nov. 6.—The management of the Blue Bird here has arranged a spectacular party for the cowboys and cowgirls, who are now contesting in the Western Rodeo at Madison Square Garden, for Friday evening, November 10.

Immediately after the performance at the Garden, sight-seeing busses will transport the Westerners to the Blue Bird. The line of march being from Twenty-Eighth street and Broadway to Fifty-Second street and Broadway.

Upon arrival at the Blue Bird they will be serenaded by both orchestras that play for the dancing at that ballroom.

Several noted artists of the lariat have promised to display their skill on the monster dance floor. One of the feats that will be attempted will be the roping of twenty-four champagne bottles placed on a table in the center of the floor and being awung in the air without breaking any of them.

A real old-fashioned Virginia Reel will be danced by the cowboys and cowgirls and the best couple will be presented a handsome, engraved silver loving cup by the management of the Blue Bird.

IRENE CASTLE FOR SHUBERTS

New York, Nov. 6.—Irene Castle, who recently closed her independent vaudeville tour following a run-in with New England censors, is an extra added attraction at the Central Theater this week, where "Facts and Figures" holds down the boards. Miss Castle's engagement is announced as for one week only. Eva Tanguay, who is headlining the bill at Loew's State, is slated to take the lead next week in "Facts and Figures".

FRANK FAY DEFENDANT

New York, Nov. 4.—Joseph E. Shea, vaudeville agent and show producer, brought suit this week against Frank Fay, actor, for \$500, alleged to be due upon a promissory note made by Fay "for value received", according to the papers filed in the Third District Municipal Court. The note in question was not delivered to Shea directly, but was made out to one Gretchen Eastman, who, in turn, endorsed it over to Shea.

This is not the first time Shea, or Jos. E. Shea & Co., Inc., has brought suit against an actor to collect money due on promissory notes. About six months ago an action was brought against Lina Aharbanell, dramatic and light opera star, for the collection of \$500 alleged to be due on a note.

Miss Aharbanell filed answer to the suit in which she set up the defense that the claim against her was outlawed, alleging that she had been charged extortionate interest for money loaned her.

This suit, while it has not been withdrawn, has never come to trial, altho it is also a Municipal Court action, which ordinarily never takes more than three months to reach on the trial calendar.

but that he had to pay the transportation from Chicago to New York. He sets up the claim that it is a theatrical custom of many years' standing that return fares of actors to the starting point must be paid by the manager, unless otherwise specified in the contracts. The action was filed in the Third District Municipal Court.

The suit was brought thru the legal department of the Actors' Equity Association.

VAUDEVILLE *in* Review

TO THE thinking, even moderately broad-minded persons who occasionally or more frequently attend a variety theater vaudeville needs no mentor. To the many thousands of others among whom are distributed editions of various papers and magazines running into millions of copies, which of late have in many instances pounced upon vaudeville as being ordinary, and vaudeville actors as extraordinary, in their moral and mental deficiencies, the necessity for a few words to correct an erroneous impression seems meet. Whenever the dallies are short of subject to fill or plug an open space, the old reliable stage stuff is brought into play. The photograph of what would otherwise be simply an ordinary incident is "played up" and a screaming caption written above or beneath. The late Richard Mansfield once said that if some poor devil who had to eke out an existence in a saloon happened to get killed, the next day all the papers would come out with the statement, "Actress Murdered in a Barroom". Of late the weekly publications have had an especial run on vaudeville, no less a magazine than The Saturday Evening Post running a story in which a vaudeville actor was pictured as a common thief. The "Old Grunch" in The New York Evening Globe became reminiscently antagonistic to present-day vaudeville running true to his title form, and one writer whose chief claim to literary fame is a hodge-podge under the sobriquet of "The Spice of 1922" wrote a whole page in The New York Evening Journal in which the sordidness of the seamy side of vaudeville was thrown into undue high light prominence. Vaudeville actors are no better and no worse than those in any other calling, art or profession, nor is vaudeville, with all its faults, the sordid, undignified and terrible business that those who do not know have pictured it. Vaudeville at its best, the not the highest, is nevertheless an honorable calling, and at its worst much better than many other fields of endeavor in which are engaged many who disparage and discredit the honest efforts of hundreds to bring the joy of life and happiness of contentment to many a weary and saddened soul who cannot afford the more expensive forms of entertainment.

THE elimination of the "apron", or that part of the stage which extended in a more or less ovoid or semicircular form in front of the proscenium arch, was actuated with a definite purpose. To the artistic this opportunity for artists or singers to get closer to the audience was detrimental to the general ensemble and caused the entertainer to step out of the picture. The making of a curtain speech, popular in the older days, has in the legitimate productions of today been largely relegated to the discard for the similar reason that a true artist does not wish to step out of the character. And yet in present-day vaudeville we note both these faults glaringly apparent upon the slightest excuse, and even more frequently without any provocation whatsoever. By all means the actor should stay within the picture, and those who are in the habit of addressing the audience with a recital of personalities or intimacies of their private life should remember that the actor is upon the stage simply to entertain and not to visit. The afternoon teas and coffee klatchas serve the purpose for gabbily inclined persons to exchange current gossip and gastronomic observations.

BROADWAY, in the Times Square district, once more or less a riot of class, has become Ballyhoo Boulevard. Vaudeville theaters: with artistic approaches and the distinctiveness of refinement now resemble Coney Island side-shows, and it seems that everyone with anything to sell from talent to avoidrupola must needs circua with calliope stridency until they literally out-hammer old Hammerstein's. Once the glitter of the internationally famous "Gay White Way" with its myriads of electric sign announcements was considered sufficient and efficient in the heralding of some new or well-known star. Now it is considered necessary to literally plaster the lobbies with cards and signs, camouflage the natural architecture with painted canvas false fronts, give free hand concerts and project a heterogeneous assortment of artistic impediments trying to extract a few more coins of the realm from a public surfeited with a monotony of similarity. We now, in addition, have the floats, the tallies, the decrepit horses, the sandwich men, the elephants, and even some poor chorus girl who must ride, for many weary 'ons, astride a camel in order to attract the attention of the passersby to the fact that entertainment is being offered at certain places of amusement. Theatrical Broadway—what does it mean? A realm of artistic presentations, a Mecca of Theatrical endeavor, the goal of theatrical supremacy—or a Coney Island Midway Pleasure?

LIGHTS CLUB CIRCUS GETS INTO COURT

New York, Nov. 4.—An echoing groan from the Lights Club Circus disaster last summer, which nearly ran the players' organization onto the rocks, was heard this week in Supreme Court, when the Wirth-Blumenfeld Company, which arranged the show, was granted a motion to consolidate an action brought as a counter claim in a suit against Edwin P. Coronati, a South Beach showman, who furnished the paraphernalia.

Coronati, the papers say, agreed to provide "tents, circus seats, wagons, horses, show people and other paraphernalia" for one week's booking by the Blumenfeld people, beginning July 1 at Larchmont, N. Y., and terminating July 8 at Jamaica, L. I. Wirth-Blumenfeld claim they were damaged to the extent of \$1,500 thru various breaches of the contract, such as erecting a tent of lesser seating capacity than agreed, not promptly filling dates, which necessitated the plaintiff's personal furnishing of labor to accomplish it; Coronati's alleged failure to provide a "high-school horse"; also failure to provide five Western riders.

Counter claim for \$905, alleged to be due under the terms of the contract, has been filed in the Richmond Municipal Court. The papers state that the contract called for one week's engagement for which he was to receive \$2,225, of which only \$1,320 was paid. Motion granted the agents consolidate both actions so as to make the Coronati Municipal Court suit in the form of a counter claim to the Supreme Court action.

Bad weather put a crimp in the Lights' circus venture, and set the organization back several thousands of dollars, most of which was made up later in the season when members got together and organized an all-star vaudeville troupe, which toured the island. The Lights Club is the center of social activity in Freeport, L. I., an actor summer colony.

HACKNEYED FREE SONGS WILL BE BLACKLISTED

London, Nov. 3.—(Special cable to The Billboard)—R. H. Gillespie and Charles Gulliver are now making a blacklist of hackneyed free songs which will be prohibited on their tours, and Gillespie is complaining bitterly that the worst offenders in this respect are headliners whose salaries should carry the responsibility of buying exclusive stage material.

This free song business has had a boomerang effect on Gulliver, as two years ago Monte Bayly and Albert Voyce, of the Variety Artists' Federation, at meetings of the Entertainments National Industrial Council urged managers in the interest of preserving the individuality of vaudeville to prohibit free songs and the exploitation of vaudeville by song publishers and pluggers, but Gulliver refused point blank and is now reaping the harvest. But unfortunately he has also helped to kill vaudeville.

NEW TURNS and RETURNS

MABEL McCANE AND COMPANY

THEATER—Proctor's Fifth Avenue, New York.

STYLE—Playlet.

SETTING—Various sets, in one, two and full.

SCENERY—Exterior showing lighthouse. Dark change to New York cabaret—hangings of gray in one, blue in two, cloth of silver in two and a half, and a cloth of gold background—white steps leading to an elevation. Set looked very rich. Black drop, in one, with slits on either side for insertion of heads. (A flash-back scheme employed several times, various characters picking up previous dialog which has been interrupted by subsequent action and dialog.) A painter's studio, in full. An apartment, in two. Sumptuous gambling den, in full. Final scene is back to lighthouse exterior scene near Palm Beach.

WARDROBE—Four men in airplane togs and subsequently attired according to various parts, i. e., artists, gambler, roue, Frenchman, etc. Jack o' Lantern in ragged costume. Mabel McCane in short brown ragged costume, with hare legs, changing to bright flame, cut low, purple and red ostrich plumes and hat. Dress of brown, with green hat, changes to quite low-cut white and orange, with white hat and plumes. At home gown. Handsome gown of black velvet, a-glitter with brilliant and rhinestones, the corsage of which was of solid rhinestones. A headress of solid rhinestones. Short costume of brown worn in first scene.

ROUTINE—Four men land on beach thru accident to airplane. Girl interests them and each wants to take her back to New York. She is impressed with their prediction of the heights she may achieve, but is reluctant to leave her sweetheart, Jack o' Lantern, to whom she is his "Will o' the Wisp". She calls him, and, subsequent to his entrance, a friendly argument, both pro and con the advisability of her departure, takes place. Finally Jack o' Lantern asks each of the characters to tell the girl of life in his particular sphere and what her chances of achieving fame and wealth will be. Jack o' Lantern also says that he will tell her. As they speak there is a fadeout dark change and the dancer is seen in a cabaret. The dance was not impressive and flopped. Will o' the Wisp sings "When That Jazz Band Begins To Play". The dancer "steers" the girl against the roue, who pays the "cadet" \$500 and tries to induce her to accompany him to an apartment. She refuses, and the haunting melody of the song, "Will o' the Wisp", is heard off stage. She answers in song and falls heartbroken at a table, singing and crying with good contrasted effect. The French artist enters and induces the girl to agree to pose for him. A fadeout and the heads of Jack o' Lantern and the artist in headposts are seen and dialog relative to what has happened and what will happen engaged in.

In the impressionistic studio of the artist the girl refuses to pose in the altogether and dresses for another picture. The artist makes violent, nauseating love and only desists at the instance of the business man who enters at an opportune moment to buy a picture. The flash-back again, with the business man talking with Jack o' Lantern and promising to marry the girl. Four years are supposed to have elapsed, and the married couple, the wife crowning to her baby in a crib, seem very happy. The husband leaves for Albany on business. "Ships That Cross the Sea" sings Will o' the Wisp as she leaves for another room in the apartment, when two men enter. Subsequent dialog reveals the fact that a married man has dropped dead of heart disease in his mistress' apartment. They drag the body into the off-stage hallway of Will o' the Wisp's apartment. Will o' the Wisp enters and the men, who say they are newspaper reporters, grill the girl into hysterics as they accuse her of the crime and misconduct with the dead millionaire. Upon the husband's return the next morning he refuses to have faith in the wife he believes to be false.

The next scene finds the girl, driven to desperation, as the consort of the gambler. She has sunk to the cigaret-smoking, double-crossing "shill" of the gambling den. Wearing of the monotony of life and resentful of the treatment accorded by the gambler, she tips off one of the ruined habitués how to play the wheel to regain his lost fortune. When she attempts to leave she is shot by the gambler and she falls backward down a flight of steps. With music for a background, she, in a dying condition, recites "Life is a game we all must play. Some must be sad while others gay. The cards are stacked no matter what you play. It is the woman must pay, pay, pay." Dying, she murmurs: "It's all in the game." The final scene finds Will o' the Wisp back to the lighthouse beach and the conversation picked up where it had been interrupted. She decides against the offers of the stranded group of airplanists, and, in the arms of her sweetheart, to the haunting melody of "Will o' the Wisp", with lighthouse and wave effects, the playlet ends.

REMARKS—A pretentious, interest-compelling vehicle, giving Mabel McCane many opportunities to show her versatility, all of which she embraces. The cast is adequate, the piece well staged and costumed. The running is smooth and there were no waits or stalls between various changes of scene. This is evidently intended for the big time, as the cast precludes the possibility of playing the smaller houses. The act has been well written by Edmund Burke and is a very welcome novelty relief from a surfeit of monotony and noise of present-day aberrated tendencies.

RHODES AND WATSON

THEATER—Proctor's Fifth Avenue, New York.

STYLE—Singing.

SETTING—One.

WARDROBE—Blond girl in pink, ornamented with steel beads, changing to Colonial dress for finish. Brunet in spangled net over white foundation, carrying blue ostrich plume fan, wearing comb in hair studded with brilliants, and wearing white slippers and stockings; changing to Colonial dress for finish.

ROUTINE—Opening, medley. The blonde playing piano, the brunet in pleasing, sympathetic contralto vocalizing. Blonde sings to piano accompaniment of "Gianina Mia", segueing into "Little Gray Home in the West", and does coloratura number from "Traviata". When reviewed this drew a good hand. "Dear Little Lady of Yesterday", "In the Gloaming", "Comin' Thru the Bye" and "Carry Me Back to Old Virginia" followed in close succession, preceding "Little Brown Jug" and "Good-by, Sweetheart, Good-by". "Dear Little Lady" was picked up for the finish. "Swanee River Moon" was used for an encore.

REMARKS—When reviewed the act got over but fair, but it certainly was a hard audience and the girls deserved a lot more in the way of applause. Noticeable defects were the makeup of both, which could stand immeasurable improvement—decidedly so is this true of the blonde. She should read carefully the article, "Make Up Your Mind About Makeup" which appeared in issue of The Billboard September 23. This will explain why the way the rouge was misapplied is bad. The brunet with the pleasant voice makes up her eyelids too heavily and should read article under same head in issue of September 30. Act shows class and should be an asset in the better houses, where refinement, talent and quality are assets.

THE CEVENES

THEATER—Palace, New York.

STYLE—Wire-walking.

SETTING—Special, in three.

SCENERY—Blue silk hangings, a background of gold cloth. What appears to be an elevated platform, masked by blue strip to stage, and from which two sets of white steps, carpeted with green velvet, lead to stage. Table center with cloth and lamp, two tables on either side in the background with flowers and lamps. Beautiful set to represent Parisian cafe; good light effects.

WARDROBE—Men in tuxedos, changing to long coats of blue satin, trimmed with yellow, and high silk hats for cake-walk dance. Flower girl in scalloped gown of salmon satin, pink tights, rolled socks, pink slippers, an open-crowned hat, with two-inch-wide bands criss-crossed center at right angles, and wearing a cloak ornamented with cloth of silver. Three girls in pink tights, short costumes of salmon, trimmed with blue, and hats ornamented in addition to blue with white ostrich tips.

ROUTINE—Discovered man and girl, center, at table, and in background girl, right, at table, and man, left, at table. Enter a flower girl who sells her posies and does an excellent toe dance. Blue strip filed and couple, center, and girl and man in background discovered to be on tight wires. To the music of "Kiss Me With

(Continued on page 111)

DATE—October 19, matinee.

TIME—35 minutes.

SPOT—Five.

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EXPECT LOEW'S, INC., TO PASS DIVIDEND

Assets of \$5,854,732.16 as
Against Liabilities of
\$2,260,594.08

New York, Nov. 4.—Loew's, Inc., will hold its annual meeting November 16, at which time officers will be elected for the ensuing year and, it is expected, directors will vote to pass the dividend for the foregoing quarter. Total current and working assets for the period ending August 31 are listed as \$5,854,732.16 as against total current liabilities of \$2,260,594.08.

The gross income for the foregoing period is given as \$19,608,301.79, to which theater receipts, rentals and sales of films and accessories contributed \$16,801,424.23; rentals of stores and offices, \$1,250,105.54; booking fees and commissions, \$606,436.65; dividends received from corporations less than 100 per cent owned, \$696,081.25, and miscellaneous income, \$254,254.12.

Total expense for the same period are given as \$17,340,430.71, leaving an operating profit of \$2,267,871.08. The operation of theater and office building cost \$9,874,405.13; operation of film distribution offices, \$2,010,869.83; amortization of films produced and released, \$3,521,338.70; cost of film advertising accessories sold, \$226,673; sharing of film rentals distributed for co-operative producers, authors, etc., \$1,512,893.91; depreciation of buildings and equipment, \$194,250.05.

Assets

Current and Working:	
Cash on Hand.....	\$ 994,523.32
Receivables:	
Accounts Receivable.....	\$477,013.04
Notes Receivable.....	74,701.62
Due from Affiliated Corporations (Less than 100% Owned).....	1,228,416.93
Federal Income Taxes (Claims).....	86,788.37
Loans to Employees (Secured).....	30,542.50
Subscriptions to Capital Stock.....	4,260.00
	1,851,686.46
Inventories:	
Film Productions in Process, Completed and Released (after Amortization).....	\$2,166,410.51
Film Advertising Accessories.....	284,984.35
Theater and Studio Supplies.....	87,040.81
	2,538,435.67
Advances:	
To Motion Picture Producers, secured by Film Productions.....	\$ 348,870.39
To Artists and Employees.....	40,424.10
Mortgage and Interest Payments.....	100,791.62
	490,086.71
Total Current and Working Assets.....	\$5,854,732.16
Investments:	
Equity Acquired in Affiliated Corporations (Less than	

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Property 100% Owned:	
Land.....	\$3,595,240.04
Buildings and Equipment.....	11,794,863.65
Leaseholds.....	229,613.84
	\$15,619,722.53
Less Reserve for Depreciation.....	942,064.01
	14,677,658.52
Deferred Leases, Contracts and Good Will.....	604,930.73
	11,042,584.15
	\$35,596,353.67

Liabilities

Current:	
Accounts Payable.....	\$1,113,270.57
Notes Payable.....	374,180.57
Bank Loans.....	300,000.00
Taxes (Theater Admissions, etc.).....	242,574.19
Accrued Interest.....	154,080.34
Advances from Affiliated Corporations.....	76,488.41
	2,260,594.08
Total Current Liabilities.....	
Bonds and Mortgages:	
Being Obligations of Subsidiary Corporations.....	5,806,500.00
Deferred Credits:	
Securities from Tenants.....	\$ 337,286.09
Film Rentals Received in Advance.....	353,557.58
Rents Received in Advance.....	6,560.37
	707,404.04
Capital Stock and Surplus:	
Capital Stock:	
Shares Without Par Value.....	
Outstanding.....	1,060,477

Subscribed.....	503	26,280,858.14
Surplus:		
Surplus Sept. 1, 1921 (Adjusted).....	\$ 132,323.34	
Operating Profits for Fiscal Year ending August 31, 1922.....	2,267,871.08	
	\$2,400,194.42	
Extraordinary Charges to Surplus.....	1,854,197.01	
	545,997.41	
		\$35,596,353.67

DAUGHTER OF CHEFALO FALLS FROM TRAIN

London, Nov. 3.—(Special cable to The Billboard)—Nicholas Chefalo has just returned from Spain and opens at Captain Mills' Olympia December 22, with his "auto passing thru the air".

While traveling from Spain Chefalo's youngest daughter, Frances, fell from the express train in which they were riding. The train reversed four miles and picked the child up from the track unscathed but frightened.

NEWARK IDOL SHUBERT STAR

Newark, N. J., Nov. 6.—Mickey Walker, the prizefighter, who became new champion of the welterweight division when he defeated Jack Britton at the Madison Square Garden this week, has been signed to appear as an added attraction with the Shubert unit show playing at the Shubert Theater here this week. Walker comes from Elizabeth, near here, and is very popular in Newark.

"SMOKE RINGS" OPENS

London, Nov. 5.—(Special cable to The Billboard)—Albert DeCourville's revue, "Smoke Rings", Wal Pink's last work, opens at the Holborn Empire November 6, for two weeks. Rumor has it that if the revue is a success Gulliver will play revues there to counter-blast the vaudeville slump.

Gulliver is gingering up acts contracted to him for years ahead thru his own miscalculation of the public's taste by insisting that they produce new shows under penalty of cancellation.

CLOWNS' CONTRACT EXTENDED

New York, Nov. 4.—Fortunello and Cirillino, Italian clowns playing in the "Greenwich Village Follies" at the Shubert Theater, have had their contract extended and will appear in the show for at least its entire New York run. They were originally engaged for but ten weeks, which have now expired.

KEITH-SHUBERT WAR PROVES PERFORMERS NEED UNION

(Continued from page 12)

To prove that the publication of a story—not in The Billboard—that Joe Weber had quit his former partner because the work in vaudeville two-a-day is too strenuous is not true," said Herk. "Weber has retained a lawyer to ask damages from the publication."

"Those who know Joe Weber will laugh at the idea," said another unit producer. "Weber and Fields are drawing more money than any other unit and Joe Weber isn't the kind to quit a paying show."

Herk announced also that instead of quitting as has been reported variously and persistently, the Shubert vaudeville circuit is reaching out for more stars. "We have engaged Eva Tanguay, Nora Bayes, Irene Castle and Wesley Barry and his troupe of eleven people to pull business for us," said Herk. "We'll have more, too, as we find the people we want."

"The story which told of the withdrawal of Weber and Fields is false from beginning to end. I know there is a campaign to whip us and we are going to fight it. Some of those who have been with us are running out now, but they may find themselves fooled before long."

It was learned that the Affiliated management found St. Paul and Minneapolis unprofitable stands and therefore the New Palace at St. Paul and the Garrick, Minneapolis, are off the circuit. The story that Jenie Jacobs and Jack Morris had withdrawn from the unit circuit to put the Blanche Ring-Charles Winger show, "As You Were", on a K. & E. route also was denied. It was learned that Jenie Jacobs quit when it was suggested to her that she add a thousand-dollar act to her unit. She had lost enough already, it was said.

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VAUDEVILLE NOTES

Irene Franklin opens at the Palace, Chicago, November 19, is now scheduled to play Winnipeg, Can., November 12, instead.

Ritchie Craig joined "Broadway Brevities" last week at Chicago. Frank Parents reports that he has recuperated from his recent illness and that he is playing dates in New Jersey.

Eddie Miller and Company open on the Orpheum Time at Des Moines, Ia., December 3. Marc McDermott and Company open their Orpheum tour December 3 at the Main Street Theater, Kansas City.

Walter Newman, in "Profiteering", opens his Orpheum tour November 19 at Duluth, Minn. Blossom Seeley and Boys are booked to play the Palace, Chicago, week of December 31, with several weeks to follow.

Rosalie Palmer and Benea and Alice joined the "Cameo Revue" on the Keith Time last week. Edith Keller and Four Boys, in the "Novelty Song and Dance Revue", opened around New York last week for a break in.

Egbert Van Alstyne is playing the circuit of Blank movie houses in Iowa, assisted by Glen Dacy. Anatol Friedland and Girls have been given a route over the Orpheum Time opening at Winnipeg, Can., November 19.

Mary Dawn, a member of the "Stolen Sweets" act, is improving after a minor operation to her face. Dolly Kay and Band were out of Proctor's 125th Street, New York, last week, due to Miss Kay's illness from a cold.

Ethel Parker and Boys play Duluth, Minn., December 24 and are routed over the Orpheum Circuit. The New York Lodge of Elks observed E. F. Albee night last Sunday. A vaudeville bill was donated by the Keith office for the occasion.

The Dancing Roots, formerly on the New Strand Roof, opened this week at Bonglavani's, Pittsburg. Constance Almy and Lillian Pearl were booked by Harry Walker for an extended engagement on the Century Roof, Baltimore, opening last week.

Zelda and Betty Bird joined Dace Sablosky's "Kid From Madrid" Company at Utica, N. Y., last week. Jay and Milt Britton and Band, with Myrtle Bonney, had their first New York showing with the new act at the Prospect, Brooklyn, last week.

"Stars of Yesterday" has been routed over the Orpheum Time, starting at St. Louis December 3. Carl Currier and Harry McWilliams recently closed a tour for the Carrell Agency and are now on the circuit of the International Booking Agency.

Lew Herman has just returned from Europe, where he produced girl acts for the Moss Empire Circuit. Keeper and Kewpie, who were in the Pantheon Theater, Chicago, several weeks ago with their classical dancing turn, played the Miller Theater, Wichita, Kan., last week. Their right

George Herman, of the New York Hippodrome show, was a recent investor in real estate at Long Beach, L. I. Eric Zardo, who was originally booked to open on the Orpheum Time at Duluth, Minn.,

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names are J. Kreelev and Ludmilla Mischenko, but they adopted simpler "monikers" for professional purposes.

The Faget Trio, composed of Stelio Crasas, L. E. Faget and Rene Solomon, is proving successful as a musical combination at club dates in New Orleans.

Dazie has given up her contemplated re-entry into vaudeville and will take an extended trip thru the South, including Havana and Palm Beach.

Tom and Ruth Hanlon, who are playing thru the Middle West, have commissioned Carson and D'Arville to write them a novelty act, to be mounted with special scenery.

Harry Rose, billed as "America's foremost nut comedian", made his first appearance in New Orleans last week at the Oriental, a cabaret, where he proved a "howl".

Charles Erard, English artist, arrived in this country recently aboard the S. S. Homeric and began a tour of the Keith Circuit last week at the Franklyn Theater, New York.

George R. Shawker, "Sober George, the man you can't make smile or laugh", has decided to spend the entire winter in Atlantic City, stopping at the Greater Pittsburg Hotel.

The Dancing Griffiths and the Kiana Hawaiian Trio were placed by Harry Walker as special features with the stock company at Poff's Majestic, Bridgeport, Conn., last week.

Ben Meroff and Lloyd Ibach's Entertainers are occupying a prominent position in the inaugural bill at B. F. Keith's new Palace Theater, Cleveland, which was opened November 6.

The Pictorial Lytells recently returned to Chicago from Australia, and are now booked for the Keith Circuit. Following the close of the Keith engagement the act will cross over to London.

Jack Mason has quit the vaudeville business to take up the journalistic pen. He is part owner of a weekly newspaper, called The Chat, published at Fair Haven, N. J., an actor summer colony.

Dancing Danny White, "the boy with the educated feet", is rehearsing a double with his wife. In their new act they are to be known as Danny and Vera White, "Those Two Rubs Kids".

The Shubert vaudeville unit, "Facts and Figures", headed by Eva Tanguay, opened auspiciously at the Shubert Theater, Hartford, Conn., drawing a capacity house the night of October 30.

C. A. Wright's Vaudeville Tent Show, in which were featured trained dogs, birds, marionettes and, of course, vaudeville artists, closed recently after what Mr. Wright termed one of the rainiest seasons he has ever experienced. Mr. Wright reports that he will furnish the com. (Continued on page 22)

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SONG NOTES

Jack Roth is no longer with the Edward B. Marks Music Co.

Harry Donnelly is in charge of the orchestra at the Post Lodge, Larchmont, N. Y.

Vincent Lopez is featuring "Down South", an English number now in the catalog of the Edw. B. Marks Music Co.

Charley Smith, Toledo, O., publisher, is marketing "We'll Show the High-Brown Babies How To Win a Smile".

Frank Harding, one of the early New York publishers, who is still in the game, has published a number called "On Duty".

"Sonja", one of the hit numbers of the Marks' catalog, is being sung in the Winter Garden, New York, by Willie Howard.

Al Jolson is now singing "I'll Stand Beneath Your Window Tonight and Whistle" in "Bombo". It is a Jack Mills number.

"Sister Kate" is a big favorite with the dance orchestras in New York. It has been recorded by most every mechanical company in this country.

The latest Paul Specht releases on the Columbia records are the "Sextette From Lucia", Tosti's "Good-By", "When the Leaves Come Tumbling Down" and "Japanese Moon".

HUSSEY IN DOOLEY SHOW

New York, Nov. 4.—The Barney Gerard Shubert unit, "Town Talk", closed at the end of its engagement at the Shubert-Crescent, Brooklyn, last Saturday night, the two weeks' notice given all performers taking effect on that date. Gerard will immediately begin reorganizing the show, and Jimmy Hussey, who starred in the other Gerard unit, also closed, will be co-starred with Johnny Dooley, featured with "Town Talk".

Hussey and Dooley are probably two of the highest-priced artists in Shubert vaudeville. Hussey's contract with Gerard called for a salary of \$500 weekly and a percentage of the profits of the show, but he will get a straight salary in the reorganized "Town Talk". Dooley is said to be getting in the neighborhood of \$800 weekly.

DANCER FRACTURES LEG

New York, Nov. 6.—Maxine Clare, one of the London Tivoli Dancing Girls who appeared at the Shubert Central Theater last week in "The Spice of 1922", was seriously injured when her heel caught in the hem of her skirt, throwing her heavily to the pavement, and causing a bad fracture of the left leg below the knee. The length of the skirt worn was responsible for the accident, which physicians say may prevent Miss Clare from continuing her career as a dancer.

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VAUDEVILLE NOTES

(Continued from page 20)

plete performance of the American Legion's show at Newport, N. H., November 11, recruiting the talent from the roster of his tent show. He will winter his show at South Sutton, N. H.

Guy Weadick and Flores LaDue left their ranch at Longview, Alta., Can., November 1, to play some vaudeville dates. They are booked at the Palace Theater, Indianapolis, Ind., for the week of November 6.

Voros, the Psychic Marvel, who formerly was on Ziegfeld's Roof, New York, opened at Trenton, N. J., last week with three girls assisting. The act is under the management of Lawrence Wells.

"Tex" Lee Rothan, claimant of championship shooting honors for Louisiana, Arizona and New Mexico, and his wife, "Tex" Dora, are presenting their rifle and revolver act in suburban houses of New Orleans.

The Bison City Four opened on the Poll Time at Poll's Capitol, Hartford, Conn., recently, and, being old favorites on the Poll Circuit, scored a decided hit. Their new finish, "The Knitting Bee", is said to be a scream.

The La Merts are booked in and around Chicago, playing in that section until January, when they will sail for England, there to repeat bookings of last year. Their route is being arranged by the Ed Cranston Agency, of London.

Eddie (Hayden) O'Connor is writing material for the following artists: Harry La Pearl, Robert Hall, Helen Weston and "Happy" McNally. He is rewriting "The Poet" and expects to have the piece ready for production in a short time.

Harry Von Tilsner was heard in some of his old-time hits at a recent benefit given Sol Levoy, manager of the Harlem Opera House, New York, under the Keith regime. Von Tilsner will shortly be seen as a headline attraction on the Keith Circuit.

The Singer Midgets are playing the Orpheum Theater, New Orleans, this week, and will then go direct to Havana, Cuba, opening there November 17. In order to make the date the United Fruit steamer, S. S. Parismina, will sail one day in advance of scheduled time.

"Stars From the Chorus", a new Hockey & Green act, headlined the bill at the Capitol Theater, Hartford, Conn., last week. Included in the cast are: Marilyn Hayes, Betty Moore, Zita Zenda, Helen Schroder, Viola Frayne, Elizabeth Madison and Louis Bultenkant. The act is routed over the Poll Circuit.

It is reported that Harry St. Clair, who is not unknown in vaudeville, having toured several circuits in an act entitled "Characters I Have Met", is contemplating returning in an entirely new act, to be titled "The Visitor", an Irish monolog. At present St. Clair is resting at his home in Malden, Mass.

Diero, piano-accordionist, who was featured on the bill at the Strand Theater, San Francisco, two weeks ago, was forced to bring his engagement to an abrupt termination in the middle of that week when he was stricken with ptomaine poisoning. He was removed to a Frisco hospital, where it is said his condition is serious.

Another act composed of veterans of the vaudeville stage whose names were prominent quite a few years ago, is "Favorites of the Past", in which Caterino Marco, Charles Loder, May Hocy, Frances Singlehorst and Harry Baktlett are seen. It is said they play with all the pep and personality that characterized them in their youth.

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SPECHT AT MONTE CARLO

New York, Nov. 3.—Paul Specht opened Monday with his original orchestra at the Monte Carlo Cafe, formerly the Club Maurice, managed by the Salvin-Thompson Restaurant interests. He is featured with the Dolly Sisters.

In making this announcement the Specht office declared emphatically that Paul Specht is playing at the new Broadway cafe under his own direction and leadership and that he is in no way connected with any other leader.

Paul Specht's engagement at the Cafe Monte Carlo is for a long period, but it is understood that this will not interfere with a vaudeville headlining engagement that is now being arranged for him in New York.

SKATERS FOR GRUNEWALD

New York, Nov. 4.—Bacon and Fontaine, skating act, which closed with the Barney Gerard Shubert unit, "Town Talk", has been booked to appear at the Grunewald Hotel, in New Orleans, for six weeks. This act was featured last season in the revue at the S. S. Flotilla Restaurant, this city.

USE SONG AS THEME

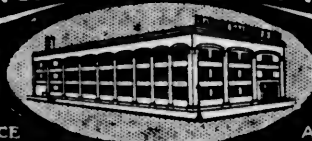
New York, Nov. 3.—Harry Von Tilzer's new ballad, "A Picture Without a Frame", is to be used as the theme song with "Youth To Youth", a new Metro production. This picture is now playing the entire Loew Circuit.

TELLER WITH WILLIAMS

New York, Nov. 3.—Harry Teller is now sales manager with the Clarence Williams Music Publishing Company. Mr. Teller formerly held the same position with M. Witmark & Sons and Fred Fisher.

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THE DRAMATIC STAGE

FARCE • COMEDY • TRAGEDY

A DEPARTMENT OF NEWS AND OPINIONS

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

Belasco's "Merchant" Pretentious Affair

Opens Wilmington, Nov. 10— 146 People Needed for Presentation

New York, Nov. 6.—One hundred and forty-six people, making up the personnel of David Belasco's ambitious production of "The Merchant of Venice", left for Wilmington, Del., yesterday to prepare for the first presentation of the drama there November 10, at the Playhouse. Of this number seventy-five are actors, forty-two are stage hands and twenty-nine are musicians.

The company will rehearse four days at the Playhouse, playing only on Friday and Saturday. Six weeks on tour will then be followed by the New York showing at the Lyceum on December 21. David Warfield plays the part of Shylock.

Belasco's production of Shakespeare's play will probably go down in theatrical history as the most pretentious presentation ever seen anywhere. The settings and properties have been made with no consideration for the expense attached. The jewel caskets used in one scene, some of which are supposed to be made of precious metals, have been bought in Europe by Belasco and are actually valuable works of art.

This course has been followed through the production. Special stage machinery will be installed at the Lyceum to permit the awing-around of the heavy scenery, which has a different scene built on each face.

CARPENTER NEW PRESIDENT OF AMERICAN DRAMATISTS

New York, Nov. 6.—At the annual election last Tuesday, Edward Childs Carpenter was elected president of the American Dramatists to succeed Owen Davis. Mr. Davis refused a re-nomination, but was appointed chairman of the board of directors, a job which Mr. Carpenter worked at successfully and ardently all last season.

Other officers for the ensuing year are: Anne Crawford Flexner, vice-president; Percival Wilde, secretary; Eric Shnier, executive secretary, and Henry Erskine Smith, treasurer.

The new board of directors comprises Augustus Thomas, J. I. C. Clarke, Louis Hirsch, Adelaide Matthews, Otto Harbach, Roi Copper Negrue, Montague Glass, Henry Erskine Smith, Owen Davis, Julie Eckert Goodman, James Forbes, Anne Crawford Flexner, Cosmo Hamilton, J. Harley Manners, Arthur Richman, Jerome Kern, Channing Pollock, Avery Hopwood, Rita Weiman, Richard Purdy, Edward Childs Carpenter, Percival Wilde, Eugene Buck, William Cary Duncan and Bayard Veller.

FRENCH OFFICIAL IS TO OBSERVE CONDITIONS HERE

New York, Nov. 6.—Accompanying Cecile Sorel, leading woman of the Comedie Francaise, to New York and throught the United States is Mlle. Jehanne D'Orrillac, who comes as a representative of Leon Berard, French Minister of Fine Arts, by whose special sanction Mlle. Sorel and her associates from the French national theater are to play here.

Mlle. D'Orrillac's duty will be to observe artistic conditions in this country and report to her superior upon the advisability of similar American tours in the future. She also will act as correspondent to two of the leading Paris daily papers, Le Gaulois and Le Figaro.

Mlle. D'Orrillac will also give a lecture here upon the plays Mlle. Sorel will present at the 39th Street Theater, beginning November 13. These plays include "L'Aventuriere" (The Adventurer), by Emile Augier; "Le Misanthrope", by Moliere; "Le Duel", by Lavedan; "Camille", by Dumas fils, and a French version of "The Taming of the Shrew".

Mlle. Sorel is having a triumphant tour of Canada prior to opening in New York. She was the cause for great demonstrations by the leading universities and clubs in Montreal when she appeared there last week. The Mayor and many city officials turned out to meet her upon her arrival in that city. Her reception in Quebec also was an ostentatious one.

EQUITY BALL BIG AFFAIR

New York, Nov. 4.—The entertainment committee of the Actors' Equity Association held a meeting at Keen's Chop House yesterday and made final arrangements for the fourth Equity annual ball at the Hotel Astor Saturday evening, November 18. The committee includes Ethel Barrymore, Jane Cowl, Marion Cookley, Minnie Dupree, Richard Barthelmess, Marion Davies, John Emerson, Anita Loos, Charlotte Greenwood, Lillian Albertson, Violet Heming, Margaret Smith, Otto Kruger, Marjorie Rambeau, Helen Menken, Vivienne Segal, Ruth Shepley, Genevieve Tobin, John Willard, Florence Reed and Eugene O'Brien.

Ten acts in the "Midnight Jollies" and a large number of other unusual features were arranged for the affair.

"FLAPPER" HAS POOR WEEK

"The Painted Flapper", a three-act comedy-drama by Alan Pearl and presented by Chas. McDonald, made its debut in Erie, Pa., October 28-30; played to very small business in Cincinnati last week at the Grand Opera House, and what happens this week, when the show is offered in Indianapolis, will decide its future, it is said.

The cast includes Margaret Selkirk, Francis Pierlot, Pearl Evana Lewis, Walter Poulter, Sally Stoddard, Frederick McGuirk and Howard Merling. A house set was all the scenery used last week in Cincinnati, where the newspaper critics "panned" the show.

"The Painted Flapper" is understood to be the first attempt by Chas. McDonald in the presentation line.

LOUISE CLOSSER HALE



Who will have the leading role in "Hospitality", the Equity Players' second production, opening November 13, at the Forty-Eighth Street Theater, New York.

"HAMLET" CAST SET

New York, Nov. 6.—Arthur Hopkins will run the curtain up on John Barrymore in "Hamlet" Thursday evening, November 16, at the Sam H. Harris Theater. In Mr. Barrymore's support will be Tyrone Power, who will play the role of the King; Blanche Yurka, Queen; Rosalind Fuller, Ophelia; Frederick Lewis, Horatio; Sidney Mather, Laertes; John S. O'Brien, Polonius; Reginald Poel, Ghost; Edgar Stebb, Oric; E. J. Biantine, Marcellus; Whitford Kane, First Grave Digger; Cecil Clovelly, Second Grave Digger; Lark Taylor, Player King; Alexander Giglio, Fortinbras. The production has been designed by Robert Edmond Jones and is now in rehearsal under the direction of Hopkins.

"MIKE ANGELO" OPENING SET

New York, Nov. 6.—"Mike Angelo", which was offered out on the Coast by Oliver Morosco with Leo Carrillo in the leading role, will have its Eastern tryout at an out-of-town stand next Monday. In the cast, besides Carrillo, will be Robert Strange, who is at present holding down a part in "Banco"; Esther Dwyer, Byron Beasley, Gerald Oliver Smith, Adrian Rosley, Alice Mann, Mary Meek, Edward Mordaunt and Blythe Daly.

MISS CREWS TO PRODUCE

New York, Nov. 6.—Laura Hope Crews has been engaged by George M. Gatts to stage several new plays and to appear in a domestic comedy after January 1. She is directing the new romantic comedy, "Steve", in which Eugene O'Brien has the title role. This marks Miss Crews' initial bow as a directress of plays. She was last seen in "Mr. Pim Passes By".

"BARNUM" IN BROOKLYN

New York, Nov. 6.—"Barnum Was Right", Philip Bartholomae's new comedy, will have its near Broadway premiere at the Montank Theater, Brooklyn, next Monday night. Louis Werba is manager of the house and producer of the play as well. The comedy will come to a Broadway house the week following.

"STEVE" WILL OPEN NOV. 20

New York, Nov. 4.—"Steve", the show which will bring Eugene O'Brien, movie star, back to the spoken stage, is slated to get under way November 20 at an out-of-town stand. Laura Hope Crews has been engaged to whip the piece into shape. Mrs. Thomas Whiffen will have an important role in it.

"To Overplay Small Parts Is Gross Insolence"

LOUISE CLOSSER HALE

Louise Closser Hale, actress-authoress, is a startling person. She says and does unexpected things. She is very, very positive most of the time, but has charming moments of feminine wistfulness—a sort of a paradox.

When we entered Miss Hale's dressing room, somewhat dazzled by the welcoming, friendly smile of the beautiful and radiant Jane Cowl, we forgot to apologize for not knocking, and instead stood blinking our eyes. Was not the dignified Louise Closser Hale, the grand dowager of "Malvaloca", Equity's first play at the Forty-Eighth Street Theater, eating cookies? Yes, she was! And she went right on eating them with an indifference that was a refined rebuke to our bad manners. Then, after she had consumed two cookies and there was but one left in the bag, instead of tweaking our ear she gave us the remaining cookie, remarking rather gloomily: "I made them myself." But she laughed like a school girl when we expressed indecision whether to eat the cookie or have it photographed and published under the heading: "The Famous Louise Closser Hale Cookie." But fearing that we could not trust the photographer to return the tempting, fragrant cookie, we ate it—and then wished for more—in vain.

With a valiant effort to get the shortage of cookies off our mind we asked Miss Hale to mention the whys and wherefores of successful acting and writing.

"Work, work, work, hard work," replied Miss Hale, emphatically. "Sometimes luck plays a part. I believe in luck. It was just luck that gave me my first really prominent part in 'Candida' eighteen years ago. I was living in the same house with George Bernard Shaw, the author. The leading lady decided quite suddenly that she didn't like her role. They needed an actress to take her place and needed her quickly. As I was most handy Mr. Shaw asked me to try the role. And I did. That was luck. But luck, like opportunity, doesn't make a continuous practice of knocking at any man's door. I never achieved anything, in writing or acting, without hard work."

"What would you rather do—write or act?" was our next question.

"Neither," replied she sanely. "There isn't anything I'd rather do than nothing (slumping down in her chair). But (sitting upright, electrified) I should know what to do to fill up empty leisure. I should sit in the temple of art, music and drama, drinking in the finer things!" Judging from the emphasis placed upon the word "sit" Miss Hale must have spent the morning walking thru the Metropolitan Museum of Art.

"I am possessed of an odd gift," said the startling lady abruptly, "that has made me quite unpopular. The first impression I receive of people is not their outward presence but the inward presence. I see people as they really are inside. See the inward presence—read their characters before their features are impressed on my memory, which accounts for the fact that I pass people on the street without recognizing them. Faces to me are as expressionless as glasses of water. It is the inward presence that holds expression for me."

"Psychology, mindreading or spiritualism?" we inquired, mystified.

"It is God given; that is all I know."

Then we learned that Louise Closser Hale was born in Chicago, Ill., October 13, 1872. She became a student at the American Academy of Dramatic Art and made her first stage appearance at Detroit, Mich., in 1894, in "In Old Kentucky". During the seasons of 1897-'98 she supported W. H. Crane; toured in "Arizona" during 1900 and 1901. In 1903-'04 she appeared in the play she referred to as her lucky chance, "Candida", with Arnold Daly. After appearing in "The Straight Road" and "The Mills of the Gods" she made her London bow at Terry's Theater, April 27, 1907, as Miss Hazy, in "Mrs. Wiggs of the Cabbage Patch". Thereafter she appeared in a long list of successful plays, and in 1920 created the role of Mrs. Bett in "Miss Lulu Bett".

This paradoxical lady has written many short stories and dramatic sketches, among them "Her Soul and Her Body", which has been dramatized.

A few days after this interview comes from the press Louise Closser Hale will be the featured player in Equity's second play, "Hospitality", written for her by that youthful playwright, Leon Cunningham.

"There is quite a contrast between your role in 'Malvaloca' and your role in Equity's next production, 'Hospitality,'" we ventured.

"Yes, in importance," replied Miss Hale. "But artistically speaking, playing a small role as it would be played—unobtrusively—is a supreme test of whether the actor lives for art or ego. The important thing in playing

(Continued on page 25)

DRAMATIC NOTES

James C. Marlow has been engaged for "The Clinging Vine".

"The Monster" will end its engagement at the 39th Street Theater, New York, November 11.

Theodore Kómisarjevsky will direct the Theater Guild's production of "The Lucky One", by A. A. Milne.

CASTING is now under way at the Selwyn offices, New York, for the German melodrama, "Johannes Kreisler".

"We've Got to Have It", a comedy of money by Edward Lasker, will soon be placed in rehearsal by L. Lawrence Weber.

Ethel Barrymore will be hostess at a special invitation performance of "Rose Bernd" at the Longacre Theater, New York, Sunday night.

William Harris will soon produce "Society", by Cosmo Hamilton. Mr. Hamilton is also working on the dramatization of his novel, "Rustle of Silk".

Phidela Rice gave an exceptionally fine dramatic recital of "David Garrick" at the Horace Mann Auditorium, Columbia University, New York, October 30.

A very enjoyable dramatic recital of Checkhov's "The Sea Gull" was given by Jane Manner at Acollia Hall, New York, Thursday morning, November 2.

Walter Fyre gave a reading of George Henry Boker's tragedy, "Francesca da Rimini", at Acollia Hall last Friday night. He gave the entire play from memory.

John McFarlane is now in the cast of "Abie's Irish Rose", which has about completed its sixth month and its second cast at the Republic Theater, New York.

Marguerite Sylva will give a song recital at the Broadhurst Theater, New York City, December 3. She is to make her Broadway appearance in a Spanish drama in January.

Brentanos will publish "The Fool", Channing Pollock's play, which the Selwyns are now offering at the Times Square Theater, in time for it to be on the book stands by December 1.

"The Love Child", originally set to open this Monday at the George M. Cohan Theater, New York, was postponed until the following evening.

Brock Pemberton started the annual lecture season of the Drama League on Sunday afternoon at the Earl Carroll Theater, New York. His subject was "The Business Management of a Theater".

The London presentation of "The Cat and the Canary" took place last Tuesday and is reported as a tremendous hit. Grossmith & Malone were associated with Kilbourn Gordon, Inc., in the production.

John Meehan has returned to his desk in the Cohan office as general director, after an illness of three weeks, and is sending thanks to his friends who showered him with telegrams recently at the Misericordia Hospital.

Remy Carpea, Parisian actress, who made her American debut in "The Plot Thickens", is to appear soon in some French plays adapted to the English-speaking stage, and next summer will take a group of American plays to set in Paris in French.

Hamilton Revelle, of the "Captain Applejack" Company, is making an exhibition of his pictorial photography at the Brooklyn Institute of Arts and Sciences, Academy of Music. Mr. Revelle's art photography has attracted attention all over the world.

Patricia Collinge is to play the lead in "Folly Preferred", by Guy Bolton, at the Metropolitan Theater, Cleveland, this week. Winchell Smith bought and staged this play, and it is to have an experimental showing with Robert McLoughlin's Stock Company before going to New York.

A complete understudy cast has been engaged by Charles Dillingham for "Loyalties", at the Gaiety Theater, New York. It is headed by Lois Heatherly, F. F. Hart, N. Murray Stephens, H. Dornton and W. Deering. In case of emergency this company can be thrown into the breach and give the whole play without the loss of a syllable or a second, it is said.

Members of the cast of "Kempy", now in its last week at the Belmont Theater, New York, are preparing to give a "going-away" party at that playhouse on Saturday evening. The guests will be members of the cast playing in "A Clean Town", also from the pen of J. O. Cohan and Elliott Nugent, which Richard G. Herndon has chosen to succeed "Kempy" at the Belmont.

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"CROWNS" OPENS

"Crowns", John Luther Long's new drama, made its bow at the Provincetown Playhouse, New York, Monday night, with the following cast: Marguerite Mower, Carl Glick, Victor Hammond, Herbert Ashton, Jr.; A. R. L. Patterson, Roland Twombly, James Meighan, Frederick Miller, Lester Schaefer, Benjamin Kauser, Frank Dawson, Mary Donnelly, Felicia Drewniak and Josephine Hutchinson.

The locale of the play is laid in Syria. The Players Company, a newly-formed organization, is to be the producer.

DIXON COMBINES ATTRACTIONS

Chicago, Nov. 3.—Harry E. Dixon arrived here this week and told a representative of The Billboard that he will combine his four style shows and put the unit in the legitimate houses. Mr. Dixon came to purchase wardrobe and scenery. The combined show will run two hours and will have fifteen people. There will be a beauty parade, headed by a dancer; a singing band and a magician with a complete illusion show. Karma, the Mystic, will be the feature attraction.

Glenmore Davis, generally known in theatrical circles as "Stuffy", is back on the job after several years of illness. He has taken up headquarters in the office of William Harris, Jr.

"PROGRESS" IN REHEARSAL

New York, Nov. 4.—St. John Ervise's latest one-act play, "Progress", is in rehearsal under direction of Gustav Blum and will be presented at the Metropolitan Auditorium on the evenings of November 18 and 25. This little drama, said to represent the literary reaction of the late war upon Mr. Ervise, depicts the horrors of battle, while at the same time striving to find a solution to the world-old problem of eliminating slaughter.

K. K. K. SHOW SET

C. Anderson Wright will tear the veil from the Ku Klux Klan—or words to that effect—at Wilmington, Del., on the evening of November 27, at which time the new mystery melodrama, "Masked Men", will have its first showing. Fred Tiden has been engaged for the leading role.

"FIND CYNTHIA" OPENS

New York, Nov. 4.—Stuart Benson's new comedy, "Find Cynthia", opened the early part of the week at White Plains, jumping to Stamford for the last half. An early Broadway presentation is promised.

The cast comprises William Boyd, Frieda Inescort, Lawrence Eddinger, Thomas Walsh, John T. Doyle, Ann Merrick, Richard Farrell, Albert Berg, A. J. Herbert, Joseph Wagstaff and Frank Hilton. Kilbourn Gordon is sponsoring the show.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, November 4.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, company, and performance count. Includes titles like 'Abie's Irish Rose', 'The Cat and the Canary', and 'The Green Goddess'.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, company, and performance count. Includes titles like 'The Cat and the Canary', 'The Green Goddess', and 'The Merchant of Venice'.

MRS. FISKE IN "PADDY"

New York, Nov. 6.—The first appearance of Mrs. Fiske this season, under the management of George C. Tyler, will be in "Paddy", a comedy in three acts by Lillian Barrett, which is to open at the Lyceum Theater, Rochester, N. Y., November 20. Mrs. Fiske plays the title role which, like the play itself, will make a departure from the genre of comedy in which she has been seen for the last few seasons.

Rehearsals are now in progress, under direction of Harrison Grey Fiske. The company includes Henry Herbert, Roy Gordon, Edward Donnelly, Joseph Macaulay, France Beadson, William T. Clarke, Wallis Roberts, Francis Sadtler, Ernita Lascelles, Miriam Collins, Celia Benjamin, Helen Jackson and Virginia Smith. During the season Mrs. Fiske will give a number of special matinee performances of Ibsen's "Hedda Gabler" and "Rosmersholm".

LENOX PLAYERS START SEASON

New York, Nov. 6.—The Lenox Hill Players inaugurated their second season at the Lenox Theater in East 78th street this evening with a program of three plays new to this country. They are "The Pardon", from the French of Jules Le Maitre, and the most important play; "The Green Scarf", by Kenneth Sawyer Goodman, and "The Other Voice", by S. K. Fairbanks. The season will continue for six months, a change of bill being made fortnightly. Guest stars will be featured with a permanent supporting company. In the first program appeared Jay Fassett, translator of "Malvaloca"; Beverly West, Wells Spaulding, Nora Sterling, Donald Cameron, Ridgebon Wills and Constance McKay.

"THE BOOTLEGGERS" COMING

New York, Nov. 6.—There will shortly be presented here a play by William A. Page, entitled "The Bootleggers". Madison Corey will sponsor the production and Frank McCormack will stage it. In the cast will be Robert Conness, George P. Collins, Aubrey Beattie, Walter Lawrence, Barry Townsley, Ernest Howard, Leighton Stark, Edwin Evans, John Lyons, Albert Hyde, Antonio Salerdo, John M. Sullivan, Oliver Burton, Bryce Kennedy, Louis Peian, Joseph Putnam, Charles Lothian, Catherine Dale Owen, Joyce Faire, Norma Leslie, Lenore Masso, Patricia O'Connor, May Gaston, Agnes d'Assia and Gwynne Lennox.

"ROSE BRIAR" OPENING

"Rose Briar", the Booth Tarkington comedy in which Billy Burke will be starred, will make its first appearance at the Playhouse, Wilmington, Del., November 16. A week at Atlantic City, starting November 20, and another in Baltimore, beginning November 26, will follow, with the New York opening next in order.

In addition to Miss Burke the company will enlist the services of Allan Dinehart, Bichle Ling, Frank Conroy, Paul Doucet, Florence O'Deashaw, Julia Hoyt and Ethel Remy. Harry Davis will have charge of the company.

COACH HOUSE PLAYERS

Chicago, Nov. 3.—The Coach House Players will begin their dramatic season tonight in their hideaway in the rear of the lawn at Fifthth street and Ellis avenue, on the far South Side. Three short pieces will be acted—"The Knave of Hearts", "The Rush Light" and the "Fair Exchange". Elisha Cook is producing.

TO STAY ANOTHER WEEK

Chicago, Nov. 3.—Leo Ditrichstein has been given an additional week in the La Salle Theater, and "Udder False Pretenses" will remain in the little playhouse until November 13.

"SO THIS IS LONDON"

Chicago, Nov. 3.—Cohan's Grand Theater will not linger in the experimental field of the claema much longer. A new comedy, called "So This Is London", is due in the playhouse November 19.

ARLISS IN SHAKESPEARE

New York, Nov. 6.—At the end of his present tour in "The Green Goddess" George Arliss will appear in a repertoire of Shakespearean plays. The list will include "Much Ado About Nothing", "Othello", "The Merchant of Venice" and "Richard, III."

"TO OVERLAY SMALL PARTS IS GROSS INSOLENCE"

(Continued from page 24) a small part well is not to overlay it. To overlay a small part is gross insolence. When a subordinate player permits the desire for self-expression to endeavor to overtop the leading players he is detracting from the success of the play. The desire for self-expression is the reason why some all-star productions fail. Then the actress-anthorose who makes delicious cookies bade us adieu with a graciousness that was—well, highest "Hospitality". We hope that "13"—the thirteenth of November—will prove a lucky number for this sacere actress, who was born on the 13th—ELITA MILLER LENZ.

STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

Dark Several Weeks; Reopening With Stock

Shubert Theater, Louisville, Ky., Will Be Occupied by Stuart Walker Co., Beginning Nov. 14

Louisville, Ky., Nov. 4.—The Stuart Walker Company will open a season of repertoire at the Shubert Theater, beginning November 14. The Shubert Theater has been dark for the past several weeks, after having opened the season with the Shubert unit shows and closing several weeks ago with the termination of the week showing Eddie Nelson with the "Echoes of Broadway" company. There was some rumor that a local dramatic critic tried to bring the Stuart Walker Company here for a summer season last spring, but was unsuccessful. Walker is a Kentuckian. He is the inventor of the Portmanteau Theater, author of many plays and a star of the first magnitude. It was Mr. Walker who saved the day for the Cox Theater at Cincinnati, and it was his play that scored such a great success at Indianapolis for the past six summers.

The opening attraction has not been announced, but Mr. Walker has intimated that he might offer his latest play, "Five Flights Up", in which he would appear in his original role. The roster of the Louisville company has not been made known, but a number of the following are expected: Spring Byington, Tom Powers, Elizabeth Patterson, George Gail, L'Estrange Milliam, Corbet Morris, McKay Morris, George McGorriety, George Sommes, Judith Lowry, Aldrick Bowker, Lucille Nickols, Beatrice Maude and Mary Ellis.

Walter Floyd will remain as manager of the theater.

ANN DAVIS PRAISED FOR WORK IN "THE MIRAGE"

Detroit, Oct. 30.—Sunday night was an auspicious occasion for the Woodward Players at Majestic Theater, first because "The Mirage" was a local premiere of the Selwyn drama and second because Ann Davis, the new leading woman, made her debut.

Ann Davis, assigned to the role of "Rene" Moreland, revealed herself a player of considerable power, changing from moments of cheery sentiment to opposite extremes of emotion with admirable skill, holding her audience through the heavy scenes in a manner that established her position in the company beyond the question of doubt. Miss Davis was especially equipped to play the role as she came within an ace of getting the part in the original production. When "The Mirage" was in rehearsal in New York Florence Reed was taken sick and Miss Davis was called in and rehearsed with the company up to three days before the opening night. David Herbin is happily cast in the role of Al Manning. J. Arthur Young made Henry M. Gait a suave and plausible villain, and Alice Henley was delightful as "Betty" Bond, the bad little girl living by her wits. The support accorded by the other members of the company was uniformly good and contributed to the smooth performance.

Next—"Come Out of the Kitchen".

LILLEY PRODUCES OWN PLAY

Akron, O., Nov. 2.—Edward Clarke Lilley, of the Pauline MacLean Players, who for several seasons past has offered permanent stock in Akron theaters, has won fame as a playwright as well as an actor and producer. He has just completed his latest play, "Your Children and Mine", and offered it for the first time at Music Hall here Saturday and Sunday. Mr. Lilley has written a vital story of everyday American home life.

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FASSETT LEASES MACAULEY'S

Louisville, Ky., Nov. 2.—Augustus Pitou has announced that Malcolm Fassett has leased Macauley's Theater for a summer season of stock, to open April 2. Fassett enjoyed a crowded theater for seventeen weeks here this spring. Playing at \$1 top, he did a capacity business. Mr. Fassett's success in Louisville was wonderful. He has endeared himself to the theatergoers of this city, and there is no question as to the reception he will receive when he opens Easter Monday.

SIDNEY IN CLEVELAND

Cleveland, O., Nov. 2.—Next week at the Metropolitan Theater George Sidney is to be the visiting star with the McLaughlin Players. The play in which he appeared last season is to be put on.

DOROTHY RUSSELL



Leading lady with the Broadway Players, Oak Park, Ill.

"FASCINATING WIDOW"

Attracts Record Crowd in Malden—Tommy Martell Especially Pleasing

Malden, Mass., Nov. 1.—The "Fascinating Widow", with Tommy Martell, impersonator, and probably one of America's handsomest "girls", played at the Auditorium here the past week before crowded houses that were enthusiastic in their appreciation. In fact, all records were broken, and an extra matinee was demanded to accommodate applicants for tickets. The wonderful scenery, the beautiful costumes, the fine acting, which was augmented by a chorus from New York, and the well-directed orchestra, altogether created an effort that brought demands for encore after encore from delighted audiences.

Mr. Martell's high soprano voice easily led the singing in his part of Mrs. Monte, the adorable "widow", and as easily was transformed when he transferred to his other character of Hsi Blake, college student. Jeanne Devereaux, the leading lady of the Auditorium Players, took the part of Margaret Leffingwell, with Walter P. Richardson as Lancton Wells. Mr. Richardson invariably scores a hit with his audiences, for he has a merry sort of natural humor that keeps the crowd laughing and calling for more.

Songs that brought down the house were "The Fascinating Widow", "I'm Going To Be a Blushing Bride", nonsense songs given by Jack Westerman in his role of Nick Bulgar, and the alliterative song of "Swim, Sam, Swim", which was composed by Director Ritchie and sung by Mr. Richardson.

Mr. Ritchie continues to grow in popularity and is known as a hard worker, with a capacity for taking infinite care that every detail of the plays he puts on shall be as perfect as is humanly possible. His scenic effects are particularly fine. He is a good impersonator himself, always delighting the gallery when he steps in and takes a part in the cast.

TOO MUCH BUFFONERY

In "A Very Good Young Man"—Wilkes Players Make Play Interesting, However

Denver, Col., Nov. 3.—"A Very Good Young Man" is the current bill at the Denham Theater. It is one of those unintentionally funny endurance contests between actors and audience in which the actors win out.

The members of the Wilkes Company are deserving of high praise for the conscientious manner in which they attempt—by sheer fortitude—to endow the production with intelligent interest, and for this reason the production is remarkably interesting and by all means worth viewing.

From this it may be gathered that "A Very Good Young Man" is not a very good play. Such a conclusion is not wholly accurate. In the first place it isn't a play at all. It is a set of three bolsterous, long-drawn-out vaudeville acts with musical interpolations. The theme of the thing as a whole, if there be a theme, is this: Life is a hard, unhappy proposition for a nice young man.

There is much genuine comedy—in fact, too much. Two long evenings and an afternoon of bolsterous buffonery in one continuous performance are too much. The piece is by no means a contribution to the dignity of the drama. Many farce comedies are not. But most of them do not compromise the dignity of the actors as this one does.

WILL D. HOWARD



Leading man with the Broadway Players, Oak Park, Ill.

SAENGER PLAYERS

Open Season With "Polly With a Past"—Details of Saenger's Advent in New Field Outlined

New Orleans, Nov. 1.—Next Sunday the Saenger Players open at the Saenger-St. Charles Theater for a season of stock, with a recognized organization and a director of many years' experience, with "Polly With a Past". It is said that \$45,000 has been spent in making the theater up to date, and today it is one of the most modern in the city. The theatrical colony is now asking: "Will the Saengers advertise their theater so that the public in general will be advised of the existence of the stock company and the recognized artists who have come to this city to help build the reputation of New Orleans as a stock city?"

The Saenger Amusement people are strictly motion picture people, and for the past two years have advertised their theater de luxe, the Strand, which in reality is one of the finest in the South, by means of banners on wagons propelled either by gasoline or mule power thru the public thoroughfares, and in one newspaper. It is therefore estimated that perhaps two-thirds of the population of New Orleans do not know that the Saenger-St. Charles is in existence since the Shuberts pulled up stakes and departed, temporarily at least.

BROADWAY PLAYERS

Begin Season in Oak Park—Company's Success Now Left to Public

Oak Park, Ill., Nov. 2.—Diana DeShea's Broadway Players this week are putting across a stage version of Sinclair Lewis' "Main Street" that is a capital piece of work. Jess Hobby outdid himself on a swell Main Street exterior setting, as well as one or two classy interiors. The quintet of mainstays of the cast on the masculine side, Lou Hollinger, Walter Wilson, Jack Robertson, Milt Relek and Will D. Howard, are hitting on all six. The work of Dorothy Russell and Adele Lawton scored also.

The premiere on Monday night was remarkably free from noticeable errors. We have reviewed many premieres down town that showed less merit and more mistakes. Considering the wide range of plays handled and the seriousness with which the players regard their work, the results attained are almost unbelievable. It is a case of pull together all round.

Diana DeShea has a manager, Cliff Hastings, who has brought more business to the Warrington than the past three years than it has had in the ten previous years. The Warrington had a history of dismal failure and was dark for some two or three seasons. The Broadway Players are making a meritorious bid for sustained patronage that would pack 'em in in a community farther removed from a large city. Civic organizations, churches and press are getting behind the players in an effort to make their work permanent as an asset to the community.

"Her Temporary Husband" is the play for week of November 6, to be followed by "Passing of the Third Floor Back", "Twenty-One" and a group of others carefully selected. The proximity to Chicago and other suburbs is a serious handicap to the company, as it is charged metropolitan rates for royalties on plays and yet has a much less productive territory to draw from than if it were five hundred miles from Chicago.

Will Howard is leading man, formerly with Marjorie Rambeau in "The Eyes of Youth". Dorothy Russell is leading lady, Lou Hollinger and Jack Robertson are characters, Adele Lawton is ingenue, Walter Wilson is stage director and heavy. Milton Relek adds to juvenile considerable ability as violinist.

The theater has been redecorated this year, seat pads and covers have been added throughout, a small orchestra installed, and there is an atmosphere of aggressiveness and pep. In fact, everything is present except liberal patronage, and industrial conditions have been such that to retain such a creditable institution in Oak Park concerted effort of everybody is being brought into play to insure another season by turning the present deficit of this season's operations into a profit before the spring. Apparently the tide is beginning to turn now.—LOUIS O. RUNNER.

GROWING PATRONAGE

For Paul English Players in Little Rock—Press Partial to Stock Company

Little Rock, Ark., Nov. 1.—The Paul English Players opened their engagement at the Kemper Theater October 23, the first time that Little Rock has had a stock company since the departure of the Frank Hawkins Players last February. The English Players offered for the first three days of the week "The Country Boy", and the latter half "Which One Shall I Marry?" All were given to capacity houses, with matinees on Mondays, Wednesdays and Saturdays. This week they present "The Girl He Couldn't Buy" the first half of the week, and "Is There a God?" the latter half, the latter play being announced as "not sacrilegious, but a showing of the everlasting fight between the good and evil."

With the aid of the Little Rock press, which has given the company good publicity and great after-notice in three daily papers, the Paul English Players have apparently filled the long-felt need for first-class plays of the better kind in Little Rock, which need has been manifest since the Frank Hawkins Players left. English's stock company is composed of 19 people and carries its own orchestra.

Paul English generally plays the lead opposite Nellie Madden, with Jack Stafford playing the heavy. Wallace Griggs is a favorite as the comedian. The whole company is already greatly popular with the theater-going public of Little Rock, which is evidenced by the constantly-growing crowds which attend the Kemper every day.

WELDON WILLIAMS & LICK
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STOCK CHATTER

The American Play Company, Inc., of New York, has just released "The Truth about Blayds" for stock production in all territory.

Arline Armstrong, of Troy, N. Y., has joined the Proctor Players, playing stock at Hermanns Bleecker Hall in Albany. Miss Armstrong has played leading roles in amateur theatricals in Troy for several years and is expected to make good in professional work.

Violet Culver, of Grand Rapids, Mich., was grief stricken October 27 when she received the sad news that her sweetheart, Lawrence Bingham, stock actor, had been killed in an elevator accident in Chattanooga, Tenn., October 26. She was unable to attend the funeral, which was held in Goodland, Ind., October 28. Mr. Bingham was an Elk of Lodge 1260, Parcell, Ok.

The Pickert Stock Company, playing at the Garden Theater, Pensacola, Fla., made a big hit the week before last with its production of "Experience". This company is in its tenth week there. The roster of the company follows: Lillian Pickert, Ralph W. Chambers, Ben Edzel, Larry Foster, Clint Dodson, Jack Daly, Robert Sacray, Earl Bancroft, S. S. MacNider, Violet Leclair, Doris Bonita, Gertrude Esple and Doris Ezzel.

"The Seventh Guest", presented by the Woodward Players at Majestic Theater, Detroit, the week of October 23, proved one of the best bills seen at that house in many weeks. Richard Taber, as "Kito", a typical Japanese servant, always turning up when least expected, interpreted the character with his customary skill. Forest Orr, leading man, as Carter Van Ess, and Alice Hanley, as Mrs. "Teddy" Wilson, provided plenty of uproarious comedy. Frank Camp, as Paul Scott, gave a satisfactory performance, as did Leona Powers, leading woman, and David Herblin. Other members of the capable company had assignments which aided materially in the splendid performance.

The Gene Lewis-Olga Worth Stock Company has opened its eighth week in Houston, Tex., at the Prince. Business has been excellent. Mr. Lewis has made many friends in Houston and always gives a clear-cut, enthusiastic performance unmarred by local gagging and mugging. Mr. Remington, Mortimer Weldon and Billy Long are three of the favorites of the company and are always greeted with enthusiastic "hands" on their appearance. Olga Worth is an ideal leading lady. The setting used in "Seven Keys to Baldpate" last week was probably the most elaborate ever seen in Houston stock. The interior of Baldpate Inn was shown with the lobby, desk, stairway and upper floor. The lighting effects were splendid throughout. Everett Lagarde made his first appearance on the professional stage in "Seven Keys", playing the hermit in a manner that would do credit to any stock organization. Mr. Cherry played John Bland.

"East Is West", the Bonstelle company's bill at the Shubert-Michigan, Detroit, week of October 24, proved to be its best performance of

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MACK AND EARL, Majestic Theater, Columbus, Ga.

LILLIAN DESMONDE

Observes First Anniversary of Her Appearance With Westchester Players

the winter season. Ann Harding played the role of Ming Toy skillfully. It was quite different from anything else she has done since she joined the Bonstelle forces and gave further evidence of her versatility. Douglass R. Dumbrille gave an excellent portrayal of the arch villain, Charlie Yang. Calvin Thomas made a pleasing "Billy" Benson. James A. Bliss furnished a dignified characterization of Lo Sang Kee. Anfrey Bosworth gave a spirited portrayal of James Potter. Anne Carpenter, Marie Curtis and Pauline Crell fit well into the picture, and a half dozen other Chinese characters lent more than atmosphere to the opening scene aboard the love boat. Stephen Nastfogel has contributed several noteworthy scenes. This week Miss Bonstelle herself plays the leading part in "The Woman in Bronze".

Mt. Vernon, N. Y., Nov. 2—"Twin Beds", an old but ever welcome friend, is renewing acquaintances at the Westchester Theater this week. To a few this pioneer among bedroom farces is obvious, noisy, grotesquely exaggerated and rather boring, but the majority of theatergoers vote it an unqualified hit—a series of laughs, shrieks and roars. Its laugh engine is one that can be driven at neck-breaking speed practically from the first lap to the last, whirling around the amusement track for two hours and a half of speedway comedy. The Westchester Players step on the gas and leave trailing behind them a succession of belly-whopping laughs. Lillian Desmonde and Ralph Marphy play the first couple, Frank Thomas and Laurett Brown. The second, J. Dallas Hammond and Madeline Davidson the third. The second pair easily walk away with the laughing honors, Mr. Thomas as the "yowling" tenor and Mrs. Brown as the strident-voiced, wise-cracking, cabaret-performing wife. Robust comedy roles these. The third party in the comedy triumvirate, Nora (the maid), is played by Bess Stafford, who was with the "Twin Beds" company on the road for six years. Traditionally funny on the stage, this Irish maid is no exception to the rule.

Lillian Desmonde is this week celebrating the first anniversary of her appearance with the Westchester Players. It was just a year ago that Miss Desmonde made her local debut, under circumstances calculated to try the mettle of any actress. Corinne Cantwell, leading woman of the company at that time, suddenly suffered a nervous breakdown and Miss Desmonde was called in on a few hours' notice to play the long role of "Peg" in Hartley Manners' famous comedy. Miss Desmonde came thru the ordeal so triumphantly that Manager B. L. Feinblatt engaged her to charm Mount Vernon audiences for a longer period. Very successful has she been in that, too.

On Tuesday and Thursday, following the matinee performances, Manager Feinblatt held a reception for Miss Desmonde, to which patrons were invited. Ladies attending the reception were presented with a photograph of the leading lady.

GARRICK PLAYERS OFFER "THE ROSARY"
Ottawa, Can., Nov. 4.—Jack Soanes' Garrick Players presented "The Rosary" this week at the Family Theater to splendid business and most appreciative audiences. The capable manner in which the players presented this gripping story added to their popularity. Comedy has been the keynote at the Family so far this season.

Harvey Hays as Father Brian Kelly demonstrated his ability very impressively, the character being well adapted to his dramatic voice. Zaina Curzon, in a dual role, surprised her admirers with a talented exhibition of acting. Florence Burroughs and James Swift, in the comedy roles, proved very amusing. Ramon Greenleaf, as Wilton, worked well in a part not suited to his acting, he being far more at home in lighter work. Edwin Brandon was a capable "villain". Millie Boland and Bobby Reed also created good characters for their roles. Edith Young treated the audiences to some masterly selections on the violin between acts.

I told the city's chief executive not to be frightened—that none of us had gotten away. He presented Miss Crossman with a beautiful heart-shaped jewel casket and Ingersoll and myself with silver-mounted canes, making a lovely speech on behalf of the management, to which Miss Crossman responded on behalf of the company, and there you have the story of the smallest stock company in the world.

H. E. Culp, of Sunbury, Pa., under date of October 27, contributes the following:

"The Ella Kramer Players are certainly living up to their standard of presenting only the cleanest and best productions obtainable. An excellent crowd greeted the players Thursday when the curtain arose in 'Three Boys and a Girl', a comedy out of the ordinary, entirely different in theme and construction from anything ever produced here. It has brilliant lines, well-drawn characters and moves along at a rapid pace, it being quite a departure from the usual line of work. Miss Kramer, as Mazie Drummond, ably assisted by the 'boys', had the audience in an uproar of laughter all thru the show. Iona Jacobs, as Bridget McGuire, owner of a tenement, did justice to her part with her Irish witticisms. Clarence LeRoy, as Jack Lebridge, was in the honor section as usual. Bassel McCoy, as Harry Stanton, was excellent and played with the reserve and finesse of a finished artist. All other members of the cast acquitted themselves in a capable and pleasing manner. 'Three Boys and a Girl' is going to keep Sunbury theatergoers talking for a long time, for it is full of suspense, surprise and thrills, and the 'cat isn't out of the bag' until the very end. It's great! No little credit is due for the beautiful scenery, costumes and electrical effects. The Imperial Quartet helped in a very capable manner with its excellent singing to make this production better than any former productions ever playing in our city."

THE SMALLEST STOCK COMPANY IN THE WORLD

The genial comedian, Harry Corson Clarke, who recently concluded a tour of Canada heading the cast of "The Rotters", tells many amusing stories of his experience of other days. Listen to this: "I will tell you the story of the smallest stock company ever organized. We had been playing a long stock season in the summer at Manhattan Beach, Denver, Col., about seven years ago. Among us were James Neil, William Ingersoll, Annie and Kate Blanche, Henrietta Crossman and many other well-known people. It had come to the end of the season and every one was scattering for other positions. Capt. Bethel, the manager of the beach, came to me and asked if it would be possible to hold the company together until Labor Day, so as to capture some money. At that time the company was composed of Henrietta Crossman, William Ingersoll and your humble servant, Harry Corson Clarke. It was one of the strangest experiences I ever had, but we made a splendid success out of the unique organization just the same. Henrietta came early and called 'half hour', Billy came in and called 'fifteen minutes' and I 'rang up'. The program was like this: First piece—'A Happy Pair'—Henrietta Crossman and William Ingersoll. Second piece—'Uncle's Well'—Henrietta Crossman, William Ingersoll and Harry Corson Clarke. Third piece—'Box and Cox'—Henrietta Crossman, William Ingersoll and Harry Corson Clarke. Every night the captain would come back and call, 'Look out thru the curtain, quick' and we would be rewarded by seeing a crowded house—the place seated three thousand. The last night of the engagement the mayor stepped on the stage and called for the stock company. We arrived.

AN EXCEPTIONAL COMPANY

Carle-Davis Players Inrenched in Hearts of Pawtucket (R. I.) Theatergoers

By SAM J. BANKS

To see an exceptionally clever stock company in the best of plays is always a pleasure. But when every member of that company is a thoroughly unassuming the pleasure is greatly enhanced. There is not a man or a woman of the Carle-Davis Players, now in their second successful season at the Star Theater, Pawtucket, R. I., who, either back of the footlights or off stage, is the least bit affected.

On a recent tour of New England I tarried for a few days in the prosperous manufacturing city this company calls home, and it was my privilege to meet and converse with General Manager Henry Carleton and his co-workers off stage and subsequently observe them in "The Seventh Guest". "The Bat"-like mystery-play. They enacted the piece most satisfactorily and their ingenuousness was charming. The Carle-Davis folk are as human, likeable a group of mortals as one could wish to meet. After all, naturalness is the real test of the player's art, and the work of the Carle-Davis Company is the quintessence of naturalness. That is why the large audience was genuinely enthusiastic in expressing its appreciation the evening I attended the show. That the Carle-Davis Players are firmly entrenched in the hearts of Pawtucket playgoers was plainly evident, and I am positive that they can enjoy a prosperous stay in that city as long as they maintain their present high standard.

Robert LeSueur is leading man of the Carle-Davis Players; Mildred Dana is leading woman; Betty Ferris and Henry Carleton play second; Marion Taggart and John Flemmings handle characters; Peggy Martin, ingenue, and Joseph Flinn, juvenile; Jack Matthews is director, and Robert Stone manages the stage.

Manager Carleton told me that when he took over the Star Theater, at the beginning of the 1921 season, it was practically a dead house, having for a long time been dark, save for Saturday night picture shows.

"By bringing here a picked company of stock people," said Mr. Carleton, "and presenting a proper line of plays, I have succeeded in building up a good business. Although we are not constantly experiencing turnarounds, nevertheless, we are blessed by a profitable house at every performance, both matinee and evening. We've no kick coming."

The Carle-Davis Players are 100 per cent Equity and proud of it.

WILKES KEPT ON THE JUMP

Denver, Col., Nov. 2.—Tom Wilkes, owner of a chain of theaters in the West, of which the Denham Theater here is the eastern end, stopped over in the city Saturday and Sunday on his way from New York to San Francisco. Mr. Wilkes, accompanied by Ben Ketcham, manager of the Wilkes Players here, has gone

(Continued on page 29)

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Lois Merrill Players Gaining in Popularity

New Dramatic Company Operating on Rotary Plan in Cincinnati and Suburban Houses

The Lois Merrill Players, a new dramatic company operating on the rotary plan in Cincinnati and suburban houses, presented "The Coming Day" for its second week's offering at Heuck's Theater November 3. The company has made such a favorable impression upon the patrons of this house that business is said to have increased 30 per cent over the preceding and opening week of the players. Versatility, the prerequisite for successful stock performances, cannot be estimated on the basis of a single performance, but the performance in its entirety was admirable and generally smooth. It is difficult to cite any particular member of the cast as especially deserving of praise, so ardently do the members of the company (with one exception) give themselves to the interpretation of their roles. James McLaughlin's appreciation of dramatic values seems always sound. He is of the type of leading man that will draw the girls to the front row. Sam Reed in a character part held the audience interested with his lines through. Mannerisms, voice and walk were brought out prominently, but he did not exaggerate. Wm. Crookshank, heavy man, is clever enough to draw mews and hisses from any audience. His acting is realistic. The juvenile part (played by Raymond Gross) would have stood out more prominently had it been in more capable hands. Gross' work is extremely amateurish and his monotonous and ceaseless effort to be cute bored us. Mattie Finch was seen in a brief heavy role which she played with ease. Miss Finch rendered a number during the intermission. Judging from the manner in which the crowded house enjoyed the performance Lois Merrill, who played her part well, and her associate players are highly esteemed by the patrons of Heuck's. Listening intently to confidential comments the writer heard nothing but warm praise of the company.

CREDITABLE PERFORMANCE

Given by Bert and Dot Blake Company, Says Derry (N. H.) Press

Nearly 300 Derry (N. H.) people, together with some twenty from surrounding cities, witnessed the performances given by the Bert and Dot Blake Repertoire Company in the Derry Memorial Hall the other night. The Evening Record, of Derry, had the following to say about the company and performance:

"To say that the members of this company are versatile is not giving too much credit, because when it is considered that they take speaking parts that require much study and training, then between the acts entertain with song, dance and story, they should be classed as capable artists. Unfortunately they chose for their performance a bill which had only received two rehearsals, and which had to be chosen on account of matters coming up that could not be foreseen, but the sincerity with which each member acted his or her respective part, together with the fine entertainment they furnished with the specialty numbers, made up for trifling slips in the first two acts. The audience was generous with its applause and often voiced its approval. The vaudeville numbers would do for a Keith house, and started off with two songs by Louise Georgus. Bert and Dot Blake, besides taking the principal parts in the drama, were the headliners in a vaudeville sketch, and Bert Blake made a splendid comedian. A pleasing number to the ladies was the paper tearing of Nina Bruns, which turned out to be a very pretty pattern of a table cloth. The dancing of Miss Snyder took the house by storm, as she interpreted the dances of the different nations and ended up by a whirlwind of jazz. Tom Redway did a juggling act that was a wonder, and Lane and Kenney closed the bill with chatter. The members of the cast are well drilled in tonight's society drama, "Her Legal Prisoner", and the specialty numbers will be completely changed."

REAL PRESENT FROM HUBBY

Billy Terrell's Comedians, after a reported successful summer season, have opened in opera houses. Recently a banquet and supper was arranged as a surprise for Mrs. Terrell on the stage after the show in honor of her birthday anniversary. The table presented an attractive appearance. Mrs. Terrell received many beautiful presents from members of the company. Mr. Terrell's gift to the guest of honor was a \$1,250 cape, together with an insurance policy of \$1,000 on same. It is said, Mr. Terrell is said to have recently purchased a new automobile and will travel overland this winter. The Terrell company is 100% Equity.

SWAIN DONATES USE OF TENT FOR LEGION SHOW

Col. W. I. Swain, well-known and well-liked showman of the South, added to his popularity in South Mississippi by his highheartedness in donating the use of his mammoth winter quarters tent to the American Legion show in Brookhaven recently. Mr. Swain not only gave the use of his tent, but came from New Orleans and personally superintended the work of putting it up. A public acknowledgment of the Legion's great appreciation of Mr. Swain's courtesy was made thru The Leader, of Brookhaven.

LEADING MAN'S BIRTHDAY OBSERVED BY ASSOCIATES

While enjoying the hospitality of Mrs. Lanterman at her palatial home in Mancelona, Mich., last week's stand, a party was given in honor of Chas. Clynes, leading man, by his associates with the Gorman-Ford company. The dining room was artistically decorated by Mildred Ford, leading lady, ably assisted by Letty Hathaway. The decorations were in black and orange (Halloween colors) and the menu consisted of a sixteen-pound turkey, cranberry sauce and all the fixins. The roster of the company remains the same since the opening with the exception of George Door, who joined three weeks ago. Those present at the party were Mildred Ford, Letty Hathaway, Owen Cameron, Allister Shell, George Door, Harry Gorman and Chas. Clynes. All spent a very pleasant evening and went home in the wee hours of the morning full of turkey. Business in Northern Michigan continues good, the company reports.

TOM O'BRIEN CORRECTS

Tom O'Brien is in no way connected with Joseph Wright's National Stock Company as was announced recently in The Billboard. Mr. O'Brien states that he severed all connection with Mr. Wright before the company left New York City.



Ruins of the Hils, Morgan tent show, which burned at Russellville, Ark., October 25. A few trunks were all that was saved.

HUNGRY FOR LEGIT. SHOWS

Taylorville, Ill., Nov. 1.—Newton & Livingston's "Uncle Tom's Cabin" Company broke all house records for matinee attendance at the Elks' Theater October 30. They actually turned them away at both matinee and night performance. Mr. Newton, as Marks, the lawyer, proved the best Marks ever seen here. Charley Jones, the colored comedian, was here about a year ago with Kibble's "U. T. C." show. His specialties go over big. The balance of the company are extra good. "The Hat" is booked at the Elks for November 6, this being the second road show for this season. Taylorville is hungry for legitimate shows. Starting November 3 the Elks will play four acts of vaudeville in addition to pictures every Friday and Saturday.

BROADCAST "HELLO, DIXIELAND"

A report from New Glasgow, N. S., dated October 30, says that at the recent opening of a new radio broadcasting station on Prince Edward Island one of the best numbers was "Hello, Dixieland" as played by the Arsenault Trio and sung by Muriel Wright. This is the number which the Mae Edwards Players' Orchestra is featuring this season, the music being by Valmore Smith and the lyrics by Miss Edwards herself. The trio chose the number to include in their program and several members of the Mae Edwards Players were rather surprised to hear it at a receiving station in Nova Scotia, where they happened to be "listening in". Manager Chas. T. Smith reports business as good thru the maritime provinces this season. The present roster is composed of Miss Edwards and Jack Werner Corbin, leads; Malcolm Murray, Barton Crawford, Carleton J. Pinckney, Chas. T. Smith, Wm. M. Otis, William Walker, Edw. J. Gandet, Gertrude Riggs and Marie

MAXWELLS HAVE RAPID SUCCESS AS PLAYWRIGHTS

Ted and Virginia Maxwell have leased "The Greater Commandment" and "Faith and Mary Ann" to the Hart Brothers' Stock Company in Long Beach, Calif. This makes four Maxwell plays to be presented by this organization in succession, the Harts already having leased "Kentucky Pals" and "A Heart in the Redwoods".

This is the Maxwells' anniversary month as playwrights. Their first advertisement placing their plays on the market appeared in the November 7 issue of The Billboard last year. Their first play was leased this same month a year ago to Bert Melville and was "The Greater Commandment". The Maxwells assert that since then the progress they have made as playwrights is phenomenal. They are leasing to the majority of the representative repertoire companies, and the number of established stock companies that are leasing their plays is steadily increasing. The following they have secured, the commending letters they have received from leasing managers, the praiseworthy newspaper criticisms, the requests for specially written plays, all lead Ted and Virginia to believe that the following year will firmly establish them as two of the leading independent repertoire and stock playwrights. They wish to tender their sincere appreciation of The Billboard as an advertising medium, as a dependable means of reaching every corner of the globe.

Rain is the tent show's most consistent foe, but a good program will bring out the umbrellas and slickers.

Fischer, with Ollie Newcomb in advance. The orchestra is a big drawing card and is giving excellent satisfaction.

REP. TATTLES

One who has something nice to say never writes anonymous letters.

There are a lot of actor-musicians in Cincinnati—that is when it comes to fiddling around.

Because this is the touch-a-button age is no sign you can use this method to get the price of admission from the pocket of an amusement seeker.

Bert: Bully of you to say such nice things about The Billboard. Everybody in the office appreciated your note very much. Your letter was not answered because of lack of address.

Al Lindley, general agent of the Ralph E. Nicol Comedians, reports good business for the show in Texas. The company is carrying thirty people, including a band and orchestra, according to Mr. Lindley.

What would intermissions during a stage play be without the orchestra in the backwoods? Monotonous, that's all. A rural audience as a rule appreciates the enchanting strains of a good musical contingent.

Now that the change of seasons is upon us many people are wondering where the winter's supply of coal will come from. Whether or not there will be a new adjustment of general conditions seems to worry some repertoire managers most.

"Angel of Hell Valley", the George Crawley four-act comedy drama, seen by the writer recently, is a pleasing little concoction that will provide the small-town audience an evening's enjoyment that brings no flush to the cheek of the most sensitive and will send one away with the satisfaction of a couple of hours well spent.

A quiet little dinner party was arranged by Harry E. Lloyd, of the Herschell Players, in his apartment in Cincinnati October 29 in honor of his (never mind which one) birthday anniversary. Harry proudly says he was largely responsible for the variety of appetizing dishes that were enjoyed by those present.

An oldtimer speaks: "Ted Maxwell is the Sol Smith Russell of today. I remember seeing Russell about twenty-eight years ago at the old Baldwin Theater in San Francisco in 'Peaceful Valley'. This boy is just like him, I couldn't pay his work a higher compliment."

They say the dramatic rotary stock company which Sam T. Reed is directing and playing with is offering plays that are making the suburban audiences around Cincinnati forget sorrow, toothache, election and financial worries. Keep it up, Sam, we heed you! We enjoy nothing better than to be swept away for an hour by a cyclone of merriment, and as soon as we have an idle hour we're going to see Reed's company and experience such a delightful thrill.

LIKE PIERCE IN ENID

The American Theater, Enid, Ok., is running the Al Pierce Stock Company for an engagement of two weeks. The Enid folks seem to enjoy the plays and are turning out in good style. The company is doing a dandy business. Pictures are also run each night.

BIG THEATRES and LITTLE TENT SHOWS

We've got 'em all on our list. We furnish poster printing to the biggest theatres in St. Louis and some of the smallest road shows that play the one-nighters. No matter which class you are in, we can serve you and at prices that can't be beat. Write us for samples and printed price list, or, better than that, send us a trial order and test our assertions.

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[] SOUNDING BRASS, by Edward Hale Bierstadt. A tragedy in one act, laid in the warden's room of a prison. (3 m. 1 w.)
[] LITHUANIA, by Rupert Brooks. A one-act drama from the Chicago Little Theatre. (5 m. 2 w.)
[] MANSIONS, by Hildegarde Flanner. A play in one act from the Indiana Little Theatre Society, Indianapolis. (1 m. 2 w.)
[] SWEET AND TWENTY, by Floyd Dell. Author of "Moon Call", etc. A comedy in one act from the Provincetown Players, New York. (3 m. 1 w.)
[] THE SHEPHERD IN THE DISTANCE, by Holland Hudson. A pastime in seven scenes from the Washington Square Players, New York. (10 char.)
[] THE STICK-UP, by Pietra Loving. A fantastic comedy in one act from the Provincetown Players. (3 m.)
[] SCRAMBLED EGGS, by Lawton Mackall and Francis R. Bellamy. An amusing satire on Blue Laws and Human Nature, the scene of which is laid in an idyllic barnyard. (2 m. 3 w., with opportunity for 10 or 12 others.)

- [] A FAN AND TWO CANDLESTICKS, by Mary MacMillan. A costume play in one act from the Portmanteau Theatre. (2 m. 1 w.)
[] TWO SLATERS AND A KING, by Edna St. Vincent Millay. A whimsical interlude in verse first presented at Vassar College. (4 char.)
[] THURSDAY EVENING, by Christopher Morley. A comedy in one act from the Stockbridge Players, New York. (1 m. 3 w.)
[] THE EMPEROR JONES, by Eugene O'Neill. A play in eight scenes from the Provincetown Players, New York. (Large cast.)
[] HEARTS TO MEND, by H. A. Overstreet. A fantasy in one act from the Fireside Players, White Plains, N. Y. (2 m. 1 w.)
[] THE FOUNTAIN OF YOUTH, by Serafin & Juan Alvarez-Quintero. A poetic drama in three acts translated by Samuel N. Baker. (1 m. 1 w.)

- [] THE GHOST STORY, by Booth Tarkington, author of "Serenade". A comedy in one act for persons of no great age. (5 m. 5 w.)
[] SHAM, by Frank G. Tompkins. A social satire in one act from the Arts & Crafts Theatre, Detroit. (3 m. 1 w.)
[] SIX WHO PASS WHILE THE LENTILS BOIL, by Stuart Walker. A fantastic play in one act from the Portmanteau Theatre. (11 char.)
[] SIR DAVID WEARS A CROWN, by Stuart Walker. A fantasy in one act from the Portmanteau Theatre. A sequel to "Six Who Pass While the Lentils Boil". (13 m. 4 w.)
[] SOCIETY NOTES, by Duffy R. West. A comedy in one act. (3 m. 3 w.) A wittily written thrust at social climbers and their publicity campaign.

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WILKES KEPT ON THE JUMP (Continued from page 27)

to Salt Lake City to be present at the opening of his theater there. The theater in the Utah city had been closed for several months and the opening is a mark of increased prosperity and a return of conditions that makes it possible to expect success.

Aside from his many interests in the West, Mr. Wilkes is now active in the production of plays in New York City. He and the Selwyns presented "The Fool" last week in New York. The play, by Channing Pollock, was given high praise by the critics, and Mr. Wilkes was advised Sunday by wire that the demand for seats was steadily increasing and the first week's business was of such size as to insure the popular success of the play. Mr. Wilkes is also associated with Sam H. Harris in a number of plays that are now running and others that will be presented during the present season.

Denver is the leading member of the Wilkes chain of stock theaters. The Los Angeles theater is now a try-out house and few stock bills are played there. The San Francisco house has just been opened and is well on the road to success. George Barnes has been leading man there, but is resting prior to opening in a new play in Los Angeles, "The Rear Car", the current attraction at the Los Angeles theater, is in its twelfth week and will go for a while longer before a new one is brought in.

Mr. Wilkes says that conditions in the West are much better than in the East, tho he attributes the poor season in New York City more to the lack of good plays than anything else.

CROWDED HOUSE

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AUDIENCE ENTHUSIASTIC

At Opening Performance of "Kick In"—Play Affords New Juvenile Fine Opportunity

Atlanta, Ga., Nov. 3.—A sterling play like "Kick In" is what is needed to keep the popularity of the Forsyth Players at white heat during the winter season of the road shows. Patrona were enthusiastic Monday night, and the dramatic moments with which the play is filled were all properly appreciated. To say which player made the biggest hit would be difficult.

In the role of Charlie Carey, the dope addict, Rankin Mansfield, new juvenile, proved himself to be an actor of the first order, firmly establishing himself with the big first-night audience. Mr. Mansfield's method of handling the difficult role, coupled with his clever line of stage business, made his interpretation most satisfactory.

John Little made the character of Chick Hewea a warm-hearted, red-blooded individual, striving hard to live down his past prison record and eager to run straight for the woman he loves (who for a change happens to be his own wife), played by Florence Rittenhouse. Miss Rittenhouse plays her role with genuine sincerity and superior skill. Alice Baker, as Mrs. Halloran, Molly's Irish friend, gave one of her inimitable character sketches. Every line she speaks is a humorous one. Miss Baker should be praised for her fortitude this week, as she is rising above a very painful sore throat, giving her performance as usual. Kathryn Givney is a splendid Myrtle, giving the part just the right shade of pathos and tragedy. The little ingenue, Lee Smith, gives a charming and finished performance as Daisy, the daughter of Mrs. Halloran. Memphis Bessie was in the hands of a new member, Anne Davis, who gave intelligent support. Ranged on the side of the law were Gus A. Forbes as the deputy commissioner, Walter Marshall and J. Hammond Dalley, detectives, C. Russell Sage as Old Tom, and Stuart Beebe as the policeman, all of whom contribute in no small way to the success of the offering. Scenically, the production rates high.

Next week, "Mary's Ankle".

"Cornered" next week.

WILMINGTON PLAYERS

Score in "Way Down East"

Wilmington, Del., Nov. 2.—After three weeks of the frothiest kind of farce, the Wilmington Players opened the current week at the Garrick Monday night to a capacity house with "Way Down East". Carefully and consistently staged and cast by Albert Lando, the play was received with more enthusiasm than anything previously done by this company. A great deal of the success lies with Estelle Reilly, whose Anna Moore literally stopped the show. Miss Reilly's work is too good to be wasted on a continued diet of froth, and this week's performance will linger a long while in the memory of everyone in the house. Miss Hubner and Miss Kennan gave an artistic and consistent performance, Miss Hubner as Martha Perkins and Miss Kennan as Kate Brewster. The work of the men was all good. Robert Lynn played David Bartlett with his usual ease and good taste. Herbert Treitel, Ben Haddfield, Thomas Lawton and Norman Millinger gave the right touch to complete the well-balanced cast. David Callis' Eli Hopper lacks originality and thought. This, however, was offset by his popularity, his friends giving little heed to "Eli Hopper", but their undivided attention to David Callis.

PITTSFIELD STOCK NOTES

Pittsfield, Mass., Nov. 2.—The Colonial Players went into rehearsals this week for their opening next Monday night in "The Man Who Came Back". Olga Hanson and Robert Hayman head the company.

The Union Square Theater Players opened their stock engagement at the theater of that name Monday night in "Nice People". The courtesies of the house were extended to members of the city council for the initial performance, which was attended by a large audience.

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AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY
AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

"BETTER MUSIC

Is Wanted by Public," Says Director Thaviu—Grand Opera at Fairs No Longer an Experiment

Director Thaviu, when in New York City recently engaging singers for next season, in commenting on the progress of music in this country said: "Better music is wanted by the people—they are no longer content with music of the lighter quality." Mr. Thaviu is in a position to know whereof he speaks, as for several years he has been touring the United States with his well-known band and soloists, and has but recently completed a tour which included appearances in many of the large cities. He states where formerly he would not have attempted to include in his programs selections from compositions of the old masters or to have presented opera in condensed form, it is just this class of music which the public now desires and to which it gives the greatest amount of applause.

At several of the large State fairs this year Director Thaviu put on an elaborate production of the second act from "Aida". At first when he approached fair officials with his proposition they poo-pooed the idea—they were sure it would be a failure—said the people would not be interested. But the directors of the Iowa State Fair decided to try out the plan and many fairs in other cities decided to send representatives to Des Moines to witness the grand opera presentation.

Director Thaviu bent every effort to have the production perfect in every way, as it was the first time in the history of State fairs that grand opera had been put on in the open air at popular prices. Six trained opera singers, gorgeous costumes, a chorus of fifty voices of Iowa singers and a ballet of nine presented the second act of "Aida" in front of the grand stand every evening of the Iowa State Fair, and that the public was eager to hear grand opera is proven by the statement made by L. B. Farrell, superintendent of advertising, in a letter to your editor, and from which we quote herewith: "The popular appeal of grand opera was instantly reflected on the first night of its presentation. 'Aida' received much more applause than any other feature on the evening program of the fair. The beauty of the production struck an entirely new note for State fair attractions. A great deal of the credit for the success of the performance is due to Mr. Thaviu, who directed it. Many fairs from other States sent representatives to witness the grand opera presentations, and, judging from statements which they made, it is evident that this idea will be taken up in other large expositions during next season."

For several years Mr. Thaviu has contended the general public could be interested in better music as part of the programs at fairs and expositions. In 1915 he directed the presentation of sixteen grand operas at the San Francisco Exposition, and each season since then he has been giving grand opera in condensed form at engagements played by his band during the summer season. Each year he discerned a more ready response to this class of music, and it was this which prompted him to put on the elaborate productions this season. He has further proof of the desire of the general public for better music in that he has already signed contracts for the appearance of his band and singers covering a period of twenty-two weeks for next season, beginning April 1.

AMERICAN COMPOSITIONS

Form Topic of E. Robert Schmitz's Recent Lecture Recital

According to an announcement, a lecture recital was given in Paris recently by E. Robert Schmitz, the French pianist, on "Young Contemporary American Composers". Mr. Schmitz chose for his piano works compositions by Deema Taylor, Leo Sowerby, Marion Baner, Emerson Whitborne and Alexander Steinert. In addition to these there were also songs, violin and cello works by other American composers.

ENTIRE PROGRAM

Of American Compositions To Be Given by Ethel Grow

In Aeolian Hall, New York, the evening of November 14, a program made up entirely of the works of American composers will be presented by Ethel Grow, contralto. Miss Grow will have the assistance of Charles Baker at the piano, and on her recital program are noted the names of the following well-known composers of this country: Wintner Watts, Cecil Barleigh, Ethelbert Nevin, A. Walter Kramer, Henry K. Hadley, Mrs. H. H. A. Beach, John Alden Carpenter, Sidney Homer, Edward MacDowell, Deems Taylor, Earl C. Sharpe, Pearl G. Curran, Harriet Ware, Eric DeLamarter, G. W. Chadwick, Henry Hoiden Huss, Frank LaForge, Francis Hopkinson and two Kentucky mountain songs from the collection of Loraine Wyman and Howard Brockway.

CITY SYMPHONY ORCHESTRA

First Concert Announced for November 18

Organized and maintained by the New York Musical Society, the City Symphony Orchestra will give its first concert of its several series the evening of November 18 in Carnegie Hall, New York. There will be, during the season, twelve concerts given in Carnegie Hall in the evening, and a series of afternoon programs in the Town Hall. The first of this series is announced for the 29th of November. In addition to these, thirteen "pop" concerts are scheduled for Sunday afternoons at the Manhattan Opera House, beginning November 19. A distinguished list of soloists will be heard with the city organization, among them being Elena Gerhardt, Marguerite Namara, Erika Morial, Rudolph Ganz, Paul Bender, Sophie Braslau, Emilio Gogorza and Darius Milhaud.

ARTHUR SHATTUCK,

American Pianist, Soloist for Armistice Day Program by Philharmonic Orchestra—Noted Organization Giving Four Concerts This Week

Josef Stransky will conduct four concerts of the Philharmonic Orchestra during the current week, the second pair of Thursday evening and Friday afternoon programs in Carnegie Hall on November 9 and 10, the opening performance in the Carnegie Hall Saturday evening series, and the Sunday afternoon concert in the Brooklyn Academy of Music, on November 11 and 12, respectively. For Thursday and Friday concerts Mr. Stransky will present for his novelty offering Leo Weiner's Scherzo for orchestra. Joseph Holtman, cellist, will be the soloist, playing the A Minor concerto of Saint-Saens.

Arthur Shattuck, American pianist, will be the soloist in the Armistice Day program prepared for Saturday evening, November 11, and will play Saint-Saens' Fifth Piano Concerto. Mr. Shattuck will also appear as soloist with the orchestra at the first Brooklyn concert the following day.

The Philharmonic Society reports a material increase in the attendance at its opening concerts over that of last year for the corresponding performances, in spite of the fact that last year's program included a soloist, while this year's opening concert was entirely an orchestral one.

N. Y. ORATORIO SOCIETY

Announces Plans for 1922 Season

Plans have been announced for the fiftieth season of the New York Oratorio Society, and for the initial concert, scheduled for November 22 in Carnegie Hall, the first performance in New York will be given of Paolo Gallico's dramatic oratorio, "The Apocalypse". This work recently won the \$5,000 prize offered by the National Federation of Music Clubs. The soloists who will be heard for this concert include Inez Barbour, Frieda Klink, Mme. Elsa Stralla, Delphine March, James Price, Edwin Swain and Frederick Patton. The society will have the assistance of the New York Symphony Orchestra.

For the second concert, on December 27, the Oratorio Society will give Handel's "Messiah", and this will mark the 97th performance of this work by the society. The chorus will have the assistance of Olive Marshall, Mary Allen, Judson House and Frederick Patton as soloists, and the Symphony Orchestra, with Philip James at the organ.

Albert Stoessel, conductor of the society, will devote the third concert to an entire A Capella program. The distinguished flutist, George Barrere, will appear as soloist for this last concert of the season, which is announced for April 4.

NEW SWEDISH CONTRALTO

Makes First Appearance With Philadelphia Symphony Orchestra in New York

In Carnegie Hall, New York, the evening of October 31 the second concert in the series given in Manhattan by the Philadelphia Symphony Orchestra was presented before a packed house. Mme. Sigrid Onegin, Swedish contralto, made her first American appearance at this concert. The program opened with a splendid reading of Schubert's "Rosamunde" Overture, after which Mme. Onegin was enthusiastically greeted and sang Bruch's "Andromache's Lament" in a splendidly dramatic manner. Her voice is a powerful contralto of a beautiful, rich, full quality, and as one of the newcomers in the Metropolitan forces her future appearances should prove a valuable asset to that organization. The orchestra gave an impressive performance of Schumann's Second Symphony, and the other instrumental numbers were an entr'acte from Moussorgsky's opera, "Khowantchina" and Stravinsky's "Feuerwerk", the first-named being the feature of the orchestra's work of the evening. Mme. Onegin sang two of Strauss' songs, "Hymnus" and "Muttertandelei", before the two final orchestral numbers, emphasizing the favorable impression she made with her first number.

A New York recital is announced for Friday evening, November 17, by Erna Rubinstein, violinist, in Carnegie Hall.



THE MASTER SINGER GOLFS WITH THE MISTRESS OF THE LINKS

John McCormack, than whom there is no more famous tenor these days, photographed with Miss Gienna Collett, the women's golf champion, after they had played a round of the ancient Scotch game at Braeburn Country Club, at Auburndale, Mass.

—Photo, Wide World Photos.

SUCCESSFUL RECITAL

Given by Harry Kaufman

New York, Nov. 1.—During the past season at the New York Stadium Harry Kaufman was selected from a large group of applicants to appear as piano soloist with the Philharmonic Orchestra. At that time he more than made good, and his well-attended recital at the Town Hall last Friday night was further proof of his excellent powers, all that are needed for the ideal recitalist. For some time Mr. Kaufman has had an enviable reputation as a teacher and accompanist, but he may now be considered as a really worthwhile soloist. His execution, tone power and interpretation are almost equal to the best, his program carefully selected and his stage presence all that could be desired, combining to give complete satisfaction to those partial to an entire program for piano.

In addition to compositions of Lully, Dandrien, Bach, Chopin, Debussy, Palmgren, Szymanowski and Albeniz, Mr. Kaufman was urged to give several encores.

SPLENDID PROGRAM

Opens Season of Beethoven Association

New York, Nov. 4.—On the evening of October 30, in Aeolian Hall, the Beethoven Association of New York inaugurated its fourth season with an excellent program played by artists of the highest rank. In the opening number, Brahms' Trio for piano, clarinet and cello, Opus 114 in A Minor, the players were Felix Salmond, cello; Georgea Grisez, clarinet, and Ernest Hutcheson, piano; and in the hands of these eminent musicians a noteworthy performance was given.

Beethoven's "Waldstein" sonata was given a masterful interpretation by Josef Lbevinne, and the program finished with Max Reger's Quintet given by the Wendling Quartet and Mr. Grisez.

These evenings by the Beethoven Association are rare treats in the musical season of New York and, judging by the packed house for the opening program, music lovers in Manhattan are more than willing to show their appreciation of these treats.

MUSICAL EVENTS IN NEW YORK CITY

NOVEMBER 8 TO NOVEMBER 22

AEOLIAN HALL

- Nov. 8. (Aft.) Song recital, May Korb.
- 9. (Aft.) Song recital, John Charles Thomas.
- (Eve.) Cello recital, Margit Werle.
- 10. (Noon) Concert, under auspices of the Aeolian Company and The Evening Mail, Chas. D. Isaacson, chairman.
- 11. (Aft.) Piano recital, Ernest Hutcheson.
- 12. (Aft.) New York Symphony Orchestra, Alfred Cortot, soloist.
- 13. (Eve.) Violin Contest recital, Michael Banner.
- 14. (Eve.) Song recital, Ethel Grow.
- 15. (Aft.) Piano recital, Julia Glass.
- (Eve.) Violin recital, Paul Bernard.
- 17. (Eve.) Sonata recital, Francis Moore, pianist, and Hugo Kortschak, violinist.
- 18. (Morn.) Children's Concert by N. Y. Symphony Orchestra.
- (Aft.) Song recital, Emma Calve.
- (Eve.) Song recital, Gita Glaze.
- 19. (Aft.) New York Symphony Orchestra.
- 20. (Aft.) Song recital, Mabel Beddoe.
- (Eve.) Song recital, George Schneider.
- 21. (Aft.) Song recital, Mme. Rose-Florence.
- (Eve.) Concert, Flonsaley Quartet.
- 22. (Aft.) Joint recital, Clytie Hines, soprano, and John Mundy, cellist.

CARNEGIE HALL

- Nov. 8. (Eve.) Piano recital, Mischa Levitzki.
- 9. (Aft.) New York Symphony Orchestra.
- (Eve.) Philharmonic Society.
- 10. (Aft.) Philharmonic Society.
- (Eve.) New York Symphony Orchestra.
- 11. (Aft.) Young People's Symphony Concert.
- (Eve.) Philharmonic Society.
- 15. (Eve.) Music Lover's Association.
- 16. (Eve.) Philharmonic Society.
- 17. (Aft.) Philharmonic Society.
- (Eve.) Violin recital, Erna Rabinstein.
- 18. (Aft.) Piano recital, Josef Hofmann.
- (Eve.) City Symphony Orchestra.
- 19. (Aft.) Philharmonic Society.
- 21. (Eve.) Philadelphia Orchestra.
- 22. (Aft.) Piano recital, Paderewski.
- (Eve.) Oratorio Society.

TOWN HALL

- Nov. 8. (Eve.) Violin recital by Abraham Hantowitch.
- 9. (Eve.) Concert for benefit of the Orphans and Blind of Styria.
- 10. (Eve.) Piano recital, Evelione Taglione.
- 11. (Aft.) Violin recital, Erika Morini.
- 12. (Eve.) Song recital, Giuseppe Manro.
- 14. (Eve.) Song recital, Dmitry Dobkin.
- 15. (Eve.) Joint recital by American artists: J. Steele Jamison, tenor; Walter Mills, baritone; Mme. Margaret Nikolich, pianist.
- 19. (Eve.) Song recital, Emilio Gogorza, baritone.
- 21. (Aft.) Opera recital, Amy Grant.
- (Eve.) Recital, Boris Levenson.
- 22. (Eve.) Song recital, Greta Masson.

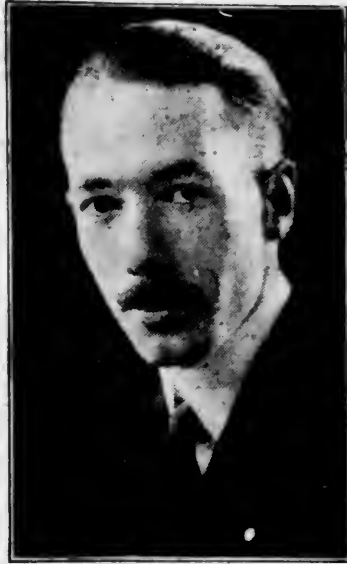
HIPPODROME

- Nov. 12. (Eve.) Mischa Elman.
- 19. (Eve.) Irish Regiment Band.

Word has been received here of the success with which Miss Eleanor W. Sawyer, American prima donna, has met in the Berlin State Opera last month. Miss Sawyer is the first American to appear in the former Royal Opera since the war.

W. REMINGTON WELCH

When the new McVicker's Theater in Chicago opened the week of October 27 it had as a member of its permanent staff W. Remington Welch, distinguished organist and composer. The magnificent new organ in the new



playhouse is a monster Wurlitzer, and Mr. Welch gave a private recital to a number of newspaper men the day before the theater was formally opened.

Mr. Welch comes to Chicago with the most emphatic endorsements from the East. He has had extensive experience, altho still quite a young man. Since 1913 he has been playing Hope-Jones organs in theaters, and has completed engagements since that time in Newark, N. J.; Rochester, N. Y.; Terre Haute, Ind.; Detroit and New York City. He comes direct to McVicker's from the Rialto Theater, New York, and is said to be the first organist to be imported to Chicago from the East instead of from the West, all of them heretofore having come from the direction of the Coast.

A new school of organ playing has been introduced by Mr. Welch for the entertainment of Chicago patrons. All of the modern and novel attachments are on the great McVicker's organ, and Mr. Welch is employing all of them in the creation of novel effects. These effects are not easy to describe in print, but they are easy to delight the hearer when he listens to them.

Mr. Welch is said to bear the indorsement of the Paramount Film Corporation as being one of the eight organists of the world who get sensational results from an organ.

BOSTON SINGER

Heard in New York Recital

New York, Nov. 2.—A rather unusual recital was given in Carnegie Hall last evening by Ethel Frank, soprano from Boston. Miss Frank's program opened with Bach's "All-lujah" from his fifty-first cantata, followed by numbers by Mozart, Buononcini, Rimsky-Korskov, Ravel and, among others, two of Hugo Wolf's "Weltliche Lieder". Miss Frank displayed a voice of much flexibility, her diction especially being commendable. An interesting number was Rameau's "Le Berger Fidele", in which the artist was assisted by the Rich String Quartet, of Philadelphia, with harpsichord accompaniment. Both at this instrument and at the piano Miss Frank received excellent assistance from Mary Shaw Swain.

MUSICAL SEASON

In Brooklyn Represented by Notable Attractions

In addition to the usual season of concerts by the New York Symphony Orchestra in Brooklyn, the list of attractions to be given there include three concerts by the Flonsaley Quartet, five concerts by the Boston Symphony Orchestra and three concerts of chamber music by the Letz Quartet. The Brooklyn Oratorio Society will give a performance of "The Messiah", under the direction of Walter Henry Hall, the evening of December 11. Noted artists who will be heard in song recitals will be Reinold Werrenrath, Florence Easton and Mme. Louise Homer and her daughter, Louise Homer-Stires. Fritz Kreisler will present a program of violin music January 31, and piano recitals will be given by Mischa Levitzki November 27, and Rachmaninoff on March 5. There are also numerous miscellaneous recitals, lecture recitals, and the series of concerts by the Philharmonic Orchestra will number six, taking place on Sunday afternoons in the Academy of Music. The dates of these are November 12, December 3, January 7, February 4, March 4 and April 1.

NEW YORK RECITAL

By Florence Easton Artistic Event

At Carnegie Hall, New York City, last Thursday evening, a recital was given by Florence Easton, soprano of the Metropolitan forces, and was by far the most artistic event of the musical season. Mme. Easton's program opened with a group of old airs, followed by groups of Schumann, the compositions of Wolf, and songs by Ravel and Dalcroze, two Mexican songs arranged by Frank LaForge, the noted composer-pianist, who was her accompanist for the evening, and concluded with two of his own compositions, with others by Griffes and Rothwell. The large audience paid a fitting tribute to Mme. Easton, and while in some of her numbers her voice appeared somewhat strained, particularly in the higher register, a great deal of her program gave evident pleasure and satisfaction. Her gracious personality, effective style and enunciation made this recital a distinctive affair. As always, Frank LaForge, at the piano, added in no small way to the pleasure of the evening.

BEETHOVEN-WAGNER PROGRAM

By New York Symphony Orchestra This Week

For this week's pair of concerts in Carnegie Hall, New York, on Thursday afternoon and Friday evening Walter Damrosch will give a Beethoven-Wagner program. He will present Beethoven's Third Symphony, The Eroica, and the Third Act of Siegfried in concert form, with Mme. Elsa Stralla as Brunnhilde and Richard Crooks as Siegfried.

The Symphony Concerts for Young People will celebrate the twenty-fifth anniversary of this series in Carnegie Hall Saturday afternoon, November 11, when Walter Damrosch and Frank Damrosch, who founded these concerts in 1898, will share in conducting the New York Symphony Orchestra. Alfred Cortot, French pianist, will be the assisting artist.

UKRAINE CHORUS

Chicago, Nov. 2.—Wednesday was a gala day for the Ukrainians in Chicago, especially those of musical tendencies. The Ukrainian chorus, headed by Alex Kochetz, arrived in Chicago from Cleveland and were welcomed at the La Salle depot by a big delegation of their countrymen. The singers were taken to the La Salle Hotel, where a banquet was given in their honor the same evening. After the dinner the singers gave a concert in Orchestra Hall in their native costume. The soloist was Mile. Oda Siobodskaia.

CONCERT AND OPERA NOTES

John McCormack gives his next New York recital, at the Hippodrome, on the 26th of this month.

Clarence Eldam, a Chicago pianist, has joined the faculty of the Wheeler Music School, of Madison, Wis.

Albert Coates, guest conductor of the New York Symphony Orchestra, will direct the concerts in New York during January and February.

Victor Kolar will conduct the series of twenty "pop" concerts which will be given by the Detroit Symphony Orchestra on Sunday afternoons.

The young pianist, Julia Glass, who has made several appearances in New York City, will give a recital in Aeolian Hall, New York, the afternoon of November 18.

The next concert in the series presented by the Wesleyan Conservatory of Music, of Macon, Ga., is announced for December 14, when Jacques Thibaud, noted violinist, will be the soloist.

Ernest Hutcheson, eminent pianist, will give his first of the series of five Saturday afternoon recitals in Aeolian Hall, Manhattan, November 11, when he will present an all-Bach program.

On Tuesday afternoon, the 21st of November, a song recital will be given by Rose Florence. Miss Florence will be heard in Aeolian Hall, New York, and on her program will present a group of American compositions.

Alexander Siloti, Russian pianist, will give a New York recital in Aeolian Hall the afternoon of November 19. The program will consist of works of Bach, Chopin, Liszt, Ravel, Liadoff, Rubinstein and Roger-Ducasse.

MOTION PICTURE MUSIC NOTES

A new method has been devised by S. L. Rothafel, of the Capitol Theater, New York, whereby famous compositions of the great composers can be brought closer to the music-loving public. By special staging and lighting effects he compiles fragments of melody into a single unit. This week the program at this theater opens with "Impressions of Faust" by

Gonnod, and in this the entire Capitol organization is included in the presentation; an introduction by the Grand Orchestra, with Erno Rapee conducting; duet by J. H. Mason and Justin Lawrie; solo by Evelyn Herbert, and a waltz ballet in which appears Mile. Gambarelli. Alexander Oumansky, Doris Niles, Thalia Zanou and the Ballet Corps appear. The performance closes with a trio by Miss Herbert Mr. Mason and Mr. Lawrie.

The Fokine Ballet occupies a prominent place on the New York's Strand program this week, the Russian ballet master's latest contribution consisting of two dance compositions, "Waltz", created from Strauss' famous music, and "Russian Toys", taken from Rimsky-Korsakov's theme of "Fantasie Concert".

Angelo Vitale has been appointed conductor of the orchestra at the Park Theater, Cleveland, O., the former leader, Mischa Guterson, having accepted a position in Chicago.

With Mischa Levitzki as recording artist, the Ampico Reproducing Piano is the soloist with the orchestra at the Rialto Theater, New York, this week, playing the first movement of Saint-Saens' Concerto, Opus 22. Rose and Frances Bernardi, dancers, who have been appearing during the past weeks at the Rialto, are making their debut at the Rialto this week.

Ruth Bates, mezzo-soprano, was soloist at last week's concert, given Sunday morning at the California Theater, San Francisco. Conductor Severi presented an interesting program of good music.

A specially-prepared musical program by Hugo Riesenfeld is being used this week at the New York Rialto Theater as the score to the feature picture. This is preceded by a stage number in which Miriam Lax, soprano; Adrian DeSilve, tenor, and the Rialto Ensemble are singing Rimsky-Korsakov's "Song of India". Under the direction of Frederick Stahlberg and Emanuel Baer, the orchestra is playing the overture from Gomez's "Il Guraany".

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(COMMUNICATIONS TO OUR NEW YORK OFFICES)

NEW PLAYS

"SPRINGTIME OF YOUTH"

"SPRINGTIME OF YOUTH"—A musical comedy in three acts; book by Bernhauer and Schanzer; lyrics by Harry B. Smith and Cyrus Wood; music by Walter Kollo and Sigmund Romberg; staged by J. C. Huffman, John Harwood and Allan K. Foster. Presented by the Messrs. Shubert at the Broadhurst Theater, New York City, October 26.

THE CAST

Mistress Prudence Stokes.....Grace Hamilton
Nat Podmore.....Walter J. Preston
Peppita.....Zella Russell
Hiram Baxter.....Harry McKee
Deacon Stokes.....Harry Kelly
Hopkins.....Larry Wood
Polly Baxter.....Eleanor Griffith
Richard Stokes.....Harold Murray
Timothy Gookin.....Harry K. Morton
Keziah Hathaway.....Marie Pettes
Priscilla Alden.....Olga Steck
Squire Hathaway.....Tom Williams
Roger Hathaway.....George MacFarlane
The Mayor.....Ben Marion

"Springtime of Youth" is the latest Continental musical comedy to be added to the list of those already running on Broadway. It has much to commend it, including a pretty score, a book that is above the average and comedy that is funny as well as clean. To this should be added a good production and a well-balanced cast. There is only one thing lacking to turn this show into a great entertainment, and that thing is a little speed. It meanders along at a very leisurely pace and a little pepper mixed with the other ingredients would make it a vastly better show. As it is, it is a good show, so good in fact that one would like to see it a whole lot better, particularly since it could be made so with so little trouble.

Of the Walter Kollo numbers, which presumably formed the entire score originally, only four remain. The balance of the music is supplied by Sigmund Romberg, who has done a splendid job. One that is particularly fitting is "Just Like a Doll". It is safe to say that many a fox-trot will be danced to it during the winter. The rest of the songs are excellent, even the one or two sound as tho they had been written with one ear open for theatrical effect and the other for the noise that a royalty statement makes. Romberg has the knack of making a melody that is musically good and which at the same time has a popular appeal. With this ability he has composed a score for "Springtime of Youth" that is intrinsically good and still whistleable.

The bright particular star of the cast is Harry K. Morton. He romps thru his part with a string of laughs trailing behind him at all times. He gets laughs without effort, dances amazingly well and puts over a number with the heat of them. Morton is completely at home in musical comedy and is the type of comedian that is needed in this form of entertainment. Aply seconding him is Harry Kelly, he of the sepulchral voice and lugubrious countenance. With little in the way of a part, he gets every bit of it over completely. The bits of business he has put in get more laughs than the lines themselves and demonstrate anew that Kelly knows the business of extracting laughs painlessly in all its branches.

The singing contingent of the show is headed by Olga Steck, who gives quite the best performance of her career, as far as it has been observed on Broadway. If Miss Steck would aspirate less audibly before she attacks a tone, she would remove the last defect in her singing. Otherwise, she is accurate in her intonation and sings with zest. J. Harold Murray plays and sings his part admirably. He is manly at all times, reads his lines naturally and sings with real distinction. George MacFarlane was disappointing. He brings many of his vaudeville mannerisms into play and they are utterly out of place in a musical show. It seems difficult for him to sing without having his arms either stretched wide or pointing to the gridiron. His voice, of beautiful quality in the lower register, is markedly different from the upper register. As much of his music lays rather high, his voice does not show to as good advantage as it should.

Eleanor Griffith, with little voice, but with a pair of nimble feet and an ingratiating manner, made a distinct hit. Zella Russell made a splendid foil for the comedy of Harry Morton and smaller roles were handled well by Grace Hamilton, Walter J. Preston, Harry McKee, Larry Wood, Marie Pettes, Tom Williams and Ben Marion. The chorus members were quite good to look at and sang better than usual in these days of voiceless ensembles.

The Shuberts can be proud of having produced "Springtime of Youth". It is much above the level of the average musical show, what with its good score and company, its clean book and its tasteful staging. If they

(Continued on page 113)

Playhouse Gets Its First Musical Show

"Up She Goes" Produced by Wm. A. Brady on Broadway

New York, Nov. 4.—The next attraction at the Playhouse here will be "Up She Goes", the musical version of Frank Craven's play, "Too Many Cooks". It will open next Monday and is the first musical show to ever play this theater. William A. Brady is producing the piece. The cast includes Donald Brian, Gloria Foy, Helen Bolton, Skeets Gallagher, Lew Ripley, Fred Graham, Jennie Weathersby, Martin Mann, Conway Dillon, Ted McNamara, Richard Sullivan and Lucretia Craig.

"BUNCH AND JUDY" STARTS

New York, Nov. 3.—"The Bunch and Judy", latest Dillingham musical show, is leaving tomorrow morning for Philadelphia, where it will play the week of November 6 at the Garrick Theater. This week was devoted to scenic and dress rehearsals at the Globe Theater, where the show will play its New York engagement. It is booked to open here November 20, but may stay out of town a little longer. George White's "Scandals", which is in the Globe now, will move November 11, with "Molly Darling" coming into the house from the Liberty on November 13. The latter show will stay at the Globe until "The Bunch and Judy" moves in.

"The Bunch and Judy" has music by Jerome Kern, lyrics by Anne Caldwell and book by Miss Caldwell and Hugh Ford. Fred Latham has staged the piece, which has the following cast: Fred and Adele Astaire, Joseph Cawthorne, Ray Dooly, Delano Dell, May Corey Kitchen, T. Wigney Percival, Phillip Tonge, George Tawde, Patrice Clark, Roberta Beatty, Helyn Eby Rock, Irma Irving, Ruth White, Lillian White, Augustus Minton, Elaine Palmer and Eugene Revere. Malsie Gay, originally announced as being in the show, is not with the production.

"NELLIE" FOR NEW YORK

New York, Nov. 3.—"Little Nellie Kelly", the George M. Cohan musical comedy which has been playing in Boston for the past several months, will have its showing here at the Liberty Theater, beginning November 13. "Molly Darling", now at the Liberty, will move to the Globe and stay there until "The Bunch and Judy" comes in. "Little Nellie Kelly" is said to have rolled up a weekly gross at the Tremont Theater, Boston, of over \$20,000. Cohan's contract with the Tremont expired several weeks ago and he has kept the show there on a week-to-week basis. Then "Captain Applejack" was booked in and Cohan will now bring his show to this city. The book, lyrics and music of "Little Nellie Kelly" are all by Cohan and this marks the first musical comedy of his authorship to be seen in many years.

LOSES SCRIPT OF SHOW

New York, Nov. 3.—Last Sunday Hal Crane lost the manuscript of a musical show he had just completed called "Prunio". Crane missed the script when he got on the ferry at West Forty-second street on his way to New Jersey and states that it was lost between that point and the Lambs' Club. As there was no address on the manuscript, Crane is hoping that someone will recognize it for what it is and start inquiries. It is the only copy of the show and if the finder returns it to the author at the Green Room Club, Crane says he will be suitably rewarded.

EDNA HIBBARD BANKRUPT

New York, Nov. 3.—Edna Hibbard, now appearing in "Queen o' Hearts" at the Cohan Theater, filed a voluntary petition in bankruptcy last Monday in the Federal Court. Her liabilities are placed at \$3,393 and her assets are set as nil. The liabilities are mostly small bills, the largest being \$500, dressmakers' accounts and personal loans.

Musical Comedy Notes

"Better Times" has passed its 100th performance.

"Blossom Time" has 425 performances to its credit in New York.

Lillian Wick is now filling the role of understudy for "Springtime of Youth".

Harry Holbrook, now in "The Yankee Princess", is a former pupil of Campanari, famous grand opera singer.

Mildred Soper, Viola White and Florence Elmore have been added to the ensemble of "Blossom Time".

Joseph Mendelsohn will sing the part of Schubert in the third company of "Blossom Time", now being organized.

Savoy & Brennan have a new song in the "Greenwich Village Follies" called "You Should Have Been With Us".

Sara Edwards and Happy Lambert, George Herman, "skeleton" dancer in the show, is developing the property.

Hollis Davenny, who sings in "Blossom Time", will give a song recital at the Century Theater, New York, later in the season, it is said.

Julia Sanderson, starring in "Tangerine", is gathering in the shakels at the box office, according to reports filtering in to Broadway, at a great rate. The show has broken some records for receipts.

One of the features of "The Bunch and Judy" is to be a reproduction of the open-air fashion theater of Paul Poiret in Paris. Poiret has furnished thirty gowns to add verisimilitude to the scene.

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

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, November 4.

IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	105
Blossom Time.....	Century.....	Sep. 29.....	416
Chauv. Souris (3d edition).....	Century Roof.....	Feb. 3.....	318
Fantastic Fricassee, A.....	Greenwich Village.....	Sep. 11.....	64
Gingham Girl, The.....	Earl Carroll.....	Aug. 28.....	80
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	63
Lady in Ermine, The.....	Wilda Bennett.....	Oct. 2.....	41
Molly, Darling.....	Ambassador.....	Sep. 1.....	76
Music Box Revue.....	Liberty.....	Oct. 23.....	16
Orange Blossoms.....	Fulton.....	Sep. 19.....	55
Passing Show of 1922, The.....	Winter Garden.....	Sep. 20.....	60
Queen of Hearts.....	Nora Bayes.....	Oct. 10.....	31
Sally, Irene, Mary.....	Casino.....	Sep. 4.....	73
Springtime of Youth.....	Broadhurst.....	Oct. 26.....	12
Up She Goes.....	Playhouse.....	Nov. 6.....	—
White's George, Scandals.....	Globe.....	Aug. 23.....	81
Yankee Princess, The.....	Knickerbocker.....	Oct. 2.....	40
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	186

IN CHICAGO

Bombo.....	Al Jolson.....	Apollo.....	Sep. 22.....	41
Good Morning, Dearie.....	Colonial.....	Aug. 27.....	81	
Perfect Fool, The.....	Ed Wynn.....	Illinois.....	Aug. 27.....	82

Irene Palasty, Hungarian prima donna, has sailed from New York for Vienna to create the role of "Sally" in that city.

Marjorie Gatelyon, engaged for the prima donna role in "The Little Kangaroo", was last seen in "For Goodness' Sake".

Elizabeth Hines, Georgia Caine, Charles King, Arthur Deagon and Robert Pitkin are in the cast of "Little Nellie Kelly".

Ester Greenacre is now a member of the ballet corps at the Hippodrome, New York. She was formerly on the staff of Vogue.

Gladys Cranston, one of the singers at the Hippodrome, New York, received an offer last week to appear with the Carl Rosa Opera Company in England.

Several members of the Hippodrome Company, New York, have bought bungalow sites at Oceanside, Long Island. Among them are

MARILYNN MILLER ILL

New York, Nov. 3.—Marilynn Miller, star of "Sally", is ill at her apartment at the Ritz-Carlton Hotel here. Miss Miller came here from Philadelphia, where "Sally" is playing, and it was said at first that she was suffering from appendicitis. Later reports corrected this and now it is said that she is the victim of a nervous breakdown. Mary Eaton is playing Miss Miller's part in "Sally" and it is stated that the latter will be able to resume playing in three or four days.

WALTER WOOLF FEATURED

New York, Nov. 3.—Walter Woolf, who has made something of a sensation by his performance of the leading male role in "The Lady in Ermine", playing at the Ambassador Theater, is now being featured in the billing of that show. When the piece opened, Woolf was just one of the cast. Now his name adorns the billboards in large type.

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LEO FRANCIS jumped from Chicago to Coffeyville, Kan., recently, to join Fred Nogman's "High Speed" Company. Yes, he's still hooding.

HARVEY ORR and his tab. appeared at the Mozart Theater, Jamestown, N. Y., for several weeks with a change of bill weekly. Orr is reported to have a very good show.

ARTHUR HAUKE'S "Sunshine Revue" made such a hit with Auburn, N. Y., theatergoers last week that Dick Staley, manager of the Grand, has secured them to remain over this week. This will make a total of three weeks the company has played there in the past month and a half.

DOROTHY AND MERILL SEVIER, the popular theatrical team of Monett, Mo., have been selected to take the leading roles in Toby Wilson's "Honeycomb Limited", and they have reported at once. Mr. and Mrs. Sevier closed an engagement with a well-known Kansas City company October 1. They played at Casper, Wyo., for eight months.

PATRONS OF THE BONITA THEATER in Atlanta, Ga., were treated to another good show last week when Desmond's "New York Roof Garden Revue" held the boards and pleased large audiences at every performance. The company is one of the best on the road and in addition to being composed of some exceptionally clever performers carries its own scenery, with costumes up to the standard to be expected from such a high-class attraction.

GILBERT AND GABLE are now presenting to Cleveland patrons of the better class of motion picture theaters a miniature musical comedy entitled "The Impa From Joyland", a production consisting of twelve people which includes Al Gable, tramp comic; Robt. Gilbert, "wop" comic; Orville Dover, first tenor; George Hazlet, bass; Martin Paesic, straight, and a chorus of six snappy girls. The show is playing on a rotary basis and filling the houses to capacity, it is reported. House managers are said to be well pleased with this aggregation.

JACK DICKSTEIN, road representative for the Gus Sun Booking Exchange Company, completed negotiations November 4 for affiliation between the Sun Exchange and the Ensley Barbour Booking Office, of Tulsa, Ok. With the affiliation of these two offices good tabloid companies can secure a full season's work with small jumps, according to Mr. Dickstein. There will be no straight percentage dates, all being salary or guarantee, he says. He also states that only first-class tabloids using script bills and carrying real performers who can put it over with clean comedy, scenery and wardrobe of class will be engaged.

ETHEL DESMOND, prima donna and producer, has been connected with some of the biggest Eastern dramatic, musical, vaudeville and stock successes. She is a prime favorite in the South and has a large and enthusiastic following in Atlanta. Holley Desmond is premiere dancer and soubrette, while L. L. Desmond and Lew Belmont are the principal comedians. Buster Desmond, billed as the youngest comedian on the musical comedy stage, also is a popular member. Harry and Mabel Sutton, with a musical act de luxe, are a hit. They have played all the principal

TABLOIDS

vaudeville circuits. Pedro Olivio plays straight and dance well. The singing of the trio was an excellent feature of the performance the opening night. There are other capable people in the cast. Happy Lawson, booked independently, continues to be a popular favorite at the Empress with his mixture of funny stories and "blines" numbers. He nearly knocked the jelly beans off their seats. He has good personality and puts his material over effectively.

GENE COYLE'S "Chicken Chasers", which have been playing in and around Los Angeles for some time, have left for the Texas oil country, leaving Charlie behind. Charlie couldn't bear to leave the wonderful scenery in Boyles Heights and the members of the company wouldn't be surprised to see him sign a life contract in the near future. Shuffles will also be missed by all of the "Chicken Chasers". "The Chicken Chasers", after making a few spots on the way to Texas, will spend the winter around Pioneer. Billy Hall will replace Bob Shuffles as second comedian and Jack Melby will work as straight. No other changes have been made. The company consists of Gene Coyle, producing comedian; Billy Hall, second; Melby, straight; Edna Hall, prim; Peggy Kane, and chorus. Harry Cline is advancing.

AL REDMOND'S "Beanty Bevy" are finishing their second week of tabloid comedy at the Casino, Ottawa, Can., to well-satisfied audiences. Redmond, as Casey, is responsible for much comedy and many laughs. This week Harry Cook, blackface, replaced Frank Leland. Cook is an expert hard-shoe dancer, and worked well in his blackface specialties. Rita Fitzgerald and Mamie Wallace in the singing specialties were well received and earned encore. Rose Beannont in her French specialty also received appreciation. Al Beannont changed characters this week, taking the role of a "Western Bad Man" to good effect. The chorus works hard and the houses are good. Luther's Comedy Company is booked in for November 13, coming from Buffalo for a three weeks' run at the Casino under Manager "Pete" Kehayes.

DANNY LUND and his company of singers, dancers and funmakers opened their initial week at the Empress Theater, Cincinnati, October 29, instituting the new policy of two musical shows each week. "Too Many Handbands" was the comedy for the first half of the week. It gave ample opportunity for the quaint drollery and realistically thick-tongued comedy of Danny Lund. The chorus girls sing

and dance well. The singing of the trio was an excellent feature of the performance the opening night. There are other capable people in the cast. Happy Lawson, booked independently, continues to be a popular favorite at the Empress with his mixture of funny stories and "blines" numbers. He nearly knocked the jelly beans off their seats. He has good personality and puts his material over effectively.

BILLINGS BOOTH'S Musical Revue played three days, October 19-21, at the Majestic Theater, Greenville, S. C., according to Mr. Booth, to the biggest business there in seven months for the last three days of any week. Mr. Booth also says the show broke the house record for a Saturday business for the entire history of the theater, which is twelve years. "With an admission of 15 and 35 cents, our gross business was \$887.54," Mr. Booth writes. "Any interested party may verify this statement by communicating with Mr. Mendia. The above is, of course, not any phenomenal business, but the point in question is that for a ten-piece tab. working usually on a salary of \$500 a lucrative percentage date comes in nicely. And since percentage dates are always poor dates it proves that this show must have an exceptional drawing power to exceed the salary figure."

HAL KITER has been sawing wood at Lima, O., and has put over a record for Bob Shaw's new remodeled Orpheum Theater. Opening for a week with his big musical comedy company, he has stayed five and is on the sixth week. Big productions are being put on and each show is in a series of scenes, with all new special made and built effects. Mr. Kiter has long been a favorite in Lima as has Billy Allen, his business associate. Last week's feature was an electrical bungalow novelty, built in minute detail during the first scene finale by the chorus and principals, including three tots three to five years of age. The principals include Hal Kiter, Pearl Stevens, Alice Meade, Helen Gilman, Loretta Allen, Eleasine Dealey, Phil and Peggie Hart, Gilbert Mack, Leroy Batie, Fred Wilson, a five-piece jazz band and a chorus of ten. Carl Haller is musical director. Mr. Kiter writes that his Billboard want ad more than swamped with letters and thanks all those

he can not find time to answer. He and Bob Shaw, ex-show owner and performer, are the busy boys of Lima these days.

MISS "JO" ALLYN writes us as follows: "Louisville is still on the map and strong on tabloid musical comedy. There are three companies here and all getting their share of the business. The Hippodrome is honoring the Rendon Musical Comedy Company, which is in its forty-fifth week without a losing week. Bobby Allyn, principal comedian, is back in harness after a ten days' layoff on account of sickness. Others with the company are: Fred Neeley, second comedy; Hugh Whittaker, straights; Jessy Lantz, Margaret Boland, Helen Story, Alice Earl, Virginia Stone and Virgil Williams, chorus. The orchestra is under the personal direction of Miss Elmer Gutterman. Billy Rendon is the manager and director. Many changes for the better have been made in the theater, such as remodeling and re-decorating. I sure enjoyed the 'Visions from Vin' in the October 28 issue of The Billboard. Vin knows what he is talking about when he says 'Home Guards are the predominating feature in and around Detroit.' Only he should have added 'song plingers' as well as home guards. Detroit was until recently my home town, that's why I know Vin is right."

AFTER OPENING in Monessen, Pa., five weeks ago, B. M. Proy's "Whirl of Gayety" Company, under the management of Chuck Connard, played a return date there last week. The opening bill, entitled "Hallucination", is described as a fast snappy script in which Shorty Yeager and Jnne Kent are given wide opportunity, which they take advantage of, and are ably assisted by Lillian Watson, Nat Lee and Chuck Connard. The specialty of Watson and Lee—a harmony singing and talking act—is being well received. The second bill, entitled "Nut and Jess", is also snore-free with not a dull moment from curtain to curtain. Dotty Rose, one of the choristers, stepped out of the line to fill the soubrette role in Monessen and, they say, is to be commended for the manner in which she executed her work. In "Nut and Jess" Messrs. Yeager and Lee are at their best, it is said, with Lillian Watson and Chuck Connard also in prominent parts. The Dixie Four are reported to be an excellent feature. The quartet is composed of June Kent, tenor; Nat Lee, lead; Shorty Yeager, baritone, and Chuck Connard, bass. The chorus is composed of Jackie Green, Dotty Rose, Marion Chess, Helen Robbins, Pearl Snyder and Helen Leigh.

BUDDIE McMILLAN reports continued success for his "Whirl of Gayety" Company on the Hyatt Wheel and lots of offers for stock (Continued on page 35)

Hyatt's Booking Exchange BETTER TABLOIDS FOR BETTER HOUSES. HOUSES FOR BETTER TABLOIDS. 36 W. Randolph, CHICAGO

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WIRE WALKER WANTED—Tight Wire Walker, man to do carrying; fast worker. Also boy that can do fast runs. State age, height and weight, also experience and permanent address. State all first letter. Address JOHN STALEY, care of The Billboard Publishing Co., Putnam Bldg., New York.

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CONSIDERATION

Deserved by Choristers—Co-Operation Assures Mutual Benefits

New York, Nov. 2.—The changeable weather and other unavoidable conditions have caused much illness among chorus girls during the current season, and several cases that deserved consideration received it, and other cases that received little or no consideration have been called to our attention during the past three weeks.

The latest is a round-robin communication from Philadelphia to the effect that Betty Hans, a chorister in "The Limit Girls" Company playing the Mutual Circuit at the Bijou Theater the week of October 23, suffered an attack of acute rheumatism, but struggled thru the week until the company was about to leave for Baltimore, when it was found necessary to remove her from her hotel in an ambulance to the Philadelphia Hospital for treatment, where she was placed in a charity ward as no one in a position to do so appeared willing to stand the expense of a private ward in another hospital.

Investigation by our Philadelphia representative, Fred Ulrich, revealed that as it was the opening week of the show all the girl had coming to her was one week's salary, which was paid to her prior to the company's departure for Baltimore, and the management of the company showed no disposition to lend her any further assistance. However, Lew Freed, a guest of the hotel, started a subscription and Izzy Weingarten, an old-time burlesquer, headed it with a five-dollar donation which was added to by George Karlavang and others who acted the part of humanitarians to the girl in her distress.

The management complied with their legal obligations to the girl when they paid her the salary due her, but they owed a moral obligation to make some other provision than a charity ward in a charity hospital, for it is not the way of seasoned burlesquers to leave their own kind stranded in a strange city in the time of illness and distress.

That our reference to seasoned burlesquers is true has been made manifest to us on numerous occasions and during the past three weeks we have learned, not from the humanitarian managers in person but from choristers in their companies, that when one of the choristers in "Pat White's Irish Daisies" Company was playing the Olympic Theater, New York City, and it was found necessary to remove her to a hospital, Billy Vail in person gave orders and provided the funds to have her placed in a private ward and directed George Young, the manager of the company, to keep in daily touch with the girl and see that she was well provided for.

Another and a similar case was that of a chorister in Jimmie Madison's "Lid Lifters" taken ill while the company played Utica, where Gus Kahn, manager of the company, made ample provisions for her medical attendance and furnished money for her needs until she was able to rejoin the company.

Admitted that there are theatrical associations that when called upon in cases of this kind respond to the needs of chorus girls it's a conceded fact that burlesque choristers hesitate to call upon them for assistance in the time of need.

Some two years ago we advocated the organization of a club in New York City for burlesque chorus girls and offered our services in assisting to organize it for the purpose of enabling the girls to have a place that they could go to along the same line as the Burlesque Club for men, for a wire to the Burlesque Club that one of its members is ill and in need receives prompt attention and proper provision for the member in distress.

If a few of the more progressive burlesque choristers will come to the front and show a disposition to organize a club there is every prospect of it becoming a reality for it can be financed by the giving of burlesque balls in New York City during the current season, and considering the fact that there are at least ten burlesque theaters within a five-cent car ride of the hall and numerous burlesquers who would gladly contribute their services, there is no logical reason why it can not be made a success.

Everyone in burlesque knows Jack McCauley, stage manager of the Olympic Theater, New York City, and the success that has always attended his entertainments for the aid of the orphan kiddies on Staten Island, and we have taken the matter of burlesque balls up with Jack and he has given us every assurance of his assistance in staging a series of monthly burlesque entertainments and halls at a hall to be selected.

It does not require a very vivid imagination to foresee what can be accomplished along these lines with the arrangements in the

hands of those who have made successes of similar affairs.

An ad in the program of each one of the burlesque theaters in and around New York City, supplemented by an announcement from the stage and the selling of tickets by the girls in person to patrons of the houses, would result in the attendance of thousands who heretofore have been content to see their favorites across the footlights and would welcome the opportunity of meeting them personally on the ballroom floor.

Let each show appoint a committee of three to call on "Nelse" at the New York office of The Billboard any morning from 9 to 11 o'clock and show a disposition to take an active part in the organization of a club for burlesque choristers and we will do everything possible to make it a reality.—NELSE.

MINSKY'S BURLESQUE'S

New York, Nov. 3.—That Billy Minsky is a progressive showman is proven by the fact that he is out to get the best obtainable in burlesque to make his New Park Music Hall Burlesque "S" all that he claimed it would be, for Billy is adding tried and true burlesquers to his cast weekly and the latest is Ina Hayward, who has graced the stage with numerous burlesque shows on the Columbia Circuit.

Not content with having stars on the stage Billy has them in the box-office, for his assistant treasurer is none other than Edna Foster, a pretty, slender brunette, who as a small child was featured by David Wark Griffith in "The Adventures of Billy" while Griffith was directing the destinies of the Biograph.

"BOZO" TO SHOW IN ENGLAND

Chicago, Nov. 3.—Charles E. Cochran, of London, is in town this week and has engaged Thomas (Bozo) Snyder, pantomimist, who is playing with the "Follies of the Day", the current attraction in the Columbia Theater. Mr. Snyder will return to London with his new employer within the next few days.

If Vivian Peterson, formerly of "Sam Howe's Show", will communicate with "Nelse" he will forward a letter to her from a friend in Toronto, Can.

COLUMBIA CIRCUIT CHEATERS Should Wake Up and Get Wise to Themselves

New York, Nov. 4.—Never did Sam A. Scribner play the role of diplomat more than Monday, when ye editor of burlesque bearded him in his den for some expression of opinion on what he had seen and heard of the Columbia Circuit shows while en tour. He was accompanied on the trip by Tom Henry and returned here last Saturday.

Mr. Scribner is one of the most courteous executives of burlesque to theatrical journalists, and at the same time one of the most non-committal when it comes to giving out information for publication, as he will never say anything that can be construed as criticism of the producing managers on the Columbia Circuit.

Be that as it may, the very fact that Tom Henry and Jess Burns, the recognized censors of the Columbia Amusement Company, have made several tours of the circuit for the purpose of inspecting shows and theaters on the circuit, and their reports have resulted in orders from Mr. Scribner for changes, and that Messrs. Henry and Burns have covered the same shows later on to see that the changes ordered had been made, and, in some instances, found that the changes had not been made, is in all probability the cause of Mr. Scribner doing something that he has not done in years, i. e., go on tour himself.

As Mr. Scribner declined to comment on his trip we were forced to find another source of information outside of his official family and learned that it has been the practice of some managers on the circuit, on being ordered to make changes, to make them by changing the first part to the last part and vice versa, or to add one set of scenery and costumes where several had been ordered just prior to their appearance at the Columbia Theater, New York City, which is conceded to be the chief point of official inspection.

What applies to the producing managers also applies to the company, for we have had numerous burlesquers ask us why we do not review their work at the Columbia Theater, New York City, where they put forth their best efforts, on the assumption that their work will be reviewed and judged there by Messrs. Scribner, Mack and McCloy.

This assumption on the part of producers and company alike is an insult to the intelligence of those gentlemen, likewise the managers of other houses on the circuit, otherwise there would be no necessity for Messrs. Scribner, Henry and Burns touring the country to catch the shows unawares, and it's not always unawares, for it is a conceded fact that as soon as any one of them leaves his office for a tour of the circuit the underground wires wise up the house managers and company managers of the direction that they are traveling and hasty effort is made on the part of all interested to clean up for the official inspection.

This state of affairs has existed for several seasons past, and we have good and sufficient reasons to believe that it will not continue, for if there be a house manager, company manager or member of company who thinks that Sam A. Scribner is traveling around the country on pleasure he has another think coming, as there is going to be a change all along the line for better burlesque, and if those who are now producing and presenting it on the Columbia Circuit continue to cheat in the belief that they are getting away with it they will soon awake to a realization that they are slated for the toboggan.

Never in the history of theatricals has burlesque had the prospect of gaining in popularity that it has at the present time, and it's up to one and all alike to make good or get out, as there is a new element coming into the field that is sufficiently progressive to make good.

That this is true is being made manifest by the former American Circuit producers now on the Columbia Circuit, who are giving the patrons far better burlesque than many of the old-timers on the Columbia Circuit.

The handwriting is on the wall, and those who are not blind will see in the present censorship methods of the Columbia Amusement Company the coming of a new order of burlesque.

Mildred Coziere, ingenue in the "Band Box Revue", a Manheim-Vall show on the Mutual Circuit, will close at the Gayety Theater, Brooklyn, N. Y., and be replaced by Nettie Nice. Ernest Fisher, straight man, will be replaced by Mike J. Kelly.

BURLESQUE REVIEWS

"TALK OF THE TOWN"

"TALK OF THE TOWN"—A Columbia Circuit attraction, featuring Frank R. Murphy and Charlea Fagan; presented by Harry M. Strouse, at the Casino Theater, Brooklyn, N. Y., week of October 23.

REVIEW

THE CAST—Jack Gibson, Patsy Gilson, Frank R. Murphy, Charles Fagan, Franz-Marie Texas, Nettie Kulse, James Parker, Paul H. West, James McKenzie, Fred Dnball, Pep Bedford.

PART ONE

Scene 1 was a silk drape for ten pretty, slender, chic choristers in attractive ingenue gowns and white tights to prolong the show as a burlesque show and nothing else.

Scene 2 was a drop with transparent inserts, showing the other eight equally attractive choristers in their dressing rooms in the act of making up, who finished the prolog.

Scene 3 opened with the same drop for the appearance of Jack Gibson, a manly straight, and one of the juveniles heralding the entry of the comics thru the dressing rooms.

The comics, Frank R. Murphy, in overfitting clothes and a tight tramp makeup, accompanied by Charles Fagan, a somewhat eccentric tramp, put over their patter in a likable manner.

Scene 4 was a garden set for an ensemble number. The girls are a credit to the pro-

(Continued on page 103)

"THE RUNAWAY GIRLS"

"THE RUNAWAY GIRLS"—A Mutual Circuit attraction, with Irving Selig the producer and featured comic, presented by Julius Michael at the Star Theater, Brooklyn, N. Y., week of October 30.

REVIEW

THE CAST—Ernest Fisher, Frank Fay, Phillis Carseth, Rose Lee, Buster Sandborn, Milton Lee, Irving Selig.
CHORUS—Thelma Alden, Marie Alden, Louise Davis, Margrie Marshall, Gertrude McDermott, Isabelle Dean, Ceila Fisher, Babe Williams, Loretta Holden, Dorothy Owens, Leatrice Carle, May Finberg, Sally White, Marie Ray, Marie Healy, Amy Clark.

PART ONE

Scene 1 was a seaside boardwalk set for Ernest Fisher, a hard-working vocalistic straight, at phone prolonging the entry of the girls as representatives of the various States, which probably accounts for the common garden variety of choristers in the show, in bare-leg, rolled-sock, short-skirt costumes.

Frank Fay, a singing and dancing juvenile, alternates with Fisher as straight, in which he is somewhat overzealous, nevertheless a likable, clean-cut chap, who can sing and dance better than the average.

Rose Lee has evidently given up sobriety due to overweight, and as an ingenue in this show she shows to good advantage in singing and working of scenes, for Rose has a person-

(Continued on page 103)

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NEW THEATERS

The Woodboro Realty Company is planning the erection of a picture and vaudeville theater in Woodside, L. I.

The new theater building in Luling, Tex., erected by the Luling Amusement Company, was opened October 23.

The Garden Theater, Shamrock, Ok., will be completed and ready for opening soon. It will have a seating capacity of 1,000.

A new theater, to be called the Empress, is to be erected in Wilmington, Calif. William Barie, manager of the Capitol Theater, in that city, will take a long lease on the new building.

The new picture theater in Monterey, Va., erected by K. H. Trimble was formally opened, presenting the first picture show ever given in Monterey in a permanent house for that purpose.

Ground was broken at Sheboygan, Wis., recently, for a new theater building by the Rex Theater Company. The company has filed articles of incorporation with a capital of \$100,000 with the register of deeds.

An open-air amphitheater, similar to the one in Forest Park, St. Louis, may be built in a Louisville (Ky.) park, if the report of C. N. Mulligan, appointed by Mayor Quin, of Louisville, as a committee of one, to investigate the facts, proves favorable.

B. F. Perkins is erecting a theater building in Sheridan, Wyo., that will cost upwards of \$80,000. When finished the structure will be leased by Fred Debold, steward of the Sheridan Lodge of Elks. Seating capacity will be 750.

A new theater, to have a seating capacity of 1,000, is projected for Whiting, Ind., on 119th street facing Laporte avenue. Offices and store rooms will be incorporated in the new structure. Messrs. Obreshk and Grady are the promoters of the project.

Gustav G. Schmidt, owner of the Crystal Theater, Indianapolis, Ind., has announced the purchase of sufficient ground at College and Fairfield avenues, that city, for the construction of another theater. The building will seat approximately 1,200 and will cost about \$150,000.

Work is in progress on the new Capitol Theater, Newark, N. Y., which is being erected by the Associated Theaters, Inc., H. P. Dycert, president. This same company owns and operates a string of theaters thruout New York State. The Newark theater will be completed by April or May, 1923.

According to a recent announcement by Charles S. Lamb, secretary of the City Playground Commission of Los Angeles, a children's theater is to be erected in Exposition Park to replace the former auditorium at Normal Hill Center which is being razed to make room for a proposed public library. The projected building will be used strictly for children presentations if present plans are carried out.

Work on the new Alhambra Theater, Des Moines, Ia., which was started and abandoned two years ago when the promoters were left high and dry in the business depression, was started about two weeks ago and is expected to be completed by next spring. The theater will have a large stage and will be available for either vaudeville or pictures. The company now in control of the Alhambra is capitalized at \$500,000.

Plans have been submitted to contractors for a new theater to be constructed at Northampton, Mass., by the Goldstein Bros. Amusement Co., estimated cost of which will be about \$350,000. The plans call for a seating capacity of 2,000 and a stage large enough to accommodate road attractions of reasonable size. The plans were drawn by Mowll & Rand, of Boston, who completed a large theater for the Goldstein Brothers about nine months ago.



(Communications to Our New York Offices)

SOME "47" WORKSHOP PLAYS

The third of the series of plays out of the famous "47" Workshop of Harvard has just been issued under the title of *Plays of the "47" Workshop, Third Series*. This present volume contains four plays selected from many written by the students of Professor Baker's course and which have been produced by them. They may properly be considered the cream of those written by the Workshop students.

The four one-act plays in the volume are all serious in vein. The titles are: "The Crownsnest", by William F. Manley; "The Hard Heart", by M. A. Kieter, Jr.; "Mia' Mercy", by Louise Whitefield Bray, and "The Other One", by Arthur Ketchum. All are well written and the sets can be managed rather easily by most Little Theater groups. This is the natural place for these plays to be produced, and they are well worthy of consideration by such organizations.

Perhaps the most interesting of the four plays is the first, "The Crownsnest". It calls for three male characters; the set, of which a colored drawing is given in the book, is novel and effective; the dialog is closely knit and the subject-matter is theatrically good. It should be successful when done in the proper surroundings.

It is good to see such uniformly excellent work being turned out by students. All of the writers represented in this book give promise of doing fine things. All of the plays have a professional finish and originality. This book is commended to all who are interested in the American one-act play.

A NOVEL OF THE MUSICAL SHOW

Just about the hardest thing to find in fiction is a novel of stage life that rings true. Generally speaking, the fiction of the stage is that in every sense of the word—and just that. There is some fearful fascination about stage life that seems to grip the dilettante and urge him into writing about it. The sad consequence is that anyone with a glimmering of the theater spots the bunk immediately, curses the author for a fool and passes on to something else. The net result being that the author has spoiled his story for the sake of his setting and has only succeeded in making the actor-reader more wary of any tale that purports to deal with theatrical life.

Those who have had this experience need have no fear of "Mummers in Muffti", by Philip Curtiss. It is the real thing. The author knows the theater from the back and from the front of the house. His theatrical characters are well drawn and anyone who has been on the road with a musical comedy will know some player who could be changed with at least one character in the book without distorting the story a particle.

Curtiss tells an amusing tale of a rich man who buys a musical comedy which has been a failure and whips it into a success. He is not the typical "angel". He is confessedly a greenhorn at the game and buys the show at his doctor's orders. That sounds a bit far-fetched, I know, but the author tells it convincingly enough and with more than a little skill. He writes with a degree of lightness that is nicely suited to the comedy vein of the story and has devised several situations that are delightfully true, and funny to boot. The actor will spend a most amusing hour or two when he reads "Mummers in Muffti".

SHAKESPEAREAN MUSICAL SETTINGS

Christopher Wilson performed a splendid service to the stage when he wrote *Shakespeare and Music*. He did a needed piece of work and did it well. The task he set himself was to collate and describe all the musical settings of importance which had been written on or for the Shakespearean plays. This was a task of considerable magnitude, and it is hard to conceive of it being better done. Mr. Wilson seems to have searched the records pretty thoroly for his material.

It is amazing to think of the books that have been written about Shakespeare. There must be many thousands of them. It is just as amazing to see the attraction he has for the musician. On this point the author says in his Introductory Note: "I found that nearly every composer, great or small, since Shakespeare's time had been inspired, directly or indirectly, by out poet."

In this same Introduction Wilson has some pointed things to say about fitting musical settings to the Shakespearean plays. He points out that this can be done in four ways. Either one may use the contemporary music of Shakespeare's time for the songs as they occur in the play; or use contemporary music not written originally for the words of the song, but adapted to it; or use the best of all the written music for the particular play under consideration; or use a specially written score by a good composer. It is the latter method that Christopher Wilson recommends, and it seems mighty sensible.

No matter which is decided upon, the producer will get a wealth of reference matter from *Shakespeare and Music*. Every setting or piece of music that is of any consequence is fully described and evaluated musically at its worth for stage purposes. To the musician this book is bound to be of interest and any reference library of the drama will have to possess a copy.

The author of the book was one well qualified to handle his subject. He served as conductor for some of the greatest Shakespearean actors of England and composed much incidental music for the theater. The stage lost a valuable musical ally when Christopher Wilson died, but fortunately some of the fruits of his experience are available thru the medium of this book.

IN THE MAGAZINES

In *The Dial* for November there is a play in two scenes by William Butler Yeats called "The Player Queen". It is in full and will interest all admirers of Yeats' writings.

Walter Pritchard Eaton has written an article on *The Real Revolt in the Theater* for the November Scribner's. It deals with the producing groups thruout the country that have gone into play production because the first-class traveling company no longer visits them, according to the author.

The Circus Theater, by Kenneth Macgowan, illustrated by Robert Edmond Jones, is in *The Century* for November. In it Macgowan discusses the break with the picture-frame stage and the creation of an amphitheater stage which he observed on his recent trip to Europe.

PLAYS OF THE "47" WORKSHOP, THIRD SERIES. Published by Brentano's, Fifth avenue and 27th street, New York City. SHAKESPEARE AND MUSIC, by Christopher Wilson. Published by "The Stage", London.

TABLOIDS (Continued from page 33)

engagements. He also says the members are up in six fast bills, with special scenery, wardrobe and electrical effects for each bill. The company includes: Buddie McMillan, stage carpenter; Mrs. Hattie McMillan, chorus producer; Hal Rathburn, producing comedian; Chas. Fletcher, second comic; Sid Winters, characters; Babe Ward, soubret; Joe Cunningham, straight man; Marie Kruger, prima donna; Lew Hershey, frog act and general business; Dave Vining, musical director; Little Buddie, mascot; Babe Jolly, Babe Black, Fay Stacker, Jean Moss, Lucile Lewis, Peggie Winters, Ruth and Margie Lewis, Kathryn Donovan and Babe Wright, chorus.

CASEY'S "MUSICGIRLS" Company opened a three weeks' engagement at the Casino Theater, Ottawa, Can., under the management of Peter Kehaves, Monday of last week to good business. The company is headed by "Casey" (Al Redmond), eccentric Irish comedian, with a makeup of the recognized old-time burlesque Irishman. Casey's comedy is good and devoid of smut or suggestiveness, and the mainstay of the show. Al Beaumont, a Bean Brummel type, was responsible for many laughs with his English and French gags; Fred Normand, general business and novelty, also acted as second comic, but particular mention of his jugglery must be made in that it is a distinct vaudeville act in itself and worthy of good time. The gentler sex is represented by Bessie Brown, soubret, in leads. This young lady has an attractive stage appearance and a pleasing voice. In the chorus are: Mamie Wallace, Rita Fitzgerald, Rose Beaumont, Gracie Barry, Annette Simoneau and Bertha St. Clair. Of these girls Mamie Wallace and Rita Fitzgerald put over a couple of nice singing specialties which received encores. Rose Beaumont, in French songs, also went over good. The chorus, while not well-balanced as to height, etc., comprises some good dancers and hard workers and wears nice wardrobe. For the opening half of the week a special red drop, trimmed with the national colors, was used. Many of the company are old local favorites and each received a reception on appearance in their single numbers. The show promises to be a good one. Credit for electrical effects goes to George Sinclair.

VISIONS FROM VIN

Among the notables sojourning in the Auto City is Jay McGee, of tabloid fame. The Missus is with him and they are playing numerous local dates with their vaudeville specialty.

Bert Bright is passing around the smokes these days and has that irresistible smile, for once again he is a dotting papa. On October 22 a twelve-pound boy arrived. Mother and son are doing nicely.

There is a certain tab in our midst advertising such plays as "Fair and Warner", "Twin Beds", "Klick In", "Broadway Jones" and "Tennessee's Partner", but after viewing one of its offerings it is a safe bet the authors would never recognize their works. Now if Mr. Manager of this company really means to present such bills he is to be pitied, whereas if he is actually misrepresenting he should be called to account.

Dawson, Lanigan and Covert, products of Cleveland, O., were recently in our midst and their dancing caused quite a furore among the local vodvil fans. When it comes to top-notch dancing acts there are few that equal this one.

After a couple of weeks of hard plugging for dates Bessie Merry's "Fascinating Flappers" have finally secured a circuit of seven houses in and around Detroit and to say the least they are deserving of success. I recently "caught" the show and the caliber of their performance stunned me so that I sat thru two performances. The play, "Jack's Wife", was a well-framed conglomeration of a half dozen popular comedies and it was presented in an artistic manner. The comedy was snappy and clean, and each principal portrayed his or her particular part in very creditable manner. The chorus was a little shy on beauty, but their agility and voices made up for that, while the wardrobe aided greatly in the appearance. The ladies of the chorus were: Thillie Ward, Rene Porter, Minnie Anderson, Bessie Williams, Grace Hall and Micky Mulligan. Roy Beverly and Cordie Talcott won instant favor in the straight and soubret roles, while George Bartlet and Bert Bright handed out a line of legitimate comedy that was a real pleasure to witness. Some of the so-called big-time tabs, would do well to pattern from this aggregation, which doubtless will be in our midst for some time to come. Suffice to say that shows of this caliber are a credit to the tab game.

The theaters in and around Detroit are experiencing an era of prosperity which is enabling some of the managers to retrieve their losses from last season, which was a genuine bloomer.

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OFF THE RECORD

By PATTERSON JAMES

IT IS a long time since I have attended a first night. I cannot endure the claque, the hand-shakers, the friends of the management, the indiscriminate—but perfectly natural—enthusiasm of the players' admirers, the march of the Deep Dishes up and down the aisles, the smart ladies smoking violently in the lounge between intermission, and above all the thin-lipped, lock-jawed determination of those concerned in the financial success of the venture to applaud it out of all possibility of being fairly judged by others whose attitude towards the play is slightly more detached. So, in a sense, the premiere of "Seventh Heaven" was a function for me. What was my amazement to discover that Our Set now goes in for "Bravo! Bravo!" To be sure it is a rather timid and falsetto "Bravo!", a tentative "Bravo" as if the sponsor was a little doubtful whether he would be kissed or killed for his—or her—outburst, but a "Bravo!" all the same. Who says the native theater is not coming on?

Anyway it was a riotous evening. Cheers, "Bravos" hereinabove mentioned, the heartiest applause I think I ever heard in a theater at the end of the second act and the greasy spectacle of John Golden planting a kiss on the face of Helen Menken. Miss Menken deserved the applause. She must have created a terrible row at rehearsals to draw down upon herself the Golden salute. The episode probably was the expression of Mr. Golden's managerial ebullition on an assured success. Emotionally uncontrolled people, like hard-bolled theatrical producers, are subject to these affectionate demonstrations, you know. Yet, observing Mr. Golden's cold-blooded aplomb while making a very deliberate curtain speech, I was at a loss to account for the oily smack administered to Miss Menken. That was very 5 and 10. Fortunately Mr. Golden confined his osculatory manifestations to the leading lady and spared the author, Herbert Druce, as the beery cabman; the Sewer Rat, Austin Strong, and the property man of the Booth Theater.

It was not a nice trick to play on Miss Menken. It was her personal triumph. No one else had the right to crash in on it. She has grown steadily and deeply in her grip on the tools of her trade. It is true that, in one or two momentary instances, she permits her voice to be carried into a range where it makes her emotional exposition seem tinny. But that is a deficiency which can be remedied by study and care. The impulse hack of her reading is sound and true always. The rest is a question of presentation which she will have to learn herself. There are no stage directors in this country who are sufficiently good actors themselves to train anyone under their charge. The secret of her truly fine impersonation of Diane, the fear-stricken, beaten outcast who is carried by a spiritual love that approaches adoration for the man who has lifted her out of the horror and despair of her helplessness into the seventh heaven of courage and trust, lies in the fact that she abandons herself to the character. There is no holding back, no inhibition of the kind called "acting". She sinks physically to the level of the Paris slum in which she is caught. In her bodily slump there is the utter weariness of soul lassitude. In her expression of gratitude there is a completeness which makes one's eyes grow misty. Witness the scene where Chicot tells her they are to be mar-

ried! There is not a word spoken by her. She listens wide-eyed to the news. Then as if the weight of gladness is too much to be borne, with a simplicity which makes the movement almost a genuflection she droops to his feet. Or take the climax of the second act. When Diane's drunken sister, who has flogged and terrified her always, has come back from her prison sentence to resume her brutal domination and jerks the medal placed there by Chicot as the seal of their symbolic marriage from her neck, she fairly blazes into a white-hot screaming fury as, tearing the whip from the hand that hitherto had lashed her into submission, she drives her sister out of the room and out of her life. No wonder the audience fairly roared its approval! It

magnificent performance as Diane; I tender my sincere congratulations on it and my best wishes for the future.

WHILE on the subject of good words it may be recalled that, some time ago, I reprinted in these columns a critique from the Virgin Islands on a presentation of "Madame X" which was a model of "constructive" reviewing. The critic was, if you remember, an ex-pugilist who had purchased a half interest in The Bulletin and insisted that his share of the office included the desk of the dramatic editor. He wrote the first installment of the review of the play and was then relieved from further duty in the premises, the gentlemanly editor-in-chief taking on the job. Thanks to LeRoy Kenneth, who

MARGUERITE ABBOTT BARKER Offers

"A FANTASTIC FRICASSEE"

In Sixteen Courses

The trouble with most fricassees is that they are all gravy and no meat. That is the fault I have to find with the "fantastic" entertainment at the Greenwich Village Theater. Gravy it has in plenty, furnished by James Watts, late of uptown, but not much else. Mr. Watts is a female impersonator of the red-nosed English comedy-type. He is as clever as he is dirty, and that will give you a faint idea both of how dirty and how clever he is. Between him and Bert Savoy comparison is bound to be made. There should be none. Watts is a good singer, an excellent actor and an agile dancer. His "The Village Ballerina" is uproariously funny burlesque, with a sound idea of satire back of it. But, apparently, he will do anything for a laugh.

A really beautiful and unusual bit was "Brittany Pastorale", taken (so the program states) from Eighteenth Century Bergerettes. It is some time since I have heard most quietly tuneful singing or more appealing quaintness. The rest of the program is largely amateurish bosh and dancing pretense. Mabel Rowland does three impersonations. She ruins her chance of getting a hearing before larger audiences by a stupid suggestiveness which taints all of her stuff. A dreary comic named Bobby Edwards treated the spectators to a view of himself in the flesh by visiting friends in the audience during the intermission, and also sang three or four really humorous songs badly. Marta Nova gave a striking dance number, "Flamingo", in which she wore a costume more brazenly naked than anything I have seen. Only her immaturity saved it from being an exhibition. Several other animated young female fishing rods cavorted about very seriously. There is one girl in the show, however, who is worthy of the attention of uptown managers. Her name is Jeanette MacDonald. She has a winsome manner, she sings fairly well, the slightly flat at times; she is very pretty, and she looks as if something might be made of her by an intelligent coach or director. Anyway, she deserves a chance. If she gets it "A Fantastic Fricassee" will not have been in vain.—PATTERSON JAMES.

was like watching a human being beaten almost into dissolution springing into fiery, freed life. It did not seem like acting at all. In that one scene alone if she had never disclosed her possibilities to the observant in other roles—which she has—Miss Menken proved that she has something which not another young actress I have seen appears to possess, true dramatic fire. With no handicap of beauty to hamper her in the acceptance of parts and standing on her merit alone she should go far. Certainly she makes all the actresses who have leaped into prominence by playing themselves in flapper roles look like counterfeits. What she has won in "The Seventh Heaven" belongs to her, not to chance or favoritism. Since I first saw her in "The Triumph of X", in that slaving absurdity "The Mad Dog", as Cassie Cook of the China Seas in "Drifting", I have watched her work critically and always found some sign of development and improvement. She is a real actress, not a puppet boosted into stardom. While it is impossible to decorate her with any such magnificent accolade as Mr. Golden administered, I can do what I am accused—with no foundation at all—of never doing, say a good word. I think she gives a

is now en route to Bermuda, the West Indies and Panama to elevate the stage in those quarters—and incidentally collect much moneys for himself, I hope—I am able to publish the second half of the review of the performance given within the shrivality of Mike Nolan:

"MADAME X" AT THE APOLLO (Concluded)

The first act had its wonderful effects.

It had not only kept the audience spellbound, but had consolidated the fame of Thomas Brower (Louis Floriot) as a dramatic actor, and he bore himself thruout the entire play with the serene, dignified deportment that made the whole thing seem a reality. He had stood the test and won.

Lillian Dean, as Jacqueline, was superb—sublime; her adaptations to the various changes in her role were splendid.

Whether as the well-dressed lady pleading before her husband, or as the poorly-attired voyage companion of a low-class adventurer, or as a prisoner before the bar of justice, every word, every gesture was suited to the proper occasion, thus faithfully interpreting and depicting the pathetic creation of Bisson, the heroine of the play, Madame X. The scenes of the struggle in the hotel with Laroque; the trial, and the meeting after her acquittal will last long in the memories of those who witnessed them on Friday night.

Harden Klark, as Raymond, appeared somewhat flippant at first, the comical injections did not seem in consonance with the nature of the play; but later on he soared as a star of first magnitude. His plea for the defense was admirable, pathetic, well delivered, with correct modulation and accentuation. The brief meeting with his client after the trial; that sweet exchange of courtesies, each one trying to hide identity, until the powerful impulse of love tore away the mask:

"Will you—won't you—won't you kiss me—mother!" will be reckoned among the most brilliant of his theatrical triumphs!

Will White, as Noel, was fine; the roles of Ferrisard and Morivel (confidential agents) were well carried out, except that a little too much comic was injected in the latter.

On the whole, it appears as if the artists had put their souls in the play, and certainly did give our people a first-class entertainment.

Personally I prefer the literary style and the critical insight of the ex-pugilist. His stuff at least had a sock in it.

NOW that Channing Pollock has injected religion into the present New York season with "The Fool" and the public is, thereby, in an exalted frame of mind, I suggest to the Selwyns that they copy the plan of the manager of the Imperial Theater, Sussex, N. B., and answer all requests for passes to Mr. Pollock's play as the New Brunswick impresario does. He issues a ducat or two on occasions, but he lets it be clearly understood that the courtesy is not to be construed as an invitation to contract the sponging habit, for on the back of his passes appears this legend:

THERE WERE NO PASSES GIVEN
IN THOSE DAYS

Thou Shalt Not Pass (Numbers xx: 18).

Suffer Not a Man to Pass (Judges iii: 28).

The Wicked Shall Not Pass (Isaiah xxxiv: 10).

This Generation Shall Not Pass (Mark xiii: 30).

Tho They Roar, Yet Shall They Not Pass (Jer. v: 22).

He Paid His Fare and Went (Jonah i: 3).

To the "IMPERIAL".

If Mr. Pollock can garble the Scriptures to make a curtain-cue speech for one of his characters, surely the Selwyns can go a step forward and help to spread the gospel in microscopic doses.

JOHN GOLDEN'S special matinee performance of "Seventh Heaven" for the benefit of students of the drama, perspective aspirants for the stage, and others interested in everything involved in the theater except the economics of it, was largely attended. The amateurs flocked to the scene. There was a big house for the dress rehearsal, which was what it amounted to, and Mr. Golden made a speech in which he is quoted as saying that at some other time the students would be given an opportunity to see what makes the wheels go round back stage as well as witness the performance from the front.

I can readily see the advantage of a better understanding between manager and public, especially in the matter of raised prices for Saturdays, Sundays and legal holidays. If Mr. Golden would permit no tickets to be sold to speculators' agencies for any of his shows I would rise and give a Tiny Tim cheer for him. But to slap him on the back and shout "Attaboy", because he is fanning the ambitions of a pack of stage-struck boys and girls to enter a profession already tragically overcrowded, is not my idea of helping a good thing along.

For the good of the theater, which means, first and foremost, improvement in acting, the bars ought to be raised instead of lowered against newcomers. Lawyers are commencing to wake up to the economic danger of too many legal shingles hanging in the breeze and are talking about raising the requirements for the bar.

(Continued on page 37)

**PUNCH AND JUDY THEATER,
NEW YORK**
Beginning Wednesday Evening, Oc-
tober 25, 1922

E. RAY GOETZ Presents

"PERSONS UNKNOWN"

A New Play in Three Acts by Robert
HOUSUM, Author of "The Gipsy
Trail"

—With—

**MARTHA HEDMAN
AND
JOHN MILTERN**

Staged by W. H. Gilmore

Harry Sheridan.....John Miltern
Peter Sheridan.....Hugh Huntley
Blount.....Percy Carr
Margaret Lawton.....Martha Hedman
Dillon.....Averell Harris
Nicholas Gregory.....Phillip Lord

There is not a minute that this dramatic hodge-podge has a chance. It is so obviously theatrical, so devoid of plausibility and so fatuous in the settlement of problems it has itself raised that it becomes foolish. Accustomed as we have grown to dramas made and played for the stage, willing (or rather complaisant) as we are to give playwrights enough rope to hang us, and tolerant as we are of insults to our intelligence, still we cannot be expected to swarm in multitudes to see Mr. Housum's effort. We do allow murders to be committed for the most trivial offenses (personally, I hope to see soon some man murdered in a play for sucking his teeth). Fox-nosed detectives romp in, smell out the clues and ignore evidence left by the slayer as tiny as the Pennsylvania Station. But there was nothing but "Thumbs down" for "Persons Unknown" when Dillon, the Central Office crack, overlooked the star sapphire ring hidden between the davenport cushions and Margaret Lawton, the lovely lady the father of the murderer was going to wed, picked it up. It was as plain as the nose on E. Ray Goetz's face. As played by Martha Hedman, Margaret would not know it if the Williamsburg Bridge fell over on her. Everyone, including the small audience of the Punch and Judy, knew who killed Nicholas Gregory. So when Dillon, for no reason at all, hung the crime on the butler Mr. Housum pressed his luck too far. And when, for the same no reason at all, the butler agreed to go to the electric chair (when he was bound already for another job) to save the real murderer, and the real murderer proved not to be the son of the house at all, I could hear Cain's horses, Minnie and Gus, champing on the bit outside waiting to take the production to the storehouse.

John Miltern gave a flawless performance as the father. Averell Harris made a better detective than Mr. Housum wrote. Hugh Huntley was very English as the wandering boy, and Martha Hedman was as beautiful and as appealing as a blizzard. The actors who kissed her did it with an extraordinary detachment, considering her beauty. Even actors in a bad show are but men. And Mr. Miltern is a very, very good actor.—PATTERSON JAMES.

KLAW THEATER, NEW YORK
Beginning Tuesday Evening, October
24, 1922

MINDLIN & GOLDREYER
(Mingold Productions, Inc.)

Present

"THE LAST WARNING"

By Thomas F. Fallon

Based on "The House of Fear", by
Wadsworth Camp

Staged by Clifford Brooke

Josiah Bunce.....Worthington L. Romaine
Gene.....Irene Homer
Robert Bunce.....Clarence Derwent
Arthur McIngh.....William Courtleigh
Richard Quaffle.....Charles Trowbridge
Tommy Wall.....Victor R. Beccroft
Mike Brody.....Bert E. Chapman

NEW PLAYS

Evelynada, Hendon.....Marlon Lord
Dolly Lymken.....Ann Mason
Harvey Carlton.....Albert Barrett
Tyler Wilkins.....James Hughes
Barbara Morgan.....Ann Winslow
Jeffreys.....John W. Moore
"Mac".....John Hall
Joseph Byrne.....Dewey Robinson
Detectives, Stage Hands, etc.

The next thing we know mystery dramas will not be played in the theater if "The Last Warning" is any means of judging what way the tide is running. The success, which seems safe to predict for this first production of a former office boy of Al Woods' (a

I'm not going to say what it is all about. Privately, and not to go any farther, I don't know myself. I can say there are a couple of murders, poison gases, crawling tarantulas and disappearing corpses, to say nothing at all of ghostly cats, screams in the darkness, a play within a play, and what happens out among the audience. I have my own ideas of letting the actors invade the reservations of anything, so I'll keep them to myself. The cast, taken by and large, is satisfactory. I was anxious to see the

MAX SPIEGEL Presents

NORA BAYES

—In—

"QUEEN O' HEARTS"

A Musical Comedy in Two Acts by Frank Mandel and Oscar Hammerstein, 2d. Music by Lewis Gensler and Dudley Wilkinson, Extra Lyrics by Sydney Mitchell. Staged by Ira Hards (Courtesy of A. L. Erlanger). Dances and Ensembles Arranged by David Bennett.

"Blow, bugle, blow; set the wild echoes flying.
Blow, bugle; answer, echoes, dying, dying, dying."

The attraction occupying the George M. Cohan Theater cannot be properly called a musical show. A fight between partners in the junk business over the terms of a dissolution settlement, a battle between pinochle players over paying for the last round, an argument between an Eighth avenue second-hand clothes store puller-in and a reluctant customer, yes. But an entertainment with music, comedy, charm, beauty, merit, NO! NO! NO! The show looks as if Nora Bayes had collected the parts of everyone in the cast, read them over carefully, and then said: "That's out!" "That's out!" "That's out!" to every laugh or situation which might in any way interfere with her prerogatives as the star. There is nothing in "Queen o' Hearts" except Miss Bayes, and Miss Bayes is simply a very good singer of certain kinds of songs. As a comedienne she is as hard as a keg of nails, as self-assertive as a Broadway street car conductor, and as blatant as Longacre Square. She hammers points with a sledge, and she conveys the impression that what she is going to say is, in her own mind at least, to quote the delicate lingo of the theatrical world, "a wise crack." That intimate attitude towards an audience was all right in the drinking days when the spirit of the cabaret had seized on the musical comedy stage. But with the coming of enforced abstinence patrons have recovered their dignity and enlarged their critical instincts. They now resent being put on a footing of equality with platform artists. The delightful days when a performer made a success by calling the first five rows by his first name are over, except in the revues. Purchasers of tickets have sobered up to the conviction that they are here to be entertained, not to be made correspondents to what is taking place on the boards. You cannot blame them. When I go to a fight I do not care to have Max Indelicato, who is engaged in a scrap with High-Dive Dumbsky, invite me out of my ringside chair to fan him with a towel & massage his stomach with a half lemon between rounds. Audiences have the right to be left in peace. They should not be dragged—metaphorically—onto the stage for a closeup of what is going on. "Queen o' Hearts" is supposed to have a story, and should be played for, not with, the patrons. Miss Bayes assumes the attitude not of an artist entertaining her public, but of a lawyer addressing a jury. It can't be done. The applause hit of the piece is the number, "Tom-Tom", interpreted by a typical song-plugger and a wiggly chorus girl and some fairly good dancing by a Negro team. Brown and Taylor. Arthur Uttry sings pleasantly, and Lorin Raker and Edna Hibbard are agreeably youthful. Miss Bayes extracts some laughs by comments on Florence Morrison's size. Outside of Miss Morrison (a capable and experienced player) Franker Woods is the only one in the company who acts like a genuine performer. He is buried alive! The chorus works in lively style. The real trouble with the "Queen o' Hearts", aside from its poor book, childish lyrics, not even commonplace music and its Tin-Pan Alley at Noon atmosphere, is that it contains too much Miss Bayes.—PATTERSON JAMES.

very decent sort of office boy he must have been from the satisfaction I have heard expressed by several hard-boiled actors over his good luck). will be due to the fact that it goes all the other fright plays of the moment some better. In "The Cat and the Canary", "The Monster", "On the Stairs", "Whispering Wires" and "Sally, Irene and Mary" the horrors are confined back of the footlights. In these hair-raisers you have to go after your cold chills—not far, but some distance. "The Last Warning" comes right down off the stage, seats itself beside you in the auditorium and scares the everlasting daylight right out of you. If the ambulances are not run ragged carrying fainting women and excited men out of the Klaw it will be because playgoers have already been shocked out of all response to treatment.

play because I wanted to see Ann Mason again. I thought she had a lot of talent when I saw her before, and I was wondering what had become of her. I still think she has a lot of acting ability. Her hysterical Dolly Lymken is excellently done. She conveys perfectly the impression of nerves stretched almost to the snapping point, but where on earth she has picked up the swank in her speech I can't imagine. If she was trying to ritz she could not have done a better job. It may be that some ass of a stage director told her it was "refined", but she ought to know that well-bred people do not say "he-ah" and "they-ah". Of course, she has a grand alibi because many actresses do talk that way and she is playing a leading lady. I've heard 'em. If that is her reason I take it all back. She will know her-



**Beauty Lies
Within the Eyes**

The most Luxuriant Brows and Lashes will not bring Beauty to Eyes which have become Dull and Lifeless. Restore the Enchanting Sparkle of Youth through the Daily Use of Murine. This Soothing, Invigorating lotion Enlivens Weary Eyes and Soon Makes them Radiantly Beautiful.

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Dept. E., Chicago



self whether I'm right or not, and it's no one else's business. Marion Lord, in a character outrageously overdrawn by the playwright, secures huge laughs and deserves them. Hers is a smashingly accurate bit of comedy playing. William Courtleigh was very natural as the theatrical manager, but Mr. Fallon must have been reading the Elsie books just before he painted the McHugh portrait. There ain't no sich animal! Charles Trowbridge also was human, and Ann Winslow was impressive. The rest of the company did satisfactorily what they had to do, but how the I. A. T. S. E. ever let McHugh open his theater with a two-man crew Mr. Fallon only knows. All the consistencies were thrown in the ash can when "The Last Warning" was written, but who cares so long as a good healthy fright is the result.—PATTERSON JAMES.

OFF THE RECORD

(Continued from page 36)

Physicians are doing the same thing, in a different way, by the ever-growing campaign they are waging against chiropractors, etc. In the case of the lawyers the plea is made that, making the entrance requirements to the bar harder will obliterate abuses by the profession. The doctors shriek that the public must be protected against charlatans and fakers. It is all bunk! The lawyers know there are too many lawyers for the number of clients. The doctors realize that there are more physicians than there are patients to go around. Everyone ought to know that there are too many incompetent actors and actresses now. The best thing that could happen to the theater and the players would be a real closed shop with a long list of apprentices and a total elimination of the casuals who form an economic menace to those who have made the stage a life work. Of course, it would be to Mr. Golden's advantage and to the advantage of other managers if there was unlimited competition of labor. The more players to choose from the more chance to get them cheaper. Actors in their own interest ought to do something to check the influx of an element which can only mean depression of wages for them. A gate could be opened easily for those—the very, very few—who have enough real talent to make their exclusion an injustice. Charity for actors as well as other people begins at home. Mr. Golden evidently knows that!

ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, President. ETHEL BARRYMORE, Vice-President. FRANK BACON, 2nd Vice-President
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When May Day Comes

THE motion picture section of Equity in Los Angeles has put in a strong plea for postponement of the initiation fee raise. Its executive committee contends, with some reason, that the A. E. A. is comparatively new out there and that it ought to be allowed time in which to properly organize.

The Council has listened most sympathetically and has finally decided, in order that no hardship should be inflicted on any one branch of our profession, and because it would be impossible to discriminate in favor of one section, to postpone **IN EVERY BRANCH** the raising of the initiation fee until May 1, 1923.

This postponement will give everyone outside the fold during the next six months the opportunity to come in under the old initiation fee of \$5.

The raise in dues has not been rescinded. It remains at \$9 semi-annually from November 1, 1922, except for actors in tabloid companies, for whom it will be \$6 as of old.

Safety Second

A couple of weeks ago Equity pointed out some of the hazards which motion picture actors now and then were called upon to take, and the opinion was expressed that all dangerous stunts should be done by men who were trained acrobats and so could carry out such things with reasonable safety. However, even the "stunt" man at times comes to grief. There was a case the other day in Los Angeles of one who was doubling for a certain prominent motion picture actor. He missed his hold in jumping from one fast moving automobile to another and his right foot was practically severed.

We understand that Monty Banks, featured in slap-stick comedies, has left Los Angeles for New York to find a specialist who can diagnose what is the matter with his hip, the trouble having been brought about as the result of falls. These were intentional falls, performed by a young man in training for this sort of comedy work and starred in it. Yet his twisted hip has baffled the doctors in Los Angeles, and he is now on his way East to try to get treatment so as to avoid a permanent disability.

The tale is also told of a director who staged a ride of Amazons on horses, which had been kept without food or drink to make them particularly fractious. The big ride of the Valkyries was begun from the top of a hill overlooking their corral, where the horses knew that food and drink were awaiting them. When the camera started to turn and take the picture these frightened women, numbering about a hundred, found themselves in a regular stam-

pede. Many, it is reported, were seriously hurt and others suffered minor injuries. These women were extras, not actresses, and many of them probably lied in order to secure the day's work when they said that they could ride horseback, but still it would appear that they should not have been placed in actual danger.

And of the same director it is reported that in filming a sea story, when a real actor was standing at the wheel of the ship, in a storm scene, he ordered a string pulled which let loose several tons of water from a tank over the actor's head. The actor, a high-salaried man, was somewhat irritated to say the least, for the great weight of water instantly crushed him to the deck. Only his powerful physique saved him from a few broken ribs.

The actor is reported to have gone to his room and dressed and departed homeward in spite of an order from the director for a retake. He sent back word to the director to go to hell, and who in the name of sanity could blame him?

We repeat again that wherever dangerous stunts are considered necessary trained men should be employed who know how to take care of themselves, and not ordinary actors who know no more about such things than do the general run of citizens.

Defining the Bond

Equity's "bonding" of its members to the extent of two weeks' salary against breach of contract with a manager has raised an interesting point as to whether or not the organization should be responsible for the damage done to a manager thru a member being drunk and incapacitated, and for this reason making it impossible for the curtain to go up on a matinee and night.

Equity feels it would be unwise to relieve the manager of all responsibility in engaging his company. It might lead to any number of hardships and abuses if we were to say that no long as a man belongs to our association we will pay for whatever damage he may do to a manager. Such a position would make the manager utterly careless, indeed it might be worked to his advantage, since he could be relieved of a losing night here and there by either encouraging an actor to go astray or by pretending that he had done so.

There are certain responsibilities and certain risks which naturally belong to all employers. It is part of the gamble.

If a man in the steel mills suddenly went crazy and hurled a crowbar into the heart of a great machine, creating damage to the amount, let us say, of \$50,000, it would hardly be expected that the man's union would pay the bill.

It is the duty of theatrical managers, as we see it, to be as careful as possible in the selection of the members of their companies.

Equity is prepared to pay up to the amount of two weeks' salary in cases where one of its members jumps the show, but it cannot possibly, with its present income, attempt to bear the loss which might occur thru an actor being run over or contracting scarlet fever or assaunting anyone and being locked up for the night and thus preventing a performance, or by inhibiting too freely. We are, however, in these latter cases, prepared to bring charges against such members, which, if proved, would cause the members' suspension and a fine up to the amount of two weeks' salary, and such guilty members will not be allowed to work again with Equity members until they have shown a proper disposition to pay the fine, which would go to the offended manager.

Tent Show Suffers Loss

We are sorry to learn that the tent of Hila Morgan No. 2 Company was destroyed by fire on the afternoon of October 25. The origin of the fire is unknown. The company was playing in Russellville, Ark., and had anticipated an all-winter season in the South. It will no doubt open again as soon as a tent can be shipped on. This show is 100% Equity.

Hickey in Kansas

John C. Hickey, of the "Abraham Lincoln" Company, was a caller at our Kansas City office, in the Victorian Hotel. Mr. Hickey was anxious to locate the grave of the late Louis James, who is buried in that city, since Mr. James gave him his first opportunity in 1887.

Stopping a Leak

As announced in last week's Billboard column the New York Motion Picture Agency of the A. E. A., at 229 W. Fifty-first street, has been discontinued. The office closed Saturday, October 23, and its affairs are being wound up at headquarters, 115 W. Forty-seventh street.

This does not mean that the relations of actors playing in motion pictures with the Equity Association are affected in any way. The office that is discontinued was simply an employment bureau instituted for their service—as soon as it ceased to fulfill that function its continuance was no longer justified.

The cost of inaugurating the department was heavy, and the overhead was considerable. Small commissions received on engagements were not enough to cover the expenses. Our annual report, read at the annual meeting and also at the recent general meeting, showed that this department was fast becoming a heavy liability.

Since its opening, two years ago, it has been severely criticized by some of our members.

There have been different people in charge from time to time and not one of them has escaped criticism. Moreover a veritable superman could not have pleased everyone, as a casting office is expected to fill six or seven parts from about 600 or 700 people. A commercial agent can ignore complaints, but that is not the policy of the A. E. A.

Equity will continue to fight for the motion picture actor just the same as for actors playing in the spoken drama.

The Strange Case of James O'Neill

Our representative, James O'Neill, is often mistaken for his illustrious namesake. A correspondent wrote us the other day as follows: "I notice James O'Neill is working for Equity. I always did like him. He sure was a humdinger as 'Monte Cristo'."

Blessed by the Gods

Francis Wilson, Equity's President Emeritus, who is also president of the Executive Board of Equity Players, Inc., was climbing the gallery stairs at the Equity Forty-eighth Street Theater last Tuesday afternoon, intending to visit the office of Equity Players, Inc., when the audience was coming out after the matinee. The policy of 25c gallery seats at Tuesday matinees has proven a huge success, for the gallery was full to overflowing with the old-time gallery gods who have, in latter years, vanished from the theater.

Mr. Wilson stopped two ladies and, evidently referring to the play, "Malvaloca", asked: "Is it any good?" One of the ladies replied: "It is beautiful!" And the other one added: "Is there anyone else who is human?" Mr. Wilson rather hesitantly asked what she meant by this somewhat personal remark, to which she replied: "I mean, is there anyone else human enough to realize that there are people in New York and in other cities who are not uncultured, who love works of art, and yet cannot afford to pay the high prices asked at most theaters—\$1.10 in most instances?"

Mr. Wilson told her that he believed that there was not another theater in the country where a first-class production could be seen for a quarter.

The lady who spoke second then said: "I don't know who you are, but I tell you this, that when I leave this theater I am going to boost for Equity."

Texas Tent Temptation

A member of a tent company now playing in Texas, who thru correspondence seems like a personal friend, has written to invite the writer to pay him a visit, with the assurance of a very cordial welcome.

We sincerely wish that we could accept. It is a temptation, but Texas is not on our route at the moment.

Al Woods Night?

Al Woods subscribed for ten seats and a box for the series of performances during the season of Equity Players, Inc.

Equity's Chicago Capitol

The Masonic Temple Building in Chicago, where the A. E. A. has offices, having changed (Continued on page 50)



Restore One Lock and Prove It

Mail the coupon for free trial bottle of Mary T. Goldman's Hair Color Restorer and test as directed on a single lock. See for yourself how it restores the perfect, beautiful natural color. Learn how easy it is to apply, how clean and dainty.

Then when you know you take no risk using this scientific laboratory preparation get a full size bottle from your druggist or direct from me. But make the test first. This insures the safety of your hair.

Mary T. Goldman's Hair Color Restorer is a clear, colorless liquid, clean as water. Easily applied with a comb, no interference with shampooing, nothing to wash or rub off.

Mail the coupon

Don't wait—prove at once how your gray hair can be restored easily, safely, surely.

Mary T. Goldman's Hair Color Restorer

Mary T. Goldman, 1439 Belmont Bldg., St. Paul, Minn.
Please send me your FREE trial bottle of Mary T. Goldman's Hair Color Restorer. The natural color of my hair is

Jet black..... black or dark brown..... medium brown..... very light brown, drab or auburn.....

Name.....

Address.....

Please print your name and address

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

Three hundred and fifty-four new members were elected at the Executive Committee meeting held on Wednesday, October 25.

We are holding a check in settlement of a claim for Miss Virginia Banks.

Anyone knowing the address of Miss Lillian Thomas will please notify this office.

An old-time musical comedy producer gave as his reason for canceling an order for costumes the fact that the lyrics for his new production were not quite finished. "They tell me to start rehearsals and the lyrics will be ready when I need them," he said, "but I know if they are not and I have to rehearse my chorus overtime the Equity will make me pay them, so I won't take the chance." In 1918 he might have started rehearsing before the play was written and, by extending rehearsals for twelve or fourteen weeks, have opened his production at no great expense to himself, but at a decided expense to his actors. This is one of the things that the association is constantly doing for the actor just by being in existence.

Members who have given or received a two weeks' notice must attend all rehearsals while in the employ of the management.

You cannot insist on fair treatment for yourself unless you give fair treatment. We would not allow a manager to let you out without notice and you cannot expect to leave a company without notice. Those members who do so will have their names sent to the Producing Managers' Association so that every manager in that association will know whether or not the chorus people they are engaging are reliable.

This is the beginning of a new dues period. The association has no desire to make money by fining its member for delinquency. If you are unable to pay your dues ask for an extension. If you have no extension and have not paid by December 1, 1922, you will be fined twenty-five cents a month.

Are you registered in the Engagement Department?

DOROTHY BRYANT, Executive Secretary.



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Pain Stops Instantly

"Sally, Irene and Mary", With Eddie Dowling

There is a good deal that I like about Eddie Dowling in "Sally, Irene and Mary". To say that Mr. Dowling has a likable personality does not cover the case. He has an artistic personality because the success of his work is not personality alone. It is personality under the guidance of a fine critical faculty. Mr. Dowling was on the stage a good deal of the time. It is not especially favorable to an actor to be so entirely the center of a piece. Yet, I couldn't weary of Mr. Dowling if I tried. He has a rhythm in his work that is like music. It smooths an audience and takes the wrinkles out of every face.

Mr. Dowling cannot sing. He apparently missed his singing voice so that it doesn't work well any more. No one would mind if his song numbers were omitted. Dowling's speaking voice is more musical than the common type of singing voice in musical shows.

In his Redpath Chautauqua lectures last summer Geoffrey O'Hara defined "jazz" as the absence of better music. He then went on to demonstrate that a prevailing fault in bad music is that it has no repetition, no question and answer. As Mr. O'Hara expressed it, good music has repetition and "a little tail at the end." The little tail is some sort of variation. The repetition may take many forms by change of key and time; but fundamentally the same theme, or scheme of notes, is repeated over and over. This principle is illustrated in all good music from folk songs to grand opera.

Eddie Dowling's heart is tuned to a simple melody. His speaking voice is tuned to a melody as simple as "Sweet Rosy O'Grady". The heart note in Mr. Dowling's voice is as sensitive and as delicate as the sound of Mischa Elman's violin when he plays "Souvenir". That is why the brawny men in Dowling's audience watch him intently and then burst out, "I like that fellow." Dowling is really playing "Souvenir" on his speaking voice. The book of his comedy gives a simple love story, including the little girl in the alley and the good Irish mother, handsomely played by Jessie Tripodi. Dowling's note has a smile in it, a bucking-up sort of cheer, a little minor of sadness, and the overtone is love. It is a fine combination. Dowling controls this note with the tenderness of a violinist handling his bow on a soft note. His voice never breaks the illusion. It blends in a rhythm, and if it has to "break" its comedy or its pathos, it still keeps the illusion of character and situation. Mr. Dowling is not staid. He keeps wonderfully out of the way. He never brings his characterization on as if it were a dummy that he was going to trot on his knee. He is either as sweet as his characterization, or else he is a modest and painstaking actor.

Another good thing about Dowling is that you never get him all at once. He is fairly tough and negligible in the first scene. He looks surprisingly washed in scene two. By the beginning of the second act you discover that he has a shapely head, sort of a Rollo Peters head, tho not his hair. By the end of the play you are confident that he is good looking. You really haven't bothered to look at his features, but what he has expressed has counted.

To use a good Irish term, there is an "inate" remark about Mr. Dowling in the most absurd moments of his comedy. Some of his facial expressions are as absurd as James Barton's. In a way there is more rhythm in them. Mr. Barton cuts capers and waltzes you with surprises. Mr. Dowling always takes you gradually into comicality, and he leads you back to normal just as softly. Mr. Dowling keeps more within the range of parlor tricks than either Mr. Barton or Fanny Brice. If Fanny Brice can get a laugh out of her knee joints, her hip joints or her elbows, bent and twisted they go into the picture. Mr. Dowling can do all his comedy on a small area of the stage. He does very little with his feet, except to let them be a part of him, and his gestures with his hands are especially simple and quiet. With his neck and face, Mr. Dowling does more. He is quite successful in expressing moods in posture. It is not altogether a case of making faces. It is more a bodily responsiveness to a state of mind. It is muscular psychology in rhythm.

"Sally, Irene and Mary" is a clean entertainment. It was good to see D. J. Sullivan, and the quartet of oldtimers, Mr. Sullivan, William Mason, Henrietta Byron and Lois Arnold, sing with relish and fullness of tone. Miss Edna Morn sings acceptably and acts with simplicity. The character parts in good hands have plenty of punch.

"On the Stairs"

"On the Stairs" at Daly's 63rd Street Theater is preposterous in plot and noisy in sound. Its keynote is taken from the ugly sounds of set sights, kidnapping, and murder. "The Hairy Ape" was full of sounds and noises, but they conveyed an idea and they were somehow organized into a harmony. They had some sort of rhythm. "On the Stairs" is just a far on the nerves to no pur-

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

pose. The only impression I received was ugliness.

Margaret Dale has too much muscle for spoken drama. She has a strong neck when she speaks. Her acting is strident and her tone brassy. All this is intended to create a comic character. It was comedy so lacking in subtlety and the power of suggestion that I was more antagonized than amused into laughter.

James L. Crane never impresses me as a sympathetic juvenile. The straight muscles of his face and his stiff eyes have a fundamental rigidity that is lacking in sympathetic understanding. Mr. Crane has no sympathetic facial expressions. He can stare straight ahead in the scenes where soft music would have been played thirty years ago, and he can pull his mouth around and make other grimaces to order. His technique is most ordinary and he sets wholly from the outside.

Frances Anderson was a somewhat refreshing personality in this grating play. She

appears like a girl who has known some advantages in the world, and her acting is intelligent and convincing, as the play goes.

Mrs. Chas. G. Craig as the colored "comedy" livens up the play with the sort of "relief" that went with the good old days. Her scene on the stairs in the last act is a more trivial piece of business than would have been permitted in "The Octoroon", but that is not the fault of the actress.

Mr. Daly, in a dirty mackin and unbecoming clothes (all a part of the characterization), conducts himself with well-studied composure in the part of Swami Abhuknanda.

On the way home from the theater I saw two women, at different crossings, run down by automobiles. It all seemed part of the evening's "entertainment". As a believer in some sort of beauty in the world, I have no interest—and never had—in a play that simply bangs away at the nerves like a load of coal dropping on screaming children.

"TO LOVE"

Grace George, Norman Trevor, Robert Warwick

"TO LOVE", presented at the Bijou by Grace George, is a pleasing play to the ear. It is the "Almer" of Paul Gerdahl, translated by Miss George. As a play dealing with the inmost feelings of three persons it requires subtlety of expression. As a play acted by three persons, in conversations where only two are on the stage at the same time, it requires fundamental variations. These variations denote the conflict of desires and attachments in the society of man and woman. They show the silent mind and the corresponding emotions of the heart. These variations have all the contrasts of summer and winter, of blight and blossom, of contentment and despair. Under shadowed and tinted light, against backgrounds calm in color, these characters sit and talk. They move, of course, but voice and speech is the absorbing interest of the play.

The dialog is simple and coherent. It is soul talk, and the wording has dignity. No one pours tea in this play. No one eats. No one dresses or undresses on the stage. No one rings a bell. No one slams a door. No one pounds a table. The externals of life are forgotten. Here in this room and in this garden two men and a woman meet and talk. They try to decide in their hearts and minds what it means to love. Before the curtain falls they appear to understand.

The voices of this play must necessarily be simple and fluid. They must eliminate the eccentricities of every-day chatter. They must deal with individual personality as a whole, not in the smallness of its parts.

Miss George has muscle and subtlety of voice. She can give a multiple of differing shades of expression. She is never monotonous. In sounding tones of physical power, however, Miss George is deficient. Her voice comes to the inner ear of the mind. It gives us spiritual message, like the upper notes of the organ. Miss George has no tones that vibrate her own body or that shake a feather in the auditorium. It is lacking in the moods of vitality. Helene is a woman. She is sufficiently susceptible to flesh and blood to be drawn to the arms of a man who is not her husband. Yet at no time in this play does Miss George have a palpable body. Her husband lifts his arm to strike her. Her lover, with the fervor of youth and desire, throws out emotion that stirs the air. He breathes and speaks with the heaviness of sensation. Between these physical forces that play upon her Miss George remains a bodiless mind. I missed the physical embodiment of Helene, the physical impulse that tore at her flesh in the presence of a personality that became her ruling thought. I missed the tones of voice that would have given me Helene's body as well as her head. I missed a thrill that is a part of earth and every living thing.

This is not especially a criticism. Miss George has voice well intended to express subtlety of mind. She has no tones that one can "feel" as one can feel the low-frequency tones of an organ. This is her limitation. She knows it, and she doesn't attempt to do what she can not do naturally and with personal conviction. From first to last, during three acts of a play, there was an element of sameness in Miss George's work. There are times when one's life is entirely double, when oneself seems on the verge of parting with the other self. These are wrenching, violent, pitiable times. We hear ourselves with strange voices, like a person in an empty room. We shudder. Miss George was always one woman talking about two men. She was not the new woman and the old. Her voice never struck the notes that fitted the two lives she was trying to live. I missed some of those loose, surging, fearful notes that are often lurking in the voice of Gilda Leary, now playing in "Thin Ice". Also Gilda Varese, with a voice as lyrical as Miss George's, has loose, low-frequency, bodily-shaken notes that Miss George gets at but slightly. Miss George touches all the gamut of the play in the gentle tones of her command. Her speeches by no means lack interest or meaning. I watched the play attentively, but never once did I feel a twitching of a muscle or a quaking pulse. I was sitting at a fireside, hearing a play quietly read, and watching pictures on a screen.

The two men are well contrasted. Both have voices of unusual force and adaptability. Both have virile bodies that simply reinforce their voice and speech. Both have emotions that tingle with life.

Mr. Trevor's voice has ferment, intensity and velocity. It has a whirl of restless, incessant energy. When he says "afraid" you can hear the f-sound brush the lips. There is heart-hunger in the tone. It is these emotional elements in Trevor's voice that keeps it always from being instrumental. It is human in every sound. It has a frankness that is not blind. Its honesty is drastic. For this reason the very quality of Mr. Trevor's voice excites suspense. It is the essence of drama.

This drastic decision is reinforced by a rhythmic beat in expression. Mr. Trevor has no "tune". His best is nothing to march by. It is simply the beat of logical thinking and expressive force. The way he sustains a final word in a phrase or a sentence is most satisfying. You don't have to guess what Trevor says. This is not an elocutionary device. It cannot be imitated. It is something that comes only from vital thinking, from a body of intuitive feeling and from an organism that is perfectly coordinated in emotional oneness. These things with Mr. Trevor come without effort and they adapt themselves to great differences of mood. Always in the voice is this restless energy and the finality of an oath in heaven.

Mr. Warwick's voice is different. It has a reach, beautiful note in the throat, a gem of resonance that is often the keynote of a speech. This is reinforced with all the other resonances that go with pitch. Mr. Warwick, as the lover, has a voice that flows more sweetly than Mr. Trevor's. It is more imploring, more tactful, and on end words more subdued. There is firmness, with fineness of feeling, in the quiet endings of Mr. Warwick's love scenes. This covering of the note, this softness of speech, at the end of a phrase, gives the blended delicacy of a gentleman speaking and it gives the imploring cadences of a lover. Mr. Trevor and Mr. Warwick are beautifully contrasted in this respect. Their voices are well matched in general force and they both know how to tone a play from one actor to another.

Between these virile men with voices that had the ring and tingle of bone and sinew and the vigor of physical life I missed the body of the woman who played between them. Miss George gave fine intelligibility to the part. In a sweet and often effective way she emotionalized it. She did not vitalize it with that earthly spiritual energy that sends the roots of the tree deep into earth and its branches reaching for the sun. From a physical standpoint Miss George gave us only the rustling of leaves in an autumn calm. The life currents that love brings did not sway her body. There was no crackling when the main branch of the family landmark swayed to the ground.

Answers

Old Actor: "I have occasion to use the word 'sugar' in a speech I make in a vaudeville act with a medicine-show. Invariably I pronounce it 'seo-gar', altho the dictionary the doctor carries gives the pronunciation 'shu-gar'. Where is the authority for the -h? I am threatened with a two weeks' notice if I do not use the latter pronunciation and I appeal to you to decide the matter. Also tell me if the word 'sure' should not be properly 'sewer'."

This letter, written in good English, is presented by a "poor barn-storming actor". I might interpret it as a joke if I did not hear educated men and women ask these very same questions. A few weeks ago I heard a college professor, addressing a body of teachers, express his wish that the -w in "wringler" might be sounded so that we could distinguish between "wringler" and "ringer". This same teacher went to great lengths to defend the terminal -r-sound in his own speech. He seemed to be assailing society of the past two hundred years for ever weakening to the -r at the end of words.

A few days ago an educated woman, a "model" and field worker in the teaching of English, was horrified to discover that my correspondence course permitted "why" to be pronounced "without the h". I told her that English actors usually, and American actors sometimes, left out the -h in pronouncing wh-spellings. She couldn't believe it. She said she considered "leaving out the h" the height of illiteracy.

This same teacher also found fault with the pronunciation of "glory" that I had indicated in the correspondence course. She said she pronounced "glory" with the "long-o" according to Webster's Dictionary. I asked her to pronounce "glory". She did so, and used the pronunciation that I had indicated. After a few minutes' demonstration she admitted that she did not pronounce "glory" the way she thought she did, according to Webster. The whole matter became perfectly clear.

Very recently, a teacher wrote me in great distress to know why the -g was sounded in "finger" and not in singer". He might also have asked about "ginger".

These are the things that we bump up against all of a sudden when we stop to think how we pronounce. We are greatly upset to find that pronunciation is not entirely consistent. Somehow we take for granted that it is. When we find that it isn't, we pick up a liniment bottle and ask someone to show us the men who put the -h in "sugar". Considering that "sugar" has been pronounced with an sh-sound for over two centuries, most of us are quite content to use this Received Standard. The medicine-show actor appears to be advocating "spelling pronunciations". If he pressed the point in his own speech he would soon be driven from the country as a Turk.

"Who put the -h in sugar"? is a question that involves every angle of English spelling and pronunciation, from the landing of the Engles and Saxons on the British Isles in 450 A. D. to the editing of yesterday's newspaper in 1922. Yet people ask these questions as if they assumed that the pronunciations that they have acquired from their mothers and playmates and schoolteachers—and their notions about spelling—are the pronunciations used by the Pilgrim fathers and by the fathers of the Pilgrim fathers in old England.

William Shakespeare (1564-1616) wrote his surname indifferently in three different spellings. The name of the poet's father is found recorded in sixteen different spellings, and according to Sidney Lee it has been proved capable of four thousand spellings!

In 1503 Queen Margaret of Scotland wrote to her father, Henry VII: "My most dere lorde and fader in the most humble waye that I can thynke I recomaunde me unto youe Grace beseeching you off your dayly blessingys . . . Wrytyn wyt the hand of your humble douter Margaret." At another time she addressed her father as "My onne snet and most deare kynge."

Seventy years later Sir Philip Sidney wrote to Sir Francis Walsingham: "I most humbly recommend my selfe unto youe, and leave youe to the Eternals most happy protection . . . Yours humbly at commaundement, Philipp Sidney."

When Ben Jonson wrote his "English Grammar" in 1640 he made strong protests against the "pseudography" (lying spellings) that made pronunciation so illogical. Jonson knew the mixed nature of language and he saw no way to improve things very much. In our time the Board of Simplified Spelling has done something to reduce the lying spelling, but most of the words they have affected can be counted on the fingers.

The great fact, which the barn-storming actor and every English-speaking child ought to know and remember, is that spelling and pronunciations have been changing constantly and repeatedly for a thousand and two thousand years. Spelling became practically fixed by the last quarter of the 18th century. Regardless of spelling, pronunciations go on

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By Elita Miller Lenz

THE SHOPPER

Address all inquiries and orders to Elita Miller Lenz, care The Billboard, 1493 Broadway, New York, making money orders payable to The Billboard Publishing Company. While the services of The Shopper are free to our readers, she requests that you enclose a stamp for reply.

1.

A gift that will please Milady immensely is a fancy comb for her coiffure. The two combs illustrated were selected from a well-known Broadway shop that makes a specialty of catering to stage women.

"A" is an elaborate affair—a beautiful scroll design, made from a soft-toned shell, set with sapphires, emeralds or rubies. It may be worn in any position desired, because its beautiful contour makes it adaptable to all coiffures. Its price is \$7.50, plus 15 cents for postage. It is most effective, of course, when matching the gown or as a color complement to it. Would suggest sapphires for the blonde; emeralds for the red-haired woman and rubies for the brunet.

"B" is one of those popular fan-shaped combs of tortoise, set with sapphires, rubies, topaz, emeralds and rhinestones. Priced at \$4.90.

In order to save time when ordering the combs, please send your order and remittance to The Shopper.

2.

The round object illustrated is a hat box and week-end bag combined. Theatrical women find it useful in carrying changes of costume (including an evening hat) from home to the theater. It accommodates hat, dress, underwear and other accessories and can also be used as a hat box in the home. This swagger-looking bag is made of black patent leather, lined with cretonne, and is closed by means of snappers. A looped handle makes it convenient to carry or to hang in closet or wardrobe trunk.

The price is \$3.50, plus 25 cents for postage for points farther west than New York State. Three sizes, 16, 18 and 20 inches. An ideal gift. Order thru The Shopper.

3.

There is no more acceptable gift than a pair of dainty evening slippers, one thing that is indispensable to the theatrical woman. The Shopper will be glad to have catalogs or leaflets sent you of stage, street or ballet shoes. Please be sure to state the type of slippers you require—whether black satin, brocaded or kid.

4.

Another pleasing present is a membership in the French Hosiery Club, which is \$3 a year. The club has 6,112 members, all secured thru the recommendations of pleased patrons (the club has never advertised) and each member secures \$2.25 hosiery for \$1.65 a pair. Here you can order hose dyed to match a sample of the gown and they will undertake to create novel ideas for you—hose with monkey or feather trimmings. Careful attention given to correspondence by the club.

5.

And speaking of hosiery, you can secure fair quality women's silk hose at \$1.00 per pair, at the "Famous Fair" Shop on Fifth Avenue. Mail orders filled. All shades, except gold, which sell for \$1.80.

6.

It sounds quite impossible, but nevertheless it is true: You can purchase pink silk shirts for \$1—the kind for which you used to pay \$2—at Fair's. A silk shirt makes a dainty gift. Let The Shopper order one or more for you.

7.

Women in New York, don't forget to visit the Stage Door Inn, 43 West 47th Street, New York. The Inn's gift shop offers many interesting creations of unusual daintiness, all made by the nimble, eager fingers of actresses out of engagement. To buy here is to serve two purposes: one of which is to help along your less fortunate sisters.

8.

The Shopper will be glad to undertake shopping for our readers, provided that the objects wanted are described in detail, and that separate money order for each individual article

Matrimonial Seas

Wonder if the old-time popular love song, "My Bonnie Lies Over the Ocean", was running thru the musical brain of Jerome Uhl several Saturdays ago, as the White Star liner Majestic dropped her dock ropes, poked her nose out into the Hudson and started for Cherbourg. For, be it known, Jerome "made the boat" for the first leg of a voyage that is to carry him to Rome, where he is booked to sing and where, incidentally, he is to marry for the third time the wife from whom he has been twice legally separated. Brave boy, Jerome!

They do say the cause of the former trouble between them was that his wife did not believe he would be able to earn a living by singing.

If such a little shortcoming should become generally popular as justifiable ground for a separation or divorce, my, my, Mary, what a marital shake-up we could easily have along dear old Broadway!

Fairbanks' Feathers!

The naughty publicity man who induced



THE VANITY BOX

(a) Don't forget to order a Rialto mud pack. Sixty cents brings the pack and fifty cents buys the "after cream". You don't need to be told about this pack, as it is famous among men and women of the profession. It rids the skin of pimples, blackheads and enlarged pores.

(b) If perchance you do not like a dark mud pack, how about the new white "Beauty Clay"? Its application is very pleasant, comparable to bathing the face with a fragrant cold cream. No after lotion is required to close the pores. This "Beauty Clay" is being sold for \$1.95 for a limited period, after which it will be sold for \$3.00, the makers claim.

(c) Have you tried "Dot"—the cold cream depilatory that comes in a tube? It is pure white in color and costs only \$1. No ex-

travagant claims are made for it. It removes the offensive growth in a clean-cut manner, is non-irritating and tends to discourage future growths. The price is \$1. Send your order to The Shopper.

(d) "Curline" keeps the hair in curl and preserves waves. A hairdresser, specializing in semi-permanent waves that last for two weeks, uses "Curline" as a part of the process. This curling preparation is a liquid—odorless and harmless. Leaves the hair soft and glossy. Per bottle, \$1. Order thru The Shopper.

(e) If you know how to make up your eyes artistically, to give them an interesting expression, you will want a package of Elizabeth Arden's "Eye Shado"—a soft brown powder that is applied to the eye-lids to elongate the eye and emphasize its natural brilliance. It costs \$1 a box. Order thru The Shopper.

(f) You will surely want one of the new "Twin Compacts" to carry around with you or to present to a friend the day before Christmas. It is a round vanity case with a powder compact section on one side and a rouge compact section on the other side, each section containing a soft lamb's-wool puff. There is a mirror on each side of the case. Put up by a famous perfumer at 75 cents, plus 5 cents for postage. Please mention your individual coloring when ordering.

(g) The Lechner make-up line is back on the market again.

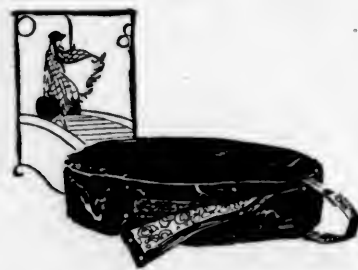
Young's Hat Store to show a photo of "Doug" as "Robin Hood" in the display window, and before it a tray of miniature Robin Hood feathers (1 in. long, bearing the invitation: "Come in and get your Robin Hood feather; it's free," is evidently an ardent follower of Coue. For marching up and down Broadway are bobbed-haired women and mustached men wearing Doug feathers in their trusty lids. These "bugs on Doug" all wear a smile and strike a swagger stride that reveals their innermost thoughts. They are repeating over and over to themselves: "I grow more and more like Doug every day!" We even have a "Doug Bug" in The Billboard office. But, thank heavens, it's one of the mustached variety!

Remember "Bertha"?

We note with much interest that a large group of scientists and business men, principally made up of wealthy and prominent Americans, have formed an organization called the Archaeological Institute of Yucatan, the purpose being to conduct excavation and research work in that part of the Yucatan Peninsula of Old Mexico known as "the Egypt of America". Their first work will be directed to excavating and restoring the ancient Maya cities of Uxmal and Chichen-Itza, said to date back over 1,000 years. The Mayas at one time possessed the highest state of civilization on the Western Hemisphere and were a people of great intellectual achievement.

We shall anxiously await the results of this research work, for—who knows?—they may unearth some of Theodore L. Kramer's earlier melodramatic efforts of which "Ber-

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GLIMPING THE MODE

HOW TO CHOOSE A BECOMING CHAPEAU

A becoming hat makes a pretty woman prettier and a plain woman pretty. But, unfortunately, few women know how to select a hat intelligently, with due consideration of lines and colors. "Tell us," said The Shopper to a millinery expert, "how to choose a hat with respect to becoming lines."

"Well," said she, "a turned-down brim will make a woman who is beginning to age look older, especially if her mouth droops. Downward lines are old lines and are intended only for the young, or the woman with the oval face and up-curling mouth.

"Sharp angles should be avoided by the thin-faced woman. Softly draped toques, moderate-sized sailor shapes, trimmed full under the side-brim, or the chic French hat that turns upward in the back and is trimmed with small ostrich plumes, are the types of hats for her.

"The woman with a stout face must avoid too much trimming. She can even wear a hat without trimming, if the lines are good. The woman with a short, round face should avoid drooping brims. Flare-backs are better for her, as they do not cut off the length of her features.

"But the woman with a receding chin must never wear a flare-back. She must have a hat with a brim.

"Leave the sweeping lines of face and features to the oval-faced woman with large eyes.

"The size of the features should determine the size of the hat. Nothing is more ridiculous than a small-featured woman in a very large hat and nothing is so unbecoming to a woman with prominent features as a small hat or toque."

Then the Millinery Lady and The Shopper discussed the wonderful series of articles written by Louis Harmsuth for Women's Wear, under the heading of "Color in Apparel". The Millinery Lady read excerpts from one of these articles, entitled "Millinery in Relation to Hair and Complexion", as follows (Don't forget to paste these valuable lines in your scrap book for future reference):

CONSIDER THE COMPLEXION

"One of the most important considerations in selecting color for wearing apparel is from the point of view of the complexion and the color of the hair for the simple reason that the face is the most expressive part of the human body. Hats and head ornaments being nearest to the face, they are in the most important relationship with the proper selection of color, especially because of the colored shadows they cast over the face and the eyes. These colored shadows are produced thru contrasts, absorption and reflection.

"Taking the relation of the millinery to the complexion of the wearer into account, red is not a good color for the pale complexion; however, a strong red hat will make rosy cheeks appear somewhat paler. Green hats will redden pale pink cheeks and also make the red ones stronger, owing to the nature of complementary colors. Bluish green millinery is good for pale pink cheeks and yellowish green for very ruddy complexion. Yellow hats produce violet shadows and are, therefore, advisable for rosy cheeks. Violet, especially if dark, will bring forth few changes. Pale blue is good for light rosy cheeks, but bad for sallow pasty complexion. Orange-colored hats are detrimental to red cheeks, but are advisable for yellowish complexions, especially if the orange is not too reddish. For rosy cheeks white and black are good, the black must be, however, separated from the skin by white. Red of a paler shade than the cheeks is bad for faint rosy complexions. Rose-colored hats trimmed with white are also good for rosy cheeks. For sallow or yellowish complexions, deep violet is good and the employment of white lace, muslin and tulle are advisable.

COLOR OF HAIR CONSIDERED

"Taking the color of the hair into consideration, in selecting the proper millinery, it can be said generally that white is becoming to all kinds of hair, especially if the white is carried out in tulle, gauze or lace. The best trimmings for white hats are white, rose and pale blue. For blond hair, especially blues of medium pale grade, trimmed with white, are advisable. Trimmed with yellow or orange such blue hats can be worn by blondes whose complexion is not necessarily 'peaches and cream'. Green hats are very good for blondes, especially when trimmed with red or white. Violet in the lighter shades is not suitable for blond hair; yellow or orange hats are likewise not advisable.

"For red hair a soft green hat is very good, with a trimming of white, pale green and dull yellow, but the latter color must not be

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LITTLE THEATERS

The Masque of Troy will broadcast "Peg o' My Heart" Monday evening, December 4, from Station WHAZ, Rensselaer Polytechnic Institute, Troy, and will end its eleventh season that night.

On Monday night, October 30, the Cincinnati Art Theater inaugurated its present season with a presentation of "The Cassilis Engagement" at the historic Lafayette Bank Building. In the company are Marion Holman, Jean Garretson, William Harrison, Verne Fitzpatrick, Mary Roth, Rae Workum Holman, Martha MacLean and Katherine Fridman. Ruth Allen is directing.

The formal opening of the Little Theater of New York University took place on October 27, in the University Building, Washington Square.

Speeches were delivered by distinguished folk of the drama, among them Louis Calvert, Dudley Digges and Sheldon K. Viele, members of the Advisory Committee of the Washington Square College Players. Members of the college faculty, Dean John R. Turner and Prof. Philip O. Badger, also addressed the student-players.

A Seneca Falls Dramatic Club has been formed under the direction of Earl C. Seigfred. The club, which will be known as "The Players", will give three one-act plays in the Masonic Temple Monday evening, November 6. The first program of the one-act dramas includes "The Silent System", by Brander Matthews; "The Noble Lord", by Percival Wilde, and "The Ghost Story", by Booth Tarkington. Mr. Seigfred will personally supervise the production of the plays with the object of producing the better class of dramas. He has studied in several colleges of dramatic art and has had much experience in dramatic work. Mr. Seigfred was a member of the cast of Sheldon's "Lonely Heart", a Shubert production that ran for some time in Baltimore, Md. He plans to produce several dramas during the winter months.

The first two performances of four one-act plays by the East-West Players will be given at the Metropolitan Auditorium, Madison avenue at 27th street, Saturday evenings, November 18 and 25. The four plays are being directed by Gustav Blum. They are: "Dinner", by Ferenc Molnar; "Progress", by St. John Ervine; "Fancy Free", by Stanley Houghton, and "The Turtle Dove", by Margaret Scott Oliver. The first two playlets have never been performed in this country.

"Progress" represents the literary reaction the world war had upon the noted playwright, St. John Ervine. Records reveal the fact that St. John Ervine lost a leg as a result of services to his country. From this it is obvious that "Progress" does not glorify war in the least. On the contrary, it depicts its horrors feelingly and strives to find the solution which will banish wholesale slaughter. The author has paid tribute to the East-West Players by permitting them to perform the playlet for the first time. It will be presented at the Metropolitan Auditorium, Madison avenue and 24th street, on the Saturday evenings of November 18 and 25th.

Hart House Theater, Toronto, Canada, opened its fourth season on October 20, with a presentation of "The Knight of the Burning Pestle", by Beaumont and Fletcher. The performance was repeated on five consecutive evenings. Hart House's presentation is said to be the first performance of a Beaumont and Fletcher drama that has been presented in Toronto. In discussing the play, The Mail Empire, of Toronto, says:

"To the average theatergoer the 17th century dramatists have been practically unknown, except by reputation, and even widely-read students of English literature have not looked up a great deal of the work of that famous pair, under the impression that it was interesting chiefly on account of the robust nature of its humors. Of course, the restoration

farces had their low spots, the one doubts if they were any more objectionable than some of the farces seen on Broadway in recent years. But it will astonish many persons to find in "The Knight of the Burning Pestle" a broad comedy device that has been used many times in the history of the English theater. It is one that Bernard Shaw utilized in "Fanny's First Play", namely, the introduction of comment on the farce into the farce itself. The opening bill at Hart House is accordingly an interesting dramatic experiment, and a full account of the performance and the production will be given in this department later in the week."

The Little Playhouse Company, which has been conducted by Heien Schuster-Martin, in Kemper Lane, Walnut Hills, Cincinnati, O., for the past eight years, promises with the present season to take on new importance—to become a real factor in the theatrical and artistic life of Cincinnati.

The first appearance of the company this sea-

son was in two one-act plays, presented in conjunction with the dance program at the Grand Theater, which introduced Paul Bachelor, the well-known ballet master of Cincinnati. These plays, in setting and direction, were the work of two new men on the staff of the Little Playhouse—David Mudgett, art director, and Lawrence Paquin, dramatic director. They are both exponents of the modern trend in the theater, and each in his line is qualified to improve the quality of production usually presented by little and art theaters in this vicinity.

Mr. Mudgett is a former student and co-worker of Woodman Thompson, who is now art director for the Equity Players in New York, and whose settings for "Romeo and Juliet" caused such favorable comment when they appeared in a recent issue of Theater Arts Magazine. Mr. Mudgett has worked with Alexander Wyckoff, and has had stage models exhibited in a number of the larger galleries in this country. His symbolic impressionism is as yet a little in advance of what most of our progressive theaters have attempted. It will be seen to good advantage in the staging of Maeterlinck's "Death of Tantalus", to be presented by the Little Playhouse Company in the near future.

Lawrence Paquin is one of the first men to be granted a degree of Bachelor of Arts for work in the drama, and his experience ranges

from provincial stock and professional Broadway to eight months with the Over There Theater League, which he joined after he had been discharged from active service with a combat unit in the A. E. F. He has directed a number of amateur, professional and vaudeville productions, and is known as a writer of a score of sketches, one-act and longer plays, including two musical comedies. He will direct productions of Shakespeare's "Twelfth Night", Glacosa's "As the Leaves", Massey's "PLOTS and Playwrights", and Mollere's "Learned Ladies" in Cincinnati this season, as well as several other plays not as yet announced.

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The photograph shows Kitty Gordon in her laboratory, mixing one of her "beautifiers". She looks rather wistful, doesn't she?

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MINSTRELSY

(Communications to our Cincinnati Office)

To settle a friendly argument, Eli Tom Ward, did you do leaps with the B. and B. show during the seasons of 1906 and 1907, or ever?

Al G. Field's Minstrels opened October 30 at the Tulane and were greeted with full houses. Two-dollar top prevailed, the day of one dollar for the best being gone forever from New Orleans.

A big minstrel show will be staged at the Auditorium Theater, Auburn, N. Y., November 24-25, for the benefit of Mercy Hospital. The best of local talent is being whipped into shape for the show.

Gus Hill's & Evans' Honey Boy Minstrels played to the biggest audience of the season at the Rialto Theater, Poughkeepsie, N. Y., Monday night, October 23. The Poughkeepsie Eagle-News spoke very highly of the performance.

Billie Williams, late of Dan Fitch's Minstrels, is using "The Same Dog That Bit You Snapped at Me" to good results. His partner, Billie Henderson, takes encores with "Don't Let Your Mouth Get You Into Anything Your Feet Can't Get You Out Of."

San Diego Lodge of Elks No. 168 put on a successful minstrel show at the Spreckles Theater, October 23 and 24, for the benefit of Christmas charity. The production was staged under the supervision of Fred Varin, an old minstrel of many years' experience.

Goodyear Friar's Club, of Akron, O., plans to give another minstrel show in the spring. The minstrels of the past have been very successful. Rehearsals will start about the first of the year, and the show will be given early in April. Several ex-professional minstrel men will participate.

Slim Vermont and Lassie White have the golf bug bad and never miss an opportunity to play. Lassie offers one objection to playing with "Slim"—that when it comes to counting his strokes, the slender party delays the game in order to commit an arithmetic, as eight is as high as "Slim" can count.

Under the auspices of Post No. 52 American Legion, Martins Ferry, O., a minstrel revue will be offered November 8 and 9, in the auditorium. The biggest local cast ever assembled will present the show, which is being staged under the direction of the John Rodgers Producing Company, of Fostoria, O.

McIntyre and Heath, Dan Quinlan, Tom Lewis, Andrew Mack, Dan Baker, Dick Jones, Jim Manning, Joe D., George Gorman, Henry Sayers, Frank Ash, Eddie Gerard and Ed. Bisley, all of them old minstrel men, met by chance recently. All they needed was a brass band, permission from the mayor and the parade was on.

Knights of Columbus Lodge of East Liverpool, O., which planned to offer its annual home talent minstrel show at the Ceramic Theater during early December, has abandoned the project until early in 1923 because of the general pottery strike which affects 17,000 potters in that district. The Ray Zirkel & Sank Brothers' Company will pro-

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dance the show, officers of the Knights' lodge said recently.

Success is crowning the efforts of Eddie Powell, who is conducting a studio of stage and ballroom dancing at 32 E. Main Street, Columbus, O. Powell's 21 years' experience as a showman gives him great advantages over many others in this particular field. He was a member of the Powell-Rose, Powell-Worth, and Powell-Adair teams, and was solo dancer and interlocutor for Lassie White's Minstrels the first year that company went on the road.

Mickey Guy, who says he is the originator of the Four Gladiators, now playing the Keith Circuit, will have a new novelty for a minstrel show next season. It will be a big comedy hokum act that will send the patrons out roaring, as explained by Mr. Guy. Many funny props will be used, work on some of which has already been started. Special scenery and baggage crates have been ordered. Mr. Guy states, "I know nothing of this sort has ever been introduced in minstrelsy." Mr. Guy writes, "as most all minstrel shows have the old 'afterpiece' or some 'nigger' act for a closing. I have secured a copyright on the title, 'Four Gladiators.'"

Manager Nat L. Royster, of the Orphanum Theater, Nashville, Tenn., booked the well-known and popular J. A. Coburn Minstrels for Friday night, Saturday matinee and night, October 20 and 21. As bookings called for but one night and a matinee, October 21, so short an engagement seemed to have been ill suited to the "live wire" manager's expectations. Grabbing a telegraph blank (the day was Friday, the 19th), Royster wired for a two-day engagement and the reply was affirmative. This time "Friday the 19th" had nothing on Nat L. This was Mr. Coburn's second visit to Nashville with his popular minstrel company. All those connected with it received a rousing reception during their stay in Nashville.

The biggest crowd that ever saw a minstrel show in Raleigh, N. C., packed every available space in the city auditorium Thursday night, October 19, to see Lassie White, a favorite there, and his all-star troupe, "Lassie White this year presents a show that sets a fast pace for those who may follow during the season," said the News and Observer. "The show furnished a test of the use of the auditorium for theatrical purposes. With the auditorium's improvised stage and equipment, the minstrel company was able to erect all its scenery. Moreover, while some of the dialog was a bit hazy in the distant corners of the auditorium, the songs, solos and chorus numbers apparently improved with the space."

From The Huntington Herald-Dispatch, Huntington, W. Va., comes the following criticism of the J. A. Coburn Minstrels, which speaks volumes for the show: "An audience that received the J. A. Coburn Minstrels with considerable satisfaction at the Huntington gave plentiful evidence that the attraction possesses 'real merit,' and that, in fact, it is better this season than ever before. The organization hangs together with more uniformity, there seems to have been given more real attention to the arrangements of the program, the selection of voices and songs and dancers, of novelty features and to the entertainers, individually and collectively. It is such things that make the minstrel show worth while. Coburn has injected more of that into his show this season, and that is the reason the audience liked it on its initial presentation.

Fifty-three years on the stage and still wearing the burnt cork, is the wonderful record of George Wilson, of "Waltz Me Again" fame, who lays claim to being the oldest active minstrel black-face comedian. Despite his 78 years Wilson is healthy and able yet to

sing a song with an abounding warmth, and tickle the risibilities of the most confirmed grouch. Mr. Wilson, a very pleasant and interesting character, was never made to be serious long enough for anyone to discover it. Wilson sat down in The Billboard offices in Cincinnati the other day and talked of "the old days". "It was in a place called Fireman's Hall, above the Grand Opera House, that I first played in Cincinnati," Mr. Wilson said, reviewing his stage career, pointing across the street from The Billboard offices. "But," we asked, "aren't three shows a day rather strenuous for a man of your age?" "A man who works every day of his life isn't 78 at 78," said the minstrel. "Work has kept me in good health all my days and I hope to gamble the boards for many performances before I pass. There's something about the stage—I don't know what—a thrill, a fascination or something that grips a fellow when the applause rings forth and you know you are making people happy." As the white-haired old minstrel man gripped our hand to depart he stated that he had a most important duty to perform—to write home to his dearest possession—the wife he took fifty years ago to love and cherish. Jimmie Wall accompanied Mr. Wilson to the offices of "Billbyby" and hardly had he entered the editorial rooms when he and George Engelbreth, who would rather take in a minstrel performance than eat when he is hungry, were in each other's arms as the father and son, parted for score years, had been reunited. This jolly cork also entertained on the minstrel stage so long ago that there is no desire to go too deeply into dates. Would that we could get more artists like Wilson and Wall.

GLIMPING THE MODE

(Continued from page 40)
put next to the hair. Perhaps the best for red hair is a black or dark reddish brown hat. The black hat for red hair should be trimmed with dark gray or a steeped, dark green, the latter color, however, not to touch the hair. Dark, reddish brown hats for red hair are best when trimmed with black, a lighter shade of reddish brown or a little touch of green. Old paintings from the most prominent masters show the employment of indigo blue hats, trimmed with yellow, purple or dull white, when worn by red-haired women. These old paintings also show greenish blue hats trimmed with yellow or orange in combination with red hair. White hats are also very good for red hair. If such hair is combined with very red cheeks, black hats with dark trimming are advisable. Rose pale blue, yellow, orange or violet are to be avoided as leading colors in millinery for red hair.

"Auburn or chestnut brown hair is not shown up to great advantage with a black hat. Red hats are good, especially with a trimming of one or two shades of cream. Deep yellow hats also can be used advantageously, but this color must be separated from the skin. Very deep green can be used if the complexion is rosy. In this case, the hat is to be trimmed with purple, red or pale yellow.

"For black hair, a yellow or orange hat is very good and it can be trimmed with white, pale blue or pale yellowish green. Certain shades of red can be selected for the hat to produce a proper effect with the black hair, depending on the nuance of complexion. It has been found, however, that red hats demand very careful handling. The best way to trim them is with green or white. An ideal trimming of the black hair is red flowers. The violet hat is also appropriate for the black-haired woman, especially if this color is separated from the skin. Such a hat ought to be trimmed with yellow, pale yellowish green or a little touch of purple."

COLORS FOR THE ELDERLY

"It is a general rule to leave the pale or light shades for younger persons, while the

more mature age requires more sedate colors. This holds good, especially in selecting dress and millinery for elderly people. It must also be borne in mind that glossy materials, like glazed taffeta or satin, are proper for hat facing for dull hair, as they impart some of their shine to it. Glossy hair, on the other hand, is best set off if the facing of the hat is of dull material.

"Among the elderly people it will be found that the color of the hair runs in three main groups, viz., silver white or gray, yellowish gray and mixed, the latter having streaks of gray combined with another color.

For silver gray hair, with a rosy complexion, a dress in yellowish gray trimmed with black or pale violet is good, or a greenish gray dress with a trimming of black, gray or grayish brown. A black dress trimmed with grayish yellow, is also advisable. In the line of hats for such women, black is good, trimmed with black, pale grayish blue or a little touch of neutral (grayish) orange. If a yellowish complexion is combined with the silver gray, a black dress, trimmed with dark grayish red and a black or dark copper-colored hat are advisable. Women having silver gray hair, but a yellowish gray (pasty) complexion, should wear much yellow and orange next to the face. Reds, blues and violets are not advisable for such complexion.

"Yellowish gray hair and yellowish complexion, which so often appear together, demand a dark brown hat, trimmed with black or a little touch of dull yellow. Deep violet is also good, trimmed with a little black or dull yellow. For facing, dull yellow or violet is good. The dress for such persons should be black, trimmed with dark blue, or violet dress trimmed with blue.

When mixed hair (with streaks of gray with other color) is combined with rosy cheeks, the best colors for a dress are gray and black and perhaps navy. The last must not come to the face, however. For a hat the same colors are good, and occasionally deep orange or deep green can also be used."

SIDE GLANCES

(Continued from page 40)
tha, the Sewing-Machine Girl", was the artistic culmination. Those who remember "Bertha", please write.

Hippodrome Feet

R. H. Burnside, director general of the Hippodrome, has been telling newspaper reporters all about the feet of the Hippodrome girls. He says that the shoe size of the composite Hippodrome girl is 3 3/4, according to the report of the wardrobe department of the big playhouse.

"The composite was drawn from a survey of all the shoe sizes required for the 732 girls in 'Better Times', Charles Dillingham's new super-spectacle, and shows that of the total number of girls employed in the big playhouse, 521 require footwear of the size which has been determined to be the composite," reads a report, which adds that the 521 3 3/4 shoes are divided into 221 lasts of A width, 187 of B width and 113 of C width.

We refuse to believe said figures until we have made a composite of the feet of "Femine Frills" readers. What do you say, girls?

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BERLIN NEWS LETTER

By O. M. SEIBT

BERLIN, Oct. 13.—Show business in the German capital is big all over. The Wintergarten is packed nightly in spite of almost doubled admission prices, with Rossi's Musical Elephants as the headliner. Other acts, all going well, are the Mezzador Troupe of Arabian tumblers, Four Strohschneiders, wire act; Johnson and Johnson, Swedish jugglers and conjurers; Soro and Aldo Dyeima, Spanish dancers; Four Ruettimanns, aerial performers; Grit Karlem, dancer; Trio Volker, vocalists; Gus and Panli, eccentrics; Leo and Ira, ballroom dancers; Tgurina, electrical novelty, and Brussa, eccentric dancer. At the Scala (formerly an ice skating palace) there is a crowded house at every performance. The attraction this month is a fashion show, organized by Phillip Moss, of New York. Other acts on the bill are: Robins (well known on your side), who is a tremendous success; Alfred Naess and Miss Digr, ice skaters (from the New York Hippodrome); Andrea and Theo, very good dancers; Strody, comedy wire act; Mars Castello Troupe of acrobats; Morello, comedy juggler; Arnad Szegedy, violinist; Carmen de la Riva, Spanish dancer; Hngo Draesel, instrumentalist.

A new vaudeville house, the Admirals Palace (formerly the well-known ice skating palace), will open next month in town, almost opposite the Wintergarten. The place is entirely rebuilt and will be under the same management as the Taunentzien Variete and "Wien-Berlin". The feature is supposed to be a big ballet, outside of big time vaudeville, and there will also be a fine dancing palace under the same roof.

The well-known Circus Busch is playing again in town and is doing big business with a fair bill, under the management of Friedlaender & Busch.

The Luna Park has just closed the worst season on record, on account of the wet summer, and is changing hands. The new people will be foreigners, with the Ronacher Vienna managera heavily interested.

With the disastrous fall of the mark, the cost of living increases daily, and the German Actors' Union has just been successful in its fight for a minimum salary of 22,000 marks per month, which is exactly double the amount received a week ago. In consequence, managers are very much troubled how to make both ends meet, and the directors of the Reinhard legitimate theaters (including the famous Gross Schauspielhaus) have publicly declared they will only be able to pay this minimum wage as long as possible (business permitting). On the other hand, vaudeville managers will gladly pay big salaries if they can get big acts, especially foreign turns. During the last six weeks quite a number of German acts have gone abroad, and there are at least a dozen turns gone to your side, mostly hooked with Keiths. Among them being Willie Schenck and Company, Sovereign, Two Hartwells, L'me Trio, A. and W. Roberts and Lafayette's Dogs.

The legitimate stage has had some fine successes the last season, with "Conductor Kreisler's Mysterious Tales", at the Theater Koeniggratzerstr, doing turnaway business and still running (meanwhile hooked by the Seiwyns for America, and also for London). Other pieces bought for America are "The Bajadere", a musical production by E. Kalman, produced here at the Metropole, and "Offenbach's Liebesleben", at the Comie Opera, bought by the Shuberts. Leo Fall's latest hit, "Madame Pompadour", at the Berliner Theater, has also been acquired for America, with Fritz Massary in the title role. This lady will go to the States next spring with her husband, Max Pallenberg, who is Germany's foremost comedian. The Metropole Theater has changed its policy and is now running a revue, "New York-Berlin", with a very fine cast and wonderful scenery; music by Nelson. The Comie Opera, under the management of James Klein, has a big musical show, entitled "Europe Talks About It", with sumptuous decorations and ballets. The libretto is by Carl Bretschneider and is clever and witty. Business is capacity in spite of high admission prices. Another feature of the show is Alfred Jackson, well-known English dancer, who was interned during the war here at

Ruhleben for over four years. He has put on a splendid girl act in the style of the typical English dancers and is the hit of the show; also doing a single as step dancer.

Berlin can boast of at least half a dozen first-class Russian shows. There is "Chauve-Souris" at the Theater Blue Bird, in Goltz strasse, a tremendous success at top prices and an exact copy of Ballet's show now in New York. The latest in the Russian Romantic Theater at the Apollo, with the finest cast imaginable, opened last night and is a terrific success. Another new one is the "Karouseil", at the Seccesion on Kurfuerstendamm. The Russian Art Theater, booked by Gest, has just finished at the Leasing Theater and is now on the way across.

The Deutsche Opernhaus, Charlottenburg, has been engaged for New York, commencing February.

About new plays and new films in next letter.

AUSTRALIA

(Continued from page 42)

actors will be minus their salaries at the end of the week.

Joe Bannister, clown with the Wirth's Circus for over eleven years, is now with the Lloyd combination.

Eddie Bush, who first came out here from America with the ill-fated Bud Atkinson show, is with Colleano's Circus, one of the best of its kind in this country.

Alma Lloyd, a ten-year-old youngster, is now taking her place in the arena with Lloyd's Circus. She is doing much of the material formerly worked by her elder sister, Dorothy, who lost a leg in an accident several months ago.

Andy's Animal Circus is still pulling in nice business in the Queensland towns.

Lennon's Circus is at Cowra (N. S. W.). They report a healthy state of affairs in the exchequer.

The movement to get together a circus and wonder show is bearing fruit. Already the embryo promoter has enlisted outside support, and there is every indication that before long a representative will be sent to America and Europe for the purpose of securing attractions. As I mentioned in my last, I am prepared to answer any questions in this connection from those performers and attractions anxious to play this country.

John W. Hicks, Jr., chief of Paramount, is expected back here, via the East, next Monday. He has been gone about five months, most of the time spent in America and England.

Another new picture theater is to be erected in Wellington, N. Z. The location is Kent Terrace. The Dominion is falling into line by the rapidity and growth of its new picture houses.

In Perth, W. A., recently the film exchange managers arranged that all exhibitors should insure their film before screening. The suggestion is now being taken up by the showmen, and it is quite likely that no film will be allowed out unless the exhibitor first agrees to insure it against fire.

The authorities at the Point Cook (Victoria) Aviation School have introduced the biograph as an aid to education. They have a fine theater erected, and great interest is being evinced by the airmen in their pictorial lessons.

Mr. Gurney, who recently left the services of Universal Films in New Zealand, is said to be interesting himself in a proposition to start an independent exchange in this country. Mr. Chambers, former Paramount manager in the Dominion, is now in New York negotiating for film.

Stanley Wright, general manager for Haymarket Theater, returned from his quick-lunch trip to America last week. With him came Mr. Bolton, one of the directors of the company. Mr. Wright is now holding down his desk at Sydney headquarters.

Picture exhibitors are kicking up a bit of a

fuss about the extra charges imposed by exchanges every time a fairly decent picture comes along. They contend that far too often alleged super films are foisted on them, calling for a much higher rate of hire. When the impost is extended to patrons the latter pay it under protest, and when the feature fails to come up to anticipations it does much damage to the exhibitor's business.

Tim Wiseman, inspector of cinematographs in Victoria, has retired from the position, owing to the climate not agreeing with him. He is returning to New South Wales.

Geoffrey Beacham has been appointed manager in Tasmania for Universal. He was for some time with the Selznick exchange.

P. J. Ramster, a local film producer, is preparing a comedy for the Italian market. The scenes have been shot locally, with the interiors now in course of preparation at the Palmerston studios. The titles will be printed in both Italian and English.

"A Daughter of Australia", starring American ingenue Yvonne Pavis, is being prepared for America. It should make effective propaganda for this country. Lawson Harris, another American, produced the feature.

Jack Heller is clowning around Queensland. He speaks of joining up with Wirth Bros. again. His old partner, Dutchy Morris, is dammying with Colleano's Circus, now playing the suburbs.

Gordon Maiden, now ahead of Lloyd's Circus, states that the show is one of the most compact on the road. It is being added to each month.

Showmen are up in arms against the heavy railroad fees. In some instances the prices charged are as much as the show could take in one night at some of the places visited. Already a movement is on foot to call a meeting of managers with a view to putting the case before the railway commissioners.

The Fisk Jubilee Singers (some of the combination being colored) are playing the Northern Rivers. This combination is popular everywhere. Marshall Palmer is still running the show.

Wilma Berkeley, a young Victorian singer, will leave for Europe shortly to continue her studies. The sum of \$1,500 has been contributed by her well wishers, and this will be forwarded to her on her arrival in London.

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

\$1000 Reward



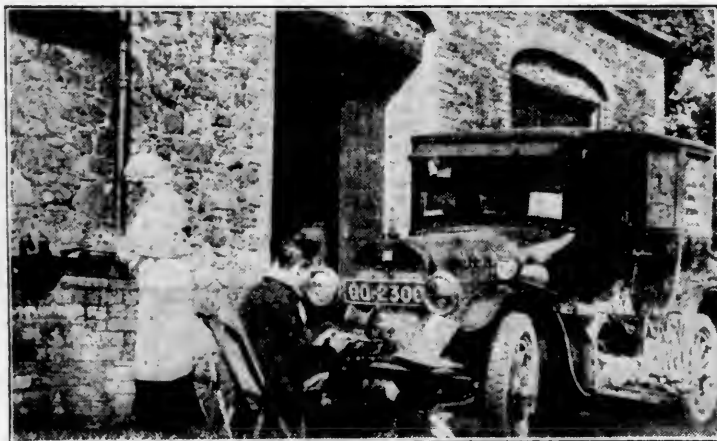
How often you see this sign displayed!

Sheriffs, police officers, detectives, all are looking for the big rewards offered for "wanted men" The one big problem is to identify the man. Finger Prints now used everywhere. Finger Print Experts in great demand. Rewards come to them. Wonderful opportunity for you in this uncrowded profession.

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University of Applied Science
1920 Sunnyside Ave., Dept. 1908 Chicago

AROUND THE WORLD IN A CAR



American writer and his actress wife are rather a source of astonishment to natives of England at the present time. Mr. Jeffrey is the writer in question, and his wife is known professionally as Pauline Mayo. The couple started from their home in Ohio last June, and are touring the world in their car. Jeffrey writes as the fancy strikes him, and his wife hops into open-air kitchen work. They plan to leave England about March, and will then tour Europe, Turkey, Persia, India, China, Japan, and so back to San Francisco. —International Nawareel Photo.

FROM LONDON TOWN

The Vaudeville Field
Billboard Office, 13 Charing Cross Road, W. C. 2
By "WESTCENT"

Cabarets Here To Stay

J. E. A. Malone, of the George Grossmith-Malone combination, speaking of profiteering in theater rents, holds that the price of the theater is fixed by demand. He could not see, in this case, where profiteering came in. Who was to pay for the upkeep for the weeks the theater was closed? Who paid the heavy taxation? A matter upon which Mr. Malone held strong opinion was raised by Mr. Payne's complaint that "while a music hall cannot serve a drink in the auditorium, cabaret shows immune from tax can go on during the course of a five-course dinner." "The cabaret is merely an overflow when the music halls and theaters give out," said Mr. Malone. "Like it or not, cabarets are here to stay. They are a legitimate form of entertainment. They may not pay taxes direct, the same as the music halls do, but the building itself is packed. They have to have licenses to sell the drink and that is taxation.

"I think the cabaret also goes to brighten London and remove the stigma that the Americans constantly held that London is a dead town. They are great theatergoers, and you drive them to Paris and Berlin. They are the greatest patrons of the cabaret, and

don't want to go to bed at half-past twelve. Why should they? When I go to New York I go round to the cabarets, and so does every fellow who goes over. The Americans are the same when they come here; they don't want to be put to bed. All the cabarets can do affecting the music halls is to give a great deal more work to the music hall artiste."

Where Do Jazz Drummers Go in Summertime?

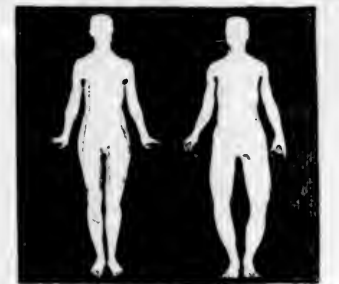
Now that summertime is over, the jazz drummers are creeping from their hiding places in swarms, with their tin cans and their klaxons, getting ready once more to make sounds of revelry by night. In the trade papers scores of expert tintinabulators are advertising for jobs—"Perfect rhythm and syncopation guaranteed." Today these gentlemen are busy as bees, oiling their rattles, polishing up their frying pans and getting their muscles into trim against their arduous work. But where do jazz drummers go in the summertime? Of the jazz drummer's natural history little is known. We see him only in the winter months, and in March, with the first crocus, he disappears. But whatever he does for the remainder of the year, he must surely continue his art in secret lest he get rusty.

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Royalty and Non-Royalty Comedies, Farces, Dramas, Vaudeville Acts, Stage Monologues, Specialties, Minstrel Programs, Parts, Skits and Afterpieces; Musical Comedies and Reviews, Short-Cast Bills, new and old, for Stock and Repertoire; Boy Scout, Camp Fire Girls, and other Juvenile Plays, all in book form. Complete line of Novelty Entertainment Books for all occasions.

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M. TRILETY, SPECIALIST,
245 L. Ackerman Bldg., BINGHAMTON, N. Y.

MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD
WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

Still at it is Mrs. Eva Fay, now appearing at houses on the Western Vandeville Circuit.

William C. Turtle is offering his mystery program at one and two-day stands in Kansas, having just finished a tour of Mississippi.

Little has been heard of Resista, "the girl you can't lift", since she returned to this country a few months ago following her triumphant tour of England.

People of New York evidently are fond of the comedy mindreading act of Harry and Emma Sharrock, judging from the manner in which the Keith bookers are keeping the turn busy in that city.

John and Nellie Olms, "watch wizards", have reached the lower part of California in their route on the Orpheum Circuit. Following close behind them on the same time is Adelaide Herrmann, widow of the Great Herrmann, with her magical act.

Several baffling fire and water tricks are included in the varied routine of wonders offered by the Royal Pekin Troupe, an outstanding act in the vaudeville part of the Shubert unit, "Snecessa".

Joseph Palmer, formerly with Howe's Great London Circus, narrates that the Prince Omwah attraction, of which he is manager, opened to good business a few weeks ago in Lancaster, Mo., and is heading fast for California.

Maurice Bliss advises that Sylvester, the magician, is suffering from blood poisoning and hasn't money enough for medical attention. Sylvester's address is given as 233 West Thirty-fourth street, New York. Bliss was assistant to Sylvester in a mindreading act known as Mysterious Mr. X. An effort is being made to have magicians in New York give a benefit show for Sylvester.

Comes word that Mrs. Harry Griffin, who, as Princess Lorene, was a dancer with the Conley-Griffin magic and illusion show, is suffering from a broken ankle at St. Mary's Hospital, St. Louis, Mo., as the result of an accident experienced October 22, when she was attempting to board a street car in the Mound City.

Jos. E. Finan, 439 W. Butler street, Ft. Wayne, Ind., inquires as to the whereabouts of Prof. Galvani, hypnotist, whose real name is Fred Daniels. "The last I heard of Galvani," states Finan, "was some years ago, when

he was resting up at his home along the Ohio River and making preparations for a trip to Europe."

An agent who recently made use of the advertising columns of The Billboard for the purpose of guiding the destinies of a mind-reading act informs that he received close to 300 replies. His figure comes close to telling the exact number of glass ball workers actively or otherwise engaged at present in this field and answers a much-asked question.

Murdock, "the famous White Mahatma", recently appeared for four weeks at the American and other theaters in Chicago, and this week will wind up a two weeks' engagement in Detroit. He will then go to New York, informs Hal Hixon, representative for Murdock. Newspaper clippings received on the act praise Murdock's mindreading, slate-writing and spirit-painting tests. His "Hindn Yogi" scene employs the services of several Oriental dancers.

High railroad and hotel rates mean nothing in the life of Genesta, escape artist and magician, who is to head a Houdini unit of "The Man From Beyond" in the metropolitan district of New York. Genesta and his wife arrived in the big town last week from Florida in their motorized home, in which, all told, they have traveled 31,000 miles. The car, a one-ton truck, has been fitted up with all the conveniences of a modern home—kitchen, bath and electric lights. Genesta is none other than the De La Genesta, whose hypnotic feats were the talk of the Pacific Coast several seasons back. He will feature his escape from a barrel of water with the Houdini film.

Thurston's show drew big business last week at the Grand Theater, Toronto, Can., according to word from Phantom, who recently returned to his home there from a vaudeville tour. Phantom's act featured a trunk mystery. Sydney Hamilton, famous English conjurer, now residing in Toronto, and Edwin Halloway, concert magician, were other professionals who witnessed Thurston's offering at the Grand, of which Roy Sampson, former business agent for Richards, the Wizard, is resident manager. Needless to mention, Phantom throws many

bouquets at Thurston for the wonder of his current attraction.

Dr. Chas. Khiro and Company, advertised as "World's famous medium in a gigantic production of spiritism; the greatest show of mystery ever booked in the South," came to a sad ending October 25 at Lafayette, La., when the Dr. and his "company", E. C. Walsh, were arrested on charges of starting a riot in a public assembly. The Khiro attraction was appearing at the time in the Jefferson Theater at Lafayette, and, it is alleged, the featured member claimed dissatisfaction with the reception accorded his performance and volunteered to step outside and engage in a fist encounter with anyone who might care to meet him. What followed, says a local newspaper report of the affair, was not to the credit of Khiro and Company.

J. J. (Doc) Wilson, stepping ahead of Richards, the Wizard, visited this department last week and reported surprisingly big business for the Richards show so far this season, especially during the past few weeks in Pennsylvania and West Virginia. This attraction, at present playing independent dates, will pick up its scheduled route on the Klaw & Erlanger Time the latter part of the month in the South. This is Wilson's first season with Richards. During the past ten years or so, however, he has been identified with magical and crystal gazing attractions as agent for Rex, Chandra and others. The magical shows of Thurston, Richards and George come under the Klaw & Erlanger banner this season, with Thurston, for the most part, sticking to his route of former seasons.

How Blackstone adds to the mystery of his regular act, now being presented on the Pantages Circuit, by putting on special stage stunts which help pile up box-office receipts is told in the following words of Len Vintus, president of the International Brotherhood of Magicians: "Blackstone was headlined at the Pantages Theater, Winnipeg, Can., the week of October 16. After his original act on Wednesday night he worked all sorts of spirit effects, such as table raising, with committee sitting all around; rapping hand and Kellar's rope tie. Thursday night was 'card players' night'. A committee was invited upon the stage to watch Blackstone at close range while he stacked the pasteboards and heat them at a game of poker. On Friday night he escaped from a packing box supplied by a local concern. On Saturday morning Blackstone presented a two hours' show of his own and packed 'em in." The informant concludes by telling of recent and successful appearances at Winnipeg theaters by the Great Maurice, John and Nellie Olms, Murray Ross, Will Meyenberg and Wm. (Doray) Dornfeld.

"The District Attorney", two headline vaudeville acts on the Keith Time. Art's show is now touring the one-nighters thru Pennsylvania.

Nell O'Brien Minstrels, Al G. Field, "The Bat" and other billing arrived at the Maryland Theater. Suppose James Cochran, "Flying Jimmie", of Thomas Cnsack Company, will "slough up the community" with paper—sure, Cleveland N. Bramble will be there with the assist.

Evert R. Cummings, recently manager of Fort Armstrong and Majestic theaters, Rock Island, Ill., has handed in his resignation due to his affiliating with Bob Finlay, the Mack Sennett comedian, who is making a personal appearance tour of the leading theaters with his "Cinema Girls Revue".

Gentlemen, have you ever met Jimmie Frank, second man ahead of "Up in the Clouds"? If you never have, by all means do it. Mr. Frank, as a matter of fact, is in private life the husband of Gertrude O'Connor, Ruby Adadel of the "Up in the Clouds" Company. Frank has a talented wife, who we understand will star next season under the banner of a big producer.

Business managers and second men who are wise will investigate the hotels advertised in the hotel column before slipping passes to other hotel employees that give nothing but a hnm steer. The hotels advertised, especially under the Cumberland heading, have been secured by The Billboard and will serve the profession right. Special rates and special conveniences are assured you.

While several of the agents in advance of Shubert Advanced Vandeville complain that they are being laid off during the shows' play in and around New York City, Nes Lavene is not one of them, for he says that Henry P. Dixon is so desirous of having everyone in burlesque know that he is still on the Shubert Time that Nes must work nights around Columbia Corner spreading the glad tidings.

William Thomas O'Keefe, the juvenile son of the manager of the Savoy Hotel, Cleveland, O., has evidently decided on a publicity-promoting career, for he is pictured on a post (Continued on page 66)

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Clyde Mallory, second man ahead of Nell O'Brien's Minstrels, is due in Cumberland soon. Not even a postal card did we receive from Clyde.

Charley Stronse is second man. Cumberland greeted both and it is said S. R. O. will result.

B. H. Nye, business manager ahead of "Alla Regah", landed in the Queen City of Maryland, "got me a billing" and blew for Clarksburg, W. Va., the much-discussed sticks of the snake country.

The Columbia Wheel Burlesque shows will initially open November 11 at the Maryland Theater, Cumberland, Md. Billing for "The Radio Girls" and "Bubbie Bubbie" has arrived, and House Advertising Agent Robert V. Rice is "raring" to go.

Who do you suppose dropped into Cumberland? Well, our old friend, William L. Love (Pompous Bill), business manager ahead of an "opery", "Il Travotore". Brothers, Bill has a real show even if it is an "opery".

Charles Bedwards and Charles Higgins, of Al G. Field's Minstrels, are to be with us in the near future. Yes, they both have a warm spot in their hearts for Cumberland, Md., especially when some "townner" tries to hold them up for a mess of ducats.

Frank Craven, star in "First Year", picked what we sure call a winner in the person of J. W. Frankel, business manager of the show.

Art G. Keene is now business manager of "Varieties of 1923 Unit", featuring Jack Leasing, former star of "The Frameup", likewise



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We are the headquarters for Handcuffs, Log Irons, Mill Bags, Strait-Jackets, Milk Cans, and, in fact, everything in the Escape Line. Prompt shipments. 160-page Professional Catalogue, 10c. OAKS MAGICAL CO., DEPT. 346, OSHKOSH, WIS.



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TRICKS, BOOKS AND SUPPLIES Feature Acts in Mind Reading and Spiritualism. Large stock. Best quality. Prompt shipments. Large illustrated Professional Catalogue, 20c. CHICAGO MAGIC CO., Dept. D, 140 S. Dearborn St., CHICAGO, ILL.

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Buy from the Manufacturers. Lowest prices. Bargains in Used Apparatus. LIST FREE. R. S. SCHLOSSER MAGIC CO., 957-959 Sixth Avenue, New York, N. Y.

Illustrated Professional Catalogue, 15c

BAILEY MAGIC CO., Cambridge, "39", Mass.

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"New and Original Magic"
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Berlin, Wisconsin

HOTELS

Commended and Criticized

By NELSE

The Majestic, on Bowdoin Square, is another Boston hotel where the hunch can be found fraternizing at all times...

For those who play on upper Broadway or those who prefer the location, there is a very desirable stopping place at the Apartment Hotel...

For a home-like rooming house, presided over by an oldtime, yet for all that a clever proprietress, there is no place like The New Bostonia...

Some boosters of "The Stag", a newly modernized hotel, at Terre Haute, Ind., send us a postcard of the hotel...

H. D. Collins, dean of advance agents ahead of colored shows, and now in advance of George Wintz's "Shuffle Along" road show...

Mrs. Grottlieb, a well-known manager of hotels in and around New York City, has taken over the operation of the Lansdale-Canton Apartments...

The Billboard: Gentlemen—The Billboard is all right and I walk a long way when necessary to get it...

COMMENT

This column is open to any justifiable grievance that any showman may have against a hotel, provided he will give the name and address of the hotel...

The Hotel Arlington, 326 King street, West Toronto, Can., owned by Arthur C. Budd and managed by Vic Jewels...

LINCOLN—EDMONDS

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Special to Theatrical Profession. Hot and cold water in every room. Central location. Close to theatres and railroad stations.

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STRAFORD HOTEL, Eighth and Pine, St. Louis. Mo. New, modern every way. Downtown location! Rates, \$5 week ahead, \$7 week double; \$1 day

KANSAS CITY

LOCATION THE BEST SOLICIT THE PROFESSION

Adele Godfrey, Violet Kura, Fred Mack, Helen Dillon, Babe Stezler, Mr. and Mrs. Hamilton, Dixie Stahl, Teddy Warden and Jennie LaRoche...

Down in Tampa, Fla., the Health Department of the city has a sanitary squad that makes weekly inspections of hotels and restaurants...

Jerry (Red) Cunningham, the hustling theatrical representative for Manager Pinkson, of the Hotel Edwards, Bowdoin street, near the State House, Boston, Mass., was on the job...

We have heard many hurlers and others inquiring about hotel conditions in Newark, N. J., as many of them do not like the idea of giving up their New York City hotels...

Mr. Alfred Nelson, The Billboard, New York, N. Y.

Dear Friend—Being an old tromper and having lived in hotels for so many years, I have at times believed there was not much of the milk of human kindness in the heart of the hotel people...

While in St. Louis I had a little misfortune, and, as I was living in a hotel, I supposed that all my baggage would be gone when I came around to call for it...

Thanking you for doing this for me and hoping that the hotel, thru your little write-up, will get patronage from the profession, I remain, Yours very truly, (Signed) ROY ALLEN.

While we prefer to recommend those hotels that we have investigated and listed in The Billboard Hotel Directory, we welcome communications calling our attention to all hotels...

MRS. DOROTHY GAUTHIER—NOTICE

Mrs. R. P. Lytle, 2274 Lincoln avenue, Chicago, Ill., is anxious to find her sister, Mrs. Dorothy Gauthier, billed as Dorothy and Francis Gauthier...

THE COATES HOUSE

THE BILLBOARD HOTEL DIRECTORY

Conducted by ALFRED NELSON. Communications to our New York Office, Putnam Building, 1493 Broadway. ADVERTISING RATE—One line, two columns wide, Hotel name, address and phone number, 80c for each issue...

Table listing hotels in New York City with addresses and phone numbers. Includes America Hotel, De France Hotel, Globe Hotel, Grand Hotel, Grenoble Hotel, Hotel Normandie, Hudson Hotel, King James Hotel, Navarre Hotel, Remington Hotel, St. George Hotel.

Table listing furnished apartments and furnished rooms in New York City. Includes Edmonds Apartments, Lansdale-Canton Apartments, Lincoln Apartments, Sol R. Apartments, Edna C. Burnett, Elizabeth Bailey, Mansfield Hall.

Table listing hotels in Akron, O., Baltimore, Md., and Boston, Mass. Includes Hotel Buchtel, Academy Hotel, Hotel Alphin, Hotel Edwards, Hotel Majestic, Hotel Washington, The New Bostonia.

Table listing hotels in Charleston, W. Va., Chicago, Ill., and Cincinnati, O. Includes Hotel Virginia, Briggs House, Hotel Pasadena, Hotel Raleigh.

Table listing hotels in Clarksville, W. Va., Cleveland, O., and Cumberland, Md. Includes Waldo Hotel, Hotel Savoy, Baltimore Hotel, Washington Hotel and Lunch Room.

Table listing hotels in Detroit, Mich., Grand Rapids, Mich., and Hoboken, N. J. Includes Hotel Astor, Hotel Commodore, Hotel Congress, Hotel Hermitage, Hotel Morgan, Hotel Morris, Hotel Metropolitan and Interurban, Hotel St. Claire, Hotel Hermitage.

Table listing hotels in Joplin, Mo., Kansas City, Mo., and Lima, O. Includes Hotel Connor, Hotel Mecca, Hotel Metropole.

Table listing hotels in Louisville, Ky., and Macon, Ga. Includes Girson Hotel, Leslie Hotel, Hotel Arcadia.

Table listing hotels in Middlesboro, Ky., Milwaukee, Wis., and Missoula, Mont. Includes Piedmont Hotel, Hotel Brown, Kennedy Hotel, Hotel Volk.

Table listing hotels in New Haven, Conn., Newark, N. J., and Newark, O. Includes New Dom Hotel, Warden Hotel, Hotel Strathmore.

Table listing hotels in Philadelphia, Pa., Pittsburgh, Pa., and Providence, R. I. Includes Hotel Carr, Hotel George, Hotel Berkshire.

Table listing hotels in Rochester, N. Y., St. Louis, Mo., and St. Paul, Minn. Includes Bristol Hotel, Kenealy's Restaurant, Seymour Hotel, Alamac Hotel, Empress-Rialto Hotel, Metropole Hotel, Pershing Hotel, Regent Hotel, The American Annex.

Table listing hotels in Springfield, Ill., and Tampa, Fla. Includes Columbia Hotel, Bancroft Hotel, Heaume Hotel, Hotel Atlantic.

Table listing hotels in Texarkana, Texas, Topeka, Kan., and Toronto, Ont., Can. Includes Cosmopolitan Hotel, Fifth Avenue Hotel, Arlington Hotel, New Commercial Hotel, Le Roy Hotel.

Table listing hotels in Washington, D. C., and Worcester, Mass. Includes New Park Hotel, Hotel Savoy, New Bay State Hotel, New Park Hotel.

Table listing hotels in Worcester, Mass. Includes Hotel Savoy, New Bay State Hotel, New Park Hotel.

Table listing hotels in Worcester, Mass. Includes Hotel Savoy, New Bay State Hotel, New Park Hotel.

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28TH YEAR
The Billboard
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in the world.
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 - New Orleans, La., 2632 Dumaine St.
 - Omaha, Neb., 216 Brantley Theater Bldg.
 - Washington, D. C., 508 The Highlands.

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Editorial Comment

THE actors and actresses of America should, whenever they think of Augustus Thomas, also immediately think of the fact that the Producing Managers pay him \$25,000 a year.
This very simple expedient, if generally adopted, would prove a tower of strength to the players' cause.
It is easy to do.
"Gus Thomas," ah yes, "the Producing Managers retain him at \$25,000 per year."
That is all.
Players are not to cultivate an invidious, disparaging or hostile association of ideas to store away in their memories along with it—not at all.
Just let the name and the fact connote the obvious and indisputable.
Mr. Thomas is paid a thumping good annual salary to represent the Producing Managers. He will (right-

ly and properly) do as good a job as he possibly can for them.
The actor's job is just to associate the two terms, "Gus Thomas" and "Retained at \$25,000 per year by the Producing Managers".
Get a piece of string and tie twelve knots in it.
Do these knots a la Dr. Coue.
THROUGHOUT there has been one man who has not wired and written The Billboard enthusiastically endorsing the cleanup, proffering his support and endorsing Mr. Charles Ringling's plan.
That man is John M. Sheesley.
But—we just want to say that, had he done so, WE WOULD HAVE BELIEVED HIM.
When his wire came in it would not have passed from hand to hand, provoking the smiles, jeers, sneers or caustic comment of the staff.
John M. Sheesley has never lied to The Billboard nor in The Billboard.

ment of very definite plans for the encouragement of native composers. It means to befriend them, to interest itself in their work and to produce same under its own distinguished patronage whenever worthwhile scores are written by them.
To this end the Society has engaged an extra, or rather an associate director, to whom works are to be submitted and who will examine them and decide upon those worthy of public presentation.
The American composer is to be congratulated. He has had a long, long wait, but at last things seem to be breaking for him.
THE more one investigates the more certain it becomes that employment agencies run by labor unions are invariably a mistake.
Union after union has tried it, and, without exception, failed.
The two activities do not go together.

QUESTIONS AND ANSWERS

- T. V.**—Without electricity moving pictures would be impossible.
W. E. E.—The offices of the United Fairs Booking Association are in the Garrick Theater Building, 64 W. Randolph street, Chicago.
R. T. G.—It is believed that the short girl has a very much better chance of breaking into the movies, all other things being equal, than the tall one. The tall, robust actor, however, has a better chance than the opposite type in the movies.
G. O.—We also heard the report that a German scientist over there has perfected a new material for screens called petravagan, which looks very much like leather. By its use pictures are said to be as clear in broad daylight as in darkness.
P. G.—It is a matter of opinion who is the greatest musical composer. Mozart was considered by some to be the greatest, because when he died at the age of 35 he is said to have written enough for a lifetime and accomplished what it took others many more years to accomplish.
A. H.—The length of time varies. If a song number gives promise of being a big hit the publisher, naturally, will be anxious to publish it as soon as possible. The same is true of a number which is timely. If the number does not rise above the ordinary in promise it may be held for months while numbers of greater promise are being used. Because of these and other considerations it is impossible to give the approximate time a number may be held.

TRADE UNION POLICIES

(From "EQUITY", the Monthly Official Organ of the A. E. A.)

In order to discuss the complex subject of trade unionism, it is necessary to understand exactly the technical terms. For that reason the following definitions, compiled from the best authorities on economics by a noted expert on the subject, are published.

"CLOSED or open union" are terms applied to trade union policy in regard to membership.
"Closed or open shop" are terms applied to trade union policy in regard to working rules.
There are many modifications of all of these terms.
"The Closed Union" is characterized by high initiation fee—long apprentice period, usually with an age limitation—limiting of membership.
This type often depends for control of its members upon investments, such as benefits, insurance and so forth.
"The Open Union" places no restrictions upon members—low initiation fee and dues. It depends to a great extent for control of members upon spirit, education and good organization work, and sometimes upon insurance in some form.
"The Closed Shop" is generally understood as a shop in which only members of the union are allowed to work, although there are many modifications to this rule. There are several forms of Closed Shop, two of which are:
Preferential—an example, the Hebrew Actors' Union, where nonunion members may be employed, but not until work has been provided for all union members. They are also a "Closed Union".
Extended—an example of this would be: Suppose the Shuberts organized three companies, two of Equity members and one of "Flors". If Equity were to say the two Equity companies would not play unless the third company were Equity also, it would be enforcing the extended "Closed Shop". The employer is the unit here, and his organized shops or companies, in this case, are used to force the organization of the non-union shop or company.
"Open Shop"—there are many definitions here also, but in general an "Open Shop" is one where employment is open to nonunion workers without the control of the union. In both cases of the "Open" and "Closed Shop" it resolves itself into a question of relative strength—for example, there is one union which in the agreement with the employers is designated as an "Open Shop", but which, in practice, because of the fact that it controls discharge of the workers, is, for all practical purposes, a "Closed Shop".
"Equity Shop"—here the fundamental difference from "Closed Shop" lies in the matter of admission. In the industrial world you might be eligible to union membership and nevertheless refused admission. In Equity they can't keep you out.
The "Closed Union" is usually accompanied by the "Closed Shop", at least in theory, and in practice where the union is strong enough to enforce it. Most of the A. E. of L. craft unions are in this group. The Railway Brotherhoods are an exception, being "Open Shop—Closed Union".
Very few unions obtain any strength under the "Open Union—Open Shop" form of organization.
The form of organization regarded by modern unionists as most favorable to growth and development seems to be that of the "Open Union—Closed Shop".
NOTE—Equity is the purest type of "Open Union" I know of.

Also, as far as we know, he has never permitted his press agents or representatives to misuse our columns.
SOME of the grifters are trying hard to hang stigma on The Billboard. Remembering that comparisons are odious, they seek to hook us up with the reformers.
Now the cleanup is not in any sense a reform measure with us.
We are merely disestablishing the grift in the show business.
Remember, therefore, that we, the editors of The Billboard, are not reformers. We are simply the apostles of disestablishmentarianism.
If we could only get that designation over, we would go scotfree in the matter of appellations, for no grifter could remember it all, let alone pronounce it.
THE Philharmonic Society of New York City will aid a cause which is very close to The Billboard's heart, namely, the cause of American music. It signals the entry upon its eighth decade with the announce-

They do not mix.
Experiment has been piled upon experiment. The history of unionism is strewn with their wreckage.
And when you consider the matter it is small wonder.
An employment agency, as industry is organized in this age, is an employers' instrument. It must be operated as such.
A union cannot operate one in that way—not for long—without embarrassing and ultimately compromising itself.
IT WAS not so long ago that almost all observers were convinced there was nothing new to be discovered in dancing. It was their belief that the possibilities of inventing new steps had been exhausted and that all had been done that was possible of doing. It was commonly held that Man had danced for so long a time that he had already run the gamut of dancing invention and all that was possible was a combination of the old stuff in new routines.
The last few years have seen this

belief knocked into the proverbial "cocked hat", for there are many dancers today who have invented new steps and have adapted other styles of dancing to their requirements. In fact, it has got so that a dancer has to do almost impossible routines in order to get attention. The situation reminds one of Paganini and his violin playing. It is a pretty well established fact that Paganini purposely wrote compositions for the violin that he believed were impossible to play. Certainly he did not play them himself. Today they are played as a matter of course by second-rate violinists.

In similar fashion the dancer of today does routines as a matter of course that the dancers of yesterday would have called impossible. One sees dancers mixing the classic school with plain "hoofing", the Russian peasant dances with "buck and wing" and a row of "lay-outs" with a soft shoe dance. If our dancers keep on developing their craft, the dancer of the future will have to be a combination of acrobat, ballet dancer, contortionist and "lumber-breaker". And the chances are that he will be, for he is already half way there. Certainly there are few branches of stage art that have shown such amazing progress in a few years, and it reflects the greatest credit on the American dancer.

In getting behind the Public Play-ground proposition the Elks have enhanced the prestige of the order and elevated its standing very greatly.
In supplementing these efforts the exhibitors of the country are strengthening their hold on the consideration of the better thought of in each and every community that boasts a picture house.
George Beban flatly denies that he ever asserted that 80 per cent of movie actresses are beautiful but dumb; but he stops right there, which, The New York Times points out, leaves it an open question just what is the matter with 80 per cent of our motion picture actresses.
Look at the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

A LIBERAL UNION

By "CHAMPROUGE"

WHILE all I am about to say ought to be and probably is familiar to all Equity members, there seems to be much ignorance among other professionals and those connected with the theater in various ways and also among those who take friendly interest in us who should be enlightened. While someone else might perform a task much better, no one at all has—to the best of my knowledge—gone forward to do it, and so I will undertake it. Without prejudice or malice, I will try to set forth the conditions which led to the forming of the Actors' Equity Association, its accomplishments and its aims as I understand them. If I am wrong in any of my statements or conclusions, no lasting harm will be done, as "a cloud of witnesses" will arise to correct me.

In a general way it may be said that the old-time stock and traveling star system came to an end about 1880. There had been traveling combinations for several years before that, and, in some sections of the country and in a certain class of theaters, the stock star system lasted somewhat longer, but 1880 might be given as the end of one system and the beginning of another.

The manners and customs of the old stock days continued. The managers, as a rule, had grown up in the business. They knew the actors personally and the actors knew them. The manager of 25 or 30 years ago prided himself on his knowledge of actors, and would sometimes assume an acquaintanceship if he had it not; whereas now the manager seems to try to impress upon the actor that he has never seen or heard of him before. Proud is he who can walk into an office these days and not be confronted with "What have you done?" Certain customs were handed down from the old days and observed until they became an unwritten law. Rehearsals at the beginning of the season were generally one to two weeks. In case of productions four weeks was usually the limit. Fares were paid to the opening point and from the point of closing. Two weeks' notice of the termination of an engagement was given on either side. The matter of half salary for the first one or two weeks of the season, the week before Christmas and Holy Week was never thought of. The early years of the present century saw a great expansion of the business, and it brought in an entirely new crop of managers, who "knew not Joseph" nor any of his brethren. Then began the half salary abuse, the extra matinee without pay abuse, and many more that made conditions intolerable.

One by one the old customs and traditions were dropped, until finally the actor had no rights that anyone was bound to respect. The contracts were so one-sided that they were looked upon as a joke by every judge who saw one. The manager could and did discharge actors without notice. He could and did close companies without notice. Generally return fares were paid, but often they were not. Rehearsals strung along indefinitely; they have been known to drag along for nine and even ten weeks, and no pay; perhaps after that the show would close after three nights' performance. One case can be cited where the company rehearsed six weeks and then notified that rehearsals were discontinued until further notice. They were never resumed and the members of the company never got a cent for the six weeks' time they had spent or the opportunities they had lost. It was not at all unusual for an actor to be rehearsed three, four or five weeks and let out without compensation. Women have rehearsed for weeks and spent large sums for wardrobe, to be told at the dress rehearsal that their services would not be required. Many more abuses might be cited, but the list is long enough. Be it said right here that all managers were not guilty

of these abuses; some always were and still are absolutely fair in their treatment of actors. For them Equity is not and never was needed. One of the worst offenders and one of the first to break down the old traditions had himself been an actor.

It became apparent to all who had the best interest of the theater at heart that if the business was to endure something had to be done. This led to the formation of the Actors' Equity Association late in 1913, with Francis Wilson at its head. It grew slowly, and a patient effort was made to work out an equitable arrangement with the managers. After many weary, heart-breaking months a contract was drawn up which the members of the old Managers' Association were willing to sign. It was imperfect and gave the managers much the best of it, but it was so much better than we had had that it was hailed as a victory. Some of the managers lived up to the contract, others ignored it. Equity continued to grow until early in 1919 the old Managers' Association went out of existence and the present Producing Managers' Association was formed. Altho composed almost entirely of the members of the old, the new association refused to renew the contract. Later they refused to treat with Equity as an association. At length a deadlock was reached. They refused to meet our representatives. All became convinced that our only hope lay in an affiliation with organized labor. Men do not give up

their freedom of action or assume burdensome obligations except for mutual protection. It goes without saying that we would never have affiliated with anybody if we could have won our fight alone. It was our union with organized labor that won the strike of August, 1919.

Our treatment by the Federation has been above criticism. They have never meddled in our affairs in any way and I don't think they ever will. They have stood behind us like a wall, and I believe they always will.

Now about the closed shop of which we hear so much. Equity shop is not a closed shop in the proper interpretation of the term. A closed shop, or closed union, is one in which the membership is restricted. In Equity there is no restriction. To be a full member it is necessary to have been two seasons upon the speaking stage. Anyone who wishes to take up the acting profession may join as a member without vote. After two years they automatically become full-fledged members. No one is refused membership in one class or the other. Nothing very tight about that. If a manager can find a suitable company of non-Equity actors, he is at perfect liberty to do so, and not a straw will be put in his way, but Equity actors may not play in that company. His company must be all Equity or no Equity. He may have one Equity company and as many non-Equity companies as he likes. Except as regards the chorus, Equity has not a

word to say as to the salary a member shall receive. If a man or woman is willing to work for \$10 a week, it is their own private affair; Equity does not interfere. What Equity does insist on is that a manager shall live up to the contract he signs. He must pay full salary for every week played. For every performance more than eight, he must pay one-eighth of a week's salary. He must pay fares from the place of organization to the opening point, and pay return fares from the closing point. He has ten days of rehearsal in which to determine an actor's fitness for a part. If he holds him longer he must pay him two weeks' salary. If it is an ordinary play, he must pay half salary for rehearsals after the fourth week. If it is a spectacular or musical play, he has five weeks for rehearsals. Except shoes and stockings, he must furnish the costumes for the ladies. In modern plays, where the ordinary civilian dress is worn, the men furnish their own. If he rehearses a company four weeks, he must pay two weeks' salary, whether he plays the full two weeks or not. These are the essential points of the Equity contract. Is there anything inequitable about it? Is there anything in it an honest man should shy at? If there is, then let somebody come along and draw up a fairer one.

Oh, one thing more! In case an actor breaks his contract, he must pay the manager two weeks' salary. In case he fails to do so, Equity assumes the obligation. If for no other reason, the Equity shop is necessary in order that Equity may control its own members. It works no hardship on anyone.

If Equity had done nothing else, its existence is justified by the increased self-respect it has given the actor. He can now walk abroad with his head up, a man among men. Equity stands for the betterment of the theater and all connected with it. Several managers recognize this, and Equity has no stronger supporters in its own ranks than they. They want Equity to live and it will live for the good of all.

I joined Equity during the first months of its existence. I am not an officer and never have been. I am just one of the rank and file who goes plugging along, pays his dues, and believes it is one of the broadest and best organizations ever created for the protection of a deserving people.



Gilmore City, Ia., Oct. 28, 1922.

Editor The Billboard—Now that a campaign has been started to clean the outdoor show field for 1923, why not take hold of the windy, misrepresenting agents? They claim fourteen, sixteen and twenty-five people for their shows when they know the company only has seven, nine or twelve people. As a result of their misrepresentation the live house managers unknowingly mislead their patrons by boosting the "big" show that is to come. I stand at all times for good, clean shows and will go the limit for them. There are many splendid men on the list of agents who truthfully tell the size of their companies, whether they be small or large. The misleading agent is the one who makes "wildcatting" necessary. House managers, why not make it clean by conducting open season on acts and shows that are misrepresented?

(Signed) F. SANDHAM,
Manager, Metropolitan Theater.

Ottawa, Kan., Oct. 29, 1922.

Editor The Billboard—A word of praise for the C. G. W. R. R.

Two weeks ago I made a jump from Dubuque to Des Moines, Ia., on the Saturday night train of the Chicago Great Western Railroad. Upon receiving my wardrobe trunk in the latter city I was surprised to find it had been badly treated en route. Both sides of the trunk were completely smashed in, and other marks of abuse made it appear to be damaged beyond repair. It had evidently been used as a "bumper" by one of the baggage men. I got in touch with officials of the road and they immediately and without question made a satisfactory adjustment by having the trunk entirely rebuilt, which cost them over \$30.

The quick action and courtesy tendered me by Mr. Jaynes, the Des Moines passenger agent, and Mr. Rupert, the general baggage agent at Chicago, prompted me to write this commendation in their behalf. I might add that this road assists the performer in lots of ways.

I trust you will give space to this.
(Signed) R. W. LEE,
With The Brinkley Girl Company.

Tacoma, Wash., Oct. 23, 1922.

Editor The Billboard—I note with approval that one of our foremost theatrical managers,

Lee Shubert, has launched a movement that is characteristic of the theatrical profession—to help the other fellow. This time it is the ex-soldier who, thru the misfortunes of war, has been unable to re-establish himself.

Mr. Shubert is probably keenly aware of the fact that much want and suffering has followed upon the heels of some of the boys since their return to civil life. Aside from the unemployment period following the close of the war, thousands of ex-service men were physically unfit to work, even tho they could get employment. Hospitalization has been given to most of these men who have applied, and compensation to those who were able to prove that their disability was due to service.

Hundreds of claims have not been allowed or are pending for lack of evidence. These men are entitled to admission to the soldiers' home.

For the married men who are now hospitalized but unable to connect up their claim, it is a tragedy as well as to those who, while not hospitalized, are physically unable to work and receive no compensation. God only knows how some of these poor fellows get along.

The writer is an ex-soldier and an old troupier. To tell in detail all the privation and suffering that he and his family endured for more than three years after his discharge from the army would fill a volume.

He has been hospitalized for the past seven months and Uncle Sam has done his duty to him, so he has no worry as to how his wife and children will get by this winter. But his heart goes out to the Buddies who are not so fortunate, for he firmly believes that out of such a large number of men whose business was increased during the war, some would be more than glad to help Mr. Shubert in this undertaking.

If Mr. Shubert is successful the boys will feel that the business men "also served" and are not entirely selfish.

(Signed) O. B. HARRINGTON,
U. S. Veterans' Hospital No. 59, Tacoma, Wash.

Cleveland, O., Oct. 26, 1922.

Editor The Billboard—Many of your readers who have played in Cleveland within the past four years will remember seeing the man who comes around to the theaters with makeup. I am that person and hope, after you have read this article, that you will

have a clearer understanding as to the feelings of myself and others who are working under a physical handicap.

Regardless of the fact that I have been without sight ever since I was two weeks old, it has been my earnest desire to be a useful member of society rather than a subject of charity. That is the ambition of every self-respecting person. So you can see how badly it makes one feel when an infirmity is continually referred to, and on account of his physical handicap, his ability is often questioned. We who are without sight notice this especially. It is our desire when out in the world to forget our slight physical handicap and to be the same as our fellow beings. But it seems that the general public, instead of helping us in this respect, continually reminds us of our condition by frequently referring to it. I do not mean to say that this is intentional on the part of those friends. I believe that after they have been shown how we feel about the matter they will be a little more careful. Because we do many things the same as sighted folks do, and sometimes even better than many sighted folks do, we are regarded as wonders. We are not wonderful at all. We are simply human. And as human beings we are doing the things as we have been taught to do, or our mind tells us to do them. Even if one of our senses has been curtailed or weakened, nature has taken care of us by strengthening our remaining senses. Therefore, all we ask is a fair chance and not sympathy or pity.

Years ago it was customary for people in my condition, or for people deprived of members of the human body, to beg on the street. The world has made wonderful progress since then and people have begun to realize that it is no longer necessary for us to be seekers of charity. At the same time, my especial class of people are still looked upon as bur-

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A REFERENCE
GUIDE FOR
CLEAN FILMS

MOTION PICTURE FIELD

AUTHENTIC
DIGEST OF
FILM EVENTS

ALL THE NEWS BOILED FOR THE BUSY MAN

Edited by MARION RUSSELL

Lack of Balance in Buying Conditions

A Grave Menace to M. P. Industry—Small-Town Exhibitor Suffers Most

The most serious state of affairs in the buying of films has developed within the past few months. Such chaotic conditions have prevailed for some time without a balance in the manner of purchasing films for various out-of-town theaters and so much confusion has arisen over booking agreements that there is a serious state of affairs, which may react very strongly against the exhibitor and drive a number of theater owners out of the business. The great difficulty is the lack of proper arrangements in the buying of films. Many exhibitors are working together and buying jointly. Perhaps in this way a great saving was accomplished for the few, but on the other hand the man whose business is to sell pictures invariably hands the lemon to the really worth-while theater owner who has to suffer for the deficit made by the salesman in selling his wares at losing rates to the organized buyers.

Some exhibitors pay ten cents on the dollar for pictures which are really worth while for their house, whereas others are handing out one thousand cents on the dollar for the same product. Usually it is the exhibitor who can least afford these inflated prices who is the one singled out by the salesman. Of course such conditions cannot go on forever, and a readjustment in the buying and selling arrangements will very quickly have to be made in order to stabilize the industry. If this state

of affairs is permitted to continue producers will shortly have no houses to peddle their wares, for even at this writing the majority of the producing companies are not making great profit on their pictures, which have cost them large sums of money. It has been intimated in certain sections that a get-together meeting between the most prominent producers and exhibitors will shortly take place to discuss the ways and means of improving what is fast becoming a very grave situation.

AMBITIOUS PLANS FOR J. D. WILLIAMS

Since his resignation from the First National, J. D. Williams has been besieged with inquiries as to his future plans in the motion picture industry. But to all such interrogations he has deferred confirming any of the rumors which have been circulated along Broadway the past week.

From the little that we can glean regarding the movements of this important film magnate, we can safely assume that he will very shortly launch a company of his own and enter the producing field on a large scale. Special features will be handled exclusively.

Also an exhibitor tieup is another angle of the new enterprise. After a brief trip abroad and a much-needed rest, Mr. Williams will roll up his sleeves and throw his hat in the ring and get back to the stamping grounds before many months have rolled by.

WEEKLY CHAT

The chief reason why motion pictures hold supremacy over the speaking stage is because of the unlimited facilities controlled by the former in delivering a dramatic story easily understood by the public. The movies are potential in their effect upon the crowds where the majority admire the silent drama most. They cannot help but admit that the screen is the greatest common divisor of our civilization of today. More good, more downright enjoyment and more comprehensive entertainment is derived from watching the motion pictures than from listening to all the spoken drama ever presented.

The screen can handle scenes and situations in a manner far superior to the regular stage, as witnessed in the tremendous effects attained by D. W. Griffith in his latest cinema, "One Exciting Night". What four-act drama depending upon four different sets of scenery could supply the thrills, the excitement, the enthusiasm as found in this picture with its multitudinous scenes flashing back and forth from interior to exterior, from staircase to library, from attic to kitchen, from garden to highway, from the master's plantation to the Negroes' quarters, all forming a complete background, unrestrained in its latitude? There can be no gainsaying the fact that the screen has the advantage over the stage in this manner, as well as in the silence which follows the action on the screen, the ear being free from the harassing sounds of uncultivated voices which seem to be the affliction of the average performer.

It cannot be denied that the scenery can handle a story far better than the stage.

Personality in Movies

Nothing is more essential to the success of a screen player than that undefinable something called personality. So few possess it and yet it is one quality which leads a person of even mediocre ability on the upgrade to stardom. It has often been said that personality was an asset absolutely necessary for an actor of the spoken stage, but it has been positively demonstrated that this same magnetic force is felt as strongly in the films as upon the legitimate stage. The world has often wondered why certain performers—many considered very homely as far as personal appearance goes—had become popular. It is because of the possession of this most prized

(Continued on page 112)



—Photo, copyright by Underwood & Underwood, New York.
Wedding party after the marriage of Robert E. Sherwood, motion picture critic, and Miss Mary Brandon, actress, married at the Little Church Around the Corner, October 29, 1922. Group, left to right: John Emerson, Robert E. Sherwood, the bride, Douglas Fairbanks, Mary Pickford and Anita Loos.

W. S. BILLINGS WINS SUIT

A communication from Oklahoma City reports the victory of W. S. Billings, owner of the American Theater, Enid, over the Vitagraph-Lubin-Selig-Essany Film Company under a recent decision of the State Supreme Court.

As this decision will act for the protection of other exhibitors, The Billboard quotes the following paragraph from The Enid Eagle:

"Because the motion picture film, 'Over the Top', was not on hand at the American Theater, Enid, to show to celebrating crowds on the Fourth of July, 1918, when the scenes depicted were of interest to all Americans, W. S. Billings, owner of the theater, will collect \$721.20 from the Vitagraph-Lubin-Selig-Essany Company. . . . the Fourth of July, 1918, was a beautiful, sunshiny day, and the celebrating crowds thronged the streets of Enid clamoring for the chance to see 'Over the Top', was corroborative of the fact that he lost money because he did not have the film to show."

" . . . The District Court of Garfield County awarded Billings damages both in the amount he spent on advertising the film and the money he lost in unpaid admissions. The film company presented evidence that an exhibitor in Missouri held the film a day longer than his contract called for and so made it a day late at Enid."

M. P. T. O. OFFICERS FOR CLEVELAND

The Cleveland M. P. T. O. at their recent meeting elected the following officers for the coming year:

President, O. E. Bellas; vice-president, S. Piotrowski; treasurer, Martin Prinz, and secretary, Sam Bullock. For the Board of Directors the new members are: Jas. Scoville, W. J. Slinn, Jules Schwartz, Sam Schactel and J. F. Haganman.

WARNER BROS.' CONCLUDE DEAL WITH GREAT BRITAIN

The entire series of Warner Bros.' six productions have been purchased for distribution through Great Britain. The deal was consummated by Edward Hulton thru the efforts of the general manager for Warner's foreign department, Gus Schlesinger. After witnessing the showing of Wesley Barry's "Rags to Riches" Mr. Hulton contracted for the entire output. The productions include "Main Street", "The Little Church Around the Corner", "Brass", "Little Heroes of the Street" and "The Beautiful and Damned".

ARKANSAS HOLDS M. P. T. O. CONVENTION

A very successful convention of the Motion Picture Theater Owners of Arkansas was held at the Hotel Marion, Little Rock, Ark. Sidney Nutt of Hot Springs presided as chairman. Matters of great interest to the theater owners were discussed and acted upon. C. A. Lick of Ft. Smith, vice-president of the Motion Picture Theater Owners of America, delivered a message on the upbuilding of the moral and educational values of the photoplay as given to the general public.

Little Rock was selected as the place for holding the next convention in April, 1923.

The newly elected officers are: President, W. E. Collins of Jonesboro; Vice-President, H. D. Whorton of Warren; Secretary, O. C. Hauber of Pine Bluff. Legislative Committee: Sidney Nutt of Hot Springs; T. W. Sharp and O. C. Hauber. Board of Directors: William A. May, Little Rock; W. L. Landers, Batesville; D. E. Fenton, Harrison; E. C. Robinson, Fayetteville; S. H. Butler, Russellville; J. A. Collins, Paragould; F. B. Smith, Stuttgart; G. E. Haven, Forrest City.

ILLINOIS M. P. T. O. COMMITTEES

The M. P. T. O. of Illinois at their recent meeting in Chicago, appointed the following committees:

Ways and Means, Glen Reynolds, B. L. Berve, A. Derzbach, S. Abrahams, J. Hopp, S. H. Selig, L. H. Frank; Daylight Savings, John Silba, A. Sapperstein, L. Siegel; Political Action, L. Abrahams, S. Selig, J. Lamm, M. Siegel and D. J. Christia.

FIRST NATIONAL MAY PRODUCE IN CALIFORNIA

Will Maintain Open Market Policy, According to Richard Roland

In an article appearing in The Billboard's last issue we mentioned the expected change in the plans of the First National Association. According to an announcement made by Richard Rowland, who is now the head of the F. N., important plans are under consideration by the Executive Committee. Mr. Rowland is reported as saying that F. N. may produce a number of pictures on its own account, altho not sufficient to supply their large chain of theaters.

But no matter to what extent their producing plans may carry them, he repeated the promise that any such arrangements would not interfere with the independent producer.

The franchise holders will continue to direct the methods of First National which, as everyone knows, is composed mostly of exhibitors. Plans are under way for the improvement of the franchise plan and with this object in view the Executive Committee will probably leave for California in the near future. The amount of production to be taken up will depend largely upon the result of this trip. Should the company produce on a large scale, film rentals will be based upon the cost of the pictures.

It is also expected that F. N. will shortly acquire a site on 46th street, New York, where a new home will be built for the organization.

A number of meetings have been held by the Executive Committee within the past few weeks and a vast amount of work has been mapped out with the belief that before 1923 F. N. will have completed its ambitious plans.

EXHIBITORS' INFORMATION

The Motion Picture Field section of The Billboard is intended primarily to supply information for exhibitors in localities far removed from New York City. This great metropolis being the hub around which revolve all the important events pertaining to the motion picture industry, and possessing as it does the finest modern movie palaces showing pre-release pictures—all that is new and advanced in the motion picture line—affords this department a close-up view of the good and bad screen offerings.

Our editor endeavors to give a truthful criticism of pictures which would prove beneficial to the out-of-town exhibitor as a helpful aid in booking his program. No favorites are played, nor are the faults of the pictures exaggerated—just a plain, unbiased statement of facts. Read and take your choice.

It is true that many pictures shown in the second-rate houses here would find a ready audience in outside communities. But the main concern of this department is to tell whether such films are fit to be viewed by women and children. New York is a big base town, which would accept many pictures that would offend the residents of other towns and cities less sophisticated. Therefore the truth is told as regards a picture, and it is up to the exhibitors to make their choice from the list of pictures reviewed, for, after all, they are the best judges of what would be suitable for their own particular communities.

Any exhibitor desiring special information about a film shown in New York can have that information supplied him by writing direct to the editor of the Motion Picture Field, The Billboard.

Screenland Favorites

WILL ROGERS, known as the cowboy screen actor, owes his success to his ability in swinging the lariat, which so amused the cowboys on the plains that he was persuaded to accept a vaudeville engagement, this marking his first appearance on the stage.



For eight years he continued to perform for vaudeville and road shows and by degrees introduced a bit of droll philosophy, punctuating his remarks with jokes at the expense of celebrities of the moment. Later he was induced to go into motion pictures, starring under the Goldwyn banner in "Doubting for Romeo", "One Glorious Day", "A Poor Relation", and also appearing in other productions, such as "The Robin Hood" and "The Unwilling Hero". While screening these pictures he was accompanied by his little son, Jimmie, a talented youngster who created no end of laughter by his comedy stunts in which he imitated his worthy pa. Lately Mr. Rogers signed up with the W. W. Hodkinson Corporation and has just completed "The Headless Horseman", which is a seven-reel picturization of "The Legend of Sleepy Hollow". The accompanying photograph presents him as Ichabod Crane, the school teacher, in Washington Irving's well-known story.

CAROL DEMPSTER, who plays the heroine in D. W. Griffith's "One Exciting Night", now running at the Apollo Theater, New York, is a California girl, having been brought up on a ranch in the Sierra Madre Mountains. An active life lived out of doors, associating with well-to-do people, on a large ranch where she gained health and strength, qualified her for a stage career. At the age of 12 she attracted attention for her dancing ability and was given a scholarship by Ruth St. Denis in Denishawn's school of dancing. At the age of 16 she attracted the attention of D. W. Griffith playing in "The Girl That Stayed at Home", next the leading part in "The Love Flower", and later in "Dream Street". Her role in "One Exciting Night" is a very exacting one demanding unusual pantomimic ability, appearing first as a fragile, sensitive, love-hungry girl, rising to heroic heights, then battling with the brutal villain in the mystery play. It is in this scene that her athletic training came in handy, for she makes an amazing leap upon the shoulders of the burly Negro and does not relinquish her hold despite his superior strength.



HENRY HULL is a recruit from the dramatic stage. He went into pictures over five years ago and previous to that served as play reader with William A. Brady. For several years he was assistant producer and more recently enacted the leading role in "The Cat and the Canary", a Broadway production, which has enjoyed a prosperous run. He has also gained fame as an author of "East Side - West Side", now playing in New York. In professional life Mr. Hull dates back his experiences for the past ten years and in that time his varied lines of work prepared him for



the roles which typify youth, exuberance and the impetuous juvenile lover. He is a splendid foil to Carol Dempster in "One Exciting Night" and their love scenes have become the talk of the town. There is a bright future ahead of this versatile young man, and ere long we shall see his name in electric lights on Broadway.

MADLAINE TRAVERSE won brackets while under the management of World Film Corporation, Pathe, Famous Players, Reliance Company, Ivan, and made special features, particularly "The Calliaux Case", directed by

Richard Stanton; "The Flower Girl", "For Love of a Man", "The Other Woman", "Leah Klesbna", "The Money Master", "The Closing Net", "Fruits of Desire", "The Shielding Shadow", "Poor Little Rich Girl", "The Sins of Society", "The Life of Roosevelt", "Gambling in Souls", "The Danger Zone", "The Hell Ship" and "The Love That Dares".



Previous to her entering the film Miss Traverse, a very handsome and statuesque dark-eyed beauty, gained considerable experience in dramatic stock companies while touring this country and the Provinces of England. For some time she played a New York engagement in "The Chorus Lady", playing in a condensed version of "The Chorus Lady" at the vaudeville theaters in London as well. She was also seen in

"Joseph and His Brethren", a Liebler production, which had a season's run at the Century Theater, New York. But it is her work upon the screen that has attracted the greatest attention.

"KNIGHTHOOD"

Shows Three Times Daily

On account of the enormous business done at the Criterion Theater, New York, by Marion Davies' picture, "When Knighthood Was in Flower", the management has arranged for a special "snapper show". This will be added to the regular afternoon and evening performances—the 5 o'clock showing will continue to be a feature of the run of the Cosmopolitan production.

NEW HOUSE IN CLEVELAND

The Lexington, a motion picture theater with a capacity of 1,400, all seats being on the first floor, was opened recently in Cleveland, O.

Pictures will be presented exclusively, tho an innovation has been introduced which permits of dancing after the final show. This is something new for Cleveland and the admission price to the theater will also include the privilege of remaining for the dance.

BIG STREET NEWS

The Literary Digest is to enter the motion picture field on a large scale.

Mae Collins is reported as having forsaken the screen to return to the spoken stage.

Rex Beach is to write original stories for Paramount for the use of Thomas Meighan.

There seems to be a well-grounded rumor regarding Frank Bacon and "Lightnin'", which may be utilized for screen purposes.

"Notoriety" has been sold for Arizona, Nevada, California and the Hawaiian Islands, according to announcement made by Bobby North.

John S. Robertson has signed a long-term contract with Inspiration Pictures. He will hold the megaphone for Richard Barthelmess and Lillian and Dorothy Gish.

Frank Mayo has severed his connections with the Universal Company. Mayo did not wish to renew his contract, on which the U people held an option for another year.

Allan Dwan, who directed Fairbanks in "Robin Hood", will begin work shortly on "The Gimples of the Moon". The cast will include Bebe Daniels and Nita Naldi.

Lady Diana Manners, who created the stellar role in "The Glorious Adventure", is to play the role of Queen Elizabeth in J. Starnat Blackton's new color film, "The Virgin Queen".

The cast for "Alice Adams", which Rolland V. Lee has selected to support Florence Vidor, includes Claude Gillingwater, Margaret MacWade, Harold Goodwin, Vernon Steel and Tom Ricketts.

Charlie Chaplin's last comedy to be made under the banner of the First National is named "The Pilgrim". This will complete the 1917 contract which First National held with the comedian.

Frank E. Woods, supervisor of production at the Lasky lot in Los Angeles, resigned a \$75,000 a year job. His resignation becomes effective November 6. Following swiftly upon the leaving of Mr. Woods, Thompson Buchanan also decided to quit the Lasky forces. It is said

(Continued on page 112)

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The Billboard Reviewing Service

"OLIVER TWIST"

As usual previous to the opening of Charles...

Reviewed by MARION RUSSELL

London in Dickens may approximate the...

THE CRITICAL X-RAY

Undoubtedly the picture has been handled in...

There is little or no humor in the film...

ENTERTAINMENT VALUE—Whichever the little star has...

"ANOTHER MAN'S SHOES"

Universal attraction starring Robert Hamilton...

Reviewed by MARION RUSSELL

Another one of those impossible stories...

THE CRITICAL X-RAY

The story centers about a woman in which...

Of course, the hero always happens along at...

What will strike the audience as remarkable...

"ENTER MADAME"

A Harry Green production adapted by Frank...

Reviewed by MARION RUSSELL

A fascinating picture dealing with...

THE CRITICAL X-RAY

Bullion is manure; in all the situations...

Clara Kimball Young, well retaining much...

The vivaciousness of the woman, the naive...

A minor note, that of the Japanese servant...

The film is one of the best in which Miss...

ENTERTAINMENT VALUE—80 per cent.

will walk about a room with his double and in...

Really the best work was contributed by...

Nothing out of the ordinary. Just a program...

ENTERTAINMENT VALUE—Fair.

DOUGLAS FAIRDANCE

IN "ROBIN HOOD"

Story by Elton Thomas directed by Alan...

Reviewed by MARION RUSSELL

The world will never forget the screen...

THE CRITICAL X-RAY

America has witnessed many magnificent...

Here they visualize ancient England with all...

The medieval history of King Richard's de-

All the glamour, the splendor and romance of...

We can truly say that Mr. Fairbanks in pre-

And what is more he proves a truly involved...

"SKIN DEEP"

Thomas E. Ince presents "Skin Deep"...

Reviewed by MARION RUSSELL

Edith Hill is responsible for putting this...

THE CRITICAL X-RAY

A patriotic appeal was introduced in order...

While the majority of crook stories are be-

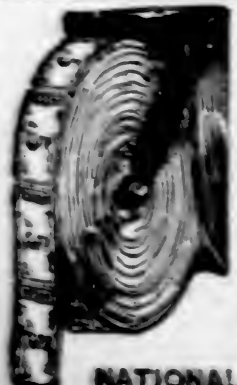
ENTERTAINMENT VALUE—Strong.

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LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

MITCHELL, OF MONTANA

By JOHN C. BAKER

The following excerpts were taken from the American School Board Journal:

"The space enclosed within the four walls of the ordinary school house is a sufficient workshop for most school superintendents. Now and then we find one whose work and studies cannot be held within such quarters; one whose activities extend to the homes and hearts of the people of the community, even into the bleak shack of the homesteader, fifty miles out on the dryland prairie.

"Such a one is Frank N. Mitchell, superintendent of schools at Poplar, Montana. Years ago the school system at that place was a wreck—today it stands as a model of efficiency and service. When Mitchell first came there he was advised that he would not last a year at the place. He has been there for five years and if the sentiment of the community can be taken as the rest of the world, he has done remarkable work up the school district of Roosevelt County, but it has not been because of any superior educational qualifications or because of exceptional talents or pedagogical training. He averages well up in all of these, but many others with higher ratings in these matters would probably have lasted about the allotted twelve months. He has won out first of all because he is not a man of his district, and secondly because he did not let the walls of his school shut him in. He was bigger than his school—his school was his classroom and every living being in his district was his pupil.

He sometimes learned from books, but he taught more from men, boys and girls.

"For a long time there was drought here and the farmers of the Poplar country. Spring after spring the homesteaders planted their good crops year after year the hot withering sun shriveled up the tender plants and there was no harvest. Then when the rains came and a fair crop was secured, the wheat dropped where it scarcely grew and it. The effect of so many disappointments coming one after the other may well be imagined. Farmers and townspeople were in the depths of discouragement and the drought which we conveniently speak of as the 'dust' had almost reached the breaking point.

"That was that Frank Mitchell, instead of peering up and going to pleasant climes as so many would have done, demonstrated that he was bigger than his job. He saw that what was needed among his people out there on the farms and ranches was entertainment, diversification, something to get their minds away from their disappointments. Within a week he had a very presentable troupe of some talent entertainers assembled, bought a portable organ, secured the services of a dozen automobiles and from the middle of September to the first week of December, one, twice and three times a week, Frank Mitchell and his troupe put on their entertainments in the country communities. Sometimes in rural schools, sometimes in barns, sometimes in the great open. Crows were small at first but as word spread that the programs were really worth while, more and more came until it was nothing at all to see the farm folks packed into a little one-room school until there was scarcely room for the performers.

"Communities thirty-five and forty miles out in the country were visited and often the string of cars bearing the weary entertainers would get back home to Poplar just as the sun of a new day was coming up over the eastern prairie. When the novelty had worn off the performances became real work for the little band of men and women who so nobly offered their services but never a grumble was heard and not one left the ranks. The spirit and enthusiasm of Mitchell kept them going until the severe winter weather of early December forced them to give up for the rest of the season.

"The following September found Mitchell with his program arranged and ready with his little company of the year before for another season of rural entertainment. There were some changes, however. The county agricultural agent and the farm bureau had been induced to help with the meetings. A portable picture outfit was purchased, films of educational and entertainment value were secured and arrangements made with the local extension service for an occasional series of important farm topics. Thus the farmers and their families were not only provided with entertainment but at the same time were receiving the best instruction that could be provided to help them in the operation of their farms. The meetings were even more popular than the year before and the effect was greater than ever.

"This is the work of Frank Mitchell. A work that scarcely comes under the category of school work in the book of the oldtime schoolmaster, but a work which fits wonderfully well the scheme of life and events in the West. In the years to come when the farmers of today have become the oldtime homesteaders' shacks, when farming operations have been established on a firm and permanent basis, and when most of us have forgotten, a grateful, prosperous people of the West will hold in their hearts a glowing remembrance of a real man—Frank Mitchell, who was bigger than his school at Poplar teaches band and orchestra music and gives credit for it. In the science and dramatics are taught, dancing and farm judging is a part of the activity. Superintendent Mitchell is now booked until the middle of November and is out two nights a week with his school players, and his cheer leaders (for that is what his little band of amateur thespians really are) and they are doing real community construction by instilling hope and good cheer where there is every reason why there might be found a bit of despondency and despair.

With us could get every teacher, every individual and every organization to catch this spirit and turn to those who are near and

anxious to receive the sort of help that we can all give. Little towns growl about the cities but they never think of helping the country and villagers who are their neighbors and customers. Try it.

CHAUTAUQUA DRAMA CONTEST

The first official meeting of the Chautauqua Drama Board took place recently to elect additional officers and to discuss the advisability of selecting four plays for production from which the prize will be chosen.

Dr. Paul M. Pearson, president of the International Lyceum and Chautauqua Association and the director of the Swarthmore Chautauqua Association; Gregory Zilboorg, the Russian dramatist and the translator of "He Who Gets Slapped"; Theodore Ballou Hanchley, editor of The Chicago Drama Magazine, and Geo. P. Baker, professor of English and dean of the School of Dramatic Arts of Harvard University, were present.

The drama contest originated with the Swarthmore Chautauqua Association of Swarthmore, Pa. The Swarthmore Chautauqua Association is one of our American institutions not run for profit. All income above running expense is used for the improvement of future programs. None of the directors in their eleven years of service have drawn a salary.

The authors of the four plays chosen for production will receive a prize of \$300. Dr. Baker will produce these four plays, from which the prize drama will be selected, in his "47" Workshop. The prize play will be given in the 9,000 chautauqua towns and the author will receive five per cent royalty of the admissions. After the run of the first summer the play reverts to the author—the author retaining all rights except for the chautauqua's run of 1923.

The play selected to be sent over chautauqua circuits in one summer will surpass in number of performances that of "Lightnin'" in its entire New York and Chicago run.

Comedies of American life are wanted for this contest, which closes December 1, 1922. Plays should be submitted to Paul M. Pearson, chairman of the Drama Board, Swarthmore, Pa.

JAS. L. LOAR WRITES FROM PARIS, FRANCE

James L. Loar writes the following from Paris, France:

Dear Friend High: The Loar Quartet is having a famous time. Our voyage to Liverpool was fine, and every day since filled full of seeing and enjoying. Some of the most enjoyable of the spots visited have been Chester, Eng., the most fascinating of all the old English villages—dating back years before the days of the Normans; the lake country, most beautiful and interesting to all students of English literature; the Shakespeare land, including, of course, beautiful Stratford-on-Avon, Warwick, with its wonderful tower in a 20th Century condition; Oxford, the college town of the world, and London, incomparable in many ways.

We then crossed the channel to Ostend, saw some of the big German guns used to keep the British feet far out at sea. Saw Ostend, Europe's greatest summer resort, and Bruges, occupied by the Germans much of the time during the war and one of the most quaint and charming historic places in all Belgium. Brussels is a great city, nearly the entire city being built of beautiful white stone, and on every hand you see evidence of returning wealth and prosperity.

We are now in Paris—have been here for a week and still there is much more to see and enjoy. One day we went to Versailles and it certainly is one of the most beautiful spots in all the world, and the palace and grounds made famous by Louis XIV. still stand in perfect condition and are maintained in all their grandeur.

I go for two days to the battlefield, and then we leave Monday for Marseilles, then on to Nice, Genoa, Milan, Venice, Florence, Rome, Naples and several other intermediate cities and on November 13 sail for Boston on the White Star Line steamer Arabic, landing at Boston about November 25, and plan to get home in time for an American Thanksgiving meal. It has been delightful that the Loar family could enjoy together this our first family trip abroad. My best wishes to all the chautauqua family.

THE A. B. C.'S OF BUSINESS

The other day the writer rode from Chicago to Janesville, Wis., on a fast Chicago & Northwestern train in which there were three coaches that carried eight passengers; going from Janesville to Whitewater on a Chicago, Milwaukee & St. Paul train there were twelve passengers a part of the way, but most of the way there were two, two got out at Whitewater and no one got on at that point. Part of the time while on that trip I was busy reading The A. B. C.'s of Business and among other things I read this statement: "Our slogan has been billions for chewing gum and joy rides and vanities, but not one cent for transportation."

Theory and actual experience came close to coinciding in that case, as the count shows. The secretary of the treasury recently estimated that we are now spending for luxuries in one year a sum equal to about the total value of our entire railway system.

This is but one little line of thought and investigation that Henry S. McKee has started in his primary of business.

Like all books that are written so plain that a child can understand them, this book is invaluable to students of business as it is being conducted today. It sets forth some of the fundamentals in a way that we all can understand, and, even where we feel that we don't really know them, we get a better grip on our facts by reading this book.

There are chapters on The Complete Character of Our Business Organization, The Understanding of Money, Wages and Values, The Elements of Banking, Business Connections of the War, The Abuse of Our Railroads, Labor and Our Markets, Coal and the Future, Internationalism, and Education.

The author says: "We have won our war and as a nation we have prospered. But we are a great deal poorer in our people and we do not know it."

Read this book, and you will see why we are a great deal poorer, and why we do not know it.

The A. B. C.'s of Business is published by The Macmillan Company, of New York, and sells for \$1. It contains 135 pages.

LYCEUM AND CHAUTAUQUA NOTES

Elliott James, who spent a very pleasant and profitable summer in California looking for the American Alcohol Education Association, has returned to Chicago and is now located at 631 Fine Arts Bldg.

The prize-winning song, "Chicago," composed by Ted Turquist, formerly with the Ben-Tur Company, now with Colonial Trio, was used in the Chicago Theater pageant celebrating Chicago week. It is estimated that over 100,000 people heard it.

Bob Morningstar gave his "Celebrities I Have Shot" talk to the Austin Kiwanis Club Oct. 19. The display of large photographs of celebrities in all lines of art, science, music and sports taken by himself, together with intimate stories concerning these celebrities, makes this a most unique and interesting club entertainment.

Gay Zenola McLaren presented "Daley" to a large Kansas City audience October 31. The Kansas City Business Woman's Club, under whose auspices Miss McLaren appeared, was enriched to a considerable amount and the large audience delighted. Miss McLaren is booked by special booking agents under the direction of her sister.

Miss Maudie Willis, reader, has stored her touring car for the winter, and is now on tour delighting audiences with her play interpretations.

The Streator (Ill.) big musical course will open November 29 with the Impresario Company. The various clubs of Streator are boosting this course, which is a high-school enterprise. W. D. Waldrip, principal, is at the head of the series.

The Farmer-Steindel Joint Recital Company has just completed a most successful tour of the West and Southwest.

Alex. Miller, the Washington (Pa.) postmaster, whose lecture, "The Other Side of Main Street," is winning him fame, will speak before the Chicago Rotary and Chicago Kiwanis clubs, November 14 and 16.

Miss Ethel Salisbury Hanley, the popular chautauqua monologist, contemplates a trip to Europe this coming summer, if released from a contract already made for the chautauqua season.

Otto Knester, of the Feichtl Yodelers, was severely injured when struck by an automobile in Chicago recently. He is recovering rapidly.

The establishment of bus lines between cities and towns is adding much to the convenience of lyceum and chautauqua travelers. The Hannibal-Quincy line is a new one.

Mrs. Ruth Bryan-Owen appeared before leading clubs in and around Chicago during the week of October 23. Reports all most enthusiastic.

The Extension Division of the University of North Dakota is again to put on lyceum courses under the direction of Prof. A. H. Yoder. Sixteen groups of persons have already been engaged for the winter. Twelve of these have been engaged outside of the State, four are from North Dakota. There will be other additions to the list, but at present it is as follows: Ernest Gumble Concert Party, Raymond Robins, Edmund Vance Cooke, Norfolk Trio, Hamlin Garland and daughter, M. Alexander Spillman, Ernest Harold Barnes, Wm. Arch McKeever, Howard Musical Co., Dean V. P. Squires, J. A. Taylor and George Wm. Crosby.

This year the Sac City (Ia.) Chautauqua Association paid off a \$1,000 mortgage, made improvements for the beautification of Chautauqua Park and has a balance in the treasury of \$392.82, besides a reserve appropriated for improvements.

LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

MITCHELL, OF MONTANA

By JOHN EDGAR

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"The following September found Mitchell with his program arranged and ready with his little company of the year before for another season of rural entertainment. There were some changes, however. The county agricultural agent and the farm bureau had been induced to help with the meetings. A portable

lecture outfit was purchased, films of educational and entertainment value were secured and arrangements made with the local extension service for an occasional lecture on important farm topics. Thus the farmers and their families were not only provided with entertainment but at the same time were receiving the best instruction that could be provided to help them in the operation of their farms. The meetings were even more popular than the year before and the attendance greater than ever.

"This is the work of Frank Mitchell. A man that scarcely comes under the category of a school superintendent but a work which fits wonderfully into the scheme of life and events in the West. In the years to come when the boomers of today have become the old-timers when comfortable homes have replaced the homesteaders' shacks, when farming has been established on a firm and permanent basis, and when most of us have forgotten a grateful, prosperous people of the West will hold in their hearts a growing remembrance of a real man—Frank Mitchell, who was bigger than his school.

"The school at Poplar teaches band and orchestra music and gives credit for it. Latin, science and dramatics are taught, dramatics and farm judging is a part of the activity. Superintendent Mitchell is now booked up until the middle of November and is out two nights a week with his school players, and his cheer leaders (for that is what his little band of amateur thespians really are) and they are doing real community construction by instilling hope and good cheer where there is every reason why there might be found a bit of despondency and despair.

"Wish we could get every teacher, every individual and every organization to catch this spirit and turn to those who are near and

anxious to receive the sort of help that we can all give. Little towns grow and the cities but they never think of helping the country and villagers who are their neighbors and customers. Try it.

CHAUTAUQUA DRAMA CONTEST

The first official meeting of the Chautauqua Drama Board took place recently to elect additional officers and to discuss the advisability of selecting four plays for production from which the prize will be chosen.

Dr. Paul M. Pearson, president of the International Lyceum and Chautauqua Association and the director of the Swarthmore Chautauqua Association; Gregory Zillboorg, the Russian dramatist and the translator of "He Who Gets Slapped"; Theodore Ballou Hineley, editor of The Chicago Drama Magazine, and Geo. P. Baker, professor of English and dean of the School of Dramatic Arts of Harvard University, were present.

The drama contest originated with the Swarthmore Chautauqua Association of Swarthmore, Pa. The Swarthmore Chautauqua Association is one of our American institutions not run for profit. All income above running expense is used for the improvement of future programs. None of the directors in their eleven years of service have drawn a salary.

The authors of the four plays chosen for production will receive a prize of \$300. Dr. Baker will produce these four plays, from which the prize drama will be selected, in his "47" Workshop. The prize play will be given in the 9,000 chautauqua towns and the author will receive five per cent royalty of the admissions. After the run of the first summer the play reverts to the author—the author retaining all rights except for the chautauqua's run of 1923.

The play selected to be sent over chautauqua circuits in one summer will surpass in number of performances that of "Lightnin'" in its entire New York and Chicago run.

Comedies of American life are wanted for this contest, which closes December 1, 1922. Plays should be submitted to Paul M. Pearson, chairman of the Drama Board, Swarthmore, Pa.

JAS. L. LOAR WRITES FROM PARIS, FRANCE

James L. Loar writes the following from Paris, France:
Dear Friend High:

The Loar Quartet is having a famous time. Our voyage to Liverpool was fine, and every day since filled full of seeing and enjoying. Some of the most enjoyable of the spots visited have been Chester, Egl., the most fascinating of all the old English villages—dating back years before the days of the Normans; the lake country, most beautiful and interesting to all students of English literature; the Shakespeare land, including, of course, beautiful Stratford-on-Avon, Warwick, with its wonderful tower in a 20th Century condition; Oxford, the college town of the world, and London, incomparable in many ways.

We then crossed the channel to Ostend, saw some of the big German guns used to keep the British fleet far out at sea. Saw Ostend, Europe's greatest summer resort, and Bruges, occupied by the Germans much of the time during the war and one of the most quaint and charming historic places in all Belgium. Brussels is a great city, nearly the entire city being built of beautiful white stone, and on every hand you see evidence of returning wealth and prosperity.

We are now in Paris—have been here for a week and still there is much more to see and enjoy. One day we went to Versailles, and it certainly is one of the most beautiful spots in all the world, and the palace and grounds made famous by Louis IX, still stand in perfect condition and are maintained in all their grandeur.

I got two days to the battlefield, and then we leave Monday for Marseilles, then on to Nice, Genoa, Milan, Venice, Florence, Rome, Naples and several other intermediate cities and on November 13 sail for Boston on the White Star Line steamer Arabic, landing at Boston about November 25, and plan to get home in time for an American Thanksgiving meal. It has been delightful that the Loar family could enjoy together this our first family trip abroad. My best wishes to all the chautauqua family.

THE A. B. C.'S OF BUSINESS

The other day the writer rode from Chicago to Janesville, Wis., on a fast Chicago & Northwestern train in which there were three coaches that carried eight passengers; going from Janesville to Whitewater on a Chicago, Milwaukee & St. Paul train there were twelve passengers a part of the way, but most of the way there were two, two got out at Whitewater and no one got on at that point. Part of the time while on that trip I was busy reading The A. B. C.'s of Business and among other things I read this statement: "One sign has been billions for chewing gum and joy rides and vanities, but not one cent for transportation."

Theory and actual experience came close to coinciding in that case, as the count shows. The secretary of the treasury recently estimated that we are now spending for luxuries in one year a sum equal to about the total value of our entire railway system.

This is but one little line of thought and investigation that Henry S. McKee has started in his primary of business.

Like all books that are written so plain that a child can understand them, this book is invaluable to students of business as it is being conducted today. It sets forth some of the fundamentals in a way that we all can understand, and, even where we feel that we already know them, we get a better grip on our facts by reading this book.

There are chapters on The Complete Character of Our Business Organization, The Understanding of Money, Wages and Values, The Elements of Banking, Business Courses of the War, The Abuse of Our Railroads, Speculators and Our Markets, Cost and Profit, Trade, Internationalism, and Education.

The author says: "We have made our war and as a nation we have prospered. But we are a great deal poorer in competence and we do not know it."

Read this book and study it, and you will see why we are a great deal poorer, and also why we do not know it.

The A. B. C.'s of Business is published by The Macmillan Company, of New York, and sells for \$1. It contains 135 pages.

LYCEUM AND CHAUTAUQUA NOTES

Elliott James, who spent a very pleasant and profitable summer in California booking for the American Alcohol Education Association, has returned to Chicago and is now located at 631 Fine Arts Bldg.

The prize-winning song, "Chicago," composed by Ted Turnquist, formerly with the Bon-Tour Company, now with Colonial Trio, was used in the Chicago Theater pageant celebrating Chicago week. It is estimated that over 100,000 people heard it.

Bob Morningstar gave his "Celebrities I Have Shot" talk to the Anstin Kiwanis Club Oct. 19. The display of large photographs of celebrities in all lines of art, science, music and sports taken by himself, together with intimate stories concerning these celebrities, makes this a most unique and interesting club entertainment.

Gay Zenola McLaren presented "Dulcy" to a large Kansas City audience October 31. The Kansas City Business Woman's Club, under whose auspices Miss McLaren appeared, was enriched to a considerable amount and the large audience delighted. Miss McLaren is booked by special booking agents under the direction of her sister.

Miss Mande Willis, reader, has stored her touring car for the winter, and is now on tour delighting audiences with her play interpretations.

The Etreator (Ill.) big musical course will open November 29 with the Impresario Company. The various clubs of Etreator are boosting this course, which is a high-school enterprise. W. D. Waldrip, principal, is at the head of the series.

The Farmer-Steindel Joint Recital Company has just completed a most successful tour of the West and Southwest.

Alex. Miller, the Washington (Ia.) postmaster, whose lecture, "The Other Side of Main Street", is winning him fame, will speak before the Chicago Rotary and Chicago Kiwanis clubs, November 14 and 16.

Miss Ethel Salisbury Hanley, the popular chautauqua monologist, contemplates a trip to Europe this coming summer, if released from a contract already made for the chautauqua season.

Otto Knester, of the Feichtl Yodelers, was severely injured when struck by an automobile in Chicago recently. He is recovering rapidly.

The establishment of bus lines between cities and towns is adding much to the convenience of lyceum and chautauqua travelers. The Hannibal-Quincy line is a new one.

Mrs. Ruth Bryan-Owen appeared before leading clubs in and around Chicago during the week of October 23. Reports all most enthusiastic.

The Extension Division of the University of North Dakota is again to put on lyceum courses under the direction of Prof. A. H. Yoder. Sixteen groups of persons have already been engaged for the winter. Twelve of these have been engaged outside of the State, four are from North Dakota. There will be other additions to the list, but at present it is as follows: Ernest Gamble Concert Party, Raymond Robins, Edmund Vance Cooke, Norfleet Trio, Hamlin Garland and daughter, M. Alexander Spillman, Ernest Harold Barnes, Wm. Arch McKeever, Howard Musical Co., Dean V. P. Squires, J. A. Taylor and George Wm. Cresby.

This year the Sac City (Ia.) Chautauqua Association paid off a \$1,000 mortgage, made improvements for the beautification of Chautauqua Park and has a balance in the treasury of \$592.82, besides a reserve appropriated for improvements.

"THE BOOK OF LIFE"

Reviewed by Ralph Bradford

Upton Sinclair's most pretentious work, "The Book of Life", is an interesting mixture of speculative philosophy, sociology, biology, physiology, pathology, dietetics, therapeutics and sound common sense. It is published by the author and distributed by the Psine Book Company, of Chicago.

At one point the book tells what is a good balanced ration for a brain worker, and at another it treats of the ideal spiritual and physical relation of the sexes. One chapter sets forth the indications in favor of survival—the evidences of immortality; another emphasizes the importance of keeping the bowels in good condition.

It is a book that should do a lot of good. There will be criticism for its title. The author has thrown himself open to the charge of cheap sensationalism that has often been hurled at him. He probably is so accustomed to that charge that he will not mind it; nevertheless, it seems he ought to have considered that there are many millions of people in this country to whom there is only one "Book of Life". Such people will be offended at his presumption in giving to his volume a name that is sacred to them. They will call him sacrilegious—and so, of course, he is. So was Socrates and Savonarola and Luther, and every other one who ever went counter to the established order. Perhaps Sinclair wanted to shock a lot of people, but it doesn't do to carry that principle too far in the leonoclast business. It is well to have a certain regard to the set of opinions already possessed by possible readers—to appeal to what pedagogues term the appreciative mass, and so gradually to work changes, rather than to attempt too tempestuous a house cleaning.

However that may be, here is a book that will challenge attention. It is an honest, serious and wholly praiseworthy attempt to reduce to terms of common understanding some of the things that have always been regarded as the "mysteries" of life.

The work has four divisions which may be considered in their order:

First, "The Book of the Mind". In this the author attempts to make articulate some of the gropings of the human soul and to give expression to some of the faith in life and reality that exists everywhere in the minds of men. Here we read of such abstractions as the nature of life, the nature of faith, the use of reason, the origin of morality, the virtue of moderation, the choosing of life and the relation of the mind to the body and the body to the mind. All this is not the dry discourse of the pedant. It is good, live, modern English, free from the vagueness and arbitrary terminology encountered in most attempts at philosophy.

Second, "The Book of the Body". This is a practical series of essays on the care of our physical bodies. Standards of diet, fasting, diseases and their cures, "colds" and similar so-called minor ailments, make up the subject matter of this division.

Third, "The Book of Love". This is easily the most remarkable part of "The Book of Life". The author makes a defense of love. There is nothing maudlin or sentimental about this. It is a dignified, earnest justification of love as a vitalizing and elevating influence on human life. The history of marriage is traced, and the sex customs now existing in the world are discussed. The problems arising out of sex are discussed with frankness, and the matter of divorce and the enactment of proper divorce laws receives the treatment it merits.

This treatment of the divorce question is probably the best thing that has been written on the subject. A lot of people have been exercised over the "divorce evil". They have seemed to regard divorce itself as an evil. Sinclair shows that it is a remedy for evil—that instead of encouraging promiscuity it protects monogamous marriage, which he holds up as the ideal relation. Anyone who can read this book and still refer to Upton Sinclair as a "freelover" will display an appalling and abysmal ignorance of the English language, to say the least. Nothing could be finer than the ideal of faithful, monogamous love and marriage that he holds up. Nothing could be better plain horse sense than the training for love and marriage which he advocates for adolescent man and womanhood. Nothing could be fairer than the reform of our divorce laws as proposed by him in this book. His treatment of birth control is necessarily sketchy. The subject must be touched lightly under penalty of the law. It is a theme upon which there is still a rabid division of opinion. There will be those who will heap abuse on the author for even the little he has said in this book, others will commend him for good common sense, but the former need not hope nor the latter fear that he will have to pay the \$5,000 fine, or languish in prison for the five years, provided by the beneficent law for those who speak too freely or reveal too much information on this subject. He doesn't risk the suppression of the book by saying anything criminal.

Fourth and last, "The Book of Society".



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This, of course, is socialism. No book of Upton Sinclair's would be complete without its socialism. He believes in it, and he is going to preach it. There is a lot of good, sound, economic doctrine in this. Whether the reader be a radical in thought or not, he will find here much to give him pause.

The reactionary, whether he be a political, philosophical, or a religious standpatter, will find much cause for grief and alarm in "The Book of Life". The informed progressive will discover in it some new facts, some original angles and a general confirmation of his opinions on most of the matter treated. The restless, uninformed mass of people who call themselves socialists, or radicals, or whatnot that smacks of violent change in our industrial system, will find this book a veritable gold mine of information in their own cause; and,

more still, a book of great practical value to them in the business of living their everyday lives. That is not meant to intimate that this book is only for the uninformed. On the contrary, while it makes no pretensions to highbrowism, and is couched in the simplest possible terms, it is nevertheless the work of a scholar, and may be read with pleasure and profit alike by the cultured, the cultivated or the merely mentally alert in any walk of life.

"The Book of Life" appears to be the most fundamental thing that Upton Sinclair has done, because it has possibilities of being probably the most helpful to the largest number. His other recent books, notably "King Coal", "The Profits of Religion" and "The Brass Check", while they have been ably addressed to certain specific wrongs as described by the author in our system of life, seem now to have

been more in the nature of reportorial adventures in comparison with what is, in this latest book, a monumental and an indubitably honest effort to be helpful to his fellows.

HERE'S A LYCEUM IDEA WORTH WHILE

Postville people are going to have a lyceum course this coming winter and they are going to make it themselves. They have a regular Lyceum-Chautauqua board over there to furnish entertainment for that thriving little town and they get the very best they can afford to pay for. They have some excellent talent, just as good as the ordinary chautauqua puts on and charges from \$600 to \$1,000 for. Mrs. R. N. Douglas conceived the idea to put their own dormant talent into action, with the result that practically all of the talent has donated their services for the benefit of the Postville Library Association, and the admission fee will be smaller and the programs more interesting. They have figured out that high-priced out-of-town talent has too much graft in it, and that is pretty nearly right, too. The home-town manager can do as well.—PRAIRIE DU CHIEN (WIS.) COURIER.

COMMUNITY SONGS

The army and navy branch of the National Y. M. C. A. has published on a single sheet 50 of the best community songs, and they are glad to ship them to all who want them. The prices are 50 copies 61 cents, postage prepaid; 100 copies \$1.22; 500 or more copies can be sent at zone rates. The Young Men's Christian Association headquarters say they covet this chance to render a definite service in the promotion of the community singing by maintaining a high standard of song selection, but at the same time making one that includes the live songs that people want to sing. The Y. M. C. A. headquarters are 2 West 48th street, New York City.

The Lyceum Course for the winter promises to be above the average. There will be five numbers: Powers-Snyder Company, artist and concert entertainers; the New York Players, presenting a New York royalty play; Dr. Frank Church, lecturer; J. W. Fellner, character impersonator, and Hildebrandt-Bellino-Horne Company, entertainers. The first number will be given at the Grande next Wednesday evening. Don't forget to get a season ticket.—PRESTON (MINN.) TIMES.

THE INDEPENDENT CHAUTAUQUA

Its History, Its Mission and Its Success

WE HAVE certain institutions in America which belong so essentially to the educational and inspirational things of life that any effort to commercialize them results at once in the defeat of their ideals and ultimately the destruction of their usefulness. To this class belong the schools and the churches of the country. The chautauqua rightly belongs to the same class as the church and the school. It was a wonderful ideal which Bishop Vincent visualized at Chautauqua, N. Y. The growth of this ideal, which resulted in several hundred similar institutions, meant an increase in popular appreciation of the better things of life, the value of which cannot be overestimated.

The commercializing of the chautauqua idea resulted in thousands of so-called chautauquas whose management was entirely in the hands of business organizations whose sole concern was to make the institution "pay". This eagerness to pay out has eventually defeated its own end. Chautauquas were planted so thickly that even the old idea of "placing your town on the map" was defeated. As a result seventy-five per cent of the commercial chautauquas fail to take in enough at the gate to pay the guarantee.—THE COIT-ALBER INDEPENDENT CHAUTAUQUA COMPANY, 850 Orchestra Building, Chicago.

1922 CHAUTAUQUA COMMITTEE REPORTS

Delighted, 100; Well Pleased, 90; Fair, 80; Barely Got By, 70; Unsatisfactory, 60.

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Table with columns for locations and percentages. Includes entries like Rowland, N. C. 100, Windsor, N. C. 80, etc.

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(Continued on page 81)

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Fair Trading Co., Inc., 133 5th ave., N. Y. C.
- BEADED BAGS**
Fair Trading Co., 133 5th ave., N. Y. C.
L. & F. Notion Co., 327 Market St., Phila.
Products of American Industries, Inc., 169 E. 32nd st., N. Y. C.
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National Bead Co., 21 W. 37th st., N. Y. C.

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Bestyet Fair & Carn. Supply Co., 784 Broad, Newark, N. J.
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Cole Toy & Trading Co., 412 S. L. A. st., Los Angeles, Calif.
Midway Jobbers, 306 W. 8th st., K. O. Mo.
T. H. Shanley, 452 Broad, Providence, R. I.
Singer Bros., 533 Broadway, New York.
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Houston R. R. Car Co., Box 223, Houston, Tex.
- CAYUSE BLANKETS**
Kindel & Graham, 785-87 Mission, San Fran.
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CONFETTI AND SERPENTINES
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Wm. Lehmeberg & Sons, 138 N. 10th, Phila., Pa.
E. Monday Costume Co., Inc., 147 E. 34th, N.Y.C.
Pichler Costume Co., 511 3rd ave., N. Y. C.
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A. W. Tams, 318 W. 46th st., N. Y. C.
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The Chapman Co., Bergen ave., Jersey City, N.J.
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Pneumatic Cushion Co., 503 S. Wells st., Chgo.
J. B. Potter, Mgr., 617 Howett, Peoria, Ill.
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- DECORATORS, FLOATS AND BOOTHS**
Old Glory Decorating Co., 30 S. Wells, Chgo., Ill.
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Jas. Bell Co., 181 Chestnut, Newark, N. J.
Fair & Carnival Supply Co., 126 5th ave., NYC.
Fair Trading Co., Inc., 133 5th ave., N. Y. C.
Kindel & Graham, 785-87 Mission, San Francisco.
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Arance Doll Co., 412 Lafayette st., New York.
Brown & Williams, 1514 8th ave., Seattle, Wash.
Capitol City Doll Co., 1018 W. Main, Oklahoma City, Ok.
Carnival & Bazaar Co., 28 E. 4th st., N. Y. C.
Columbia Doll & Toy Co., Inc., 44 Lispenard, N.Y.
Dallas Doll Mfg. Co., 2218 1/2 Main, Dallas, Tex.

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Max Geisler Bird Co., 28 Cooper Sq., N. Y. C.
Pet Shop, 2335 Olive st., St. Louis, Mo.
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- BOOKS FOR SHOWMEN**
J. L. Ogilvie Pub. Co., 57 D. Rose st., N. Y.
- BURN CORK**
Chicago Costume Wks., 116 N. Franklin, Chicago
- CALCIUM LIGHT**
St. L. Calcium Light Co., 516 Elm st., St. Louis.
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- CAMERAS FOR ONE-MINUTE PHOTOS**
Chicago Ferrottype Co., Chicago, Ill.
- CAMERAS FOR PREMIUMS**
Seneca Camera Mfg. Co., Rochester, N. Y.
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Berk Bros., 543 Broadway, N. Y. C.
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Banner Candy Co., Snc. to J. J. Howard, 117-119 N. Desplaines st., Chicago, Ill.
E. G. Hill, 423 Delaware at., Kansas City, Mo.
Lakoff Bros., 322 Market, Philadelphia, Pa.
Premium Supply Co., 177 N. Wells St., Chicago.
- CANDY IN FLASHY BOXES**
Kindel & Graham, 785-87 Mission, San Fran.
- CANDY FOR WHEELMEN**
Puritan Chocolate Co., Cincinnati, Ohio.
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R. H. Humphrey's Sons, 1022 Callowhill, Phila.
- CANVASSING AGENTS**
Halcyon Songs, 307 E. North, Indianapolis, Ind.

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Baltimore Chewing Gum Co., 1602 Ashland ave., Baltimore, Md.
The Helmet Gum Shop, Cincinnati, O.
Toledo Chewing Gum Co., Toledo, Ohio.
- CHINESE BASKETS**
Amer. Sales Co., 817 Sacramento, San Francisco.
Brown & Williams, 1514 8th ave., Seattle, Wash.
Carnival & Bazaar Co., 28 E. 4th st., N. Y. C.
Fair Trading Co., Inc., 133 5th ave., N. Y. C.
Kindel & Graham, 785-87 Mission, San Fran.
Oriental Nov. Co., 28 Opera Place, Cincinnati, O.
- Pan-American Doll & Novelty Co.**
5 in the Nest, and 12-inch, 4-legged Baskets, 1115 Broadway (Phone: Harrison 4174), Kansas City, Mo.
- Shanghai Td. Co., 22 Waverly, San Francisco.
Sing Fat Co., Chinese Bazaar, San Francisco.
- CIGARETTES**
Liggett & Myers Tobacco Company, 212 5th ave., New York City.
- CIRCUS AND JUGGLING APPARATUS**
Edw. Van Wyck, 2643 Colerain, Cincinnati, O.
- CIRCUS WAGONS**
Beggs Wagon Co., Kansas City, Mo.
- COFFEE URNS AND STEAM TABLES**
H. A. Carter, 400 B. Marshall, Richmond, Va.
Talbot Mfg. Co., 1317 Pine st., St. Louis, Mo.
- COIN OPERATED MACHINES**
Exhibit Supply Co., 509 S. Dearborn, Chicago.
- COLD CREAM**
Masco Toilet Cream, 482 Main, Norwich, Conn.
- COLLECTIONS AND INVESTIGATIONS**
Edward E. Collins, Hartford Bldg., Chicago.

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ROBT. DAVISON, 600 Blue Island Avenue, Chicago.
- Da Prato Bros. Doll Co., 3474 Rivard, Detroit.
Diamond Tinsel Dress Co., 3474 Rivard, Detroit.
French-American Doll Co., 317 Canal, N. Y. C.
Jack Gleason Doll Co., 18 1/2 N. Lee, Okla. City.
Heller Doll Snp. Co., 779 Woodward, B'klyn, N.Y.
Ill. Art Statuary Co., 1431 W. Grand, Chicago.
Mich. Baby Doll Co., 2724 Rivard st., Detroit.
- THE HOME OF BABBA HAIR DOLLS**
MIDWEST HAIR DOLL FACTORY
1621 Locust St., KANSAS CITY, MO.
- Monkey Doll Mfg. Co., 18 N. Lee St., Okla. City.
Pan-Amer. Doll & Nov. Co., 1115 B'way, K.C., Mo.
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PHOENIX DOLL CO., 134-36 Spring St., New York.
- Reisman, Barron & Co., 121 Greene st., N. Y. C.
U. S. Doll Co., 54 Fulton st., Brooklyn, N. Y.
- DOLL DRESSES**
A. Corenson & Co., 325 Sunset Blvd., Los Angeles.
- DOLL HAIR—DOLL WIGS**
- K. C. NOVELTY MANUFACTURERS**
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- Mutual Hair Goods Co., Inc., 1252-54 Bedford, Brooklyn, N. Y.
Phoenix Doll Co., 134-36 Spring, N. Y. C.
- DOLL LAMPS**
Kindel & Graham, 785-87 Mission, San Fran.
- THE HOME OF THE FAMOUS BABBA DOLL LAMP**
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1621 Locust St., KANSAS CITY, MO.
- DOLL SHOES**
Phoenix Doll Co., 134-36 Spring, N. Y. C.
- DOLL VEILINGS**
Phoenix Doll Co., 134-36 Spring, N. Y. C.
- DOUGHNUT MACHINES**
Talbot Mfg. Co., 1317 Pine, St. Louis, Mo.
- DRUMS (Snare and Bass)**
Acme Drummers' Supply Co., 218 N. May, Chgo.
Barry Drum Mfg. Co., 3426 Market at., Phila., Pa.
Ludwig & Ludwig, 1611-1613 & 1615 N. Lincoln st., Chicago, Ill.
Wilson Bros. Mfg. Co., 222 N. May St., Chicago.
- ELECTRIC LIGHT BULBS**
Gershon Electric Co., 907 E 15th, K. C., Mo.
- ELECTRIC-EYED TEDDY BEARS**
- Electric-Eyed Standing Bears**
ATLANTIC TOY MFG. CO., 136 Prince St., N. Y. C.
- ELECTRICAL STAGE EFFECTS**
Chas. Newton, 305 West 15th st., N. Y. City.
- ELECTROS AND ENGRAVINGS**
J. Dochnahl, 2014 Grove st., Brooklyn, N. Y.
- EMBROIDERY NEEDLES**
Berk Bros., 543 Broadway, New York City.
- ENGRAVERS, STENCILS, STEEL STAMPS**
Fred O. Kautz & Co., 2633 W. Lake, Chicago.
- FAIR ADVERTISING**
E. O. Olson Co., Coleon Bldg., Paris, Ill.
The Fair Publishing House, Norwalk, Ohio.

(Continued on page 58)

DIRECTORY

(Continued from page 57)

FAIR BOOKING AGENCIES
United Fairs Booking Association, 402-3-4-5-6
Garrick Theater Bldg., 64 W. Randolph st., Chicago, Ill.

FANCY BASKETS
Sing Fat Co., Chinese Bazaar, San Francisco.
FEATHER FLOWERS
Brandau Art Flower Co., 439 So. Irving ave., Chicago.

FILMS
(Manufacturers, Dealers in and Rental Bureaus)
Peerless Film Laboratories, Oak Park, Ill.

FIREWORKS
American-Italian Fireworks Co., Dunbar, Pa.
N. R. Barnard, Fireworks Mfg. Co., New Rochelle, N. Y.
Byrnes Display Fireworks Co., 127 N. Dearborn st., Chicago.

MAGIC GOODS
Carl Brama & Son, Mfrs., 524 Market, Phila., Pa.
Chicago Magic Co., 148 S. Dearborn st., Chicago.
A. Feaman, Windsor Clifton Hotel Lobby, Chi.

MAGIC PLAYING CARDS
S. S. Adams, Asbury Park, N. J.
MANICURE AND TOILET SETS
French Ivory Manicure Co., 159 Wooster, N. Y.

MARABOU TRIMMINGS
Amer. Marabou Co., 67 5th Ave., N. Y. City.
Columbia Marabou Co., 69 E. 12th, N. Y. C.

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Benjamin Harris Co., Inc., 229 Bowery, N.Y.C.
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C. W. Parker, Leavenworth, Kan.
MEXICAN DIAMONDS AND RESUR-RECTION PLANTS
Mexican Diamond Imp't. Co., D-S, LaSalle, N.M.

MINIATURE RAILROADS
Cagney Bros., 395 Ogden Ave., Jersey City, N.J.
MOVING PICTURE SUPPLIES AND ACCESSORIES
Movie Supply Co., 844 So. Wabash Ave., Chicago, Ill.

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Chas. L. Lewis, 429 Richmond st., Cincinnati, O.
MUSIC PRINTING
Rayner, Dahlheim & Co., 2054 W. Lake, Chicago.

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R. H. Mayland, 54 Willoughby, Brooklyn, N. Y.
MUSICAL GLASSES
A. Branneis, 9512 109th st., Richmond Hill, N.Y.

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Chester Novelty Co., Inc., 1 Daniel, Albany, N.Y.

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Johannes S. Gebhardt Co., Tacony, Phila., Pa.
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Tonawanda Music Inst. Wks., North Tonawanda, New York.

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The Relistic Co., 36 Bond, Shippensburg, Pa.

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PAPER DECORATIONS FOR PARADES
Adler-Jones Co., 206 S. Wabash ave., Chicago.

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Columbia Marabou Co., 69 E. 12th, N. Y. C.

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Gold Seal Banner Co., 110 N. 2d, Louisville, Ky.

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Rawson & Evans Co., 713 Washington Blvd., Chi.

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Fair & Carnival Supply Co., 126 5th ave., NYC.

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Indianapolis Soap Co., Indianapolis, Ind.
SONG BOOKS
H. Rossiter Music Co., 331 W. Madison, Chicago.

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J. J. WYLE & BROS., INC.
Successors to Siegman & Weil. 18 and 20 East 27th St., New York City.

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Chicago Costume Wks., 116 N. Franklin, Chi.
Harvey Thomas, 59 E. Van Buren, Chicago, Ill.

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James H. Channon Mfg. Co., 223-233 West Erie st., Chicago, Ill.

STAGE JEWELRY
Arthur B. Albertia Co., 7 Fulton, Brooklyn, N.Y.

STAGE LIGHTING APPLIANCES
Display Stage Light Co., 314 W. 44th, N. Y. C.
Chas. Newton, 305 West 15th st., N. Y. City.

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Old Showman's, 1227 W. College ave., Phila.

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M. Gerber, 505 Market st., Philadelphia, Pa.

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M. W. Ansterburg, Homer, Mich.

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Vaas & Son, 229 N. 8th st., Philadelphia, Pa.

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J. H. Temke, 1018 Vine st., Cincinnati, O.
Chas. Wagner, 208 Bowery & Chatham Sq., NYC.

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Prof. L. T. Scott, 719 1st st., New Orleans, La.

J. J. WYLE & BROS., INC.
Successors to Siegman & Weil. 18 and 20 East 27th St., New York City.

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Florence Art Co., 2800 21st st., San Francisco.
Kindel & Graham, 783-87 Mission, San Francisco.

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American Tent-Awn. Co., Minneapolis, Minn.
Anchor Supply Co., Water st., Evansville, Ind.
Beverly Co., 230 W. Main st., Louisville, Ky.
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The Beverly Co., 230 W. Main st., Louisville, Ky.
M. Magee & Son, 138 Fulton st., N. Y. City.
Norfolk Tent & Awning Co., Norfolk, Va.

TENT SUPPLIES

R. H. Humphry's Sons, 1022 Callowhill, Phila.
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(Roll and Reserved Seat Coupon)

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THEATRICAL COSTUME SUPPLIES

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Dazian's Theatrical Emp., 142 W. 44th, N.Y.C.

THEATRICAL GROUND CLOTHS, SAND BAGS AND TARP-AULINS

Ernest Chandler, 252 Pearl st., New York City.
Chas. A. Salisbury, 61 Ann st., New York.

THEATRICAL PROPERTIES AND EFFECTS

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THEATRICAL SHOE MAKER

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THEATRICAL SUPPLIES

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UNIFORMS

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WANTED THEATRE TO MANAGE; YEARS of experience; A-1 reference as to my ability; prefer theatre in town of 15,000 or under; would prefer theatre where wife could be employed as pianist; Address R. B. De KOVEN, care Secor Hotel, Toledo, Ohio.

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AT LIBERTY—Working Agent. Route, wildcat, post, etc.; 20 anywhere; experience with all kinds; just closed with a tent show; answer by mail. (E.D.) CHANDLER, 2416 W. 4th St., Chester, Pennsylvania.

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Read This, Please. Open for
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At Liberty—Chas. Kerber's
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THE BILLBOARD PUB. CO., 25-27 Opera Place, Cincinnati, Ohio.

Bandmaster—Years of Experience.

Wishes to locate. Best reference. Satisfaction guaranteed. BANDMASTER, 1734 Market St., Philadelphia, Pa. dec30

BANDMASTER—TO LEAD CARNIVAL OR Circus Band. Will organize any size band wanted or will conduct organized band. Good library. BOX 246, Selina, Kansas.

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BAND ALEX and his Dance Artists at Liberty Dec. 1 for hotel, cabaret, dance palace, etc. Instrumentation: Banjo, Saxophone, Trombone, Piano and Drums. Featuring rhythm, strict tempo and flawless harmony. All young men of refinement, each from a different State. Have toured this State for last eight months with marked success. Telon. Wire or write headquarters, Orenonowoc, Wisconsin.

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At Liberty—Double A Bill-poster. Sober reliable and thoroughly experienced. Address BILLPOSTER, 184 W. Argyle St., Jackson, Michigan. nov11

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YOUNG MAN, AGE 22 HEIGHT, 5-10; GOOD appearance, would like to join musical comedy. Who can use me? FRANK W. POLLOCK, 3 Harrison St., Worcester, Mass.

WANTED—Situation for young girl with beautiful, soft, strong, cultured voice, with first-class musical comedy. No experience in acting, but talented. New York City preferred. Can start November 22. State salary. Address M. KLATT, Route 34, Hadley, Pa.

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At Liberty—Six-Piece Colored Orchestra, on or about Nov. 15th, for hotel, dance, cabaret or theatre. Theatre preferred. We deliver. Good appearance. Excellent library. Address W. E. CROUCH, Leader, 400 W. Johnson St., Sedalia, Missouri. nov11

Three Colored Musicians at

Liberty after Nov. 11. Trombone, Cornet and Clarinet, doubling Saxophone. Band or orchestra work. Read, fake. Hotel, theatre, Troupers. Address LLOYD KENOLY, 213 So. Galena Ave., Joplin, Missouri. nov18

AT LIBERTY—COLORED VIOLINIST AND Pianist, Union. Engagement jointly. Theatrical experience. PIANIST, 811 N. 3d St., Richmond, Virginia. nov18

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At Liberty—Otto Johnson,
Tuba, Characters. Experienced, capable. Bosworth, Missouri.

Lillian Cavitt at Liberty for
Soubrettes, Ingenues or Boys. Height, 4 ft., 10 in.; weight, 105 pounds; age, 30 years. Address 1623 Nolthenius St., Texarkana, Texas.

AT LIBERTY—Then-class Character Woman. Years of experience. Please state best offer. JOSEPHINE CANTRELL, Gen. Del., Cincinnati, Ohio.

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HUSTLING. Experienced Advance Man at Liberty. Reason, show closing. Book, paper, publicity. Go anywhere. H. C. ARENOVSKY, General Delivery, Ft. Wayne, Indiana.

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A-NO. 1 FULLY QUALIFIED OPERATOR wants position anywhere. Best reference. Ten years' expe- rience. State salary. Write or wire PROJECTION- IST, 2110 A College St., St. Louis, Missouri.

A-1 OPERATOR, married, sober, reliable, wishes steady position. Will go anywhere. DEWEY OAKES, care Billboard, St. Louis, Missouri.

OPERATOR, reliable man, can set the picture. State salary and all. FRANK McNEURON, 379 Jefferson St., Marion, Ohio.

(Continued on Page 60)

AT LIBERTY MUSICIANS
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A-1 Concert Orch. Cellist at Liberty. Union. Pictures. Locate anywhere. Best ref. **CELLIST**, General Delivery, Herkimer, New York.

A-1 Theatre Drummer at Liberty. Drums, traps, bells, tympani. Experienced all lines. Young. Prefer vaudeville house. **JOE SUCHECKI**, 37 Pulver St., Torrington, Connecticut. nov11

A-1 Tympanist - Drummer — Complete line of traps, including tympani, song bells. Can play tympani in tune. Member A. F. of M. Furnish excellent references. Wishes picture theater position in the East. Only first-class proposition considered. **WILLIAM CHRISTIAN**, 199 Westminster St., Wilkes-Barre, Pennsylvania. nov11

A-1 Violinist — Experienced. Pictures or vaudeville. Standards and classics. Competent, reliable, union. All replies answered. Sight reader. Age, 37. **FRANK SIMONSON**, 9 Windsor Ave., Toronto, Canada. nov11

Alto Saxophone, Doubling B. Flat Clarinet, would like to hear from reliable orchestra. Will do anything that others do in dance music. Union, tuxedo, sober. Address **KEM**, Box 1223, Orlando, Florida. nov11

At Liberty — A-1 Baritone Player. Wants to locate in good, live town. On the road at present. All letters answered. **FRED HUGHES**, Turton, South Dakota. nov11

At Liberty — A-1 Xylo. Soloist. Tympani and drums. Thoroughly experienced in all lines. Prefer theater or permanent dance job. Best of references. A. F. of M. Address **GEO. S. TILLINGHAST**, 2414 Penna. Ave., Washington, D. C. nov15

At Liberty After Nov. 1—Red. Hot Bb Tenor Sax., doubling Clar. and Piano. Union. Young, neat. Have tuxedo. Sober and reliable. Read, fake and improvise. Wire, stating top salary. South preferred. Must have ticket advance. Address **LAURENCE BURNHAM**, Jarvis Hotel, Brockbridge, Texas. nov15

At Liberty—Ex-Army Band Leader, Clarinetist. Would like to locate in small town and organize band and orchestra. Willing to work. What have you? **CHAS. ANDREWS**, Odin, Illinois. nov15

At Liberty—Experienced Cornet. B. and O. A. F. of M. No jazz. Would consider proposition to lead band in some live town. Address **HENRY SPRINGER**, care Musicians' Headquarters, Perry, Iowa. nov15

At Liberty—Experienced Trumpet Player and Pianist. Man and wife. Absolutely competent for any line of work. Joint engagement. Address "TRUMPET", care Billboard, Cincinnati. dec2

At Liberty—Experienced Violinist and Leader. Large library. Cue pictures and vaudeville. Good references. Union. Address **VIOLINIST**, Strand Theatre, Marshalltown, Iowa. nov15

At Liberty—First-Class Trumpet Player. Union. No grouping. W. F. **BROOKS**, 39 Summit Ave., Catskill, N. Y. nov15

At Liberty—Three-Piece Orchestra. Cello, violin, piano and drums. Will consider joint or separate engagement. Capable of playing highest grade of music and cueing your pictures correctly. Have large library. Every man in this organization has years of experience. Address **LEADER**, Opera House, Hamlet, North Carolina. nov15

At Liberty—Trombone. Experienced in all lines. Solo player. Age, 23 years. Address **ROSCOE BENNER**, 617 Race St., Parkersburg, Pa. nov25

At Liberty — Violin Leader. Orpheum Theatre. Vaudeville, pictures, 1,000 library. Reference C. Miles. **NORVAL MASSEY**, 498 Maplewood Ave., Detroit, Michigan. nov15

Cellist at Liberty—Desires Position with first-class theatre or hotel orchestra. Ten years' experience. A. F. of M. Address **CELLIST G**, care The Billboard, Cincinnati, Ohio. nov15

Cellist at Liberty—Experienced. Good tone, technique. Will go anywhere. **MUSICIAN**, 236 W. 52d St., New York. nov15

Cellist at Liberty—Just Terminated two and a half years' engagement. Experienced in all lines of work. **ROBERT ADAMSON**, 130 East Third St., Newport, Ky. nov15

Cellist—Solo and Orchestral. Union. Fully experienced in all branches of the profession. Young, good appearance and not a seat warmer. Wishes to locate with good orchestra. Write or wire. **CELLIST**, 165 Pine St., Brooklyn, New York. nov15

Clarinetist, Double Tenor Sax., at Liberty. Experienced. Union. Address **CLARINETIST**, 67 Jay St., Albany, N. Y. nov15

Clarinet—Experienced in All lines, at Liberty. **H. W. SHACKELFORD**, Atten. Nebraska. nov25

Clarinet — Thorough Picture experience. Transpose. Year around engagement desired. Join on wire. **EDWARD E. FOWLER**, Gen. Del., Houston, Texas. nov11

Competent Violin Leader or Side. A-1 Pianist. Man and wife. Vaudeville, tab. and combination house experience. Single or joint. Latter preferred. Good library. Address **GUS L. SLOVER**, 131 West Peach St., Connellsville, Pennsylvania. nov11

Drummer—Union, for Tab., Picture or Vaudeville. Bells, marimba. Must be permanent. **QUINN GIBSON**, 175 So. Park Ave., Fond du Lac, Wisconsin. nov11

Lady Pianist, Doubling Cornet, desires position. Standard and popular music. Good sight reader. Address **L. P.**, Billboard, New York. nov11

Leader-Violinist, With Ability, experience and splendid library solicits offer from first-class house Central, Southern or Eastern States. Mention hours, size orchestra, best salary in first. Best references. **VIOLINIST**, Box 343, Winona, Minnesota. nov15

Orchestra Leader, Violinist, desires change of location. Thoroughly experienced, competent musician. Extraordinary large library. Expert in arranging musical settings for photographers. Age, 34. Married. Wife an excellent first-class Pianist. Both have been engaged in first-class picture theatres for past ten years. Can furnish any number of musicians. State best salary, size of orchestra and changes of programs. Address **L. W. VIOLINIST**, care Billboard, Cincinnati. nov15

A-1 CLARINETIST AT LIBERTY NOV. 26TH or sooner on two weeks' notice. Good tone, technique and transposition. Can furnish reference at request. Excellent character. Go anywhere. Prefer a good orchestra or band. Write all particulars. **A. B. O. CLARINETIST**, care Billboard, Cincinnati, Ohio. nov18

AT LIBERTY—VIOLINIST AFTER OCTOBER 15th. Have had nine years' experience in dance and theatre music. **ELDON SONNTAG**, 1417 13th St., Two Rivers, Wis. nov11

AT LIBERTY—ALTO SAXOPHONIST. Desires position with dance orchestra that has steady work. Am working here, but want a change. Read, fake, transpose and memorize. sober, neat and reliable; married. Must have ticket if far, but will be paid back. If you want a booze fighter, don't answer this ad. **V. E. GROOMS**, 620 N. Park Place, Monmouth, Illinois. nov11

AT LIBERTY—A-1 ORGANIST-PIANIST. Experienced; read, improvise, cue pictures accurately. Write or wire. **ALLEN FULFORD**, 390 Boyce-Greeley Bldg., Sioux Falls, South Dakota. nov11

DANCE PIANIST AND DANCE DRUMMER want position with dance orchestra. Write "BRICK" ENGLISH, 1121 Kentucky, St. Lawrence, Kansas. nov11

ORGANIST AND PIANIST—A-1 PICTURES only and alone; many years' experience. **ROBT. BURNS**, 1345 Vandever Ave., Wilmington, Delaware. nov11

ORGANIST—EXPERIENCED PICTURE player and church work; splendid library; references furnished; union. (MISS) **OLA KELL**, 155 N. Bellevue, Memphis, Tennessee. nov11

ORGANIST AT LIBERTY. EXPERIENCED with orchestra or solo. Large library. Union. **V. C. F.**, care Parmentier, 322 Jay St., Brooklyn, New York. nov11

POSITION WANTED BY FIRST-CLASS FLUTE Player; experience in concert and theatre; would consider position in factory where there is a good band and work guaranteed. Address **MARTIN TREPTE**, Karval, Colorado. nov11

Advertiser Strongly Commends The Billboard for Its Stand on Objectionable Advertising

631 H street, N. W., Washington, D. C.
 October 23, 1922.

Publisher The Billboard,
 Cincinnati, O.

Gentlemen—We are enclosing a check for \$5.20 to cover our 26-word ad under Agents Wanted in the Classified Columns for the four issues in November. We note you advance the rate to 5 cents per word, and we will have to stand it, and think that if you stick to your policy of excluding all fake advertising and to your determination to clean up all down the line then it will be well worth the increase. We cannot too strongly commend and endorse your good work in this line. Very fine indeed.

In closing let us extend our warm and earnest congratulations on your most commendable campaign to weed out the crooks and in refusing all questionable advertising.

Yours sincerely,
 THE PATTEN PERFUME CO.,
 Per B. E. Patten.

Organist at Liberty — Read, improvise, memorize. **FRANK STONE**, General Delivery, Atlanta, Georgia. nov15

"Trio" (Violin, Piano and Cello) at Liberty on two weeks' notice. All first-class, absolutely competent musicians. Violinist a competent orchestra leader, possessing an extraordinary large library. Cue pictures correctly. Can furnish any other musicians and will consider separate engagements. State best salary and all particulars. Address **V. F. C. TRIO**, care Billboard, Cincinnati. nov18

Trombonist at Liberty—Dance or theatre. Union. Sight read, improvise. Tuxedo. Location only. State salary. Address **FRED WOOD**, 607 East Rogers St., Valdosta, Georgia. nov15

Trombonist—Long Experience vaudeville, pictures. Union. Strictly reliable. **TROMBONIST**, 32 Hollingsworth St., East Lynn, Massachusetts. nov15

Violinist—Experienced Dance, hotel, pictures. Improvise, jazz, memorize. Sight reader. Age, 23. Married. Accept clerical work with music as side line. **VIOLINIST**, 268 Union St., Cuyahoga Falls, Ohio. nov15

Violinist, Real Ability, Desires to leave city. Worked in biggest houses in Chicago. Hotel, pictures. Library. Not misrepresenting. Give full details. **M. ZIMMERMAN**, Violinist, 5644 Wabash Ave., Chicago. nov15

A-1 DRUMMER—EXPERIENCED. DESIRES position with dance orchestra. Young, reliable. Join on wire. **FRANK FARRANKOP**, Redfield, South Dakota. nov11

DRUMMER—SIX YEARS' EXPERIENCE; ALL lines. Feature xylophone. Full line traps. Reliable and sober; references; age, 23; married; want to locate; prefer theatre South; reason not employed, misrepresentations of last employer. **DRUMMER**, Box 498, Texarkana, Arkansas. nov18

ROUTINED SOLO FLUTIST, SIGHT READER. desire job in hotel or high-class movie. South preferred. Address **FLUTIST**, care of Billboard, Cincinnati, Ohio. nov15

TENOR BANJOIST, DOUBLE CELLO, WANTS hotel, cafe or theatre job. No dance work unless located. Long experience. Reliable people only. Best reference. **A. B.**, Billboard, Cincinnati. nov11

TRUMPET — FIRST-CLASS, EXPERIENCED and reliable musician; vaudeville, pictures; concert, young man; desires permanent engagement. Only first-class theatre considered. **CHRISTIAN**, care Billboard, New York City. nov15

VIOLINIST—AGE 36, ORCHESTRA LEADER. Locate in small town; can teach. Movies, vaudeville; have library. **A. THOMPSON**, Princeton, Illinois. nov15

VIOLINIST AT LIBERTY — EXPERIENCED; vaudeville, road shows, pictures; locate or travel; age, 31; offers. **BOX C. V.**, Billboard, Cincinnati, Ohio. nov15

YOUNG MAN DESIRES POSITION; ALTO OR cornet with circus band; had experience; sight reader on pinch; can double drums. **FRED H. BURTON**, Millsboro, Delaware. x

A-1 FRENCH HORN—Experienced; member of Local 310; have played in New York City 24 years. Will consider factory band if work is light. **FRENCH HORN**, 24 Minnesota Ave., Danville, Illinois. nov11

AT LIBERTY—A-1 Violin-Leader; experienced in all lines; union; large library. Address **VIOLINIST**, 1808 South Cincinnati Ave., Tulsa, Oklahoma. nov15

A-1 VIOLINIST; pictures and dance; good library. Will consider joining good act. Address **C. E. CASTLE**, 103 No. Maple St., Sturgis, Mich. nov11

AT LIBERTY—A-1 Viola Player, thoroughly experienced in all lines; A. F. of M.; to locate. **VIOLA**, care Billboard, Cincinnati, Ohio. nov11

AT LIBERTY—French Horn Player. Desires work, picture show or concert band. **S. LIBERACE**, 623 51st Ave., Milwaukee, Wisconsin. nov11

AT LIBERTY—Versatile Vaudeville Band Astor. Do single and double specialties. Double Cornet, Alto, Flute and Drum Major in Band. Characters, Heatles and General Business. Address **KIRALFO BROS.**, General Delivery, Los Angeles, California. nov15

AT LIBERTY—Trombone player; A. F. of Musicians; experienced in vaudeville and pictures. Transpose and player of exceptional ability. Cello part with harmonica. Salary, the union scale of your local. Address **V. N. P.**, care Billboard, Chicago, Ill. nov11

CLARINETIST—Picture house. Prefer near Dayton, Ohio. A. F. of M. **JOHN M. LANE**, 236 Park View Ave., Dayton, Ohio. nov11

CLARINETIST, experienced in all lines, wishes to locate Union. Reference. **E. J. DEVANNA**, 106 State St., Albany, New York. dec2

EXCELLENT VIOLINIST, leader or side man; union; library available. Young, reliable. Finest tone Double Bass. Write wire. Everything answered. **VIOLINIST**, 613 Caprie St., Sault Ste. Marie, Mich. nov15

AT LIBERTY FOR PARKS AND FAIRS

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Two Big Novelty Free Acts— One Comedy, one Straight. Booking fairs, celebrations, festivals, indoor circuses and bazaars. **FRED HARRISON**, care Billboard, Cincinnati, Ohio. nov15

NOW BOOKING INDOOR CIRCUSES, BA- zars or indoor celebrations of any kind. The Parsons, Lady and Gent. Three first-class up-to-date free platform circus acts. A sensational high ladder and table act. High backward drops. This is a strong feature act. A single flying trapeze act. A funny clown comedy acrobatic table act. Plenty of good wardrobe, good apparatus, and three first-class different and complete circus platform acts. We have played 18 fairs and celebrations this summer and our acts have given the very best of satisfaction everywhere—there must be a reason. For price and description of acts write or wire our permanent address. **THE PARSONS**, Tidouete, Pennsylvania. nov15

THE LA CROIX (Lady and Gentlemen), classy Orpheum Trapeze Act. Now booking indoor carnivals, bazaars, circuses. A feature act. Write for particulars. Address 1304 Walton Ave., Fort Wayne, Ind. nov15

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AT LIBERTY—Fast Ground Tumbler, fine appearance, 20 years old, would like to join reliable act booked for season, or partner weighing about 120 lbs.

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STRAIGHT MAN—Some second comedy. Bass harmonica. Play sketch banjo. Height, 6 ft.; weight, 175.

VAUDEVILLE ARTIST—Man, 30; height, 5 ft., 7; weight, 115. Dances mostly. Character, Classic, Eccentric, Buck, Jazz, Soft Shoe.

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J. B. ON ONE-NIGHT STANDS

I had not seen or heard from Joe Billwinkle in two weeks and was beginning to wonder what had become of my old friend when the following arrived: "Dear Kid—Well, here I am in Punk Center on the Pike, an' here I gotta stay till tomorrow morning. It would be my luck to draw a bird like this to Sunday in. I was in a couple a live ones last week, but hein' back on my route I had to work 'em between trains an' hop right out. This burg is the limit. The last excitement they had was when the town turned out to see Bryan pass thru durin' his fourth Presidential campaign, or was it the fifth? Well, anyway, Bill Swazey's mule got scart an' run into a crowd of citizens an' in the scramble Deacon God's stovepipe hat was knocked off an' damaged to the extent of \$1.60 by the mule steppin' on it. Bill refused to pay the damage on account of extenuatin' circumstances, an' the Deacon brought suit. The case is still pendin' and the feelin' is very high on both sides. Some is afraid it will lead to bloodshed. The hotel here must have been built by the Indians, as it has all the modern improvements of a Sionx wigwam, except the ventilation ain't so good. I ain't got no license to be here. I passed up the one-night stands years ago, when the good old American plan hotel was a home for the wayfarer and the agent got his bed an' eats free on account of him recommendin' the house to the troop which followed. In them days, before the dronth got in its devastatin' work on our land, some of the one-nighters was possible. The reason I come to be here is that Jake McKeever, who was doin' the advance for this show, got acute indigestion from eatin' in Greek restaurants. So Hi. Rogers, the manager, he wires for God sake to come on an' help him out. So here I am, a sacrifice on the altar of friendship. For the last ten years a lot of small-time actors have been hollerin' their heads off about the killin' of the one-night stands. They are wrong—all wrong. The only kick I got agin the killers is that they didn't do a complete job of it. The only good one-night stands is the dead ones. If I live till Jake gets back on his oats again, I'll grab the first rattler that comes along headed East. I enclose my route so's you'll know where to send flowers, as I think by the time this reaches you I'll be checked out. I figure it'll take this three days to reach you, and forty-eight hours more of this thing an' I shall have passed away. I forgive you everything. "Yours for a better life."

The above arrived this morning. I am going to send Joe a night letter and ask him to have a stenographer by to report his last words, as it is the custom with all great men to leave a message to posterity.—CHAMPROUGE.

Agents and High Pitchmen—Write for our proposition. BARR-WILLIAMS CO., Kulpmont, Pennsylvania. dec30

Agents, Canvassers — Sell Wray's Evercrease, the wonderful preparation that puts a permanent crease in trousers and pleated skirts. Going like wildfire in England. Just introduced here. Retails 50c treble. Write for proposition. AMERICAN EVERCREASE CO., Suite 23, 1440 Broadway, New York. nov25x

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(Continued on page 62)

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HIMALAYAN FLUTES

(MURIEL PERCY BROWN in "Asia")

VERY ancient the art of flute-playing must be, going back, as another Lepcha hillman described it to me, "to the time when God first taught man to make paths in the jungles." Yet it is rapidly becoming a lost art. The bazaars are now stocked with German tin whistles which vulgarize entirely the spirit of the flutes, and many bamboo flutes are no longer made at all, because the material for them is not procurable. For my lingbueniam I had to purchase old family treasures from their owners. One rarely finds now in Darjeeling and its neighborhood a modern Lepcha or Paharia with any knowledge of the flute. "Oh, yes," a man will say, "my father and my grandfather always kept a couple of lingbueniam in the house and a couple of lingbueniam, but I did not learn how to play them."

Naturally, it was not easy to obtain instructions. Some of my teachers were camp-coolies, who, at first all shyness and reluctance, eventually became sympathetic toward my evident interest in their national music. Others were jirikisha men in Darjeeling, who, long exiled from the far borders of Nepal or Tibet, cherished as their only souvenirs of childhood the particular gids of their distant homes. If I seemed to like one of these melodies, the flute player repeated it with artless skill, and, with amusing conservatism, declined to learn any other. In Tibet I had a surprising teacher, a Chinese slave, a strange-looking man with a peck-marked face.

When it first occurred to me to make a study of the flute and of the gids belonging to it I felt very much like a clumsy mortal setting to work to dissect Puck or Ariel and tabulate his anatomy. I soon learned, however, to distinguish various gids from one another, and then, going deeper into the matter, I was surprised to find, for they had at first seemed similar, that they are markedly differentiated. For instance, gids belonging to a whole race of hillmen, such as the Lepchas of Sikkim, are played exclusively by them on flutes of special design; others, again, are the special property of the Paharias of Nepal. These national melodies, which are rigidly adhered to, are usually of a lighter and gayer character than the music of the Lepchas. I was once much impressed by the sympathetic musical instincts of a crowd of little coolie children who gathered 'round me to listen to my flutes during noontide halt on the march thru the forests of Sikkim. Their small countenances were covered with broad grins at the Paharia gids I could render, but as soon as I took up a lingbueniam and played the Lepcha national sacred melody each childish face suddenly assumed an expression of deep solemnity and awe.

Banseri, derived from the word bans, or bamboo, is a generic name for all the bamboo flutes, but in the mountains the flutes are often known in a general way as lingbua. The Paharia flute, one slender reed with six holes, called chngli or moorelli, is the smallest and simplest of all. No popular tales have grown up around it. The Paharia claims only health and general well-being as the gift of his bright melodies and seems quite content to cede all supernatural powers to the Lepcha gids, which endow with mystic virtues the instruments on which they are played. There are three of these Lepcha flutes—lingbueniam and lingbueniam, already named, and tolling, and an astonishing amount of folk-lore is connected with them.

MONEY-BACK GUARANTEE makes Premier Sharp-shooter fastest seller. Hundreds getting rich. You can write. PREMIER MFG. CO., 801 E. Grand Boulevard, Detroit, Michigan. nov25x

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SHORT SATEEN SOUBRETTE DRESSES—Six pink, six blue, six red; new. \$25 takes all. Sateen Minstrel Suits, \$10; six Sateen Soubrette Dresses, Blouses and Hats, \$15; any color desired. Costumes made to order. **GERTRUDE LEIMAN**, 13 West Court St., Cincinnati, Ohio.

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WARDROBE—Soubrette Dresses, Chorus Sets, Dancing Slippers, Men's Wear, anything you want. Send for my low prices. **J. R. HALLPERRY**, 717 Yoder St., Johnstown, Pa. nov11

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99 WHY WASTE THEM?—A careful selection of real money makers, all winners. Twenty Years of Formula balance C. D. collect. Advertise at Little or no Expense. Where To Buy Right. All three books, postpaid, \$1.00. Also any Formula for 50c or money refunded. **H. AND A. CO.**, 1031 W. Monroe, Chicago. nov25

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ALL-METAL PENNY PISTOL MACHINE, copper oxidized. Greatest money-getter for arcades and carnival shows. Price, \$80.00. One-third with order. **INTERNATIONAL MUSESCOPE REEL CO.**, 546 West 23rd St., New York. nov25

"LA TENDRESSE" AGAIN

(THE FREEMAN)

ALMOST the first thing I did on arriving in New York was to go to see a piece called "La Tendresse", from the French of Henri Bataille. I was reminded of Goethe's insistence that a poor play should always be done by good actors. This play is sheer drive; yet the two principals, Mr. Miller and Miss Chatterton, acted so capably that I was really interested in seeing what they could do against its almost malevolent dullness and insipidness, and so the evening passed well enough up to the last act; no conceivable skill could triumph over that, although Miss Chatterton and Mr. Miller—poor souls!—went down with their colors flying. They are by no means great actors, but they are good actors, good enough to lend considerable distinction to any piece, probably, that they will ever be called upon to play. As I went homeward, ruminating over the evening, I perceived as never before that Goethe was right. Two capable actors are able—barely able, but they do it—to keep one from perishing miserably of inanition while "La Tendresse" drags its length along. What if they had been incompetent or even indifferent actors?

"La Tendresse" seems to turn upon the fact that for physiological reasons a middle-aged man can not succeed very well in a protracted love affair with a well-set-up and chipper young woman. Well, there is nothing particularly forceful about this; every one knows it, just as everyone knows that a middle-aged man cannot make much of a success at baseball or the 100-yard dash. No one expects a middle-aged man to succeed in any of these pursuits, and when a middle-aged man undertakes one of them nobody has any sympathy for him and he is put down by common consent as quod hoc an ass. The further implications of the play are that the buxom and skittish young light-o'-love ought not to be judged too harshly if she forges about a bit in search of satisfactions otherwise not to be had, and permits a faith unfaithful to keep her falsely true. There are differences of opinion about this, and probably no opinion would be much modified by seeing "La Tendresse"; the play is not convincing enough. The piece ends with a healing of the breach brought about between the lovers by the young lady's amatory excursions, and the hint of a sort of pale compromise for the future upon "tenderness".

This is natural, too; natural and commonplace. When a man has rollicked around in the free-and-easy world of the Parisian theater for fifty-five years or so, what he really wants is peace—peace and quietness, and freedom from the more exigent of feminine allurements, and plenty of time to ponder upon his sins and wish there had been more of them. At this stage, equally natural, a little tenderness, if one can find anybody to furnish it, rather tends to reconcile one to one's circumstances, to ease one down into a more graceful acceptance of a sober, righteous and uninteresting life. But what is there in all this that a dramatist should wish to make a play of it, and why should Mr. Miller and Miss Chatterton waste good acting upon such a play? If this is the kind of thing that the French playwrights are doing, I think I can contemplate the disintegration of French civilization with considerable composure.—**JOURNEYMAN.**

AFTER HARD RESEARCH WORK have discovered greatest Bug Cleaner Formula on market. Sample and Formula, \$1.00. Aluminum Solder, Corn Cure, Transferine, 50c each. **MYSTO PRODUCTS**, 1361 McCombs Road, New York City.

ANY FORMULA WANTED, 50c. Catalog Free. **ALLEN'S ENTERPRISES**, 1227 Milwaukee Ave., Chicago, Illinois. nov11

AUTO POLISH FORMULA saves painting, makes old cars look like new. Rub on, wipe off. No long polishing. Also Non-Freeze, prevents frozen radiators. Never fails. Each complete Formula, \$1.00. Both \$1.50. **STATE COMPANY**, 500 5th Avenue, Room 430, New York City. nov25

BANQUINE, Bay Rum, China Cement, Painkiller, Jelly Powder, Baking Powder, Toilet Powder, Brillantine, Egg Substitute, Furniture Polish, Inks, yellow, gold, green, blue, iridescent and purple, all for one dollar, including hat. Over one million. Make any of these 2¢ each. Small investments, big returns. **BRICKA**, Spring Valley, New York. nov18

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MANUFACTURE biggest selling specialties from our Formulas. We teach you how. Catalog free. **ALLEN'S ENTERPRISES**, 1227 Milwaukee Ave., Chicago, Illinois. nov11

TATTOOS REMOVED—Formula, guaranteed, 50c. **PROF. WATERS**, 1050 Randolph, Detroit. dec16

FOR SALE—Three brand new Mills Wizard Fortune Tellers, \$35 the lot. Seven Advance Electric Machines, with time cutout, \$35 the lot, including batteries. **FREDERICK DORN**, 809 Tampa St., Tampa, Florida.

INDIVIDUAL NAMES in Gold on our Superior Quality Pencils make appropriate gifts. Attractive boxes of 3, 25c; ten, \$1.00. Advertisers write. **SPECIALTY PENCIL CO.**, Newport News, Va.

NEW IRON MUSESCOPE MACHINES—Welch 70 pounds. Best looking machine ever put on the market. Works by hand. \$15.00 complete with reel. Biggest money-getter for arcades and carnival shows. **INTERNATIONAL MUSESCOPE REEL CO.**, 546 W. 23rd St., New York. nov25

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FOR SALE—SECOND-HAND GOODS
4c WORD. CASH. NO ADV. LESS THAN 25c.
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For Sale—Band Organs, Mercury-Go-Round Horses and complete Park Carousel. **PETERSON**, Glenwood Building, South Beach, N. Y. nov18

For Sale—300 Pairs Roller Skates, also Tonawanda Band Organ. Cheap. **DEMAYO**, 1323 Sunset Ave., Utica, N. Y.

ARCADE MACHINES—6 Rosenfield Illustrated and 13 Song Machine, for four-minute records, with A. C. 110-volt Motors. These machines are all in fine order and condition and are now in use. Price, \$35.00 each. **A. M. WILLIAMS**, Lake Ave. and Kingsley St., Asbury Park, New Jersey. nov18

BARGAIN PENNY ARCADE MACHINES—33 Wood-in Mutoscope, counter alza, type E, in good working condition, \$25.00 each, with reel. **O. B. New York**, INTERNATIONAL MUSESCOPE REEL CO., 546 West 23rd St., New York. nov25

BARGAIN PENNY ARCADE MACHINES—Mutoscopes, Callioscopes, Phonographs, Card Machines. All kinds of Amusement and Fortune Machines for sale. Write for price list. **GLOBE AMUSEMENT CO.**, 97 Fulton St., Brooklyn, New York. nov18

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DO YOU WANT to get into a legitimate business? 36 Nickel-in-slot Phonographs; not a gambling device; all good as new; cost wholesale when new \$150 each. These instruments working in business places will earn \$20 each per month. Price, \$35 each. **RISTAU LAND CO.**, Kaukauna, Wisconsin.

FOR SALE—About 200 Folding Wall Seats and 300 Open Callioscopes, counter alza, for part. **BAKER-DUBRE THEATRES**, Keokuk, Iowa. nov11

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FOR SALE—Troupe of 4 Doves. Do nice act. All props, ready to work. **HARRY SMITH**, Gratz, Pa.

FOR SALE—Winslow Rink Steel Roller Skates. Bargain prices. And one Tangley Air Calliope. **CHAS. V. HURCK**, 2301 Olive, St. Louis, Missouri. nov18

MANGEL THREE-ABREAST CAROUSEL, \$5,000.00; Couderman Ferris Wheel, \$300.00; Deagan Unafon, without Battery, \$150.00. All in first-class condition. **J. RUTHEFFER**, Honesdale, Wayne Co., Pa. nov11

PARKER FAIRY SWING. **R. W. GURLEY**, Zeidman & Polite Shows.

REBUILT WARDROBE TRUNKS—Equal to new at half original prices. Good Leather Bags at less than wholesale prices. **REDINGTON & CO.**, Scranton, Pennsylvania. dec2

REPRODUCCO PIPE ORGAN, suitable for cafes or any place where mechanical music is desired. Two manual, with eight registers. Excellent condition. Cost \$1,650. Sell for \$900. **BOX 596**, Red Lodge, Montana.

SLOT MACHINES furnished to hustlers who have locations. **TREM NOVELTY CO.**, 205 South, Aurora, Illinois. nov18

SLOT MACHINES, new and second-hand, bought, sold, less d., repaired and exchanged. Write for illustrative and descriptive list. We have for immediate delivery Mills or Jennings O. K. Gum Venders, wooden case Operator Bella, Callio, Milla, Dewey, all in 5c or 25c play. Also Brownies, Eagles, Nationals, Judges, Owls and all styles and makes too numerous to mention. Send in your old Operator Bella and let us change them into money-getting, two-bit machines with our improved coin detector and pay-out slides. Our construction is fool proof and made for long distance operator with our improved parts. We do machine repair work of all kinds. Address **P. O. BOX 178**, North Side Station, Pittsburg, Pennsylvania. dec2Ax

SLOT MACHINES—Stamps for list. **LANG**, 631 Division St., Toledo, Ohio. dec30

TEN TRIPLEX Three Ball Color Roulette Slot Machines. Cost new \$50. Good as new. Only \$39 each. **R. J. LOPAS**, Forest Jct., Wis. nov25

TENTS, slightly used, 25 Centon Tents, also 25c 30, 35x35, 30x40, 35x45, 40x50, 50x110, 60x 90, 60x120, 100x150. **KERR MFG. CO.**, 1007 Madison St., Chicago, Illinois. dec2

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LECTURE OUTFIT—Big bargain. **WYNDHAM**, 24 7th Ave., New York. dec9

3,000 OPERA CHAIRS—Steel and cast frame; no junk; some good as new and guaranteed. No matter what case, registers fine, get quotations and save half. **J. P. REDINGTON**, Scranton, Pa. dec2

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1c WORD. CASH. NO ADV. LESS THAN 25c.
3c WORD. CASH. ATTRACTIVE FIRST LINE.

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500 Gummed Stickers, 25c. Printed with your "name and address". Extra lines, 5c. **SWENEY**, 9111 Kercheval, Detroit. nov11

HELP WANTED

4c WORD. CASH. NO ADV. LESS THAN 25c.
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Wanted—Sketch Team for Med. Show. Change for week. Male; must be cork. State all in first letter. **D. D. CHENEY**, Fess Hall, Madison, Wisconsin.

AMATEURS, AGRICULTURAL CLOWNS—See Instructions and Plans. **JINGLE HAMMOND**. dec2

COLORS SINGING MUSICIANS—For traveling orchestras. Salary after joining, with expense free. Text only. Don't misrepresent. Must be gentlemen on and off and deliver the goods. Want met quick. A. P. of M. D. K. WILLIAMS, 22 Second St., Albany, New York.

DETECTIVES EARN BIG MONEY—Travel. Excellent opportunity. Fascinating work. Experience unnecessary. Particulars free. Write **AMERICAN DETECTIVE SYSTEM**, 1268 Broadway, New York. (v-20)

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MAN, who is desirous of earning some extra money, to represent us in every town or on the road. **G. M. L. CO.**, 18 E. Pearl St., Cincinnati, Ohio. nov18

In Answering Classified Ads, Please Mention The Billboard.

(Continued on Page 64)

MANAGERS AND AGENTS WANTED for our unexcelled Telephone Intensifier. A whisper carried clearly one hand always free. Splendid proposition. S. & S. MFG. CO., 3223 Seminary, Chicago, dec2

SHOWCARD. Art Designing. Lettering classes, under the personal direction of Arnold Binger, leading expert in the line. Write or call for particulars. **BINGER SCHOOL OF SHOWCARD & DISPLAY ART,** 2112 Flatiron Bldg., New York. dec2Ax

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WANTED—Amateurs, every Saturday night. First prize, \$10.00; second prize, \$5.00; third prize, \$3.00. **PENTALAZZI THEATRE,** 2841 Pentalazzi St., St. Louis, Missouri. nov25

WANTED—Proprietor, married man without children. Wife a Pianist for Pictures. Must be sober and reliable. Answer by wire. **RIALTO THEATRE,** Farmville, North Carolina. nov25

WANTED—Ford Mechanic and Driver. F. McKEOWN SHOW, Winter Quarters, Stephenville, Texas. nov25

WANTED—Useful Tent Show Vaudeville Performers who can change often and work in acts. Team, man to play piano, wife Song and Dance Soufrette. All winter South. State lowest sure salary and be ready to join on wire. W. T. MILLER, Manager The Miller Show, General Delivery, Americus, Ga. nov25

WINDOW DRESSERS—Learn Showcard Lettering, Background Designing, etc. Classes under personal direction of Arnold Binger, leading expert in the line. Write or call for particulars. **BINGER SCHOOL OF SHOW CARD & DISPLAY ART,** 2112 Flatiron Bldg., New York. dec9

HELP WANTED—MUSICIANS
40 WORD. CASH. NO ADV. LESS THAN 25c.
60 WORD. CASH. ATTRACTIVE FIRST LINE.

Wanted at Once—Banjoist, tenor or standard, to get our Free Demonstration Jazz Chord Strakes. **WEIDT'S CHORD SYSTEM,** 87a Court St., Newark, N. J.

Wanted—Cellist Who Doubles Melody Saxophone for most attractive high-class hotel engagement in the South. Must be a cellist of ability, with good tone absolutely essential. Saxophone to be secondary for two or three short dances per week. Write in detail, stating age, prefer single man. Do not misrepresent your ability. Good salary and pleasant engagement to the right man. **HOWARD F. FRASER,** Signal Mountain Hotel, Signal Mountain, Tennessee.

Wanted, Quick—A-1 Pianist, Trombonist, Violinist doubling Saxophone. Also Saxophonist doubling Clarinet, Banjoist and Drummer. Must read, memorize and improvise and be young, neat appearing on and off and gentlemen. Singers preferred. Union scale. Wire immediately. Don't misrepresent. **BENNETT'S ORCHESTRA,** Winston-Salem, N. C.

Wanted—Saxophonists To Use my method of playing up to an octave above high C. Chart and instructions sent on receipt of one dollar. **JAMES M. REESE,** 810 Barth Bldg., Denver, Colorado. nov11

DANCE PIANIST WANTED QUICK—For fast six-piece orchestras. Must read, fake, memorize and be able to cut the stuff. Steady work. Young single man preferred who does not booze. Wire lowest. **LEDEMAN'S ORCH.,** North Fork, West Virginia.

JAZZ CORNET, Clarinet, Banjo, who are barbers. Steady. Big money. **WM. MALCHOW,** Fargo, N. D.

LADY DRUMMER WANTED for all-winter job. **GRACE SIMPSON,** General Delivery, New Haven, Connecticut.

LADY DRUMMER WANTED for all-winter job. **GRACE SIMPSON,** General Delivery, New Haven, Connecticut.

MUSICIANS WANTED—For No. 2 Show, booked solid. Girl Musicians preferred who sing. Comedy Male Drummer, prefer one who dances. Clarinet, doubling Sax, who plays blues. Others write. **BROWNLEE'S HICKVILLE POLLES,** O. O., Band Box Theatre, care Paul Keno, Cleveland, Ohio.

MUSICIAN WANTED—Musician who is desirous of earning some extra money, to represent us in every town or on the road. **G. M. CO.,** 18 E. Pearl St., Cincinnati, Ohio. dec2

WANTED—String Bass Player, orchestra; pictures only. **LARE JENKINS,** Leader, Walton Theatre, Selma, Alabama.

WANTED—Lady Cellist, thoroughly competent. Steady position. Good salary. **NELLY G. TODD,** Bialto Theatre, Casper, Wyoming.

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WANTED—Good Orchestra Pianist, to locate. Good opening for tuner or teacher. Must be able to deliver. Write **ASHLAND RECREATION CLUB,** Ashland, West Virginia.

WANTED—Drummer, Saxophonist. Prefer man doubling Clarinet, Banjoist who sings or doubles. Must be union. Good proposition to men who want to get ahead. Must be clean-cut men. Address **FULLER'S STATE STREET SEVEN,** Box 808, Kalamazoo, Michigan.

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WANTED—Pianists, Organists; learn pipe organ, theater playing; exceptional opportunity; positions. Address **THEATRE,** care Billboard, New York City. nov11

WANTED—Orchestra Pianist, picture and vaudeville experience. Usual hours. Double pipe organ some. No Sunday shows. State lowest salary, experience. Open immediately. Wire "MACK," Leader, Strand Theatre, Crawfordsville, Indiana.

INFORMATION WANTED
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James Parrish, Expert Horse-man. Good news for him. Anyone sending his present address to D. M. STANWAY, Burlington, Colo., will be rewarded.

WANTED—Information of Ethel Corday or Maria, known as English. Last heard of working as chorus girl at the Lyceum Theatre, San Francisco. Inquirer, **DEW CORDAY,** 100 1/2 N. Main St., Los Angeles.

INSTRUCTIONS AND PLANS
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60 WORD. CASH. ATTRACTIVE FIRST LINE. NOTICE!

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.

ACROBATIC INSTRUCTION COURSE, covering Tumbling, Clowning, Contortion, Balancing, etc. Safe and easy method learning. Fully illustrated. Including set of Apparatus Drawings. \$2.00. **JINJILE HAMMOND,** Adrian, Michigan. dec2

BE A WIZ ON SAXOPHONE—Greatest technical treatise ever published. Sure guide to perfect technique. Shows and explains all possible practical tricks and improved fingering, singly and combinations. 2 progressions of scales, chords, 56 exercises. Fingering marked. You need this. Price, \$1. **SAX PUB. CO.,** 3815 McDonald Ave., St. Louis, Mo. nov11

BUCK AND WING DANCING, mail 4 lessons \$1. **THOMAS,** 59 E. Van Buren, Room 316, Chicago. nov18

INSTRUCTIONS for Stage Contorting and Chalk Talking with 23 Trick Cartoon Stunts, for \$1.00. **BALDA ART SERVICE STUDIOS,** Oakshoh, Wis. nov18

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Crystal Gazing, Mind Reading, Books, etc. **WALTER BROADUS,** care Billboard, New York City.

BARGAINS IN CHESTER MAGIC—New and used Apparatus, Illusion, Tables, Bases, Books, Magazines, Full Dress Suits, Crystals, all at bargain prices. Pink stamp for complete list. Roll Paper for Hats lowest prices. Used goods wanted. 403 North State St., Chicago. nov25

BARGAINS IN SHOW GOODS—Magician's Outfit, Tables, Comedy Magic Act, Crystal Gazing Act, Mind Reading Act, Spiritualistic Effects, Handkerchiefs, Mail Box, Pillory, Portable Cabinet, Complete Show for small towns, Musical Funnels, Musical Flower Production, Franks, Typewriter and many other bargains. Send for bargain sheets and descriptive circulars. None free. Our low prices will interest you. **GEO. A. RICE,** Auburn, New York. nov25

BARGAINS IN new and used Magic, Magical Apparatus of all descriptions bought, sold, exchanged. List free. **UNIVERSAL MAGIC CO.,** Yonkers, New York. nov11

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MINDREADING OUTFITS, Induction and Wireless Telephones. Large stock of Magical Apparatus, Drops, Costumes. List for stamp. **ZELO,** 198 West 80th, New York.

MISCELLANEOUS FOR SALE
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United States Patent Rights on Finger Nail Buffer. This device never been manufactured for sale. \$500.00. Write for particulars. **J. F. LAPETINA,** Inventor, Ocean View, Virginia.

WHY PROHIBITION IS OPPOSED

IT HAS been said that a statement, be it ever so false, if repeated persistently, is likely to be believed. That is the case with the liquor propaganda. Certain arguments are repeated at regular intervals in the hope that this repetition will produce the desired effect. This repetition of falsehoods is the only hope of the liquor interests. The whole gamut of arguments, from personal liberty to loss of revenue, has been overthrown many times, nevertheless the repetition goes right on in the hope that people will be influenced thereby and go to the polls and vote accordingly. This has been the method used by the liquor interests for generations, as anyone remembering past campaigns can easily attest.

It should, therefore, be remembered that the forces back of the wet propaganda never work in the open. Those, outside of the liquor interests, who really seek to overthrow the Eighteenth Amendment are not even a respectable minority, but thru newspaper propaganda people have been made to believe that almost everyone thinks as the liquor interests think. What is, therefore, really going on right now is not so much of a fight "to restore personal liberty" or "to bring about a greater respect for law" (think of lawbreakers trying to do this!) as it is that the American Government shall again be delivered into the hands of a certain class of politicians of which the brewers, distillers and wholesale liquor dealers are the chief element.

In the year 1908 a very influential lobbyist for certain interests in the State of Michigan said to one of the aggressive brewers in that State: "Prohibition is bound to come, and it is you brewers that will make it come. You have been meddling with every piece of legislation for years and nothing important has been passed unless you first scrutinized it. The government of this State is practically in your hands. When the people find out what is actually going on they will pat you out of business."

Some years before this a man who was a lobbyist for both the breweries and the railways in the State of Wisconsin said very much the same thing. The Wisconsin lobbyist carried a stock of liquor in his hotel that was enough to furnish a good-sized bar. It was considered quite proper, when important bills were pending, to call in certain members of the Assembly and have them drink heavily so that they would not be so sure of what was going on. Indeed, when certain interests wanted anything, money and liquor, especially liquor, flowed freely. Do the people of Wisconsin, as well as of other States, wish a return of such a condition, a condition where liquor will have more influence in their legislative halls than all the citizens combined? Remember, also, if liquor is enthroned, it will not matter what party is in power, liquor will be the boss, controlling all important legislation. That has been the experience of this country in ante-prohibition days. It should not be forgotten now.

Recently a metropolitan daily, very wet, made the admission that brewers and the like had been, in the past, too aggressive and too conspicuous in political matters for their own good. Is that not clearly a forecast that brewers will again be in power if the Eighteenth Amendment is emasculated or overthrown? Their power might be more secret, but therefore it is the more sinister.

What the liquor interests want and why they oppose prohibition are plain, and the arguments commonly seen are merely camouflage, a fact which both the newspapers and the brewers know. The liquor interests do not work in the open, they dare not. Let the American people think well before they give of liberty. If that is true it is a good time right now to be awake.—CHRISTIAN SCIENCE MONITOR.

MUSICIANS—New course in Harmony. Write **FRANK LITIG,** Nipomo, California. nov11

OPERATE new marvelous money-making plan. Clean, legitimate mail order business. Requires less than \$8 to start. No experience necessary. Write for particulars. **GETCHELL,** 252 Lincoln St., Portland, Oregon. nov18

SAXOPHONISTS—Learn to play an octave above high C. You can do it easily with my plain typewritten directions. 25c. coin or stamps. **GILLEN SCHOOL OF MUSIC,** 1140 N. La Salle St., Chicago, Illinois. dec16

SELL A MAIL ORDER PLAN OF MERIT—Particulars for stamp. **FRIEND HAYES,** 147 3d St., Fort Arthur, Texas. nov11

START GENERAL UTILITY SERVICE—Plan one dime. **F. FISHER,** Phillips Bldg., Los Angeles, dec9

THEATRICAL SCENE PAINTING taught by mail. Most practical course in existence. Everybody should learn this exclusive trade. We sell Theatrical scenery Models. Send stamps for illustrated literature. **ENKEBOLL ART ACADEMY,** Omaha, Neb. dec2

VENTRILQUIISM taught almost anyone at home. Small cost. Send 2c stamp today for particulars and proof. **GEO. W. SMITH,** Room M-692, 125 N. Jefferson, Peoria, Illinois. dec9

For Sale—Amusement Pier and twenty-five-year lease. Located at Venice, Calif. Seven hundred fifty-foot water front. Pier seven hundred forty foot. **EDWARD MERRIFIELD,** 4081 Alameda Drive, San Diego, California. dec2

FOR SALE—300.00 16x20 Sheet Pictures, suitable for premiums. Extra stock at a sacrifice. **PEOPLE'S PORTRAIT,** 364 W. Randolph, Chicago.

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PRINTING PRESS—Bargain. **JAY HERSHBERGER,** Kokomo, Indiana. nov18

MUSICAL INSTRUMENTS

FOR SALE—WANTED TO BUY.
40 WORD. CASH. NO ADV. LESS THAN 25c.
60 WORD. CASH. ATTRACTIVE FIRST LINE.

A BARGAIN in Leedy Tympani, \$135.00, used one season. Original Heads, Stands, Sticks, Wooden Cases for Shipping. Deagan Xylophone No. 865, 3 octaves, \$65. Used one season. Box for shipping. Both instruments are in perfect condition. Shipped C. O. D. Inspection allowed. **L. KING,** 318 James St., Syracuse, New York.

For Sale—Holton C-Melody

Saxophone. Silver-plated, pearl keys. Excellent tone. New, with case, cost \$155; \$75 for such sale. \$25 down, balance C. O. D. **L. MORRISON,** 1124 So. Cicero Ave., Chicago, Illinois.

AT A BANKRUPT SALE I bought a lot of Saxophones, brass, silver and gold finishes, consisting of Sopranos, Alto, C-Melody, Tenors and a few Baritone. All brand new, complete in cases, pearl keys, low pitch. They are the finest "Wurlitzer" make and for true tone, pitch, ease of blowing, look and durability are in a class by themselves. I will save you from \$25.00 to \$70.00 on each Saxophone, according to size. Write me for full particulars and make no mistake. I make the wholesale dealer a "Profiteer". This is your one chance for forming a Saxophone Quartette or Band. I also have the following new and slightly used instruments: Deagan No. 870 Xylophone, Bantony and Hyman Piccolo, Silver Melophone, one regular and two Tenor Banjos, three sets Orchestra Bells, Silver Cornet, Buffet Clarinet, Brass Tenor, Silver "C" Melody and silver Buffet Alto Saxophone. All low pitch, retail bargains and in a condition. Instruction on all instruments at lowest rates. **J. B. GILLEN,** Director, The Gilten School of Music, 1140 N. La Salle St., Chicago, Ill. Telephone, Superior 3654.

BAND INSTRUMENTS—Deal with the professional house. Tell us your troubles. Musicians ourselves and give you prompt personal service. Always have the best makes in new and used instruments and quote a few bargains in this list each week. Here like new, with cases: Bassett Soprano, silver, \$65.00; Conn Soprano, silver, \$75.00; Wurlitzer Alto, \$58.00; Buescher Alto, silver, \$95.00; Harwood Alto, silver, \$90.00; Harwood Melody, silver, \$95.00; Harwood Tenor, silver, \$70.00; Buescher Baritone, silver, \$110.00. Will take other instruments in trade. New Buffet Band Piccolo, \$30.00; Barber Bb Clarinet, Boehm, \$55.00; new King Cornet, silver, \$10.00; Gold Cornet, \$95.00. Many other bargains in all instruments. We are distributors of Buescher, Ludwig, Penzel, Kruspe, Vega, Deagan and other best makes. Not only Band Instruments, but full line of Violins, Cellos, etc., real values in both new and genuine old, including an extra fine Heberlin at \$75.00. A real instrument for orchestra work. I serve musicians all over the country and ship anywhere subject to trial. Send for catalog of new goods, mentioning instrument wanted. Repairing a specialty. Write our stores: Kansas City Headquarters, **CRAWFORD-RUTAN COMPANY,** 1013 Grand Ave., Kansas City, Missouri.

BAND FOR SALE, \$8.00; good condition. **ROOM 231, Bismarck Hotel, Chicago.**

C CLARINET, 15 keys, 4 rollers, Bohemian make, with articulation key, low pitch. Can use Alto Saxophone, Underwood Typewriter No. 4, good as new; Deagan Bells 1131. BB Bass, Tenor Banjo. **LE ROY BATES,** Quincy, Illinois.

C-MELODY SAXOPHONE, Buescher, silver plated, with case, practically new, \$100. I want Tenor Banjo. **THOMAS O'BRIEN,** 86 Balmforth Ave., Danbury, Connecticut.

CORNETISTS, Trombonists, Saxophonists, Clarinetists, send for "Free Pokiters". Name instrument. **VIRTUOSO SCHOOL,** Buffalo, New York. nov28

DEAGAN MARIMBA, three-octave, model 350; best of Accordion, perfect tone. Cash \$75.00. **GEORGE O'DONNELL,** Timberlake Court, Clarksburg, W. Va.

EDY'S COMPLETE SCIENTIFIC METHOD for Saxophones. Largest, best, most complete method published. Price, \$4. **VIRTUOSO SCHOOL,** Buffalo, New York. nov28

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FOR SALE—One Ludwig 12x24 Drum Outfit, complete with bell, snare drum, stand, two cymbals, mallet, pedal, tom-tom, wood block and sticks. Offered at good as new, \$55 takes them. Address **JAR SISTEK, JR.,** Bedford, Ohio. nov18

FOR SALE—Trap Drums, Song Balls, regulation Band Suit. **MRS. FRED SILERWOOD,** 1620 Otis Blvd., Chicago Heights, Illinois.

FOR SALE—Deagan Xylophone, No. 1716, 3 1/2 octaves, resonators, new. Brand new, used. Value, \$160. Sell for \$110. **XYLOPHONIST,** 268 Union St., Cuyahoga Falls, Ohio.

FOR SALE—An almost new \$940 Violin. Will sell for \$125, or trade for a Bb or C Saxophone. **AL LUBENOW,** Great Bend, North Dakota. nov18

FOR SALE—New Buescher triple silver plated Trombone, beautifully engraved. Also plush lined leather Carrying Case. Used almost two months and a bargain for \$70.00. Write **WALTER SCHWARTZ,** Cody, Nebraska.

FOR SALE—No. 870 Deagan Xylophone, good as new. Price, \$70.00. Also Lady 8-octave Xylophone, with resonators, cheap. **LYNN HUGHES,** Handusky, O.

KING CORNET, Master model, silver satin finish, gold bell, nickel and low pitch, with case and extra fittings, \$70.00. **LEVI HARGIS,** Shreveport, Ill.

HOW TO LAUGH ON THE SAXOPHONE—Complete information. Also Fingering above High F. Price, \$1 each. **VIRTUOSO SCHOOL,** Buffalo, New York. nov18

MAKER AND INVENTOR of the Russian Wonder Accordion, world's greatest musical instrument. Also Piano Accordions. **LUTTBEG,** 1014 Seward, St. Louis, Missouri.

NEW SAXOPHONES—Have all sizes and finishes, finest make, complete in cases. Prices far below all others. I have other instruments, new and used, at bargain prices. Saxophonists send 25c. coin or stamps, for my plain typewritten instructions for playing an octave above high "C". **GILLEN SCHOOL OF MUSIC,** 1140 N. La Salle St., Chicago, Ill. dec16

SAXOPHONE—Edo Alto, for sale; high pitch; excellent tone. \$40.00, including case. **ROOM 231, Bismarck Hotel, Chicago.**

VIOLIN, high-grade, over 100 years old, suitable for artist. **3904 Pularski Ave., Philadelphia, Pa. nov18**

WANTED—Alto Saxophone, rearranged G-sharp key, low pitch. Give lowest price. **REAL 65 E. 112th St., New York.**

WILL BUY a No. 2 or 7 Whyte Laydis or a No. 3 or 9 Tuba-Banjo, in good shape, standard. Banjo only. **BEAT FISHER,** Box 1104 Lewistown, Mont.

\$250.00 buys good used Player Air Calliope and suitable for high school work. Pink stamp for photo. **SAM V. DAY,** Marshalltown, Iowa. nov18

6 MUSICAL SKILLETS, all one size, \$8.00; 8 Musical Cowbells, all one size, \$8.00. **C. RYNYON,** Newcomb, Texas.

In Answering Classified Ads, Please Mention The Billboard.

PARTNERS WANTED FOR ACTS
(NO INVESTMENT.)
30 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.

ARE YOU IN NEED of an enterprising young man, aged 21, height 5 ft., 9 1/2 in.; weight 152 lbs. I am very much interested in theatrical work. Prefer Comedy Vaudeville Acts. Can finance myself. PHILIP MOORE, General Delivery, Omaha, Nebraska. nov18

BLOND SOPRANO ENTERTAINER wants to frame act with Man Dancer or Musician. A-1 experienced man only. Must be classy, tall and refined type. Give particulars. Send photo with first letter. "SOPRANO", care Billboard, Cincinnati. nov18

LADY PIANIST-VOCALIST for vaudeville. State age and experience. Photographs will be returned. P. V., care Billboard, Cincinnati, Ohio. nov18

WANTED—Lady Wire Walker. Girl about 5 ft., 2 or 3 lb. weight around 110 pounds; for recognized act. Must be of good appearance and capable of learning easy song and dance number. Will pay good salary and furnish all to right party. Send photo with first letter, which will be returned. HARRY A. SCRANTON, 922 Michigan St., Saginaw, Michigan. nov18

YOUNG LADY for Vaudeville Act; one playing violin preferred. Also sing or dance. One living near New York. Furnish own wardrobe. Not over 5 ft., 5 in. if you don't mean business, have stamps. Address: SETH W. JOHNSON, General Delivery, New York City. nov18

PERSONAL
40 WORD. CASH. NO ADV. LESS THAN 25c.
60 WORD. CASH. ATTRACTIVE FIRST LINE.

JAMES KEARNS—Write to 1886 TAYLOR.
NAME AND ADDRESS WANTED of Giel that was in Bedford, Ind., the week of Oct. 14, with doll rack. Home in Southern Illinois, probably Preston, Ill. W. O. DEAN, 925 15th St., Bedford, Indiana. nov18

SCENERY AND BANNERS
40 WORD. CASH. FIRST LINE LARGE TYPE.
60 WORD. CASH. ATTRACTIVE FIRST LINE.

BEAUTIFUL SCENERY. Dye Drops, Banners, Fabric Drops at reduced rates for thirty days. Save money. Send dimensions for bargain prices. EN-KEBOLL SCENIC CO., Omaha, Nebraska. dec2

SCHOOLS
(DRAMATIC, MUSICAL AND DANCING)
20 WORD. CASH. NO ADV. LESS THAN 25c.
40 WORD. CASH. ATTRACTIVE FIRST LINE.

NOTICE
No advertising copy accepted for insertion under "Schools" that refers to instructions by mail or 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.

DANCERS! WHEN IN DOUBT SEE A SPECIALIST
—Professionals, beginners, see Ernest L. Van Nieuwe first. My acts speak for themselves. Buck and Wing. Electric Walk. Soft Shoe. THE HAGE-DORN CONSERVATORY, Suite 617, 64 East Jackson Boulevard, Chicago, Wabash 6383.

MOTION PICTURE PIPE ORGAN and Piano Playing taught quickly and practically by theater expert. Hooking bureau connected with school. Exceptional opportunities for positions. Address THEATER, care Billboard, New York City. nov11

THOMAS STAGE SCHOOL—Dancing, Buck and Wing, Soft Shoe, Excentric, etc. Vaudeville Acts written. Dramatic Sketches coached. An able staff of instructors to take care of every want. Four rehearsal rooms. Partners furnished; talented people in all lines put on the stage. 100 brings particulars. See HARRY TIMMARS (20 years on stage), 59 E. Van Buren St., Office 316, Chicago, Illinois. apr21.1922 Wabash 2994.

2ND-HAND SHOW PROPERTY FOR SALE
40 WORD. CASH. NO ADV. LESS THAN 25c.
60 WORD. CASH. ATTRACTIVE FIRST LINE.

State-Room Car—71 Ft. Long,
9 state rooms, 6-wheel steel trucks, steel platform. Cheap. GREAT WESTERN SHOWS, 391 Carroll, St. Paul, Minnesota. nov18

ARKANSAS FLAPPERS—Entirely new creation, for ball racks. Getting top money everywhere, \$10 the dozen. Half deposit. Real sample. 31. Miniature sample 25c. 7 inches high. TAYLOR'S GAME SHOP, Columbia City, Indiana. nov18

CANDY FLOSS MACHINE, with Motor, in fine shipping case, \$35.00; Concession Tents, Ball Hoops, sew and used; Winged Cats, our special make, \$16.00 per dozen. Wheels, Games, Wardrobe Trunks. We have almost everything you want. No catalog on used goods. Tell us what you need—sell us what you don't need. RAY SHOW PROPERTY EXCHANGE, 1339 South Broadway, St. Louis, Missouri. nov18

CHAIRS, Theatre and Folding, new and used. NATIONAL THEATRE SUPPLY COMPANY, 939 East Tremont Ave., New York. dec2

FOR SALE—El No. 5 Ferris Wheel, good condition, operated by electric motor. Address J. C. HAUSAMAN, 1320 Main St., Kansas City, Missouri. nov11-18-dec16

FOR SALE—Rotary Corn Popper, Long's, with pressure tank. Pops twelve bushels per hour. Fine condition. \$35.00. RALPH CONWELL, 609 South 22nd St., Elwood, Indiana. nov18

FOR SALE—One Ten-Pinnet Bowling Alley, nearly new; can be easily set up and taken down and transported. It is a big money-getter. It can be used at fairs and carnivals. Must sell at a bargain on account that I had to leave building and have other business. Address W. J. BLANK, 11 1/2 St. Emanuel St., Mobile, Alabama. nov18

FOR SALE—6 sets Sateen Scenery; Drop, 42x18; Bender, 35x6; Tapa, 18x6, 8 Sixia Scenic Drops, 42x18; Sets, \$25.00. Single Drops, \$35.00. Used once. JOE ANTHONY, 795 N. Dearborn St., Chicago, Illinois. nov18

FOUR TEN PINNET ALLEYS, in good condition, at a bargain. Good money producers. Address J. C. HAUSAMAN, 1320 Main St., Kansas City, Mo. nov11-18-dec16

ILLUSION BARGAINS—Living Half Lady, strong, portable, can be shown in any light indoors or out; \$25.00. Broon Illusion, like one, \$25.00; extra large Production Cabinet, \$30.00. All three, \$60.00. We will trade for good small Macks or large Tent. ADI HASSAN, 508 Putnam, Parkersburg, W. Va. nov18

JASSO SWING Western Show Property make in first-class shape, at a bargain if sold soon. E. E. SPENCER, St. John, Kansas. nov18

MILLS ACCURATE, Watling Springless Slot Scales. LAWRENCE, 1187 Vine St., Philadelphia. nov18

OLD SHOWMAN'S STORAGE WAREHOUSE, 1227 W. College Ave., Philadelphia, Pa., buys and sells Candy Floss, Ice Cream Sandwich, Sugar Puff Wafer, Popcorn, Peanut or Crisquette Machines; Hamburger Outfits, Copper Candy Kettles, Concession Tents, Games; anything pertaining to show, carnival or concession business. Write me what you want to buy or sell. dec30

SCENERY—We carry the largest stock of used Scenery in the country. Write us your wants, stating age, description etc. THE SHEPPARD STUDIO, 408 E. 31st St., Chicago, Illinois. nov25

SLEEPERS AND BAGGAGE CARS, Carousel, 211 Wheel, Jazz Swing, Platform Show, several good Illusion Shows, Mutoscopes, Leather Arkansas Kids and Cats, big and little Tents, Circus, Carnival and Show Banners. Everything used by showmen in any branch of the business, second-hand or new. We have it or can get it. Largest and oldest dealers in America. No catalogue on used goods, as stock changes daily. Write your wants in detail. We manufacture anything wanted in new goods. Best mechanics and machinery. Sell us any goods you are through with. Fair prices in cash. WESTERN SHOW PROPERTY CO., 818-827 Delaware St., Kansas City, Missouri. nov25

"TWO BIG BLUE EYES", the beautiful new waits song. Professional copy for stamp. COREY PUBLISHING CO., Noble Station, Bridgeport, Conn. nov18

TATTOOING SUPPLIES
40 WORD. CASH. NO ADV. LESS THAN 25c.
60 WORD. CASH. ATTRACTIVE FIRST LINE.

Modern Tattooing Machines. Supplies, lowest prices. Price list free. W. K. GILES, 420 Clifty St., Harriman, Tenn. nov11

25 High-Class Photos, the world's best Tattooed Men and Women, \$2.00; over 250 nicely outlined Designs, \$2.50. G. W. JOHNSON, 165 Washington St., Seattle, Wash. nov18

PROFESSIONAL TATTOOING OUTFIT, \$20.00. FLOYD DEYFUSE, Point Place, Toledo, Ohio. nov18

TWO BEST TATTOOING MACHINES, combination, four tubes, complete, \$5. Sixteen sheets Designs, \$5; \$5 Tattoo Photographs, \$2. WAGNER, 209 Broadway, New York. nov11

"WATERS" GUARANTEED MACHINES, 3 for \$5. Illustrated list free. "WATERS", 1059 Randolph, Detroit. nov25

SPECIFIC SCREEN ACTIVITY

IN the matter of participating in events of consequence to the public the Motion Picture Theater Screen is becoming a real factor, and its utility in that relation will be extended as the people become more familiar with and appreciative of its power for shaping thought and directing action in this connection.

Almost every prominent economic, political or civic reform inaugurated or tried within the last century had its genesis in the newspaper and magazine. Sometimes the people do not entirely extend this recognition to the printed press, but any honest analysis will find the press active in the primary, secondary and final stages of all great public movements.

It may be that an editor seeks something to write about to fill space or attract attention to his publication, or it may be that he or she is impelled with an actual desire to advance public interest. No matter what the primary motive may be, the press has originated, fostered and frequently matured nearly all of our country's economic and civic advances within the century. Its power and prestige in this connection is more pronounced now than ever and gains new strength daily.

As the custodians of the central clearing house for most of the Motion Picture Theaters' activities in the nation President Sydney S. Cohen and other officials of the Motion Picture Theater Owners of America have been quick to realize the possibilities of the screen along the same lines which so long distinguished the printed press. They have made this screen press active and effective in many public ways. To give a few of the outstanding phases will not be amiss:

During the past summer the Motion Picture Theater Owners of America made an arrangement with the Order of Elks to carry the public playground proposition into effect in all parts of the United States. Grand Exalted Ruler W. W. Mountain received this offer from Mr. Cohen at the Atlantic City convention in conjunction with the main proposal of Elks leadership in the playground movement by President Murray Hubert, of the New York City Board of Aldermen. This playground proposition is to be taken up in active fashion by the Elks in conjunction with the motion picture theaters in every city in the United States where a lodge exists this winter. It vitally concerns 20,000,000 children.

The Motion Picture Theater Owners of America co-operated with the New York State American Legion so that the big athletic event at the Syracuse Stadium was a pronounced success. In like manner the same organization has established close lines of co-operation with Secretary James J. Davis, of the Department of Labor, in the matter of aiding in the diversifying of the immigration stream, and making the immigrant fit more naturally and logically into his or her new location, and thus relieving the congestion in big cities and helping to develop other sections of the country.

This is a decidedly important proposition and one which has a direct bearing on our farming, our economics generally, and the health and morals of the people. The screen will aid Secretary Davis to carry the plans of his department into effect.

The most recent move made by National President Cohen in this connection was to tender the use of the Motion Picture Theater Screens to Postmaster-General Hubert Work in the matter of aiding him in carrying out his plan to make the Postal Service more extensive and satisfactory and also make the department pay expenses or be operated at a profit to the Government. There are no more zealous or careful men and women to be found anywhere than those comprising the operating force of our Post Office Department. No other business in the world has as many detail elements attached and under the circumstances operates as satisfactorily.

Yet Dr. Work is a practical business man, and he has taken a big and comprehensive view of the Postal Service, and is satisfied great improvements can be made. He deals with 100,000,000 people. Every person in the United States is not only a patron of his business, but also a stockholder. Dr. Work must secure complete public co-operation to insure the success of his plan.

This Motion Picture Theater Owners of America hope to gain for him by visualizing the bigness, the vastness and the greatness of our Postal Service—its needs and its various phases—and build up complete good will and confidence on the part of the public and cause all to actively co-operate with Postmaster-General Work and his great body of assistants in every division of that vast Government Department. Dr. Work advised all postmasters to co-operate with motion picture theater owners in this connection in the last issue of the Postal Bulletin. Yet the work of the screen in civic affairs is just beginning, even the the accomplishments to date have been most gratifying to all concerned.

4 MILBURN CIRCUS LIGHTS, new style, two-burner, 16,000 candle power each. Cheap. A. PORTER, 911 E. St., N. W., Washington D. C. nov11

SONGS FOR SALE
30 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.

Jolly Bert Stevens—Hokum
Songs. Free list. Billboard, Cincinnati, Ohio. nov25

"BABY'S OWN SWEETHEART", bedtime song. Good to close. Send program for lead sheet. Stamp gets copy of words. W. M. M. WRIGHT, 1120 Elm St., Cincinnati, Ohio. nov18

"BY GOLLY", fox-trot song. Piano copy, 10c. JEAN McLANE, 431 W. Third St., Bethlehem, Pa. nov18

First \$15 takes 100 Orchestration, popular. Characteristics; few solos, and large lobby frame. Lot worth \$100. Stamped, addressed envelope for reply. L. SEYMOUR, 525 W. 135th, New York City. nov18

FREE COPY of our latest 60c musical success. Enclose 2c postage. SONG SHOP, 234 S. Main St., Akron, Ohio. nov18

HOKUM COMEDY SONGS. Sure-fire. Big hit free. LARRY POWERS, Billboard, Cincinnati, Ohio. dec30

THEATRICAL PRINTING
40 WORD. CASH. NO ADV. LESS THAN 25c.
60 WORD. CASH. ATTRACTIVE FIRST LINE.

Printing—Iden, Mount Vernon. Ohio. dec3

Show Printing That Pleases. BLANCHARD PRINT SHOP, Hopkinton, Ia. dec30

BOOKING CONTRACTS, Caution Labels, Passes, Calls, Agents' Reports. BOX 1155, Tampa, Fla. dec30

CREATE A FAVORABLE IMPRESSION in your business correspondence by using neatly printed stationery. Our "41.25" Triplet Order Outfit" brings you 100 Bond Letter Heads, 3 1/2x11, and 100 Envelopes, printed to your copy. EVELETH PAPER CO., Manufacturing Stationers, Printers, Holyoke, Mass. nov11

LOOK!—250 Bond Letterheads or 250 Envelopes, \$1.25. Postpaid; 500 4 1/2x7 Triplet Order Outfit, \$1.15; 1,000 6x18 Herald, \$6.25; 500 11x11 Tack Cards, \$12.00; 25 30x7x21 Dates, \$10.00. Careful workmanship. Samples, 2c. BLANCHARD PRINT SHOP, Hopkinton, Iowa. nov11

LETTERHEADS AND ENVELOPES—50 of each, \$1. postpaid. Established 1912. STANLEY BENT, Hopkinton, Iowa. dec2

RUBBER STAMPS—First line, 30c; added line, 10c. postpaid. HURD, of Sharpburg, in Iowa. nov11

SPECIAL OFFER!—125 Blue Bond Letterheads, 125 Envelopes, \$1.50. Everything low. NATIONAL ECONOMIC SPECIALTY CO., Leonia, N. J. nov18

STAGE MONEY—100 pieces, 65c. HURD, of Sharpburg, in Iowa. nov11

ZINC CUTS—2x3, \$1.00; 3x4, \$2.00, plus 15c postage. COZATT ENGRAVING CO., Danville, Illinois. nov18

100 EACH—Bond Letterheads, Envelopes; white, blue or buff; \$1.00. Postpaid. MAIL ORDER PRESS, 459 Pulaski St., Brooklyn, New York. nov11

150 LETTERHEADS AND 150 Envelopes, \$2.00. postpaid. Sample for stamp. Other matter if you like. SIKORA, 2403 S. Sixty-second Ave., Cicero, Ill. nov11

\$1 BRINGS 200 Letterheads, Envelopes or Cards. Neatly printed. KILLIAN'S PRINTERY, 1329 Temple, Detroit, Michigan. nov25

WANTED TO BUY, LEASE OR RENT
30 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.

Wanted To Buy—Slot Machines. Rover Bros.' Name Plates. C. GLINGER, Box 71, Agawam, Mass. nov18

ONEY ISLAND FREAK ANIMAL SHOW, 526 Surf Beach, Oyster Island, N. Y.,. Animals, Birds and Birds of all kinds, alive and mounted. Write us what you have. dec30

ESKIMO PIE OUTFIT AND FORMULA wanted cheap. J. DURNO, Billboard Office, San Francisco. nov11

LAUGHING MIRROR, glass preferred, 121 1st South Newton, Iowa. nov18

SMITH & SMITH AEROPLANE SWING, with six planes; also would buy Perfect Corn Popper. Cash for same. F. S. SHEW, Grand View, Iowa. nov18

WANTED—Advance Ball Gum and Peanut Machines. GITTINS, 1041 Kin Kin Ave., Milwaukee, Wis. nov18

WANTED—Cloak Slides for Posing Act. Also Taylor Trunks and Taylor Rigging Trunks. Deagan Un-Fun, Taylor Wardrobe Trunk. A. E. SELDEN, 807 Larch St., N. Lansing, Michigan. nov18

WANTED TO BUY—Single Stereopticon, McIntosh Imperial preferred. Must be cheap. Address EVANGELIST LITTLE, Harrisonburg, Virginia. nov18

WANTED TO BUY—Second-hand Flower Growth and Illusion. Must be up-to-date. Good condition, cheap for cash. Nothing too big. Don't answer if you have junk. NORMAN POWLER, Gardiner, Maine. nov18

WANTED—Cheap for cash, one United States Merry-go-Round Swings. State particulars in first letter. Address EDW. H. KOCH, Athens, Tenn., Nov. 6 to 11. nov18

WANTED TO BUY—All kinds of Penny Arcade Machines. Must be in A-No. 1 condition and reasonable prices. State everything in your first letter. MALCOLM'S AMUSEMENT COMPANY, 1674 Broadway, Lorain, Ohio. nov18

EXHIBITORS, ATTENTION!—The Bliss Lights, only rivals to electricity. No expensive chemicals. Guaranteed results on the screen. A postal brings particulars. Best grade Patilla at all times. S. A. BLISS LIGHT CO., 1329 Glen Oak Ave., Peoria, Illinois. dec2

FILMS FOR SALE—NEW
30 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.

MORE FILMS are being sold by us in a week than by other concerns in a month. There is a reason. Send for our latest bargain list. If there is a certain film that you want and cannot locate it, write us. Largest brokerage concern in new and used films in the country. WESTERN FEATURE FILMS, 804 So. Wabash Ave., Chicago, Illinois. nov18

UNCLE TOM'S CABIN, the only and original Patheon film of a Cowpuncher, The Secret Trap, Joseph and his Brothers. All kinds of other big specials for the better class theatres. WESTERN FEATURE FILMS, 804 So. Wabash Ave., Chicago, Illinois. nov18

FILMS FOR SALE—2D-HAND
30 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.

Films for Toy Machines—Used standard theater size, short lengths. List free. E. HIBBELE, 4040 Dickens Ave., Chicago. nov18

850 Reels—Prices Slashed. Westerns, Features, Comedies, Greatest Stars. KEYSTONE FILM, Altoona, Pennsylvania. nov18

In Answering Classified Ads, Please-Mention The Billboard.

(Continued on page 66)

CHEAP—Big lot of Films / Singles and Features. Send for list. Asbestos Booth, \$90; Stereopticon, \$25; Power's 5, Mazda equipped, \$50; late Edison, \$50; Power's 6, A, \$150; Power's 6, \$100. Late Mo. 10ograph, 2,000-ft. Magazine, \$100; Spotlight, \$50; 6 A Lamp House, with Arc, \$25; Power's Excelsite Lamp House, \$25; Pathoscope, \$100; Comograph, \$100; Compensar, \$60; Power's Head, \$50; Zenith Movie Camera, \$75. B. O. WEIMORE, 1108 Boylston St., Boston. nov11

COMEDIES, WESTERNS—Cheap. List free. COLEMAN, Mather Building, Washington, D. C. dec2

FEATURES, Comedies, Serials, Westerns; rock bottom prices. Send for list. New prints Jesse James, California Rodeo and California Outlaws. INDEPENDENT FILM EXCHANGE, 56 Jones St., San Francisco, California. nov18

FILMS FOR SALE—Send for lists. Films rented to permanent theatres at 75c per reel; road shows, \$2.00 per reel per week. References required. NATIONAL FILM BROKERS, 4065 Penn St., Kansas City, Missouri. nov25

FILMS FOR SALE—Choice, \$3.50 per reel. Special only. Send for list. CO-OPERATIVE FILM COMPANY, Box 565, Birmingham, Alabama. dec2

FOR SALE—Three hundred reels Film, suitable for use in churches and schools. PASTOR'S CO-OPERATIVE SERVICE, 518 Morgan Street, Rockford, Illinois. nov18

FOR SALE—"Golden Fleece," Cullin Landis starring in the greatest of underworld pictures. Very sensational print nearly new; paper, \$75.00. CENTRAL FILMS, Mason City, Iowa. nov18

FOR SALE—5 and 6-reel Features, 1 and 2-reel Westerns, Comedies and Serials. A. PATTERSON, 2405 Olive St., St. Louis, Missouri. nov18

FOR SALE—Alice Brady in "Betsy Ross"; Clara Kimball Young in "Hearts in Exile"; Both five reels. In fine condition. No dupes. \$75.00 each. STRAND THEATRE, Caro, Michigan. nov18

FOR SALE—Ten Nights in a Barroom, Home, Sweet Home; Whirl of Life. R. KELLY, 3405 Olive St., St. Louis, Missouri. nov18

FOR SALE—"America's Answer", 5-reel U. S. Govt. official war film feature, taken on the battle fields "over there". Connected, historical picture of the great World War. Lots of action; the war as it really is, not rear-guard action. Prints nearly new. Great paper, \$200.00. CENTRAL FILMS, Mason City, Iowa. nov18

ONE AND TWO-REEL Mix, Chaplins, Harts, Sen-netts, Carey. Prints like new, \$15 per reel. 1, 2, 6-sheet, also photos. MANHATTAN FILM EXCHANGE, 729 Seventh Ave., New York City. nov18

SPECIAL FEATURE FILM LIST—Bargain prices; also Serials. H. B. JOHNSON, 538 So. Dearborn St., Chicago. nov25

"THE WHIPP", 8 reels; "The Crisis", 8 reels. Two big productions, with big stars, \$75.00 each. Posters included. Steve Rees, \$25.00 each. STANDARD FILM CO., 154 Herman St., San Francisco, Calif. nov18

12 TO 25-REEL SERIALS at bargain, with paper. Also 1 to 5-reel Films, \$2.50 up. Write for list. QUEEN FEATURE SERVICE, INC., Birmingham, Alabama. nov18

\$100 CASH for the best movie "Funny," \$1 entitles your name as a writer and reserve performer also starts you in the motion picture business. We furnish everything. MISS KATHLEEN GORDON, Bellview Terrace, Morrisstown, New Jersey. nov18

300 REELS AT BARGAIN PRICES—Many like new, including new Serials and Educational, with new paper. Comedy Westerns, Dramas, with star cast. Chaplin, Mary Pickford, Tom Mix, Shorty Hamilton, Billie Haddock, Eddie Field, Helen Holmes, Marguerite Fisher and a dozen others. Bargain lists free. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minnesota. nov18

M. P. ACCESSORIES FOR SALE—NEW

66 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. ATTRACTIVE FIRST LINE.

MOVIE CAMERA, \$20 up; Stereopticon, \$12; Film Rewinder, \$2. Agents' Supply Catalogue, HELZ, 302 E. 23d, New York City. nov18

2ND-HAND M. P. ACCESSORIES FOR SALE

66 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. ATTRACTIVE FIRST LINE.

AT A BARGAIN, 3,500 Opera Chairs, 2,100 veneer, 1,400 leather upholstered. Used only a few months. Price depends on how many you can use. BOX 332, Excelsior Springs, Missouri. nov18

BIG BARGAIN in new and second-hand Machines, Chairs, Supplies. Write me your needs. H. B. JOHNSON, 538 South Dearborn St., Chicago. nov25

CASH FOR MACHINES, Features and Educational Film, Lenses, Parts, Carbs, a State lowest price for quick sale. BOX 82, Canton, Ohio. nov18

CHAIRS, SCENERY AND M. P. EQUIPMENT—500 5-ply Folding Auditorium Chairs, 300 Upholstered Spring Cushion Chairs, used 6 months. Scenery—Parlor, Combination Kitchen and Prison, Wood Drop and Wings, Street and Front Curtain. Galvanized M. P. Booth. Will sell any part of above. W. L. HAM-ILTON, Dalhart, Texas. nov18

CUSHMAN Complete Electric Lighting Plant, 4 h. p., 60-volt. Guaranteed perfect condition. Like new. For quick sale only \$250.00. MONARCH THEATRE SUPPLY CO., 724 S. Wabash Ave., Chicago. nov25

ELECTRICITY FOR 10c PER HOUR—Motosco Auto Generator operates on any make automobile. Produces electricity for movie picture machines, theatres, schools, churches, homes, etc. Write for free particulars. MONARCH THEATRE SUPPLY CO., Dept. AG, 724 South Wabash Ave., Chicago. nov25

FOR SALE—One Zenith Motion Picture Projector, portable, safe; takes any standard film. Fully guaranteed. Weight, 50 lbs. Stereopticon attachment. Price, \$150.00. Address EVANGELIST LITTLE, Harri-sburg, Va. References, First National Bank. nov18

NEW THEATRE CHAIRS, \$1.85; new Metal Picture Machine Booths, \$68.00; Picture Machines, \$25.00 up. We can save you money on anything you want. Write for catalog. WESTERN MOTION PICTURE CO., Danville, Illinois. nov18

POWER'S 6 MAZDA OUTFIT, 20 or 110 volts, complete stand, magazines, lenses, \$70. 6A, Motor Drive, \$150. Transformers for Mazda Outfit, A. C. or D. C., \$20. BRINKMAN, 125 West 46th St., New York. nov18

MACHINE PARTS, Power, Edison, Lubin. Portable Machines, \$75.00. Mazda Projectors, Lamps, 1,000 to 100 watts. BENNETT'S, 224 North 13th St., Philadelphia. nov18

THEATRE AND ROAD SHOW MACHINES for electric, Mazda or calcium light. Many machines like new. Big cut on our regular price list. We buy, exchange or rent. Write for big bargain. Gas Outfits half price, and everything in Supplies. Extra Magazines, Arc Lamps, Lamp Houses and everything for road show or theatre. Get our lists and ask for special cash price on whatever machine you can use. Under any house in the country, and every machine rebuilt and guaranteed. Lenses for Stereopticons or Movie Machines. Can use anything first-class in trade. Sultcase Machines wanted, 300 reels of 7c Films. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minnesota. nov18

TWO SIMPLEX, motor drive, Type "S", Lamp and Lamp House, 2,000-ft. Magazine, used approximately four months, perfect condition. Bargain price, \$150.00 for the two. WESTERN FEATURE FILMS, 804 So. Wabash Ave., Chicago, Ill. nov18

WANTED TO BUY M. P. ACCESSORIES—FILMS

36 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.

Wanted—Power's 6A or 6B. H. D. FAIRALL, Danville, Illinois. nov18

WANT TO BUY—Ten Nights in Barroom, Foreign Travel and Scenics. ED NELSON AMUSEMENT ENTERPRISES, Chilpeau Falls, Wisconsin. nov18

WANT TO BUY all makes Moving Picture Machines, Sultcase Projectors, Chairs, Compensars, Motors, Fans, etc. Write us before selling. State best cash price in first letter. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Avenue, Chicago, Ill. nov25

WANTED TO BUY—Buffalo Bill Show Films, two or more reels. G. C. TERRY, Freeport, Illinois. nov18

ROMANTIC DRAMA—WHAT IS IT?

ROMANCE is not like a chemical compound. You cannot make an equation of it. It will not do to say that swords + cloaks + boots + passion = Romance. It has no specific geography and no specific trappings. Arcadia will not answer as its only home, for it may be found in the steel mills of Pennsylvania; nor do plumes and cloaks alone clothe it, for it has been seen disguised as a ragpicker in the London slums. The dramatist can not create romance, therefore, by saying to himself "Go to, I shall be romantic and pick me a good romantic formula." That method yields but the shoddy machine-made imitation—a so-called costume play. Romance is a point of view possessed by the dramatist and not a formula of abreds and patches. To call romance a point of view may not seem to make the matter any more specific. Perhaps it will mend the definition a little to add that romance is that point of view toward the world which is capable of seeing more than the mere surface appearance of persons and things—which is capable, in other words, of seeing more of the truth than is revealed by the literal photography of life, which is realism. Thus any phase of life, in any locality, is susceptible to a romantic interpretation, given a dramatist with a seeing eye. Romance does more than merely set down accurately for us the conversation overheard on a street corner. It goes further and tells us what that conversation means. Romance, therefore, is the spiritual interpretation of things so long familiar to us that they may seem to an unthinking casual observer to exist only in their material aspects. The true romantic dramatist has this power of interpretation, and the power of penetrating beneath the surface. His notebook is but the raw material of his art, whereas the realist is concerned merely with making a series of entries whose accuracy shall be beyond question. The romanticist reveals why he recorded certain matters in his notebook; the realist assures us that each note he made was taken down just as he heard or saw it.

Therefore, when you seek to explain to your friends what you understand romantic drama to be, you will first of all make clear that it is not a question of formula or bizarre subject-matter. You must seek romantic drama in the author's attitude toward his materials. If he is a man of far-penetrating vision, with a power of interpretation, he is a romanticist wherever he lays his scene. If, on the other hand, he is able merely to give a literal account of what he has seen, however clever and skillful a recorder he may be, he is no romanticist. Thus, you see, it would be foolish to define romance more specifically than this, for who can tell what the next romanticist may see for us? We cannot prepare him a formula ready to his hand, for the users of ready-made formulas are not artists, but journeymen. Each romanticist creates his own formula. Perhaps that is why critics have struggled in vain to define romance, and why many others have been confused by this word. But one thing is certain; we always recognize romance when we find it employed by genius. We may not be able to stare at it in a test-tube, yet we know when it is present in a work of art. Romance is a gift of the artist's imagination; it flows from him to us. We shall never be able to confine it within the pages of one book, for we shall in a short while discover romance to be an attribute of another artist, setting forth with him to do something which romance has not done before. It is ever old and ever new.—J. R. C., IN THE CHRISTIAN SCIENCE MONITOR.

WANTED—Mechanism Head, any make. EDWARD CALKINS, Mayville, Kentucky. nov18

WANTED—Life of Christ, Uncle Tom's Cabin, Ten Nights in Barroom, Where is My Wandering Boy Tonight and other Educational and Religious. Power's No. 5 Machine for sale, 100 good lenses. HARRY SMITH, Gratz, Pennsylvania. nov18

WANTED TO BUY—All makes of portable Moving Picture Machines. Buy good Educational, Scenic and Religious Subjects. MARYLAND MOTION PICTURE CO., 240 Fallway, Baltimore, Md. nov18

PRESS AND ADVANCE AGENTS

(Continued from page 46)

card posing James Woods, of the Woods Comedy Circus on the Keith Time, in his daddy's office reading The Billboard, and if the photo would make a cut we would use it in appreciation of the publicity promoting of The Billboard by William Thomas O'Keefe.

On passing the old Continental Hotel, on Chestnut street, Philadelphia, one night recently, our attention was attracted to a second floor billboard display of a 4x20 sheet stand advertising burlesque at the Casino Theater. Verily, burlesque is getting some hold in Philly when a house agent can get a 4x20 sheet stand on Chestnut street, and Jimmy Roberts, advertising agent of the Casino, deserves credit for landing the stand where everybody can see it.

It might interest the business managers to know that the Liberty Theater, Cumberland,

Md., will discontinue vaudeville and all other types of attractions. We hear that Manager Thomas Burke dropped about \$7,500 trying to popularize variety attractions, that other theater managers in Cumberland sunk thousands doing the same thing. Funny how some will try the impossible—that applies to second men who allege they can bill everything, including churches.

Why is it that business managers insist on sending tack cards, banners and other advertising matter to house managers when they know it's against the law to use them. If the money that was expended on cards and banners was used wisely it might get the business manager an increase in his salary. Is it now, the stuff ordered either bits the baller or is burnt in the furnace—of course the theater must have bent. Did you ever look at it this way?

Actions speak louder than words, and this has been made manifest to us by the lack of action on the part of those press and advance agents whom we have met on Broadway who promised to keep us posted on their activities while en tour and who evidently leave it to the other fellow to do for them, and let it be recorded here that John E. Barnett, of Cumberland, Md., is doing it for many of them by his weekly contributions of the sayings and doings of agents who visit Cumberland, viz.:

William (Red) Willis, second man ahead of "Lightnin'" and partner in publicity with W. E. Gorman, the business manager, stepped into

THEATRICAL BRIEFS

(Continued from page 43)

S. D., who will operate the house under the name of the Douglas Amusement Company, L. Klein took possession November 1.

The Palace Theatre, Astoria, R. I., opened about a year ago and was sold a few days ago by the New England Theaters Inc., formerly known as the New England Theaters Inc., to Harry McMillen. The Palace has been operated with a straight picture policy.

The program of 800-seat theater at 715 7th St. in Chicago has been leased for the next five years at a term rental of \$10,000. The P. Amusement Company is the lessee. The M. P. Company operated the picture houses thruout Chicago.

Wagon Hail, Cambria, Minn. was reported to have originated in a pack of worst picture films late last month. It was seized by Sherman Swigg and Ex. Sultcase, who received severe bruises on his face and hands while endeavoring to subdue the games.

The Larkin Street Theater, 220 Francisco was sold several weeks ago to the owners of the Illinois Company. It is being leased for a reported price of \$40,000. The theater has devoted to pictures and is expected to have the old policy with certain changes in its ownership.

The Lyric Theatre, 400 W. 12th St., has changed hands. A. W. Wilson, who was the owner, has become the owner. The theater was opened as a picture house in 1919, and was then which was later operated by the new management.

Max J. Jasselet, owner of the Olympia Theater, 4610 Grand Boulevard; the Waverly, 527 S. Halsted, and other theaters in Chicago.

J. N. Schine, of the Schine Theatrical Company, Carthage, N. Y., has bought the Collingwo Theater, that city, from Edward Colligan, to a price around \$80,000. The house was built last year by Mr. Colligan and has been conducted as a motion picture theater. It has 1,000 seating capacity. Mr. Schine will enlarge and make it possible to produce road shows there.

A new corporation has been formed at Bemidji, Minn., to be known as the Incorporated Theaters of Bemidji, which will operate the Elk and Grand theaters in that city. The Grand has just been purchased by the company from Oliver Whaley. As a result of the new combination the Rex Theater was permanently closed the night of October 23. Principal stock in the Incorporated Theaters of Bemidji is owned by M. E. and Fred Brinkman and M. E. Harding.

Charging that J. H. Pabst misrepresented the value of a picture theater at Bettendorf, Ia., which he sold to Nathan Gordon and his wife, the latter are suing Pabst for \$12,000 damages. Gordon claims that Pabst sold the theater to him for \$22,000, which he claims was excessive. The theater, according to the plaintiff, did not bring in the receipts alleged to have been warranted by Pabst. The defendant claims that Gordon had ample opportunity to withdraw from the transaction before it was completed and also that his (Gordon's) methods of operating the theater were at fault.

STAGE EMPLOYEES AND PROJECTIONISTS

(Continued from page 43)

"proved himself to be one manager in a thousand."

The San Francisco Lodge of the Theatrical Mutual Association, No. 21, gave its twenty-third annual benefit to swell its charity fund, at Wilkes' Alcazar Theater, the afternoon of October 24. An unusual program made up of acts from the leading theaters of "Frisco" was staged. The show was opened with an overture by the augmented T. M. A. Orchestra, directed by Raymond Bone, orchestra leader of the Orpheum Theater, that city. Among those who participated were Cooke & Wilton, singers and dancers of the "Take It From Me" Company; Margaret Fielding and Robert Hart, classical dancers; Bud Lorraine, cowboy ventriloquist; William Vaughan, of the "Three Wise Fools" Company; Dudley Ayers and Hope Frown, of the Alcazar; Ferris Hartman, Paul Steindorf, Lillian Glaser and the Katinka Girls, of the Rivoli Theater; Will Cressy and Blanche Dayne, of the Orpheum; J. Aldrich Libby, The Cycling Renos and Capey & Capet, from the Hippodrome; River & Arnold, singers, from the Pantages Theater, and many others. Dickson Morgan was stage director; George P. Webster, stage manager, and J. Francis Reilly, announcer.

Look at the hotel directory in this issue. Just the kind of a hotel you want may be listed.

ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of November 6-11 is to be supplied.

Abbott & White (Pantages) Oakland, Calif.; (Pantages) Los Angeles 13-18. Abel, Neal (Orpheum) Vancouver, Can., 13-18.

Adair, Robyn, & Co. (Pantages) Salt Lake City; (Pantages) Ogden 13-18. Adler & Dunbar (Loew's American) New York.

Babb, Carroll & Syrell (National) Louisville. Babcock & Dolly (Golden Gate) San Francisco 13-18.

WIG Real Human Hair for Lady Soubrette, \$2.50 Each, \$1.20 Hair Muffs, \$1.00.

Butler & Parker (Columbia) Far Rockaway, N. Y., 9-11. Byron Bros. (Pantages) Saskatoon, Can.

CHANELO Independent, CONTORTIONIST, Billboard, CHICAGO. Chandon Trio (Orpheum) Oakland, Calif.; (Orpheum) Fresno 16-18.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

Table with columns: NAME, WEEK, THEATER, CITY, STATE

Clark, Eddle, & Co. (Lyric) Hoboken, N. J. Clark, Dave, & Co. (Broadway) Springfield, Mass.

Corwey, Ferry (Pantages) Memphis. Cotton Pickers (Kedzie) Chicago 9-11. Coulon, Johnny (Hipp.) Cleveland.

Dainty Marie (State-Lake) Chicago. Daffy, Mlie., & Stein Bros. (Empress) Omaha, Neb., 9-11.

R. R. TICKETS BOUGHT AND SOLD. DAVID LYONS, Licensed R. R. Ticket Broker.

Elly (Hennepin) Minneapolis; (Orpheum) Du-
luth 13-14.
Elm City Four (Royal) New York.
El Rey Sisters (Orpheum) Omaha; (Orpheum)
Des Moines, Ia., 13-18.
Ergotti & Herman (Loew's Crescent) New
Orleans.
Ernie & Ernie (Temple) Rochester, N. Y.
Erratas, Four (Hipp.) Cleveland.
Espe & Dutton (Franklin) New York 9-11.
Ester Trio (Poll) Scranton, Pa., 9-11.

Faber & McGowan (Orpheum) Los Angeles 13-
18.
Faber & Bennett (Keith) Portland, Me.
Fagg & White (Orpheum) Madison, Wis., 9-
11; (Orpheum) Kenosha 16-18.
Falls, Archie & Gerlie (Hamilton) New York
9-11.
Family Ford (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 13-18.
Fargo & Richards (Pantages) San Francisco;
(Pantages) Oakland 13-18.
Farrell-Taylor Trio (Orpheum) Des Moines, Ia.
Farrell & Hatch (Pantages) Seattle; (Pan-
tages) Vancouver 13-18.
Farron, Frank (Fifth Ave.) New York 9-11.
Fate (Pantages) Los Angeles; (Pantages) San
Diego 13-15.
Favorite of the Past: Pittsburg, Pa., 9-11;
Uniontown 13-15.

Fay, Mrs. Eva (Hipp.) Terre Haute, Ind., 9-
11; (Majestic) Springfield, Ill., 13-18.
Felm & Tenneyson (Pantages) Ogden, Utah;
(Pantages) Denver 13-18.
Fenton & Fields (Orpheum) New Orleans.
Fenwick Girls (Orpheum) Green Bay, Wis.,
9-11.
Ferguson, Dave, & Co. (Main St.) Kansas
City; (Rialto) St. Louis 13-18.
Fern & Marie (Princess) Montreal.
Ferns, Bob, & Co. (Grand Central) Ill.,
9-11; (Majestic) Chicago 13-18.
Fifer Bros. & Sister (Palace) Chicago; (Or-
pheum) St. Louis 13-18.
Fifty Miles From Broadway (Poll) Scranton,
Pa., 9-11.
Flak's Mules (Colonial) Erie, Pa.
Finley & Hill (Palace) New Haven, Conn., 9-11.
Fisher & Gilmore (Orpheum) Salt Lake City;
(Orpheum) Denver 13-18.
Fisher & Hayes (Keith) Dayton, O.
Fisher, Walter, & Co. (Orpheum) Sioux Falls,
S. D., 9-11; (Empress) Omaha, Neb., 13-15.
Fitzgibbon, Bert (Orpheum) Kansas City.
Flanagan & Morrison (Majestic) Ft. Worth, Tex.
Flashes (Orpheum) Salt Lake City; (Orpheum)
Denver 13-18.

Flashes From Songland (Keith) Toledo, O.
Florence (Orpheum) Duluth, Minn.; (Orpheum)
Winnipeg, Can., 13-18.
Foley & LaTour (Orpheum) Portland, Ore.;
(Orpheum) San Francisco 13-18.
Follia Sisters (Liberty) Terre Haute, Ind.
Foree & Williams (Lyric) Atlanta, Ga.
Ford, Senator (Hill St.) Los Angeles; (Or-
pheum) Salt Lake City 13-18.
Foster & Rae (Lyric) Shreveport, La.
Four of Us (Orpheum) Champaign, Ill., 9-11;
(Rialto) St. Louis 13-18.
Fowler, Gus (Temple) Detroit; (Temple) Roch-
ester, N. Y., 13-18.
Fox & Kelly (Loew's Fulton) Brooklyn.
Foy, Eddie, & Family (Flatbush) Brooklyn.
Foyer, Eddie (Loew's Gates) Brooklyn.
Francis & Marcell (Orpheum) Peoria, Ill.,
9-11; (Orpheum) Joliet 13-15; (Rialto) El-
gin 16-18.
Francis, Ann (Murray) Richmond, Ind.
Francis, Ross & Dukosa (Loew's Grand) At-
lanta, Ga.
Francis & Charles (Orpheum) Salt Lake City;
(Orpheum) Denver 13-18.
Franklyn, Irene (Temple) Rochester, N. Y.;
(Palace) Chicago 13-18.
Fraser's Highlanders (Sheridan Sq.) Pittsburg
9-11.
Frawley & Louisa (Golden Gate) San Francisco;
(Hill St.) Los Angeles 13-18.
Fraser & Bunce (Rialto) Chicago.
Frear, Bagcott & Frear (Strand) Washington.
Frey & Rogers (Loew's Crescent) New Orleans.
Fries & Wilson (Orpheum) Galesburg, Ill.,
9-11; (Majestic) Bloomington 13-15; (Col-
umbia) Davenport, Ia., 16-18.
Friedland, Anatol (Orpheum) Lincoln, Neb.;
(Orpheum) Kansas City 13-18.
Friganza, Trizie (Ben All) Lexington, Ky.
Friscoe, Signor (Orpheum) Winnipeg, Can.
Fritcher, Chas. (Tooles) St. Joseph, Mo.
Fuller's, Earl, Band (Pantages) Oakland, Calif.;
(Pantages) Los Angeles 13-18.
Fulton & Burt (Pantages) Pueblo, Col.; (Pan-
tages) Omaha 13-18.

Gabby Bros. (Strand) Kokomo, Ind.
Galarini Sisters (Pantages) Pueblo, Col.; (Pan-
tages) Omaha 13-18.
Galletti & Kokin (Orpheum) Portland, Ore.;
(Orpheum) San Francisco 13-18.
Galletti's Monks (Majestic) Ft. Smith, Ark.
Garcinetti Bros. (Broadway) New York.
Gardner, Grant (Broadway) Springfield, Mass.
Garland, Harry (Electric) St. Joseph, Mo.,
9-11; (Electric) Springfield 13-15.
Gantier & Bony (Riverside) New York; (Or-
pheum) Brooklyn 13-18.
Gaylord & Herron (Lyric) Charlotte, N. C.
Gellis, Les (Orpheum) Winnipeg, Can.
Gene & Mignon (Electric) St. Joseph, Mo.,
9-11.
George, Tony, & Co. (Princess) Nashville,
Tenn.
George, Jack, Duo (Orpheum) San Francisco;
(Orpheum) Oakland 13-18.
Gerber, Billie, Revue (Majestic) Chicago.
Gibson J. & J. (Orpheum) Lincoln, Neb.
Gibson & Price (Loew's Yonge St.) Toronto.
Gifford & Morton (Palace) Ft. Wayne, Ind.
Gilbert, Harry (Palace) Indianapolis.
Gilbert, Walter (Loew) Dayton, O.
Gillette, Lucy (Loew's American) New York.
Gilmore, Ethel, & Girls (Lyric) New Orleans.
Girton Girls (Hill St.) Los Angeles.
Gisason, Billy (Orpheum) Oakland, Calif.; (Or-
pheum) Fresno 16-18.
Gleam & Jenkins (Orpheum) Los Angeles 6-18.
Goetz & Duffy (Pantages) San Diego, Calif.;
(Pantages) Long Beach 13-18.
Golden Gate Trio (Broadway) New York.
Golden Bird (Pantages) Oakland, Calif.; (Pan-
tages) Los Angeles 13-18.
Golden, Maurice, & Co. (Poll) Wilkes-Barre,
Pa., 9-11.
Goldie, Jack (Regent) New York 9-11.

Gonec, Lillian, & Co. (Grand) Fargo, N. D.,
9-11; (Seventh St.) Minneapolis 13-18.
Gordon & Delmar (Loew) Dayton, O.
Gordon, Girlie & Gordon (Loew's Gates) Brook-
lyn.
Gordon, Vera, & Co. (Proctor) Newark, N. J.
Gordon & Ford (Keith) Philadelphia.
Gordon, John E., & Co. (58th St.) New York
9-11.
Gordon & Day (Orpheum) Oakland, Calif.;
(Orpheum) Fresno 16-18.
Gordon, Bobbie (Keith) Cincinnati; (Keith)
Indianapolis, Ind., 13-18.
Granece, Jean, & Co. (Royal) New York.
Gray, Ann (Lyric) Birmingham, Ala.
Gray, Roger, & Co. (Lyric) Birmingham, Ala.
Great Mauriac (Pantages) Seattle; (Pantages)
Vancouver, Can., 13-18.
Green, Hazel, & Band (Regent) New York 9-11.
Green & Parker (Keith) Portland, Me.
Green & Dunbar (Pantages) Denver; (Pan-
tages) Pueblo 16-18.
Green & Burnett (Loew's Greeley Sq.) New
York.
Grow & Pates (125th St.) New York 9-11.
Gulran & Marguerite (Palace) New York.

Hackett & Delmar (Orpheum) Vancouver,
Can.; (Moore) Seattle 13-18.
Hager & Goodwin (Strand) Kokomo, Ind.
Hale, Willie, & Bro. (Columbia) Far Rockaway,
N. Y., 9-11; (Palace) New York 13-18.
Haley, Leo (Majestic) Chicago; (Hipp.) Terre
Haute, Ind., 16-18.
Hall, Al, K. (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 13-18.
Hall, Billy Swide (Pantages) San Diego, Calif.;
(Pantages) Long Beach 13-18.
Hall & Dexter (23d St.) New York 9-11.
Hall, Ermine & Brice (Keith) Syracuse, N. Y.;
(Shea) Buffalo 13-18.
Hall & Russell (Orpheum) Omaha; (Orpheum)
St. Paul 13-18.
Halligan, Wm., & Co. (Albee) Providence, R. I.
Hall's, Leonard, Revue (Lyric) Charlotte, N. C.
Hamil Sisters, Three (Lyric) Mobile, Ala.
Hamilton, Dixie (Empress) Grand Rapids,
Mich.; (Temple) Detroit 13-18.
Hamilton, Alice (Keith) Toledo, O.; (Empress)
Grand Rapids, Mich., 13-18.
Hammer, Toto, & Co. (Roanoke) Roanoke, Va.,
9-11.
Hammond, Chas. Hoops (O. H.) Wahpeton,
N. D., 13-18.
Hampton & Blake (Temple) Rochester, N. Y.
Hanako Japs (Orpheum) Omaha; (Orpheum)
Kansas City 13-18.
Hardworth, Octavia, & Co. (Palace) Cincinnati.
Hartley, Inez (Majestic) Ft. Smith, Ark.
Hanson & Clifton (Keith) Toledo, O.
Hanson & Burton Sisters (Pantages) Vancouver,
Can.; (Pantages) Tacoma, Wash., 13-18.
Hardy Bros. (Majestic) Ft. Smith, Ark.
Harkins, Larry (Pantages) Los Angeles; (Pan-
tages) San Diego 13-18.
Harper, Mabel (Electric) Kansas City, Kan.,
9-11; (Globe) Kansas City, Mo., 13-15.
Harris, Dare, & Band (Keith) Indianapolis;
(Keith) Toledo, O., 13-18.
Harris, Mildred (Orpheum) Memphis, Tenn.;
(Orpheum) New Orleans 13-18.
Harrison, Natalie, & Co. (Hipp.) Cleveland.
Hart, Wagner & Etta (Lyric) Hoboken, N. J.
Hartley & Patterson (Alhambra) New York;
(81st St.) New York 13-18.
Hartwells, The (Keith) Lowell, Mass.
Harvard, Holt & Kendrick (Poll) Worcester,
Mass., 9-11.
Harvard, Winifred & Bruce (Lyric) Birming-
ham, Ala.
Harvey, Honey & Grayce (Majestic) Bloom-
ington, Ill., 9-11; (Orpheum) Peoria 13-15;
(Rialto) Toledo, O., 13-18.
Hassans, Six (Palace) Milwaukee.
Hawkins & Mack (Bijou) Birmingham, Ala.
Hawthorne & Cook (Davis) Pittsburg; (Shea)
Buffalo, N. Y., 13-18.
Hayden, Harry, & Co. (LaSalle Garden) Det-
roit.
Haynes, Mary (Keith) Syracuse, N. Y.
Hazzard & Oakes (Grand) St. Louis.
Headliners (Emery) Providence.
Healy & Cross (Columbia) Far Rockaway, N. Y.,
9-11; (Albee) Providence, E. I., 13-18.
Healy, Ted & Betty (Temple) Rochester, N. Y.;
(Colonial) Erie, Pa., 13-18.
Hector (Orpheum) Fresno, Calif.; (Hill St.)
Los Angeles 13-18.
Hennings, John & Winnie (Lincoln) Chicago
9-11; (Kedzie) Chicago 13-15.
Henry & Adelaide (Loew's Lincoln Sq.) New
York.
Henry & Moore (Fordham) New York 9-11;
(Riverside) New York 13-18.
Henshaw, Bobby (Hipp.) Terre Haute, Ind.,
9-11.
Hera & Wille (Orpheum) St. Paul.
Herbert, Hugh, & Co. (23d St.) New York 9-11.
Herbert & Dare (Orpheum) Salt Lake City;
(Orpheum) Denver 13-18.
Herbert's Doga (Orpheum) Brooklyn.
Herberts, The (Orpheum) Tulsa, Ok.
Herman & Briscoe (Strand) Hoboken, N. J.
Heron, Eddie, & Co. (Rialto) Chicago.
Herrmann, Adelaide (Orpheum) Salt Lake
City; (Orpheum) Denver 13-18.
Hlatt, Ernest (Orpheum) Lincoln, Neb.; (Or-
pheum) Omaha 13-18.
Hill & Quinnell (Orpheum) Green Bay, Wis.,
9-11.
Hill, Ed (Loew) London, Can.
Hilliam, B. C. (Temple) Rochester, N. Y.
Hitchcock, Raymond (Orpheum) St. Louis.
Hodge, Robt. Henry, & Co. (Majestic) Chi-
cago; (Majestic) Milwaukee 13-18.
Holmes & LaVerre (Keith) Toledo, O.; (Davis)
Pittsburg, Pa., 13-18.
Holmes & Holliston (Empress) Grand Rapids,
Mich.
Honey Boys, Seven (Ben All) Lexington, Ky.
Hous, of David Band (Shea) Buffalo.
Howard, Georgia (Majestic) Chicago; (Ma-
jestic) Milwaukee 13-18.
Howard & Clark (Temple) Detroit; (Temple)
Rochester, N. Y., 13-18.
Howard, Bert (Strand) Saginaw, Mich.
Howard & Ross (Hipp.) McKeesport, Pa., 9-
11; (Lyceum) Canton, C., 13-18.
Howard, Great (Orpheum) Wichita, Can.
Howard's Pantes (Temple) Rochester, N. Y.;
(Shea) Buffalo 13-18.
Huber, Chad & Monte (Loew's Victoria) New
York.
Hudson & Jones (Pantages) Salt Lake City;
(Pantages) Ogden 13-18.
Hudson & Andrews (O. H.) Salem, Wis.
Hughes, Fred, & Co. (Lyric) Atlanta, Ga.
Hughes, Stanley, & Co. (Loew's Warwick)
Brooklyn.
Hughes & Pam (Loew's State) Newark, N. J.
Hughes & Debow (Seventh St.) Minneapolis.

Hughes, Jack, Duo (Lyric) Charlotte, N. C.
Humberto Bros. (Liberty) Lincoln, Neb., 9-
11; (Electric) St. Joseph, Mo., 13-15; (Globe)
Kansas City 16-18.
Hunters, Musical (Regent) Lansing, Mich.
Hurst & O'Donnell (Palace) Milwaukee.
Hyama & McIntyre (Orpheum) San Francisco;
(Golden Gate) San Francisco 13-18.
Hyama & Evans (Seventh St.) Minneapolis;
(Orpheum) Grand Forks, N. D., 13-15;
(Grand) Fargo 16-18.
Hymer, John B. (Orpheum) St. Paul; (Hen-
nepin) Minneapolis 13-18.
Ibach's Entertainers (Riverside) New York;
(Bushwick) Brooklyn 13-18.
Indoor Sports (Pantages) Omaha; (Pantages)
Kansas City 13-18.
International Seven (Empress) Grand Rapids,
Mich.
Irving & Eiwoud (Loew's National) New York.
Ishikawa Bros. (Majestic) Cedar Rapids, Ia.,
9-11; (Majestic) Dubuque 13-15.
Jackson, Bobby (Majestic) Springfield, Ill., 9-
11; (Orpheum) Quincy 12-15; (Orpheum)
Galesburg 16-18.
Jada Trio (Hipp.) Terre Haute, Ind., 9-11;
(Palace) South Bend 13-15; (Kedzie) Chi-
cago 16-18.
Janet of France (Capitol) Hartford, Conn., 9-11.
Jarvis & Harrison (Empress) Omaha, Neb.,
9-11; (Electric) St. Joseph, Mo., 13-15;
(Novelty) Topeka, Kan., 16-18.
Jarvis, Willard, Revue (Pantages) Kansas City;
(Pantages) Memphis 13-18.
Jason & Harrigan (Palace) Cincinnati.
Jayne, Mary (Shea) Toronto.
Jean & Valjean (Pantages) Los Angeles; (Pan-
tages) San Diego 13-18.
Jeanette & Norman Bros. (Rialto) Chicago.
Jenner Bros. (Loew's Palace) Brooklyn.
Jennings & Dorney (Lyric) Richmond, Va.
Jennings, Al (Pantages) Pueblo, Col.; (Pan-
tages) Omaha 13-18.
Jerome & Albright (Poll) Wilkes-Barre, Pa.,
9-11.
Jerry & Gene (Columbia) St. Louis 9-11.
Jewell & Rita (Pantages) Winnipeg, Can.;
(Pantages) Regina 13-15.
Jewell's Manikins (Princess) Montreal.
Johnson, Hal, & Co. (Riviera) New York 9-11.
Johnson & Baker (Lyric) Charlotte, N. C.
John Jesters, Six (Rialto) Omaha, Neb.
John, Harry, & Co. (Main St.) Kansas City.
Jones & Jones (Palace) Milwaukee; (Orpheum)
St. Louis 13-18.
Jordan, Cliff (Ritz) Jersey City, N. J.
Josephine & Hennings (Orpheum) Kansas City.
Joy, Al & Mabel (Grand Central) Ill., 9-
11; (Grand) St. Louis 13-18.
Joyce, Jack (23d St.) New York 9-11.
Junglieland (Orpheum) Winnipeg, Can.

Kajlyama (Pantages) San Francisco 13-18.
Kalinah's Hawaiians (Bijou) Savannah, Ga.
Kane & Herman (Orpheum) St. Louis; (Or-
pheum) Memphis 13-18.
Kane & Grant (Keith) Indianapolis.
Karoff Bros. (Hill St.) Los Angeles; (Orpheum)
Salt Lake City 13-18.
Kasimir, Sophie (Alhambra) New York.
Kauffman, Lillian (Pantages) Saskatoon, Can.
Kay, Hamlin & Kay (Majestic) San Antonio,
Tex.; (Majestic) Ft. Worth 13-18.
Keating & Ross (Loew's Crescent) New Or-
leans.
Kecey, Frank, Revue (Majestic) Bloom-
ington, Ill., 9-11; (Orpheum) Peoria 13-15.
Keffm & O'Dare (Keith) Columbus, O.
Kelly, Walter C. (Orpheum) St. Paul; (Or-
pheum) Duluth 13-18.
Kelly, Billy, Revue (Pantages) San Francisco;
(Pantages) Oakland 13-18.
Kelly & Kozy (Orpheum) Green Bay, Wis.,
9-11.
Kelly, Tom (125th St.) New York 9-11.
Kelso & Delmonte (Keith) Syracuse, N. Y.
Kennedy & Berle (Hill St.) Los Angeles 13-18.
Kennedy & Nelson (Electric) Joplin, Mo., 9-
11; (Electric) Kansas City, Kan., 13-15;
(Novelty) Topeka 16-18.
Kennedy & Rooney (Pantages) Tacoma, Wash.;
(Pantages) Portland, Ore., 13-18.
Kennedy, Frances (Palace) Chicago.
Ken, Keyes & Melrose (Orpheum) Sioux City,
Ia., 9-11.
Ker & Weston (Alhambra) New York; (Pal-
ace) New York 13-18.
Ketch & Wilma (Pantages) Memphis.
Kimberley & Page (Loew's Boulevard) New
York.
Kinzo (Orpheum) Sioux Falls, S. D., 9-11;
(Empress) Omaha, Neb., 13-15; (Grand)
Norfolk 16-18.
Kirkland, Paul, & Co. (Columbia) St. Louis
9-11.
Kirksmith Sisters (Pantages) Tacoma, Wash.;
(Pantages) Portland, Ore., 13-18.
Kissel, Murray, & Co. (Majestic) Ft. Smith,
Ark.
Kitamura Japs (Pantages) Oakland, Calif.;
(Pantages) Los Angeles 13-18.
Kitt, Albert (O. H.) New Holstein, Wis., 13-
18.
Klass & Brilliant (Loew's State) Newark, N. J.
Klee, Mel (Keith) Binghamton, N. Y., 9-11;
(Keith) Syracuse 13-18.
Kubns, Three (Palace) Ft. Wayne, Ind.

LaFleur & Portia (Bijou) Birmingham, Ala.,
9-11; (State) Memphis, Tenn., 13-15; (Cre-
cent) New Orleans 16-18.
LaPearl, Roy (Grand) Fargo, N. D., 9-11;
(Seventh St.) Minneapolis 13-18.
LaRocco, Roxy (Orpheum) Los Angeles; (Or-
pheum) Salt Lake City 13-18.
LaToy Bros. (Loew's Orpheum) Boston.
LaToy's Models (Keith) Syracuse, N. Y.;
(Colonial) Erie, Pa., 13-18.
Lameys, Five (Pantages) San Francisco; (Pan-
tages) Oakland 13-18.
Langdon, Harry, & Co. (Majestic) Houston,
Tex.; (Majestic) San Antonio 13-18.
Lanning, Don (Regent) Kalamazoo, Mich.
Larimer & Hudson (Orpheum) Champaign,
Ill., 9-11; (Orpheum) Quincy 13-15.
Latham & Rubyce (Empress) Ft. Collins, Col.,
9-11; (Iris) Casper, Wyo., 13-16.
Langhin & West (Keith) Philadelphia.
Laurie, Joe, Jr. (Bushwick) Brooklyn.
Lavall, Harry, & Sister (Columbia) Davenport,
Ia., 9-11.
Lawrence (Orpheum) Portland, Ore.; (Orpheum)
Oakland 13-18.
Lazella & Caroline (Hipp.) Los Angeles.
LeFevre, G. & M. (Capitol) Clinton, Ind.
LeGrohs, Three (Pantages) Vancouver, Can.;
(Pantages) Tacoma, Wash., 13-18.
LeHoon & Dupreece (Hipp.) Terre Haute, Ind.,
9-11; (Grand) St. Louis 13-18.
LeMaire, George (Orpheum) Winnipeg, Can.
Lea, Emily, & Co. (Bushwick) Brooklyn.

Leach-Wallin Trio (Pantages) Saskatoon, Can.
Leach-LeQuinn Trio (Loew's State) New
York.
Leavitt & Lockwood (Palace) Milwaukee; (Pal-
ace) Chicago 13-18.
Ledeagar, Chas. (Loew) Ottawa, Can.
Lee & Beers (Loew's Lincoln Sq.) New York.
Lee, Adrian; Billy; (Loew's Lincoln Sq.)
Lee, Laurel (Faurot) Lima, O.
Lee, Jack (Grand) St. Louis.
Leighons, The (Regent) Muskegon, Mich.
Leipalg (Capitol) Hartford, Conn., 9-11.
Leon & Co. (Orpheum) Lincoln, Neb.; (Orpheum)
Des Moines, Ia., 13-18.
Leonard, Eddie (Orpheum) Omaha; (Orpheum)
St. Paul 13-18.
Lerays, The (Keith) Columbia, S. C.
Leroy Bros. (Palace) New Haven, Conn., 9-11.
Lester, Al, & Co. (Electric) Joplin, Mo., 9-
11; (Grand) St. Louis 13-18.
Let's Go (Electric) St. Joseph, Mo., 9-11;
(Electric) Kansas City, Kan., 13-15.
Letter Writer (Moore) Seattle; (Orpheum)
Portland 13-18.
Levy, Bert (Keith) Lowell, Mass.
Lewis, Fred (Hipp.) Cleveland.
Lewis & Dody (Keith) Indianapolis; (Keith)
Cincinnati 13-18.
Lewis, J. C., Jr., & Co. (Lincoln) Chicago 9-
11.
Liddell & Gibson (Orpheum) St. Paul; (Or-
pheum) Duluth 13-18.
Lind & Starr (Broadway) Springfield, Mass.
Lind, Homer, & Co. (Miller) Milwaukee.
Little Cordera (125th St.) New York 9-11.
Little Cinderella (Poll) Worcester, Mass., 9-11.
Little Lord Roberts (Loew's Metropolitan)
Brooklyn.
Little Maid, Three (American) Chicago 9-11.
Little Pixifax (Pantages) Seattle; (Pantages)
Vancouver, Can., 13-18.
Little, Jack (Albee) Providence, R. I.
Lloyd & Goode (Palace) Cincinnati.
Lloyd, Arthur (Lyric) New Orleans.
Lloyd, Louis (Globe) Kansas City, Mo., 9-
11; (Majestic) Springfield, Ill., 16-18.
Lopez, Vincent, & Orch. (Riverside) New York;
(Alhambra) New York 13-18.
Lorner Sisters (Pantages) Omaha; (Pantages)
Kansas City 13-15.
Lorraine, Ted, & Co. (State) Jersey City, N. J.
Louise & Mitchell (Princess) Montreal.
Lovett, George, & Co. (Orpheum) Joliet, Ill.,
9-11; (Majestic) Milwaukee 13-18.
Loyal's Dogs (Academy) Norfolk, Va.
Lucas & Inez (Alhambra) New York; (Royal)
New York 13-18.
Lucas, Althea, & Co. (Majestic) Chicago.
Luster Bros. (Orpheum) Oklahoma City, Ok.
Lutgens, Hugo (Huntington) Huntington, Ind.
Lydell & Macey (Princess) Montreal; (Colonial)
Erie, Pa., 13-18.
Lyle & Virginia (Majestic) Cedar Rapids, Ia.,
9-11; (Seventh St.) Minneapolis 12-18.
Lynn & Howland (Temple) Detroit; (Temple)
Rochester, N. Y., 13-18.
Lynn, Ben (Loew's Ave. B) New York.
Lyons, Jimmy (Jefferson) New York 9-11.

Mack & Brantley (Loew) Montreal; (Loew)
Ottawa, Can., 13-18.
Mack, Willard (Pantages) Kansas City; (Pan-
tages) Memphis 13-18.
Mack & Deane (Loew) Ottawa, Can.
Mack & Maybelle (Palace) Flint, Mich.
Mack & Kana (Palace) Springfield, Mass., 9-11.
Magleys, The (Orpheum) St. Louis.
Mahoney, Will (Shea) Toronto; (Princess) Mon-
treal 13-18.
Maker & Redford (Majestic) San Antonio, Tex.;
(Majestic) Ft. Worth 13-18.
Mallia & Bart (Hennepin) Minneapolis 13-18.
Mandel, Wm. & Joe (Palace) New York; (Bush-
wick) Brooklyn 13-18.
Mang & Snyder (State) Jersey City, N. J.
Manicre Shop (Orpheum) Peoria, Ill., 9-11;
(Orpheum) Joliet 13-15.
Manillo (Emery) Providence.
Mantell's Manikins (State-Lake) Chicago 13-18.
Manthey, Walter, & Co. (Orpheum) Galesburg,
Ill., 9-11; (Majestic) Bloomington 13-15.
Mardo & Rome (Loew) Montreal.
Margaret & Alvaros (Jefferson) New York 9-11.
Marino & Martin (Princess) Montreal; (Temple)
Detroit 13-18.
Marks & Wilson (Bijou) Savannah, Ga.; (Hen-
nepin) Minneapolis 13-18.
Marona & Lee (LaSalle Garden) Detroit.
Marry Me (Palace) New Haven, Conn., 9-11.
Marston & Manley (Palace) Indianapolis.
Martella, Three (Loew's Lincoln Sq.) New York.
Martini & Maximilian (LaSalle Garden) Det-
roit.
Marvin, Johnny (Pantages) Ogden, Utah; (Pan-
tages) Denver 13-15.
Mason, Smiling Billy (Orpheum) Joliet, Ill.,
9-11; (Orpheum) Galesburg 13-15.
Mason, Lee, & Co. (Loew's Metropolitan)
Brooklyn.
Matthews & Ayrea (Loew's Fulton) Brooklyn.
Maurice & Grille (Loew's National) New York.
Maxfield & Gouson (Orpheum) Quincy, Ill., 9-
11; (Columbia) Davenport, Ia., 16-18.
Maxon & Morris (Grand) St. Louis; (Grand)
Centralia, Ill., 16-18.
McBanns, Juggling (Temple) Detroit.
McCarthy Sisters (Orpheum) Oakland, Calif.;
(Orpheum) Fresno 16-18.
McCarton & Marrone (Shea) Buffalo; (Shea)
Toronto 13-18.
McCormack & Irving (Orpheum) Boston.
McCarthy, James, & Co. (Strand) Saginaw,
Mich.
McDevitt, Kelly & Quinn (Orpheum) Portland,
Ore.; (Orpheum) San Francisco 13-18.
McGivney, Owen (Palace) New York; (Bush-
wick) Brooklyn 13-18.
McGrath & Deeds (National) Louisville.
McIntyre & Harbert (Ben All) Lexington, Ky.
McKay, May, & Sisters (Keith) Lowell, Mass.
McKay & Ardine (Orpheum) Vancouver, Can.,
13-18.
McLaughlin & Evans (Jefferson) New York 9-11.
McMahon & Adelaide (Loew's Grand) Atlanta,
Ga.
McRae & Clegg (Orpheum) Vancouver, Can.,
13-18.
Mechan's Doga (Moore) Seattle; (Orpheum)
Portland 13-18.
Melody & Steps (Palace) New Haven, Conn.,
9-11.
Melody Six (Palace) Cincinnati.
Melroy Sisters (Loew's Delancey St.) New
York.
Melville & Rule (Main St.) Kansas City; (Or-
pheum) Sioux City, Ia., 13-15.
Melvin, Joe (Seventh St.) Minneapolis; (Or-
pheum) Madison, Wis., 13-15; (Palace)
Rockford, Ill., 16-18.
Meredith, Gyp, & Bro. (Globe) Kansas City,
Mo., 9-11; (Columbia) St. Louis 16-18.

Gonec, Lillian, & Co. (Grand) Fargo, N. D.,
9-11; (Seventh St.) Minneapolis 13-18.
Gordon & Delmar (Loew) Dayton, O.
Gordon, Girlie & Gordon (Loew's Gates) Brook-
lyn.
Gordon, Vera, & Co. (Proctor) Newark, N. J.
Gordon & Ford (Keith) Philadelphia.
Gordon, John E., & Co. (58th St.) New York
9-11.
Gordon & Day (Orpheum) Oakland, Calif.;
(Orpheum) Fresno 16-18.
Gordon, Bobbie (Keith) Cincinnati; (Keith)
Indianapolis, Ind., 13-18.
Granece, Jean, & Co. (Royal) New York.
Gray, Ann (Lyric) Birmingham, Ala.
Gray, Roger, & Co. (Lyric) Birmingham, Ala.
Great Mauriac (Pantages) Seattle; (Pantages)
Vancouver, Can., 13-18.
Green, Hazel, & Band (Regent) New York 9-11.
Green & Parker (Keith) Portland, Me.
Green & Dunbar (Pantages) Denver; (Pan-
tages) Pueblo 16-18.
Green & Burnett (Loew's Greeley Sq.) New
York.
Grow & Pates (125th St.) New York 9-11.
Gulran & Marguerite (Palace) New York.

Hackett & Delmar (Orpheum) Vancouver,
Can.; (Moore) Seattle 13-18.
Hager & Goodwin (Strand) Kokomo, Ind.
Hale, Willie, & Bro. (Columbia) Far Rockaway,
N. Y., 9-11; (Palace) New York 13-18.
Haley, Leo (Majestic) Chicago; (Hipp.) Terre
Haute, Ind., 16-18.
Hall, Al, K. (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 13-18.
Hall, Billy Swide (Pantages) San Diego, Calif.;
(Pantages) Long Beach 13-18.
Hall & Dexter (23d St.) New York 9-11.
Hall, Ermine & Brice (Keith) Syracuse, N. Y.;
(Shea) Buffalo 13-18.
Hall & Russell (Orpheum) Omaha; (Orpheum)
St. Paul 13-18.
Halligan, Wm., & Co. (Albee) Providence, R. I.
Hall's, Leonard, Revue (Lyric) Charlotte, N. C.
Hamil Sisters, Three (Lyric) Mobile, Ala.
Hamilton, Dixie (Empress) Grand Rapids,
Mich.; (Temple) Detroit 13-18.
Hamilton, Alice (Keith) Toledo, O.; (Empress)
Grand Rapids, Mich., 13-18.
Hammer, Toto, & Co. (Roanoke) Roanoke, Va.,
9-11.
Hammond, Chas. Hoops (O. H.) Wahpeton,
N. D., 13-18.
Hampton & Blake (Temple) Rochester, N. Y.
Hanako Japs (Orpheum) Omaha; (Orpheum)
Kansas City 13-18.
Hardy, Dare, & Band (Keith) Indianapolis;
(Keith) Toledo, O., 13-18.
Harris, Mildred (Orpheum) Memphis, Tenn.;
(Orpheum) New Orleans 13-18.
Harrison, Natalie, & Co. (Hipp.) Cleveland.
Hart, Wagner & Etta (Lyric) Hoboken, N. J.
Hartley & Patterson (Alhambra) New York;
(81st St.) New York 13-18.
Hartwells, The (Keith) Lowell, Mass.
Harvard, Holt & Kendrick (Poll) Worcester,
Mass., 9-11.
Harvard, Winifred & Bruce (Lyric) Birming-
ham, Ala.

Harvey, Honey & Grayce (Majestic) Bloom-
ington, Ill., 9-11; (Orpheum) Peoria 13-15;
(Rialto) Toledo, O., 13-18.
Hassans, Six (Palace) Milwaukee.
Hawkins & Mack (Bijou) Birmingham, Ala.
Hawthorne & Cook (Davis) Pittsburg; (Shea)
Buffalo, N. Y., 13-18.
Hayden, Harry, & Co. (LaSalle Garden) Det-
roit.
Haynes, Mary (Keith) Syracuse, N. Y.
Hazzard & Oakes (Grand) St. Louis.
Headliners (Emery) Providence.
Healy & Cross (Columbia) Far Rockaway, N. Y.,
9-11; (Albee) Providence, E. I., 13-18.
Healy, Ted & Betty (Temple) Rochester, N. Y.;
(Colonial) Erie, Pa., 13-18.
Hector (Orpheum) Fresno, Calif.; (Hill St.)
Los Angeles 13-18.
Hennings, John & Winnie (Lincoln) Chicago
9-11; (Kedzie) Chicago 13-15.
Henry & Adelaide (Loew's Lincoln Sq.) New
York.
Henry & Moore (Fordham) New York 9-11;
(Riverside) New York 13-18.
Henshaw, Bobby (Hipp.) Terre Haute, Ind.,
9-11.
Hera & Wille (Orpheum) St. Paul.
Herbert, Hugh, & Co. (23d St.) New York 9-11.
Herbert & Dare (Orpheum) Salt Lake City;
(Orpheum) Denver 13-18.
Herbert's Doga (Orpheum) Brooklyn.
Herberts, The (Orpheum) Tulsa, Ok.
Herman & Briscoe (Strand) Hoboken, N. J.
Heron, Eddie, & Co. (Rialto) Chicago.
Herrmann, Adelaide (Orpheum) Salt Lake
City; (Orpheum) Denver 13-18.
Hlatt, Ernest (Orpheum) Lincoln, Neb.; (Or-
pheum) Omaha 13-18.
Hill & Quinnell (Orpheum) Green Bay, Wis.,
9-11.
Hill, Ed (Loew) London, Can.
Hilliam, B. C. (Temple) Rochester, N. Y.
Hitchcock, Raymond (Orpheum) St. Louis.
Hodge, Robt. Henry, & Co. (Majestic) Chi-
cago; (Majestic) Milwaukee 13-18.
Holmes & LaVerre (Keith) Toledo, O.; (Davis)
Pittsburg, Pa., 13-18.
Holmes & Holliston (Empress) Grand Rapids,
Mich.

Honey Boys, Seven (Ben All) Lexington, Ky.
Hous, of David Band (Shea) Buffalo.
Howard, Georgia (Majestic) Chicago; (Ma-
jestic) Milwaukee 13-18.
Howard & Clark (Temple) Detroit; (Temple)
Rochester, N. Y., 13-18.
Howard, Bert (Strand) Saginaw, Mich.
Howard & Ross (Hipp.) McKeesport, Pa., 9-
11; (Lyceum) Canton, C., 13-18.
Howard, Great (Orpheum) Wichita

Merlan's Doga (Keith) Philadelphia.
 Mercedes Trio (Prince) Tampa, Fla., indef.
 Meyers & Hanaford (Flatbush) Brooklyn.
 Meyers, Irene (Loew's Palace) Brooklyn.
 Meyers, Charlotte (Loew's Greeley Sq.) New York.
 Middleton & Spelmeyer (Orpheum) Duluth, Minn.; (Orpheum) St. Paul 13-18.
 Miller, Jessie (Electric) St. Joseph, Mo., 9-11; (Columbia) St. Louis 13-15.
 Millard & Ma Liu (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 13-18.
 Miller Girls (Orpheum) Kansas City.
 Miller, Eddie (Poll) Wilkes-Barre, Pa., 9-11.
 Miller, Packer & Selz (Loew's Greeley Sq.) New York.
 Miller & Mack (Orpheum) Memphis; (Orpheum) New Orleans 13-18.
 Miller & Rainey (Liberty) Lincoln, Neb., 9-11; (Novelty) Topeka, Kan., 13-15; (Globe) Kansas City 13-18.
 Miller & Bradford (Maryland) Baltimore; (Keith) Philadelphia 13-18.
 Mill & Miller (Pantages) Portland, Ore.
 Miniature Revue (Kedzie) Chicago 9-11.
 Minstrel Monarchs, Five (Orpheum) Memphis; (Orpheum) New Orleans 13-18.
 Miss Nobody (Pantages) Winnipeg, Can.; (Pantages) Regina 13-15.
 Mitchell, James & Etta (Pantages) Portland, Ore.
 Mitty & Tillio (Keith) Philadelphia; (Maryland) Baltimore 13-18.
 Monroe & Grant (Keith) Portland, Me.
 Montrose, Belle (Orpheum) Oakland, Calif.; (Orpheum) Fresno 16-18.
 Moore & Dunean (Shea) Toronto; (Princess) Montreal 13-18.
 Moore, Jack, Trio (Shrine Circus) Hammond, Ind., 8-18.
 Moore, Victor (Orpheum) Oakland, Calif., 13-18.
 Moore, Harry (Albee) Providence, R. I.
 Morgan Dancers (Orpheum) Oakland, Calif.; (Orpheum) Fresno 16-18.
 Morgan & Gray (Pantages) Saskatoon, Can.
 Morley Sisters (Loew's Orpheum) New York.
 Morris, Will (Majestic) Springfield, Ill., 9-11; (Kedzie) Chicago 13-15; (Rialto) Racine, Wis., 16-18.
 Morton & Glass (Orpheum) Portland, Ore.; (Orpheum) San Francisco 13-18.
 Morton-Jewell Troupe (Riviera) New York 9-11.
 Mosconi Bros. (Proctor) Newark, N. J.; (River-side) New York 13-18.
 Moss & Frye (Fifth Ave.) New York 9-11; (Orpheum) Brooklyn 13-18.
 Mowatt & Mullen (Grand) Norfolk, Neb., 9-11.
 Muldoon, Johnny, & Co. (Riviera) New York 9-11.
 Mullane, Frank (Emery) Providence.
 Mumford & Stanley (Orpheum) Grand Forks, N. D., 9-11; (Grand) Fargo 13-15.
 Murphy, Bob (Orpheum) Des Moines, Ia.
 Murray, Marion (Alhambra) New York; (Bushwick) Brooklyn 13-18.
 Murray & Garrish (Colonial) Erie, Pa.
 Musketoes, Four (Orpheum) Wichita, Kan.

Nace, Lonnie (National) Louisville.
 Nagfys, The (Orpheum) Denver; (Orpheum) Lincoln, Neb., 13-18.
 Nalo & Rizzo (Empress) Omaha, Neb., 9-11; (Electric) St. Joseph, Mo., 13-15.
 Nake Japs (Colonial) Erie, Pa.; (Empress) Grand Rapids, Mich., 13-18.
 Nash, Julia, & Co. (51st St.) New York.
 Neff, John (Majestic) Milwaukee; (Seventh St.) Minneapolis 13-18.
 Nellan & Bailor (Loew's State) Memphis.
 Nelson, Kay (Palace) Indianapolis.
 Nelson, Alma (Orpheum) Winnipeg, Can.
 Nelson, Juggling (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 13-18.
 Nelson, Grace, & Co. (Bijou) Savannah, Ga.
 Nelsons, Juggling (Orpheum) Vancouver, Can., 13-18.
 Nestor & Vincent (Loew's Greeley Sq.) New York.
 Nevada, Lloyd, & Co. (Rialto) Racine, Wis., 9-11; (Palace) Rockford, Ill., 13-15.
 News & Gordon (Loew's) Dayton, O.
 Newell & Most (Shea) Buffalo.

WALTER NEWMAN

The Big Comedy Success, "PROFITTEERING" Direction W. S. Hennessey

Niobe (Palace) Chicago; (Orpheum) St. Louis 13-18.
 Noble & Brooks (Hipp.) Cleveland.
 Norman & Landee (Grand) Norfolk, Neb., 9-11.
 North & Keller (Loew's Fulton) Brooklyn.
 Norton, Jack (Orpheum) San Francisco; (Orpheum) Oakland 13-18.
 Oaks & DeLour (Orpheum) Kansas City.
 O'Donnell, Vincent (Hill St.) Los Angeles.
 O'Dowd, Dave, & Four French Girls (Grand) Homestead, Pa.
 Oh My Goodness (Grand) St. Louis.
 Olla & Nicholas (Palace) Cincinnati.
 Oliver & Oip (Majestic) Ft. Worth, Tex.
 Olms, J. & N. (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 13-18.
 Olson & Johnson (Hennepin) Minneapolis; (Orpheum) Omaha 13-18.
 O'Malley & Maxwell (Kedzie) Chicago 9-11.
 O'Neare, Jerry & Gretchen (American) Chicago 9-11.
 One, Ben (Hennepin) Minneapolis.
 Orway, Laurie (Hipp.) Cleveland.
 Ormsbee & Renig (Majestic) Ft. Worth, Tex.
 Orton & Drew (Keith) Portland, Me.
 Ortons, Four (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 13-18.
 Osborne Trio (Orpheum) St. Louis; (Orpheum) Memphis 13-18.

Padden, Sarah, & Co. (Regent) New York 9-11.
 Page, Mack & Mack (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 13-18.
 Page & Green (Pantages) Pueblo, Col.; (Pantages) Omaha 13-18.
 Page, Jim & Betty (Loew's Delancey St.) New York.
 Palermo's Dogs (Coliseum) New York 9-11.
 Pantheon Singers (Columbia) Davenport, Ia., 9-11; (Majestic) Cedar Rapids 16-18.
 Pardo, Archer (Pantages) Oakland, Calif.; (Pantages) Los Angeles 13-18.
 Parker, Ethel, & Co. (Majestic) Milwaukee; (Kedzie) Chicago 13-15.
 Parker Bros. (American) Chicago 9-11.

Parlor, Bedroom and Bath (Orpheum) Vancouver, Can., 13-18.
 Patriots, Tom (Colonial) New York.
 Pauline (Shea) Toronto; (Princess) Montreal 13-18.
 Payne, Babe & Tommy (Palace) Flint, Mich.
 Pearson, Virginia, & Co. (Loew's State) Buffalo.
 Pearson, Newport & Pearson (Orpheum) Vancouver, Can.; (Orpheum) Seattle 13-18.
 Pennington, Ann, & Co. (Orpheum) Brooklyn; (Palace) New York 13-18.
 Percival, Walter, & Co. (Seventh St.) Minneapolis.
 Perrone & Oliver (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 13-18.
 Pesel Duo (Loew's Ave. B) New York.
 Philbrick & DeVoe (Loew's State) Newark, N. J.
 Phillips, Evelyn, & Co. (LaSalle Garden) Detroit.
 Phillips, Maybelle (Pantages) Oakland, Calif.; (Pantages) Los Angeles 13-18.
 Philson & Duncan (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 13-18.
 Pinto & Boyle (Colonial) Erie, Pa.; (State-Lake) Chicago 13-18.
 Pisano & Landau (Capitol) Hartford, Conn., 9-11.
 Polly, Chas. & Helen (Capitol) Ointon, Ind.
 Potter & Gamble (Palace) Springfield, Mass., 9-11.
 Powers & Wallace (51st St.) New York; (Palace) New York 13-18.
 Prevost & Golet (Loew's Victoria) New York.
 Prosper & Merritt (Pantages) Portland, Ore.

Quinn & Caverly (Loew) Ottawa, Can.
 Quixey Four (Orpheum) Sioux City, Ia., 9-11; (Orpheum) St. Paul 13-18.

Rajah, Princess (Majestic) Little Rock, Ark.
 Ramsdells & Deyo (Orpheum) Denver; (Orpheum) Lincoln, Neb., 13-18.
 Raso & Co. (Arcade) Jacksonville, Fla.
 Raymond & West (Liberty) Terre Haute, Ind.
 Raymond, Ruby, Trio (Lyric) Birmingham, Ala.
 Reddy, Jack (Loew's Warwick) Brooklyn.
 Redmond & Wells (Maryland) Baltimore.
 Reed, Jessie (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 13-18.
 Reed & Tucker (Majestic) Houston, Tex.; (Majestic) San Antonio 13-18.
 Regan & Curless (Majestic) Bloomington, Ill., 9-11; (Lincoln) Chicago 13-15.
 Reilly & Rogers (Poll) Scranton, Pa., 9-11.
 Kempel, Harriet (Orpheum) St. Louis; (Orpheum) Memphis 13-18.
 Retter, Deszo (Orpheum) Brooklyn.
 Revuettes of '22 (Loew's Palace) Brooklyn.
 Reynolds & Donegan (Capitol) Hartford, Conn., 9-11.
 Reynolds & White (Palace) Cincinnati.
 Rhodes & Watson (Academy) Norfolk, Va.
 Rich Sisters (33d St.) New York 9-11.
 Rigdon Dancers (Pantages) Ogden, Utah; (Pantages) Denver 13-18.
 Rigolotto Bys. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 13-18.
 Ring Tangle (Greenpoint) Brooklyn 9-11.
 Rising Generation (Pantages) Portland, Ore.
 Rives & Arnold (Pantages) Los Angeles; (Pantages) San Diego 13-18.
 Roberts, W. & R. (Colonial) New York; (Alhambra) New York 13-18.
 Roberts, Joe (Princess) Montreal.
 Robinson, Bill (Orpheum) Portland, Ore.; (Orpheum) San Francisco 13-18.
 Robinson & Pierce (Pantages) San Diego, Calif.; (Pantages) Long Beach 13-18.
 Roeder & Gold (Loew's) Montreal.
 Roeders, Four (Globe) Kansas City, Mo., 9-11.
 Rogers, Will & Mary (Rialto) Racine, Wis., 9-11; (Palace) Rockford, Ill., 13-15.
 Roiff's, B. A., Revue (Poll) Bridgeport, Conn., 9-11.
 Roma Duo (Loew) Ottawa, Can.
 Romaine, Manuel, Trio (Rialto) Chicago.
 Romaine, Homer (105th St.) Cleveland.
 Romano Sisters, Three (Liberty) Lincoln, Neb., 9-11; (Electric) St. Joseph, Mo., 13-15.
 Rome & Gaut (Prospect) Brooklyn 9-11.
 Rooney, The (Poll) Wilkes-Barre, Pa., 9-11.
 Rose, Ellis & Rose (Orpheum) Vancouver, Can.; (Moore) Seattle, 13-18.
 Roseman, Ethel, & Co. (Loew's Lincoln Sq.) New York.
 Roses, Four (Pantages) Salt Lake City; (Pantages) Ogden 13-18.
 Rosini, Carl (Orpheum) Tulsa, Ok.
 Rosa, Eddie (Empress) Grand Rapids, Mich.; (Temple) Detroit 13-18.
 Ross & Edwards (Pantages) Los Angeles; (Pantages) San Diego 13-18.
 Roth, Dave (Orpheum) Omaha; (Orpheum) Kansas City 13-18.
 Roy & Arthur (Palace) New Haven, Conn., 9-11.
 Royal Gascoigne (Moore) Seattle; (Orpheum) Portland 13-18.
 Royal Sidneys (Rialto) St. Louis 9-11; (Majestic) Springfield, Ill., 13-15.
 Rubleville (Lyric) Richmond, Va.
 Rubin & Hall (Majestic) Springfield, Ill., 9-11.
 Rubin Sisters, Four (Poll) Worcester, Mass., 9-11.
 Ruddell & Dunigan (Lyric) Mobile, Ala.
 Rudinoff (Loew's Yonge St.) Toronto.
 Rugel, Yvette (Orpheum) Brooklyn.
 Rule & O'Brien (Keith) Philadelphia; (Maryland) Baltimore 13-18.
 Ruloff & Elton (Majestic) Dallas, Tex.; (Majestic) Houston 13-18.
 Runaway Four (Keith) Columbia, O.
 Russell & Hayes (Loew's Metropolitan) Brooklyn.
 Ryan, Weber & Ryan (Princess) Nashville, Tenn.
 Ryan & Ryan (Pantages) Winnipeg, Can.; (Pantages) Regina 13-15.
 Ryan & Lee (Loew's Orpheum) New York.

Sabini, Frank & Teddy (Majestic) Dallas, Tex.; (Majestic) Houston 13-18.
 Safe, Chic (Keith) Philadelphia; (Colonial) New York 13-18.
 Sallsbury, Monroe (Pantages) Denver; (Pantages) Pueblo 16-18.
 Sampson & Douglas (Keith) Lowell, Mass.
 Sansted & Marion (Pantages) Denver; (Pantages) Pueblo 16-18.
 Samuels, Rue (Orpheum) Denver; (Orpheum) Lincoln, Neb., 13-18.
 Sandy (Palace) Chicago.
 Sankus & Gyvers (Lyric) Mobile, Ala.
 Santiago Trio (Loew's Orpheum) New York.
 Santrey, Henry (Moore) Seattle; (Orpheum) Portland, Ore., 13-18.

Sargent & Marvin (Majestic) Little Rock, Ark.
 Sausman & Sloan (Pantages) Portland, Ore.
 Savo, Jimmy (Orpheum) New Orleans.
 Savoy & Capa (Loew's Grand) Atlanta, Ga.
 Saytons, The (Keith) Syracuse, N. Y.; (Shea) Buffalo 13-18.
 Scanlan, Dennis Bros. & Scanlan (Orpheum) Sioux City, Ia., 9-11.
 Scheff, Fritz (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 13-18.
 Schenck, Willie (Temple) Rochester, N. Y.
 Seal (Kedzie) Chicago 9-11; (Majestic) Cedar Rapids, Ia., 16-18.
 Seamon, Chas. F. (Loew's American) New York.
 Seed & Austin (Temple) Detroit; (Temple) Rochester, N. Y., 13-18.
 Seeley, Blossom, & Co. (Bushwick) Brooklyn.
 Seibini & Grovini (Novelty) Topeka, Kan., 9-11; (Main St.) Kansas City, Mo., 13-18.
 Seibini & Albert (Lyric) New Orleans.
 Senna & Stevens (Loew's State) Buffalo.
 Severn, Margaret (Palace) Milwaukee.
 Seymour & Jeanette (Seventh St.) Minneapolis; (Majestic) Dubuque, Ia., 13-15.
 Seymour, H. & A. (Moore) Seattle; (Orpheum) Portland, Ore., 13-18.
 Sharkey, Roth & Hewitt (Lyric) New Orleans.
 Shattuck & O'Neill (Empress) Grand Rapids, Mich.
 Shaw, Sandy (Broadway) New York.
 Shea, Thos. E., & Co. (Temple) Rochester, N. Y.; (Keith) Syracuse, N. Y., 13-18.
 Sheffel's Revue (Loew's Orpheum) Boston.
 Sheldon Sisters (Regent) Kalamazoo, Mich.
 Shelly, Patsy, & Band (State-Lake) Chicago.
 Shepherd, Burt (Pantages) San Francisco; (Pantages) Oakland 13-18.
 Sherlock Sisters & Clinton (Orpheum) Peoria, Ill., 9-11; (Orpheum) Joliet 13-15.
 Sherman, Van & Hymn (Regent) Lansing, Mich.
 Shireen (Rialto) Racine, Wis., 9-11.
 Show Off, The (Keith) Portland, Me.
 Show Off, The, with Fred Sumner (State-Lake) Chicago; (Orpheum) St. Louis 13-18.
 Silver, Dnyal & Kirby (National) Louisville.
 Silverlakes, Three (Martin Sisters Co.) Haskell, Tex.
 Simpson & Dean (Orpheum) Salt Lake City 13-18.
 Sinclair & Gray (Auditorium) Quebec, Can.
 Singer, Johnny, & Dolls (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 16-18.
 Singer's Midgets (Orpheum) New Orleans.
 Skatells, The (Orpheum) Wichita, Kan.
 Skelly-Helt Revue (Orpheum) Champaign, Ill., 9-11; (Majestic) Springfield 13-15.
 Small's, Joe, Military Girls (Grand) St. Louis.
 Smith & Sawyer (Loew's Grand) Atlanta, Ga.
 Smith & Barker (Fanor) Lima, O.
 Smith, Tom (Palace) Chicago; (Orpheum) St. Louis 13-18.
 Smith & Strong (Orpheum) Salt Lake City; (Orpheum) Denver 13-18.
 Smith, Fred & Al (Orpheum) Oklahoma City, Ok.
 Smith, Mamie, & Band (Loew's Metropolitan) Brooklyn.
 Smith & Revere (Palace) Minneapolis 12-15; (Empress) St. Paul 16-18.
 Smith, Willie (Lyric) Mobile, Ala.
 Snow, Columbus & Hector (Temple) Detroit; (Temple) Rochester, N. Y., 13-18.
 Solar, Willie (Princess) Nashville, Tenn.
 Solla Bros., Seven (Majestic) Grand Island, Neb., 9-11.
 Son Dodge (Keith) Indianapolis; (Keith) Columbus, O., 13-18.
 Songs & Scenes (Orpheum) Madison, Wis., 9-11; (Majestic) Chicago 13-18.
 Sonny Boys (Shrine Circus) Duluth, Minn.
 Sovereign, Max (Bushwick) Brooklyn.
 Spencer & Williams (Orpheum) Memphis; (Orpheum) New Orleans 13-18.
 St. Clair Twins & Co. (Rialto) Chicago.
 Stanislav, Edw., & Co. (Emery) Providence.
 Stanley, Doyle & Reno (Palace) Rockford, Ill., 9-11.
 Stanley, Tripp & Mowatt (Loew's Delancey St.) New York.
 Stanley, Aileen (Shea) Buffalo.
 Stanleys, The (Temple) Detroit; (Temple) Rochester, N. Y., 13-18.
 Stanton, Val & Ernie (Orpheum) San Francisco 6-18.
 Stanton & May (Strand) Crawfordsville, Ind.

Taliaferro, Mabel, & Co. (Loew) Ottawa, Can.
 Tallafiero, Edith (Majestic) Dallas, Tex.; (Majestic) Houston 13-18.
 Tango Shoes (Orpheum) St. Paul; (Orpheum) Duluth 13-18.
 Tanguay, Eva (Loew's State) New York.
 Taxi (Keith) Lowell, Mass.
 Taylor, Howard & Them (Poll) Worcester, Mass., 9-11.
 Tellegen, Lou (Shea) Toronto; (Princess) Montreal 13-18.
 Thompson, Dr. (Orpheum) Vancouver, Can.; (Moore) Seattle 13-18.
 Thornton & Squires (Arcade) Jacksonville, Fla.
 Tighe, Harry (Pantages) Winnipeg, Can.; (Pantages) Regina 13-15.

Tilton, Corinne (Coliseum) New York 9-11.
 Tilyou & Rogers (Loew's Orpheum) Boston.
 Tints & Tones (Palace) Rockford, Ill., 9-11; (Grand) Centralia 16-18.
 Tollman Revue (Pantages) Seattle; (Pantages) Vancouver, Can., 13-18.
 Tower & Darrell (Loew's Metropolitan) Brooklyn.
 Toy, Ning (Palace) Detroit 13-18.
 Travers, Douglas, & Co. (Colonial) Erie, Pa.
 Trennell Trio (National) Louisville.
 Tuck & Claire (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 13-18.
 Tucker, Sophie (Maryland) Baltimore.
 Turner Bros. (Broadway) Springfield, Mass.
 Turpin, Ben (Pantages) Spokane 13-18.
 Tuscano Bros. (Orpheum) Memphis; (Orpheum) New Orleans 13-18.
 Tyler & Crollus (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 13-18.
 Tyler & Crollus (Majestic) Little Rock, Ark.

WALTER STANTON

Week of November 6, Clinton, N. C., Fair.

Staples, Helen (Hamilton) New York 9-11.
 Stedman, Al & Fannie (Alhambra) New York.
 Stephens & Brunelle (Miller) Milwaukee.
 Stepping Some (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 13-18.
 Stepping Around (Loew's Crescent) New Orleans.
 Sternard's Midgets, Billy Hart, mgr. (National) Louisville, 9-11.
 Stewart Sisters (Golden Gate) San Francisco 13-18.
 Stone & Hayes (Keith) Lowell, Mass.
 Stone's Novelty Boys (Orpheum) Quincy, Ill., 9-11.
 Storm, The (Orpheum) St. Louis; (Orpheum) Memphis 13-18.
 Stranded (Orpheum) South Bend, Ind., 9-11; (Majestic) Chicago 13-18.
 Strassel's Seals (Fifth Ave.) New York 9-11.
 Striker, Al (Empress) Grand Rapids, Mich.; (Palace) Chicago 13-15.
 Stuart & Lawrence (Grand) St. Louis.
 Sully & Houghton (Orpheum) Denver; (Orpheum) Lincoln, Neb., 13-18.
 Swartz & Clifford (Hill St.) Los Angeles; (Orpheum) Salt Lake City 13-18.
 Swift & Kelly (Grand) St. Louis.
 Swor Bros. (Jefferson) New York 9-11.

Taliaferro, Mabel, & Co. (Loew) Ottawa, Can.
 Tallafiero, Edith (Majestic) Dallas, Tex.; (Majestic) Houston 13-18.
 Tango Shoes (Orpheum) St. Paul; (Orpheum) Duluth 13-18.
 Tanguay, Eva (Loew's State) New York.
 Taxi (Keith) Lowell, Mass.
 Taylor, Howard & Them (Poll) Worcester, Mass., 9-11.
 Tellegen, Lou (Shea) Toronto; (Princess) Montreal 13-18.
 Thompson, Dr. (Orpheum) Vancouver, Can.; (Moore) Seattle 13-18.
 Thornton & Squires (Arcade) Jacksonville, Fla.
 Tighe, Harry (Pantages) Winnipeg, Can.; (Pantages) Regina 13-15.

Tilton, Corinne (Coliseum) New York 9-11.
 Tilyou & Rogers (Loew's Orpheum) Boston.
 Tints & Tones (Palace) Rockford, Ill., 9-11; (Grand) Centralia 16-18.
 Tollman Revue (Pantages) Seattle; (Pantages) Vancouver, Can., 13-18.
 Tower & Darrell (Loew's Metropolitan) Brooklyn.
 Toy, Ning (Palace) Detroit 13-18.
 Travers, Douglas, & Co. (Colonial) Erie, Pa.
 Trennell Trio (National) Louisville.
 Tuck & Claire (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 13-18.
 Tucker, Sophie (Maryland) Baltimore.
 Turner Bros. (Broadway) Springfield, Mass.
 Turpin, Ben (Pantages) Spokane 13-18.
 Tuscano Bros. (Orpheum) Memphis; (Orpheum) New Orleans 13-18.
 Tyler & Crollus (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 13-18.
 Tyler & Crollus (Majestic) Little Rock, Ark.

U. S. Jazz Band (Orpheum) Oklahoma City, Ok.
 Usher, C. & F. (Orpheum) Winnipeg, Can.

Vadie & Gyer (105th St.) Cleveland; (Temple) Detroit 13-18.
 Valda & Co. (Strand) Hoboken, N. J.
 Valerio, Don, & Co. (Lyric) Shreveport, La.
 Van & Belle (Keith) Columbus, O.
 Van Cello & Mary (51st St.) New York.
 Van & Corbett (Keith) Cincinnati; (Temple) Detroit 13-18.
 Van Fossen, Harry (Orpheum) Champaign, Ill., 9-11; (Majestic) Springfield 13-15; (Palace) South Bend, Ind., 16-18.
 Van Hoven, Frank (Palace) Waterbury, Conn., 9-11.
 Van & Schenck (Alhambra) New York; (Royal) New York 13-18.
 Van & Tyson (Keith) Cincinnati; (105th St.) Cleveland 13-18.
 Varieties Supreme (Loew's Ave. B) New York.
 Vasco (Keith) Indianapolis; (Colonial) Erie, Pa., 13-18.
 Venetian Five (Lyric) Atlanta, Ga.
 Verga, Nick & Gladys (Loew's State) Buffalo.
 Vernon (LaSalle Garden) Detroit.
 Vernon, Hope (Loew's Orpheum) New York.
 Verona, Countess (Arcade) Jacksonville, Fla.
 Versatile Sextet (Hamilton) New York 9-11.
 Veterans of Variety (State) Jersey City, N. J.
 Vokes & Don (Pantages) San Francisco; (Pantages) Oakland 13-18.
 Volunteers, The (Orpheum) Green Bay, Wis., 9-11; (Liberty) Lincoln, Neb., 13-15.
 Von Tilzer, Harry (Greenpoint) Brooklyn 9-11.
 Vox, Valentine (Pantages) Ogden, Utah; (Pantages) Denver 13-18.

Wager, The (Palace) New York; (Bushwick) Brooklyn 13-18.
 Wahletka, Princess (Orpheum) Sioux City, Ia., 9-11; (Hennepin) Minneapolis 13-18.
 Walker & Berry (Orpheum) Wichita, Kan.
 Waldron, Marga (Colonial) New York.
 Walker, Dallas (Majestic) Houston, Tex.; (Majestic) San Antonio 13-18.
 Walker, Buddy (Pantages) Spokane; (Pantages) Seattle 13-18.
 Walters & Wlitors (Broadway) New York; (Keith) Philadelphia 13-18.
 Walters & Good (Lyric) Birmingham, Ala.
 Walthall, H. B. (Orpheum) Kansas City; (Orpheum) Omaha 13-18.
 Walton, Florence (Princess) Montreal.
 Walton & Brandt (Rita) Jersey City, N. J.
 Walton, Buddy (Orpheum) Madison, Wis., 9-11.
 Walter & Dyer (Orpheum) Peoria, Ill., 9-11; (Orpheum) Joliet 13-15; (Rialto) Ogden 16-18.
 Ward, Will J. (Regent) New York 9-11; (Albee) Providence, R. I., 13-18.
 Ward, Frank, & Co. (Keith) Philadelphia.
 Ward, Tom & Dolly (Keith) Dayton, O.
 Ward, Will H., & Co. (Loew's Delancey St.) New York.
 Ward & King (Pantages) Omaha; (Pantages) Kansas City 13-18.
 Warman & Mack (Loew's Crescent) New Orleans.
 Washington, Betty (Temple) Detroit; (Temple) Rochester, N. Y., 13-18.
 Watkins, Harry (Palace) Springfield, Mass., 9-11.
 Watson, Harry (Orpheum) Los Angeles 6-18.
 Watson, Jos. K. (Riviera) New York 9-11; (Keith) Philadelphia 13-18.
 Watts & Hawley (Prospect) Brooklyn 9-11.
 Wayne & Warren (Hennepin) Minneapolis; (Orpheum) Winnipeg, Can., 13-18.
 Wayne, Clifford (Pantages) San Francisco 13-18.
 Weaver Bros. (Golden Gate) San Francisco 13-18.
 Webb, Frank & Grace (Majestic) Fairbury, Neb., 9-11.
 Weber, Fred, & Co. (Bijou) Birmingham, Ala.
 Weeks, Marion, & Co. (Majestic) Houston, Tex.; (Majestic) San Antonio 13-18.
 Weems, Walter (Pantages) Pueblo, Col.; (Pantages) Omaha 13-18.
 Welderson Sisters (Pantages) San Francisco; (Pantages) Oakland 13-18.
 Wedmons, The (Pantages) Spokane; (Pantages) Seattle 13-18.
 Wells, Gilbert (Keith) Columbia, S. C.
 Wells, Virginia & West (Strand) Hoboken, N. J.
 Werner-Amoros Trio (Orpheum) Champaign, Ill., 9-11; (Grand) St. Louis 13-18.
 West, Arthur (Majestic) Ft. Worth, Tex.
 Weston, Wm., & Co. (Strand) Washington.
 Weston, Cecilia (Colonial) New York.
 Wheeler, Bert & Betty (Palace) New York; (Bushwick) Brooklyn 13-18.
 Wheelan & McShane (Palace) Waterbury, Conn., 9-11.
 White, Elsie (Broadway) New York.
 Whitefield & Ireland (Orpheum) Duluth, Minn.
 Wilbur & Adams (Fauror) Lima, O.
 Wilcox, Frank (Orpheum) New Orleans.
 Wilds, Gordon (Pantages) Omaha; (Pantages) Kansas City 13-18.
 Widener, Rusty (National) New York 9-11; (Lincoln Sq.) New York 13-15; (Delancey St.) New York 16-18.
 Wilhat Troupe (Strand) Crawfordsville, Ind.
 Wilkins, Marion, & Co. (Ritz) Jersey City, N. J.
 Williams & Lee (Hipp.) Spokane 13-16; (Rose) Everett 17-18.
 Williams & Wolfns (Orpheum) Portland, Ore.; (Orpheum) San Francisco 13-18.
 Willie Bros. (Orpheum) Quincy, Ill., 9-11; (Bi-alle) St. Louis 13-15.
 Willis, Boh (Pantages) Omaha; (Pantages) Kansas City 13-18.
 Wilson, Lew (Keith) Portland, Me.
 Wilson & McAvoy (Loew's National) New York.

Wilson, Chas. (Murray) Richmond, Ind.
Wilson Bros. (Lyric) Mobile, Ala.
Wilson-Aubrey Trio (Golden Gate) San Francisco; (Orpheum) Los Angeles 13-18.
Wilton Sisters (Orpheum) Memphis; (Orpheum) New Orleans 13-18.
Winifred & Brown (23d St.) New York 9-11.
Wirth, May, & Family (Riverside) New York 13-18.
Wohlman, Al (Orpheum) Brooklyn.
Wood, Britt (Panama) Spokane 13-18.
Worden Bros. (Academy) Norfolk, Va.
Worth & Willing (Orpheum) Sioux Falls, S. D. 9-11.
Wylie & Hartman (Lyric) Atlanta, Ga.
Wyse, Ross, & Co. (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 13-18.

Yarmark (1st St.) New York.
Yellersons, Four (Riverside) New York.
Yokohama Boys (Palace) Detroit; (Strand) Kokomo, Ind., 13-18.
Yoni & Funi (Loew's State) Memphis.
York & King (Orpheum) Salt Lake City; (Orpheum) Denver 13-18.
Yost & Cuddy (Clavis) Pittsburg; (Keith) Columbus, O., 13-18.
Yon'd Be Surprised (Hipp.) Baltimore.
Young America (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 13-18.
Zack & Randolph (Columbia) Davenport, Ia., 9-11.
Ziegler, L. & H. (Flathush) Brooklyn.

SHUBERT VAUDE. UNITS

As You Were: (Chestnut St.) Philadelphia 6-11.
Carnival of Fun: (New Palace) St. Paul 6-11.
Echoes of Broadway: Open week 6-11.
Facts and Figures: (Central) New York 6-11.
Follies of 1922: (Academy) Baltimore 6-11.
Gimme a Thrill: (Keeney) Newark, N. J., 6-11.
Hello, New York: (State) Cleveland 6-11.
Hello, Everybody: (Weller) Zanesville, O., 9-9; (Court) Wheeling, W. Va., 9-11.
Main Street Follies: (Englewood) Chicago 6-11.
Midnight Rounders: (Detroit O. H.) Detroit 6-11.
Midnite Revels: (Bijou) Fall River, Mass., 9-11.
Oh, What a Girl: (Shubert) Cincinnati 6-11.
Pizy of Pep: (Aldine) Pittsburg 6-11.
Ritz Girls of 19 and 22: (Garrick) Chicago 6-11.
Say It With Laughs: (Princess) Toronto 6-11.
Success: (Empress) St. Louis 6-11.
Spice of Life: (Harlem O. H.) New York 6-11.
Steppin' Around: (Crescent) Brooklyn 6-11.
Stolen Sweets: (Majestic) Boston 6-11.
Troubles of 1922: (Lincoln) Union Hill, N. J., 9-11.
Town Talk: (Bora Park) Brooklyn 9-11.
Twentieth Century Revue: Open week 6-11.
Weber & Fields: (Belasco) Washington 6-11.
Whirl of New York: (Criterion) Buffalo 6-11.
Zig Zag: (Shubert-Grand) Hartford, Conn., 6-11.

OUTDOOR FREE ACTS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)
Diving Rings: (Fair) Houston, Tex., 6-18.

ALFRENO (Swartz) Greatest of All Comedy and Sensational High Wire Acts. Address Mrs. A. A. Swartz, Manager, care The Billboard, or 252 Fulton St., New York.

Harrison, The: (Fair) Goldsboro, N. C., 13-17.
Henderson, Gus: (Fair) Clinton, N. C., 7-10.

LIONEL LEGARE'S MAMMOTH SPIRAL TOWER EXHIBITION
This star sensational and spectacular feature is now creating a sensation at the Texas Cotton Palace International Exposition, Waco, Tex., October 21 to November 5, 1922. The only act ever placed on the lawn in front of Cotton Palace.

Maxwell Bros: (Fair) Beaumont, Tex., 6-11.
McCune Grant Trio (Elks' Circus) Dallas, Tex., 10-18.
Parents, The: (Fair) Blakely, Ga., 7-11; (Fair) Orangeburg, S. C., 14-17.
Reece, Ed: (Beaumont, Tex., 6-11.

HARRY RICH The Man Who Flirts With Death. HIGHEST AERIAL ACT IN THE WORLD. Two other acts. Open for Southern Fairs and Home Comings. Address care Billboard, Cincinnati, Ohio.
Bita & Dunn: (Veterans of Foreign Wars' Jubilee) Brooksville, O., 6-11.
Uncle Hiram & Aunt Luchy Birdseed: (State Fair) Brooksville, Fla., 17-25.
Wilkins' Bird Circus: (Fair) Beaumont, Tex., 6-11.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Bardaly, John: Chicago, Ill., 9.
Bonucci, Arturo: Baltimore, Md., 10.
Chicago Opera Co.: (Auditorium) Chicago Nov. 13, indef.
Cooper, Charles: Baltimore, Md., 17.
Cortet, Alfred: (Aeolian Hall) New York City 12.
Dobkin, Dmitry: (Town Hall) New York City 14.
Eiman, Mischa: (Hippodrome) New York City 12.
Farar, Geraldine: (Odeon) St. Louis 13.
Gail-Curci: Eau Claire, Wis., 5.
Garden, Mary: Ann Arbor, Mich., 10.
Gordon String Quartet: Chicago, Ill., Nov. 15.
Hartman, Byron G., & Co.: Paramount Bureau, mgrs.: Phillipsburg, Pa., 8-9; Clearfield 10; Skyesville 11; Punxsutawney 13; Dubois 14; St. Marys 15; Ridgway 16; Johnsonburg 17; Eldred 18.

Heffetz, Jascha: Chicago, Ill., 12.
Hempel, Frieda: Chicago, Ill., 12.
Hutcherson, Ernest: (Aeolian Hall) New York City 11.
Hoffmann, Josef: (Carnegie Hall) New York 18.
Korb, May: (Aeolian Hall) New York City 8.
Levitzki, Mischa: (Carnegie Hall) New York 8.
Macheth, Florence: Grand Junction, Col., 8; Pueblo 9; Denver 10.
Maier, Guy, & Lee Pattison: San Francisco 19.
Matzenauer, Margaret: Hartford, Conn., 9.
Metropolitan Opera Co.: (Metropolitan O. H.) New York Nov. 13, indef.
Morini, Erikas: (Town Hall) New York City 11.
Paderevski: Bridgeport, Conn., 10.
Rachmaninoff: Richmond, Va., 17.
Buffo, Titta: Kansas City, Mo., 11.
Schumann-Heink, Mme.: Buffalo, N. Y., 14.
Seidel, Toscha: San Francisco 12.
Spalding, Albert: Bloomington, Ill., 9.
Thomas, John Charles: (Aeolian Hall) New York City 9.
Thibaud, Jacques: Chicago, Ill., 19.
Tiffany, Marie: Helena, Mont., 9.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Coburn, J. A.: Columbus, Miss., 8; Meridian 9.
Famous Georgia, Arthur Rockwell, mgr.: Emmett, Ia., 9; Caldwell 10; Ontario 11; Baker, Ore., 12; Pendleton 13; Walla Walla, Wash., 14; The Dairies, Ore., 15; Hood River 16; Portland 17-18.
Harvey, C. Jay Smith, mgr.: Quebec, Que., Can., 9-11; Newport, Vt., 13; St. Johnsbury 14; Lebanon 15; Barre 16; Burlington 17; Montpelier 18.
O'Brien, Nell, Chas. E. Vaughn, mgr.: Henderson, Ky., 8; Louisville 9-11.
Tolliver's, Alex. Smart Set: St. Charles, Va., 8; Appalachia 9; Stonega 10; Osaka 11.
White's, Lassus, Spaeth & Co., mgrs.: Columbia, S. C., 8; Anderson 9; Abbeville 10; Athens, Ga., 11; Americus 13; Columbus 14-15; Atlanta 16-15.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Abie's Irish Rose: (Republic) New York May 22, indef.
Abraham Lincoln, with Frank McGlynn, Chester T. Barry, asst. mgr.: (Grand) Cincinnati 6-11; (Majestic) Buffalo 13-15.
Anna Christie, with Pauline Lord, Arthur Hopkins, mgr.: Canton, O., 8-9; Youngstown 10-11; (Plymouth) Boston, Mass., 12, indef.
Awful Truth: (Henry Miller) New York Sept. 18, indef.
Banco: (Hitz) New York Sept. 20, indef.
Barrimore, Ethel: (Longacre) New York Sept. 26, indef.
Bat, The: (Tulane) New Orleans 5-11.
Bat, The: (Royal Alexandra) Toronto, Can., 6-11.
Bat, The (Eastern), Jas. B. Moore, mgr.: Great Barrington, Mass., 9; Norwalk, Conn., 10; Kingston, N. Y., 11; Middletown 13; Perth Amboy, N. J., 14; Easton, Pa., 15; Wilkes-Barre 16-18.
Better Times: (Hippodrome) New York Sept. 2, indef.
Blossom Time: (Century) New York Sept. 29, indef.
Blossom Time: (Lyric) Philadelphia Oct. 23, indef.
Bringing Up Father, E. J. Carpenter, mgr.: (American) St. Louis 5-11.
Bunch & Jndr. Chas. Dillingham, mgr.: (Garrick) Philadelphia 6-18.
Captain Applejack: (Cort) New York Dec. 29, indef.
Cat and the Canary: (Atlanta) Atlanta, Ga., 6-11.
Cat and the Canary: (Princess) Chicago Sept. 3, indef.
Charlatan, The, Adolph Klauber, mgr.: (Playhouse) Chicago Oct. 15, indef.
Chauve-Souris: (Century Roof) New York Feb. 3, indef.
Circle, The, Selwyn & Co., mgrs.: Montgomery, Ala., 8; Selma 9; Meridian, Miss., 10; Mobile, Ala., 11; (Tulane) New Orleans, La., 12-18.
Circle, The, with John Drew & Mrs. Leslie Carter: (Selwyn) Chicago Sept. 17, indef.
Duffy Dill, with Frank Tinney: (Shubert) Philadelphia 6-18.
Divorcement, with Allan Pollock: (Central) Chicago Oct. 29, indef.
Dulcy, Thomas Namara, mgr.: Detroit 5-11.
East of Suez, with Florence Reed: (Eitinge) New York Sept. 21, indef.
Emperor Jones, Adolph Klauber, mgr.: Omaha, Neb., 9-11; Lincoln 13; Sioux City, Ia., 14; Ft. Dodge 15; Des Moines 13-18.
Eve, with Myra Brown & Johnnie Getz (Geo. E. Wintz's): Bartlesville, Ok., 9; Pittsburg, Kan., 10; Springfield, Mo., 11; Ft. Smith, Ark., 13; Clarksville 14; Little Rock 17.
Fantastic Fricassee, A: (Greenwich Village) New York Sept. 11, indef.
First Year, with Frank Craven, John Golden, mgr.: Chicago Nov. 5, indef.
First Year, with Gregory Kelly, John Golden, mgr.: Lebanon, Pa., 9; Waynesboro 10; Hanover 11; Frederick, Md., 13; Chambersburg, Pa., 14; Hagerstown, Md., 15; Martinsburg, W. Va., 16.
Follow Me, I. M. Weingarten, mgr.: (Dunbar) Philadelphia Oct. 16-Nov. 11.
Fool, The: (Selwyn) New York Oct. 23, indef.
French Doll, with Irene Bordoni: Chicago Oct. 22, indef.
Gingham Girl: (Earl Carroll) New York Aug. 28, indef.
Gold Fish, The, with Marjorie Rameau: (Walnut St.) Philadelphia 6-11.
Good Morning, Dearie: (Colonial) Chicago Aug. 27, indef.
Greatness, Chas. Frohman, Inc., mgr.: (Olympic) Chicago 30-Nov. 18.
Green Goddess, The, with George Arliss: (Shubert-Northern) Chicago Oct. 1, indef.
Greenwich Village Follies: (Shubert) New York Sept. 12, indef.
Greenwich Village Follies, John Sheehy, mgr.: (Victory) Dayton, O., 9-11; (Hartman) Columbus 13-18.
Gully One, The, with Pauline Frederick: (Woods) Chicago Aug. 26, indef.
Halcy Age, with Loui Wolheim: (Studebaker) Chicago Oct. 29, indef.

Hampden, Walter, Harold Entwistle, mgr.: Utica, N. Y., 8; Elmira 9; Geneva 10; Ithaca 11; Pittsburg, Pa., 13-18.
He Who Gets Slapped, Sam E. Harris, mgr.: (Montauk) Brooklyn 6-11; (Hollis) Boston 13-18.
Hello, Rufus: Knoxville, Tenn., 7-9; Johnson City 10; Kingsport 11; Bristol 13-15.
Her Temporary Husband, with Wm. Courtenay: (Frazee) New York Aug. 31, indef.
It's a Boy: (Harris) New York Sept. 19, indef.
Jolson, Al, in Bombo: (Apollo) Chicago Sept. 22, indef.
Just Married: (Adelphi) Philadelphia Nov. 6, indef.
Keane, Doris, Chas. Frohman, Inc., mgr.: (Hollis St.) Boston 6-11; (Powers) Chicago, 13-Dec. 9.
Kempy, with Grant Mitchell: (Belmont) New York, May 16, indef.
Kiki, with Lenore Ulric: (Belasco) New York Nov. 29, indef.
LaTendresse, with Ruth Chatterton & Henry Miller: (Empire) New York Sept. 25, indef.
Lady in Ermine, with Wilda Bennett: (Ambassador) New York Oct. 2, indef.
Lat Warming, with Wm. Courtleigh: (Klaw) New York Oct. 24, indef.
Lauder, Sir Harry: Syracuse, N. Y., 8; Rochester, N. Y., 9; Elmira 10; Binghamton 11; Williamsport, Pa., 13; Hornell, N. Y., 14; Olean 15; Erie, Pa., 16; Canton, O., 17.
Leiber, Fritz: (Macaulay) Louisville, Ky., 6-8.
Lightnin', with Milton Nobles, John Golden, mgr.: Richmond, Va., 6-11; Norfolk 13-18.
Lightnin', with Thomas Jefferson, John Golden, mgr.: (Shubert) Kansas City 5-11.
Lightnin', with Frank Bacon: (Blackstone) Chicago Sept. 1, indef.
Listen to Me, Frank Fisher, mgr.: Lebanon, N. H., 8; Claremont 9; Bellows Falls, Vt., 10; Keene, N. H., 11; Gardner, Mass., 13; Fall River 14; Newport, R. I., 15.
Lilium: (Cox) Cincinnati, O., 6-11.
Loyalities: (Gaiety) New York Sept. 27, indef.
Mantel, Robert B., J. B. Dickson, mgr.: Rochester, N. Y., 6-11; Grand Rapids, Mich., 13-18.
Marjolaine: (Broad St.) Newark, N. J., 6-11.
Meivlaca: (Equity 48th St.) New York Oct. 2, indef.
Merry Widow: Little Rock, Ark., 9-10; Fort Smith 11; Fayetteville 13; Muskogee, Ok., 14; Okmuigee 15; Tulsa 16; Joplin, Mo., 17; St. Joseph 18-19.
Molly Dalling: (Liberty) New York Sept. 1, indef.
Monter, The: (39th St.) New York, Aug. '9, indef.
Music Bix Revue, Sam H. Harris, mgr.: (Music Box) New York Oct. 23, indef.
Nice People, Sam H. Harris, mgr.: (Broad) Philadelphia Oct. 30-Dec. 2.
Night Cap, Lew Herman, mgr.: Jonesville, Wis., 9; Freeport, Ill., 10; Morrison 11; Savanna 12; La Salle 13; Ottawa 14; Henry 15; Peoria 16; Bloomington 17; Lincoln 18.
Old Soak: (Plymouth) New York Aug. 22, indef.
On the Stairs, with Arnold Daly: (Daly's) New York Sept. 25, indef.
Orange Blossoms: (Fulton) New York Sept. 10, indef.
Painted Flapper: (Shubert Park) Indianapolis 6-11.
Partners Again: (Selwyn) New York May 1, indef.
Passing Show of 1922: (Winter Garden) New York Sept. 14, indef.
Peggy O'Neil, John J. Justus, mgr.: Waterloo, Ia., 8; Cedar Rapids 9; Saranac, Ill., 10.
Queen of Hearts, with Nora Bayes: (Geo. M. Cohan) New York Oct. 10, indef.
R. U. R.: (Garrick) New York Oct. 9, indef.
Rain (Maxine Elliott's): New York Nov. 7, indef.
Robson, May, W. G. Snelling, mgr.: Mason City, Ia., 8; Waterloo 9; Fort Dodge 10; Dubuque 13-14; Davenport 15; Decatur, Ill., 16; Springfield 17; Peoria 18.
Rose of Stamboul, Allan Attwater, mgr.: (Biviera) New York 6-11.
Ryan, Ella, in The Intimate Strangers: Dayton, O., 14-15; Louisville, Ky., 16-18.
Sally, with Marilyn Miller & Leon Errol: (Forrest) Philadelphia Oct. 2, indef.
Sally, Irene, Mary: (Casino) New York Sept. 4, indef.
Seventh Heaven: (Booth) New York Oct. 30, indef.
Shore Leave, with Frances Starr: (Lyceum) New York Aug. 8, indef.
Shuffle Along (Geo. E. Wintz's), Clem T. Schaefer, mgr.: Elyria, O., 8; Sandusky 9; Mansfield 10; Newark 11; Marietta 13; Wheeling, W. Va., 14-15; Washington, Pa., 16; Parkersburg, W. Va., 17.
Shuffle Along: (Selwyn) Boston, Mass., indef.
Six Characters in Search of an Author: (Princess) New York Oct. 30, indef.
Six-Cylinder Love, Sam H. Harris, mgr.: (Harris) Chicago Oct. 2-Jan. 13.
Skinner, Otis, Chas. Frohman, Inc., mgr.: (Shubert-Garrick) Washington 6-11; (Montauk) Brooklyn 13-18.
So This is London: (Hindson) New York Aug. 30, indef.
Spite Corner, with Madge Kennedy: (Little) New York Sept. 25, indef.
Springtime of Youth: (Broadhurst) New York Oct. 26, indef.
Thank-U: (Cort) Chicago Aug. 27, indef.
Thin Ice: (Comedy) New York Sept. 30, indef.
To Love: (Bijou) New York Oct. 17, indef.
To the Ladies, with Helen Hayes: St. Paul 5-11; Indianapolis 13-15; Louisville 16-18.
Torch Bearers: (Vanderbilt) New York Aug. 29, indef.
Under False Pretenses, with Leo Dittichstein: (LaSalle) Chicago Oct. 8, indef.
Uncle Tom's Cabin (Newton & Livingston's No. 1), Thos. Alton, bus. mgr.: Clinton, Ind., 15; Brazil 16; Crawfordville 17; Kokomo 18.
Uncle Tom's Cabin (Newton & Livingston's No. 2), Thos. Alton, bus. mgr.: Carrollton, Ill., 8; Edwardsville 9; Alton 19; Nokomis 11; New Athens 12; Zeigler 13; Christopher 14; Sesser 15; W. Frankfort 16; Mt. Vernon 17.
Up She Goes: (Playhouse) New York Nov. 6, indef.
Varieties of 1923 Unit, Art G. Keene, bus. mgr.: Reading, Pa., 8; Allentown 9-10; Wilkes-Barre 11; Binghamton, N. Y., 13; Elmira 14.
Whispering Wires: (49th St.) New York Aug. 7, indef.
White's, George, Scandals: (Globe) New York Aug. 26, indef.

Why Men Leave Home: (Morosco) New York Sept. 12, indef.
Woman's Greatest Sin: (Grand O. H.) Toronto, Can., 6-11.
World We Live In: (Jolson) New York Oct. 31, indef.
Wynn, Ed, in The Perfect Fool: (Illinois) Chicago, Aug. 27-Nov. 11; (American) St. Louis 12-18.
Yankee Princess: (Knickerbocker) New York Oct. 2, indef.
Ziegfeld Follies: (New Amsterdam) New York June 5, indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Allen Players: (New Empire) Edmonton, Alta., Can., indef.
American Players: (American) Spokane, Wash., Aug. 26, indef.
Associated Stock Players, Barney Groves, mgr.: (Empress) Vancouver, B. C., Can., indef.
Auditorium Players: Malden, Mass., indef.
Beveridge Players (Empire) Quincy, Ill., Nov. 12, indef.
Bijou-Arcade Stock Co.: (Bijou) Battle Creek, Mich., indef.
Bonsteel, Jessie, Stock Co.: (Shubert-Michigan) Detroit Oct. 2, indef.
Bonstelle Players: (Providence O. H.) Providence, R. I., Sept. 25, indef.
Boston Stock Co.: (St. James) Boston Aug. 21, indef.
Broadway Players: (Van Curier) Schenectady, N. Y., indef.
Brown's, Leon E., Players: (Bijou) Woodstock, R. I., indef.
Bryant, Marguerite, Players, Chas. Kramer, mgr.: (Globe) Washington, Pa., indef.
Ciba-Davis Players: (Star) Pawneeet, R. I., indef.
Chicago Stock Co., Chas. H. Roskam, mgr.: Tarentum, Pa., 6-11; Sharon 13-18.
Colonial Players: (Colonial) Lawrence, Mass., indef.
Colonial Players: (Colonial) Pittsfield, Mass., indef.
Colonial Players: (Colonial) San Diego, Calif., indef.
Desmond, Mae, Players: (Desmond) Philadelphia Oct. 14, indef.
Drama Players: (Empress) Kansas City, Mo., indef.
Edwards, Mae, Players, Chas. T. Smith, mgr.: Glacebay, N. S., Can., 6-11; New Waterford 13-18.
English, Paul, Players: (Kempner) Little Rock, Ark., Oct. 23, indef.
Fealy, Maude, Players: (Orphenm) Newark, N. J., Sept. 4, indef.
Forsyth Players: (Forsyth) Atlanta, Ga., indef.
Garrick Players: (Garrick) Washington, D. C., indef.
Garrick Players: (Family) Ottawa, Ont., Can., indef.
Garrick Players: (Garrick) Milwaukee, Wis., Aug. 21, indef.
Glaser, Vaughan, Players: (Uptown) Toronto, Can., Aug. 19, indef.
Gordinier Players, Clyde H. Gordinier, mgr.: (Princess) Ft. Dodge, Ia., Sept. 3, indef.
Grand Players: (Grand) Davenport, Ia., indef.
Hippodrome Players: (Hippodrome) Dallas, Tex., Sept. 4, indef.
Hudson Theater Stock Co.: Union Hill, N. J., indef.
Kramer, Ella, Players: Sunbury, Pa., indef.
LaVern, Dorothy, Stock Co.: (Rialto) Sioux City, Ia., indef.
Leith-Marsh Players: (Texas Grand) El Paso, Tex., Sept. 2, indef.
Lewis-Worth Co.: (Prince) Houston, Tex., Sept. 4, indef.
McLaughlin, Robert, Players: (Ohio) Cleveland, O., indef.
Maddock-Park Players: (International) Niagara Falls, N. Y., indef.
Majestic Players: (Majestic) Halifax, N. S., Can., indef.
Metropolitan Players: Edmonton, Alta., Can., indef.
Minneapolis Players: (Shubert) Minneapolis, Minn., indef.
Morosco Stock Co.: (Morosco) Los Angeles, Cal., indef.
National Players: (National) Chicago, indef.
Palace Stock Co.: Watertown, N. Y., indef.
Permanent Players: Winnipeg, Man., Can., indef.
Peruchi Stock Co.: (Lyric) Knoxville, Tenn., indef.
Peruchi Stock Co.: (Jefferson) Roanoke, Va., indef.
Peruchi Stock Co.: (Bijou) Chattanooga, Tenn., Sept. 4, indef.
Pickert Stock Co., Clint Dodson, mgr.: (Garden) Pensacola, Fla., indef.
Poli Players: (Grand) Worcester, Mass., indef.
Princeton Stock Co.: (Princess) Des Moines, Iowa, Aug. 20, indef.
Prajtor Players: Albany, N. Y., indef.
Robbins Players: (Palace) Watertown, N. Y., indef.
Roberson, Geo. C., Tent Theater Co., Clarence (Aukings, bus. mgr.: Newport, Ark., 6-11; Texarkana, Tex., 13-18.
Ross, Walter, Stock Co.: Mitchell, Ind., 6-11.
Saenger Players: (St. Charles) New Orleans, La., indef.
Sayles, Francis, Players: New Castle, Pa., indef.
Sherman Stock Co.: (New Grand) Evansville, Ind., Sept. 3, indef.
Vail's, Howard, Comedians: Ripley, O., 9-11.
Victoria Players: Chicago, Ill., indef.
Westchester Players: Mt. Vernon, N. Y., indef.
Wilkes Players: Los Angeles, Calif., indef.
Wilkes' Alcazar Stock Co.: San Francisco, Calif., Aug. 26, indef.
Wilkes Players: (Denham) Denver, Col., indef.
Wilkes Players: (Wilkes) Sacramento, Calif., Sept. 4, indef.
Wilmington Players: (Garrick) Wilmington, Del., indef.
Winning Players: Waupaca, Wis., 6-11.
Woodward Players: (Grand) Calgary, Alta., Can., indef.
Woodward Players: (Majestic) Detroit Aug. 27, indef.
Wright's Stock Co., Jos. Wright, mgr.: Annapolis, Md., 9-11; Crisfield 13-15; Cumberland 16-18.
Wynters, Charlotte, Players: (Lyceum) Pater-son, N. J., indef.
Yorkville Stock Co.: (Yorkville) New York, indef.

BURLESQUE

(COLUMBIA CIRCUIT)

American Girls: (Empire) Toronto 6-11; (Gayety) Buffalo 13-18; Big Jamboree: (Gayety) Omaha 6-11; (Gayety) Minneapolis 13-18; (Cohen) Newburg, N. Y., 3-8; (Halt) Poughkeepsie 9-11; (Casino) Brooklyn 13-18; Broadway Bravities: (Empress) Chicago 6-11; (Gayety) Detroit 13-18; Broadway Flappers: (Gayety) Buffalo 6-11; (Gayety) Rochester, N. Y., 13-18; Bubble Bubble: (Gayety) Washington 6-11; Reading, Pa., 13; Allentown 14; Lancaster, 15; Altoona 17; Williamsport 18; Chuckles of 1922: (Hurtig & Seamon) New York 6-11; (Empire) Providence 13-18; Cooper's Beauty Revue: Open week 6-11; (Gayety) Omaha 13-18; Finney's Frank Revue: (Gayety) Kansas City 6-11; open week 13-18; Flashlights of 1923: (Olympic) Cincinnati 6-11; (Gayety) St. Louis 13-18; Follies of the Day: (Star & Garter) Chicago 6-11; (Empress) Chicago 13-18; Folly Town: (Casino) Brooklyn 6-11; (Empire) Newark, N. J., 13-18; Gigles: (Casino) Philadelphia 6-11; (Palace) Baltimore 13-18; Greenwich Village Revue: (Colonial) Cleveland 6-11; (Empire) Toledo, O., 13-18; Hello, Good Times: (Columbia) New York 6-11; (Empire) Brooklyn 13-18; Hilarity: (Lyric) Dayton, O., 6-11; (Olympic) Cincinnati 13-18; Howe's Sam Show: (Gayety) Rochester, N. Y., 6-11; Ithaca 13; Elmira 14; Binghamton 15; (Colonial) Utica, N. Y., 16-18; Keep Smiling: (Miner's Bronx) New York 6-11; (Cohen) Newburg, N. Y., 13-15; (Rialto) Poughkeepsie 16-18; Knick-Knacks: (Colonial) Utica, N. Y., 9-11; (Gayety) Montreal 13-18; Let's Go: (Gayety) Milwaukee 6-11; (Columbia) Chicago 13-18; Maids of America: (Gayety) Boston 6-11; (Columbia) New York 13-18; Marion's Dave Show: (Gayety) Detroit 6-11; (Empire) Toronto 13-18; Mimic World: (Columbia) Chicago 6-11; (Star & Garter) Chicago 13-18; Radio Girls: Lancaster, Pa., 8; Altoona 10; Williamsport 11; (Gayety) Pittsburg 13-18; Reeves, Al, Show: (Palace) Baltimore 6-11; (Gayety) Washington 13-18; Sliding Billy Watson's Show: (Grand) Worcester, Mass., 6-11; (Hurtig & Seamon) New York 13-18; Social Maids: (Empire) Providence 6-11; (Gayety) Boston 13-18; Step on It: (Gayety) St. Louis 6-11; (Gayety) Kansas City 13-18; Step Lively Girls: (Gayety) Minneapolis 6-11; (Gayety) Milwaukee 13-18; Temptations of 1923: (Empire) Newark, N. J., 6-11; (Orpheum) Paterson, N. J., 13-15; Talk of the Town: (Orpheum) Paterson, N. J., 6-11; (Majestic) Jersey City 13-18; Town Scandals: (Casino) Boston 6-11; (Grand) Worcester, Mass., 13-18; Watson's Billy, Beef Trust Beauties: (Empire) Brooklyn 6-11; (Casino) Philadelphia 13-18; Williams, Mollie, Show: (Gayety) Montreal 6-11; (Casino) Boston 13-18; Wine, Woman and Song: (Gayety) Pittsburg 6-11; (Colonial) Cleveland 13-18; Wonder Show: (Majestic) Jersey City, N. J., 6-11; (Miner's Bronx) New York 13-18; Youthful Follies: (Empire) Toledo, O., 6-11; (Lyric) Dayton 13-18.

(MUTUAL CIRCUIT)

Baby Bears: (Folly) Baltimore 6-11; Band Box Revue: (Gayety) Brooklyn 6-11; Broadway Belles: (Majestic) Wilkes-Barre, Pa., 6-11; Follies & Scandals: (Empire) Cleveland 6-11; Georgia Peaches: Layoff 6-11; Heads Up: (People's Cincinnati) 6-11; Hello, Jake, Girls: Layoff 6-11; Jazz Babies: (Band Box) Cleveland 6-11; Jazz Time Revue: (Majestic) Albany, N. Y., 6-11; Kandy Kids: (Park) Utica, N. Y., 6-11; Lady Thrus: (Star) Brooklyn 6-11; Lid Lifters: (Olympic) New York 6-11; Limit Girls: Layoff 6-11; London Valet Girls: (Garden) Buffalo 6-11; Maschiel Makers: (Plaza) Springfield, Mass., 6-11; Monte Carlo Girls: (Howard) Boston 6-11; Pacemakers: (Lyceum) Columbus, O., 6-11; Pell Meit: (Gayety) Louisville 6-11; Pepper Pot: (Broadway) Indianapolis 6-11; Playmates: (Majestic) Scranton, Pa., 6-11; Runaway Girls: (Empire) Hoboken, N. J., 6-11; Smiles and Kisses: (Hijou) Philadelphia 6-11; White, Pat, & Irish Daisies: (Lyric) Newark, N. J., 6-11.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Booth's Billings, Musical Revue: (Mack) Burlington, N. C., 6-11; Boy's, James, Curly Heads: (Heuck's) Cincinnati, Indef.; Brown's Mary, Tropical Maids: (Grand) Morgantown, W. Va., 5-11; (Plaza) Brownsville, Pa., 12-18; Follies of Broadway, Att Candler, mgr.: (Vandette) Columbus, Ga., 6-11; Folly-Town Maids, Arthur Higgins, mgr.: (Washington) Eldorado, Ark., Nov. 6, indef.; Folly Revue, Warren Candler, mgr.: (Elite) Rome, Ga., 6-11; Gilbert's Art, Revue: (Victory) Fairfield, Ia., 6-11; Golden, Max, & James Dooley: (Rex) Arkansas City, Kan., 6-11; Hank's Sunshue Revue: (Grand) Auburn, N. Y., 6-11; Hurley's Big Town Screamers, Frank Smith, mgr.: (Sun) Springfield, O., 6-11; Hurley's Springtime Follies of 1923, Al Ritchey, mgr.: (Grand) Clarion, Pa., 6-11; Hurley's Metropolitan Revue, Frank Maley, mgr.: (Bank) Akron, O., 5-11; Hurley's Knick-Knack Revue, Geo. Button Fares, mgr.: (Grand) Dennison, O., 6-11.

Hurley's Love Pirates, Lake Kellum, mgr.: (Revod) Dover, O., 6-11; Hurley's All-Jazz Revue, Fred Hurley, mgr.: (Clifford) Urbana, O., 6-11; Humphrey's, Bert, Dancing Buddies: (Monroe) Key West Fla., 6-11; Johnson's Musical Revue: (Star) Louisville, Ky., indef.; Kennedy's, R. G., Klassy Kids: (Palm) Omaha, Neb., indef.; Loeb's, Sam, Hip, Hip, Hooray Girls: (Gem) Little Rock, Ark., indef.; McMillan's, Buddie, Whirl of Gaiety: St. Joseph, Mo., 6-11; Meyers', Herry, Tunes of the Hour: (Airdome) Miami, Fla., 6-18; Morris, Bobby, Co.: (Circle Stock) Minneapolis, Minn.; Prop's Whirl of Gayety, Chuck Connor, mgr.: (O. H.) Warren, O., 9-11; Soladars Brinkley Girls, Geo. L. Myers, mgr.: (Murry) Ponca City, Ok., 6-11; (Yale) Okmulgee 13-18; Vogel & Miller's Odds & Ends of 1922: (Lyric) Ft. Wayne, Ind., 5-11; Wehle's, Billy, Naughty, Naughty Co., Billy Earle, mgr.: (Yale) Okmulgee, Ok., 6-11; Wehle's, Billy, Blue Grass Belles, Bill Dougherty, mgr.: (Orpheum) Waco, Tex., until Nov. 25; Wehle's, Billy, Whiz Bang Revue, Marshall Walker, mgr.: (Strand) Port Arthur, Tex., Oct. 1, indef.; Wehle's, Billy, Big Revue, Billy Wehle, mgr.: (Manhattan) El Dorado, Ark., Oct. 30, indef.

Keith's Fun Friends, Keith Chambers, mgr.: (Silver's Dancing Academy) Fairview City, Mich., indef.; Kentucky Synopators, Eddie Newman, mgr.: (Lorraine) Brooklyn, Indef.; Lankford's, Walter; Montgomery, Ala., 6-11; Lewis's, Ben, Players: (Romey's Dansant) New York, Indef.; Maddaford, Robert John, Orch.: (Trenton) Lynchburg, Va., Oct. 16, indef.; Mason-Dixon Seven Orch., Jim Shields, mgr.: (Walton Roof) Philadelphia Oct. 7, indef.; Matthews', R. D. Band: (Jersey Sound Park) Plainfield, N. J., until Nov. 17; McDonald Novelty Five: Hastings, Neb., 9; Wayne 10; Spencer 11; Kearney 12; Hunt-Ing 14; North Platte 17; Scotts Bluffs 16; Sidney 17; North Platte 18; McQuerrey, George L. (Himself), and Band: (Garden) Rockingham, N. C., No. 2, Jack Ely, mgr.: (St. John Casino) Miami Beach, Fla., No. 3, M. P. Burgess, mgr.: (Hotel Sevilla) Havana, Cuba, No. 4, E. C. Pinkston, mgr.: (Arcade Hotel) Miami, Fla., No. 5, Eugene Sands, mgr.: (K. W. Athletic Club) Key West, Fla.; Neel's, Carl: Rock Hall, Md., 6-11; Georgetown, 13-18; Oxley-Sands Society Entertainers: (Far East Cafe) Cleveland, O., indef.; Oxley, Harold (himself): (Hotel Savoy) Cleveland, O., indef.; Richmond's, Earl, Orch., Harry Edelson, mgr.: (Pythian Castle) Baltimore, Md., indef.; Royal Italian Band, Mary A. Steese, mgr.: (Carlin's Rink) Baltimore Md., indef.; Samler's, Al, Orch.: (Seelbach Hotel) Louisville, Ky., Aug. 30, indef.

Gilbert, R. A., Hypnotist: (American) Minneapolis 6-11; (Franklin) Minneapolis 13-18; Hamid's, Abdul, Wonder Show: Foxburg, Pa., 8-9; Franklin 10-11; Oil City 13-14; Meadville 15-16; Union City 17-18; Heverly, the Great, Beach & Jones, mgr.: Munising, Mich., 6-11; Marquette 13-18; Howell, Percy: Smithfield, N. C., 6-11; Orangeburg, S. C., 13-18; Jack's Comedy Players, Jack McCoy, mgr.: Hydretown, Pa., 6-11; Pleasantville 13-18; Kamaka's, Charles, Hawaiians: Smithfield, N. C., 9; Sanford 11; Lumberton 13; Mullins, S. C., 14; Lake City 15; Bennettsville, 16; Laurinburg, N. C., 17; Lucey, Thos. Elmore: Matthews, N. C., 11; Nacoochee Institute, Sautee, Ga., 13-17; Cornelia 18; Mystic Spencer: (Rialto) Youngstown, O., 6-11; (Princess) Youngstown 12-18; Rejahn-Rabold Co.: Houston, Tex., 6-18; Reilly, Mel, Vaudeville & Pictures Co.: (O. H.) Kingston, Ia., 6-11; Silas Green Show, R. C. Puggsley, bus. mgr.: Lake City, Fla., 9; Gainesville 10; Ocala, 12-13; Thurston, Magician, Earl E. Davis, mgr.: (Majestic) Buffalo, N. Y., 5-11; (Lyceum) Rochester 13-18; Turtle, Wm. C., Magician: Excelsior Springs, Mo., 8-9; Quenemo, Kan., 10; Emporia 11; Osage City 12-14; Florence 15-17; Young's, Ned, Show: White Sulphur, W. Va., 8; Covington, Va., 9-10; Hot Springs 11.

BAZAARS-INDOOR SHOWS

American Legion Indoor Carnival, F. D. King, mgr.: Delaware, O., Nov. 22-25; Corey Bazaar Co., E. S. Corey, mgr.: Barnesboro, Pa., 6-11; Detroit Shrine Circus, Orrin Davenport, mgr.: Hammond, Ind., 8-18; Eagles' Indoor Bazaar, Appleton, Wis., Nov. 20-25; T. E. Beason, secy., Eagles' Club; Gillice Bazaar Co., John Gillice, mgr.: Pine Grove, Pa., 6-11; Indoor Circus, M. E. Wheat, secy.: New Lexington, O., 18-25; Firemen's Indoor Bazaar: Richmond, Ky., 6-11; Mardi Gras & Labor Expo., Labor Expo. Committee, mgrs.: (City Auditorium) Wheeling, W. Va., 20-25; Police Benefit Fund Circus & Expo.: Tampa, Fla., Dec. 4-9; Police Benefit Fund Circus, mgr.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Cole Bros.: Douglasville, Ga., 8; Tallapoosa 9; Haag Shows: Gainesville, Ala., 8; Epea 9; Livingston 10; York 11; Demopolis 13; Linden 11; Myrtlewood 15; Sells-Floto: Ardmore, Ok., 8; season closes.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Barkoot, K. G., Shows: (Fair) Quincy, Fla., 6-11; (Fair) Gainesville 13-18; Brown & Dyer Shows: Blakely, Ga., 6-11; Central States Shows: Live Oak, Fla., 7-11; Clark's, Billie, Blue Ribbon Shows: Scotland Neck, N. C., 6-11; Winton 13-18; Cudney & Fleming Shows: Wilburton, Ok., 6-11; DeKreko Bros.' Shows: New Orleans, La., 6-18; Delmar Quality Shows: Menard, Tex., 6-11; Dufour, Lew, Shows: (Fair) Anderson, S. C., 6-11; (Fair) Camden 13-18; Empire Greater Shows, Wm. R. Harris, mgr.: (Fair) Smithfield, N. C., 7-11; Great Pacific Shows: (Fair) Williston, Fla., 6-11; Heth, L. J., Shows: Montgomery, Ala., 6-11; Horton Bros.' United Shows: Gulfport, Miss., 6-11; Jones, Johnny J., Expo.: Greenville, S. C., 6-11; Legette, C. R., Shows: (Fair) Jennings, La., 6-11; Loos, J. George, Shows: Cuero, Tex., 6-11; Macy's Expo. Shows: Clouthier, W. Va., 6-11; Majestic Shows: Hazelhurst, Ga., 6-11; Douglas 13-18; Melroy Expo. Shows: Jenkins, Ky., 6-11; Murphy, D. D., Shows: Steele, Mo., 6-11; Nail, Capt. C. W., Shows: Swartz, La., 6-11; Scott's, C. D., Shows: Hamlet, N. C., 6-11; Veal Bros.' Shows, Mrs. John Veal, mgr.: Colombia, Ga., 6-11; Voss United Shows, John F. Voss, mgr.: Jena, La., 6-11; Wolfe's, T. A., Superior Shows: Augusta, Ga., 6-11; Wortham's World's Best Shows: Houston, Tex., 6-11; Wortham's World's Greatest Shows: Beaumont, Tex., 6-11; Wortham, John T., Shows: Cameron, Tex., 6-11; Yoskam 13-18; Zeldman & Jollie Shows: (Fair) Greenville, N. C., 6-11; (Fair) Goldsboro 13-18.

A WORKERS' THEATER

(Ibsen's "Peer Gynt", at the Leeds Industrial Theater, on Wednesday, September 27)

AFTER the trolls had finished biting and mauling Peer at the end of Act 2, and the curtain had left him prostrate on the darkening stage to the ebb of Grieg's uncanny music, one found them in an improvised dressing-room behind the tiny stage of an unlikely hall in as dreary a street as even Leeds can boast. Had Peer lived in such a setting he might have accepted with more grace than he did the Troll King's suggestion that he should have his eyes slit in order to make the ugly appear beautiful. They were discarding the bunchy kilts of long grass that the best trolls wear and turning rapidly into Yorkshire factory hands. That is the shape they normally assume, but for a spell in each week they are transformed—now to a Venetian crowd, now to noblemen at the Danish Court. This week, to the number of about 150, they have been assisting as villagers, imps, Arab girls, or merely as stage hands in the fantastic pilgrimage of Peer Gynt.

One had some doubts whether Peer's peripetities could mean much to them. Have not critics of repate cracked each other's heads over the play's more elusive significances? But the trolls were troubled by no niceties of interpretation. Peer, they told me, with honest Yorkshire contempt, was a selfish, dreamy chap, and an awful liar, and he deserved all he got. For themselves they did not care so much for him and his fantastic talk and adventures as they did for more straightforward, intelligible folk like Romeo and Juliet. Indeed, a canvass of trolls in the dressing-room secured a handsome vote for "Romeo and Juliet" as the most enjoyable play they had done. But someone, it seems, had said they could not do "Peer Gynt". In the Leeds Industrial Theater one does not take such challenges lying down. So in their own fashion, and with the help of some 35 members of the Leeds Symphony Society, they just did it.

The Archer translation had been cut to fit into three hours. They were apparently hours of much enjoyment for the players, and even a spectator with a thousand faults to find could not withhold a certain reverent amazement that the thing should be done at all. But there it was, for the most part in broad Yorkshire speech, often inaudible; its philosophic complexities solved by ignoring them, its harrowing changes of scene and costume balled down to the barest proportions—a pathetic and yet an inspiring spectacle. Mr. Gregson, the producer, must have worked like ten men, for he played Peer to boot, and not only had that enormous part word-perfect, but gave a wild, gauche touch to it that was effective. The Leeds Symphony Society—another work-people's organization—made a good shape at Grieg's music. There were moments when the production almost achieved the impossible. But in the main it was necessarily a hopeless fight gallantly conducted.

In this same purposeful "What's-to-stop-us?" spirit the various amateur dramatic societies associated with the Industrial Theater will also give this winter seven of Shakespeare's plays, a Shaw, a Pinero, another Ibsen, a whiff of opera in "The Boat-swain's Mate" (produced by Dr. Ethel Smyth herself) and "Il Trovatore", that strong staff of the old barnstormers, "Maria Martin", and finally, lest this program seem a trifle tame, Shelley's "The Cenci", which is rarely acted except in such places as Prague and Vienna, where English letters are held in real regard. It is an astonishing program. But with a membership of thousands of workers from which to draw principals, crowds, ballet, chorus, orchestra, stage-hands, electricians and audience, all keen and ambitious, and all working for nothing, mountains of difficulty in the way of merely getting things done may be overcome.—MANCHESTER GUARDIAN.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Abbott's, Ruth, Orch., T. R. Vaughn, mgr.: St. Albans, Vt., 9; St. Johns, Que., Can., 10; St. Lambert 11; Abbott Sisters' Quintet, T. R. Vaughn, mgr.: Scranton, Pa., 9-11; Allen's, Jean; Jennings, La., 6-11; Alpert's, S. Marion, S. C., 6-11; Bestyette Quintet, Margaret Hardy, mgr.: (Hotel Fontenelle) Omaha, Neb., indef.; Blue and Gold Melody Boys, E. W. Kaiser, mgr.: (The Pines) Pittsburg, Pa., indef.; Bontley's, Bill, Orch.: (Lattner's Auditorium) Cedar Rapids, Ia., until Jan. 1; Como Novelty Six, Forrest Marshall, mgr.: Easton, Md., 8; Swaforl, Del., 9; Williston, Md., 10; Cambridge 11; DeCola's, Louis J.; Stecie, Mo., 6-11; Fingerhut's, John; Greenville, N. C., 6-11; Georgian Dance Orch.: (City Hall) Owen Sound, Ont., Can., Nov. 1-30; Hartigan's, Bob, Orch., J. W. Hartigan, Jr., mgr.: Wilbard, O., 8; Fostoria 9; Findlay 10; Mt. Vernon 11; Mansfield 13; Marion 14; Zanesville 15; Columbus 16-18; Schwartz, Sid, & Melody Boys, Eddie Newman, mgr.: (Morningstar) Broadway, Brooklyn, N. Y., indef.; Turner's, J. C., Jr., Orch.: (Garden) Flint, Mich., indef.; Wilds, P. R., Orch.: (Laughray's Dancing Academy) Grand Rapids, Mich., indef.; Winter Garden Orch.: (Winter Garden) Charleston, W. Va., indef.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Adams', James, Floating Theater: Rock Hall, Md., 6-11; Georgetown, 13-18; Bald, Frank E.; (Powell's Hall) Bryn Mawr, Pa., 6-11; (League Hall) Haverford 13, indef.; Birch, McDonald, Magician: Ft. Klamath, Ore., 9; Merrill 10; Crescent City, Calif., 11; Bragg, Geo. M., Vandeville Circus: Mason City, W. Va., 6-11; Daniel, B. A., Magician: Lafayette, Tenn., 9-11; Westmoreland 12-15; George, Magician, F. P. Sagerson, mgr.: Peru, Ind., 7-10; (Shubert Park) Indianapolis 12-18.

ADDITIONAL ROUTES ON PAGE 111

HOTEL ATLANTIC

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MUSICIANS WANTED for Band, First Field Artillery, Fort Sill, Oklahoma

Assistant Solo Cornet, one Flute and Piccolo, one Eb Clarinet, two good Second Clarinets, one Baritone Saxophone, Alto and Bass Clarinet, and one Bassoon. Men experienced in the standard grades of music preferred. Specialist vacancies open and waiting for the man who can play his part. Excellent administration and musical duties are such that the average musician can improve his musical education and gain a thorough knowledge of his instrument. An opportunity is here. Address all letters to the Regimental Adjutant or to WARRANT OFFICER A. A. JASON, Bandleader, Fort Sill, Okla. Other Musicians write.

THE 20TH CENTURY SHOWS will open early in April as one of the biggest and best shows in the East. Now booking shows, rides and concessions. Address K. F. KETCHUM, Gloversville, New York. WANTED—Concession Agents, men or women, for wheels or grid stores. All winter's work in Florida. 50/50 proposition. GEO. W. LA MANCE, care Mitchell Amusement Co., Wrena, Ga., Nov. 6-11.

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SEASON CLOSES

For Ringling-Barnum Shows
Tour of Thirty-One Weeks Embraced Thirty States and Six Canadian Provinces

The farewell performance of the 1922 season for the Ringling, Bros., Barnum & Bailey Combined Shows took place at Greensboro, N. C., November 1, and the show shipped back to winter quarters at Bridgeport, Conn. The tour this season was a long one, the show covering 15,381 miles, with not a serious accident to mar the trip. The customary business was done and weather conditions on the whole were ideal. Only two rainy days were encountered during the past three months.

The big show had a season of thirty-one weeks, the tour embracing thirty states and six Canadian provinces. It had considerable opposition in the West and South, in many places being one day to one week behind another circus, and did big business. The biggest consecutive business was reported in Los Angeles, where the show remained four days.

Activities will soon start at the Bridgeport quarters toward building for the 1923 season. Cars will be repaired, new wagons and tents made, and a number of new animal acts will be broken this winter.

S.-F. ADV. CAR NO. 3 CLOSES

Sells-Floto Advertising Car No. 3 closed the season at Ardmore, Ok., November 1. Following was the roster at the closing stand: Wm. Polkinghorn, manager; Harry J. Pinkham, secretary; George D. Preston, boss hillposter; Jack M. Polascheck, steward; Mike O'Brien, C. B. VanZante, Earl Blackford, O. A. Headmark, George Smith and C. Ferguson, billposters; R. E. Beam, pastemaker, and John Owens, chef.

JOHN RINGLING

To Extend Railroad in Oklahoma

Ardmore, Ok., Nov. 3.—It was announced here last Saturday that John Ringling will build an extension of fourteen miles to his railroad, extending from Healdton, Carter County, to a point near Alma in Stephens County, and establish a new townsite. The new road will tap the Graham oil field and will offer an outlet to more than a dozen small towns in that section. Recent development of the Graham field, with demand for railway facilities as a result, is responsible for the proposed extension.

Some "Do You Remember" by Al F. Wheeler: When Seaman and Burke, Billy Clifton, Lee Howard, Al Sylvester, Tullus Wright and Punch Irving were all with the Charles Lee Great London Shows? When Tom Finn had the side-show with Sig. Sautelle's big wagon shows? When the Millette, Josie Ashton, the Jenners, Albert Gaston, the Powell Family, Flossie LaBlanche and Tullus LaLonde were with Al F. Wheeler's New Model Shows, and Charlie Griffin had the side-show and Fletcher Smith was press agent? When George S. Cole and his son, Bert, were with the Walter L. Main Wagon Show? When Andrew Downie, Witherell and Dowd and James Shipman all ran big wagon "Tom" shows thru the Eastern country and all did business? When Royer Brothers, Willie O'Dale, John Lancaster, Belford Brothers and Willie Meehan were with the Cole & Lockwood Wagon Show?

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SELLS-FLOTO CIRCUS

"Poodles" Hannaford Will Appear in Pictures This Winter

"I'll not leave Sells-Floto—even if I do go over," is the way "Poodles" Hannaford speaks when questioned about his plans following his debut as a star in First National Pictures under Joseph M. Schenck this winter.

The Sells-Floto trouper, each and every one of them, know that "Poodles" will "go over"—in fact, anyone who has watched this great rider in his comedy is convinced that Schenck, Buster Keaton and their directors are right when they say "Poodles" will be a sensation on the screen. "Poodles" has the gift of true comedy. He is bound to succeed, but Sells-Floto are also glad that the lad will be back in the center ring when the big show opens in the Chicago Coliseum. The Hannafords are contracted for 1923, of course.

Speaking of riding, little Herbert Hobson, age 12, now billed as Herberta Hobson, is doing wonderful work with his brother, Homer. Herbert does forwards down, under, "two-highs" and everything. His debut as a full-

fledged riding member of the Hobson family is the talk of the show, public and of visiting showmen.

Sells-Floto's New Orleans engagement was far better than anyone expected. Saturday was good, and Sunday brought out a jammed matinee. The night house was three-quarters in a slight drizzle.—FRANK BRADEN (for the Show).

HONEST BILL AND LUCKY BILL SHOWS

Lancaster, Mo., Nov. 3.—Honest Bill purchased an elephant from Col. Wm. P. Hall, shortly after his arrival in Lancaster, Mo., and is on the lookout for several more.

Mrs. Wm. F. Newton, Jr. (Mrs. Honest Bill), recently underwent an operation for stomach trouble at the A. S. O. Hospital, Kirksville, Mo. She is getting along nicely and expects to be out in a few days. Honest Bill is a daily visitor at her bedside.

Pee-Wee Stevens, the callope player, is spending the winter here and nightly makes

the natives sit up and listen to his piano playing at one of the local cafes. Dad Whicklock is overhauling his truck. The writer spends his time between the quarters and the Excelsior Printing Office. Col. Hall takes the same keen delight in showing visitors thru the animal barns as he did when they honed the show that bore his name, some seventeen years ago.

D. F. Maaten, master mechanic, was in Kansas City last week, purchasing supplies for the repair department.—J. H. BLAIR.

Commenting on the tags which the Chamber of Commerce of Cedartown, Ga., put out advertising the Sparks Circus as the cleanest show in America, Eddie Jackson says: "Having read The Billboard comment on the cleanliness of the Sparks Circus am enclosing you sample of the way the Chamber of Commerce billed us at its own expense. One of these went on every automobile that entered or left the city for a week in advance of the circus and the answer was a big day's business not only for us but the merchants of the city."

AT THE GRAVE OF DAVE COSTELLO



The many and beautiful floral tributes shown in the accompanying photograph, taken at the grave of Dave Costello (in private life D. C. Loughlin), show in what high esteem he was held. Mr. Costello, who was born in Norfolk, Va., in 1860, was married in 1882 to Miss Ada Waller, of the Waller Family, she being the original Zazel. He was the father of five children. Fred, his oldest son, died in 1917. For thirty-five years Mr. Loughlin made his home in Henderson, N. C., where he grew into prominence in the community. Funeral services were held October 17 from his home on Spring street, followed by interment in the Elmwood Cemetery, Henderson.

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UNDER THE MARQUEE

By CIRCUS SOLLY

Fred Gay, late of John Robinson clown alley, is a recent addition to the Sparks dressing room.

As long as H. H. Tammen owned and controlled the Sells-Floto Shows they were kept clean.

Johnny Judge writes that he joined the Shipp & Felius Circus in Rio de Janeiro, Brazil, South America.

George M. Callen informs that the Sells-Floto Circus showed to good crowds at Selma, Ala., October 11.

Joe Baker informs that he has been second agent for the American Light Opera Company since leaving the Al G. Barnes Circus.

W. C. Gallacher writes that he closed a successful season on Goliath Bros. Circus brigade and is now located in Fall River, Mass.

G. C. Hiram Hendricks advises that he was sent West for his health and is now located at 221 West Third street, Pueblo, Col. Letters from his many friends in the show business will be welcomed.

Jos. B. King of Paragould, Ark., informs that the Gollmar Bros. Circus played there October 27, and created a fine impression with the circus-goers of that city. Says that it was one of the best shows he had ever seen.

Curly Lee Marvin, former advance agent for Capt. Jellison's deep-sea attractions, informs that he will probably launch a one-ring circus next season, under the title of the Marvin & Morris Combined Shows.

The funeral of Arthur D. Page, known to side-show patrons as "the world's smallest man" was held October 23 at the home of his sister, Mrs. Ray Miller, in Dordville, near Binghamton, N. Y., where he died October 23, and interment was in Perch Pond Cemetery, Dordville.

E. L. Kelly, aerialist, with the John Robinson Circus this season, will spend the winter in Indianapolis instead of in St. Louis as heretofore. He will work out in a gymnasium there and play fairs next season with a much larger act.

J. A. Shea informs that Ben Blondy Powell, for thirty years in the circus business with the Buffalo Bill, Barnum & Bailey and Ringling Bros. Shows, is seriously ill in the Bridgeport Hospital, Bridgeport, Conn. Powell would appreciate hearing from his old friends in the show business.

Mrs. Isabella Dolly, wife of Wm. H. Dolly, died at Davenport, Ia., October 15, and was buried at Leavenworth, Kan., October 19. Mr. Dolly and family wish to thank their many friends for their kind words of sympathy and floral offerings. Mrs. Dolly was well known in the show world.

Frank Curran (his full name is Francis Earl Curran), who left the Al G. Barnes Circus as a side-show manager at Pittsburg, and who has been playing fairs and home-comings with free attractions, called at The Billboard offices in Cincinnati, October 30, while appearing at the Fall Festival in Covington, Ky., last week, with May-Joe.

Quintus Whitmore, otherwise known as "Quaint the Musician", who had been associated with the show business since a boy, died in Detroit, Mich., October 26, at the age of 73 years. He was not buried by the Elks as stated in last week's issue of The Billboard in the obituary column, but by Detroit friends, interment being at Hosedale Cemetery.

Dewel Lukins, who had the managerie refreshment stand with the Walter L. Main Circus the past season, and Tom Howard of clown alley on the Main Show, who live in Pleasantville, N. J., drop in daily to see their old-time circus friend, Frank E. Hubin, at his large establishment on the famous Boardwalk at Atlantic City.

George (Shorty) Shirey of Pottsville, Pa., writes: "I recently had the pleasure of seeing Punch Allen's circus act at the Hippodrome Theater. Punch has a very good novelty set. He opens in one with a line of side-show banners, featuring Old Zip, and then goes to full stage with all the freaks under a circus drop. Members of his company were my guests all week. Joe Corey, of the Walter L. Main Circus, was also on hand."

The Ozark (Mo.) Democrat recently gave the Gollmar Bros. Circus a splendid after-notice, saying: "The parade was splendid, very spectacular. It far exceeded what the crowd expected. The paramount feature of the show

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Palatka, Fla., November 13th; Ocala, Fla., November 14th; Leesburg, Fla., November 15th; St. Petersburg, November 16th; Tampa, Fla., November 17th and 18th; Bradentown, Fla., November 20th; Arcadia, Fla., November 21st; Ft. Meyers, Fla., November 22nd; Bartow, Fla., November 23; Lakeland, Fla., November 24th.

Mail addressed to Macon, Ga., our winter quarters, will be forwarded to Show.



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was such a large number of a variety of well-trained animals, from a hog to an elephant. The trapeze and wire performances were superb, in fact all was good. We never saw any more courteous attendants and proprietors than this show had. It was clean and classical. It had some new features we never saw before. The Gollmar Bros. were pleased with Ozark."

New York, Oct. 30.—Santos & Artigas' Show opened October 13 at Fayret Theater, Havana, to poor business. It is too early in the season. There was no outstanding feature in the show. All acts were good, but the show was poorly staged. The show was a flop. No other word for it. After 24 hours, Shaw's Sporting Dogs gave their notice, on account of heat being too much for the animals. I figured that the act would have its notice accepted. I was treated wonderfully in every way, socially and financially, and have nothing to complain about.—(Signed) T. W. SHAW.

P. H. Burton, of Springfield, Mo., writes: "Did you hear that this coming season the railroads will refuse to haul circuses that carry

grift? Do you know that a quiet investigation was made last season by the Thiel Detective Agency for the Association of Railroad Executives, and that this detective agency had agents 'planted' on some shows, and that they wrote and submitted long and detailed reports? Did you hear what Mr. Kurn, the president of the Frisco System, said about the matter, as far as his railroad was concerned? Do you know that the railroad people are keeping the whole thing secret and will spring it at the proper time? It will be sad indeed if some grafting circus finds itself tied up at Hickory Corners, unable to move and at the mercy of the natives that they trimmed."

From C. A. Conyers, Macon, Ga.: "Noting several inquiries recently in Under the Marquee for performers that were with the old Cooper & Co. Circus, it occurs to me that you would be interested in publishing the dressing-room list. I was in the band with this show in 1896 and 1897 and remember the following performers with J. B. Oatman as equestrian director; Jennier Family, composed of George Jennier, Sr., barrel kicker; George Jennier, Jr., tumbler and

double and single traps, with his older sister; two younger Jennier boys, who did tumblers; Mrs. Jennier, who sang in the concert; Bounding Johnson; Yamamoto Troupe of Japs, acrobats; Billy Dutton, Jr., and Moats and O'Brien and Ed DeLong (Dutton, Moats and O'Brien also clowning); Mrs. J. B. Oatman, with her trick horse, 'Topsy'; Floyd Trover, horizontal bars (DeLong also worked on bars); Sig Frisco, aerial performer, and a knife and ax-throwing performer from South America, whose name I have forgotten. Altogether there were eighteen performers in the dressing room and all went in leaps and tumbles. The show, as was the custom in those days, opened with a song by a clown ('Sweet Rosy O'Grady'), accompanied by the band and all performers joined in the chorus. Leaps followed and the show closed with every performer in the ring for the grand tumbles. The show was owned and managed by Col. J. R. W. Hennessey and required three cars to transport. Dutch John was boss hostier and drove the hand wagon. A young man named Shelly was ticket-seller. One Eye Murphy, an old-time minstrel man, had charge of the concert, in which there were five acts. I almost forgot to mention Ed Millette, who did head-balancing and whose act I had the pleasure of witnessing a few days ago with the Ringling-Barnum Circus."

POST-CLOSING NOTES

From Ringling-Barnum Circus

The season of 1922 of Ringling Bros.-Barnum & Bailey Circus is now history. The most remarkable route ever followed by a circus was made and the show skirted every boundary, East, West, North and South—from Portland, Me., to Portland, Ore.; from Bellingham to San Diego, from Edmonton, Alberta, to El Paso, Tex.; from the Atlantic to the Pacific Ocean and from Canada to Mexico.

It seems like every week, every day, every play date experienced an incident different from the usual routine of circus existence. For instance, quickly summarizing, rain at no time during the season distressed the attendance or retarded the handling of the show, and quickly visualizing I can think of about only four rainy days, perhaps five. They were Baltimore, Berlin, N. H.; Saskatoon, Sask.; El Paso, Tex., and Atlanta, Ga.

Dan De Baugh and George Meighan came on at Atlanta and finished the tour with us. At Augusta the Jordan Girls and France Reed spent the day with us. At Columbia we showed on the fair grounds and it was surely a day of visiting. Johnny Jones, Ed Satter and Jim Flemming attended the afternoon performance. Roy Repp, Chester Standa and Billy Driver were exchanging visits with friends they had tramped with in years gone by. It might be timely right now to tell of the wonderfully efficient, courteous treatment we experienced at the hands of the passenger people at the closing point. The special trains for Cincinnati, New York and Chicago were set in at Greensboro right at the dressing room with a splendid big dining car open at 8 p.m. The tired trouper had nothing to do but walk off his makeup, pick up his grip and walk two steps to the train that took him to his loved ones at home.

H. F. Cary, R. H. Graham and Robert Cotner, working in conjunction with George Meighan and faithful Evan Prosser, had a complete ticket office and baggage room installed on the lot, offering accommodations and facilities unusual to other closing dates.

Business on the season and up to the closing day was wonderful and red seats were necessary for the matinee at Greensboro, with a complete sellout of both grand stands at the matinee. Among the lineup of railroad men we missed Ed Smith, but we were glad to know that he has been promoted to a position where he doesn't get on the road so often, being at present the general passenger agent of the P. & L. E. Ry.

Hearing that Bennie Powell was very ill at a Bridgeport hospital his many friends with the show sent a substantial remembrance to him to let him know that "out of sight is not out of mind."

With the "break up" of a circus naturally the personnel of the organization scatters to the four winds and will briefly try to tell you where a few of them go.

Harry Overton, twenty-four-hour man, goes to Cincinnati; Walter Wapenstein goes to Lancaster, Pa.; Billy Carr and "Sue" go to Chicago; Ralph Young goes to Guthrie, Ok. Doc Nolan and Mike McGowan left for Columbus, O., and Washington C. H., O. At Columbus Mike is to visit Mr. and Mrs. John Shannon. George Hartzell goes to Philadelphia to produce shows for the Elks and the Shrine. The Hart Brothers go to Central Falls, R. I., to rest up a few weeks before taking vaudeville dates.

Aloysius and Hank Durnell, with Wyoming Whitney and several others of the cowboy string, go to New York to work the Bodeo starting November 6 at Madison Square Garden. Carl Steinbrook is to rest up at his Staten Island home and then visit his wife's relatives at Muncie, Ind. "Cuckoo Dolan" left for Great Falls, N. Y., to engage in the floral business for the winter. Joe Allen goes to Long Island for the winter. Lawrence Warrel goes

(Continued on page 74)

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(THE CIRCUS AND CARNIVAL TENT HOUSE OF AMERICA)

CHAS. G. DRIVER, Sec'y and Treas
Phone: Haymarket 0231

HALPERIN SICK AND NEEDS HELP

Charles (Coney Island Red) Halperin has just returned from the road in very bad physical condition and is in immediate need of funds to secure the proper medical treatment his peculiar case calls for.

POST-CLOSING NOTES

to South Bend, Ind., to take charge of the Oliver Theater. Al White, after visiting Irving Standford's country home at Baltimore, Md., will as usual hibernate at Brighton, Ia.

CHAMPION HORSEWOMAN GUEST OF WALDORF-ASTORIA



Miss Mabel Strickland, expert horsewoman, pulling up on Jaker, her trick mount, just as she would on a sharp turn in the roads of Montana.

-Photo, Wide World Photos.

WHERE THEY WILL WINTER

Owners and managers of shows not represented in this list will confer a favor by sending The Billboard the addresses of their winter quarters as soon as they decide upon same.

- CIRCUSES AND WILD WEST SHOWS
Atterbury's Trained Wild Animal Show, R. L. Atterbury, mgr.: 2505 Rebecca st., Sioux City, Ia.
Barnes, Al G., Trained Animal Circus, Al G. Barnes, owners: Love Field Aviation Grounds, Dallas, Tex.
Campbell Bros.' Trained Wild Animal Shows, J. H. Barry, mgr.: New Egypt, N. J.

- Coleman Bros.-Bozell Shows, Thomas Coleman, mgr.: 220 High st., Middletown, Conn.
Corenson & Sanders Shows, Sam Corenson, mgr.: 227 Sunset Blvd., Los Angeles, Calif.
Cory's Shows, E. S. Corey, mgr.: Baker, Pa.
Cory's Shows, Frank D. Corey, mgr.: 125 Ashland ave., St. Paul, Minn.
Crouse United Shows, A. T. Crouse, mgr.: Monroe, N. Y.; address, 17 Tremont ave., Hinghamton, N. Y.
D'Arko Bros' Shows, Jean DeKreko, gen. mgr.: 222 Mt. Vernon Court, San Antonio, Tex.
Debus, George L., Shows, George L. Dobyns, mgr.: 121 Richmond, N. Y.
DeLeon Bros. Shows, Police Bernardi, mgr.: Lexington, Mass.
Elliott's Shows, H. H. DeBelobata, mgr.: Warren, Pa.
Elliott, A., Shows, Ed A. Evans, mgr.: ...
Greater Shepler Shows, Inc., J. M. Shepler, mgr.: State Fair Grounds, West Alle., Wash.
Holtkamp Expo Shows, F. H. Holtkamp, mgr.: Galena, Kan.; offices, 320 N. 10th st., Quincy, Ill.
International Amusement Co., A. R. Lavelle, mgr.: P. O. Box 921, Moose Jaw, Sask., Can.
Isler Greater Shows, Louisa Isler, mgr.: Chapman, Kan.
Krause Amusements, LeRoy Krause, mgr.: Lansdale, Pa.
Lattip's, Capt., Carnival, Capt. Lattip, mgr.: 204 Elm st., Charleston, W. Va.
Levitt-Brown-Huggins Shows, Levitt, Brown & Huggins, props.: Portland, Ore.; mail address, Imperial Hotel, Portland.
Looff Shows, LaMoure, N. D.
Loos, J. George, Shows, J. George Loos, mgr.: Ft. Worth, Tex.
Mighty Doris Expo Shows, John F. Lanza, mgr.: Peoria, Ill.; offices, P. O. Box 63, Kansas City, Mo.
Miller's Midway Shows, Fred Miller, mgr.: Oklahoma City, Ok.
Miner's Model Expo Shows, R. H. Miner, owner and mgr.: 101 Chamber st., Phillipsburg, N. J.
Morris & Castle Shows, Shreveport, La.
Murphy, Frank J., Shows, Norwicht, Conn.
Pearson Expo Shows, Capt. C. E. Pearson, mgr.: Ramser, Ill.
Reiss, Nat. Shows, H. G. Melville, mgr.: Streator, Ill.
Savidge Amusement Co., Walter Savidge, mgr.: Wayne, Neb.
Slezist & Silbon Shows, Kansas City, Mo.
Smith Greater United Shows, K. F. (Brownie) Smith, mgr.: Catlettsburg, Ky.; offices, 118 S. Clay St., Salisbury, N. C.
Traver, George W., Expo Shows: Cohoes, N. Y.
Twentieth Century Shows, K. F. Ketchum, mgr.: Gloversville, N. Y.
United Amusement Co., Morasca & Hart, mgrs.: 225 Washington ave., Oil City, Pa.
World at Home Shows, I. J. Polack, mgr.: Alexandria, Va.
World of Mirth Shows, Charlottesville, Va.
World's Standard Shows, Jos. Hughes, mgr.: Chelsea, Mass.
Wortham's Alamo Shows, H. M. Vaughn, mgr.: San Antonio, Tex.
Zeiger United Shows, C. F. Zeiger, mgr.: Fremont, Neb.; Offices, Box 528, Kansas City, Mo.

MISCELLANEOUS

- Almond Vaudeville Show, Jethro Almond, mgr.: Albemarle, N. C.
Amara, W. J. Carter, mgr.: 400 S. Halsted st., Chicago.
Armstrong's, A., Shows: Box 38, North Pownal, Vt.
Bernard's Freak Animal Shows, Willie Bernard, mgr.: North st., Jude, Que., Can. (Mailing address, care The Billboard, Cincinnati, O.)
Bryant's Showboat, Sam Bryant, mgr.: Elizabeth, Pa. (Box 245.)
Dandy Dixie Shows, G. W. Gregory, mgr.: Bradnax, Va.
Darling Circus, Fred D. Darling, mgr.: 514 B st., Grand Rapids, Mich.
DeWitt Exp'd. Shows, John Edw. Dow, prop. and mgr.: 116 Moore st., E. Boston, Mass.
Dow Bros.' Circus-Expo, No. 2, J. Edw. Dow, mgr.: 116 Moore st., E. Boston, Mass.
Down in Dixie M'atres, Robt. G. Wing, mgr.: Canton, Pa. (Box 12.)
Gaston & Mason Vaudeville Tent Show, 54 N. 56th st., Philadelphia, Pa.
Gebhardt's, R. L., Famous Clock: 402 4th ave., Louisville, Ky.
Gilman's Novelty Show, H. R. Gilman, mgr.: Montpelier, O.; mail address, Box 170, Flint, Mich.
Graham's Vaudeville Tent Show, Thos. J. Graham, mgr.: Box 740, Tonawanda, N. J.
Great Danby, G. H. Lindeman, mgr.: 1613 S. 14th st., Sheboygan, Wis.
Hilbard's, C. A. (Happy Hit) Hilbard, United Animal Circus: P. O. Box 668, Abbia, Ia.
Hobart's Tash-Moo Circus, Harvey Hobart, mgr.: 325-6 Neville Bldg., Omaha, Neb.
Huling Concession Co., A. L. Huling, mgr.: 302 E. North st., Pontiac, Ill.
Just Right Moving Picture & Vaudeville Show: Higgins, Mo.
Klaney's Picture & Magic Show, Mrs. Eunice G. Kinney, mgr.: Gen. Del., Philadelphia, Pa.
Mackey's Comedy Players, J. Frank Mackey, mgr.: Box 27, Avonmore, Pa.
Mighty Watson Shows, Elmer E. Brynet, mgr.: Chester City, Pa.
Miller's Vaudeville & Picture Tent Show, Geo. M. Miller, mgr.: Ramey, Pa.
Mysteria Show, Ralph Ruid, mgr.: Columbus, O. (Mail address, Billboard, Cincinnati, O.)
Panohaska's Pets, Geo. E. Roberts, mgr.: 2824 N. Fairhill st., Philadelphia, Pa.
Rialdo's Dog & Pony Shows, Clyde Rialdo, mgr.: Columbus, Kan.
Russell & Robins Silver-Plated Shows: Philadelphia, Pa.
Subaqueo's Wonderland, W. A. Quackenbush, mgr.: Big Flat, N. Y.
Sylvester Ideal Tent Show, S. Sylvester, mgr.: Atco, N. J.
Tiny Mite (smallest horse), R. C. Brown, mgr.: 433 Furrush st., San Antonio, Tex.
Wallace Young Shows, Ben E. Wallace, mgr.: Bracholm, W. Va.
Wing's Baby Joe Show, Robert G. Wing, mgr.: Box 19, Canton, Pa.
Wright's Dog, Bird, Marionette & Vaudeville Show, C. A. Wright, mgr.: Bradford, N. H.
Zels Attractions, Waid Zels, mgr.: 1358 Elmwood ave., Toledo, O.

WHERE WILL YOU WINTER?

Kindly give the information on this blank and mail to The Billboard, Cincinnati, O., for publication in our Winter-Quarters List:

Name of Show.....
Name of Proprietor or Manager.....
Description of Show.....
Closes at.....
Date of Closing.....
Address of Winter Quarters.....

(Give address of offices here if you have any).

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

THE CORRAL

By ROWDY WADDY

Haven't heard from or of Fog Horn Clancy for a "coon's age". What's the good word, old top?

Well, circus and carnival Wild Westers, what will be doing the coming winter? Let's hear from all of you.

This week the Madison Square Garden event is on. The results, especially the finals, will be read with much interest.

You contest associations and successful independent promoters can still "save the day", provided you organize and create some real interest.

Bill Penny writes that he will pit out the Bill Penny K-Bar Wild West next season, with an all-new outfit and will frame it up during the winter.

See you and the Missus have started winter vaudeville, Guy Weadick. You have also been on the delinquent news contribution list the past summer.

Rev. Robert Rein, the cowboy sky-pilot, was a caller at the New York offices of The Billboard November 1. Mr. Rein is deeply interested in Tex Austin's contest.

According to report some interest-impelling prizes were hung up for the contests during the Cochise County Fair at Douglas, Ariz. The news of the winners there would be interesting.

Rumor now has it that Major G. W. Lillie (Pawnee Bill) is to be associated with Evans of Washington, D. C., and that they will jointly put out the "Passing of the West" next spring.

The fellow who remarked that if some of the old cowboys who pulled stunts before contests started were to see some of the big events of today, they would hardly recognize the offering—how far was he wrong?

No one has ever tried out Cincinnati with a contest. It might be a hard battle to place it, but if landed and given plenty of publicity, with real thrillers and actual contests embedded into the program, it should go over successfully.

Fred A. Nevins wrote from New York City: "Fred Oakley left today (November 2) for Leesburg, Fla., where we will spend the winter and indulge in hunting and fishing, also give a few exhibitions of shooting and riding."

Most people connected with a contest knock other contests merely because of envy, jealousy or meanness. To most other deserving shows it is to boost the business—the world has no place for downright knockers. Invariably knockers are bores, as they should be.

A report reached The Billboard last week that Evelyn Hill received a broken ankle while attempting to ride a steer with Young Tiger Bill's Wild West Show with the Con T. Kennedy Shows, playing the Cotton Palace Exposition at Waco, Tex.

Bill Mossman, one of the hands in the concert of the John Robinson Circus the past season, spent over a week visiting friends in Cincinnati. Bill called at The Billboard October 30 and during his visit stated that he was getting ready to join the personnel of the American Circus Corporation's indoor circuses at Milwaukee.

Among well-known contest hands given special mention in New York City during the past couple of weeks in connection with Austin's big rodeo at the Garden and having arrived for the show were Bonnie McCarroll, Mayme Stroud, Bonnie Gray, Roy Quirk, Yakima Canutt, Roy Sanders, Frank McCarroll, Jim Massey, Lee Robinson, Mike Hastings. Each of the articles coming to the writer's notice concluded with "a host of others".

Several communications relative to contests held and a list of the winners have been received, but were unsigned by the writers. None of them has been published and cannot be, as they were disposed of with very little consideration. While some of these reports might be strictly authentic there have been too many attempts to make themselves winners in various names and "slip it over" without signing their names for an editor to even read them after finding them unsigned.

A movement was under way at Miles City, Mont., last month to change the annual Round-up there to a combined fair and Wild West event, those behind the movement claiming the combination would increase interest. In passing years Miles City has had one of the most-talked-of frontier "doings" in the country, and contestants and fans away from Miles City will receive a definite decision of making the annual event a fair with a feeling of regret. However, nothing later than above mentioned has been received, and it may have been but a proposition.

Let's get back to the old days of sort of conversation among the Wild West contest and show folks in The Corral, along with other current topics, and without continually "jathing" at each other. Let's hear from everybody—committees, contestants, carnival and circus Wild West performers, all—and have the notes short (long letters don't mean a great deal), fully agreeable to one another and, in a word, interesting—about yourselves or others. With brief mention we get more represented weekly, and that's appreciated reading on the part of the folks.

B. F. Cameron was among the enthusiasts at the Rodeo recently held in Roff, Ok., and he says the "boys certainly did themselves proud". He also tells of seeing the demonstration of one of the fastest two-gun men of the old Indian Territory days, a half-breed Indian, White Panther, who, he says, he believes is without equal in pistol spinning and other manipulations. "He worked with two 46s," adds Cameron, "and

ONLY FIVE WEEKS THEN THE CHRISTMAS NUMBER OF The Billboard

With over two hundred pages brim full of news and story of the show world, bound in an attractive cover, printed in seven colors, illustrated with original photographs and drawings, the Christmas number of The Billboard will be an interesting, an informing and altogether valuable edition of a great paper. As the edition is limited to 101,000 copies, may we suggest that you order your copy NOW?

ORDER BLANK

THE BILLBOARD PUBLISHING CO., Cincinnati, Ohio:

Please send.....copies of the Christmas issue of The Billboard to those whose names and addresses are given. I enclose remittance at the rate of 15c each for these copies. I understand that a Christmas Card will be sent to each of these, informing them that the copies of The Billboard are sent with my best wishes. Very truly yours,

Name Address City State

Name Name Address City State

proved all I had heard of him in the olden days. White Panther said he is not as fast now as he was thirty years ago, but if he was any quicker then than at present on the double-draw he sure must have had some speed."

A. D. Springfield—Yes, Annie Oakley is a native of Ohio. She was born at Woodland, Darke County. You are correct regarding her traveling extensively abroad. In fact, she is credited with giving exhibitions of her marksmanship before the majority of rulers—kings, etc.—during her travels and appeared before the royalty nobility of fourteen countries. The compliment you probably refer to was by Mark Twain—your quotation was slightly incorrect. It should be as follows: "She does everything that can be done in the shooting line and then some more." Some data on her whereabouts is contained in another note in this department.

"Smoky" Rea wrote: "The Billboard should be commended for its campaign for squarer deals for contest hands and committees alike. The baseball people came near ruining the 'national game' because of alleged 'fixing', but Judge Landis came to the rescue and it's high time a similar figure appeared on the scene to save the greatest game of them all—frontier sports." An idea has come to me that there are too many "fake-'em", "bam-and-eg" championship affairs; too many cases of hands who have made real cowboy rides being discriminated against in favor of those who had it fixed—in other words they forget the real meaning of the word com-

petition. I would like to convey thanks to the Cowboys' Reunion Association at Las Vegas, N. M., and the association at Monte Vista, Col., for courtesies.

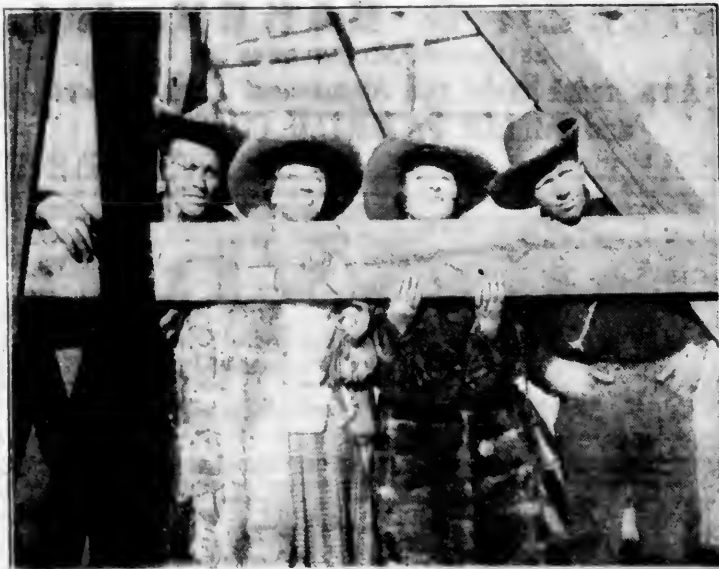
ED. NORWOOD'S ANIMAL BOOK

Birmingham, Ala., Nov. 3.—Edwin P. Norwood, press agent for Ringling Brothers-Barnum & Bailey Circus, was boasting his book, "The Adventures of Disgeidy Dan", while in Birmingham. The Birmingham News carried a five-inch story descriptive of his book, which is an animal book for children. It also tells of the story of a clown after being with a circus for 100 years and a day.

GOLLMAR BROS.' SHOW

The Gollmar Show played to big business in Oklahoma and Arkansas towns. At Walnut Ridge, Ark. (the first circus in two years), business was capacity, and the largest concert of the season was recorded. The Gollmar show followed the John Robinson Circus in Texas, exactly one month and did a nice business at both performances. The show did not close at Humboldt, Tenn., October 31, as stated in The Billboard, but at Gt. Cotton, Ala., November 4.—E. W. ADAMS (for the Show).

THEY'RE GETTING READY FOR A GAY OLD TIME



Left to right are: Ted Elder, Bonnie Gray, Bonnie McCarroll, and Mike Hurley, taking a peak over the fence for a glimpse of New York. These daring Westerners are to stage a Wild West Rodeo in Madison Square Garden.

—International Newsreel Photo.

A CLEAN CIRCUS

Cedartown, Ga., Nov. 3.—With favorable weather the Sparks Circus, a clean and most entertaining show, drew a large crowd to the matinee and a fair crowd at night in Cedartown October 26. Scores of people who visited the show commented on the cleanliness of it to the writer. Quite a number of people who did not see the show said they were under the impression that the Sparks show was like most of them that carried "grit and cooh", and therefore did not care to take their families to see it. However, after the performance the patrons began talking of what a nice, clean attraction they had seen; in fact, went so far as to say they did not see how a circus could be so clean.

The Sparks show is a clean, high-class, courteous organization with splendid equipment, and should it ever visit this section of the country again Mr. Sparks is assured of capacity business. This show is really an asset to any town.—W. A. BLACKWELL.

CHARLESTON (W. VA.) BRIEFS

Charleston, W. Va., Nov. 4.—W. B. McCoy is now on a visit to the winter quarters of the Hagenbeck-Wallace and John Robinson circuses at West Baden and Peru, Ind., respectively.

Charleston had fewer circuses this season than ever before in the recollection of the oldest of oldtimers, the reason for this being the coal strike and railroad troubles. Both the Hagenbeck-Wallace and Sparks shows did a good day's business here early in the spring, and the two shows were Charleston's quota for season 1922. The Barnes Circus was billed in here in August, but was compelled to cancel the date owing to the Chesapeake & Ohio railway's inability to handle the train due to the strike.

Keen disappointment was felt when the John Robinson Circus failed to include Charleston on this season's route, as the Robinson show seldom fails to play here and is looked forward to as a yearly event.—JACK HANLY.

ROSE KILLIAN SHOWS

The side-show, pit show and concert with the Rose Killian Shows have been doing a big business under the writer's management. A feature in the concert is Archill DeSilva's strong act, pulling against a team of horses and a auto.

The Reids (Harry and Iva) joined last week. They are doing a sensational escape and impalement act in the side-show, replacing the LaMontes, who left to put out their own show for the winter. Fred Dailer is now handling the front of the pit show, succeeding Wm. Kempsmith, who has been promoted to an important position on the advance. "Dixie Maid", an equine that does a mindreading act, is the hit of the side-show performance.

The high price of cotton has given a new impetus to business and the management looks forward to a good all-winter business.—FRANK BELMONT (for the Show).

OPEN LETTERS

(Continued from page 51)

dened with a terrible affliction. Because of that there is a tendency for folks to not want to place enough confidence in us. That is why it is not so common for sightless people to be among the progressive classes.

As a great many people gain knowledge from what they see in theaters these days the stage may be considered a school, the same as our colleges and other institutions of learning. Therefore I appeal to people to do what they can to help eliminate this discrimination against sightless people. I have observed that sometimes in a bit of burlesque, or in a vanderbilt act, blindness is referred to in a way that does not sound pleasing to us who happen to be without sight. Let me illustrate this. For instance, I have heard them speak of a man who is so low that he would rob a poor, blind beggar on the street. Remember, my dear friends, we want the folks to know that those days are gone forever and that it is not customary for blind people to beg on the street. We do not want to be considered as poor. Then I have heard where, in a vanderbilt act, they have used this senseless expression: "You ain't blind; you heard me." Where is there any sense to an expression like that?

These days the word "blind" is used a great deal in speaking of folks who are lacking mental, rather than physical sight. So you can easily understand how it makes one without physical vision feel when he, or she, is simply spoken of as blind. Emerson once made the distinction between a thinking man and the man who thinks. We therefore make a distinction between a blind man and a man who is blind. In speaking of a person who has been deprived of light, it would sound more cheerful if you would say, "That person is delighted," rather than "That person is blind." The word "blind", my friends, sounds so harsh that I should like to see it stricken out of the English language insofar as to referring to sightlessness. It would be a fine thing if all producers, managers of shows and theaters, as well as performers themselves, would see to it that the word "blind" was forbidden on the stage. A sightless person hears himself called blind so much on the streets and in other places that when he goes to a show for a little recreation, it would help greatly if he could, for the time, entirely forget that the word "blind" exists.

(Signed) OTTO J. GEDECKE, 1817 Chester avenue.

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

ALOHA PARK, HONOLULU, DOES BIG BUSINESS FIRST MONTH

Hawaiian Resort, Costing \$250,000, Is Equipped With Modern Rides and Features—To Operate Year Round

Honolulu, Hawaii, Nov. 1.—Aloha Park, the first ever built here, opened its gates a month ago with a complete lineup of riding devices and outdoor amusement features and, according to Manager W. A. Cory, is proving a big paying institution. This city's resident population of 20,000 is made up mostly of Japanese, with Chinese, Portuguese, Filipinos and most every other nationality represented. To this is added a transient population of soldiers, sailors and tourists numbering about 30,000. The climate here is ideal for park operation the whole year as it is rarely colder than 65 degrees, with 80 degrees as the usual top mark.

The site of Aloha Park had to be made and the amount of filling and dredging required much time and skill. Greater effort also was required in transforming the place into the beautiful pleasure spot that it is.

The enterprise is owned and operated by the Aloha Amusement Co., Ltd., and is financed by local capital, excepting the shares owned by Mr. Cory, who is a native of Los Angeles. All car lines lead to the resort.

The entrance of Aloha, designed after the Palace of Fine Arts Arcade at the San Francisco Exposition, in 1915, is a wonderful and imposing piece of architecture. Technical Director Mark Hanna has been praised highly for the building of Aloha, which had to be done with Japanese labor. The location of concessions, rides, shows and various buildings has been done with wise choice. Two acres are devoted to sunken gardens and grass lawns. At night the resort is brightly illuminated with thousands of electric lights.

Oscar V. Babcock's thrilling bicycle loop-the-loop and leap is the free attraction for the early weeks. He is returning to the United States from the Peace Exposition in Tokio, Japan. Among the main attractions are Noah's Ark, a Big Dipper, built by Prior & Church, of Venice, Calif.; a dodgem, with ten cars; a 70-foot Traveler Scaplane, with six cars; a carousel, built by Arthur Lock, and a miniature railroad. Music is provided by the Hawaiian Brass Band. The dance hall has a floor 120 by 150 feet, with a 20-foot lanai, where refreshments are served. It contains boxes for private parties, is equipped with modern lighting effects, and is said to be the most beautiful danceant on the coast. At the band pavilion a big musical revue is staged

nightly. The management promises to add rides and novelty attractions constantly.

Aloha Park has an area of five acres and is reported to represent an expenditure of \$250,000. Of the eighty employees, the men wear Palm Beach suits and the women appear in white dress.

TO CLOSE NOVEMBER 11

Then Work Will Begin on Improvements for 1923 Season at Pacific City

San Francisco, Nov. 3.—The celebration of Armistice Day, November 11, at Pacific City, will officially end the first season of that popular amusement resort. A program including a sham battle, special fireworks, athletic contests, a parade and literary exercises will mark the closing.

For the past few weeks Pacific City has operated only on Saturdays and Sundays. On November 12 extensive improvements will be commenced, including work on the construction of an immense outdoor theater and swimming tank, and the erection of new rides and other amusement devices.

Directors of the company expressed satisfaction at the appreciation of the public for their efforts and promise that next year there will be nothing lacking to make the park one of the most up-to-date in the United States.

ILLINI BEACH FOR 1923

W. F. Fisher, Commercial Agent of the Chicago, Ottawa and Peoria Railway, advises The Billboard that his company has started construction of Illini Beach, Ottawa, Ill., which is to replace McKinley Park between Ottawa and Streator, Ill. Mr. Fisher also is manager of Illini Park and says it covers twenty-seven acres. It is planned to have the park in readiness for the opening of the 1923 season. A bathing beach and a large open-air dance hall will be principal features.

OREST DEVANY TO CONTINUE As Manager of Dreamland Park, Newark, N. J.—Novel Devices Planned for 1923

Newark, N. J., Nov. 4.—Orest Devany, who as general manager of Dreamland Amusement Park, gave this city its first diversified open-air amusement resort, has been retained to pilot the destinies of the park for 1923.

Plans for several novel amusement devices are being made by Mr. Devany for next year. One of the biggest innovations promised is a gigantic sea-shore beach. This will be augmented by a huge swimming pool and will be novel in construction, inasmuch as the "sea-shore" will be built around the pool. The free vaudeville program, which featured Dreamland's initial season, recently closed on account of cold weather, will be offered again next season, Mr. Devany announces.

INSTALLING RIDES AT PAXTANG

Harrisburg, Pa., Nov. 4.—The work of remodeling Paxtang Park, as reported by Tom E. Kerstetter, who recently took over the local resort, is progressing satisfactorily. A large new coaster, supplied by Miller & Baker, is already under course of construction and several additional rides, stands and other improvements are springing into shape.

Mr. Kerstetter has contracted with the J. W. Ely Company, Inc., of White Plains, N. Y., for one of their best models of Aeroplane Swings to be equipped with Aero-Pullman cars. Original ideas by Mr. Kerstetter regarding decorations of the swing promise to make it one of the finest in the country.

OLON SPRINGS (WIS.) PARK

In a letter to this department, Guy R. Hallock informs that he is manager of a new company that has a twenty-year lease on lake shore property at Solon Springs, Wis., where, he says, a park enterprise will begin activity for 1923 in April.

G. F. TRIER NAMED AS SPEAKER

George F. Trier, of Trier's Park, Ft. Wayne, Ind., will treat with the subject "Park Publicity", in an address before the N. A. A. P. convention at the Congress Hotel, Chicago, on the afternoon of December 7, the second day of the three-day session.

John S. Scully has purchased the Capon Spring Summer Resort, Winchester, Va., and will make extensive improvements for the coming season.



SPILLMAN ENG. CORP.

Manufacturers of SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 40-FT. PORTABLE CAROUSSELLES, 50 FT. AND 60-FT. PARK MACHINES.

Write for Catalog. NORTH TONAWANDA, N. Y.

WANTED AT STELLA PARK, SALINA, KANS.

For season 1923, Ferris Wheel, Miniature Railway and other devices. 20 Cans for exclusive landing at park. Act quick by mail. Rep. Companies with Band and Orchestra can make good here.

NEW \$200,000 PARK

At Monticello, N. Y., To Open Next Spring—Name Awaits Outcome of Present Contest

Monticello, N. Y., Nov. 3.—The Monticello Amusement Company, which recently purchased ten acres of land on Wheeler street, has thirty men at work clearing the grounds, putting in drains and building foundations for buildings of the park slated for official opening Decoration Day as the finest amusement resort in this part of the State. It is estimated that \$200,000 will be invested. Excavation is under way for the large swimming pool and several wells are to be driven to secure an adequate supply of water.

So far no name has been selected for the park. What it will be remains in the judgment of the officials of the village of Monticello, as a "Name Contest" is now in progress. It will end November 27 and a cash prize of \$20 will be awarded the person who furnishes the preferred title.

The opening of the new park next spring, it is said, will prove an event long to be remembered by those in this section.

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
WILL J. FARLEY, Venice
Long Beach Pier Redondo Beach Seal Beach

The chief interest theatrically in Los Angeles this week has been the Third-of-a-Century celebration at the Orpheum Theater. G. E. Raymond, who manages this end of Los Angeles amusements, has with his press department kept the event strong in the minds of all. It was his intention to make the anniversary week receipts the biggest in the history of the theater and up to this writing he has succeeded, for he has been turning away many at both matinee and night performances. The house, profusely decorated, carried the spirit of jubilee into every seat in the audience. The program for the week could not have been better selected. The hit and happiest selection of the bill was Rae Samuels, called the "Blue Streak" and a positive essential on any bill when the occasion demands happiness; Doc Baker and his company, in "Flashes", was a big part of the bill; Chick Yorke and Rose King went over with a scream with their sketch, "Old Family Tintype"; Herbert and Dore, in acrobatic feats, got plenty of applause; Harry Smith and Jack Strong furnished songs that were appreciated; Corine and Dick Humber furnished the terpsichorean part; William Sully and Genevieve Houghton are a pair of skillful dancers, and Fisher and Gilmore shook the house with their burlesque. The week will be long remembered.

The approach of Halloween festivities has put pep again into the various amusement piers, and another chance to draw a crowd big enough to get business better than usual. During the winter months these piers must look to these holidays for any chance at an attendance, and the celebrations planned this year far exceed those of last winter. The first rain of the season was on this week, and thus the gloom of winter has opened on the ocean front.

"Bull" Montana, the popular screen artist, is around the Risiko in a new seven-passenger car. "Bull" has sure grown in prosperity and is getting handsomer each day.

John S. Berger is part of the population of San Diego. The exposition of this winter will be under his direction, and in a few days some startling reports are expected from the extreme southern city of California.

Last week the Pantages Theater at Seventh and Hill here was robbed of \$8,200. Hardly had this been recorded than it was reported that burglars had entered the Laughlin Theater at Long Beach and carried off a 250-pound safe with \$1,000.

Jack McCarthy, who has left the lots and the tented world of shows and settled down in California, is making the Cinderella Roof dance pavilion popular. His latest novelty, the "Fox-Trot Football Dance", is a real sight. Dancing and playing football at the same time seems im-

BRIDGEPORT OFFICIALS MAY OPERATE PLEASURE BEACH

Bridgeport, Conn., Nov. 3.—That the park board considers the operation of Pleasure Beach after the expiration of the present 10-year lease is indicated in a statement by George Eames, president of the board, explaining the object of the proposed sinking fund from the yearly rental revenue of the park.

Mr. Eames' statement follows:
"The city, with bonded money credited to the park department, purchased the old Steeplechase Island for \$220,000 with interest at five per cent, amounting to \$11,500 annually."
"The park department, with a very carefully worded contract, leased the island for 10 years at an average rental of \$21,000, the lessee to spend not less than \$500,000 within two years after the lease."
"Having made this good bargain, the park board feels that the rental proceeds should be placed into a sinking fund so that at the termination of the lease the city could either pay off the bonded indebtedness or acquire the improvements made on the island, as established by an appraisal of the then value."
"It is a fact that the old administration illegally grabbed the first year's rental money to give to other improvident departments, one of which was the department of public works."
"The object of the sinking fund will be to take this rental money earned by the good judgment of the park board and have it remain as a sinking fund to perpetuate and protect Pleasure Beach as an amusement park for the people."
"The park board will present the proposal at the common council meeting, Eames said."
"The 1922 rental amount of \$15,000 was received within a few hours of the appointed time limit, he said. Next year the rental will increase automatically to \$38,000."
"Major Atwater recently stated he was in favor of the sinking fund scheme."

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possible, but McCarthy has it and the way they like it is responsible for much business.

The Seiznick Company has decided to remain in California for an indefinite time. In November it will start the filming of "Rupert of Hentzau", the biggest production ever attempted by this company.

The management of the Loew State Theater this week gave over 1,400 motherless and fatherless children free use of the theater and program. Refreshments and candy were distributed among them, and an afternoon long to be remembered was given these unfortunate children.

A special view of the new rides to be installed in the New Sellig Zoo park was given last week. Sam C. Hailer, who piloted the gathering, was afterwards host on a tour of the grounds and Zoo.

James Sams, manager of the Rosemary Theater, at Ocean Park, returns this week from a two months' trip to the Atlantic Coast. A royal welcome is awaited him.

George Larkin has returned from Portland, Ore., where he has just completed three productions for the Premium Picture Productions. He has been the means of creating much enthusiasm in the picture game in Portland and vicinity.

C. W. Parker is again a resident of Los Angeles and is busy in connection with installing some rides out here on the Coast. He will remain until his business is finished, and then back to Leavenworth and the ice and snow for the winter.

Louis Lee, the popular exponent of friendship in Redondo, is to open a new business in Hawthorne the coming month.

Mother Ashton is enjoying her first location trip since she started in pictures thirteen years ago. She has gone to Honolulu with the Betty Compton Company to make "The White Flower."

"The Rear Car" is on its way to break all house records at the Majestic Theater. It is now on its thirteenth week and the demand for seats getting heavier. Hazel McConnell, Hugh Knox, Nana Bryant, Fred Cummings, Cliff Thompson and Jack Vosburg are in the cast of this excellent stock company.

Bert Chipman has arrived in Los Angeles for the winter. Bert started the season with the Home Great London Circus and finished with the Hugo Players, and comes home with the report that his season was most enjoyable.

John Galsworthy's "The Skin Game" is to fill the stage at the Mason Opera House next week.

After an illness of twenty months, James Corrigan, formerly of the Morocco Theater Stock Company, is back at his profession again. He will play the important role in Jess Robbins' coming production, the picture yet untitled. Mr. Corrigan is a much-improved man physically.

Charles Keeran has just ended four weeks with the Foley & Burk Shows and will now devote his time to three important celebrations that will take place during November. His season has been more than successful thus far.

The testimonial benefit tendered Harry Girard, who has been confined to his bed for several months on account of a broken hip, was a huge success. Acts from "The Humming Bird", "Abie's Irish Rose", Rae Samuels, Fanchon and Marco, Jos. Doner, Jack Gardner and Louise Dresser, who sponsored the affair, made a mighty interesting program. Mrs. Girard (Agnie Cain Brown) was brought upon the stage to the delight of all present.

Bert Beno, who is responsible for the free act at the Foley & Burk Shows and is now selling his own merchandise thru two very pretty concessions, has been off the road outside of California since 1914. He was then one of the leading acts with the vaudeville circuits. Beno has his own property in California, and is taking advantage of his hard work of years ago.

A. Corenson, of Ostreich Feather Dress fame, is contemplating a vacation and business trip to the Atlantic Coast the first of the year. Mrs. Corenson will accompany him.

Declaring they planned to stage a gigantic outdoor celebration of the hundredth anniversary of the signing of the Monroe Doctrine, the Motion Picture Producers' Association this week asked the city of Los Angeles for the use of Exposition Park during the month of June next year.

John Hilton, known thruout the outdoor show world, is dangerously ill at Bevidere Hospital

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<p>LUNA PARK, CONEY ISLAND, NOVELTY LAST SEASON.</p> <p>THE DIVER GAME (Patent Pending.) PRICE \$2,250.00.</p>	<p>NEW GAME FOR 1923.</p> <p>FOOT BALL GAME (Patent Pending.)</p>

NEW FOR 1923—IRON PIRATE, Combination Shooting Gallery and Game.

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near Los Angeles. He has been taken care of by the showmen of the Pacific Coast, and is receiving every comfort. But the committee in charge can be assisted in their task by those of his friends who care to contribute to his comfort during his confinement.

T. R. Coffin Productions and Clarence Bricker Productions, which companies have been actively engaged in film production in Los Angeles for the past three years, have consolidated and will henceforth be known as Popular Pictures Corporation. The newly-elected officers are: T. R. Coffin, president; James F. Holleran, vice-president; W. L. Blenkiron, secretary and treasurer. Production quarters have been established at the Federal Studios.

Mr. Edwards, of the Edwards Novelty Co., of Ocean Park, is engaging a real chauffeur for his deliveries. Last week he was delivering a load of dolls to both San Pedro and Santa Ana and got lost on his way back. It was morning before he delivered The Billboard representative in Venice. So he states that he will not let it happen again.

Warner Baxter, recently leading man in "The Sporting Thing To Do" until illness forced him to retire, will be seen shortly in motion pictures. He will appear in Ethel Clayton's first F. B. O. release, "If I Were Queen".

John Politt is about town all smiles. Whatever he has up his sleeve he has managed to keep it from his fellow showmen. He states that when he is ready to let the world in on it it will startle the Western Coast with its possibilities.

Announcement is made here to the effect that Clayton Hamilton, lecturer, editor, playwright and photodramatist, has been appointed director of education of the Palmer Institution

and that Douglas Doty, former editor of some of the country's biggest magazines and renowned as a discoverer and developer of new writers, has become associate editor of the Palmer Corporation's department of education.

Will C. Smith, the able lieutenant of John Backman, is on location at the Universal Studios. Bill is the father of the girl that has the Marionettes in the picture entitled "The Merry-Go-Round". Bill will work "Lunch and Judy" as his part of the story.

George Donovan has "Natalie" on the Foley & Burk Shows and states that he is happily booked. He is planning to end the season with the aggregation.

Bert Earle has left Los Angeles for San Francisco, and will make a trip to Europe before settling down in Los Angeles. Bert says that he will positively become a resident of the State and will be found as part of the new park at Sellig Zoo next year and thereafter. Bert has had a splendid season.

NEW LEXINGTON (KY.) PARK

Word from Sauer Brothers, who owned and operated concessions at Blue Grass Park, Lexington, Ky., for the past ten years, states that they will manage a new park in that city next season, a company being formed for the purpose last week. It is said. The site affords abundant space for picnic grounds, it is reported, and a bathing beach, dance pavilion, athletic grounds and clubhouse will be the principal attractions. Frank Brant, veteran caterer, is named as manager of the clubhouse.

ENTHUSIASM IS AROUSED FOR COMING N. A. A. P. CONVENTION

Park Men Requesting Reservations Prior To Circularization of Invitations—Displays To Be Veritable Exposition

Chicago, Nov. 4.—Since the first story appeared in The Billboard a month ago about the National Association of Amusement Parks Convention, to be held here at the Congress Hotel, December 6, 7 and 8, enthusiasm has begun to stir among park men, manufacturers and dealers in park devices and merchandise all over the country, according to announcement by A. R. Hodge, secretary of the organization. Altho invitations for attendance at the meeting have not as yet been mailed, he says scores of letters have reached his office at Riverview Park, this city, requesting reservations.

"It is most gratifying," Secretary Hodge stated, "to see that park men whom we have been trying to rouse for the past five years are finally coming to. I have letters from some twenty-five men who never before manifested the least interest in the association and I had about begun to classify them as hopeless. I often wondered how some owners and managers conducted their park business successfully when they apparently did so little to keep abreast of the times and evidently cared so little to know what the successful men in the business have done to develop their parks. After receiving these letters, however, I am convinced that there are but few 'dead ones' in the park business if we can only get at them or to them in the proper manner. I will be much surprised if the coming meeting takes place without the attendance of at least ninety per cent of the real park men of America."

"Manufacturers also have awakened to the tremendous importance of this annual N. A. A. P. convention and exhibit and, from the reservations and information at hand, I am convinced that the numerous and varied displays will constitute a veritable exposition. The announcement of the convention program in last week's issue of The Billboard gives assurance that President A. S. McSwigan was right when he said that it is the strongest program ever arranged for a park men's convention and that every subject on it is a live one."

KANSAS CITY

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The last week of October saw an influx of showfolks "at home" for the winter. The Siegrist & Silbon Shows closed at Higginsville, Mo., October 28 and brought the shows here for their winter quarters in Kansas City, Kan. Nearly all of the people connected with Siegrist & Silbon are Kansas Citians and are glad to put in at the home port after a good season on the road. Col. Dan MacGinnis, treasurer, is one of the prominent arrivals seen at the Coates House. Mr. and Mrs. C. J. Sedlmayr, owners, are also in their home city for the winter and receiving the felicitations of their many friends.

The McClellan Shows have finished the season and are in winter quarters at Richmond, Mo., a short distance from this city, and the J. T. McClellans are here for the winter, at the Hotel Oakley, with their daughter and son-in-law, Mr. and Mrs. G. T. Kier. A good many of the McClellan people are also in town.

Alva Vincent and Harry B. Davis of the Siegrist & Silbon Shows were callers October 30, and left October 31 for Des Moines, Ia.

George and May Clark, "the Marvellous Clarks", dropped in for a short visit October 27, arriving from Higginsville, Mo., after finishing the season with the Siegrist & Silbon Shows at Bowling Green, Mo. They were driving thru on their way East, and left K. C. the next day.

Simon D. J. Collins of the Novelty Jazz Orchestra bearing his name, of Leavenworth, Kan., was a visitor last week, here to get some new music, etc., from the J. W. Jenkins Sons' Music Company.

Sam Wallis, hustling concessionaire, owner of many stores with the Louis Isler Greater Shows this summer, was in town last week and told us he didn't know whether he would spend the winter working at Chippman, Kan., winter quarters for the show, or put in his time here.

Harry Noyes is a prominent guest at the Coates House. Mr. Noyes will not be with the (Continued on page 81)

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

RESTORING THE SAN DIEGO FAIR BUILDINGS FOR PERMANENT USE

They Will Be Made Sufficiently Permanent To Serve the Public in Various Ways for Many Years

(From The Christian Science Monitor)

Those who visited the Panama-California International Exposition at San Diego, Calif., in 1915 and 1916 will undoubtedly rejoice with the people of San Diego to know that the Exposition buildings are being restored and made sufficiently permanent to serve various public needs for many years.

The domed-and-towered California State Building and the long, low Fine Arts Building with their connecting arches and corridors were built to insure permanence. They form the first group at the end of the Cabrillo Bridge (the west or Laurel street entrance) and are known as the California Quadrangle. But the architects and builders did not plan that the other exposition buildings, generally speaking, should be more than temporary. They were built of a sort of dream fabric—not made to endure, but merely to produce an effect. Although these beautiful samples of Spanish colonial architecture were a very essential part of the San Diego Garden Fair, as it has often been called, it was expected that with the close of the exposition they would be razed and the cleared sites planted and gardenized, completing the scheme of an extensive, formal garden and utilizing the long avenues of formal allees, the bordered pathways, the pools, and other features of landscape architecture, while centralizing interest in the botanical building under whose trellis-work would grow rare plants of other and hotter climates. But every one, resident and visitor alike, so loved these romantic dream castles, which since 1916 had been crumbling away, and at the same time becoming more and more an inseparable part of the garden, that a preservation campaign was started. Public-spirited citizens, tourists, lovers of art and architecture, clubs, schools, and the city itself all gave so liberally that this restoration work was made positive, and these excellent examples of the type of architecture they represent are being saved for the public to enjoy.

Providing an Auditorium

At the outset \$110,000 was raised by popular subscription, and to this was added \$90,000 from taxes. With this as a beginning, the work of preservation was undertaken.

Some time prior to this the Southern Counties Committee, which later became the Balboa Park Auditorium Association, was formed, and raised a special fund for the restoration of the Southern Counties Building which has been made into a civic auditorium. About \$20,000 in cash and the equivalent of several thousands additional in professional and other services donated has already been spent on this structure to make the foundation and roof safe and the interior suitable for all kinds of public and private gatherings. Although the work is not yet finished, nothing having been done to restore the exterior plasterings and decorations, the auditorium has been in almost constant use for about a year.

Museums and Exhibitions

The Restoration Committee has let contracts for the renovation of the Foreign and Domestic Industries Building. Work is progressing so rapidly that the building will be ready this autumn for the annual county fair and other similar occasions.

The San Diego Museum Association has for some time occupied the California State, the adjoining Fine Arts, the Science and Education, and the Indian Arts Buildings. Many alterations and improvements have been made and more are contemplated. These buildings contain very valuable exhibits. The archaeological exhibit of Maya and Indian is said to be the finest in the United States, and the science of man exhibit is second only to that of the Smithsonian Institution.

The Zoological Society this summer finished remodeling the International Harvester Company's building and installing cages for reptiles at a cost of nearly \$10,000. This is only a small part of the expense of the Zoological Gardens.

The United States Bureau of Fisheries Building of 1915, and recently a part of the Naval Hospital, is about to be transformed by the San Diego Players into a community theater.

The Natural History Society now occupies the Foreign Arts Building; the National Guard, the Pan-Pacific Building; and the Boy Scouts, the Painted Desert or Indian Village.

It was announced early in the summer that the Sacramento Valley Building, which faces the Plaza de Panama, will be razed and in its place will be erected a beautiful fireproof structure suitable for exhibits of Fine Arts. This will be a gift from A. S. Bridges. It was also announced that a building for a reference library will be donated by W. W.

WOMEN WILL HOLD FAIR TO BUILD CLUBHOUSE IN SHANGHAI

A reader of The Billboard just back from China writes that when he left Shanghai early in the fall the members of the American Women's Club were making preparations for a big fair to aid in raising funds to build an American woman's clubhouse in that city.

There are almost 500 members of the American Women's Club and they expected that the three-day fair planned would realize several thousand dollars. They were organized into groups, each of which was to have a booth in which would be shown exhibits of products from the Southern States, the Pacific Coast States, the Middle West, as well as Alaska, Hawaii and the Philippines.

A FEAST OF ORATORY

Will Be Let Loose at Banquet of Ohio Fair Circuit

Canton, O., Nov. 3.—Representatives of 82 leading fairs in Ohio will attend the meeting of the Ohio Fair Circuit heads, to be held in the City Monday and Tuesday, November 20 and 21.

The first meeting will be held in the McKinley High School auditorium Monday at 2 p.m., when Paul B. Belden, William Longbach and Charles A. Fromm will welcome the convention on behalf of the Chamber of Commerce, Canton Driving Park Association and the Stark County Agricultural Society.

On Monday evening a banquet for the visitors will be given in the Cortland by the three organizations. At this time the racing outlook for 1923 will be discussed by W. H. Goehner, of the National Trotting Association; W. H. Smolinger, representing the American Trotting Association; Col. Fred Terry, of the Western Horseman, Indianapolis, and C. G. Duffy, representing The Sportsman, Cleveland.

Other addresses will be:

- "Our Guests," J. E. Finefrock, president of the Stark County Agricultural Society.
- "The Rainbow Comes Down in Ohio," Judge T. B. Owen, Urbana.
- "Community Building," Dr. A. E. Day.
- "Lessons Learned in 1922," Hon. Meyers Y. Cooper, Cincinnati.
- "Agriculture and Industry," H. H. Timken, president H. H. Timken Roller Bearing Company, Canton, O.
- "Baked Ice Cream," A. W. Overmeyer, Fremont, O.
- "A Fair Without Races," E. A. Quimlin, Georgetown, O.
- "The Harry Lauder of Michigan," M. D. Cutler, Detroit, Mich.

The entire fair proposition will be considered and the circuits for 1923 will be worked out. Entertainment will be provided thru the United Fairs Booking Association.

RACE HORSES BURNED

Fire destroyed stables valued at \$10,000 and five trotting horses worth \$25,000 at Charter Oak Trotting Park, on the Connecticut Fair grounds at Hartford, October 22. Almaden upward, a pacer valued at \$10,000, well known on the half-mile tracks, was lost.

A NEW AMERICAN QUEEN

A NEW queen has just begun to reign in America. Her ascent of the throne was noted only on the inside pages of the metropolitan newspapers, which at the time were occupied with affairs in the Near East, the World Series, and several unsolved murder cases. Even without such excuses it is doubtful if more than glancing attention would have been paid to the arrival of the new monarch. Yet when her predecessor was crowned at Memphis, Tenn., nearly twenty years ago, the press blared forth the details under its largest headlines, and all America took notice.

The ceremonies connected with the crowning of the new queen were simple and occupied only 1 minute, 35 1/2 seconds. The exact time is important, for if the rites had taken one-quarter of a second longer the crown would have been taken back to a safe-deposit vault and the stairs to the throne would have been barred to the aspirant. But Nedda's swift feet clattered down the home stretch of the mile track at Lexington, Ky., a quarter of a second faster than any lady horse known to history had ever trotted that distance before, and as she went under the wire she succeeded to the honor previously held by the great Lou Dillon and still earlier by the now almost fabulous Maud S.

Ave, Nedda, Queen of Trotters! With your strong young lungs and sinewy legs flashing like lightning thru the dust of the last quarter of a mile you have won the right in the heyday of your powers to a pedestal around which are glorious traditions and a history that is especially American. For the trotting horse, as contrasted with the running horse, is pre-eminently a national product—indeed, a national institution. Running horses are bred the world over, but it is in America that the trotting horse has had its superlative development, leading to the fine race of roadsters and the useful "family" horses that played so important a role in this country of magnificent distances until the age of gasoline turned our stables into garages. Running horses in America are bred by a few rich men and are taken around a small circuit of tracks near the big cities, where their performances are watched by a small number of sophisticated town-dwellers and are sold by the commercialism of bookmaking. Trotting horses, on the other hand, are associated with that other great American institution, the county fair, and their performances have thrilled thousands of Americans who look back to a rural boyhood. The rhythmic click-clack of horses' hoofs still beats in memory, and recollections of races viewed thru clouds of dust from torrid grand stands crowd in with remembrances of mammoth tomatoes, rows of home-made jam and tubs of tantalizing pink lemonade.

But alas for county fairs and nineteenth-century boyhoods! The iron horse has crowded the trotting horse from the road. Even while Nedda with palpitating nostril and quivering flank was straining thru the home stretch after that fateful quarter of a second an iron horse—with lungs of fire and thighs of steel—was chugging blisfully beside her throne; and the youth of the twentieth century, oblivious to the shattering of a great world's record, were talking of miles per gallon and the usefulness of sunburners.

Ave, Nedda, Queen of Trotters! We, the ghosts of county fairs; we, the memories of childhoods passed playing around the trustworthy legs of a "family" horse; we, the traditions and the customs that are about to die, salute you!—THE NATION.

FIVE-GAITED HORSES AT NEW YORK SHOW

A spectacular feature of the Horse Show to be held at the Squadron A Armory, Ninety-fourth street and Park avenue, New York City, starting Monday, November 13, and continuing thru the following week, will be a match between two of the greatest five-gaited horses of this country, Sinbad and Eastern Star. F. N. Mathieson, owner of Sinbad, and H. N. Greis, owner of Eastern Star, each has put up \$500 and the National Horse Show Association of America has added \$500, making a total purse of \$1,500. Harry McNair will judge the event.

FAIR ASSOCIATION FORMED AT TROY, MO.

Troy, Mo., Nov. 2.—The Lincoln County Fair Association has been formed here and the capital stock has been placed at \$10,000. The following officers have been elected: President, C. D. Bradley; vice-president, Hugh Scott; treasurer, George McGregor; secretary, T. J. Garrett; board of directors, C. D. Bradley, H. H. Garrett, George McGregor, Hugh Scott, J. H. Monroe, T. J. Garrett and T. E. Barley. A committee was appointed to secure expert advice as to the condition of the amphitheater and to arrange to have it repaired and remodelled. The track is to be rebuilt in spring into a half-mile oval and made into one of the fastest courses in this section of the State.

WESTERN CANADA FAIRS' EXECUTIVES DISCUSS PLANS

The managers of several of the Western Canada Fairs met in Calgary, Alta., October 17 to discuss plans for next year's exhibitions, a letter from E. L. Richardson, manager of the Calgary Exhibition, states.

Those present at the meeting were D. T. Elderkin, manager of the Regina, Sask., Exhibition; H. S. Rolston, manager Vancouver (B. C.) Exhibition; W. J. Stark, manager Edmonton (Alta.) Exhibition; W. M. Van Valkenburg, past president and now a director of the Regina Exhibition; S. W. Johns, manager Saskatoon (Sask.) Exhibition; and E. L. Richardson, manager Calgary Exhibition.

Mr. Richardson took the "bunch" out to his farm, where the meeting was held in the open, and after the meeting he cooked a steak on the open fire and served dinner. A photo of the group at dinner is shown in this issue, and, judging from their expressions, they fully enjoyed the repast.

FINANCING THE IMPROVEMENTS

Auburn, N. Y., Nov. 2.—Arrangements have been completed for the Cortland County Agricultural Society to give a mortgage of \$20,000 and a note for \$5,000 to pay for the improvements to the grounds and to pay the society's share of the damages awarded Arthur N. Kellan, the Syracuse lad injured at the Cortland County Fair of 1920.

WISCONSIN FAIRS

Get More Than \$250,000 in State Aid—State Fair Shows Deficit

Madison, Wis., Oct. 30.—That State aid for the 84 authorized county fairs this year has cost the State \$259,320.14 is the statement issued by Secretary of State Elmer S. Hall. Because this expense is now appears that the State Fair at Milwaukee has a deficit of over \$100,000, which will mean that the State spent \$350,000 for fairs this year and over \$1,000,000 during the past three years.

Only seven of the 84 fairs received the maximum State aid of \$6,000. Under the State aid law in order to receive State aid on premiums the fair must not grant a premium of nearly \$35 to any single person on one showing or of over \$40 to a community or township. The State aid allowed is practically 80 per cent of the premiums awarded and is \$3,200 for \$5,000 in premiums offered by the fair; \$4,000 for from \$5,000 to \$6,000; \$4,800 for from \$6,000 to \$7,500, and a maximum of \$6,000 State aid for fairs where the premiums aggregate \$7,500 or over.

Fairs that received the maximum State aid of \$6,000 this year are Douglas County Fair Association, Fond du Lac County Agricultural Society, Inter-County Fair and Agricultural Society, La Crosse Inter-State Fair Association, Northern Wisconsin State Fair Association and the Walworth County Agricultural Society.

The total State aid of \$259,320.14 is over \$200,000 more than in 1921, when the total was \$157,123.44, and over \$80,000 more than in 1920, when the total was \$105,980.43. The grand total for State aid to county fairs for the past three years is \$603,353.61. When this is added to the deficits of the past three years for the State Fair the total paid by the State for fairs and State aid is close to \$1,000,000 for the three-year period.

NEW FAIR ASSOCIATION

Proposes To Stage Ozark Regional Fair

Springfield, Mo., Nov. 3.—An association headed by Joel T. Morris, E. E. McJinnsey and Perry H. Smith has secured a lease giving them control of Dickerson or Zoo Park for a fair association for 20 years and it is to be the location for the annual Ozark regional fair, which has grown to such large proportions in recent years. The association pays the city of Springfield \$100 a year and is to have control of the park 10 days each year, or during the period of the proposed fair. The association is to erect all the necessary buildings to be used by the fair association, to improve the race track and make other improvements necessary for the advancement of the project without cost to the city. All of the improvements of the association are to revert to the city after the expiration of the lease. The company contemplates incorporating with a capital stock of \$25,000. The Zoo Park was purchased last February by the city for \$23,000 and contains 12 1/2 acres. Several years ago it was a prominent resort and was reached by a line of the Springfield Traction Company. The restoration of the car service is one of the plans of the association.

Chas. Gaylor, frog man, closed his fair season November 4 at Huntington, W. Va. He reports an excellent season.

NORTHWEST ARKANSAS FREE FAIR AND EXPOSITION

Rogers, Ark., Oct. 30.—One of the most successful free fairs and expositions ever held in this section of the State closed Saturday night, October 31. Every one of the four days was a big day. Anticipation of the most optimistic...

The fair was proposed and put thru to a finish in the short time of three weeks. Under the direction of Lou Smith, who was thoroughly acquainted with every detail of such a show, the various committees were able to proceed with their work without the element of experiment hampering any move.

The entire town of Rogers is completely astounded over success of the affair, and it is the unanimous opinion of the town that Lou Smith is a past master in the art of putting on fairs and expositions of this kind.

AMERICAN HORSEMEN TO EXHIBIT AT WINTER FAIR

Toronto, Can., Nov. 4.—Several prominent American horsemen who have never exhibited their horses in Canada are coming for the horse show in connection with the Royal Winter Fair, during the week of November 22, in the Royal Coliseum, Canadian National Exhibition grounds.

HENNEPIN FAIR

Has Its Biggest Year—Officers Elected

Hopkins, Minn., Nov. 1.—The 1922 Hennepin County Fair drew the largest patronage and financial return of any fair ever conducted in the county, members of the Hennepin County Agricultural Society said, following a meeting of the society, when dates for the 1923 fair were set for September 13, 14 and 15.

FREE ACTS NOTES

Among the free attractions at the Hopkins County Fair, Madisonville, Ky., October 16-21, were the Flying Lizards and Gus Henderson, comedy bounding rope act and announcer.

Special attractions at the Colquitt County Fair, Moultrie, Ga., October 23-28, were the Earl Sisters, the DeLamonde Troupe, Five Fernie Wheel Girls and Gus Henderson.

Little Gracie Roberts, free act, closed with West's Shows at Dillon, S. C., and will play a number of Southern fairs independently before going to her home in Shenandoah, Va., for a rest.

Higgins and Higgins, aerial gymnasts, recently closed their fair season, which, they report, was quite successful, many return dates being booked. They are now playing a few weeks of indoor bazaars.

Clark & Suzinetta, well-known free act, write that they recently closed a very successful season of fairs and homecomings. Week of October 30 they were featured at McDonough, Ill., at the style show and bazaar with their miniature circus.

MUST SAFEGUARD SPECTATORS

Iowa City, Ia., Oct. 30.—Responsibility for the accident which caused the death of Sylvester Hoffer, October 18, when the 11-year-old boy was run down by a racing car driven by Mike Haddad, was placed upon "promoters" of the race meet by the coroner's jury.

THE ARGUS TICKET CO. PRINTERS OF AMUSEMENT TICKETS. ROLL (RESERVED COUPON) FOLDED FOOTBALL TICKETS CARNIVAL. DIAGRAM AND ADVANCE SALE RACKS. BEST FOR THE LEAST MONEY. QUICKEST DELIVERY. CORRECTNESS GUARANTEED.

THEY'RE AIMING HIGH

Southeast Missouri Fair Would Be Best in State

Sikeston, Mo., Nov. 2.—Preparations already have begun for the 1923 fair of the Southeast Missouri District Fair Association and the officers of the association have announced that it is not their ambition to make it one of the best in the State, but THE BEST in the State.

ACTS AT YORK (PA.) FAIR

In last week's issue (page 80) appeared a photo of the free acts that played the York (Pa.) Fair. The list of acts to accompany the picture was mislaid and so were not given.

Front row, sitting: American Aces, Six Stella Sisters, Frank Wirth (stage director), H. D. Smyser, manager of fair; Jordan Sisters, Diving Belles, Gertrude Vandeline and Mildred Nelson. Standing at back, left to right: Six Belfords, Farson's Band, Robinson's Elephants.

BETTERING A GOOD FAIR

Shenandoah, Ia., Nov. 1.—Steps have been taken to increase the capital stock of the local fair association to \$24,000 and to include in next year's fair amusements and other features calculated to attract larger crowds.

FREE (?) ACTS

Chas. Bernard writes from Savannah, Ga.: "There will be some very interesting news stories available regarding the Tri-State Fair now in progress here. There are two free acts, auto polo and the Duttons put on in front of the grand stand, and only the grandstand patrons are permitted to see them."

LIVE STOCK SHOW A SUCCESS

Thousands of visitors from all parts of California attended the Live Stock Show at Twelfth and Market Streets, San Francisco, which closed October 22. This year's show was more complete than any of its predecessors and varied and interesting exhibits were housed in the great tent that accommodates it.

SYRACUSE COWBOY BAND



This live-wire organization has made quite a reputation playing at fairs and round-ups. Billy Howard is director; Chas. Reid, secretary, and Mose Reymann, treasurer.

NEW ASSOCIATION CHOOSES OFFICERS

Mason, Wis., Nov. 2.—A meeting of the directors of the newly organized Community Fair Association was held at the town hall at which time an executive committee and officers were elected to have charge of the fair next season.

These officials will have charge of the community fairs in the Mason district, including the towns of Mason, Lincoln, Elsen, Kelly and Keystone.

PHILA. GETTING READY FOR SESQUI-CENTENNIAL

Philadelphia, Nov. 1.—The plan for the Sesqui-Centennial Celebration submitted by the Committee on Plan and Scope has been approved by the board of directors of the Sesqui-Centennial Exhibition Association.

FAIR HAS SMALL DEFICIT

Quincy, Ill., Oct. 30.—Adams County Fair Association finished the season with \$112 deficit, according to William J. Slagleton, treasurer. And it of the books has just been completed.

FAIR MADE PROFIT

Auburn, N. Y., Nov. 2.—Albert A. Morse, president of the Cayuga County Fair Association, has made it known that the fair this year was a huge success financially. After paying all the bills for the year the association has a nice sum left in the bank at the present time.

CHAMPION FAIR ATTENDANT

Henry Jenkins, of near Darlington, O., claims the championship on fair attendance. He claims to have attended the Muskingum County Fair at New Lexington, O., for 82 years without missing a year. He is 97 years old.

FAIR NOTES

Louisiana will participate in the Philadelphia Sesqui-Centennial Exposition to be held in that city in 1926, Governor Parker having appointed Harry D. Wilson and Justin Denechaud to handle Louisiana's exhibit.

The Bell County Fair at Temple, Tex., was a huge success this year, weather conditions being ideal and the crowds large. The attendance was approximately 40,000 for the five days.

The loss on the grand stand at the Danbury (Conn.) Fair grounds, destroyed by fire October 7, was \$25,000, partly covered by insurance. Concessionaires who had their goods under stands at the grand stand sustained a loss of \$10,000.

The fair at Sheldon, Ia., is hereafter to be recognized as the official county fair. Until a few years ago Sutherland, Ia., conducted what

was known as the O'Brien County Fair, but because of lack of support it was dropped. Now the county board of supervisors have officially recognized the Sheldon fair.

Among recent fair incorporations are: Beo County Fair Association, Beeville, Tex.; capital stock \$10,100. Incorporators, R. J. Cook, J. R. Scott, L. W. Barry and others.

R. L. Lohmer, of the C. A. Wortham Shows, has mailed out to a number of fairs a reprint of an article in The Geographical Review on "The Geography of Fairs", together with some comment by Mr. Lohmer.

H. L. Wright, a troupier, writes that attendance at the Donaldsonville (La.) Fair was small, and that grift, "40", p.c., tip-ups, red and black, etc., were in evidence.

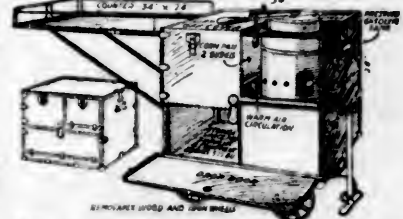
The first annual Santa Cruz (Calif.) Fair, held last month, scored an undreamed-of success, assuring its continued life as an annual institution. All the exhibits were housed in large tents, covering thousands of feet of ground.

The Commercial Club of Eagle Grove, Ia., recently took steps to organize and run a county fair at some place near that town next year. The Wright County Fair died in 1921, and it is believed that enough interest can be aroused at Eagle Grove to establish a new fair and procure the necessary funds to equip it properly and put the race track in acceptable shape.

For the first time in many years the Jefferson County Agricultural Society, Watertown, N. Y., has a substantial balance in the treasury following the annual fair. The profit is about \$3,000. It will be used to pay off an indebtedness of about \$11,000 which has been accumulating during a period of years.

A reader from Tyler, Tex. (name withheld by request), writes: "The East Texas Fair has just closed and the exhibition that caught my eye and caused me to do some thinking was the Big Tom and its many (?) operators. Three big cats in a single joint on the carnival midway operated by three big men who catered to women and children as well as men.

BEST FOR THE ROADMAN TALCO KETTLE CORN POPPER



Built in a powerfully constructed and handsomely decorated trunk, which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always outsells any other kind and brings greater year-round profits—at the rate of \$200.00 to \$1,000.00 monthly—depending upon opportunities.

PADDLE WHEELS SLACK BICYCLE CENTER

Light runs on Ball Bearings. 32 inches in diameter. Beautifully painted. 60-Number Wheel, complete... \$ 9.00 90-Number Wheel, complete... 10.00 120-Number Wheel, complete... 11.00 180-Number Wheel, complete... 12.00

COLOR WHEELS SLACK MFG. CO.

12-Number, 7-Space Wheel, complete... \$11.00 15-Number, 7-Space Wheel, complete... 12.00 20-Number, 7-Space Wheel, complete... 12.50 30-Number, 5-Space Wheel, complete... 13.50

ATTRACTIONS WANTED

Now contracting for our 1923 Fair and Park Attractions. We can offer you a nice route over our circuit of Fairs. Write quick; tell us what you do. NO AUNT TOO BIG. SIOUX CITY FAIR BOOKING OFFICE, 300-301 Metropolitan Bldg., Sioux City, Iowa.

TWO MILLION IS THE ATTENDANCE OBJECTIVE

Of the Canadian National Exhibition—
Erection of New Buildings Urged

Toronto, Can., Nov. 3.—Ambitious plans for the 1923 Canadian National Exhibition have been launched. At a recent meeting of the planning committee Managing Director John G. Kent announced that the new attendance objective is two millions. And by the way they are going about it it will not be at all surprising if they come somewhere near the mark set.

The planning committee, under the chairmanship of George T. Irving, is finding its duties unusually heavy, due to the record number of requests for space from new exhibitors. Mexico, Cuba, Venezuela and Italy are seeking space, but one of the most important recent developments is the request for twenty booths from members of the Federation of British Industries. In addition a number of other British firms are expected to apply for space thru Fred W. Field, I. M. Trade Commissioner at Toronto. Mr. Field is also pushing the movement for the erection of a British building here.

Mr. Kent estimated the new space requirements as 100,000 square feet each year for the next several years.

Chairman George T. Irving, in presenting his report, urged immediate steps to bring about the erection of two new buildings, one for the automotive industries, containing 30,000 square feet of exhibit space, and another to house the machinery interests and the electrical displays. The latter building is planned to afford 70,000 square feet of space.

The buildings, when erected, will likely be on the court principle that proved so popular in the new Pure Food Building this year. The extension of the latter building is also a live issue.

An early conference will be asked for with the Board of Control, by which time it is expected that arrangements will be made with prospective exhibitors to finance the suggested buildings and the Pure Food extension on the same terms as the Pure Food Building was erected.

Those at the meeting were the chairman, George T. Irving; president, Robert Fleming; Robert Miller, T. A. Russell and Managing Director John G. Kent.

SIX PERFECT DAYS

Help To Make Mississippi State Fair
Big Success

Miss Mabel Stire, secretary-manager of the Mississippi State Fair at Jackson, expressed herself as thoroughly satisfied and happy over the success of the nineteenth annual State Fair, which closed October 21. Six days of perfect weather aided materially in putting the fair over, as it brought out a large attendance each day.

Every scheduled feature of the great Jackson centennial celebration, or "Birthday Fair", was faithfully presented and what was at first considered by many as a too elaborate program to be given on such short notice was successfully handled and the exposition passed into history as one of the best all-around fairs of its class given in the State in many years.

Miss Stire, speaking of the fair, said: "I want everybody to know that the wonderful and smooth success of every feature of this year's State Fair is not due to the activity of any one person, man or woman. Nobody could have worked harder or more loyally than Mayor Scott and Commissioners Taylor and Hawkins have done, from the inception of the centennial idea, or to plan this exposition. And their success was made possible by the faithful co-operation of every officer and employee, of every department of the city government.

"I wish also to express appreciation of the fine and loyal co-operation of the people of Jackson as represented by their civic organizations and lodges—everybody was ready and willing to do his or her part, and the harmony of community units in action was splendid."

FAIR NOTES

August 27-30 are the dates announced for the 1923 Brown County Fair, De Pere, Wis.

The Chester County Colored Fair Association, Chester, S. C., will hold a fair November 14-17.

The Steele County Agricultural Society, Owatonna, Minn., will hold its annual meeting some time in December, the exact date to be decided later.

A fair will be held at Brunson, S. C., November 29 and 30. Officers of the fair are: President, W. H. Lightsey; secretary and treasurer, R. P. Uimer.

The Minnesota State Fair Board has added \$800 to its appropriation for boys' and girls' club demonstrations and exhibits at the 1923 State Fair. The appropriation for club work now totals \$9,600.

The McLaughlin (S. D.) Fair Association has purchased the 35-acre tract of ground that it has used for the past three years as a fair grounds. The association plans to incorporate and sell stock to pay for the grounds.

The fall fair staged at Grafton, N. D., October 25 and 26, thru the efforts of County Agent F. C. Hathaway and E. G. Taintnor, superintendent of the Wash County Agricultural School at Park River, drew excellent attendance.

THE SPOKEN WORD

(Continued from page 39)

changing year by year. Grandchild and grandparents seldom agree on what is right.

In its origin English is a sister language to Dutch, Danish, Swedish and German. On British soil it became isolated from its sources and broken up into dialects. During the period of Old English (to 1100) it was constantly adopting and unevenly distributing newly developed sounds. The invasion of the Danes (900) brought half the country under

Opportunity



LAUGH at the man who tells you that money and fame are just luck.

There is a well-defined system whereby other men rose higher, and so can you. The Billboard proves it all clearly—decisively. It is the only medium of publicity thru which you can definitely lay your plans for broader activities and greater rewards in the show world. It contains success seeds for new undertakings that may make you rich, famous and independent.

The Billboard is read by the people who have adopted the habit of buying merchandise advertised in its columns, because they are not at all times conveniently located in shopping centers or places where they can obtain commodities essential to their requirements, and it is the quality of service that determines its value from a dollar and cent point of view.

Grover Cleveland said: "Opportunity and accomplishment are two very distant relations. Seeing the chance and seizing it are two very different matters."

Your opportunity to be represented in The Christmas Billboard, to be issued December 11th, bearing date of the 16th, the edition of which will be 101,000 copies, will create new productiveness in your business makeup. It will turn the tide in your favor if you will only take advantage of it.

Preferred position available only to and including November 25th. The last forms will close at Cincinnati, Saturday midnight, December 9th.

Remember: Results count. The Billboard produces results. Time is getting short; send your copy now.

The Billboard Pub. Co.

New York CINCINNATI Chicago

St. Louis San Francisco

Philadelphia Kansas City Los Angeles

London, England, Office:
18 Charing Cross Road, W. C. 2

"Sure" and "angar" take us back to Jonson's time when spelling was quite free and easy and when pronunciation was less settled than it was a century later. Henry Cecil Wyld has gathered data on this period. Beginning with the late 16th century he finds in the orthography the first indication that "sure" was pronounced "shure". In this period "snit" is spelled "shute", "shulte" and "shut". "Sure" is spelled "shewer", and "augar", "shugar". The management of -s and -sh was mixed. Later on some of these words—snit, consume, suet (not Margaret's sweet)—were restored to the pronunciation with the s-sound, according to the original spelling. Other words kept the sh-sound regardless of the spelling. While today we have "sugar" with -sh, we have "sumach" with the s-sound (also of "snit", and we have "nausea" with either the s- or the sh-sound. The authority for the -h in "augar" is that it has been there for 200 years. The chief authority for short skirts is that women wear them.

English, in its earlier stages, was more phonetic than it is today. The initial -k and -g before -n, in such words as "know", "knight", "gnaw", "gnat", used to be pronounced. These sounds were lost probably during the 17th century.

In Old English the word "sing" was "sangan", and the -g was pronounced in the second syllable. In Chaucer we read of the "young snyder" that "Singing he was, or foytinge (playing the fute) al the day".

As late as Chaucer the final -g in "ing" was pronounced like the -g in "gold" and "finger". When the word became shortened to "aing" the g-sound was lost and the nasal consonant (ng) became the end sound. This same consonant (ng) was kept in the substantive "singer".

The foreigner naturally reasons by analogy, and finding the -g pronounced in "finger", he sees no reason why it should not be pronounced again in "singer" and twice in "singing". The correct pronunciation is easily taught by means of the International Phonetic Alphabet.

ACTORS' EQUITY ASSOCIATION

(Continued from page 38)

ownership has been rechristened and is now called the Capitol Building.

We feel rather sorry about this, but for sentimental reasons only. We can remember climbing its steps in 1892, when it had the proud distinction of being the tallest office building in the world. Its 22 stories today are comparatively nothing.

Ex-P. M. A.'S

Equity has received word from the Producing Managers' Association that Max Phiom and Sergeant Aborn are no longer members of that organization.

The "Raise Reaction"

The sympathetic reception by our members of the news of the raise in dues has been very gratifying.

Hundreds of letters come to us daily enclosing the \$9 for the next dues period, and up to date only two have registered complaint.

A very general opinion is expressed in words somewhat like the following: "We don't know the cause of the raise, but we know it must be necessary, and so long as the Council has authorized it we are content."

Basil Deal Speaks

The well-known English producer, Basil Dean, says: "Soon, very soon, America will possess a native drama as alive, as restless, as ambitious as is the corporate will of the American masses."

The Etiquette of Loans

The following letter has just been received: "Enclosed please find \$58, which is the amount of the loan, plus interest at 5 per cent for three years, which was granted me during the strike by the Help and Aid Committee.

"Will you please give my earnest thanks to the board for the very timely accommodation? "I understand that you have never asked interest on these loans, but for such a long period I think it is only right that I should pay it, and besides it gives me great pleasure to be able to do so."

It is to be hoped that this excellent example will be followed by others who were helped and who are now in a position to return the money which was lent them as a temporary assistance.

Checking Into Los Angeles

All Equity members who go to California to take up picture work should feel it an obligation to report in person or by letter to our Los Angeles office. Only in this way can we keep in touch with our people.

Our Los Angeles office complains, and with justice, that the New York actor going out there seems to forget that he is still an Equity member. Such a state of things is unfortunate and not strengthening to our morale.—FRANK GILLMORE, Executive Secretary.

C. E. Elliott, film distributor and former manager of Orchestra Hall and the Ziegfeld Theater, Chicago, has purchased the Evanston Theater, Sherman Avenue, Evanston, Chicago, and is planning to spend \$25,000 for remodeling and redecorating. It will be reopened with pictures during this month.

Danish influence. Scandinavian influence reacted on the language. By the Norman Conquest (1066), Norman French was brought into court and castle. The country was to some extent bi-lingual and Norman French loan words were imported into English on a large scale. With the Revival of Learning (1453) many Latin and Greek words were adopted into English. In the Modern Period English has borrowed extensively from all languages. Mixed influences have always been at work on the language without law and order. We find a French influence on a vowel and an English influence on a consonant in the same word. The result is: Pronunciation is always inconsistent. Usage—how do educated people talk—is the only "why" that concerns us in practical study.

RINKS & SKATERS

(Communications to our Cincinnati Offices.)

ICE RINK OPENS IN CINCINNATI

Joseph L. Dumbacher, Jr., announced last week that he will open an indoor ice skating rink in Cincinnati this week. The rink will be conducted by the Avondale Ice Company and is to bear the name of the Avon Ice Rink. The location is on the west end of Brewster avenue, Avondale, a suburb of Cincinnati. The rink is described as 50x60 feet and will be operated until late in the spring. An orchestra will be engaged permanently. Skating tournaments and hockey games are scheduled, says Mr. Dumbacher. The Avon Rink will be the first of its kind for Cincinnati.

MULROY AND McNEECE HAVE PARTNER

A new act offering spins and all kinds of stunts, buck dancing, comedy and about everything that can be done on skates, is to make its bow at one of the vaudeville theaters in New York this week under the name of Mulroy, McNeec and Ridge. Ridge, whose first name is Walter, hails from Pittsburgh, Pa. Mulroy is the well-known Steve of Cincinnati, who has been rolling in vaude. for some years and has been a partner of Miss McNeec for no short time.

JUDD'S RINK HAS BREEZY ORGAN

The Judd Roller News is a breezy four-page publication issued by the Judd Roller Rink, Cleveland, O., each week. In a recent issue Roland Cloni, speed champion and manager of the rink, scores the "Duck Step", saying: "It will never allow you to become a fancy skater. It is impossible for you to learn to two-step and waltz as long as you 'duck step'." Mrs. Cloni is recovering from a brief illness, which caused her to spend a few days in a Cleveland hospital, and in short time is expected to again assist her husband in treating the Cleveland roller fans to an exhibition of fancy skating.

SKATING NOTES

Al Zink, of Duluth, Minn., is operating a roller rink in a market house at Covington, Ky., and is reported to be doing a big business.

Peter J. Shea, manager of Carlin's Roller Rink, Baltimore, Md., narrates that turnaway business is being registered on Saturday and Sunday nights.

Willie Sefferino, assistant manager of Music Hall Rink, Cincinnati, announces that the new season has been ushered in with good business. Block parties, he says, are proving popular.

Charlotte and members of her company are in Havana, Cuba, and, besides thrilling the natives with marvelous exhibitions, are giving many their first glimpse of an "ice lake". Charlotte and her ballet will sail soon for a long engagement in Spain.

Chas. D. Nixon, the "Skating Jay Walker" of Philadelphia, writes that roller skating is more popular than ever in the Quaker City. The management of Adelphi Rink devotes each night of the week, he says, to a different stunt. John Du Comb, floor manager, and Baboet, in charge of the skate room, accord patrons all possible courtesy. Midge Reif, the little speed boy from Reading, Pa., was at the Adelphi for a month and left recently to accept a position in a rolery at Youngstown, O.

Joe Laury, who started as manager of Judd's Rink, Youngstown, O., this season, communicates that he is back in Chicago, his home, to stay. He visited Riverview Park Rink October 27 and took part in a two-mile race, finishing first, with Albert Krueger, Illinois champion, second; Victor Fraach, former amateur champion, third; Norris Champlin, fourth, and Jackie Clark, fifth. He says the time was 5:40. Laney says Riverview is more popular than ever and adds that Manager Joseph Donabauer plans to hold a world's meet there for holders of all kinds of records from hundred yards to a twenty-four-hour endurance match.



RICHARDSON SKATES

THE FIRST BEST SKATE, THE BEST SKATE TODAY.

In any business it is superior equipment which ensures profits and in the rink business it is Richardson Skates which earn real profits.

WRITE FOR CATALOG TODAY.

Richardson Ball Bearing Skate Co.
1809 Belmont Ave., CHICAGO

FOR SALE

DEAGAN UNA-FON

At a bargain. MUSIC HALL RINK, Cincinnati, O.

SAY "I SAW IT IN THE BILLBOARD."

SEND US YOUR ORDERS NOW



Rink Supplies, Military Band Organs, Non-Slip Powder.

Chicago Roller Skate Co.
4458 W. Lake St., CHICAGO

1922 CHAUTAUQUA COMMITTEE REPORT

(Continued from page 36)

TABLEAUX VIVANTS

Rowland, N. C.	100	Palmerton, Pa.	90
Windsor, N. C.	90	Port Jefferson, N. Y.	80
Williamston, N. C.	90	Y.	80
Littletown, N. C.	100	Amenia, N. Y.	90
Mt. Airy, N. C.	90	Windsor, N. Y.	90
Covington, Va.	100	Dansville, N. Y.	90
Boonsboro, Md.	90	Cuba, N. Y.	100
Frederick, Md.	80	Hornell, N. Y.	80
Mt. Airy, Md.	90	Mansfield, Pa.	100
Carlisle, Pa.	90	Blossburg, Pa.	90
Birdsboro, Pa.	90	Reynoldsville, Pa.	100
Ashland, Pa.	100	Portage, Pa.	90
Pine Grove, Pa.	100	Beaverdale, Pa.	90
Middleburg, Pa.	90	Saxton, Pa.	80
Mifflinburg, Pa.	100	Windsor, Pa.	100

"TURN TO THE RIGHT"

Rowland, N. C.	100	Palmerton, Pa.	100
Windsor, N. C.	90	Port Jefferson, N. Y.	80
Williamston, N. C.	90	Y.	80
Littletown, N. C.	100	Amenia, N. Y.	90
Mt. Airy, N. C.	100	Windsor, N. Y.	100
Covington, Va.	100	Dansville, N. Y.	100
Boonsboro, Md.	100	Hornell, N. Y.	90
Frederick, Md.	80	Mansfield, Pa.	100
Mt. Airy, Md.	90	Blossburg, Pa.	100
Carlisle, Pa.	90	Reynoldsville, Pa.	100
Birdsboro, Pa.	90	Portage, Pa.	90
Ashland, Pa.	90	Beaverdale, Pa.	100
Pine Grove, Pa.	100	Saxton, Pa.	90
Middleburg, Pa.	100	Windsor, Pa.	100
Mifflinburg, Pa.	100		

PAGEANT "CONQUESTS OF PEACE"

Rowland, N. C.	100	Middleburg, Pa.	100
Windsor, N. C.	90	Mifflinburg, Pa.	100
Williamston, N. C.	90	Palmerton, Pa.	90
Littletown, N. C.	90	Port Jefferson, N. Y.	80
Mt. Airy, N. C.	90	Y.	80
Covington, Va.	100	Amenia, N. Y.	90
Frederick, Md.	80	Windsor, N. Y.	100
Mt. Airy, Md.	90	Dansville, N. Y.	90
Carlisle, Pa.	90	Cuba, N. Y.	100
Birdsboro, Pa.	90	Hornell, N. Y.	80
Ashland, Pa.	100	Mansfield, Pa.	100
Pine Grove, Pa.	100	Blossburg, Pa.	100

GERMANY SEEMS UNGRATEFUL

(From New York Times)

Pathetic and in several ways significant is the news that the students in German technical schools who recently made such wonderful records at Gersfeld with engineless airplanes—"gliders"—have been unable to raise the money required for getting their machines home by rail and are doing it by means of handcars, laboriously pulled along by themselves.

As it happens, these young men, by their achievements, won for Germany a considerable amount of real glory—the only legitimate glory of any kind that has been hers for nearly eight long years. They did things that had been held impossible by most people and revealed a highly interesting field of activity. That money was scarce with them before they did this and while they were doing it was well enough at any rate.

It may mean either that no money is available in Germany except for immediate necessities, which is more than a little hard to believe, or it may mean that the Germans can see no practical value in the feats of the gliders and therefore do not reward or encourage them.

The second supposition is the plausible one; and if the Germans are skeptical in regard to gliders, if they hold that gliding will never be more than a sport for athletes, to be carried on only in a few favorable places when the wind is blowing just right, the chances are that they are right. Much has been claimed for this form of aerial navigation and but little as yet has been accomplished. That is not to say that nothing more can be accomplished, but at least it inspires caution in accepting the promises of enthusiasts. And apparently the Germans are cautious as well as poor.

But those handcars! Can't Herr Stinnes or some other of the many German war profiteers spare a few million paper marks to save such young men as these from wasting their energies in doing draft animal work?

STUNTS AT BEACH PLEASE

In Charleston, S. C., the other day, some thrilling stunts were staged at the Isle of Palms by members of the Mabel Cody Flying Circus. Altho the number of spectators did not come up to expectations, the events were well worth while. "Dick" Burns, manager of the aerial events on the program, started things off on schedule time and saw to it that none of the features were lacking. One of the most thrilling of the events was that in which "Dare-Devil Dan" Taylor

Reynoldsville, Pa. 90
Portage, Pa. 100
Beaverdale, Pa. 90

WILL H. SMITH

Rowland, N. C.	100	Palmerton, Pa.	90
Windsor, N. C.	90	Port Jefferson, N. Y.	80
Williamston, N. C.	90	Y.	80
Littletown, N. C.	100	Amenia, N. Y.	90
Mt. Airy, N. C.	90	Windsor, N. Y.	90
Covington, Va.	100	Dansville, N. Y.	90
Boonsboro, Md.	90	Cuba, N. Y.	100
Frederick, Md.	80	Hornell, N. Y.	80
Mt. Airy, Md.	90	Mansfield, Pa.	100
Carlisle, Pa.	90	Blossburg, Pa.	90
Birdsboro, Pa.	90	Reynoldsville, Pa.	100
Ashland, Pa.	100	Portage, Pa.	90
Pine Grove, Pa.	100	Beaverdale, Pa.	90
Middleburg, Pa.	90	Saxton, Pa.	80
Mifflinburg, Pa.	100	Windsor, Pa.	100

COLONIAL OPERATIC CO.

Rowland, N. C.	100	Palmerton, Pa.	90
Windsor, N. C.	70	Port Jefferson, N. Y.	80
Williamston, N. C.	100	Y.	100
Littletown, N. C.	100	Amenia, N. Y.	90
Mt. Airy, N. C.	100	Windsor, N. Y.	100
Covington, Va.	100	Dansville, N. Y.	100
Boonsboro, Md.	80	Hornell, N. Y.	90
Frederick, Md.	80	Mansfield, Pa.	100
Mt. Airy, Md.	90	Blossburg, Pa.	100
Carlisle, Pa.	90	Reynoldsville, Pa.	90
Birdsboro, Pa.	90	Portage, Pa.	90
Ashland, Pa.	100	Beaverdale, Pa.	90
Pine Grove, Pa.	100	Saxton, Pa.	100
Middleburg, Pa.	100	Windsor, Pa.	100
Mifflinburg, Pa.	100		

KANSAS CITY

(Continued from page 77)

George J. Loos Shows the coming year, as George Dorman, who has re-entered the carnival field, will manage the shows, with Mr. Loos as general agent. Mr. Noyes as general agent was very successful this season and secured some very good spots.

J. L. Landes, of the Landes Shows, is a Kansas Citian we are glad to have come back for the winter. Mr. Landes' show had one of the most successful summers it has had

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

stepped off an automobile that was moving along at about 75 miles an hour. Taylor alighted on the beach by a method that was all his own, and when everything was all over he was found to be safe and sound. Not to be outdone by Taylor, "Bugs" McGowan proceeded to make a difficult transfer from a speeding automobile to an equally speeding airplane, and the change of vehicles was negotiated without the use of a rope ladder or anything of that sort. As an additional thriller, McGowan also staged a double-parachute drop from an airplane and lived to tell the tale. Mabel Cody herself was prominent in the exhibitions, this agile young lady doing some wing walking on an airplane when it was at a sufficient height above the beach to bring a gasp to the spectators.

FONTELLA AND MACK MAY GET TOGETHER

H. G. Fontella, who has not done much jumping this season as a result of poor sight, talks of framing an aerial act with Johnny Mack for next season. Mack, who was considered one of the best balloon men of his day, is still residing in Newark, N. J., and some time around the holidays Fontella says he plans to visit his bosom friend and get together on the proposition. In the meantime Fontella, who turned a number of contracts over to other aerial acrobats to fill the past summer, is building two 70x144-ft. balloons in Danville, Ill. Fontella's single and double jumps add many a thrill to a day's enjoyment at a fair. He has been doing parachute work for twenty or more years and also does night ascensions. He claims that any fair association doing business with him is guaranteed that the dates will be filled and its patrons well satisfied.

SOMETHING NEW ABOUT THE GLIDER

Winds play nasty tricks sometimes, so very little flying was done at Iford Hill and Filie Beacon October 18, according to Major F. A. de V. Robertson's article in The Manchester Guardian Weekly. "Only two flights in fact," continues the major, "but something additional was learned from these attempts. In a light wind only machines of which the total weight is light in proportion to the area of the main planes are able to perform. In a strong wind it is not advisable for any machines to go up unless their wing loading is comparatively heavy. Of the gliders which have performed hitherto the most heavily loaded is that of Gordon England. The span of the wings is only 28 feet, and they have to bear a load of 2.6 pounds to the square foot. That would be very light loading for an airplane, but it's comparatively

in three or four years. Mr. Landes is the picture of health and contentment.

Elmer Phifer arrived from Atlanta, Ga., October 24 and will in all probability spend the winter here. Mr. Phifer has been playing fairs and celebrations independently with his three rides.

J. W. Clifford, Dinty Moore in the "Bringing Up Father" Company at the Grand Theater week of October 22, came in for a brief visit. He said that business with the "Bringing Up Father" Company at the Grand had been exceptionally good.

The headline act at the Pantages Theater week of October 28, the Salon Singers, were all Kansas City people, with the exception of Gail King of Chicago, making their first appearance on the circuit that week.

Tommy Dale, with the Karl Simpson Comedians this summer, came into town about the middle of October for a short rest before going into vandeville with a novelty musical act.

A postcard from G. H. McSparron, of McSparron's Band, informs that he is well and will spend the winter at Pittsburg, Kan.

Jimmie Williams writes from Fort Dodge, Ia., under date of October 23: "I am with the Gordiner Players, showing the Princess Theater here. We are doing wonderful business, playing nothing but the best stuff. This is our 8th week here, and a sellout every Sunday since we opened."

Harry and Maudna Dunbar, with the Peggy Normand Players this summer, have been here since the closing of the show at Great Bend, Kan., October 14.

Karl Simpson, after a very successful season under canvas this summer, was here two weeks after he closed the tent season, framing and organizing a company to play theaters this winter in Missouri. The opening was at Norborne, Mo., October 30, and was very auspicious, according to reports received here.

Oscar V. Howland was in town for a few days, after a visit with relatives and friends in Nebraska, where he went after the season for the Allen Comedians was ended, and joined Karl Simpson's Comedians for the fall and winter. This company plays houses in Missouri.

Here are some of the people we observed last week when calling on Ed F. Feist, well-known booking exchange of Kansas City, at the Gladstone Hotel, Iowa Day, Pearl Wilson, Ernest Robbins, Marvin N. Rodgers, Ed Paul, Mattie Sheridan Wolford and Peggy Normand, most of whom were with the Peggy Normand Players this summer; Maxine Miles and Warren Goldin.

Frank North, business manager of the North Bros. Stock Company, was in Kansas City October 25 to engage people for permanent stock, to open at the Princess Theater, Wichita, Kan., November 20. Mr. North from here went to Ohio to visit relatives before going to Wichita.

Mondane Phillips and Georgia Root furnished the entertainment for the real estate convention held at Tulsa, Ok., October 30 to November 4. These clever people were booked thru the Ed F. Feist Theatrical Exchange, which had charge of the program. Mr. Feist is furnishing most of the players for

(Continue on page 91)

heavy for a glider. Mr. England took off from Filie Beacon this morning when the wind was raging at about 40 miles an hour. He promptly shot up into the air to a height of 200 feet above the beacon. But his gliding speed was not equal to the pace of the wind, and he was blown backwards. He realized that he would soon be driven out of the rising current and that the only wise thing was to put his nose down and land. He accomplished this skillfully, but was actually moving backwards as he touched the earth. Mr. Jeyes then brought out his Aachen glider. The wind was a trifle less violent at Beddingham, which is about the center of the ridge, than it was at Filie Beacon, and so he elected to start at that point. At Beddingham the line of the ridge is almost due east and west. When a north wind is blowing the air rises all along the brow at this point, and soaring conditions would then be good. This morning, however, the wind was considerably east of north, with the result that on the eastern side of each salient or spur there was a strong upward current, but on the western or lee side of each salient there was a violent descending current. Mr. Jeyes got up all right, and soared for about three minutes. Then he got caught in one of the descending currents and was brought rapidly to earth. He hit the salient below him just a few yards off a small chalk quarry. Had he been able to carry on for those few yards farther he would probably have found a rising current above the steep side of the quarry. But his glider was out of control and crashed."

AVIATION NOTES

It is believed that the time is not far distant when much of the traffic in the Northwest will be thru the skies, because the condition the year round for flying is said to be the most ideal of any section of the United States.

We relate one of Mark Campbell's little escapades: At Venice, Calif., last season, Campbell jumped from an airplane, intending to land in the surf. At the moment a gusty North wind sprang up and carried him along the beach. By inches he missed chimneys, flagpoles and pavilion roofs, and then a cross current crashed him into the side of a hotel. He plunged down thru a flock of high-voltage wires and alighted on the pavement in a bathing suit. He sustained a wrenched ankle, but the parachute was unharmed and was used again the same afternoon.

RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION

CARNIVALS EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

WORTHAM'S NO. 1 SHOW IN WRECK

Southern Pacific Train No. 109 Crashes Into Show Train Near Adeline, La.

THREE KILLED AND SEVERAL INJURED

Homer V. Jones, Will G. Jones and R. L. Metcalf Dead

Beaumont, Tex., Nov. 8.—At 3:15 o'clock Tuesday morning, October 31, the 35-car train of the O. A. Wortham Greater Exposition show was wrecked by a rear-end collision when Train No. 109, of the Southern Pacific, traveling at a speed of 50 miles an hour, crashed into the show train near Adeline, La. Will G. Jones, manager of the motorhome; Homer V. Jones, assistant manager of the show; and R. L. (Doc) Metcalf, assistant traffic manager, were killed, and a number seriously injured, of whom Mrs. Will G. Jones is in a critical condition at St. Mary's Hospital, Patterson, La. Mrs. Jones has not been advised as to the death of her husband or his brother, as it was feared the shock might cause her death. The physicians in charge of the hospital hold out every hope for the recovery of Mrs. Jones, but admit her case is grave, as she is suffering from internal injuries, the outcome of which cannot be positively foretold at this time.

Besides Mrs. Jones those in the hospital at Patterson, La., are: Mrs. Irvoe Murphy, ribs broken and suffering from shock; Charles Flohr, employed in cookhouse, four ribs broken, face and body cut and bruised; Fred Miller, show employee, stepped on by horse, abdomen injured. When the train arrived in Beaumont it was necessary to remove Mrs. L. B. Johns to the hospital here. Her head and spine were severely injured. Mrs. Mosler suffered a nervous breakdown November 1, and was also taken to the hospital here. Charles E. Jameson was severely cut about the head, but did not go to the hospital, and many others suffered cuts and bruises that are being treated on the show.

The Wortham Show had completed an engagement at Mobile, Ala., and was en route to Beaumont, Tex., via New Orleans, when the accident occurred. Southern Pacific Train No. 109 left New Orleans at 11 o'clock Monday night, and overtook the Wortham Show train a short distance past Adeline, La., just before the show train was to take a siding to let train 109 pass. It was in charge of R. B. Tanner, a veteran engineer, and Frank Dumesle, fireman. They said they had no orders to meet or look out for the show train, but admit that about two miles from the scene of the accident they were stopped by a fusee or red fire, used by railroads as a warning signal. They stated they stopped when they saw the fusee and waited for it to burn out and then proceeded, at full speed, under the supposition the track was clear and they could go ahead. Other railroad men say they cannot understand why train No. 109 did not proceed slowly and cautiously, as the fusee clearly indicated to them there was another train a short distance ahead of them. The big engine of train No. 109 crashed into the Wortham Show train when the show train had almost come to a standstill preparatory to backing onto a siding. All but two cars of the show train had passed the switch when the crash occurred. Engine 909, of the Southern Pacific, one of the largest used by that road, plowed thru the day coach on the end of the show train, which was being used by the train crew in place of a caboose, as there did not happen to be a caboose in the New Orleans yards when the show train was made up. The engine went entirely thru the day coach, splitting it in two, and plowed thru the observation platform of the Wortham private car, Car No. 45, which immediately preceded the private car, telescoped Car No. 43 of the Wortham train, and it was in

Car No. 45 that Will and Homer Jones met their death and Mrs. W. G. Jones was severely injured. R. L. Metcalf was riding in the day coach when the accident occurred, and lived for about half an hour after the train was wrecked. His right leg was cut off above the knee and the left leg was almost severed just below the knee. Chas. Flohr, who escaped with broken ribs and bruises, was asleep in the day coach on a seat directly opposite Metcalf, and his escape was miraculous. He cannot explain how he escaped with such slight injuries, while Metcalf, who sat within two feet of him, was so terribly bruised and died from his injuries. After the wreck Flohr was able to crawl from the debris without assistance, and was immediately given first aid to stop the flow of blood from numerous cuts.

The interior of Wortham Car No. 45 was totally wrecked, and it will always remain a mystery how so many escaped death. It is a stateroom car, and every partition from one end to the other was torn loose or thrown to the floor. All of the occupants of the staterooms were thrown from their beds and covered with pieces of wood, water tanks and other debris, being badly cut and bruised in many instances, but escaped with their lives.

It was fortunate indeed that Mrs. Wortham was in Dallas, Tex., on a business trip at the time of the wreck, as her bed room in the private car was totally destroyed, and part of the bed and fixtures pushed thru the side of the private car, which bulged out in the center as tho an explosion had occurred.

The destroyed day coach rested on the huge engine, almost covering it, and part of the wreckage released the whistle, which continued to blow with a shrill noise for 25 minutes after the collision. It was gruesome and terrifying in some ways, but a good thing in others, as it drew the attention of everyone to the rear end of the train and all hurried to the rescue of the injured, while it also attracted the attention of residents in that section, who hurried to the wreck in automobiles and then drove quickly after physicians, who sided the injured.

The force of the collision caused the bed in which Mr. and Mrs. Jones were sleeping to fold up in a "shape. Will Jones was thrown from the bed, but fell over the body of his wife, protecting her in a great measure from the heavy timbers that fell in the room. Mrs. Jones was caught tightly in the bed and it was with difficulty that she was removed and taken from the car thru a window. Will Jones was also taken out thru the window, but was dead when found, his neck having been broken, and his shoulders both badly crushed by the force that threw him out of bed and then back across the body of his wife. It is believed that he never knew what occurred, as Mrs. Jones states he was found asleep at the time of the accident, and death was instantaneous. The body of Homer Jones was found in the hall outside his stateroom. The partition was shoved out, as was his bed, and there was hardly a mark on his face or body. A hole the size of a quarter was discovered at the undertaker's in the back of his head, and it is believed that some iron bolt or heavy piece of wood penetrated his head, entered his brain and caused instant death.

R. L. Metcalf was found alongside the track by the destroyed day coach. His right leg had been severed completely, and his left leg almost cut off. It will never be known whether he jumped from the day coach or was thrown out, as some of the seats were pushed thru the roof.

(Continued on page 88)

IRV. POLACK FOR IT

Editor The Billboard: My Dear Sir—Not thru neglectfulness, but because I have been continually busy with my various companies is the reason I have not sent my congratulations before for the splendid work The Billboard is doing to clean up the outdoor show business. I have been in New York on two occasions and I am one of Mr. Donaldson's cabinet in regard to the business. I can only see good as the outcome of The Billboard's publicity campaign, because to be on the road and meet, talk interview and see some of the various owners and managers and hear their views of the business, it is no wonder the deplorable condition exists. So, if there is anything I can do to further the campaign, or to form an association, I will be with it and for it.—IRV. J. POLACK.

AN APPRECIATION

One Good Man Esteems Another

Mr. W. H. Donaldson, President The Billboard, 25-27 Opera House, Cincinnati, O. Dear Mr. Donaldson—Permit me as a side bencher to heartily congratulate and endorse the article in your issue October 21, page 88, in respect to A. H. Barkley.

It is perhaps not too much to say that there is no other showman who has a wider respect of not only the showmen, but the fair managers, secretaries and railroad officials' through the country. But beyond his vigorous and compelling personality, beyond his sparkling and resourceful genius is the fact of his honesty of purpose in all his dealings with men.

Having had the honor of being both a business and a personal friend of A's for many years, and having experienced his courage and extraordinary resourcefulness, his directness of method in his constant and continuous effort to elevate the carnival game, i. e., make it, not break it. I feel I cannot let the opportunity thus afforded me by your timely article pass by in adding tribute to his honest, straightforward and upright way of being business.

Mr. Barkley's honesty of purpose and loyal devotion to the interests he represents so well and successfully carries out makes him an outstanding character indeed in the show world. Being in the transportation game myself and having business dealings with representatives of Mr. Barkley's competitors, you can understand that I have perhaps a rather unique opportunity in arriving at a more or less authentic opinion of his many sterling virtues, but at the same time you will appreciate that from business necessities must keep my opinions confidential.

However, on reading your article I could not resist the opportunity of expressing confidentially my full-hearted concurrence in your able description of Mr. Barkley.

Yours very cordially, (Signed) W. J. MOFFATT, City Passenger Agent, Canadian National-Grand Trunk Railways.

CLUB DANCE CANCELED

In Respect to Deaths of Members

Kansas City, Mo., Nov. 1.—The Ladies' Auxiliary of the Heart of America Showman's Club had planned a dance for members only of both the ladies' club and the men's club for Tuesday night, October 31, to be the first social event of the 1922-23 season and were anticipating a large attendance, as so many showfolk are now in town, and the tents put away for the winter. This, however, was called off when the news of the terrible accident to the Wortham Shows train that day near New Orleans was received here and the tragic death of Will and Homer Jones, both members of the Showman's Club, was made known.

GRATTAN RALPH MISSING

New York, Oct. 31.—Grattan Ralph, 14 years of age, brother of Mrs. Arthur Rigdus, of Wortham's World's Best Shows, disappeared from school on September 6 and has been missing since that date. Mrs. Rigdus called at the New York office of The Billboard, having come to New York to aid in the search. The boy's relatives are of the impression that he may have joined or be following a carnival, as he always had a desire to travel. Young Ralph was large for his age, being light complexioned; four feet, ten inches tall and weighs about 100 pounds. The youth's father has been very ill since his disappearance, and any information as to his whereabouts will be appreciated by Mrs. Rigdus at her home address, 33 Charter Oak Place, Hartford, Conn.

MOONEY IN CHICAGO

Chicago, Nov. 2.—George A. Mooney, special agent with the Siegrist & Sifton Shows, arrived in Chicago this week, the show having closed its season in Higginville, Mo. The show has gone into winter quarters in Kansas City, Kan. Mr. Mooney will winter in Chicago.

SOMETHING NEW!

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WANTED FOR MIDWAY—Punch and Judy, Mirror Maze, Bughouse, High-Grade Pit Shows, Giants, Freaks, Fortune Tellers, Palmistry, Platform Shows, Shooting Gallery, Illusions, Sword Swallowers, Glass Blowers, Magicians, etc., in fact any clean high-class attraction will be considered.

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WANTED FOR MIDWAY—Novelty Demonstrations, Household Specialties, Fountain Pens, Wire Workers, Silhouettes, Sand Artists, Embroidery Needles, Hair Curlers, Resurrection Plants, Jewelry Workers, Christmas Card Writers, Potato Peelers.

Will consider Portable Dodgem only. Building not suitable for any other riding devices. Address all communications to **THOMAS P. CONVEY, President, Atlantic City Boardwalk Inc., Room 620 Little Bldg., Boston, Mass. Tel. Beach 2210**

NAT REISS SHOWS

Brief Resume of Past Season's Stands
—Executive's Comment on Conditions

Streator, Ill., Nov. 1.—Of the twenty-four weeks the Nat Reiss Shows exhibited the past season only one spot was played under a license (West Pullman). All other towns were under committees of high-class auspices, and in every instance played inside of the cities. At Streator, where the show winters, permission was granted to the Recreation Center to use the street on Main street. This was the first time in nine years similar permission was granted, with the exception of the World at Home, in 1917, when they opened on the Bloomington street lot. At Ottawa, Ill., no carnival in three years, and at Peru, Ill., this was the first carnival or riding device outfit to play there in fourteen years. At Galesburg, Ill., it is known to showmen that the fair grounds is the lot, into this show played it two years ago, on some city property about six blocks from the square. Following with Toluca, Hammond, Ind., and West Pullman. Then Cicero, Ill., on the main street, twenty-second avenue, being the first organized company there since 1917. Next came La Fayette, Ind., then Crawfordsville, first inside of the city in five years. At Frankfort the condition was the same, only the Reiss Shows were the first inside of the city during the past seven years. At Martinsville the location was around the Square. Urbana, Ill., two blocks from the main corner for the first time in four years. Next came Peoria, where the advance located a new lot and played to very nice business, considering the local labor conditions. Next came Lyons and back to Cicero, on Twenty-second avenue, then Forrest Park for the first time in six years. Back to

ARMADILLO BASKETS, RATTLESNAKE BELTS AND POLISHED HORN NOVELTIES



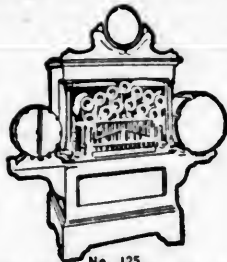
Beautiful Baskets made from the shell of the Armadillo, when lined with silk, making beautiful work or flower baskets for the ladies. Belts in all widths made with rattlesnake skins, Angora Goatskins tanned for Bags. Highly polished Horn Novelties. Good sellers for curio stores or concessionaires. Write me for prices and particulars. **R. O. POWELL, San Antonio, Tex.**

NOTICE
HARRY (ICE WATER) WILSON wishes to thank everyone for kindness and courtesy shown me at Asheville and Wilson, N. C. Howard King, Manager; Floyd King, M. L. Clark, Charles (Buck) Clark, Andy Wilson, N. C. Will be with it next year juggling center poles. Now in winter quarters, guest of Claude Jarboe, Manager of Seventh Ave. Hotel, Louisville, Ky. Call, write or wire 116 S. 7th St., until the old bones roll again. Want to book QUEEN for season 1923. **HARRY (ICE WATER) WILSON.**

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Baskets for Carnival and Fairs

Fruit and Grocery Baskets, from \$3.00 to \$9.00 per dozen, all good sizes, fancy and whole willow. Chinese Baskets, 5 to nest, 10 rings, 10 tassels, \$3.00 per nest, 50 nests to case. Large stock to select from. **DESIRE MARNHOUT, 1727 North Front Street, Philadelphia, Pa.**

KISSES WHAT FLAVOR KISSES

SALTWATER-TAFFY, 25-Lb. Lots, 9/2c. STRAWBERRY, 100-Lb. Lots, 9c. WALNUT, 500-Lb. Lots, 8/2c. CHOCOLATE. Peanut Butter and Molasses Kisses 1c under above prices. In 25-lb. boxes, not mixed. Best quality made. One-half cash, balance C. O. D. Assorted Samples, 25c. **LATSON COMPANY, 3020 Broadway, Chicago, Illinois**

Cicero on a new location, then to Wilmette for the first time in the history of the town (not even a riding device outfit). Then three weeks in Chicago. Next was La Grange, the closing stand.

With the exception of West Pullman, Frankfort, Ind., and the 56th street, Cicero, engagements, at all other towns very profitable promotions were enjoyed, most of them being auto-towns and popular lady combined. All this is assurance that General Agent George Coleman was capable and the Reiss Shows acceptable.

The writer feels in regard to the general situation that spirit must be renewed among the carnivals and no sleep lost trying to figure how one can "put one over" on committees—live up to contracts regardless of the business, so that when one settles up he can look each committeeman in the eye and shake hands, and not make it hard for the next show that wants to come in.

As the writer stated to The Billboard early last summer, this fall all carnival owners should get together, like any other gathering of business men. Cut out petty jealousy. Lay the cards on the table and organize among themselves.

It is for their own sake. This reform wave is bound to hear fruit, and sooner or later off-color shows will find themselves in a position where all the "wonderful ability" as "fixers" will get nowhere. All because carnival owners have failed to prove themselves the "big men" they are supposed to be. The fair secretaries are organized, and they have had many hills to climb, and they are still trying. It is almost a certainty at the coming meeting in Toronto some action will be taken and all the time owners of carnivals, with thousands of dollars invested, are standing still. No doubt several will say that their shows will not have any smut or grift, or anything else objectionable, but what is being done to protect their interests against the show that continues to hurt them? The writer has watched every issue of The Billboard, hoping that some carnival owner, instead of merely approving of The Billboard's stand, would offer a few suggestions as to what—in his opinion—would be the most practical way of cleaning conditions. Therefore consider the situation from your own personal observation and tell your brother showmen what you think should be done. All of which is according to an executive of the above shows.

LEW DuFOUR SHOWS

Playing Southern Fairs With Pretentious Lineup of Attractions

Chester, S. C., Nov. 1.—Two very good days in Rockingham, N. C., placed that fair on the winning side and the Lew DuFour Shows arrived in Chester late Sunday night. Everything was up and in complete readiness for the opening of the fair Tuesday. The opening this year was an auspicious one, and great credit is due Secretary H. B. Branch, who has undeniably placed Chester on the fair map to stay.

The opening day featured a remarkable bill of free acts which greatly pleased fair visitors. The DuFour Shows got off to a fine start, and both Chester newspapers were loud in their praise of the shows, as was also The Columbia State of today's date, which stated: "The amusement features of the DuFour Midway were the best ever brought to Chester."

Mr. DuFour brought to Chester eighteen paid attractions: Doc Hamilton's Circus Side-Show, Bristol's Society Horse Show, Hager's Freak Animal Show, Curly Myers' Darktown Folies, Gus Anderson's Congress of Athletes, Hammond's Dog and Pony Show, Walker & Golden's 10-in-1, Mamie, the Beautiful; R. F. Harvey's London Snake Show, featuring a 26-foot black-tail and a 28-foot regal blue; Ramish's Midget Horse, Miller's "Noweka", Hammond's Platform Show, Barker's "Hell", "The Burning of She", the whip, seaplanes, Bert Cobb's carousel and ferris wheel.

Principal among the concessionaires are Bill Sincely, with twelve, and Irving Udowitz, with fifteen. There are 75 concessions on the DuFour double midway, and lack of space alone limited the number to this figure.

The executive staff of the Lew DuFour Show remains the same: Lew DuFour, owner and general manager; Al Huband, assistant manager; Fred Sawyer, secretary; Walter B. Fox, general agent; Walton W. Coe, transportation agent; William Stone, manager of concessions; Doc Hamilton, superintendent; Harry FitzGerald, press representative; Ray Spear, electrician; Fred Morrow, trainmaster.

The addition to the DuFour staff this season of Walton W. Coe, late of the Bureau of Investigation and a lawyer of international repute, was indeed a valuable one. As the personal representative of Mr. DuFour he has at all times handled the railroad situations as they came up in an admirable manner, and appears to have firmly established himself with fair managers and secretaries.

By the time these notes are read the DuFour Shows will be at the Anderson, S. C., Fair, with three dates to follow. The spirit of content prevails among the personnel of the shows, which in a great measure is due to the masterful and quiet managerial methods of Lew DuFour.—**HARRY FITZGERALD (Press Representative.)**

MASKS
Per Gross, \$2.65; Dozen, 30c.
Wax Noses, Novelties, Animal
Masks, Caps, Hats, Ash Free
Catalog, G. KLIPPERT, 46
Cooper Square, New York.

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**DIRECT FROM FACTORY TO YOU
"SAVE THE DIFFERENCE"**

Express charges allowed up to \$1.50 per cwt.
Write for Catalogue.

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- Military Specs, Gold color, large round lenses, all numbers, Doz. \$ 3.00
- Military Specs, all tortoise shell frame, large round lenses, Doz. 90c to 12.00
- 2 1/2-inch lenses, Dozen..... 6.00
- Cigarette Cases, Nickel, Dozen..... 90c to 12.00
- 6-Piece Ivory Manicure Rolls, Dozen..... 6.00
- 21-Piece Ivory Manicure Roll, Each..... \$1.35 and 1.65
- Gents' Gold-Plate Pen and Pencil Set, Each..... 1.35
- Same in High-Grade Gold-Filled, Each..... 2.75
- Self-Filling Pens, Full Mounted, Goldline metal, Dozen..... 2.35
- Propelling Pencil, Goldline Metal Chased, Small Lead, Gents' Size, Gross..... 13.50
- White House Ivory Clocks, American Movement, Each..... 2.75
- Indestructible Pearl Necklaces, Each..... 1.75
- Delta Indest. Pearls, Gold Clasp, Each..... 2.50
- Delta Indest. Pearls, White Gold, Diamond Clasp, Each..... 6.50

25% deposit required. CATALOGUE FREE.
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Makes a memo. of new address. Orders to the old one will be delayed. Full info. of complete line for 4c in stamps.

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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.

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WANTED TO BUY—Merry-Go-Round. Must be cheap and in good order. For Carl E. J. YRABAL, 2905 Berwick St., New Orleans, Louisiana.

CARNIVAL CARAVANS

Conducted by ALI BABA.

"Better safe than sorry!"
Playing with "fire" sure "burns fingers" nowadays!

Radical moral uplifters are subject to getting "scorched wings", too!

A. H. Barkley is at the Sherman House, Chicago, for an indefinite stay.

E. M. Burk says Charles Bluging is the man to control the Central Bureau.

He who would deceive a tried-and-true friend is about the lowest type of humanity.

Charles Ringling and Johnny J. Jones had a conference at Columbia, S. C., October 27.

Why not honorably yield to the inevitable—those who still try to "bull thru" the racket?

Teacher—How many seasons are there?
Ikey—Two! Busy and dull.

—THE OPTIMIST

Hear that Mr. and Mrs. H. V. (Bill) Rogers have an opinion of a contract with a show owner. "Wise us up," H. V.

The Johnny J. Jones business is good. The show has been getting a break with the weather and consequently making money.

The answer to the dumbbells who claim that The Billboard is opposed to the legitimate concessions is that they are dumbbells.

In case concessionaires should organize their own association, in what class would they place the add-'em-up stores? "Lightning calculators"?

Wonder if "Mrs. Fleming's Big Boy, Bill" will get his fingers into the indoor event field this winter. What have you to say, William?

Which is preferable, to feel "sneaky" when going into a town or that you are doing so with a welcome? Either way, it lies with yourselves.

Get those promises ready for Toronto. You also had better prepare to fulfill them. And this applies to fair, as well as carnival, executives.

One of the Bedouins unlimbers the following: "Ask H. Lasker why a concessionaire should be left on the lot—Mike Smith wants to know?"

"I. Collier Downs"—What has the "young lady who operates the hall game across the midway" got to say about eliminating the grab-all, "stick" concessions?

Have you ever read an ad of a show in which certain ones were requested to answer, and you immediately formed a conclusion as to the "clean" policy of the management?

"Bill" Hewitt said a monthful last issue regarding the need of your presence, if possible, in Toronto for the fair secretaries' meeting. And what "Bill" said was all good logic.

Clarence Katz, concessionaire, late of the Greater Alamo Shows, recently joined the De-Kreko Bros.' Shows and has a blanket concession. Katz says he is still "18 to 20".

"Why don't you make the fact plain that you are out to save the merchandise wheels?" inquires a correspondent. We telegraphed this guy and urged him to resume his slumbers.

Col. Owens, you are requested to rise and tell the folks the story about the eight tons of coal and the stay at Lyons. That's right, now; make it snappy.

A Bedouin writes that Harry Tammen ought to see his show now. He adds: "He was almighty jealous of his reputation as long as he had it. It would make him writh if he could hear it talked about as I have of late."

Some people have been feeling themselves "big"; in fact, so much so that "no one dare say aught publicly against them". In the words of the cartoonist, "Those days are gone forever."

The fact that one lives in a large city these days does mean a great deal. The percentage of fully-paid-for automobiles is far greater out in the country. Have you ever figured it that way?

Mrs. H. G. Melville might explain her version of why "one of those motorcycle men" always wants to make her acquaintance, especially when she is anxious, while motoring, to reach her destination.

There is one of the best framed shows on the road that with proper and unhampered management could be made one of the most popular aggregations catering to the public. The foundation is already there, but—

Eddie Feden was with Sam Wallas on the later Greater Shows the greater part of the season, and is now at Salina, Kan. Eddie pronounces the Ider shows one of the cleanest caravans on the road. He expects to troupe with them again next season.

George Robinson and Robert Lohmar, of the Wortham interests, were recent visitors to San Antonio, Tex., and while there arranged for the building of 3,000 feet of trackage to care for the additional Wortham Shows to winter there this winter. The No. 1 show will be in the Wortham winter quarters, while No. 2 and

THE OPTIMIST

Is a magazine for the Ride owner. A sample copy of the November issue will be sent free on request.

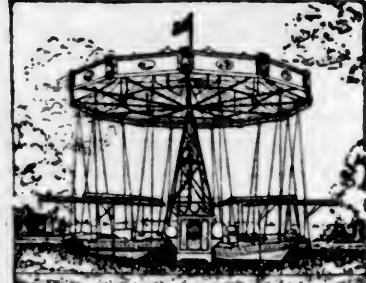
ELI BRIDGE COMPANY,
OPP. Wabash Sta., JACKSONVILLE, ILL.



PARK, PORTABLE and "LITTLE BEAUTY" CAROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere. High Strikers. Portable Swings. Write for Catalog.

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THE AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie Co., N. Y.



We are Ride Experts. Let us figure your needs.
The Ehring Engineering Co.,
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NEW LOW PRICES—and a Big Improvement in Our NEV-R FAIL CLUTCH PENCIL

Now it propels and repels the lead. Every Pencil is a perfect pencil with small lead. Nothing to get out of order. Made of Goldline metal, the color that won't wear off. Will sell faster than ever!

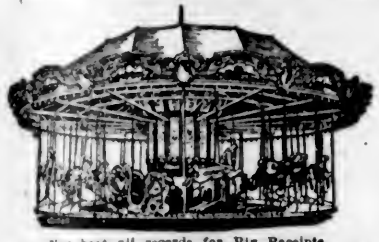
In bulk, per Gross, - - \$9.00
Mounted on Easel Display Cards, per Gr., - - \$10.25
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Special 120G Pencils in bulk per Gross, - - \$8.00
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25% deposit on C. O. D. orders. Include remittance with parcel post orders.

ORIENTAL MFG. CO.
Dept. 10, 891 Broad St., Providence, R. I.

GUERRINI COMPANY
F. Petromilitt and C. Platanoel, Proprietors.
HIGH-GRADE ACCORDIONS.
Gold Medal P. P. I. E.
277-279 Columbus Avenue, San Francisco.

1922 "SUPERIOR" MODEL TWO HORSE ABREAST CARRY US ALL



Has beat all records for Big Receipts. Write for Price and Specifications to C. W. PARKER, World's Largest Manufacturer of Amusement Devices, Leavenworth, Kansas.

balance and be respected—as well as welcomed back another season.

Here is a question asked by one of the leading Sheiks: "Why haven't the Showmen's League of America, the Heart of America Showmen's Club, the Pacific Coast Showmen's Association, the General Agents' Association and other associations expressed themselves as to what they, as showmen's organizations, think should be done to bring back the good name of carnivals?"

Mr. Manager or Press Agent, if your caravan has carried "off-color" attractions—shows and grift—and the "poison" has been dispensed with more power to you and your publicity. But, on the other hand, if the said "poison" is still in evidence with the show you've got a helluva lot o' gall trying to pull the wool over the eyes of showfolks and committees with attempted deception, especially that you "never did have it." The latter kind of "publicity" is "nix!"

Report has had it the latter part of the season that camouflaged p. c. wheels, and with some quite prominently-known operators, were running full blast on the J. F. Murphy Shows. Another report was that one of J. F.'s attaches "cracked" that he had that much accomplished and before he finished he would have "line" still working. If such is the case it is the first year for even "p. c." sanctioned by the management on the J. F. M. midway. What say, James; especially on Louisville and Wheeling?

And you would cancel one possibly good date in order to make one which looked better, and, after making a long railroad jump to the prospective spot and arriving, being refused to operate a straight merchandise wheel or other concessions, later to see tipups, swinging balls, gaffed hocket joints, peek-em stores, etc., work unmolested (with your own eyes), and you would lose all that doughsky and say nothing—just because you're supposed to be a "trouper"? You would?

There have not been many "numbers" called as yet. It is The Billboard's policy to give everyone a fair chance to make good, voluntarily—which is but true Americanism. Most of what has been said was from reports and allowing for contradiction. But those who would attempt to ridicule or minimize honest efforts for the welfare of the large majority will be checked up carefully, and with any continuation of such attempts there will be some real "spelling", and it will be on the theory of "f-a-c-t".

Seven agents have reported trimmings so far. Two of these were particularly raw and heartless. In one instance a bright young fellow, who had hustled hard all season and received not one cent of salary, was given \$250 for a receipt in full for \$1,800.

Another, even younger, was given nothing at all and barely escaped a beating up which it had been planned to administer to him.

It is coming to a pretty pass when carnival managers begin to pay off agents with the aid of sluggers.

Have you ever watched youngsters "howl bubbles"? How some of them were reasonably and justly proud of their accomplishments, while others seemed to think themselves past masters at recklessly overcoming all countering influences—even sort of egotistical? How the former kiddies would carefully, steadily, wisely increase their efforts and create a long-lasting product, while the latter would indiscreetly make too deep breath explosions and their bubbles would suddenly burst? But that's "kid days", isn't it? A grown-up man of experience should know better.

Thousands of circus and carnival people were shocked October 31 and had their nervous systems strained because of anxiety. Partly the cause was two press dispatches being sent broadcast from New Orleans, one stating that the Sells-Floto Circus had been in a railroad wreck and the other that it was the Wortham Shows. Those familiar with the names of people with the big carnivals, however, could come to a conclusion from the list of those killed in the "Sells-Floto" wreck story. One of the Cincinnati dailies, in its final edition, carried both stories.

No matter how "bad" a youngster may be nearly the year 'round, now and then he meets someone who will praise him. Quite often he really is good because of being forced to be or in order to get praise to use as a year-round "recommendation"—which doesn't amount to a great deal towards actual reformation unless he makes good the praise, and not once in a while (for a purpose). Praisers mean well, but many times they are "condemned" into it. Actual continued operation speaks louder than words and is much better digested by "sour atomschs".

The past season for Doc Hall, general agent ahead of the McShon Shows, was an unfortunate one. He lost his right arm thru an operation, also a great deal of his valuable time and had a big crimp put into his b. r. However, Doc says he is glad to still be among "those present". In partnership with Ralph Parrish Doc some time ago organized the Hall-Parrish Stock Company, now playing repertoire engagements in Kansas theaters, and reports nice business. Hall also says it is a "nice, quiet life," but—well, it's a safe wager he'll be back to the carnival lots next season. He could hardly stay away from them after his years of experience with the big tops and caravans.

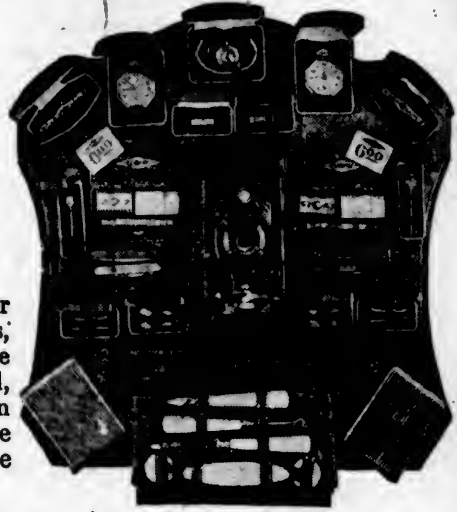
Several general agents late in the season had verbal understandings with witnesses that grift and off-color shows should be banished on the midway or they would end their services. One of these came to light recently who certainly "made good" his end of the contract. After booking a number of spots and giving all sorts of supposed-to-be authentic data as to cleanliness, he returned to the show and found two rank shows and oodles of duke'em-in concessions. He visited his committees, explaining the deception, and the engagements were canceled. It's an elephant to a toothpick this agent's word will amount to something when

(Continued on page 86)

SEND TODAY FOR NEW CATALOG CONTAINING Salesboard Display Outfits

Salesboard AND Premium Merchandise 136 Pages—Just Out

This catalog illustrates our large range of assortments; also merchandise suitable for assembling salesboard, representing the limit in values at prices that have been figured down to the last notch.

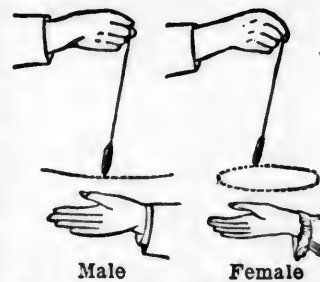


Jumping Frog \$6.00 Per Gross



No. 88-N191—Jumping Frog. A big novelty and fun maker. Made of metal pressed into exact shape of a live frog. Length, 2 3/4 inches; natural green color. Underneath the frog is a secret and powerful spring, which releases itself, causing the frog to make a quick jump. Per Gross \$6.00

Sex Indicator



No. 88-N138—This little instrument, simple in construction, demonstrates the mystery of sex magnetism on human and animal bodies. By holding the instrument by a thread above any human or animal body it will indicate the sex. If male the instrument will move forward and backward. If female the instrument will go in a circular motion. Mystifying and baffling to every one and produces a vast amount of amusement. Per Gross \$6.00

INDIAN BLANKETS



No. 43D34—Beacon Indian Wigwam Blanket, size 60x30 Each, \$3.50. No. 43D42—Traveling Bisketta, brilliant colors size 66x28 in. Each, \$2.95.

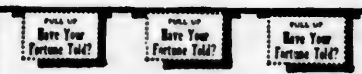
Send for the Shure Winner Catalog No. 97 768 PAGES

Contains complete lines of Novelty and Staple Goods, with prices reduced to date. Sent only on request. Send for this Catalog even if you have a previous issue.

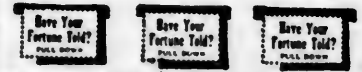
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A FORTUNE AWAITS YOU



THE FORTUNE SALESBOARD

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Has Been Ruled Not a Gambling Device WRITE TODAY FOR PRICES and SAMPLES Fortune Boards and the New Improved Push Cards

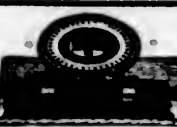
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REDUCED PRICES ON CHINESE BASKETS.



APPROXIMATE SIZES: 12x5 inches, 10 1/2 x 4 1/2 inches, 9 1/2 x 3 1/2 inches, 8x2 1/2 inches, 7x2 1/2 inches. No. 5—5 Rings and 5 Tassels. In case lots, 40 Nests to the case, per Nest, \$2.50; less than case lots, \$2.60. Sample Nest, \$2.75, prepaid. No. 6—7 Rings and 7 Tassels. In case lots, 40 Nests to the case, per Nest, \$2.65; less than case lots, \$2.75. Sample Nest, \$3.00, prepaid. No. 7—8 Rings and 8 Tassels. In case lots, 40 Nests to the case, per Nest, \$2.75; less than case lots, \$2.90. Sample Nest, \$3.25, prepaid.

All Five Baskets to the Nest. Beautifully trimmed with Coins and Beads. Bright finish. A. KOSS, 2012 North Halsted Street, Chicago. Tel. Diversey 6064.



Iowa customer wrote: "Having such poor handwriting I was ashamed of it and on account of same disliked to write to my friends. Then I bought the Shurelex Typewriter and now am using and enjoy very much corresponding. My friends are just crazy about reading my letters. I am so used to it now I wouldn't part with it for no money." Agents wanted. Sample, \$2.25. Cash or C. O. D. This special offer is for 30 days only. Write today.

UNITED STATES SUPPLY CO., 3926 N. Kimball Ave., Chicago, Ill.

SALESBOARD OPERATORS HERE'S A BRAND NEW ONE, GOING LIKE WILD FIRE EVERYWHERE.



PEN AND PENCIL ASSORTMENT No. 100. The Greatest Money Getting Salesboard Ever Placed on the Market. This 2,000-Hole 5c Board takes in \$100.00 and pays out \$18.50 in trade and three 14-Kt. GOLD-FILLED PEN AND PENCIL SETS. Absolutely guaranteed. PRICE, \$12.00 EACH. 25% with all C. O. D. orders. Complete catalogue and quantity prices sent free upon request. GELLMAN BROS. 329 Hennepin Ave., MINNEAPOLIS, MINN.

AGENTS! CANVASSERS! Reduced Prices!!!—3-1 BAGS

"The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Size folded, 6x3 in. Size open, 13x17 in. \$3.25 Per doz. Sample bag, prepaid, 50c. \$35.00 Per gross in gross lots. 25% A. D. D. as above. In assorted colors, \$5.00 per dozen. Sample Bag, prepaid, 50c. "AUNTIE MAY" WOMEN'S WATERPROOF APRONS. Size 24x36. Twelve different delicate or cartoon patterns to choose from. PRICE, \$3.60 PER DOZEN. \$40.00 per Gross Lots. Sample Apron, 50c. Prepaid. "AUNTIE MAY" CHILDREN'S APRONS. In Nursery rhyme. PRICE, \$3.00 PER DOZEN. Sample, 40c. Prepaid.

PLYMOUTH BAGS. Dull or bright leather. Size: 12x15 in., \$5.25 Dozen. Sample Bag, 60c. Prepaid. Size 12x13 in., \$4.90 Dozen. Sample Bag, 55c. Prepaid. Plymouth Bags, in assorted fancy colors, \$6.00 per Dozen. Sample Bag, size 12x15 in., 65c. Prepaid. Size 10x10, \$3.00 Doz. Sample, prepaid, 40c. Over 45 other fast sellers. Our new Catalog now ready. Write for it. CENTRAL MAIL ORDER HOUSE. "Maximum Quality at Minimum Prices." 223 Commercial St., Dept. B., BOSTON, MASS.

I Need More SALESMEN, AGENTS and MANAGERS

If you want to "cash in" on a real proposition—the white, write me. I have it! I want men and women who have confidence in themselves—who are good material to develop into managers and organizers. There is big money in this proposition—it is not an experiment. I have men who are cleaning up with it. Better get in on the ground floor—only costs a stamp to get all this dope. Write today. Address: SALES MANAGER 1100 Davidson Bldg., Kansas City, Mo.

FUTURE PHOTOS—New HOROSCOPES Magic Wand and Buddha Papers Send four cents for sample. JES. LEDOUX, 100 Wilson Ave., Brooklyn, N. Y.

SAWING A LIVE GIRL IN HALF
SHE IS RIGHT BEFORE YOUR EYES
NOT A MOVING PICTURE

FORTUNES BEING MADE
 with the ONLY MYSTERY Act done OPENLY. Requires no stage, no strings, no wire, no trap doors. This is what adds SO IMMENSELY TO ITS REMARKABLE MYSTERY.
 Can be shown in the open air or in movie theatres right in front of the screen and removed in five minutes.
 Sir Arthur Conan Doyle, creator of the world-famed "Sherlock Holmes" mysteries and Spiritualism, says: "It's the most sensational mystery entertainment I ever saw."
 The fact that two people are called from the audience to lock the girl's hands and feet securely, and, besides, they hold her limbs tightly without a chance to escape while she is sawed in half with a Diamond 10-inch steel crosscut saw in full clear view of the public, after which operation THE LADY JUMPS UP SMILING, is indeed most puzzling, mystifying and perplexing.
 The same famous act just finished the Big Keith Circuit at \$3,500 weekly.
 Entire outfit, complete, with beautiful Oil and Hand-Painted 10x12 Banners. Write for full particulars.
PEREY MYSTERY PRODUCTIONS,
 Suite 400, 1600 Broadway, NEW YORK CITY.

ABSOLUTELY NEW

"RADO-RAY" XMAS WREATH LIGHT
 Tinted colored shade constantly revolves around blue or red bulb inside of a tinted, red festoon wreath.
WONDERFUL COLOR EFFECT
 The "BEST YET" WHEEL ITEM for inside Circuses, etc.
Everybody Wants One
\$36.00 NET PER DOZ.
 Sample sent prepaid, \$4.00.
 Terms: 25% with order, balance C. O. D.
SPEC. SALESMEN, AGENTS, WRITE,
ALUMINUM WARE

10-Inch Roaster	.....	\$ 9.00 Doz.
10-Quart Preserving Kettle	.....	11.25 Doz.
10-Quart Dish Pan	.....	10.50 Doz.
6-Quart Covered Kettle	.....	10.50 Doz.
8-Quart Water Pail	.....	10.50 Doz.
8-Cup Percolator	.....	10.50 Doz.
3-Quart Water Pitcher	.....	11.25 Doz.
2-Quart Pan, Dbl. Boiler	.....	11.25 Doz.
10-Inch Heavy Fry Pan	.....	10.50 Doz.
14-Inch Oval Roaster	.....	13.80 Doz.
5-Quart Pan, Tea Kettle	.....	13.00 Doz.

Immediate shipments.
PERFECTION ALUM. MFG. CO.
 LEMONT, ILL.

CARNIVAL CARAVANS
 (Continued from page 55)

ahead of decent shows in those towns in the future.

Celebration and other special events for individually owned shows and rides were more plentiful this year than last, and there were far more independent attractions for the summer and fall seasons to play them. With more available good presentations the number of these dates will increase, and by the same token if managers don't "can" the grift and dirty girl shows from their midways in the early part of next season there'll be a heavy increase in "independent" shows, riding devices and fair-chance concessions. The foregoing is not guesswork, but is the sentiment expressed by numerous show, ride and concession men who have had their "draw" and are "sick and tired" of taking the small end of the "pot" and serving as decoys for shady "dealers".

The Billboard is not going to be antagonistic in its news or comment. It has but one purpose and that is to redeem carnivaldom. Neither is The Billboard to be "hoodwinked" or misguided by a few commendatory letters—the rottenest show on the road can get them with a little "fixing", or cleaning up for a couple of engagements in order to obtain conscientious commendation. And, by the way, don't think that a great many of the commendatory letters reproduced were printed without a "grain of salt". There has been a vast over amount of unjust criticism barbed at carnivals by other publications—newspapers and trade journals—and each show should receive its share of (signed) praise when obtainable. The praise is dead and buried, however, when the dirty practices are resumed. Patience is often taken by the shallow thinkers as "churlishness"—don't get these characteristics confused.

Either maliciously or ignorantly, small-town correspondents for daily papers get circuses and carnivals "mixed" now and then, when reporting a regrettable incident. For instance, regarding a recent killing at Earl, Ark., of a circus man (with Gollmar Bros. Circus), by being shot by a Crittenden County deputy, and that the latter had furnished bond after being arrested, a press dispatch from Marion to an Arkansas newspaper, dated October 26 (title not known to be credited), stated the slain man was a "carnival man", and the heading to the article read as follows: "Carnival Man's Slayer Held". Surely, after carnivals playing Arkansas for about twenty-five years and circuses for many, many years, a person capable of furnishing a press report should know the difference between a circus and a carnival.

A few of the show story writers have probably overlooked the fact that outdoor acts have their own column (to which they should contribute) in The Billboard. When they work at fairs they should either be given special mention in the fair stories, the same as the exhibits, the midway, racing, etc., or in the "Outdoor Free Attractions" department. With from 100 to 400 people with the individual carnivals, there seems little need to go outside the companies, their visiting guests and other data directly associated with the carnivals for weekly "writings". It would hardly be fair to the showfolks for them to find interesting data concerning themselves and the show left out, and to read how many fairs certain free acts play and how big they went over. Billyboy is aiding story writers in this and has been doing so for some time.

Now that many shows have concluded their season, the number of letters All has received from Bedouina stating what "was" with the shows they were with, as well as emphatic declarations regarding a "clean show or none" next season have by far exceeded any expectations. Since no names are mentioned in this article it will not be abusing confidence to state (truthfully) that many of these declarations come from individual concessionaires and showmen, whose past operation of questionable girl shows and grift has been practically an open book to their intimate friends, and, incidentally, those who would not need to declare, unless they felt that way about it. To add to the sincerity of these letters the most of them have not been written for publication, and seemed to come wholly from the heart. Now make good the decisions. Don't lose your "backbone" and fall for grifters' propaganda—that's the proper caper.

There are thousands of moral, law-abiding outdoor show people—which is a fact. There are hundreds of law-enforcement officials, such as Governors, Mayors, councilmen, etc.—correct. There have been some very rank things done in the show business—cannot be disputed. There are crooks in every community—they cannot all be eliminated—it's been tried. Politics has probably been one of the greatest grifts, despite all efforts to overcome it. All things considered, should all carnivals be condemned the clean along with the "rotten", and all carnival people disgraced in the eyes of the public because of the ruff-raff? Do you ask why some officials have given ear to such discrimination, and many editors of newspapers, who are supposed to uphold virtue and honesty, instead of giving credit when credit is due would stand for self-interest mongers

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No. 42—PLUME LAMP DOLL	250.00 per 100
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OUR NEW FLAPPER PLUME (skirt and shade complete)	50.00 per 100

All the above Plume Dolls and Shades come in a variety of ten different colors.
 Try Our New Hair Giveaway Dolls. Special, \$25.00 per 100.
 UKULELES, Quantity Price \$1.50 Each
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 Blankets \$5.25 Each
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GENUINE REED ELECTRIC LAMPS
 UP-TO-DATE, USEFUL, ARTISTIC, ORNAMENTAL, UNBREAKABLE.
 Beautifully DECORATED.
 With plenty of flash. Enameled in 10 of the latest colors. Wired complete ready for use.
20 in. high, \$2.55 each
 Packed 50 to case.
 We sell quality and give service. Sizing Lamp, \$3.50.
 25% with all orders, balance C. O. D.

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Big Sellers Right Now.
 We have them in stock for immediate delivery in White, Gold, Pink, Yellow and Lavender. Very large and well curled.
 SHORT STEM, \$4.50 a Gross.
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 25% returned on C. O. D. orders.
 Sample Box of 2 dozen sent postpaid for \$1.00.
Kirchen Bros.,
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For BAZAARS and INDOOR SHOWS
 We carry a full and complete line of
MERCHANDISE OF MERIT
 Dolls, Blankets, Silverware, Beaded and Mesh Bags, Candy, Lamps, Aluminum, Wheels, Paddles, etc. Write for prices and terms.
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MEN'S RUBBER BELTS
\$15.00 Per Gross **\$15.00 Per Gross**

These Belts come in black, brown and Gray, plain, corrugated and all hid, with high-class satin finish adjustable buckles. No other Belt or Buckle equals the quality of ours. Thousands of satisfied customers on our books. Goods shipped same day received. \$3.00 deposit required with each gross ordered.
OSEROFF BROTHERS, Rubber Product Distributors AKRON, OHIO.

WAKE UP
Wheelmen and Premium Users

Use merchandise that gives you a steady play. **WONDERFUL FLASH!** Men's Beacon Silk Cord and Silk Girdle Bathrobes, \$4.50. Ladies' Beacon Silk Ribbon and Silk Girdle Bathrobes, \$4.50. Ladies' Silk Cordoroy Bathrobes, \$4.50 Each. Lawrence Indian Robes, \$3.50. A Big Pair Number. Indian Blanket, size 66x50, \$3.75. Plaid Blanket, size 66x50, \$3.00. Terms are 25% deposit with order, balance C. O. D.
H. NYMAN & CO.,
 358 W. Madison St., Chicago, Ill.

TINSEL BRAID AND METALINE
 Marabou Hair Nets, Elastic Hair Pins, Tinsel Garlanda. L. S. TRADING CO., 49 Essex St., New York City.

Read What Fowler Says About Kirchen Flower Baskets
THE FASTEST MONEY GETTER FOR BAZAARS and INDOOR EVENTS
 Gardiner, Mo., Oct. 21, 1922.

KIRCHEN BROS.
 Gentlemen—Am very much pleased with your Flower Baskets, as they make the best flash I have ever seen. They get top money for me and I am sure they will get top at all my Indoor Fairs this winter.
 Respectfully yours,
 E. NORMAN FOWLER,
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KIRCHEN FLOWER BASKETS, Filled With Beautiful Artificial Flowers, Make the Flash That Brings in the Cash.
SPECIAL OFFER NO. 11 consists of 20 BASKETS for \$25.00, all 22 inches high, FILLED with gorgeous natural looking artificial flowers, 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Each basket is positively filled with flowers—all ready for use, artistically arranged by our experts. Come packed in individual box. Baskets are made of reel, beautifully colored gold bronze. FREE with this offer, 12 grass beautiful California Poppies, 12-inch stems. Retail value \$11.40. 25% with all orders, balance C. O. D.
KIRCHEN BROS., 222 W. Madison St., Chicago, Ill.

MENTION US, PLEASE—THE BILLBOARD.



MUIR'S PILLOWS
 ROUND AND SQUARE FOR
Carnivals and Bazaars
 ALWAYS GET THE PLAY
Chinese Baskets

Same prompt service and square dealing as on our Pillows.

AGENTS: Our Pillow Sales Card Deal is the greatest money maker for small capital ever devised. \$1.75 brings sample Card and Pillow, postpaid.

MUIR ART CO.
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A REAL PILLOW SALESBOARD
 A four-color, 1,000-hole Board, showing Pillows in their natural colors. Ten Pillows and Board come neatly packed in strong carton. Send for list of various Pillow Assortments.

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 UNEQUALED QUALITY
BALLOONS
 GAS and GAS APPARATUS

We positively do not sell Jobs or Seconds



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TWO BIG WINNERS



Liberty HOT PLATE

No. 668B—Enjoy cooking with the NEW LIBERTY HOT ELECTRIC PLATE. It is just the thing for the table, is highly nickel finished. Height, 4 in.; width 7 1/2 in.; 110 volt, 400 watt, and has 38 inches of coiled heating element which may be easily and cheaply replaced. Can be used for frying, toasting and boiling, and has electric cord and plug attached ready for use. **\$1.65** Sample, postpaid. **DOZEN LOTS, \$15.00.**



Don't Pass—Buy
 The most beautiful, complete electrical equipped
VANITY CASE

on the market. Octagon shaped, elaborately gold lined. Contains five piece fittings, French beveled mirror, lock and key.

SALESBOARD OPERATORS—For quick turn over on your boards use our Vanity Cases.

AGENTS—175% Profit for you. Every girl and woman a customer. **\$54.00 Doz. Sample, \$4.65.**

UNIVERSAL LEATHER GOODS CO. 442 N. WELLS STREET CHICAGO, ILL.

usurping their offices and publications by condemning all because of a few? Ah, that's the question—ask the officials and editors. Why should any town or city lawmakers say, "No more carnivals"? Why not "Many of our citizens (the majority, if facts are given) want carnivals, but they will have to produce genuine entertainment and of the clean caliber"?

Propaganda against ALL carnivals must be slow in getting to Jeannette, Pa., according to an article in The News-Dispatch of recent issue. A letter sent some member, or members, of the Chamber of Commerce from a State Public Health official was read at a council meeting, practically the same data (as published) given as "recently" being first printed in a four-page "moralistic" paper and scattered broadcast about two years ago. Unprejudiced citizens are doubtless passing their individual opinions on the following quotation from the article: "Detailed information was given in the communication from a Pennsylvania town where a carnival recently appeared. A report of the physicians of the town showed that they treated 342 cases of venereal diseases as a direct result of the carnival, many of the victims being boys between the ages of 14 and 19 years." The sentiment of the foregoing possibly was inspired from the following, which was printed in the above-referred-to "moral-lifting" pamphlet (Civic Forum) under date of August, 1920: "One carnival stayed two weeks in a certain Pennsylvania town of about 4,000 population, and some time after it left a local Christian physician (his name or the town not being included—ALI) made a careful canvass of every physician in town and got an exact record (get that, "exact"—ALI) of the number of cases of venereal diseases that each was called upon to treat of those who admitted that they got their infection from the carnival women, and there were 342 cases! Many were boys from 14 to 19 years of age!" Carnival people, allowing that there have been immoral women in their midst (as is the case in any profession or any locality in the world), and those who know and understand them best, cannot but brand that sentiment as unconditionally false, and it is to be hoped that the general public of Jeannette (or anywhere else such rot appears in print) will be more exacting as to reasonable facts than editors who would give over their space to such discrimination. (Incidentally, notice the date this propaganda was first published—August, 1920.) At that time there was such rank, unjust propaganda being published without seeming reserve ALL did not reproduce the above latter quotation—also he had it—as it would have but added to a very unfair proceeding. But he did say weekly, too—that the like was running rampant and urged carnival managers and show folks to counteract with facts—thru an association and by individual propaganda-destroying evidence. Some of the "wiseacres" not only discredited these tips, but actually ridiculed them. You can now realize the advice was well-intended and from real information. This is not an "I told you so", but further significance that the present campaign must be waged, and simply because too many branded former pleadings to "clean up" of imaginary origin. The above is merely a sample.

CANADIAN VICTORY SHOWS

Toronto, Can., Nov. 1.—The Canadian Victory Shows, under the management of Victor I. Neiss, terminated a favorable season's business at the Woodbridge, Ont., Fair. In the past the organization reached a maximum of eighteen cars, which will prove a nucleus of the caravan for 1923, as copywritten. Victor I. Neiss is now on an extended trip and the show will doubtless play under very exclusive auspices next year. Extensive plans are at this time under way for a complete wagon front show, which has been considered as better than gillying. George Broddy, of Brampton and who was employed by the Canadian Victory Shows, is now "back home". The same can be said of Moss Levitt, of New York City. Many surprises will be in store for those who have followed this show's career, next season, and many favorable innovations, to say the least. In conclusion, the management highly endorses The Billboard's clean-up campaign.—M. NEISS (for the Show).

BILLIE LORRAINE INJURED

Word was received last week that Billie Lorraine had received offers to go to Havana, Cuba, to do balloon and airplane jumps, and might sail for that port the latter part of this month. Additional report was that Miss Lorraine has suffered several bad cuts and bruises about the face and hands in an automobile accident, when her car collided with another a few miles from Erie, Pa. Having her injuries attended to at an Erie hospital, she was taken to the home of her brother, to rest up for "another spill", she said.

THE "IDEAL" PROFIT MAKING PENCIL DEAL

Cashes in \$50.00
 Pays Big Profit

Quality finished Utility Pencils, repel and propel style, with "flash." Fountain Pen for last prize. Get next at once.

No. PA20 Deal—11 pencils, 1 ft. pen, 14-k gold-filled. Pl and Engr. on 1,000-hole board. Complete. Per **\$7.25** Deal

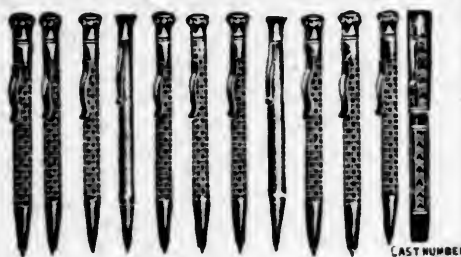
No. PA21—As above gold-plated. Each **\$5.50**

Get our new catalog.

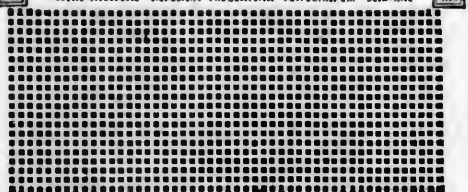
ROHDE-SPENCER COMPANY,
 WHOLESALE

Entire Bldg., 215 W. Madison St. CHICAGO, ILL.

WHO WINS ONE OF THESE GENUINE
ALWAYS SHARP PENCILS?



WITH THIS ADJUSTABLE POINTY CLIP THIS IS THE PENCIL THAT IS NEVER DULL



WANTED

People in All Branches of the Show Business
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The Billboard DATE BOOK

A new supply of books with ample space for memorandums for 14 months from July 1, 1922, to Sept. 1, 1923, ready for distribution. Bound in flexible leather and contains valuable information. Sent anywhere, postage prepaid, for 25 cts. each.

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EVANS' CORNO GAME

IS A THOROUGHLY PROVEN, PERFECT COMBINATION. EVERY CARD HAS EXACTLY THE SAME OPPORTUNITY. DON'T USE inferior sets. WITH HAPHAZARD COMBINATIONS.

ESPECIALLY ADAPTED

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INDOOR BAZAARS, INDOOR CIRCUSES, ETC.

WRITE FOR FULL DESCRIPTION AND PRICE. EVERYTHING FOR THE CONCESSIONAIRE. GET EVERY LAST OF THE SEASON'S WINNERS CONTAINING 66 NEW AND MONEY MAKING IDEAS.

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SALESBOARD OPERATORS BADGER TOY CO., 600 BLUE ISLAND AVENUE, CHICAGO ILLINOIS

WRITE US AT ONCE FOR THE BIG ONE

BARLOW'S BIG CITY SHOWS

Season Ends at Manhattan, Kan., Where They Will Winter

As the band played "Home, Sweet Home", Sunday night, October 29, at Manhattan, Kan., Barlow's Big City Shows brought to a close their seventh annual American tour with every member of the organization assembled on the midway.

The route was very cleverly arranged and covered nearly 12,000 miles of railroading in Kansas and Oklahoma, opening near Enid, Ok., March 15, and continuing for thirty-two weeks. The organization practically stood intact to the closing stand, carrying approximately 175 people with 14 paid attractions and 28 concessions.

Harold Barlow, manager, states that he will organize a new company next year, which will play the smaller towns, fairs, picnics and celebrations, while Barlow's Big City Shows will play the larger cities exclusively. The companies will be separate and distinct organizations. The new show will be called the Barlow Brothers' Shows and will carry merry-go-round, Ferris wheel, seven shows, twenty-five concessions, six-piece band and a big drive for free attractions, and will travel in three special cars.

Here is a GOLD MINE Sell 3-1 COMBINATION BAG. Made of the best heavy auto leather. Whose opened measures 17 1/2 x 12 1/2 inches. Greatest money maker out. SPECIAL ADV. PRICE \$3.25 Per Dozen

UMBRELLA SPECIAL WOMEN'S PURE SILK UMBRELLAS, with white ring handle, all black silk. In Dozen Lots, \$12.00 Per Dozen



REWARD OF \$500.00 Ran Away From School Sept. 6 GRATTAN RALPH Brother of Mrs. Arthur Baldus of C. A. Wortham Shows No. 2. Fourteen years old, 4 ft., 10 in., about 100 lbs; blue eyes, light brown hair; nail on index finger left hand misshapen.

Twenty-Five Hundred Dollars Cash Each Big Traver Seaplane, portable, less than two years old, wired for five hundred lights; many other extras. Spillman Two-Abreast Carrousel, less than two years old, first-class condition, ready to go.

PROTEST AND PRACTICE DeKREKO BROS.' SHOWS

On October 6 The Billboard received the following telegram from Winston-Salem, N. C., viz.: "Please accept my hearty congratulations. You surely hit the mark with Charles Ringling's article. His suggestions are the most concrete and absolutely fair to all. Please rest assured of my sincere co-operation. T. A. WOLFE."

With the "Midway" blossoming back into its ancient glory by revival of the "games of chance" which were barred during the State Fair last week, the forty-fourth annual Negro State Fair was formally opened yesterday, but will not reach full swing until today, when Marcus Garvey, of New York, who has become one of the best-known Negroes in the United States thru his connection with colonization schemes in Africa, will speak at noon.

Hammond, La., Oct. 31.—DeKreko Bros.' Shows concluded their engagement in Baton Rouge Sunday night, after a week of fair business. Wednesday it rained at night, holding down the attendance, but on all the other nights the midway was host to a large crowd.

The train was enlarged to twenty cars for the trip to Hammond and will remain as a twenty-car show for the balance of the season. There are sixteen shows and four rides now, making the midway one of the best and largest of the season. Edward Raye joined here with his Circus Side-Show, featuring the "thousand-eyed lady". Doc Moore joined with a pit attraction, R. L. Deane has one of the best attractions seen in some time, a six-legged bull, born in Louisiana.

WORTHAM'S NO. 1 SHOW IN WRECK

The funeral of Will and Homer Jones was held at Beaumont this morning, from the Masonic Temple, with the Masons, Shriner and Elks participating, as both of the Jones boys were members of all three lodges. The services at the graves in Magnolia Cemetery were beautiful and impressive, being in charge of the Masons, who also held services in Masonic Temple, where the funeral took place, after Rev. A. D. Ellis delivered the funeral sermon.

The funerals were in charge of R. L. Lohmar, general agent for the "World's Greatest", and every detail was looked after in a most careful manner. Frank Lawrence and Harry Calvert assisted Mr. Lohmar during the services and rendered valuable aid. The honorary pallbearers were: George, Charles Jameson, Fred Beckmann, Harry Waugh, Charles Jameson, Irving Kopf, Bruce Kempf, Joe Scholtz, Vern Tantlinger, Joe Conley, George Johnson, Con T. Kennedy, J. C. McConery, Meyer Tuxler, Charles DeKreko and W. K. Davis.

WATCHES AT LOW PRICES EXPOSITIONS 18 S. Gilt Watch, same as cut. Great value. Great seller. Each.....\$1.50 100 Lots, Each..... 1.40 Round or Octagon Top Wrist Watch, Link Bracelet and Boy's Gold-Filled, 2.75 up 12 and 16 S. 21-J. Gold-Filled, 3.50 up 10-J. Lever, 14 S. Gold-Filled Watch 4.25 20% required on all orders, balance C. O. D. M. WEISMAN, 120-31 E. Eighth St., Philadelphia, Pa. NO GOODS SOLD RETAIL.

Take Trip to New York Chicago, Nov. 2.—Sam Burgdorf, general agent of the Great White Way Shows, and Mrs. Burgdorf have gone to New York, where they will spend several weeks, following the closing of the carnival season.

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

Prof. Audrey Wounded Report reached The Billboard early last week that Prof. Francis Audrey was at the Emergency Hospital, Washington, D. C., suffering from a bullet wound in the left hip, allegedly inflicted by Jay Warner, president of the White Horse View Beach Co., located near Arlington on the Potomac River, Sunday, October 22.

Blessinger in Chicago Chicago, Nov. 2.—E. G. Blessinger, general agent of the A. B. Miller Shows the past season, was a Chicago visitor this week, following the closing of the show for the season.

STORAGE TRACK FOR R. R. CARS BLANK'S CAR STORAGE 6344 Park Avenue, Pittsburgh, Pa.

SAN FRANCISCO

STUART B. DUNBAR
209 Pantages Theater Bldg.

An important step in the motion picture history of San Francisco was recorded last week with the announcement of the completion of "Her Price", the first production of the Belasco Productions, Inc. The work of editing, editing and dubbing the film is progressing at a rapid gait and the finished production will be ready for the market shortly.

The final scenes for the picture were taken in the rose room of the Palace Hotel, a large gathering of local society people furnishing the "atmosphere".

Director Fitzgerald reports that the picture was unique in that the story, written by Lois Zellener, was so full of action with direct bearing on the plot that no padding of any kind was necessary. This, he says, obviated the shooting of excess film to any great extent and materially lessened the laboratory work in preparation for the ultimate screening.

The Belasco people are confident that "Her Price" will be ranked among the current season's best pictures.

George C. Rhodes, well known in local theatrical circles, was appointed during the past week to the position of house manager and head of the publicity department of the Coliseum Theater. The rise of Rhodes to his present post is the result of steady, conscientious work and has been noted with pleasure by his many friends in the theatrical profession. He started as an usher at the Coliseum Theater when he was a high-school student, being steadily advanced. He succeeds R. E. Byard.

Karno and Cook, owners of "Buddy", said to be the world's smallest horse, are delighted at the financial showing they made at the California Industries Exposition, which closed at the Civic Auditorium Saturday evening, October 23. "Buddy" proved one of the banner attractions at the big indoor show and was viewed by thousands of visitors. It is the expectation of the little animal's owners to play the indoor celebrations thruout the northern part of California this winter. Karno states that he expects to startle the show world next season with something entirely out of the ordinary in the way of an animal freak.

Bud Schaffer and Ed Gilbert, in their "Bubbles of Joy Revue", proved such a hit at the Casino Theater during the past week that they have been held over for a second week in that playhouse. Schaffer and Gilbert have scores of friends in San Francisco, and while here are being extensively entertained. This is their fourth consecutive season over the Ackerman & Harris Circuit.

Paul Lau, well-known basket manufacturer of this city, reports that he is now busily engaged in producing several new Chinese basket-work novelties for the coming season and states that his big factory, 119 Waverly Place, Chinatown, is running to capacity, it having been necessary to take on a number of additional employees in order to get out the work on schedule time. In addition to his preparations for the coming carnival season Lau is in the midst of his Christmas and holiday rush.

J. W. Conklin, Jr., and Mrs. J. W. Conklin, of the Conklin Concession Company, well known in the outdoor show world, were Billboard visitors during the past week, when they stopped in San Francisco en route for New York. While in this city Mr. Conklin had the pleasure of renewing his old acquaintance with Frank J. Matthews, former advance agent for several of the biggest carnivals in the business, who is now engaged in the jewelry business in this city with a prosperous and well-known firm.

Larry Yoell and Billy Hill, well-known Pacific Coast composers, were Billboard visitors during the past week to report that their latest composition, "The Funny Paper Ball", a foxtrot, has been accepted by Jack Mills and soon is to be published. Yoell and Hill are hard workers and are letting no grass grow under their feet.

Fred Wilkins, of the Miss San Francisco Doll Company, has been elected to membership in San Francisco Lodge, No. 3, Benevolent and Protective Order of Elks. Wilkins' initiation is set for Friday, November 3, and a large number of his friends in the show world have signified their intention of being present to see him ride the goat on that evening. Wilkins is at present busily engaged in producing an indoor circus for the Richmond (Calif.) Lodge of Elks, and from early indications the affair will be one of the big ones of the season.

Irene Gray, dainty comedienne, late of the Lew White "Scandals" Co., and more recently a resident of this city, returned here during the past week from a six months' tour of the Orient, during which she was fortunate enough to combine business with pleasure in such a way that the trip netted her a substantial sum. Miss Gray headed a revue in Shanghai, China, for several weeks and her popularity is attested by scores of clippings from the English press of that city, describing her in glowing terms. She expects to remain here during the balance of the winter, after which her plans are not as yet formulated.

OVER \$200.00 WEEKLY

1. M. Ryan's Steady Earnings With His SUGAR PUFF WAFFLE MACHINE



Made from secret recipes and methods which we teach you. No experience or skill needed. No special machinery—sanitary methods—and enticing Loops and odor of PUFF WAFFLES force the sales. Machines shipped on trial are complete and ready for business, and are priced from \$77.50 to \$162.50.

Write for full information, TALBOT MFG. CO., 1317-19 Pine St., St. Louis, Mo.

14 in. Unbreakable Flapper Dolls



Complete with Wig and Ostrich Feather Dress. Packed 6 dozen to case. Style No. 81.

\$9.00 per dozen

FLAPPER DRESSES, complete, without Doll.

\$5.00 per dozen

Stocked in large quantities, assuring same day delivery. 25% deposit, balance C. O. D.

Complete stock of Dolls, Lamp Dolls, Blankets, Silverware; in fact, everything necessary to conduct a bazaar.

SEND FOR CATALOG

FAIR TRADING CO., Inc., 133 5th Ave., N. Y. City

MAX GOODMAN, General Manager. (Ashtand 2277) MORRIS MAZEL, President.

WANTED IMMEDIATE ENGAGEMENT WANTED FOR NORFOLK, VIRGINIA GRANBY STREET MUSEUM

Glassblowers with big outfit and large stock, which can be worked off. Want large War Exhibit, large Deep Sea Exhibit, Giants, Midgets, other Platform Acts that entertain the people. Will place Card Writer, Needle Worker, other Concessions, straight sale. Museum opens Nov. 15th. Address J. F. MURPHY, Owner, or TOM TERRILL, Manager, Box 1353, Norfolk, Va.

S. W. BRUNDAGE SHOWS

Close Season in Oklahoma—Again Winter at St. Joseph, Mo.

St. Joseph, Mo., Oct. 31.—After making a home-run move of 333 miles, from Enid, Ok., where the organization closed its twenty-third annual tour Saturday night, October 30, at the Garfield County Free Fair, the S. W. Brundage Shows arrived here last night and are today housing their property in the buildings on the fair ground, making their third winter at this Missouri city.

The winter quarters here are ideal in many respects; the cars and barns being close up and every feature handy for those at the quarters. Fifteen-minute traction line service, from five in the morning until twelve-five midnight, connects the hibernating quarters with the city. St. Joseph papers carried announcements of the coming from Oklahoma and with the result that a goodly number of the business interests of the city were on hand early this morning bidding the folks welcome, and also bidding for patronage.

The closing week at Enid proved profitable for all with the show, some having a real good week. Monday was a cool day, but it was like summer the other five days. The Chamber of Commerce made many inducements to have the quarters at Enid for the winter. Mr. Brundage, however, deciding on St. Joseph.

The season was uniformly good for the show. There were some very good weeks, also some that were not so good, but, by the whole, the tour proved profitable. The show touched only six States during the season, the mileage covered being 2855 miles, the longest move 270 miles and the shortest 17 miles. Nine stands were made with the mileage ranging from 17 to 76 miles, many automobile parties following from town to town (and they were sure good boosters for the Brundage show family). The show was routed with consideration and study, and notwithstanding the railroad strikes the Brundage organization moved each week on schedule time. Sixteen "maiden" stands for this show were included. No wrecks and no deaths occurred during the season.

As this is being written the startling and sad news of the Wortham wreck on the Southern Pacific in Louisiana reached winter quarters thru the evening papers, it bringing sorrow and sadness to all. All the killed and injured were known to many here, especially Homer V. Jones, who was with the S. W. Brundage Shows as treasurer and assistant manager all of two seasons—1913 and 1914. The winter of 1914 and Homer went with it as the manager, the show opening at Leavenworth, Kan., and going as far West as Albuquerque, N. M., where it exhibited at the State Fair, closing the season at Gainesville, Tex., with the No. 1 show. Immediately upon hearing of the wreck and the fatalities Seth W. Brundage wired the show at New Iberia, La., expressing for himself and his associates their deepest sorrow and feeling for those injured and for the relatives of those killed.

While the first news of the Wortham wreck reached here thru the evening papers, The Gazette of the next morning carried an annexed account to its dispatches with reference to Homer Jones' association with Mr. Brundage.—"JONES" JONES (Show Representative).

MITCHELL AMUSEMENT CO.

The Mitchell Amusement Co. played the Pike County Fair at Zebulon, Ga., where the writer joined, and the engagement was a red one. The week of October 22 the show played at Scottsdale, Ga., to fair business. The next stand was during the Georgia-Carolina Fair at Augusta, and it was a bloomer. Week of October 18, with a down-town location in Augusta, was another bloomer. The follow-

BROWN & DYER SHOWS

Albany, Ga., Oct. 30.—The Brown & Dyer Shows played Moultrie, Ga., last week, their first stand in the State. While business was not up to the standard, yet they did fairly well. Much credit is due B. M. Turner, the general manager, for the way he handled the show in getting on the lot, as it was a bad one, yet he had everything ready at 4 o'clock Monday afternoon.

Tom Terrell, agent for the J. F. Murphy Shows, was a welcome visitor at Moultrie. He was headed for Texas, where the show is going. There is some talk of the Brown & Dyer Shows going to Havana, Cuba, this winter, and General Agent W. W. Dowling states that if they want to go he will place them, as he was there some years ago and knows the country very well.

Pat O'Shea and his charming wife joined at Moultrie, coming from the T. A. Wolfe Shows. L. Sherwood Miller joined here at Albany with four concessions. Ben Snyder has one of the best equipped cookhouses on the road, where one can get almost anything that he can get at any first-class cafe, and he has always a smile for all. Capt. Curly Wilson is breaking a goat act for vaudeville for the coming winter. He says he was offered 30 weeks on the Loew Line.

Alex Brown, president of the Brown & Dyer Shows, went to Macon on business for the show. The ladies of the show are going to give a dance next week, at Blakely, Ga., in honor of the writer. Mrs. B. M. Turner leaves this week for her winter home, at St. Petersburg, Fla. She will be greatly missed by all. Mrs. Irene Harris has been on the sick list for two weeks, but is out again. Arch E. Clair and wife and Mrs. B. M. Turner motored from Moultrie to Albany Sunday.—FRANK LABARE (for the Show).

MELVILLE'S OBSERVATION

Harry G. Melville, manager of the Nat Reiss Shows, in a letter to the Editor of The Billboard, says:

"You know where I stand in regard to the present line of improving this carnival business. I have been hoping that someone in this game would offer some practical suggestions instead of saying 'You're right and I'm with you.' Everybody knows you are right and the game needs cleaning. Charles Ringling, so far, has been the only one to say what could be done. Why don't Jim Patterson, Ed Foley, T. A. Wolfe, R. L. Lehmar, Fred Beckman, Walter Stanley, Jimmie Simpson, Irv. Polack, Con T. Kennedy, Guy Dodson, in fact each and every owner of a carnival company, offer or write what he thinks would be a good way to correct the evils of this game? I am of the opinion, if you would write a personal letter to this effect, they would answer if you gave them to understand that it would not be printed, but that you wanted same to enable you to form a plan (and have it ready) that would suit almost all interested. We are going away for a few days, and upon my return I will get busy and write what I think ought to be done, and, regardless of what others do, it will be the way our shows will be conducted next year."

And why doesn't Mr. Melville advance a few constructive suggestions?

LANES WERE CALLERS

Chicago, Nov. 2.—Charles E. Lane and mother were Billboard callers this week.

ing week at Gibson, Ga., was very good. All with the show have been looking forward to week of November 6, during Home-Coming and Armistice Celebration at Wrens, Ga.—F. P. GILLESPIE (for the Show).

PHILADELPHIA

By FRED ULLRICH.
908 W. Sterner St. Phone Tioga 3535.
Office Hours Until 1 p.m.

Philadelphia, Nov. 4.—"Nice People", a new comedy, was seen at the Broad for the first time with Francine Lafrimone and a strong supporting cast. Was well received and finely staged. Favorable local comment.

Having their final week here this week are: "The Demi-Virgin", "Hotel Mouse" and "Mer-ton of the Movies". The new musical comedies, "Sally" and "Blossom Time", continue with fine success, and it looks like they are here for a long stay.

Walter Hampden closes here this week at the Walnut. Following him comes Marjorie Rambeau in "The Goldfish". The advance sale is excellent.

Herman Timberg's "Frolics of 1922", at the Chestnut Street Opera House, scored finely and did big business all week. The surrounding show went big. The bills at the Keith house have been immense and capacity business right along.

Mae Desmond and her players at the Desmond Theater this week again repeated their hit in "Within the Law". The people of Kensington are showing their appreciation of this talented company by big houses weekly.

The Globe Theater is putting on some mighty fine big bills and drawing big houses. Louis Schrader and his fine orchestra are giving excellent musical programs and real orchestra support to acts.

Jordan and Cohen, in a new act, entitled "Comicalities", opened for the first time this week at the Broadway and went over finely. Cohen was partner with Joe Watson last season in burlesque and Jordan formerly with many of the leading comedy shows.

The Philadelphia Operatic Society gave a successful presentation of "I Pagliacci" and "Hansel and Gretel" at the Academy of Music Friday night. Wassili Leps conducted in his usual musicianly interpretation.

The Stanley Theater Company will erect shortly a vaudeville and picture theater at Broad and Louden streets, seating 2,500 persons and to cost \$500,000. Stores and a ballroom will be connected with the theater.

The Footlight Club is having some enjoyable nights at its meeting rooms, 1305 Arch street, each Monday. A cordial invitation is extended to the profession to drop in and get acquainted, and look over the conditions with a possible view of becoming members of the club.

"To Have and To Hold", with George Fitzmanrice, at the Stanley Theater this week, drew big houses. The orchestra, under the able conductorship of Albert F. Wayne, gave excellent musical programs.

"The Prisoner of Zenda", at the Aldine Theater, another Stanley Company house, has been doing capacity in its second week run and has scored a genuine success.

The Walton Roof had another dandy bill this week and drew excellent attendance. The acts were: Virginia Bearsley, Jack White, Mason-Dixon "Seven".

Joe Barnes, the veteran burlesque showman from Indianapolis, is stopping in Philly for his health. Seen with him at the theaters is Captain O. H. Clarke, who is also resting up a bit from his many sea voyages. Both are real Billboard fans.

Don't forget, folks, The Billboard's big Christmas Number issued December 11, dated December 10. Don't wait until the last hour and be crowded out.

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

BALLOONS CANES, KNIVES, NOVELTIES

Jazz Song Whistles. Per Dozen.....	\$ 2.00
Jazz Kazoo Whistles. Per 100.....	0.00
No. 50 Air Balloons. Per Gross.....	1.75
No. 60 Air Balloons. Per Gross.....	2.00
No. 60 Gas Balloons. Per Gross.....	2.75
No. 70 Gas Balloons. Per Gross.....	3.00
No. 75 Air Ship Balloons. Per Gross.....	3.00
Dying Pl. Balloons. Per Gross.....	3.00
Large Broadway Chicken Squawker. Per Gross.....	13.00
Small Broadway Chicken Squawker. Per Gross.....	8.00
Advertising Balloons, 500 Lots.....	18.00
100 Ass. Knives for Knife Racks, \$4.00, \$5.00, \$6.00	
100 Ass. Canes for Cans Racks, \$5.00, \$7.00, \$10.00	
Best Flying Birds, with sticks, Per Gross.....	0.00
No. 9 Return Balls, threaded. Per Gross.....	3.25
No. 5 Return Balls, threaded. Per Gross.....	4.50
No. 10x Return Balls, taped. Per Gross.....	7.50
Owl Chewing Gum, 100 Packages.....	1.00
23-Inch R. W. & B. Parazola. Per Dozen.....	4.00
Baby Stack Base Balls. Per Dozen.....	1.00
Carnival Stoppers, R. W. & B. Per Gross.....	3.00
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How Amusements and Concessions Are Regulated in Atlantic City

By BOB WATT

In these days of agitation over the enforcement of the old Blue Laws and the public clamor against the running of illegitimate games thruout the country, the work of the Amusement Men's Association, of Atlantic City, N. J., in combating drastic methods, adopted by many well-meaning people who want to class all amusements under the head of illegality, may prove interesting to your readers.

For many years the best-known summer resort in the world, Atlantic City, N. J., has been a battlefield between the people who wanted to make the city a place where innocent amusements could be enjoyed by visitors and a small but determined body of citizens who wanted to shut up everything on Sunday and eliminate entirely many safe and sane amusements. There were constant clashes between both parties and amusements were closed tightly at times, and when, after the majority of residents declared that they were in favor of an "open Sunday" the amusement owners opened up, and the opposing side, by invoking the aid of laws passed a century ago, raided places, taking the owners and attendants to the city jail, placing them under heavy bail and compelling the authorities to fine them heavily, after a hearing.

About five years ago this crusade became so intense that a meeting of the amusement men of the city was called and the Amusement Men's Association formed. The organizers were the owners and managers of the different amusement places of the city, theaters, piers, moving picture houses and all kinds of amusements, except cabarets or any place of entertainment where liquor was sold or dispensed. An executive committee drew up the constitution and by-laws, which were approved by a well-known attorney, and rules and regulations for the conducting of the amusement places were adopted. A consultation with the city authorities and many of the best citizens resulted in a compromise being made on the Sunday question, with the understanding that the association would see that the members would live up to the rules adopted. As most of the big men in the amusement business were officers or directors of the association, all owners or managers were glad to come in and help stop the agitation and trouble.

By assessing each member and the payment of weekly dues a large fund was created. This was expended wisely under the direction of the executive committee, large sums being appropriated for different charities, for civic events, for the booming of the city and for other public necessities. By order of the association the amusements were compelled to close on Sunday mornings and this was rigidly enforced. The result was that in a very short time the association was looked upon as a force in the city and the men who were formerly bitter in their denunciation of all amusements became its best friends. The hue and cry over Sunday amusements died down and business has not been interfered with since.

Since the first year the objects and aims of the association have been enlarged and many benefits secured for the members. The association now takes care of all demands made upon members for charity, donations, contributions and assessments. If approached they simply turn the matter over to the association, the matter is acted upon by the executive committee, and if approved a lump sum is contributed for the whole membership. This avoids long, tedious interviews with solicitors and saves each member a large sum of money each year, as his dues take care of all these calls for him. Solicitors of advertising are also referred to the association and even if they are turned down by the executive committee there can be no kicks to individual members. One of the leading attorneys of the city is employed by the association, his advice or services are always ready for the members for any matters pertaining to their business.

While games had always operated in Atlantic City without any interference from anyone except on general lines, the association at once took up the matter of stopping all games that might prove objectionable. Gradually it eliminated games or amusements that would prove hurtful to the city. Last year when there was a general rising of the public against games of chance, the association, in conjunction with the city authorities, formulated rules for the conducting of all games in this city.

Before the opening of the season of 1922 the following were the rules adopted by the association and sanctioned by the city authorities:

- "All games to be conducted in an honest, orderly and respectable manner and to conform to all the rulings of the city authorities and rules and regulations of the association.
- "No minors to be allowed to play any games unless accompanied by parents or guardians.
- "All attendants at stands to be of good character, whose names must be furnished by owners of games, and in case any changes are made in said attendants or employees, the employer must furnish the names of said men and have said men passed upon before they can go to work.
- "No men to be allowed back of stands in shirt sleeves; all must wear coats, collars and ties and be dressed neatly.
- "No loud barking or night soliciting on the part of men back of the stands allowed at any time. Courtesy must be shown by all attendants at stands, at all times, and no disputes over award of merchandise to be allowed. Settlement must be made quickly by owner or manager of stand. Hours of opening and closing of all games, as laid down by rulings, must be strictly obeyed.
- "Before games can be operated a full description of same must be given and passed upon by the association and the city censor.

No change in any game, either in method of conducting or in style of game, can be allowed unless said changes are passed upon and approved.

"Conspicuous signs must be displayed on all stands on which games are played or placed and said signs must give an accurate description of the method of playing and the awarding of merchandise for playing said game and exactly how awards are made. Also the price to be charged for participating in said game.

"None of the following games is to be allowed to operate at any time: Spot-the-Spot, Swinging Ball or Balls, Add-a-Ball, String Games, Fish Ponds, Huckley Buck, Lotto or Corn Game, Paddle Wheels or wheels of any kind, drawings from boxes or in any manner. No selling of paddies or serial numbers. No playing for money and no buying back of merchandise or return of same at any time.

"No display of money to be made on tables or stands, whether placed there by players or attendants or owners of stands."

"These rules were heartily commended by the city authorities and many of the best people here. The city appointed an official censor to pass on all games before a license could be issued, and the man appointed was the president of the association, Mr. William H. Fennan.

The result of the adoption of the above rules, and the strict enforcement of the same, has been that every person was satisfied this year and there have been no complaints. The men who run games found out that even the some restrictions were seemingly hard, simply because they were new. Business was more profitable than in former years. All of them gave away greater value in merchandise than before and this increased their business and profits. Strict enforcement of the rules kept away all undesirable business men and the others thrived thru the abolition of unfair competition. It also resulted in the cutting out of all gratuities to grafters who would promise protection. No member of the association is allowed to give any official presents, tips or favors, and is promised ample protection, the services of a good lawyer and the backing of the association in everything he does as long as he lives up to the rules and, if HE DOES NOT live up to the rules, he is quickly expelled from the association.

The officers of the association for the year 1922 are: President, William H. Fennan, manager of the Steeplechase Pier; Vice Presi-

dent, C. A. Hill, manager of the Million Dollar Pier; Treasurer, Edward J. O'Keefe, manager of the City Square and Criterion theaters, and Bob Watt, Secretary.

The president is also official city censor for all amusements in Atlantic City and the secretary acts as his assistant. The success of the association is due to the work of the officers of the association and the members of the executive committee. There are only two salaried men in the association, the attorney and the secretary. Both of these men accept nominal salaries inasmuch as they are boosters for Atlantic City and consider that amusements are one of the principal assets of the city and if conducted properly they will make their other interests in that city that much more profitable.

During the summer months the president gives much of his time to the rulings of the association on matters that spring up and the secretary is in daily touch with every amusement in Atlantic City. The members not only look to the association to settle all differences that may arise, but they look upon the secretary as one that they can consult with at any time on all matters, whether it be that of business, family troubles, or the time of tides or direction of winds.

The Amusement Men's Association has been a big help to every owner of an amusement enterprise in Atlantic City and is now on a firm financial foundation and has the earnest support of the best people in Atlantic City. It has saved a vast amount of money for all of its members thru its system of systematic disbursement of funds for charity and other causes by one donation instead of individual contributions from all, and it has, by making all amusements clean, safe and sensible, increased the business of each and every member, and secured for all of them a ranking as business men and not that of fakers or swindlers.

JUST 'TWIXT US

By WHATSHISNAME

Well, I should say it is getting real funny.

I asked a gentleman who is familiar with the carnival game what he considered gambling. His reply was the same as all others, that any place where people took a chance might be construed as gambling, especially by those who would want to construe it in that light. I then asked him if he considered some of the lunch stands on carnivals could be termed gambling devices and, after deliberating a few seconds, he said that in his opinion they could, as people took an "awful" chance when they patronized some he had seen. What could I say? All I could do was to agree that he was right.

If it takes a game of chance to make a gambling device—well, there are many of them operated in such a manner that the player has no earthly chance. So I fail to see how the

operator of such a device could be fined for running a game of "chance".

Wonder how much that secretary got for sending in such a nice notice about the show which furnished the amusements at his fair. It seems that others who saw the show did not agree with him.

From what general agents tell me they must have had a hard time booking their shows this season. No doubt they did, but if an agent should be unforunate enough to represent a show next season that is not up to the standard he will find it much harder than this season. He will wonder how the city officials knew so much about his show before he reached the city. No doubt the city officials can tell an agent next season more about the class of attractions his show carries than he knows himself.

When the time comes that a general agent gets into a city, or town, and call on some committee in the interest of the show he represents it is told that the committee was trying to put on some kind of entertainment for the purpose of raising needed funds for their organization, and had decided to put on a carnival, and had been told by the Mayor and council they could have a permit, then the agent is going to wonder what has brought about such a change. But it will not take him long to come to the conclusion that he has The Billboard to thank for his task being made so much more pleasant.

It is going to be impossible for all the carnival managers to make up their mind in one season that it is to their interest to take the good advice that is being given them each week by The Billboard, and next season will see many shows on the road trying to get by with unclean attractions, but before the season closes they will be out of business, and they will also have The Billboard to thank.

The officials of the Raleigh, N. C. Fair have declared themselves as being opposed to concessions of any nature. While many fair officials are opposed personally to concessions, they should not lose sight of the fact that many thousands of people come to their fair every year to be entertained and enjoy playing the legitimate concessions, and it does not seem exactly right that they should be deprived of that which they enjoy, and are only afforded the chance once a year to indulge in that particular form of amusement that pleases them most, as it is a known fact that two-thirds of the people who attend State and county fairs are farmers, or persons who live in the rural districts. The fairs should not eliminate the legitimate concessions.

The carnival is a form of amusement that every city and town should have once a year if not oftener. Many of the citizens of cities and towns would be deprived of any amusement—relieving monotony if the carnivals were not brought to exhibit. The man who is working on a small salary cannot take his family to see a circus, or an opera or drama, as he would like to do, but he does want them to have some amusement, and when the officials are led to believe by some hide-bound merchant that "all the money is taken away from the city by the carnival" they should think well before deciding that "no more carnivals will be allowed." The average merchant can take his family to the high-priced shows, but the poor man who enables him to do that cannot have his family see anything without it is brought to them, and in order that the entire family might enjoy themselves the carnival is the only form of amusement that is within their reach. Now, if the carnival owners will only make up their minds that they are going to have nothing on their midway that is objectionable it will only be a short time until we will be seeing the welcome sign in every city and town.

Many carnival managers are complaining of bad business this season, especially those who operate shows that are not just what they should be. They seem to be at a loss to account for the poor business. It might be possible that people of the cities they exhibited in had made up their mind they did not care to contribute to amusements that were not what they should be. It would be just as easy to give the people good, clean, wholesome amusement, and when that is done it would not be necessary to make any complaint as to patronage.

If a carnival is run as it should be there is not an argument that can be made by a Mayor or other city official against it. They cannot say it is a detriment. They cannot say it "takes all the money out of town" because it leaves a larger percentage of money taken in than any other class of amusements. They cannot say "the people do not want it" because the people do want it. Everything is in favor of the carnival when it is conducted as it should be.

Habit is a great thing. There are times when the most liberal-minded citizens of a community have to listen to some sore head who is always making a complaint against amusements, especially the carnival, and begin to declare themselves against amusements—but cannot tell you why they did so. The answer is they just simply acquired the habit. That's all.

You will find very few people who are really opposed to carnivals. But you will find many who are opposed to the way some of them are conducted.

Talked with seven men last week who are engaged in the carnival business and naturally the clean-up campaign was discussed. Only one of the seven seemed to be anxious to quit the carnival game. The others said they were very anxious to quit the "racket"—whatever that is.

While it is true that a great deal of territory has been closed to carnivals, that is nothing to become alarmed at. Many of us know why it was done, and now that the owners and managers of carnivals have about decided they are going to take a little advice

(Continued on page 91)

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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.

Kansas City, Mo., Oct. 27, 1922.

Editor The Billboard—Your direct question in the current issue of The Billboard requires a direct answer.

First, allow me to say that I still continue to reiterate with increased vehemence my statement of ten years ago, viz.: "The carnival business is just as the there had never been a carnival to the showman possessed of vision."

Referring to the late Frank Gaskill, as you may know, his first show was called "The Canton Industrial Exposition and Carnival Company." The foundation of it was an exposition of the manufacturing industries and resources of the city. The show end of it was secondary. He conceived the idea at the Chicago World's Fair, where it was suggested to him that if someone would reproduce the Midway Pleasure attractions on a smaller scale, under canvas, it would be profitable. He said: "The only way it could be made a success would be to couple it up with something like the free street fair we hold for a day each year in Alliance, only make it for a week and charge an admission to the main gate and another to the midway." On that plan he made the first contracts for his organization, and it was never hinted in the early announcements that an organized company would present a line of attractions. After the plans were all made then would come the story in the papers that the Elks' Committee was bringing a big trained wild animal show to the fair. Later, "Achille Phillion's Big Sensational Feature Attraction of the Forepaug-Sella Circus in Madison Square Garden" had been engaged. So much for that.

The committee retained all the money from the sale of booth space and all the money from the main gate. It shared in all the money on the midway gate and the paid shows. There was no such thing as concessions of a gaming nature and in one town where the committee had been over persnaded that it should allow a few games and located one on the midway Mr. Gaskill personally tore the stand down and threw it off the lot and refused to open his show if it were allowed on the exhibit space.

After irresponsible promoters had spoiled the street fair field Mr. Gaskill went into the amusement end exclusively. The contracts were liberal enough to make them attractive to big, high-class organizations that wanted to make real money. Fifty per cent of the main gate and twenty-five per cent of all shows and rides, and the show owned or financed everything on the midway with a very few exceptions. There were no concession games. Contrast these terms with the beggarly percentages allowed committees of today. The big bait in the forty to seventy-five concessions, for which the committee receives the generous sum of five dollars for each "joint".

Mr. Gaskill never wanted "atill towns" and always insisted on the highest class of auspices—organizations composed of men of substance who would come out and support their show. Today there is rarely enough interest evidenced to even secure members to take tickets.

As to the line he would follow today I can only say that at the time of his passing he was planning to return to the industrial exposition idea with the addition of carrying seats for night parades, building a title float in every city, promoting industrial and civic parades in conjunction and supplying experienced agents to lead, assist or follow the plans of the local committees.

Frank Gaskill knew nothing about the concession end of the business, in so far that he never encouraged anything that took away the earnings of the shows. He was a showman.

In spite of all the agitation now raging over the carnival you will find a fruitful field for all time for carnival shows. It is the most popular of all out-of-door entertainment for the masses. I am proud of my quarter of a century connection with it. My only regret is over the few in the field who esteem the dirty dime over the ten dollar.

(Signed) HAROLD BUSHBA.

Chicago, Oct. 30, 1922.

Editor The Billboard—I whole-heartedly and deeply appreciate the full significance of Fred High's article in The Billboard of October 21, under the caption: "The Circus Chaplain". With times and conditions changed as they have in the last generation I most sincerely agree with the lad quoted in Mr. High's timely article.

Most all American institutions are honored with the office of a chaplain. Even out-penitentiaries and other penal institutions have a chaplain. Think of it, a group of men whose very garments, in most cases, bespeak the lawlessness of their past conduct, yet in the wisdom and course of American jurisprudence we have given them a chaplain, while our circusmen, the majority of their personnel square-shooting men, are without such a necessary assistance.

Surely someone has grossly erred in the past. When you really get down to bedrock and think of it, it is preposterous. It seems almost a travesty on human justice that such an innumerable caravan of human souls have been deprived of the service and association of a real chaplain of the cloth in the capacity of a chaplain of the show.

When I make these statements I am not shooting thru the top of my hat or quoting from some book I have read or being coached by anyone as to what to say. On the other hand, I'm feebly expressing a deep-rooted feeling and belief based on my intimate knowledge of church connections and my newly-gained knowledge of a circus and circus people after a season's contact and observation of one such organization.

As I am writing this comment I have on my desk a letter from one of the strongest and broadest-minded and most deeply spiritual men in the United States, inviting me to take the assistant pastorate of his great church on December 1 in a town that has four colleges and a splendid high-school to minister to. This work would not be new to me, and it affords an opportunity which any young man my age should covet.

But why should any one class of people be catered to more than another? I have mentioned

two distinct classes of human beings—one the conflicts of our various penal institutions and the other the seething mass of splendid young folk which make up our high-school and college group. According to American classification they represent, in a way, the two extremes. The fact remains that they are both well supplied with able and well-trained spir-

itual leadership while the boys and girls of the big-top group have been totally neglected and do not enjoy such a privilege. Perhaps if you should take a vote among the circus people themselves as to which class they belong to they would not claim to be strictly college class, although a little investigation will prove that there are many college people in their organization. On the other hand, they would not claim membership in the criminal group.

They are, as a matter of fact, made up of the middle class—the group to which I have the honor to belong. The Great Creator must have loved the class of common people or He would not have made so many of us. I am in favor of giving this group, which far outnumber the other two combined, the same opportunities and privileges that are granted the college and criminal group. Let 'em have it; they've got it comin'!

It has been stated in your columns that over

ninety per cent of the people in the show business are honest, straight-shooting business men. I have no reason to doubt the correctness of this statement. But if this is true I am frank to say that I have been pastor of some congregations that I would gladly have traded in an even "swap" for such a show group. The result would have been that the party trading with me would have gotten cheated very badly in the deal, and you know any preacher caught "cheating" is "ousted". I would not, of course, like to have "ouster proceedings" go down on record against me.

With such a group of people massed in one great organized body moving on wheels from coast to coast, why should they not have, as Mr. High says, "a real, live, manly man, one who understands human nature, who knows that down in the heart of every being (show people included) there is a sense of helplessness and a longing for some inspiration that can only come from sources without? Such seems to me to be the rightful heritage of such a splendid group.

I further and unreservedly agree with Mr. High, and I again say my opinion is based on personal contact and observation of a circus for a season as well as my years of experience in church circles. I know of no field where the right man, the right type, the manly man, the true man, not the pretender, could do as much good as is possible to do in a circus that is fundamentally and organically clean. A chaplain can splendidly and properly equipped should be the privilege car in such a circus train. This privilege car should be the "open door" into which any and all should have the "privilege" of coming into to talk over such matters and problems as should be brought to the chaplain's attention. Then if such a circus should put in that car as chaplain a man who could and would mix and mingle with circus life from the early morning unloading to the pulling of the last stake late at night, and if he should go conduct himself that every man, woman, boy and girl in the outfit would know him, and respect him because they did know him, such a man could wield a tremendous influence, which would be a mighty lever many times during a season.

Such a man, if he possessed a strong personality and powers of salesmanship and executive ability, could be of untold value to a clean circus in a publicity way. By way of illustration let me make this point clear. For instance, to Charles Ringling has gravitated the leadership of what bids fair to be the most drastic and the most far-reaching "clean up" ever known in show or circus history.

It is generally conceded that Mr. Ringling is the dean of showmen—absolutely without a peer. If Mr. Ringling, with his stupendous show, should employ a chaplain and that chaplain be sufficiently versatile, with force enough to do a big job well, he could blaze the way for his show by setting the minds of certain people right toward his circus and securing the endorsements of certain strong, influential men, institutions, civic bodies and other organizations, thereby building a valuable constituency for his organization the talkings of which would never die.

If the circus world is ready to clean up more power to you. I am for you strong and, furthermore, believe it the duty of such individuals with circumspect endorsement to those shows and carnivals who do swing in line for the cleanup. A chaplain with character enough and force enough and salesmanship enough to put that across and put it across strong would be worth, I date say, more than any circus is willing to pay for such service. If Mr. Ringling would secure the service of such a man he would again pioneer in that phase of show life, and that step, from a publicity standpoint alone, would be worth the first season of the innovation infinitely more than the expense incurred for the service rendered. Hundreds, yes thousands, of people would flock to that show out of mere curiosity alone to see what hideous monster modern science had developed and called a "circus chaplain".

But that is by far, in my estimation, the least reason for employing a circus chaplain. The chief reason is that there are hundreds of hunsas beings like you and me, who up to the closing of this season have not had the privilege of being the recipients of the ministry of some men specifically and definitely assigned to that glorious privilege. If any circus management should see fit to accept Mr. High's suggestion and add to its staff a chaplain, again I say to that man who can see and feel the divine privilege of serving such a splendid group, he has a great field in which to sow and reap and serve. May it yet be done.

To the circus man far-sighted enough to see the importance of such a move—"May his tribe increase."

(Name Withheld by Request.)

Siler City, N. O., Oct. 29, 1922.

Editor The Billboard—Please squeeze this into your Outdoor Forum:

I have been in the racket the last ten years, and have made and lost money; but I have always stuck to the old legitimate games. Each year my supposed friends in the game give me the razz and wonder why a fellow who has been in the business so long keeps plugging along with a grind store. I have respect for old John Law, and always operate clean. I can set up Monday night feeling sure that I am going to work the whole week. I don't have to kick in to help the flet and local police, neither do I have to pass out a doll or something else when a "dick" or State "copper" comes along and asks me how much a piece of my stock is worth and also another piece that would just match the first one.

Some four weeks ago at the Elmira (N. Y.) Fair a State trooper admired one of my dolls and asked what I would sell it for. After telling him the price he said he already had three dolls in his room, but wanted one that would complete the set. I knew what he wanted, of course, but didn't kick in. Some ten minutes later a strong joint worker came up and asked how much I would take for the small doll, adding that a State trooper wanted it. I didn't offer it to him. Then a fellow who operated a tipup came and asked the same question, and bought the doll. He said the trooper was sore and that he would "get me". I had a game of skill, so did not worry, but it's an example of what legitimate concessionaires have to overcome.

At the Frederick (Md.) Fair I tried for three days to get space for a alum spindie, with a wooden arrow and a needle. Mr. Cramer, the secretary, at first said he didn't want me to go to jail for operating such a thing. I explained it to him at least three times, and he



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030 Nickel Clutch Pencils	6.00	500 Men's Rubber Belts, dark grade	18.00
302 Heavy Clutch Pencils	8.00	848 Gilt and Silver Powder Pouch	22.50
305 Gold and Silver Pencil and Pencil Pencils with rubber	9.00	608 Gillette Type Razors in nickel case	27.00
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M28 Bobbing Men- 835 Jumping Rabbits, 840 Jumping Bears.
Keys, 12-inch, 75c \$4.00 Dozen. \$4.00 Dozen.

These Dolls are the rage. They talk and walk and are beautifully dressed. Will have a tremendous sale for Christmas. START WORKING THEM NOW AND REAP A HARVEST.

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1685 Gift Propelling Pencils	3.00	823 Pipe Sets, 4-piece	34.00
835 Beautiful Pencils, assorted colors	3.00	7341 Ladies' Sewing Boxes	15.50
9137 Beautiful Assorted Bead Necklaces, with Tassels	3.00	690 Military Brushes, silver plated	16.50
4156 Ruby Bead Necklaces, with Tassels	3.75	690 1/2 Pair Silver Military Brushes and Comb, in case	45.00
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1212 Same as above, 8-inch	16.00	225 Silver Finish Wrist Watches	30.00
3377 Cigarette Holders, genuine amber	13.00	203 Filled Bracelet Watches	42.00
M9 Opera Glasses, in cases	4.50	256 Filled Bracelet Watches	37.00
68 Silver Handle Bone Bas Dish	15.00	5127 Fine Pearl Necklaces, in Leather Box	30.00
203 Bread Trays, Sheffield silver	10.00	230/18 La Tausca Pearl Necklaces	39.00
1210 Fruit Bows, Sheffield silver	18.70	44 La Tausca Pearl Necklaces, 24-in.	57.00
1211 Fruit Bows, with grape border	19.20	1125 Deitah Pearl Necklaces, 24-in., with white gold clasps	42.00
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85/22 Smoking Set, 5-piece	30.00	1060 Deitah Indestructible Pearl Necklaces, 24-inch, 14-karat white gold clasp, set with genuine diamond. Retail price on ticket, \$30.	42.00
215 Metal Ash Tray, with Match Box	6.00	3317 Gold-Filled Flasks	42.00
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5624 Manicure Sets, 21-piece, in fancy embossed case	18.00	511 Bisakat Bath Robes	45.00
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You place Boards with the following people: Foreladies, Foremen, Timekeepers, Shipping Clerks, Mail Clerks, Stenographers or anybody employed in large office buildings, hotels, depots, etc. FOR EXAMPLE: You place Salesboard with shipping clerk. He runs off same among his fellow workers, as a rule, during noon hour. For his trouble he receives a turkey. The name under the Gold Seal also receives a turkey. You buy the Turkey Boards from us and the turkeys from your local butcher, therefore you have no stock investment until after returns. Our Board has a beautiful lithograph of turkey, making it unnecessary to place stock with Board. Total cost of two turkeys and Board is about \$8.50. Board brings in \$15.60. YOUR PROFIT, \$7.10. To start in business all you need is our PATENTED TURKEY BOARDS. ORDER NOW. THANKSGIVING IS NOVEMBER 30. BOARDS, \$3.00 Per Dozen, or \$20.00 Per Hundred. 25% deposit with all C. O. D. orders. Can take care of all fraternal organizations, as we carry 25,000 Turkey Boards in stock. Arthur F. Beard is handling this department. He says: "Hello." All his agents are working. Are yours? If not, order now!

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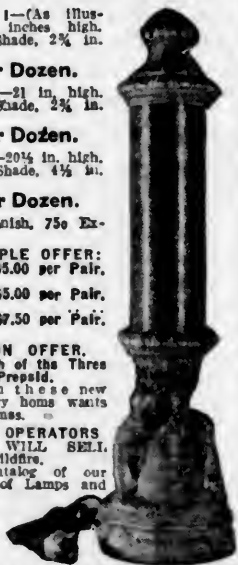
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IF YOU SEE IT IN THE BILLBOARD, TELL THEM SO.

"Nothing doing." I finally got space off the man who owned the whip and set up in front of it. In due time everything but a p. c. joint was running, and I didn't make expenses. I came on to Fayetteville, N. C., where I interviewed Mr. Jackson, the secretary. He said: "If you fellows would only grind along for 10 cents in a legitimate way you would be all right, but the first chance you get you want to step." I said I would like to show him what I had. He said: "Nothing doing." I finally took my little spindle right into his office and showed it to him. He didn't say yes or no, but let me wait on him for over two hours. In the meantime the grifters and strong-joint workers, with six or eight shills, were just starting to work. It being the first day they were quite anxious to get their five dollars a foot back. I had to lay off that week as I had a small concession and he couldn't be bothered with me. There were three set spindles, all laying up money as the chance presented itself; a 20-foot knife rack, working shills, patrons given \$20 bills or a revolver when they won; swinging balls, most of them with last year's stock displayed; clothes pin pickouts, with more shills; a cat rack, which had a sign displayed giving 25, 50 and 100 to the winner; a hand striker and marble flups. One joint had four swinging balls under one top, gaff buckets, pickouts and one creeper, with four shills; ribbon workers and one girl who begged a dollar out of a mark to buy a dog with.

The grafting fair secretaries want so much a foot that a legitimate game has small chance of making the concession fee. One can easily see why so many thieves are in the game this year and, outside of the eating stands, very few legitimate games are willing to take a chance against such odds.

How it will all end one can only hope that the meeting at Toronto will make some of them sit up and take notice. More honest concessionaires ought to "kick in" to the Outdoor Forum. More power to it. (Signed) JOE LYTELL.

Los Angeles, Calif., Oct. 23, 1922.
Editor The Billboard—While we are on the question of cleaning up the carnivals I would like to advise in the words from the Good Book, "Let him who is without sin cast the first stone." I am referring to the Foley & Burk Shows, now playing thru this State. They are very busy fingering small independent concessions and having them closed while they run fat joints themselves. I was closed up thru their efforts at Ventura, Riverside and San Diego. I am not questioning my concession's legality, but at any rate it is no worse than the gaff buckets Foley & Burk operate. At the Stockton Fair the police nailed up the gaff brace on the buckets, and at the Riverside Fair the police forbid them to open the bucket joint. It will come as a surprise to many to know that Foley & Burk operate a privilege car. As I write this their gaff buckets are merrily operating at Santa Ana, Calif.
(Signed) F. H. COX, Sherman Hotel.

Reiding, Mich., Oct. 28, 1922.
Editor The Billboard—A carnival, said to be owned by Max Goldstein, of Chicago, and which showed here in W. C. Speer's Park October 19, 20 and 21, carried at least one grift joint (electric chuck cages), and a girl show that was of no credit. On the closing night a young woman danced naked to an audience of fifteen men, who paid one dollar each to witness the disgraceful affair. The owner of the park and the local deputy sheriff are said to have been on the lot and acquainted with conditions relative to the dirty girl show, yet no attempt was made to close it, and no arrests were made. More power to The Billboard in its clean-up campaign and expose of rotten park managers and crooked officials.
(Signed) M. B. ELMORE.

Richmond, Ind., Oct. 28, 1922.
Editor The Billboard—I believe there should be an Advisory Board for outdoor shows in every
(Continued on page 96)

Lew Dufour Shows

BOOKED UNTIL DECEMBER 9th

NOW BOOKING Shows and Concessions

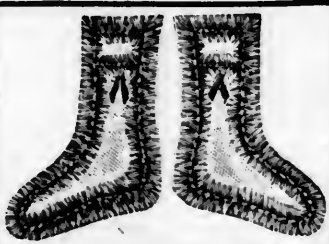
FOR 1923 SEASON. Address per route

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Augusta, Ga., Allen Park, Week Nov. 26th

LITTLEJOHN'S UNITED SHOWS

CAN PLACE FEW MORE LEGITIMATE CONCESSIONS

Corn Game open. Will book any good show that does not conflict. Camilla, Ga., Fair, Nov. 7 to 11; Quitman, Ga., Fair, Nov. 14 to 18; Thomasville, Ga., Fair, down town location, Nov. 21 to 25; Enterprise, Ala., Fair, Nov. 29 to Dec. 2. Florida Fair Secretaries, come look us over.
THOS. P. LITTLEJOHN, Manager.



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Fresh Curiosities, Party with Uns-Fon, Magician, Ventriquist, Crayon Artist, Glass Blower, Grinder or Engraver, Wire Jeweler, Bead Workers, Flower and Feather Exhibit, Penny Arcade Machine, Lecturers to Demonstrate Products.
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Wintering in Texas, especially those with orchestra experience, for Motion Picture Theatre. State lowest salary for winter's work. To start immediately at Abilene. Wire
JOHN VICTOR, Queen Theatre, Abilene, Tex.



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Good Stock on Hand for Immediate Shipment

BEACON INDIAN BLANKETS (Wigwam),	60x80,	Each \$3.50	BEACON TRAVELING ROBES, Heavy,	66x80,	Each \$4.50
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BEACON BATHROBE BLANKETS, Medium,	72x90,	3.75	BEACON SPECIAL INDIAN CRIBS,	36x50,	1.70
BEACON BATHROBE BLANKETS, Heavy,	72x90,	4.75	BEACON "F" STYLE CRIBS,	36x50,	1.40
BEACON TRAVELING ROBES, Medium,	66x80,	3.50	BEACON "I" STYLE CRIBS,	30x40,	62 1/2c

SPECIAL—16-INCH HULA DOLLS, \$17.50 Per Dozen

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WHITE METAL Glass Column Clock

LAST LOT IMPORTED
—NO MORE COMING—

Special Price While Lot Holds Out

\$4.75 \$4.95

Each in Case Lots 20 Clocks to Case Glass Columns



Not Blown Metal But Moulded

Each in Less Than Case Lots Order Quick

B. B. 90—Silveroid Finish, Glass Column, Metal Time Clock, Height, 15 1/2 inches; width at base, 8 1/2 inches; dial 4 inches in diameter, with gilt, beaded rim. Metal work is of unusual artistic design, moulded, not blown metal, and is supported on each side with massive square crystal-cut glass columns. A real masterpiece of art, and a marvelous clock in every way. Premium Dealers and Retailers find it a big attraction and sales promoter. **\$4.75** in Case Lots (20 to Case), Each, **\$4.95** in less than Case Lots, Each

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- B. 69—Race Sport Watch, Dozen, \$ 6.00
- B. 70—21-Piece Manicure Set, Dozen, 15.00
- B. 71—White House Clock, White Ivory, Each 2.25
- B. 72—One-Bell Alarm Clock, Each .72 1/2
- B. 73—14-Size Nickel Watch, Each .85
- B. 74—Miniature Time Clock, Each .85
- B. 75—18-Size Gilt Watch, Chain, Each, in Case, Set 1.85
- B. 76—Octagon Wrist Watch, Link Bracelet and Ribbon Band, in Case, Set, 3.25
- B. 77—Men's or Ladies' Size Fountain Pen and Pencil Set, in Box, Dozen, 2.15
- B. 78—Monte Carlo Game Watch, Each, 1.75
- B. 79—Shaving Stand, with Mirror, Cup and Brush, 12 1/2 inches High, Each, .75
- B. 80—Indesit Pearl Necklaces, 24-inch, Gold Clasp, in Pouch Case, Set, 1.55
- B. 81—Wm. A. Rogers 26-Piece Silver Set, 4.75
- B. 82—Beaded Bags, Draw String Tops, Doz. 6.00
- B. 83—Opera Glass, in Box, Dozen, 4.50
- B. 84—Cigarette Case, Nickel, Dozen, 12.00
- B. 85—Art Photo Cigarette Case, Nickel, Doz. 1.75
- B. 86—3-Piece Toilet Set, French Ivory Comb, Brush and Mirror, in Case, Set 2.75

STREET AND PITCHMEN

- B. 1—6-In-1 Pocket Tool Kit, G.oss, \$16.50
- B. 2—Pencil Sharpener, with File, Gross, 7.50
- B. 3—Pencil Sharpener, Clear Cutter and Mirror, Gross, 16.50
- B. 4—Needle Threader, 100 for, 1.00
- B. 5—Opera Glass and Laryngoscope, Gross, 2.00
- B. 6—Same as B. 7, only Black Metal, Gross 16.50
- B. 7—4-Piece Maroon Bill Book, Gross, 5.25
- B. 8—Nickel Clutch Pencil, Gross, 7.50
- B. 9—Storm Lighter, Gross, 6.50
- B. 10—Safety Razor, in Nickel Case, Gross, 30.00
- B. 11—Same as B. 12, only domestic, Gross, 22.50
- B. 12—Blades for Safety Razor, gross, 3.00
- B. 13—Key Castor Leather, Gross, 17.00
- B. 14—Folding Pocket Scissors, Gross, 13.50
- B. 15—Look-Backs, 2-wely, 100 for, 2.25
- B. 16—Wire Arm Bands, White, Gross, 8.75
- B. 17—Climbing Monkeys, Gross, 12.50
- B. 18—Running Mice, Gross, 3.00

WHITE STONE TRADE

- B. 40—Men's Belcher Ring, 1-Kt. Stone, Gold Plated, Gross, \$10.50
- B. 41—Men's Fancy Belcher, 1-Kt. Stone, Gold Plated, G.oss, 13.50
- B. 42—Ladies' Tiffany Ring, Large Stone, Platinoid, Gross, 9.00
- B. 43—Two-Stone Ring, 1/2-Kt. each, Platinoid, G.oss, 9.50
- B. 44—Same as B. 43, only with 3 Stones, Gr. 10.50
- B. 45—Scarf Pin, Tiffany, 1-Kt. Stone, Platinoid, Gross, 8.50
- B. 46—Scarf Pin, 32-Facet, Cluster, Gold Plated, Gross, 4.00

CANVASSERS AND AGENTS

- B. 30—"Special" Needle Book, Gross, \$ 4.75
- B. 31—"Army and Navy" Needle Book, Gross, 8.50
- B. 32—"Prize Winner" Needle Book, Gross, 9.00
- B. 33—Gold-Eye Needles, Per 1,000, 1.00
- B. 34—Needle Threaders, 100 for, 1.00
- B. 35—Victor 6-in-1 Can Opener, etc, Gross, 9.50
- B. 36—7-Tool Can Opener, etc, Gross, 7.25

Thousands More in Our

"SINGER'S ANNUAL" Complete Catalogue NOW READY

See that you get it

Ask for "Catalogue B. B. 33". 25% deposit must accompany all C. O. D. orders.

SINGER BROTHERS

536-538 Broadway, New York City

PIPES

by GASOLINE BILL BAKER

Plans alone get one nowhere. It requires action.

You don't have to humble yourself to make friends—just be a man.

Regular postcards are fine to send short pipes on, fellows. Besides, it's cheaper and quicker to write and send them.

Have you noticed there have been more pipes the past several weeks than formerly? It may be that we will get still more space in "Old Billyboy" for them.

H. B. Dixon and "Dusty" Rhodes were at Waycross, Ga. Reported the subscriptions coming in fast on "circus day". Dusty was home from there, to Jacksonville, Fla.

The "hot stove", "fireplace" and "pipe-shooters" locals should now be settling about nightly sessions. What do the smoke rings say? Let's have some of the comedy.

D. G. Co., Nashville—Have no address on the parties you mention. Do not remember of bearing from them. Would advise that you write them letters care of The Billboard.

Heard that some enthusiastic short story writer up in Canada was trying to get proficient in talking show and pitchmen's "inside" vernacular. He should first practice on saying "Saskatchewan" correctly—and then "sneeze" out the said lingo.

Only about five weeks, now, until the Christmas Special edition of The Billboard. While "nosing around" you might look for some special pipes for that big edition, which will probably be still larger than last year. Have them ready and when Bill pipes send them, about 'em in.

Whatchu doing in Pittsburg, J. J. McGervey? What have you to say that would be interesting to the boys? By the way, the "Reader" book you ordered has not been in circulation for about four years, and your "deemer" was returned.

Billy—In order to settle that wager you fellows have to decide on some point in the North or watch the newspapers or see the weather man where you are located, as naturally, snow falls much earlier in some sections than others. However, we'll give the date in Pipes, when the first flakes make their appearance in Cincy.

Victor Robinson (Kid Vic) shoots it from St. Louis that he has been doing wonderfully at the Gayety Theater there with "Smiles and Kisses" (confection) this season. "The new bally," he says, "of a gold-lined, quadruple-plate bon-bon basket has made a hit with the natives here."

C. J. Barr, H. Elchors and Arthur T. Nelson were in Columbus, O., working paper, according to report, and claimed good business. They were headed East and wanted to hear from the Oklahoma and Texas boys, also wondered what's the matter with Frank Whately, Susie Licas, Ed Reagan, Kilder, Thos. Buglar, Al. Loar, Jimmie Kelley and M. G. Mummert?

Heard last week that Flint, Mich., was open on the streets for the first time in ten years, among the boys there being Arthur Engel, art needles and x-rays; English Harry soap; Bill Graham, transferine; J. Shaffer, cement; Archie Bragg, buttons and armbats; C. Martin, soap, and James Frazier, inhalers. A spirit of fraternity and co-operative working toward gaining due prestige for pitchmen and demonstrators was said to exist, also that Engel and Bragg had split time on Saturday and both to quite satisfactory business.

One fellow wants to know if it wouldn't be well for each knight knowing his methods of operating are destructive to the whole profession to change to a sensible manner of working, and do it without persuasion? That would be simply beautiful, but—since they all do know when they're going wrong, it

WRITE FOR CATALOG 21-Piece Manicure Set \$15.00 Doz.



Round Gold-Plated Watch, with Bracelet and Box, \$2.75. Beautiful Platinum Finish Wrist Watch, in-jewel, white dial, grey or black ribbon. A REAL FLASH 25% deposit on all C. O. D. orders. **\$4.45** AMERICAN JEWELRY CO., 26 Arcade, Cincinnati, O.

YOU CAN MAKE MORE MONEY WITH THESE GOODS Per Gross. Scented Sachet, small size, \$1.85 Scented Sachet, large size, 2.00 Court Paster, best grade, 1.75 Nail Files, 2.00 Prompt shipments always. Deposit must be sent for C. O. D. shipments.

CHAS. UFERT 133 W. 15th Street, NEW YORK.

PAPERMEN

We are now accepting business from three of the best States in the South—Georgia, Alabama and Florida. Best proposition in the Southeast offered to those who can produce. We give you immediate service and full co-operation. Address: Agency Dept., FARM AND LIVE STOCK RECORD, Jacksonville, Florida.

Three Christmas Specials That Get the Money

TELEPHONES



TWO INSTRUMENTS TO 1st SET.

Dandy Wall Telephone

A good seller for Xmas. Sample 35 cents. \$10.00 deposit required for every gross ordered.



Punch & Judy Theatre

10 in. high, 7 in. wide, made of card board, collapsible, beautiful colors, operates by astring. A wonderful seller. \$9.00 per gross. \$5.00 deposit with order.

Just Received two carloads of Original Dandy and Hurst Tops. Place your order now—avoid disappointment. Prompt shipment guaranteed. \$5.00 deposit required on every gross ordered.

Fountain Pen Workers

We have the real Fountain Pens—Eagle, Gold Finish, per gross, \$13.50. Gold Finish Clips, 75c per gross. Holly Boxes, \$1.50 per gross. Fountain Pens manufactured and guaranteed by Eagle Pencil Co.



Ladies' Chatelaine and Men's Magazine Pencils from \$3.50 per gross up. OUR CATALOG JUST OFF THE PRESS. GET YOUR COPY. NONE MAILED TO CONSUMERS. ONE-FOURTH CASH WITH ORDER. BALANCE C. O. D.

543 BROADWAY BERK BROTHERS NEW YORK CITY

HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY

PRICES	Gross	Net
59130—Fins Combs, 3 1/4 x 1 1/2	\$13.00	\$12.00
59135—Fins Combs, 3 1/2 x 2 1/2	\$24.00	\$22.00
56314—Dressing Comb, 7 1/2 x 1 1/2	\$21.00	\$20.00
56312—Dressing Comb, 7 1/2 x 1 1/2	\$21.00	\$20.00
56313—Dressing Comb, 7 1/2 x 1 1/2	\$21.00	\$20.00
56638—Barber Comb, 6 1/2 x 1 1/2	\$13.00	\$12.00
56216—Pocket Comb, 4 1/2 x 1 1/2	\$6.00	\$5.50
Leatherette Slides, Metal Rims	\$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 in Years

"The Little Wonder Telephone"

Sells like wildfire. The money-getter for Christmas. Send for my price list and circulars of Telephones, Fountain Pens, Gyro-scope Tops and other specialties. You all know the button set that is getting the money.

Kelley, The Specialty King

21 and 23 Ann St., NEW YORK CITY.



TALK DON'T WALK

CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 23 lbs. Sachet Basket, trimmed with Tassels, \$18.00 per 100. Nests of 5, 7 Tassels, 5 Rings, at, 2.20 per Nest. Nests of 5, 7 Tassels, 7 Rings, at, 2.65 per Nest. Packed 5 Nests of above Baskets in package. Shipping weight, only 16 lbs. Prices for goods F. O. B. San Francisco. One-half of amount deposit required on each order, balance C. O. D., no matter who you are. Delivery in any quantity to be made within the same hour as order received. AMERICAN-CHINESE SALES CO., 817 Sacramento Street, San Francisco, Calif.

\$ WINTER'S BANK ROLL \$

\$10 TO \$25 PER DAY

SELLING RADIATOR COVERS FOR AUTOMOBILES.

Easy to Sell. Big Profits. Every Car Needs One.

Wire or write for particulars. J. P. FRIEDMAN, 4101 Ft. Hamilton Parkway, Brooklyn, N. Y.

PARISIAN PERFECT ADJUSTABLE HOOPS



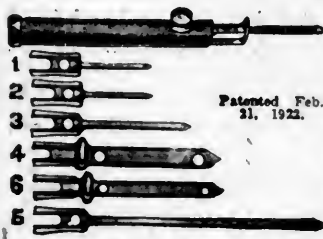
Just what you want. Note the thumb screw. Flat headed and long enough to get the necessary pressure to tighten the hoop. O H I E O W EASY!!

A hoop that will meet EVERY DEMAND. Can be used for all classes of fancy work. Every lady will see its merit. Can not be outclassed when used for the heavy FRENCH EMBROIDERIE.

Manufactured by PARISIAN ART NEEDLE CO.

The New Perfected Original Parisian Art Needle

(ALWAYS) 6 POINTS. FIRST BEST NEEDLE! LAST BEST NEEDLE! BEST NEEDLE ALWAYS! QUALITY OUR STANDARD.



Patented Feb. 21, 1922.

size Pillow, designed in colors; four balls of Peris Cotton, and work started, showing you how it is made.

NUMBERS 5 AND 6 POINTS, PER 100, \$2.50.

25% cash required on all C. O. D. orders. Get busy, folks. Our Needles sell ten to one better than other needles on the market. Write today.

PARISIAN ART NEEDLE CO.

914 North Rush Street;

CHICAGO, ILL.

Our new ORIGINAL 6-POINT NEEDLE has a point for each kind of French Embroidery from the finest silk thread to all sizes of yarn and carpet rag. The Original PARISIAN ART NEEDLE is made of nickel silver and will not rust. ALL NEEDLES GUARANTEED TO AGENTS AND CUSTOMERS. NOTE IMPROVEMENT ON SHANK OF POINT! THE GAUGE WILL NOT SLIP!

OUR NEW REDUCED PRICES WILL INTEREST YOU!

Needles with 4 Points, Numbers 1, 2, 3, 4, \$29.00 per 100, in 100 lots.

Send \$1.00 for sample of our Needle, complete with 6 different size points, rosebud sample of work, full instructions and particulars. Better still, send \$2.25 for agent's complete working outfit, consisting of one 6-point Needle, one full fit Peris Cotton, and work started, showing you how it is made.

STAMPED PATTERNS

All designs done by hand with air-brush in colors, tinted shades to work.

PILLOWS, per Dozen..... \$2.50

RUNNERS, per Dozen..... \$4.50

CENTER PIECES, per Dozen, \$6.50

These goods are of extra fine grade of crash. All of our goods are of quality.

STAMPED RUGS, in colors, on extra fine grade of burlap, from 50c to \$1.50 Each.

RICHARDSON PERLE COTTON, sizes 3 and 5, in all colors. 75c per box.

PARISIAN ART NEEDLE CO.

ELK TEETH



EACH MOUNTING STAMPED 14-K

We Can Supply Moose Teeth Same Style Same Price.

No. E21. 1/2 Doz. \$3.00 1 Doz. \$5.50 \$62.00 Per Gross

No. E22. 1/2 Doz. \$2.50 1 Doz. \$4.50 \$51.00 Per Gross

One Sample of Each Sent, Postage Paid, for 50c. See in the finest gold-filled mounting. Each mounting stamped 14-K. With full enameled dial. The Teeth the very finest made and can not be told from genuine. Send for samples at once.

KRAUTH AND REED

Importers and Manufacturers, 1118-19-20-21 Mezzes Temple, CHICAGO, ILL.

WE SPECIALIZE IN ADVERTISING BALLOONS



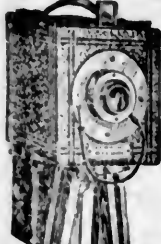
No. 70 Balloons, Assorted Colors. Printed Name and Advertisement.

\$21.00 per 1,000.

RUNNING TOY MICE Every one guaranteed. \$5.00 GROSS. Catalog Free. No Free Samples.

50% deposit on all orders, balance C. O. D. S.S. NOVELTY CO. 255 Bowery NEW YORK CITY

WE TRUST YOU



Get the 1922 Mandel-ette on our pay-as-you-earn offer. Makes 4 postcard photos in one minute on the spot. No plates, films or dark-room. Make \$50 to \$150 a week taking one minute pictures everywhere. No experience necessary—all or part time. Full details free. Write today—now.

CHICAGO FERROTYPE CO., 1430 West Randolph St., Dept. 3004, Chicago, Ill.

NO DULL TIMES SELLING FOOD People must eat. Federal distributors make big money; \$3,000 yearly and up. No capital or experience needed, guaranteed sales; unad goods may be returned. Your name on packages builds your own business. FREE SAMPLES to customers. Repeat sales sure, exclusive territory. Ask now! FEDERAL PURE FOOD CO., Dept. 33, Chicago.

seems nearly all of them are dormant and need the assistance of all wideawakes to "wake them up". The majority of the "wise guys" are in a state of semi-hypnosis—concentrated on their imaginary "greater-self", oblivious to current surroundings.

J. W. Burke pipes: "I have framed up with Dan Pomeroy and wife and am hitting the small towns in Eastern Pennsylvania. We are not breaking any records, but are killing the nut. This week we are at Selsholtzville, where we have been royally entertained by our genial hosts, Mr. and Mrs. Tom Bally, who have a farm, and we all went to the fields and tried to cut corn for exercise—enjoyed it like kids. We have with us Harry Elmore, who is making 'em take notice with his female impersonations—Harry is some swell 'dame'."

Jack Mansfield says he is now playing independent vaudeville dates with a single talking and singing act, out of Detroit. Between dates works paper. He adds: "I noted in particular the pipe relative to the sheet-writers—them's my sentiments. Bill. While a great deal of the propaganda against paper men is just jealous spitefulness, still the abuses have certainly merited public censure—for instance, some of the raw ones tearing up stubs, when a few measly coppers would make it straight. The Missus, Larry Hall and Harold Class are taking subscriptions in all the 'small time' out of here. For the benefit of the rest of the boys will say that business conditions here are very good and most everyone seems to have 'jack'."

Notes from Shaw & Emerson's Comedians—The show is now (Hilford, N. Y., November 11) in its fourth week of the season and going along nicely. Not packing them in nor having any wonderful business, but just taking it easy, making a little money and enjoying the great art of leaving the towns so that the show will be welcomed back. The program is being alternated nightly between vaudeville acts and short-cast comedies, and it is proving successful. Quaker Herbs are handled and giving good satisfaction. The roster includes Harry Shaw, versatile comedian; Mac Shaw, acts and dancing specialties; W. H. Emerson, lecturer, pianist, "man of mystery"; and general aid; Georg. Cash, character comedian; Harry Irving, musical artist, and Amelia Cash, vocalist, in popular songs. The entertainers all work in acts and single and double specialties.

Edward St. Mathews, known as the big-4 auctioneer and remembered in localities where he worked as the "poor man's friend". (Continued on page 96)



No. 4673—German Razors, Black Handles, Magnetized Blades. Dozen..... \$3.50
No. 709—White Collield 7-in-1 Scopes, Doz., \$1.85. Gro., \$22.00
No. 5342—Nickel-Plated Dutch Pennils, Doz., 50c. Gro., \$5.75
No. 534—Leatherette Billfold Note Book Combination, Doz., 45c. Gro., \$5.25
No. 1233—Tia Footballs, for Badges, \$4.00 Per Gross

OTHER LIVE ONES IN OUR FREE CATALOGUE. 25% deposit required with all C. O. D. orders.

ED HAHN, "He Treats You Right" 222 W. Madison St., CHICAGO, ILL.

JUST OUT BIG HIT IN THE "NEW" RUBBER BELTS

Be first in your territory to sell this new design. New Buckle and Loop. It's different. Price, \$1.00 per Dozen. Sample, 25c. Key Holders, 50c per Dozen. One-third cash with order. WRIGHT SPEC. MFG. CO., ST. LOUIS, MISSOURI

EASY TO SELL this SHARPENER



200 Per Cent Profit Hustlers Make \$25 a Day

Salespeople find the Premier Knife and Scissor Sharpener the fastest, sure-fire seller known. Every home, restaurant, hotel, meatshop, delicatessen, will buy on a minute's demonstration. Wonderfully simple and effective, a practical necessity. Puts a keen edge quickly on dulllest Knives, Scissors, Cleavers, Sickles, Scythes, etc. Money-back guarantee removes 90% of your sales resistance. Sale of your first order guaranteed. Send 25c for sample.

PREMIER MFG. CO. 800 E. Grand Boulevard, DETROIT, MICHIGAN.

Something New — MED. SHOWS, SOUTHERN WORKERS Try NATURE CLAY MASSAGE

NEWEST—LIVEST—CLEANEST—MOST PROFITABLE One operator sold 3,000 jars in one week. SAMPLE AND PRICES, 40c. SELLS FOR \$1.00. Nationally advertised. Read any National Magazine. Think of what you can do, then write at once. THE CHUTE LABORATORIES, NEW LEXINGTON, OHIO

Silk Knitted Ties

Are Fast Sellers EASY TO MAKE \$15.00 A DAY At 35c to 75c our regular \$1.00 to \$1.50 value Ties go like wildfire. You can undersell everybody, and every man is a possible customer. There are big profits for you in this line. All-Fibre Knitted Ties. \$3.00. \$6.25 and \$3.50 per dozen. Sport Rows, \$1.50 per dozen. We also have Pure Silk Knitted Ties, Original Grenadines and Mufflers of all grades.

WRITE TODAY for full details.

American Neckwear Exchange 621-A Broadway, NEW YORK CITY, N. Y.

WE WANT MEN and WOMEN WHO ARE Desirous \$25 to \$200 Per Week of Making Clear Profit

from the start in a permanent business of their own. MITCHELL'S MAGIC MARVEL-WASHING COMPOUND washes clothes spotlessly clean in ten to fifteen minutes. One hundred other uses in every home. Nothing else like it. Nature's mightiest cleanser. Contains no lye, lime, acid or wax. Free samples make sales easy. Enormous repeat orders—300% profit. Exclusive territory We guarantee sale of every package. Two other "night-sellers" and sure repeaters give our agents the fastest selling line in the country. No capital or experience required. Baker, Ohio, made \$500 last month. You can do as well. Send for free sample and prospect. MITCHELL & COMPANY, Dept. 107, 1302-1314 E. 61st Street, Chicago, Illinois.

AGENTS \$1.75

THIS IS A Gold Mine at A Throw ONLY 20 BOXES A DAY MEANS \$20 DAILY PROFIT



NIFTY NINE, IN DISPLAY CASE

Each article full drug store size. Retail value \$3.75; you sell for \$1.75, with \$1.00 profit for you. Think of it. Costs you only 75c. The array of fine toilet goods (that always appeals to lady's heart) will dazzle her eye, and when you state the low price of only \$1.75 for these 9 articles, the money is yours, even if she has to borrow or beg it.

Act Now! Sell like hot cakes—men and woman baby could sell "Nifty Nine". 30 other big sellers. Don't delay a minute. Each day's delay means big money loss to you. SPECIAL OFFER TO BILLBOARD READERS: 10 Boxes Nifty Nine, with Display Case free, for \$2.50. \$10.00 for less than one-half day's work. Sample outfit, including Display Case, will be sent postpaid for \$2.00. Write for full details. Hurry! hurry! Big rush from now till Xmas. Act Now. Dept. 9328, E. M. Davis Products Company, CHICAGO.

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

MEN WANTED AT ONCE

OUR REPRESENTATIVES MAKING BIG MONEY THE FUEL PROBLEM SOLVED—"HEAT WITHOUT COAL" Coal shortage makes every home buy our new kerosene burner, which cooks, heats, bakes, cheaper, better, cleaner than coal or wood.



RUBBER BELTS, First Quality... \$16.00 Per Gross Black, Brown and Gray, Plain, Imitation stitch and walrus.

PIPES

(Continued from page 95) and his side-kick, Lester Kayne, have been working thru Colorado, Nebraska and Iowa, with notions (straight sales) to good returns.

AGENTS, STREETMEN, MEDICINE SHOWS REOLO TONIC PILLS, A Reconstructive System Strengtheners. Reolo Makes Rich Red Blood.

A Big All-Year Money Maker Make Photo Postal Cards, genuine black and white, plateless, and tintypes, with a Daydark Camera. \$11.00 and up. No dark room, finish on the spot, no waiting, easy to operate and learn.

PAPER MEN

Experienced Farm Paper Men wanted by well-known farm paper of Maryland, Virginia, West Virginia, North and South Carolina, Kentucky and Tennessee.

BALLOONS DIRECT FROM THE MANUFACTURER We specialize in Advertising Balloons. Your name and ad printed on a 70 Assorted Colored Balloons.

AGENTS Make 100% Profit SELLING Plymouth Handbags One salesman sold 12 dozen in 7 days. His profit was \$93.00.

Running Mice, every one guaranteed... \$5.00 GROSS Best Quality Rubber Fabric Belts, Grey, Brown and Black... \$16.50 GROSS

SLEEP WITH FRESH AIR! SAFETY AND HEALTH ASSURED WITH OUR PATENTED DEVICE. It is absolutely impossible for a thief or burglar to jimmy an ordinary window if you have the PERFECTION WINDOW AND DOOR LOCK

AMBEROID GOLDEN BEAUTY COMBS We Make 'Em No. 410—Ladies Dressing, 8 1/2 x 1 1/2, Gross... \$20.00 No. 411—Ladies Coarse, 8 1/2 x 1 1/2, Gross... 20.00

MAGAZINE MEN Write immediately for our new price list, containing paid-in-full special offers on trade publications, automobiles, tires, phonographs, music, radio, moving picture, farming, machine shop, coal, etc.

Every Man Wants the "HATBONE" A backbone for soft hats. Keeps your hat in shape. No sagging and kinking. Holds the crease. Price, \$2.10 per Dozen. Sample mailed for 25c.

KIRBY TUFTING NEEDLES (Notched-Plated), No. 100. "OVER-STOCK," dull finish, same make, much lower while they last. \$1 required on each 100 order. Balance, C. O. D. Postpaid. Rush Machine, \$15.00.

STREET-PITCH - HOUSE-TO - HOUSE MEN The New 1922 Handy Knife. S-Sharp and Pool Sharpener. "Made in America" and guaranteed the year's best seller.

BIG SPECIAL OFFERS TO CONCESSIONAIRES, CARNIVAL WORKERS, AGENTS AND CANVASSERS Medium Scent Sachet, \$1.75 per Gross. Long Vial Lilac Perfume, \$1.75 per Gross. Sold only two gross to the dealer.

GO INTO BUSINESS for Yourself Specialty Candy Factory in your community. We furnish everything. Money-making opportunity. No experience needed. Buy in bulk. Free. Write for it today. Don't lose it!

Agents Ye Gods, -some seller! I made \$215 to-day -writes Bentley

The Oliver Oil-Gas Burner does away with coal and wood. Burns 95% air-5% oil. Turns any range, furnace or stove into a gas stove.

AGENTS SALESMEN SHEETWRITERS FREE SEND YOUR NAME and you will receive free our latest Circular. SPECIALS: Self-Threading Needles, \$3.00 per 1,000 Needles (100 Envelopes) Up to 25c retail value.

Flashy Needle Books, \$6.00 per gross 25c retail value. Leatherette Needle Books, \$14.00 per gross Up to 50c retail value.

MORRISON AND COMPANY ESTABLISHED 1892. Our large illustrated holiday edition, full of bargains, is now ready for mailing. Prices are positively the cheapest.

\$65 A WEEK AND A BIG CASH BONUS YOU CAN HAVE IT Others start off making \$1 an hour, either full or spare time. A real selling sensation. Every woman needs and wants our new, beautiful, 7-piece Solid Aluminum Handle Cutlery Set, with a \$1.50 Premium FREE!

DAISY THE WONDER NEEDLE

BETTER THAN EVER

NU-ART BEST FRENCH KNOT NEEDLE EVER MADE

YOU CAN DEMONSTRATE THESE NEEDLES IN ANY STORE, IN ANY TOWN, ALL THROUGH THE WINTER. THE ONLY NEEDLES WITH ONE POINT THAT DOES ALL THE WORK. THE ONLY REAL NEEDLES EVER MADE.



DAISY WONDER NEEDLE is another big seller. Women buy it on sight. Perfect point and gauge. Prices to Agents: Sample, 30c; \$1.25 per Dozen, \$10.00 per 100, \$50.00 per 500.

NU-ART NEEDLE makes any stitch. Silvered like a piece of costly jewelry. Works on any material. Prices to Agents: Sample, 30c; \$2.40 per Dozen, \$20.00 per 100, \$28.00 per Gross.

MOLTER-REINHARD COMPANY,

366 West Monroe Street, CHICAGO, ILLINOIS

Advertisement for Sterling Silver Finish Flashing White Stones and Gold or Platinum Finish Scarf Pins. Includes prices per dozen and gross.

good show, which is giving satisfaction and producing remunerative business. Pete Sims and family are included on the roster.

SENSATIONAL XMAS SELLER

Advertisement for a 9-piece combination toilet set. Includes an image of the set and pricing information.

"Smiling Kid" Johnson piped from Sweetwater, Tex. "I just came in from Abilene, Tex., where I had a good two weeks' business with novelties and the Madam with pens and needles.

Advertisement for District Managers, Papermen, and Crew Managers. Promotes 'Something New Something Different' with a two-payment plan.



Might isn't always right. The majority of town merchants with stores and their intimate friends seem to think if a street salesman doesn't like the town and the way he is treated he should move to another—to again get the "rousting"—and it lacks a helluva lot of being "right".

Advertisement for Rubber Belts. Features a large price tag of \$15.50 per gross and an image of a belt.

Advertisement for 'The New Sanitary Egg Beater'. Promotes it as a new patented item for home use.

Advertisement for Rubber Belts. Lists various styles and prices, including roller buckles and fiber silk neckties.

Advertisement for Papermen. Promotes them as the best seller for the U.S.A. for stationery and supplies.

Advertisement for Agents Wanted. Promotes a match scratcher and other novelties.

Advertisement for 'The Staley Water Pen'. Promotes it as a fountain pen that never dries out.

Advertisement for 'Big Money' and 'Lacassia Oil Soap'. Promotes various products and agents.

Advertisement for Agents: Big Money. Promotes 'Shor's Clothing Racks' and 'Saves money on pressing!'.

Advertisement for Concessionaires. Promotes 'Best Quality Silk Knitted Ties' and 'Rubber Belts'.

SAY "I SAW IT IN THE BILLBOARD."

PIPES

(Continued from page 97)

eliminate the working of men who don't fight the stores—in other words, make an honest living. And by the same token many a street salesman ("street fakers"), as some of the would-be high-brows term them, gave their lives in France and many of them are right now being discriminated against by some of the moral riff-raff that remained at home, for one reason or another. There are some facts and some points for mayors and other city officials to think over before legislating in favor of a few local grumps against all pitchmen and demonstrators, because some have not proven all-wool-and-a-yard-wide. There are some "bad actors" among street-men, and there are thousands of "rank" storekeepers. The honorable demonstrators try to earn a couple of hundred dollars to tide them and their families over winter, while selfish merchants aim "to keep digging for thousands the year 'round. Yet all are Americans, or should become so as soon as eligible.

Two energetic workers in Cincinnati the past two weeks (until early last week) were Harry Williams, the lightning calculator man, and George Warner, the physical culture exponent and home-treatment aider. Wonderful personality have these fellows and good fellows along with it. They held down a large storeroom on Sixth street, right in the center of the downtown business section of the city, but sales were not up to the standard, despite their earnest endeavor. Harry said Queen City folks that he saw were not just of the right sort. They left November 1 for Louisville, with intention of working on to New Orleans until after Christmas, then to Florida for the balance of the winter. Warner puts out a massage cream along with his lecture on athletics, and his business was also under his usual standard. Incidentally, Williams wants it understood, because of some conflict among the boys, that it was C. Edw. Williams, the veteran calculator man, who passed to the great beyond about two years ago and not himself.

OUTDOOR FORUM.

(Continued from page 93)

city. As a rule members of a city council know little about any form of amusement, altho they are allowed to make laws to regulate or prohibit same. In most every town there are men who have had experience in the outdoor show world. A committee could be formed of these citizens, who would willingly advise city officials as to the proper manner of handling all forms of amusements.

Our city council is made up of the following

PAPERMEN

We want 60 Farm Paper Salesmen at once to represent us in the Atlantic Coast States. Write today for terms. Send \$1.00 with letter for immediate shipment of receipts, sample copies and credentials. Get our complimentary list of late Fairs and Winter Shows.

CIRCULATION MANAGER

508 Hitchcock Bldg.,
SPRINGFIELD, MASS.



The Simplex Typewriter

Only \$275. A Boston customer wrote Jan. 3rd, 1921: "The Simplex can't be beat for three times the money. I am well pleased."

Send \$2.75 cash M. O. Best letter or "Try me with a C. O. D." Rush your order right away. We thank you.
WARD PUB. CO., Tilton, N. H.

SERPENTINE GARTERS

No nobs or pads. All desirable colors and high-grade elastic. Plain or nickel-plated clasp. \$7.50 gross, \$4.00 1/2 gross, \$1.00 doz. 15c Sample. Write now. 25% deposit required on all C. O. D. shipments.

Manufactured by

E. Z. ART NEEDLE CO.

513 North Dearborn Street, CHICAGO, ILL.

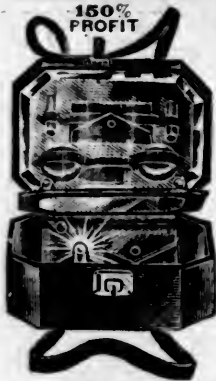
SUBSCRIPTION MEN! NEW OFFER!

On one paid-in-full card The Saturday Blade, Chicago Leader, Household Guest and Better Farming. Collection \$1.95, use or the Purdiss premiums at cost. Small turn-in. This offer exceeds previous offers made by publishers. Write me again if you have written before. C. A. DARLING, 503 North Dearborn St., Chicago.

MEDICINE MEN

IN THE NORTH, SOUTH, EAST AND WEST are doing the BUSINESS with my INDIAN REMEDIES. YOU can do the same. A Post Card will get you my Prices. THE BEST for the LEAST MONEY. BANK DRAFT GUARANTEED.

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329 No. Brighton, Kansas City, Mo.



Salesboard Operators, Agents, Bazaar Workers—Here Is a Gold Mine

BUY DIRECT FROM THE MANUFACTURER AND MAKE
150% PROFIT LATEST IMPROVED ELECTRIC LIGHTED VANITY CASES

Beautifully gold-lined, keystone or square shaped. Has all the necessary fittings and beveled mirror.
BIG FLASH—Four Great Money Getters—SPECIALLY PRICED:
No. 302—\$21.50 per Dozen. Retail for \$31.00. Sample mailed for \$2.25
No. 304—\$25.50 per Dozen. Retail for \$35.00. Sample mailed for \$2.50
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OCTAGON SHAPE ELECTRIC LIGHTED VANITY CASES—with two beveled mirrors and tray. High grade gold polished fittings. Gold lined, with brass lock.
Sample mailed for \$5.50. Retail for \$10.00 to \$12.00.
Every Girl and Woman wants one.

Four of the above samples mailed for \$12.00.
All cases carefully inspected before leaving our factory. All orders shipped same day as received.
One-fourth deposit, balance C. O. D. ACT QUICK. DON'T LOSE THIS MONEY-MAKING OPPORTUNITY. SEND YOUR ORDER AT ONCE.

R. RUTENBERG MFG. CO., 160 North Wells Street, CHICAGO



AGENTS

You have heard them say: "It sells on sight," and it made you laugh. BUT if you will walk into any man's office and snap TEL-O-PAD to his phone, then step back while he looks at it, he will say: "**HOW MUCH?**"

It's a Walk-Over, Boys!

Send \$1.00 for sample and get quantity prices. Will consider State and County rights. There are 29 million phones in the U. S.

TELOPAD CO., Not Inc.

Phone, Wabash 0300.

533 So. Wabash Avenue, CHICAGO, ILL.

men: A shoe cobbler, an undertaker, a grocer, a janitor of a lodge building, a freight handler, and the others are factory workers.
These men know little, indeed, about the amusement business. That's my reason for a suggestion of an Advisory Board.
Some time ago we had a baseball boosters' meeting here. A prominent manufacturer, in illustrating how money goes out of the city,

was at various times circuses have come here, stayed for one day and taken away \$10,000 to \$25,000."
Circus men, did you know there was so much money here?
All this simply shows the ignorance of some people. (Signed) GEO. W. RUSSELL,
Secy T. M. A. Lodge No. 98.

AS IN A LOOKING GLASS

Sidelights, Reflections, Impressions and Reminiscences From Here, There and Everywhere

By SYDNEY WIRE

"Oh, Mr. Porter! What shall I do? I wanted to go to Birmingham And here I am at Crewe. Take me back to London As quickly as you can.
Oh, Mr. Porter, what a silly girl I am."
What is the above? Where does it come from? Who knows?
"Oh, Mr. Porter," is the title of perhaps the most popular of all of the late Marie Lloyd's extensive repertoire of song comedies. The first time I ever saw the famous English comedienne was in the summer of 1893 when she was in the heyday of her extraordinary popularity. It was at the Earl Court Exposition, Marie, young, beautiful and attended by a coterie of admirers, was taking in the exposition. Someone had recognized her, and a crowd surrounded her as she doing homage to a queen. The English are great admirers of their stage favorites, and they stay loyal to them until long after age has robbed them of the ability that made them famous. A short time ago Marie Lloyd was buried in a London cemetery. It is said that there were over 5,000 people at the graveside while thousands lined the route of the cortege from the home to the cemetery. Homage indeed.

Mazie saw "The Ever Green Lady" at the Punch & Judy the other night. She liked the show because "it is different". A trifle far-fetched perhaps, but still entertaining with two odd characters, either of which justify the play. Doody, an old messenger boy (he's over 60), and Madam O'Halloran, a pleasing type cleverly portrayed by Beryl Mercer. Doody, splendidly played by J. M. Kerrigan, is, according to Mazie, the comedy hit of the play, while Beryl Mercer has a number of bits of telling dialog out of which she gets all there is to get. Doody and Madam O'Halloran are two strong characters, and they carry the show.

Phyllis Marren, who is a daughter of John Marren, editor of The Baltimore Sun, is making her debut on the stage as a member of the ensemble with "Blossom Time" at the Johnson Theater, New York.

In the hour of sickness it is indeed good to know that we are not forgotten and the many cheering letters which come to me from time to time do much to maintain courage and stimulate faith. Mrs. Irving J. Polack was among my callers last week, and she brought with her wondrous words of hope and faith as well as a daintily-filled box of assorted 'fruits.' I shall soon be in a position to open a small delicatessen shop. My old friend, Joe Sheeran, now installed in the electrical supply business in Philadelphia, recently sent me a package of assorted cigars, cigars, etc., together with chewing gum and candies of all kinds. Joe was once a Philadelphia box-office man and has served his time on the road, both as an agent and manager. Last week Al S. Cole tricked in. He was accompanied by Ed Kennedy, late of the Johnny J. Jones Exposition. His contribution was an enormous box of assorted French pastries with which every man in the hospital gorged himself to the necessity of C. C. pills and salts. Another cheering message with a material reminder of the good fellowship of brother showmen from my old pal and partner, Joe Tilly, L. Keller, N. Miller, Zebbie Fisher, Tom Rankin, R. S. Oaks, Louis Hoekner, Jim Chase and Leo Hogan. All regulars.

For the No. 1 Lodge, B. P. O. E., I have nothing but gratitude. I have long been an Elk, but never truly grasped the wonderful advantages of membership. It is not pleasant to be cooped for months in a hospital bed, but the Elks have always taken care that I was not left alone nor neglected. Sick committees are usually most unreliable bodies, but not so with the New York Lodge of Elks. Hardly a day in the week passes without a visit from one of these messengers of hope and gladness. Rain or shine they are on the job. Foremost and among the more ardent of these couriers of sympathy are Bill Hartman and Charlie Young. To William T. Phillips, secretary of N. Y. Lodge No. 1, I also owe a debt of everlasting gratitude. He has been most solicitous as to my welfare and has gone out of his way to make me comfortable. In spite of sickness and suffering, there are still redeeming features that compel us to be grateful to those who have stood by.

All Broadway was excitement last week with everybody awaiting the opening of the new edition of "The Music Box Revue". Could Irving Berlin ever hope to write and frame a show that could stand up alongside of the first edition, which ran a whole year on Broadway? Was it possible? It was. The show is over, the suspense is over. Read what the critics say. None of them can describe it adequately and give it its due. I can't. I'm not going to try.

Well, here I am. Still in bed and still hoping. I've been flat on my back since February 1 and am just beginning to get used to it. Of course it's a trifle monotonous, but with the

many friendly visitors and the cheering letters that are dolly coming to me I manage to keep cheerful and—better still, hopeful. I am now under the care of Dr. Wm. B. Coley, who is considered as the world's foremost specialist in cases of new growth—under which heading my ailment comes. He is kind, attentive and sympathetic and is doing all possible to bring about a recovery. His son, Dr. Bradley Coley, is also with me daily. He is a prominent New York physician and surgeon and is on the staff of The Memorial, Bellevue and at the Hospital for Ruptured and Crippled, where I am now sojourning.

To my many friends, I much appreciate your letters and am grateful for the fact that I am not forgotten. I have tried to answer as many of the letters as possible, but sometimes it has been an impossible task. Let me take the opportunity of again thanking everybody who has written me.

Maurice Lagg and Felix Blei. See together quite a deal of late. Together they paid me a visit recently. They told me lots of news and gave me much information as to the inside feeling around the lots. Felix is strongly for the cleanup. Maurice is inclined to be a trifle bored over the whole thing.

We Are Headquarters

For Fountain Pens, Razors, Razor Straps, Manicuring Sets. Get Our Prices First.



Nickel Velvet Lined Safety Razors

\$2.00 Per Dozen.
\$21.00 Per Gross.

Imported Blades, to fit Gillette Razors, 25c per Dozen.
One-fourth cash, balance C. O. D.
All goods shipped promptly.
R. & S. MFG. CO.
The House of Myer A. Finegold,
32 Union Square, NEW YORK CITY.

RUBBER Belts

\$14.50 PER GROSS



Plain Walrus and Stitched, Black, Tan and Gray, anything you want. Also, have Ladies' Belts.

We require a deposit of \$3.00 on each gross. Samples, 25 cents.

CHARLES H. ROSS,
126 1/2 E. Washington St., Indianapolis, Ind.

Rubber Belts

\$14.40 Per Gross, High-grade Roller Bar Buckle.
\$15.50 Per Gross, High-grade Ratchet Buckle.

Rubber Key Cases, \$12.00 Per Gross.
All goods C. O. D. 25% deposit.
Samples, 25c.

HOWARD RUBBER CO.,
595 N. Howard St., Akron, Ohio.

AGENTS ATTENTION!

"Take Me Home Package"

Contains merchandise valued at \$3.00, and sells handily at a bargain price of \$1.50.
PRICE, \$5.00 PER DOZEN PACKAGES.
Send 50c for sample package today, and prices in quantity lots.

New York State Trading Goods Co.
53 E. Houston Street, New York City.

JUST OUT—LITTLE JOVE

Wonderful seller over counter, on street, at fairs and war trials. Everybody wants one. Low profit. Write NOW for particulars. **JOVE MANUFACTURING CO.,** 503-6 Richards Block, Lincoln, Nebraska.

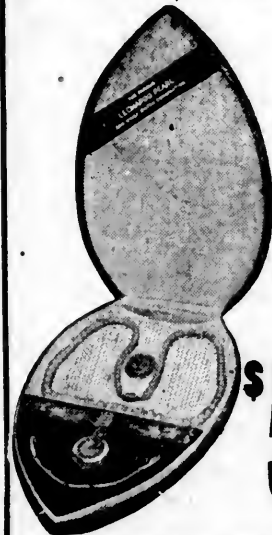
WANTED—AGENTS
To sell the new Superior Comb Cleaner. Retail for 25c. Agent's sample, 10c. Write for wholesale prices. **SUPERIOR NOVELTY CO.,** Hartford, Conn.

CARNIVAL AND CIRCUS NEWS

JOHN T. WORTHAM SHOWS

Again Encounter Rain on Second Visit to Lampasas, Tex.

World's Famous Original Leonardo Pearl and Wrist Watch Combination



\$5.00 EACH

This combination contains a 24-inch Leonardo opalescent, high lustre, highest quality Pearl Necklace; also a fine one-jeweled, gold-plated Wrist Watch, gold-filled extension Bracelet, hand-painted Silk Ribbon, put up in an elaborate plush case.

Five Big Items for \$5.00

Can you beat it?

A Premium and Salesboard Combination That Speaks for Itself

WE CARRY A COMPLETE LINE OF SILVERWARE, SLUM JEWELRY, PADDLE WHEELS, BEACON BLANKETS, ETC.

25% deposit must accompany all C. O. D. orders.

House of Heiman J. Herskovitz, 85 Bowery, NEW YORK CITY. Long Distance Phone, Orchard 391.

SALESBOARDS AND SALESCARDS

QUICK SERVICE. WHOLESALE PRICES. 20% Discount on Orders of \$50.00.

"Midget" Salesboards

Table with columns: Sizes (Holes), Prices, Sizes (Holes), Prices. Lists various hole counts and their corresponding prices for midget salesboards.

"Pulkwik" Salecards (Blank Heading—One Seal)

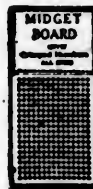


Table with columns: Sizes (Pulle), Price per Doz. Lists prices for different sizes of pulkwik salecards.

J. W. HOODWIN CO., 2940 W. Van Buren St., CHICAGO

JUST RIGHT SHOWS

The Just Right Exposition Shows are playing Florida to very satisfactory business, carrying three shows, two rides and twenty concessions. Among the engagements played was the fair at Perry, and the secretary of that association pronounced this caravan one of the cleanest ever there. The writer has the management of the Old Plantation Show, which is more than making good at every stand. Week of November 6 the shows play the fair at Williston, with a like event at Lake Butler to follow.—CLAUDE (BLACKIE) MULLEN (for the Show).

I still receive occasional letters about my recent paragraphs comparing certain words in the English language and the American language. Now my attention is called to still another variety of language spoken in our own country. It might be called "show language". Here is a specimen of it, clipped from "The Billboard": "A crowded midway. No wheels allowed, but all working, such as tipups, rolldowns, bucket joints, corn or keno games, set spiders, etc." That's perfectly intelligible language to some people I suppose.—The Observant Citizen in The Boston Post, Boston, Mass., October 31.

HALLOWEEN PARTY BIG SUCCESS

Showmen's League of America and Ladies' Auxiliary Hold Pleasant Function

Chicago, Nov. 4.—The Halloween party given by the Showmen's League of America and the Ladies' Auxiliary was an unqualified success. In fact, it was one of the pleasantest functions held by the league at any time. The committees were as follows: Col. F. J. Owens, chairman; Budd Menzel, "Whitey" Lehrter, Wallace Driver, Frank Leslie, Harry Coddington, Mike Smith. The committee from the Ladies' Auxiliary was composed of Mrs. W. O. Brown, Mrs. Al Latta, Ruby Steinhart, Mrs. Sam Burgdorf and Mrs. Chris Ayers.

Among the guests present were Mr. and Mrs. Thomas B. Vollmer, Mr. and Mrs. A. J. Ziv, Mr. and Mrs. Louis Hoekner, Mr. and Mrs. Joe Tillery, Col. William LaVelle, J. W. Coghlan, William F. Clifton, R. K. McFarland, Mrs. Lou Blitt, S. Keller, Anette E. Hartmann, Esther J. Hartmann, Mr. and Mrs. James Campbell, Charles Davenport, Mr. and Mrs. Robert Hingley, Mr. and Mrs. J. E. Winfrey, S. L. Hogan, Tullie Ladue, Mrs. S. Pierson, T. H. Gother, W. O. Brown, Harriet Neppreth, H. E. Roseberry, Miss Widener, Sam Burgdorf, James Chase, Antonio Perry, F. J. Kuntz and all of the members of the committees.

A DUO OF EXPERT HORSEWOMEN



Bonnie Gray, expert trick rider, who besides entertaining at Rodeos, Roundups, etc., is a trained nurse, and also owns a B. M. degree from the University of Idaho (left), and Bonnie McCarroll, expert broncho buster, as they arrived in New York as the guests of the Waldorf-Astoria in reciprocation for their remarkable exhibitions or riding at the Boxeman (Mont.) Roundup and the Frontier Days' Celebration at Cheyenne last summer. —Photo, Wide World Photos.

LINDEMAN BROS.' SHOWS

Sheboygan, Wis., Nov. 4.—The winter quarters of Lindeman Bros.' Shows is a busy place these days. The show closed September 30 and at this writing all trucks have been refinished and seats and poles repainted. The outfit is in quarters at the Sheboygan County Fair Grounds at Plymouth, Wis., with home offices at 204 S. 14th street, this city. Besides the Lindeman Brothers, Capt. Wm. Gensch and the writer are the busy men at the quarters. Fifteen trucks will move the show next season.—ART YOUNG.

HETH SHOWS GET BESSEMER

Chas. J. Roach, agent for the L. J. Heth Shows, wired The Billboard from Birmingham, Ala., November 3, as follows: "Just closed contract with B. P. O. Elks at Bessemer, Ala., for the L. J. Heth Shows to exhibit under auspices of that lodge at Bessemer week of November 13. I also have promise of contract with Elks here in Birmingham for week of November 20."

NEW VANITY CASE

Chicago, Nov. 4.—Among the many new and novel features which are on the market is the Night Light Vanity Case, manufactured by the Universal Leather Goods Co., Chicago. It is a very attractive octagon shape, double mirror, patent leather, with five-piece fittings and gold lined, with a complete electrical equipment. E. F. Myers, another concessioner handling this line, reports wonderful success.

James G. Graham, Capt. 135th Field Artillery at Canton, O., advises The Billboard that court action was to be taken last week against Frank West's Bright Light Shows for alleged unpaid bills contracted when the carnival company played Canton several weeks ago. "We certainly were greatly disappointed with the West Shows, for everything possible was done to make their visit a financial success," says Capt. Graham.

DOWNIE'S ELEPHANTS

Take Part in Big Political Demonstration at Lancaster, Pa.—Work at Winter Quarters Progressing Satisfactorily—Circus To Be Enlarged for Next Season

Havre de Grace, Md., Nov. 3.—A special baggage car took the six elephants of the Walter L. Main Circus to Lancaster, Pa., this afternoon, where on Saturday they will be the big feature of a political parade. With them went Bill Emory and Sam Logan, with two assistants. It was originally intended to send but the four adults, but "Gov." Downie sent the little babies along for good measure. It is to be the last big political rally in the middle section of Pennsylvania, and it is believed that it is the first time that elephants were ever used to influence voters.

Work at the winter quarters of the Walter L. Main Circus has started in earnest with the arrival back at quarters of Claude Orton and wife, who spent a brief vacation at Knoxville, Tenn. On their return "Baldy" Carmichael, who had been in charge of the quarters, packed his trunk and left for Los Angeles, where he will spend the winter.

Dan Darragh, who had the Rhoda Royal bulla in vaudeville, is here breaking in two new pony acts, and already has them well under way. Work on the wagons will be commenced on next Monday, with Fletcher Smith in charge of the decorating, as usual, and Ralph Somerville assistant. The elephants and the air callopo will be used this winter at several winter circuses, taking them to points in New York State and the Middle West.

At the annual Halloween festival here last Tuesday night "Gov." Downie was one of the judges, and, resplendent in a Prince Albert, tall hat and chrysanthemum, led the parade, to be followed by the elephants, callopo and more than 1,000 maskers. It was the biggest event pulled off in Havre de Grace in years. Besides the callopo there were three bands in line. Mr. and Mrs. Downie will leave shortly for a trip to Mt. Clemens, Mich., returning here before the holidays.

It is interesting to read the news about the rumored sale of the Walter L. Main Circus. "Say," said the "Gov." this afternoon, "if anyone came as near to my sale price as \$5,000 the show would be their's right now."

Bear this in mind: Work is going on for next season right now. It is a belated announcement, but I have the consent of the interested parties to announce the marriage of Leo Kerns, the manager of the International Seven act, with the show the past season, and Rose Walleit, daughter of Mr. and Mrs. William Walleit, of the Main show the past season. The marriage took place on the closing day of the season and the groom left to fulfill vaudeville dates in the West. Mrs. Kerns is here with her parents and her husband is expected here shortly.—FLETCHER SMITH (Press Representative).

WHERE S.-F. FOLKS GO

Following the Season's Close at Ardmore, Ok., November 8

Once again it's "Home, Sweet Home" and the Sells-Floto Circus is headed for the barn at Peru, Ind., where combination and merger will begin upon arrival. The show closes at Ardmore, Ok., November 8.

Practically the entire troupe will ride into Peru on the show trains, where the majority will run into Chicago to rest a few days before the winter's vaudeville, indoor circus and road show activities. There are those, among them "Poodlee" and the Hunsford, who will race into New York, where the Hunsford's act will make ready for vaudeville, and "Poodlee" will join Joseph M. Schenck's forces for the leap to Hollywood and screen stardom.

Of the few going southward, Walter McGriff leaves for Miami, Fla., where he will manage the exclusive Miami Club until the bluebirds whirl above the battlements of the Chicago Coliseum.

General Manager Zack Terrell, who will be the busiest man alive at Peru all winter, hopes to relax in Owensboro, Ky., his home, during the holidays. George D. Steele, general claim agent, will drop off the second season as it passes thru Decatur, Ill., Friday. Frank Loftus, front door chief, will again head a big New York road show, and Harry Riley, superintendent of big show tickets, will winter in Chicago, where he will be active theatrically. Billy Cronin, Charley Hoyt, Biddy Hutchison, Happy Brandon, Johnny Wall, Al Leyman, Harry Levy, John Brown and other ticket and concession men will start activities in the Loop forthwith. Members of the Sells-Floto Klondike Club will assemble in the Windsor-Clyton, Palmer House, the Lorraine and the City hotels next Monday. Plans for the perpetuation of the club will be formulated. On Monday George Steele will arrive in Chicago to organize his Yiddish "Uncle Tom" show, with a Hebrew cast, from Uncle Tom to Little Eva. Bill Wells, Mrs. Wells and Bobbie, Leo and Mrs. Hamilton; Nona Marline, the Ottwagans, Earl Shipley, Art Borrella and Don Montgomery and picked bandmen go from Peru to Milwaukee to open with the American Circus Corporation winter circus. Don will have the big show hand with this organization.

Frank McLain, treasurer, stays at Peru with the show. Bobbie De Lochte, assistant, returns to Denver and the big game country of Colorado, and Walter Bairden, secretary, goes to Peru.

The Hodgins will leave Chicago shortly on their annual vaudeville tour, and the Hobsons will rest in Chicago preparatory to winter engagements. The Wards—the combined troupe—will stage the big flying act with the winter circus. The Flying Nelsons will head for New York after a sojourn in the old Knoxville homestead.

With this closing Denver, for years the win-

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

JOHNNY J. JONES' EXPOSITION

Free Night Gate at Spartanburg County Fair Quite Acceptable

Spartanburg, S. C., Nov. 3.—Altho the Johnny J. Jones Exposition did not leave Columbia until Sunday midnight, everything was in readiness Monday night here, and altho the Spartanburg County Fair did not start till Tuesday the Jones Exposition opened that night to a packed "joy plaza" and business so far has been very good.

Secretary Moore does not tolerate any crookedness. A "lucky boy" was alleged to have bought space for a candy wheel and was a short time later in jail for operating a "p. c.", drawing a fine of \$100 or thirty days, and it proved a great lesson to others.

Many oldtimers will remember Zeno, the clown. The writer "discovered" him here. He is foreman of the composing room of the Spartanburg Journal, having given up grease-paint to come here with his parents. He has a fine home, a charming wife and smart little boy. Fourteen years ago Zeno (John W. Tinsley) was with the Jones & Adams show (two cars), and the talkfest indulged in by the former clown and Johnny J. Jones was truly reminiscent. T. A. Wolfe, accompanied by E. W. Mahoney and others of his staff, were visitors Wednesday, and Robert Glath and wife are spending the week here.

There was extreme sorrow on the Johnny J. Jones Exposition when details of the terrible catastrophe which befell the Wortham World's Greatest Shows train was flashed over the wires. Both of the Jones boys (Homer and Will) were well known and immensely liked by everybody who ever came in contact with them. They were both visitors to the Jones Exposition quite often while their sister, Etta Louise Blake, was a member of this organization. The carnival world lost a master mind in the demise of Homer Jones. All with this show are wishing speedy recovery to the injured.—ED R. SALTER ("Johnny J. Jones' Hired Boy").

WORTHAM'S WORLD'S BEST SHOWS

Rearrangement of Midway Resultful at Louisiana State Fair

Anstin, Tex., Nov. 2.—With good crowds and favored by the best weather throughout the engagement Wortham's World's Best Shows this year eclipsed the business of 1921 at the Louisiana State Fair. The patronage started briskly, remained normal during the event and closed in a "blaze of glory". One thing can be said in favor of the shows this year, the midway was more pretentious, on account of more shows being listed, and they had a swing at both sides of the boardwalk leading thru the fair grounds. This gave those that came from the automobile parking section a better view of the attractions and hence called more of the curious along the "sidewalk". The lighting system this year made the reservation of the shows the brightest spot on the fair grounds. In fact, every thing seemed to be fitted to give the attractions a much better chance to vend amusement and entertainment.

The shows left Shreveport Monday afternoon, coming to Anstin, for the Central Texas Fair, by way of Houston. On arrival here the sad news of the wreck of the passenger section of Wortham's World's Greatest Shows reached the nomadic sister city. The fate of those who were killed in the wreck fell like a pall over the entire company. Homer and Will Jones, who were killed, were known to nearly every person with the Wortham World's Best Shows, and R. L. Metcalf had many friends with this company.

The shows arrived here Tuesday afternoon and at once made themselves at home in the new fair grounds, where space is decidedly limited, and on East avenue on both sides of Sixth street. Mrs. J. L. Karnes, who has been with her husband, "Judge" Karnes, left Anstin for Los Angeles, to get their home ready for the return of Mr. Karnes at the close of the season.

Everyone with the show feels like writing himself a letter of congratulation on running the gamut of the dengue fever in the last two towns. This mild form of fever was epidemic, but by the liberal use of oils and perfumes that keep mosquitoes, the alleged spreaders of the ailment, away from the victim, comparatively few met the sting.—BEVERLY WHITE (Press Representative).

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

SALESBOARD OPERATORS

Don't Buy a Cat-in-a-Bag

Our system of selling complete assortments will meet with your approval. We show you "black-on-white" the wholesale price on each and every article on our assortments. The old system of paying "so much money" for complete assortments is NOT in line with MODERN business.

Send for our No. 522 Catalog TODAY. NOTE: We sell to Salesboard Operators ONLY. CHARLES HARRIS & CO. (Established Since 1911) 230 West Huron Street, Chicago, Ill.

SOMETHING NEW Salesboard Operators A CANDY ASSORTMENT WITH NO BLANKS!!!

EVERYONE BUYS EVERYONE WINS!

No. 9 ASSORTMENT Sells for \$11.25. Retail for \$30.00.

- 300-Hole 10c Board Free. Contains: 15 35c Boxes, 1 \$2.00 Box; 6 75c Boxes, 1 \$3.50 Box; 2 \$1.25 Boxes, 275 Chocolate Bars.

No. 10 ASSORTMENT Sells for \$20.00. Retail for \$60.00.

- 600-Hole 10c Board Free. Contains: 30 35c Boxes, 1 \$4.00 Box; 8 75c Boxes, 1 \$6.00 Box; 4 \$1.25 Boxes, 554 Chocolate Bars; 2 \$2.00 Boxes.

Only high-grade, delicious Chocolates, assorted flavors, caramels, marshmallows, etc., are used in these assortments. Packed in attractive boxes. By dealing direct with the manufacturer you are guaranteed fresh Chocolates at all times, as well as prompt shipments. Our superior grade of Chocolates means repeat business for you. Complete price list of our full line of fancy box Chocolates sent on request. Big operators, who make up their own assortments, get in touch with us and let us quote you prices and send you sample.

CURTIS IRELAND CANDY CORPORATION 309 Church St., NEW YORK, N. Y. 24 S. Main St., ST. LOUIS, MO.

PREPARATIONS STARTED

For Reconstruction of Polack Organizations as Combined Attraction

Danville, Va., Nov. 2.—Extensive plans are already under way for the World at Home Shows and Polack Bros.' 20 Big Shows to again be a combined organization under the caption, "Polack Bros. and World at Home Shows Combined", and these plans call, according to additional statements of the management, for a midway that will conform strictly to the law and to operate along the high-class lines of James T. Clyde, who originally had the World at Home. The past season this latter organization was under separate direction. Irving J. Polack, owner of the equipment of the World at Home Shows, arrived in Martinsville, Va., at the conclusion of the Martinsville Fair, and the show was about to return to its winter quarters. As no contract was made with the railroad the company proceeded to Danville to await further orders. Mr. Polack arranged for a home-run move to Alexandria, Va., where

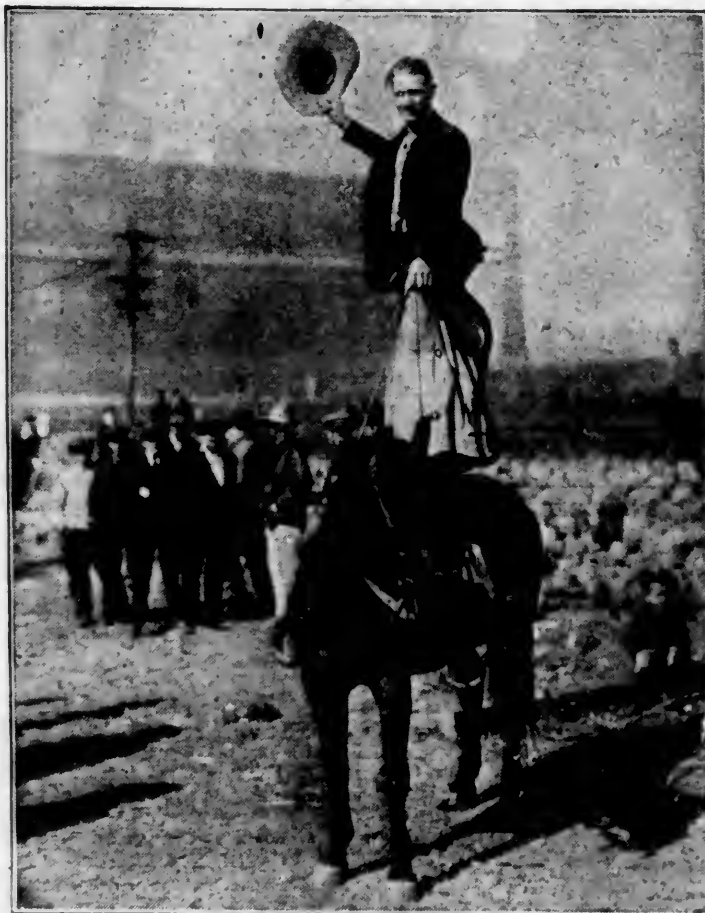
the show arrived October 22, to be placed in quarters.

There was much activity in Alexandria on arrival of the show train, as six cars of the show—five flats and one sleeper—had already come in. By the time this appears in print the work of reconstruction and building for the combined organization will have been started.

The equipment of the Polack Bros. and World at Home Shows will include thirty-five cars and the hauling will be done by the company's own stock, as twelve teams of horses and two trucks will be carried. Many features will be added and an innovation in the concession feature will be tried out next season. There are to be seven riding devices, including two Ell wheels, also eighteen shows, while the concessions will be operated and under the direction of local committees where the show plays. Further advice is that it is to be strictly a "showmen's show" and the shows will be operated by showmen. The winter quarters at Alexandria are the best in the history of the shows.

Have you looked thru the Letter List?

CHAMPION HORSEMAN IN NEW YORK



Howard Tegland, one of the champion broncho-busting horsemen of the year, who won his title at the Bozeman (Montana) Rodeo and Roundup in August, and later stamped himself as one of the best riders of the year by his remarkable exhibitions, is in New York, with several other riding champions, who are guests of the Waldorf-Astoria Hotel for winning contests. —Photo, Wide World Photos.

PRELIMINARY HEARING

Of the W. H. Miles Case

Earle, Ark., Nov. 1.—Charges that E. J. Putnam, deputy sheriff of Crittenden County, was drunk when he shot and killed W. H. Miles, legal adviser for the Gollmar Brothers Circus, and that he fired the fatal shot without provocation were lodged at a preliminary hearing here Tuesday. Putnam was released on \$5,000 bond.

The hearing was held before Justice W. M. Hightshoe. Eighteen witnesses were heard. The hearing was to determine whether the evidence was sufficient to bind Putnam over to the grand jury. Justice Hightshoe announced that he would be held.

H. E. Boyd, of Parkin, Ark., was the principal witness, substantiating the story told by Putnam in many details. He said that as he entered the side-show in which Miles was shot Putnam had one of the show employees under arrest. According to Boyd, Miles approached Putnam, and jerking him by the arm told him to release him. Boyd said that Putnam replied that the man was under arrest and not to "pull him". Miles, the witness said, again jerked Putnam's arm and told him that he would "attend to that".

"Miles had on a small overcoat and kept one hand in his pocket," said Boyd. "As he pulled Putnam around the second time he brought the run out, leveling it at Putnam. Putnam turned and fired."

Attorneys for Putnam sought to prove Putnam, going to the side-show to break a gambling, faced a revolver in the hands of Miles and fired in self-defense.

Six attaches of the circus were put on the stand. Their testimony was substantially the same, varying only in the degree of their nearness to the tragedy. George W. Ross, transportation man for the circus, said that he was standing at the door when Putnam entered with three or four men and that he was staggering. He heard sounds of scuffling inside.

"I went into the tent. Miles and Putnam were talking and Putnam was holding a man by the wrist. Putnam told Miles that he was running a crap game in there, which Miles denied. Putnam said 'You are a liar and fired.'"

Ross and Jack Sampson, side-show men, denied that there were any games of chance in operation on the night that Putnam visited the tent.

Putnam admitted he stood over the body after he shot and waving his gun, warned the crowds back. He said that he knew the reputation of "circus roughnecks" and wasn't going to take any chances of "being ganged". He declared also that he knew Miles had a large sum of money on him because he offered to bribe him previously to allow the game to keep running.

Miles was brought to Memphis, where he died within a few hours. His body was forwarded to Los Angeles, Calif., where his father and sister live.

WHERE THEY WENT WHEN BRUNDAGE CLOSED

When the S. W. Brundage Shows closed their season at Enid, Ok., Nick Starck, bandmaster, went to St. Joseph, Mo. George Kennedy, gant, under the management of John Anghe, went to his Missouri home. Bobby Jewell and his crew went to Ponca City, Ok., via the air route. Bobby says he will do commercial flying out of Ponca City this winter and that prospects are very favorable. C. W. Pickles and wife to Ponca City, Ok., with the idea of a shooting gallery this winter. H. F. Handle and wife to Omaha, Neb. Joe Goshert and wife to Cedar Rapids, Ia. Tom (English) Owens to Kansas City, Mo. John Anghe and wife on an automobile trip. Bob Taylor and wife to San Antonio, Tex., to look after the ranch. Jack Kenyon and wife to St. Joseph, Mo., for a few days, then Texasward. Guy Wheeler, "Paderewski of the steam catlopp", to Shreveport, La., to do nothing this winter but collect rent. Jack Rooney to St. Joseph, Mo., where he will headquarter this winter in a boxing and wrestling game. Charley Cohen to St. Joseph, Mo., where he has a job in a department store. Ellsworth McAtee and wife to Kanapolis, Kan. Lee Hayford to Lincoln, Neb. Harvey Miller and wife and Guy Miller to Ponca City, Ok., with their Penny Arcade. J. C. (Scotty) Scott and wife to Wichita, Kan. Jenny Reynolds and sister to Nashville, Tenn. Ernie Woodward and wife to Kansas City. Herb Smart to Chicago. Billy Rhomanhoff stayed in Enid. Irene Starck and mother to Muscatine, Ia. "Tex" Brock to St. Joseph, Mo. "Tex" Blake to Bonham, Tex.

PRAISE FOLEY & BURK

In a letter to Messrs. Foley and Burk, of the shows bearing their names, George S. Best, manager the Community Circus, Calif., highly commends the attractions presented and business dealings of these well-known Pacific Coast showmen. A part of his letter follows:

"Reports keep coming in to this office on the excellence of your attraction and the Board of Directors of the Community Circus and Zoological Society of San Diego wish me to extend to you and your employees our heartfelt thanks for your excellent work and cooperation in our city. In making up your roster for next year we want you to include the Community Circus and San Diego. Let us know what dates will be available and we will commence work on another big show. Too much credit cannot be given you for the clean-cut attractions and the courteous treatment while here."

CIRCUS NOTES

The whispering wires have it that Fred Buchanan's Circus will take to the long, long trail in 1923 with fifteen cars, under the Burr Robbins title, if the latter can be acquired—otherwise another.

The Greensboro (N. C.) Daily News broadcasted the fact that the weather was ideal circus weather for the Ringling-Barnum Circus on its final stand of the season in that city.

WORLD OF MIRTH SHOWS

Play Closing Week at Charlottesville, Va.—Winter in Richmond

Charlottesville, Va., Nov. 2. Wilson, N. C., was one of the big ones of the season for the World of Mirth Shows...

SMITH DRIVING WEST

Mr. and Mrs. Dave Lachman in K. C., Kansas City, Mo., Nov. 4.—The local office of The Billboard is just in receipt of a letter from Herman G. Smith...

Mr. and Mrs. Dave Lachman and "Mickey" are among prominent arrivals in Kansas City, getting in November 1 from the West...

AMERICAN EXPOSITION SHOWS

Again Wintering at Ellenville, N. Y.

After closing a successful season the paraphernalia of the American Exposition Shows is now stored away and fills two large buildings on the fair grounds at Ellenville, N. Y.

MERCHANDISE WHEELS

Operate at Columbia and Spartanburg (S. C.) Fairs

New York, Nov. 6.—Merchandise wheels operated for the full week at the Columbia, S. C., State Fair...

SHOWMEN SAIL FOR URUGUAY WITH RIDES

New York, Nov. 6.—Arturo A. Shaw, Fred C. Shaw, Joseph Hawley and Emil Schlieder sailed Saturday on the S. S. VanDyke of the Lamport & Holt line for Montevideo, Uruguay...

PALACE OF JOY MAY BECOME PART OF LUNA

New York, Nov. 6.—Negotiations are now under way which, if successfully concluded, will result in Sea Beach Palace building and grounds becoming an important addition to Luna Park, Coney Island...

WILLIAMS BUYS RIDES

New York, Nov. 6.—Benjamin Williams purchased Andy Ruppel's ferris wheel and carousel Saturday. The property will be shipped to Boston, from which place he will launch a number two company for next season under the management of his brother, John Astor Williams.

THE LITTLE WONDER

\$18.50

\$18.50

24 HIGH GRADE PRIZES



24 HIGH GRADE PRIZES

LIST OF PRIZES

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MOE LEVIN & CO., 180 N. Wabash Avenue CHICAGO, ILL. ESTABLISHED 1907. FASTEST SELLING SALESBORARD ASSORTMENTS ON EARTH.

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ATTERBURY SHOW CLOSSES

Now Quartered at Sioux City, Ia.

Sioux City, Ia., Nov. 1.—Atterbury's Overland Shows closed the season at Jefferson, S. D., October 21, and are now in quarters at Sioux City, where the animals are housed in warm buildings.

People with the show have left for various points. Mr. and Mrs. Hayden purchased an auto to carry them to Ackley, Ia. The Haydens, besides doing their several acts with the show, also managed the candy privileges successfully.

The show had a very successful season, with very little opposition, playing Wisconsin, Minnesota, South Dakota and going as far north as the Iron Range in Minnesota.

The writer wishes The Billboard success in its campaign for clean shows.—R. L. ATTERBURY.

ADOLPH SEEMAN IN NEW YORK

New York, Nov. 6.—Adolph Seeman arrived today from Valdosta, Ga., for a two-day stay on business.

BUSINESS ON THE UPGRADE

(Continued from page 5) A peculiar fact in connection with the success of the play is that the dramatic rights to it were offered to several Broadway managers about a year ago for \$400.

Of sixty-five cities reporting, fifty-six showed increases in employment and only eight decreases. The eight were Toledo and Dayton, O.; Indianapolis, Louisville, Perth Amboy, Fall River, Peoria, Ill., and San Francisco.

Employment has picked up in all sections of the country and shows a healthy and encouraging condition existing today. The oil industry shows marked improvement in the Southwest; silk mills are experiencing a lively revival in the Middle Atlantic States, while the iron and steel industry is rapidly recovering everywhere.

Railroad shops are increasing employment, tho they are being held back in some sections of the country from showing larger gains in

employment due to a continuance of labor controversies in some lines. An interesting fact is that the continued employment which has been maintained for the past six months in Paterson, N. J.; Richmond, Va.; Worcester, Mass.; Milwaukee, Wis.; Waterbury, Conn.; Syracuse, N. Y.; Jersey City, N. J., and Boston, Mass., has added to the number employed in these centers for the past five months, while Atlanta, New Haven and Manchester show a gain in employment over each month for the past four months.

"One of the features of the month's survey is continued steady employment offered to the building trades thruout the entire country. "Huge highway construction programs are still under way, taking care of a tremendous amount of common labor while large municipal programs are on foot, with every indication of their continuance thruout the winter months, weather conditions permitting."

FIRE DESTROYS EXCURSION BOATS

(Continued from page 5) when pitch to be used in caulking the seams of the Morning Star boiled over in her galley and set blaze to the wood. The flames spread rapidly and before fire apparatus arrived had been fanned by a stiff wind to the other three boats. Lack of fire boats impaired the efforts of Cincinnati firemen and, except for a small part of the bow of the Island Queen, the boats burned to the water's edge.

The Island Queen, a five-deck boat, without staterooms, was built in Cincinnati in 1896. It was 281 feet, 4 inches long and 42 feet, 6 inches wide, drawing six feet of water. It had a cargo capacity of 250 tons, and was of the side-wheel type. It was one of the largest river excursion boats in the country, and besides carrying hundreds of thousands of people from the Cincinnati landing to Coney Island, the resort ten miles up the Ohio River, also was used during the past quarter of a century for dance excursions before and after Coney's regular season—Decoration Day to Labor Day.

The Island Queen attracted nationwide attention April 27, 1922, when part of the Texas deck collapsed while carrying hundreds of people from Cincinnati to Point Pleasant, O., for the Ulysses S. Grant Centennial celebration as part of the river craft escort to President Harding. Twenty-eight persons were injured.

The Greene Line carried no insurance on its boats or wharfto, the total loss to which is estimated at \$250,000.

WORLD STANDARD SHOWS, INC., SAIL

(Continued from page 5) Carlo's Side-Show, Northern Lights Musical Comedy, with William Freemont as manager; Tom Moore's Monkey Speedway, Sol Steinberg's Museum of Anatomy, Henry Gaudette's Mechanical City, and four rides—a ferris wheel, a merry-go-round, airplane swings and Venetian swings.

Mrs. Hughes and Jane Hughes, aged 4 years, accompanied Mr. Hughes. Others in the party were Mabel Fane, who will do a high-dive free act, and the following concessionaires: Irving Wilson and wife, Morris Levy, Jack Daidorf, Samuel Miller, Mrs. Gaudette, Walter Locher, Elmer Bronz, Mrs. Fremont and Roy Van Sickle.

After opening and playing for a while at Panama, the show will go down the West Coast of South America, exhibiting all along this route for an indefinite period.

PAUL DICKEY TO SUE FOR AN ACCOUNTING

(Continued from page 5) see the opening performances of "The Last Warning". He went there, saw two performances there and one in Springfield, Mass., and then submitted to the producers changes in the play which he thought would improve it.

Dickey asserts that several of these changes have been incorporated in the play and it is now being presented at the Klav, but this is vigorously denied by Goldreyer, who asserted that all of Dickey's notes had been returned to him. Goldreyer said that Dickey demanded three per cent royalty of the gross receipts and \$500 weekly salary, which was regarded as being too much, and all negotiations were canceled.

"The Last Warning" made an instantaneous hit and is now reckoned to be as big a success as "The Best". Its chances for profits are exceedingly bright and the showmen figure it to be worth at least a million dollars as a show property.

A peculiar fact in connection with the success of the play is that the dramatic rights to it were offered to several Broadway managers about a year ago for \$400.

INFAMY RAMPANT

(Continued from page 7) said, has been adopted by women's clubs, humane societies and Parent-Teacher associations all over the State.

Sapp Brothers

Reports reaching us indicate that this attraction evidently does not intend to visit "The (Continued on page 106)

All the varicous amusement units, as part and parcel of the great American fair and exhibition industry, will have to eventually learn the meaning of co-operation. There must be an understanding that while each is distinctive in its appeal, neither can stand alone profitably.

RANDOM RAMBLES

"When the outlook is not good, try the uplook."—Anon.

By WILLIAM JUDKINS HEWITT

Call them what you may, a amusement manager, director of attractions, producer or entertainment director, the time will come when every fair and exhibition must employ an amusement specialist to direct all its amusement features. He must know—not guess. A showman he must be.

INDEPENDENT CARNIVAL SHOWMEN—ALWAYS REMEMBER THAT THE SHOW IS THE THING. WITHOUT SHOWS AND RIDES THERE CAN BE NO COMBINATION OF TRAVELING CARNIVAL AMUSEMENTS. WHEN YOU CLOSE THE PRESENT SEASON MAKE THE RESOLUTION THAT YOU WILL NOT SIGN UP WITH ANY OWNER OR MANAGER WHO CANNOT POSITIVELY GUARANTEE YOU HIS ORGANIZATION WILL BE FREE FROM QUESTIONABLE CONCESSIONS AND DIRTY SHOWS, AND ALSO THAT YOU WILL BE TREATED AS A SHOWMAN FROM THE SOUND OF THE GONG FOR THE OPENING OF SEASON 1923. DO NOT PERMIT YOURSELVES TO BE THE CLOAK OR CAMOUFLAGE FOR GRAFT AND SHADY OPERATIONS. KEEP OUT OF THE CLUTCHES OF GYPING BOOKERS, WHOSE ONLY ASSET IS A LETTERHEAD AND DESK ROOM. GO WITH THE REPUTABLE MANAGERS WHO OWN TRAINS AND HAVE PERMANENT ADDRESSES. YOU ARE THE POWER BEHIND MANY THRONES. ASSERT THAT POWER NOW

WE FIRMLY BELIEVE that any INDEPENDENT CARNIVAL SHOWMAN who will hold and organize a real "UNCLE TOM'S CABIN" SHOW, with a complete cast and animals, scenic and electrical investments, will certainly have added a sterling feature to the present lineup of carnival attractions. The first one will get a good proposition for his offering.

FIGHTING THE FLAMES is another scenic spectacle that could be built and operated successfully with any carnival. Make it a partially local east and present it under the auspices of LOCAL FIRE DEPARTMENTS as a separate and distinct feature. Don't tell us it cannot be done. Ask Claude Hagen or Milton Pollock. They know.

An animal show like BIG OTTO once had with miniature dens on wheels would be a present-day feature of note.

Unless a "sit-down-show" is the big, well-advertised feature there is no use in having any on a train or lot. The small stuff has seen its day. Wake up!

Every big organization and many small ones have mechanical geniuses who could build any of the above shows as outlined and in dozens of cases could improve on the basic ideas. We will for instance mention S. W. Brundage, Joseph J. Conley, Adolph Seaman, C. Frank Stillman, Herbert L. Messmore, C. W. Parker, Louis Corbele, Fred Lewis, Jack Rhodes, Claude Hagen, W. E. Sullivan, H. F. Haynes, W. F. Mangel, and others. Get them busy.

The physical and artistic makeups of the carnival organizations have got to change. All those heavy gold, carved wagon fronts with no shows back of them are an awful heavy and unnecessary expense for transportation. We will wait for Joseph G. Ferrari to come back from Europe with the new ideas he is developing, and then we will tell you about them. You will say the heaviest carnival fronts in the world are in Europe. Granted. Ever think of how heavy the European debts are? Well, that doesn't make the argument with us go.

All of that silly, senseless wording on some fronts makes a primer "kid" sick in the head, let alone experienced, intelligent grownups. Words that mean nothing detract from the box-offices. Make the fronts tell their own story in impressiveness. Get it?

Don't sit around the stoves in the winter quarters. Get to the benches, drawing boards and paint shops and do some thinking and work. You have got to show the public. It has been thoroughly fed up on the old stuff. Leave it behind when you pull out next spring. Be progressive or quit.

The man with ideas, who is willing to work, is the one who is going to win this very winter revolutionize the whole carnival structure, unless we miss our guess.

If you are going to have WATER CIRCUSES make them like Harry Calvert, W. H. Rice and Walter K. Sibley can—and have done. How about the CASCADE PLUNGE? There are wonderful possibilities yet to be developed for water circuses. CALL IN CAPTAIN PAUL BOYNTON'S ideas if necessary. He was the greatest of all in the past.

CARNIVAL OWNERS AND INDEPENDENT SHOWMEN—Here is another idea for a show. We call it the D R U M. Make it a peep show, with the people on a platform looking in. They ballyhoo it. This is a round structure built and colored like a big toy drum. The platform on which the people stand is built to fit the shape of the drum. All around, even with the eye, are REDUCING LENSES which make that which is inside very small to the vision. Have it about 30 or 40 feet in diameter and proportionately high. The exhibitions to be on a stage in the center. Anything of an unusual and novel nature can be used to make up the performance, which must be continuous. There is plenty of material to make a novel show in this. Think it over, you mechanical men of the lots.

Ask Herbert A. Kline who suggested the first portable MOTORDROME, then the AUTO-DROME and then the VERTICAL WALL AUTOMOTORDROME. Then ask Omar Sami who first suggested the DAYLIGHT ILLUSION PIT SHOW. It cannot be said we have never given any ideas to the carnival world.

There is plenty of money available for new shows. Keep the shops busy this winter turning them out. The whole world knows there is certainly a demand for them.

If you want a new show get Ike Koester, of Davenport, Ia., to sell you the plans for the HALL OF FAME show he originated. It is a great idea.

WHERE WERE YOU BORN? We think it would be quite interesting to the show world to know where you were born, so if you think so send in the information for publication in this department.

William Judkins Hewitt was born in a small house made of logs on Tate's Springs farm, Campbell County, one mile west from the city limits of Lynchburg, Va., September 23, 1875. His father's name was Anslem Jones Hewitt, and his mother's was Alice Cabell Holt (Hewitt).

The past summer a certain press agent for a carnival caused to be printed in the columns of The Billboard that James M. Hathaway had left the show to make a short business trip to New York. Under date of October 28 James M. Hathaway postcards from Savannah, Ga.: "I was not in New York, as reported, last summer. You know I would have stopped in and seen you. Regards to all I know." Thank you, James M., for remembering us. Where and what for the winter? Best wishes to all on the show you are with.

The C. A. Wortham amusement enterprises have materially aided in putting San Antonio, Tex., on the map. That the business men of that bustling city fully appreciate the fact there is no doubt. Last July Walter F. Stanley closed the contract for the Wortham Shows to play the "San Jacinto Battle of Flowers" celebration in 1923 in the Alamo City. The Wortham Shows have enjoyed this distinction for many years past. On November 11 they close the season in Beaumont, Tex., and will ship to winter quarters in San Antonio, the recognized home city of this amusement organization.

F. Percy Morency, for several seasons manager of the World at Home Shows and the past season in the same capacity with Legg & Cohen's Great Empire Shows, is at present resting in Cleveland, Ohio.

I. J. Polack—Again we ask you why not the World at Home Amusement Exposition? The field is wide open for it now.

Should George L. (Tex) Rickard, the world-famous prize-fight promoter, decide to enter either the circus or carnival field there is no doubt he could qualify for its highest positions in a very short time. His ability to assemble and handle masses by the tens of thousands has been fully demonstrated.

Ignorance is the terrible epidemic infesting the outdoor amusement industry. Some in it understand only that which is fully explained.

Danny Mallea was a concessionaire at Star Light Park the past season. He is now playing a part in a vaudeville sketch in New York. Thomas Foley was once a riding device operator and carnival agent. He is now in a theatrical attraction playing in New York. Chief White Hawk ballyhoos for park and carnival attractions. He is now in a Broadway production playing a part. We know several more of the lots who possess marked versatility. Now tell us the show business is not interlocking.

Herbert A. Evans directs Luna Park, Coney Island, N. Y., in the summer time and plays important parts in theatrical productions in New York in the winter. What say you to this? Why some persist in loading several months in the winter while others work is more than can be figured out. Follow the examples

set by the above and go to work. How do you fellows of the lots know what you can not do if you do not try?

No man can be classed as a "knocker" if he tells the truth and only the truth. Think it over.

Albert K. Greenland tells us F. W. Mangel, son of the famous ride maker of Coey Island, N. Y., is looking after the South American interests of the R. S. Uzzell Corporation, New York. That he is the son of W. F. Mangel is withal sufficient guarantee that the business will be properly cared for. F. W. is now at the exposition in Rio de Janeiro, Brazil, S. A.

The services of Joe McKee, representing Miller & Baker, the riding device builders at Habana Park, Havana, Cuba, are certainly in great demand. We have had several calls for his address lately. No less than three have called on us recently wanting to hear from C. Frank Stillman also. From this we gather that the park building activities are going to be very great this winter. It is a fact McKee and Stillman really know their business.

The clean-up fight is not over. Just watch future issues of The Billboard. A funny thing about the publication and one that is different from all others is that at least 70 per cent of its readers are direct honest representatives of the publication. They tell the truth. No one can "kid" W. H. Moral—Don't try it.

If all the circuses listed for organization season 1923 become realities there certainly will be some white-top outfits on tour then.

To those in outdoor show business: Aren't good reputations greatly to be desired? Don't you value your names? If not, what manner of men are you?

George H. Coleman—You tell us the truth about the past season. Send some news about the indoor season. Now, George H. ("this is my last season in the outdoor show business"), don't go nitica you really mean it. How're the folks?

We pray for the speedy recovery of the injured and mourn the loss of Homer V. Jones, Will G. Jones and R. L. Metcalf, results of the partial wreck of the C. A. Wortham shows train near Adeline, La., last week. The untimely death of Homer V., Will G. and R. L. is a distinct loss to the carnival world. Thank you, R. L. Lohmar, for your wire. The press dispatches garbled the story very badly and caused much consternation over the nation.

The writer has no plan for the organization of the carnival industry at this time. He has a plan, however, for the decided improvement and organization of several individual units of the industry. No information will be given in no instance except in these columns, so don't ask it. We are for the entire industry and for no individual in particular.

All the ideas and information will be offered in these columns. It is up to those interested to either accept or reject them. No one is infallible. Would be pleased to have even the most severe criticism for publication. Why should all agree to what we say? Let's hear from all from the lowliest employee up to the owner. Kick in. Good luck to all.

Hubbard Nye just phoned he was leaving New York for Chicago to join the staff of the American Circus Corporation (winter circuses), under the direction of R. M. Harvey.

Tom Hason, the well-known carnival man, is now handling the contracting for the Wirth, Blumenthal & Company winter circuses, with offices in New York.

James Patterson—What are your carnival plans for season 1923? We recall when the Great Patterson Shows, general agent by Harry S. Noyes was at the top of the list.

No. The general agents with reputations to sustain are not signing up with any grifting organizations. They don't have to. They are in big demand for real ones. Yes. There will be many big ones on the road next season of which you have never heard. They are secretly organizing now. Big men rise with opportunity. When the business is cleaned up there will be more real clean money in it and many big men will seize the opportunity with the rising tide of coming carnival popularity. Any dummy can see this.

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"TALK OF THE TOWN"

(Continued from page 34)

duer of dancing numbers and ensembles and they work in tighta thruout the show. Pep Bedford, a petite, brown bobbed-haired soubret, breezed into action with song and dance and there was no letup to her vivaciousness in any part of the show.

Patsy Gibson, a red-headed, ever-smiling ingenue of the plump form type, is a singer of "blues" par excellence and a graceful dancer but at her best when in "blues."

Franz-Marie Texas, an attractive brunet prima, sang her way to favor and in her refrain was accompanied by a male voice off stage in harmony.

Comics Murphy and Fagan reappear in change of attire for a comedy session with Straight Gibson and Ingenuee Gibson and Knise. Comic Murphy put over his acrobatic dance for a continuous round of applause, and was followed by James (Slim) Parker, a six-foot-seven shuffling colored comic with ebony black facial make-up, supplemented with a white-lined mouth that gave him a ludicrous appearance which was enhanced by his comedy-making antics and shuffling dance. Where this colored comic, for he is a comic, has been hiding when burlesque needed him for so long, we do not know, but now that he's here has been it should hold onto him.

Straight Gibson ragged the comics on their twenty-first birthday hit in meeting Prima Texas. Nettie Knise, a pretty bobbed brown-haired ingenue, made good in her singing, dancing steps, and exceptionally good with a whistling specialty, likewise in scenes. James McKenzie and Fred Duball, two clean-cut juveniles, put over a song and intricate dance specialty and worked in scenes thruout the show in a clever manner.

Scene 5 was a drop for Straight Gibson as a light promoter staging a bout for Comics Murphy and Parker.

Scene 6 was a gym set for Soubret Bedford and the choristers in bathing suits to give the audience a flash of forms that were admirable. Straight Gibson was a comedy-making referee for a burlesque boxing bout between Comics Murphy and Parker, and never have we seen "Rags" get more out of the bit than he did with Parker as the opponent.

Scene 7 was a silk drape for Paul West, a tall, clear-dictioned singer, and Prima Texas to put over a sentimental ballad and a jazz time song for a big hand.

Scene 8 was an Oriental set for Ingenuee Gibson in her "Uncle Blue's" number leading the choristers in Hawaiian costumes which was enhanced by a brunet chorister playing a Chink banjo while singing a la Chinese. Comic Fagan made such comedy by his appeal to Straight Gibson, "I'd like to see you do it again," and Gibson's throwing out of Comic Murphy gave "Rags" the opportunity to demonstrate his acrobatic falls all over the stage to uproarious applause.

Straight Gibson in a Dr. Jekyll and Mr. Hyde portrayal was dramatic, while the comics burlesqued it well. Ingenuee Gibson, in a coperette uniform, made a decidedly pretty picture, accompanied by the girls in a drill number that was a classic, supplemented by the male principals in nifty cop uniforms and a dance that was put over cleverly for a fitting finale.

PART TWO

Scene 1 was an elaborate roof garden set for numerous specialties by the principals. Prima Texas as the self-inventor of her feminine friends to drink "White Seal" at the expense of the three-dollar comics was worked along the usual lines but with a comedy touch seldom equaled.

Straight Gibson staged the "two tickets to theater" for the comics in meeting the females, which was made exceptionally funny by the drape of Ingenuee Knise, burlesqued by the comics. Ingenuee Gibson in a song number gave the audience the impression that it was the close of the show and they began to move but stood up in the rear of the house for Comic Parker's dance specialty, likewise Comics Murphy and Fagan's, and Juvenile West and Howard's "Jazz Band" and the lineup of entire company for the close at 8:50, which is too late for the Casino.

COMMENT

The scenery, gowns and costumes were up to the average on the circuit. The company one and all are clever dispensers of clean comedy and while much of it has been seen on the American Circuit it was given a new and novel dressing in this show that put it over with pep.

Harry M. Strouse is another one of the former American Circuit producers who apparently sense that the patrons of the Columbia Circuit welcome low comedy when it's clean and clever, and he has given it to them in a real showman-like manner.—NELSE.

"THE RUNAWAY GIRLS"

(Continued from page 34)

ality of her own that goes over. Milton Lee in a clean attire and light crepe facial makeup characterizing a Hebrew comic is all that could be desired if he had more experience in the comedy-making line, but what he lacked in



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Having engaged Col. J. McGill, one of the foremost Horse Trainers in America breaking Horses, Ponies and Dogs for show business, will break some for me, also the public. I have opened a first-class ring barn, and can name you reasonable rates. Guarantee satisfaction. BARNEY H. DEMAREST, Office, 566 Broad St., Newark, New Jersey.

that was made up for in his singing and dancing, which went over well.

Irving Selig slid into the scene attired in wide black and white stripes, with a tramp facial makeup and a Sunny Jim smile that never left his face. It was evidently natural and not affected, which made it all the more likable, and never have we seen him to better advantage.

Straight Fisher's hell of truth was worked along somewhat different lines on the various principals in their lying narratives for repeated laughs and applause. Buster Sanborn, the blond soubret of Union Square, squared herself with the Jay street hunch on her first appearance, and so she should, for Buster has improved in personality, likewise in experience, which enables her to sing, dance and work in scenes far better than ever before.

Juvenile Fay's working of a big bottle of booze for a laughing drunk of Ingenue Lee and the ten times het of Comic Selig was enhanced by Selig's working of the bit for much applause.

The singing of old-time songs by various principals was enhanced by the appearance of two pretty blond ponies, evidently sisters, with their singing of "Two Little Girls in Blue."

We had noticed the entry several times of an attractive ingenue-gowned blond of slender form and graceful movements in the several scenes and was more than surprised when she reappeared as Phillis Carseth in a bizarre costume and black tights as a sweet-voiced prima donna of wonderful versatility, for she not only sings well, but dances gracefully and gives every evidence of being an able comedienne if given the opportunity.

Scene 2 was a drop for what caused us to sit up, for Straight Fisher and Juvenile Fay as the getters of girls were well burlesqued by Comics Selig and Lee.

Comics Selig and Lee, accompanied by Juvenile Fay, as jazz-time instrumentalists and comedy singers, went over well.

Scene 3 was a cabaret set for several specialties by the principals and in between a rising panel in the back drop for poses by selected choristers.

The red and green-sashed waiters fed Comic Selig in an able manner, and he got all that was to be had out of the bit and had it all to himself in the laughter and applause that his working of the bit merited.

PART TWO

Scene 1 was a cottage and garden set for Bride Prima Carseth and Comic Groom Selig, followed by Soubret Sanborn as a chic French girl in a dialog with Comic Selig while being fed by Juvenile-Straight Fay and Interpolations by Straight Fisher as an old leg. actor-recitationist, at which he is good, and the comedy of Comic Selig's "Razor Jim".

Prima Carseth again demonstrated her versatility with a kiddie makeup and song number and later with a Chinese makeup and song number and in both she scored well. Ingenuee Lee made a great flash of form in a silver leotard, white tights and green mantle while putting over an Irish song like a colleen from the old sod.

Comic Selig's trying to get arrested was another working of an old bit for much laughter and applause. This was followed by a singing and talking specialty with the leader of the orchestra that got a big hand for them.

Scene 2 was a realistic bedroom set with Buster in bed and her visiting sweethearts under the bed until the arrival of Cop Fay for the denouement, which led up to a laughing close of show.

COMMENT

Scenery and costumes up to the average and

one of the hardest working companies that we have seen on the circuit.

The principal females are all that could be desired in their contrasting personalities, which are admirable; likewise their work in specialties, numbers and scenes. Ingenuee Lee is sporting frequent changes of gowns that would grace a Broadway stage.

The chorus thoroughly experienced and hard workers, but they do not blend harmoniously in their personal appearance, for several of them are exceedingly skinny and several overfat, some youthful and others ancient. But there are several who are a pleasure to the eye. A change in second comics and chorus will make this show one of the leaders on the circuit.—NELSE.

"GIGGLES"

"GIGGLES"—A Columbia Circuit attraction, produced and presented by Joe Levitt at the Casino Theater, Brooklyn, N. Y., week of October 30.

REVIEW

THE CAST—Miss Valeska, Mildred Simmons, Betty Palmer, Florence Radcliffe, Charles Smith, Ike Daller, William Davis, Harry LaMont, Lou Kurzwel, Bert Marks and Harry Evanson.

THE CHORUS—Margaret Raymond, Irma Dupont, Marie Ray, Bobby Dole, Margie Rogers, Ethel Sims, Frances Stevens, Bernice Whitehouse, Emelyn Gladstone, Billie Harrison, Budello Randall, Kitty Howard, Ella Tyson, Alma Ross, Meryl Devere, Dolly Earl, Laretta Shine, Rhoda Freed, Mayone Keller, Peggy Rehn, Rose Sullivan, Vivian Hope and Elsie Lee.

PART ONE

Scene 1 was a studio drop for Juvenile Charles Smith as an artist to introduce the principals thru a panel sliding picture on the wall of studio, making an altogether different opening from the average burlesque show.

Scene 2 was a pictorial front of the Columbia Theater, New York City, with an ensemble of eight prancing ponies and twelve show girls, personally and artistically a credit to burlesque. Juvenile Smith, the chauffeur, and Bert Marks, an "Able, the Agent", type of Hebrew comic, held a session on "Imagination" that led up to the entry of Harry LaMont, a six-foot, four, maybe six or eight. He apparently doesn't care about a few extra feet or inches in his height for he is capitalizing it in a funny manner, first as an English Johnnie discoursing on dirty money to the girls and later in the show in other characterizations, and singing and dancing specialties, all of which he does as only a clever actor can do.

William Davis, straight and light comedian of the he-man type, was all that could be desired in any role, and his manner of feeding the comics kept them at top speed thruout the show. He was equally good as a vocalist.

Harry Evanson, who assisted Joe Levitt in the book and lyrics, is doing a boob comic with the nearest approach to the mannerisms of Bobby Barry that we have seen, and Evanson shows great improvement over former performances, for his loud, dry humor is laugh-evoking at all times. He makes his entry trundling a baby carriage for a dialog with Straight Davis on the room in hotel, but wouldn't lie about it. Ike Daller, who reminds us more of Ike Wall, as the doorman at the Columbia Theater, put up a scrappy session with six-foot-four LaMont, and Comic Evanson peddled booze from his baby carriage bar. Comic Marks, as a cripple, maced Straight Davis for a getaway.

Scene 3 was a hutterly aliken drape for Florence Radcliffe, a titian-haired ingenue; Betty Palmer, a titian-haired soubret, and Mildred Simmons, a natural blond ingenue, crying to the comics for hotel bills, and Comic Evanson's mystifying, laughless stories to Straight Davis, who couldn't get the laughing points.

Scene 4 was the lobby of the Columbia Theater for an ensemble number that was admirable and followed by Soubret Palmer to jazz it up without any pretense at her famous shimie. Straight Davis, as a husky user in a cross-fire dialog manhandling of the comics started the laughter and applause, for he slammed the comics all over the stage for funny falls.

Scene 5 was an elaborate cabaret set with admirable lighting effects and equipment, with an elevated stage for the Kincaid Lady Jazz Band of five pieces, led by a pretty, bobbed-haired violinist, and a vivacious trap drummer, who doubled with clarinet. Specialties were in order by six-foot-four LaMont, in an intricate dance; Juvenile Smith, in a fast-stepping dance; Ingenuee Radcliffe, in a fast song number, accompanied by the eight prancing ponies; Miss Valeska, who is an ever-smiling, slender, very graceful, blond prima, and Ingenuee Simmons, in a dialog with the comics on money to eat, and the comics playing cop for each other in copping the eats, with Straight Davis as the tough knock-'em-down, "drag-'em-out" waiter, for another uproar of laughter and applause as real cop Lou Kurzwel made the pinch.

Ingenue Simmons came to the front in a scintillating, gauzy gown, worn like one to the manor born, and never have we seen or heard her to better advantage, for her personality is just as charming as it was last season, while her experience has developed the talent that now enables her to take a front rank place in burlesque or any other form of musical comedy theatricals. In this particular number the prancing ponies, in their short-skirt costumes and white-brilliant bodices, and the show girls in gowns, made a decidedly attractive picture and, accompanied by the Ladies' Band and the entire company, made a fitting finale.

PART TWO

Scene 1 was a pictorial Swiss mountain scene for an ensemble number with the chorus in ingenue gowns and Ingenue Radcliffe in song. Comic Evanson, in Swiss mountaineer, emerald-green attire, with Prima Valeska in an ingenue gown that made her appear more girlish and attractive than ever, put over a laugh-evoking dialog, at which she is an adept.

Soubret Palmer again jazzed it up with a fast number and again failed to even suggest a Palmerized shimie. Six-foot-four LaMont and Ingenue Simmons, burlesquing Adam and Eve, got as much laughter and applause as the programmed comics. Verily, Ingenue Simmons is becoming really versatile as a burlesquer.

Straight Davis' invisible fluid on Comic Evanson worked well until disrobing bathers, Ingenue Radcliffe and Soubret Palmer, got down to their union suits, when the fluid ceased to work, amidst the laughter of the highly-pleased audience.

Scene 2 was a silk drape for Juvenile Smith and Comic Marks as uniformed messenger boys to put over a singing, talking, dancing and burlesque opera specialty that proved them both able entertainers.

Scene 3 was another Swiss scene with moving gondola, in which Straight Davis and Prima Valeska blended harmoniously in their vocalism, for both have melodious voices.

Dr. Straight Davis' examination of his comic patienta was a laugh-getter extraordinary. Prima Valeska, in a shimmering gown of silver, girdled with roped pearls, her blond hair encircled with a pearl tiara, made an admirable picture of feminine attractiveness while in song. Props like as the macer looked and acted the part of a Bowery bum and again lived over his melodramatic actor days as he held the middle of the stage in a funny "hold-up-the-eats" comedy with Straight Davis, Prima Valeska and Ingenue Simmons. Prima Valeska, Ingenue Radcliffe and Soubret Palmer, seeking kisses of Straight Davis and Comic Evanson, and Comic Marks' burlesque, while gowned in feminine satin and red wig, was the big laughgetter of the show.

COMMENT

Scenery, lighting effects, gowning and costuming far above the usual run of Columbia Circuit shows.

The players talented and well cast in their respective roles, furthermore co-operative in their efforts to please the audience with clean and clever comedy of the modified kind, which kept the audience giggling thruout the performance, with an occasional outburst of uncontrollable laughter and applause.

The chorus is a credit to the selector of real Americanized talent, likewise a credit to Billy Koud, who is credited with the production of the numbers, for the numbers were out of the ordinary and the stage pictures admirable.

Joe Levitt is another graduate of the American Circuit who has produced and presented in "Giggles" a show that should be viewed by some of the Columbia Circuit producers who have got into a rut, for it will make them sit up and notice that they have competition that calls for a new order of burlesque production and presentation from those who apparently think that they can run along, season after season, with the same old productions without change.

Verily, the former American Circuit producers now on the Columbia Circuit deserve credit for their progressiveness.—NELSE.

Have you looked thru the Letter List?

TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

GRATIFYING SUCCESS

Was Verdict Rendered on Two Weeks' Fair and Fall Festival at Covington, Ky.

The two weeks' Tri-State Fair and Fall Festival held in Covington, Ky., had a quite successful closing last Saturday night, financially and artistically, the second week showing added interest and increased attendance. The affair opened to about 5,000 admissions October 21, the floor space in the large Kenton Tobacco Warehouse being almost completely taken up with nearly every commercial and educational exhibit of Greater Cincinnati and other sections of the country, also a commodious dining room, dance floor and various entertainment features. One of the interesting exhibits was that of the Daughters of the American Revolution, introducing treasured relics. Doubtless because of cool weather attendance held to about an average the first week. At the head of the arrangements committee was George E. Fern, of the prominent Cincinnati decorating company bearing his name, and Louis Fern, who were ably assisted by Will H. Myers as manager, Charles H. Dale assistant manager, auditor and treasurer; Wm. Morris (famously known as "Doc Joy"), who had charge of the outdoor "Joy Zone", adjacent to the main affair, and where amusements were varied and plentiful. Mr. Dale has been extensively associated with many of the auto and other trade shows in the Queen City and Morris is superintendent of amusements at Chester Park. Last Friday night saw the crowning of the "Queen", honors being bestowed on Edith Schoenwandt of Cincinnati. Saturday night was "Mardi Gras".

Both the exposition building and the "Joy Zone" were combinedly enclosed. On the latter the high-wire bicycle act of the Aerial Howards with a wonderful fireworks and bombs display was the spectacular and sensational free attraction. Space will not permit of detailed mention of the individual amusements on the "Joy Zone". However, the pay attractions consisted of the following: The Harrison & Schmitts Band and Circus Side-Show, featuring Sammy Hughes, mental marvel; George Fairley's Filipino Midgets, Art Ratliff's Deep Sea Show, motorized and presenting an interesting display of various kinds of seashells and sea tribes; Bert Perry's Biney Show, featuring Johnny Hirsols, diminutive entertainer; Frank Curran's Smallest Horse, Texas Slim Collins' three motorized shows, Frontier Exhibitions, Submarine (illusion) and Snakes; F. E. Gooding's "whip", Bill wheel and three-act cartoonist; J. E. Gooding's "Over the Falls", May-Joe, the widely-known three-legged freak of human nature; Elmer C. Myers' Zulu Snake Show. There were about 60 merchandise concessions, some of them from various parks in Cincinnati and vicinity.

At the close of the Fair and Festival it was announced that the event was gratifyingly successful and that doubtless it will be made an annual affair, possibly at the same location. Messrs. Fern and their associates were highly commended, especially on the quantity and beauty of the exposition displays, the elaborateness of the decorations and faultless electrical illumination, the spirit of co-operation among the exhibitors and all attaches, the courtesy with which the visiting public was entertained, the absence of any rowdiness, and, in a few words, the success and benefit of the entire venture.

WOODMEN MARDI GRAS

Combined Lodges Staging Show at Portsmouth, O.

George S. Rogers, widely known in both outdoor and indoor amusement circles, and L. J. Pollard, of the entertainment committee of the Woodmen of the World Mardi Gras, to be staged at the Winter Garden, Portsmouth, O., week of November 29, were callers at the Cincinnati office of The Billboard one day last week. The Mardi Gras is to be given under the combined auspices and efforts of River City Camp No. 29, Portsmouth, and George S. Ditty Camp No. 211, of New Boston, O., near Portsmouth, with Mr. Rogers in full charge of the plans and production.

The affair is to be a big festive "doings", with a world of amusements, including special features and whatever goes to promote interest in innocent entertainment and fraternalism among the members of the lodges and their visitors to the show. There will be exhibit booths, acts, free dancing, refreshments, music, contests for prizes (which include an automobile), a few concessions, owned by Mr. Rogers, and special attention is to be made to create an "at home" feeling among the members of Woodman lodges of other cities in that section of the country, who have been invited to attend.

KINGSTON EXPOSITION SUCCESS

Kingston, N. Y., Nov. 1.—The Kingston Exposition, staged by the local Chamber of Commerce at the fair grounds for eight afternoons and nine nights, ending Saturday, was a smashing success. The attendance was splendid, the exhibits gratifying, quantitatively and qualitatively; the entries in the various contests numerous, the feature attractions 100 per cent entertaining, and the results successful to an unexpected degree. That another exposition will be held next year seems assured.

LARGE EXPOSITION BUILDING

Planned by Incorporating Company at San Francisco

San Francisco, Oct. 30.—Articles of Incorporation of the San Francisco Exposition Company, which proposes to construct an Exposition Building here, will be filed within the ensuing week. The property and first unit of construction of the new building, it is stated, will cost \$500,000.

Need for the new exposition building was seen this year when the Auditorium, which housed the California Industries Exposition and which closed Saturday night, proved far too small for the big show.

The California Live Stock Show, automobile shows, industries shows and other similar expositions, it is pointed out by the incorporators, can be taken better care of in a new and specially-constructed structure. It is proposed that the new building will eventually revert to the city.

BETTER HOMES AND BUILDING EXPOSITION

Louisville, Ky., Oct. 30.—The Better Homes and Building Exposition, at the Jefferson County Armory, closed Saturday night with the day's attendance at 14,762 and a total for the week of 85,559. The affair was an experiment of the Louisville Real Estate Board and cost \$25,000 to stage. It was estimated that a \$500,000 business was transacted by the exhibitors. It is thought that \$1,000 will be cleared on the venture. Exhibitors are enthusiastic over the project and it will probably be made an annual event. An extract from the statement of the Executive Committee follows: "The Better Homes and Building Exposition, which has just come to a close, we consider to have accomplished its aim. This was to give the public of Louisville an opportunity to become better acquainted with modern constructed and equipped homes. The man or woman who came to the exposition with the serious intent of obtaining ideas and instruction was satisfied and, we hope, benefited."

J. F. Cantwell, chairman of the Exposition Committee of the Indianapolis Real Estate Board, and H. T. Hottel, executive secretary of the same organization, were interested visitors at the exposition and commented favorably on the successful manner in which it was handled.

MERCHANDISE FAIR PLANNED

Martins Ferry, O., Oct. 31.—Announcement is made that the Merchants Co-operative Association will stage a Merchandise Fair early in December. Every merchant in the city will be given an opportunity to display his merchandise. Vaudeville acts and other features will provide the entertainment. A committee to head the promotion will be named within the next few days.

ASSURES GOOD SHOWING

Barberton, O., Oct. 30.—An Industrial Exposition to be held in conjunction with the American Legion Circus here November 6 to 11, promises to be one of the best ever held in this section of the State, legion officials say. Spaces for exhibiting wares of the local merchants have been filled, it is said.

HAS AUSPICIOUS START

Schuler-Wright Promotion at Canton Very Promising Event

Canton, O., Nov. 1.—Industry, art, music and merchandise—these four great bulwarks which go to make a city—are ably reflected at the Elks' Festival of Progress, which opened Monday night in the City Auditorium with an attendance of 1,500. It is the first promotion of its kind locally and C. E. Schuler and J. D. Wright, Jr., are the men back of the project.

The exposition has been divided into four departments and several other features have been added to make it enjoyable from an amusement as well as instructive standpoint. The entire floor of the big auditorium has been given over to industrial displays, booths have been arranged so there are two groups in the center and smaller ones lining the railing of the amphitheater. In these booths manufacturing and financial concerns of the city have displays of their products. Canton-made articles with which Cantonians have little familiarity. In the way of entertainment the promoters are offering a complete Kivie Show which runs two hours, radio contests, vaudeville features, which include the Bravo Trio, instrumentalists, and Miss Victoria, soloist; the Grand Army Band, of Canton; a Baby Show and an Art Exhibit.

From present indications Messrs. Schuler and Wright will give Canton and vicinity the most interesting indoor exhibition ever offered in the city, and with promotions well under way success is assured for the venture. A total of \$3,000 in prizes, including two automobiles, are to be given away during the progress of the festival.

PAGEANT AT LOUISVILLE

2,000 School Children Participate in Spectacle

Louisville, Ky., Oct. 30.—Ethel Allen Murphy, whose remarkable work in pageantry is widely recognized, created the story of "The Garden of Life", the pageant given under the auspices of the Parent-Teacher League of Louisville for the benefit of the students. The vast horse show pavilion at the Kentucky State Fair grounds was crowded with 15,000 people last Friday afternoon. The 2,000 children taking part represented practically every public school in the city. The affair was a wonderful success, both artistically and financially. It will probably be staged again, next time at the Jefferson County Armory. Local press comment was excellent and it is said that Boyd Martin, dramatic critic of The Courier-Journal, really surprised his many friends and became enthusiastic.

EAGLES' SHOW AT MASSILLON

Massillon, O., Oct. 30.—Under auspices of the Massillon Aerie of Eagles, an Indoor Circus will be held in the Malta Hall November 27 to December 2. Professional circus acts, twelve in all, are to be on the program. Prominent members of the fraternity are fostering the event. In connection with the circus there will be a merchants' display and fair in the basement. Out of town lodges have promised to lend their support and will attend the circus in bodies. It will be the first indoor circus ever held in this city.

SHRINE CIRCUS AT TROY

Rumor of Ringling-Barnum Furnishing Acts Groundless

Report has reached The Billboard that Oriental Temple, Nobles of the Mystic Shrine, is to sponsor an indoor Circus to be staged in the Armory at Troy, N. Y., week of January 15, 1923. Some of the stellar acts of the circus world, "menagerie", "side-shows" and other regular circus atmosphere are to make up the entertainment program, in addition to prizes, including an automobile, to be given away.

In connection with the above report it was also stated that the Ringling Bros.-Barnum & Bailey Circus would bring all of its star acts and other of its equipment to Troy for the event. When communicated with by the editor of The Billboard for confirmation of this feature Charles Ringling answered with the following telegram: "Report that we are staging a winter circus at Troy absolutely incorrect. This is not the case. Nor do we at any time present any so-called 'winter circuses', or be interested in one, or supply any of our equipment or features for one."

STEWART IN CHICAGO

Chicago, Nov. 4.—Harry A. Stewart, who is successfully promoting for the Circus Booster Corporation, was a Chicago visitor this week. Mr. Stewart's show is in Belvidere, Ill., this week, where it is showing under the auspices of the Loyal Order of Moose.

DATE ARRANGED EARLY

Richmond, Mo., Nov. 3.—The Ray County Live Stock Association has announced that the second annual Live Stock and Farm Products Show will be held in this city October 15 to 18, 1923. Next year the Pig Club sale will not be a feature of the show, as a separate date will be set for that event.



Items for Christmas

At Your Service.
Indestructible Pearl Beads, 24-in., \$1.35 Each. With box (beautiful design, silk lined), \$1.65 Each.
Gold-Filled Pen and Pencil Sets, 14-Kt. Gold Point, in attractive box, \$1.15 Each (Sample \$1.25).
Beautiful Beaded Bag, Frame Top (Silk Cord, Chain and Tassel), \$2.00 Each; \$21.00 per Dozen.
As above, with Draw String, \$1.50 Each; \$15.00 Dozen.
Nickel Desk Clocks, on Swivel, \$15.00 Doz. Hammered Brass Finished Desk Clocks, with Bell Back Alarm, \$13.80 Dozen; Sample, \$1.25.
21-Piece Manicure Sets, Gold Grain Finish, Tool Leather Case, \$14.40 Dozen (Sample, \$1.35).
As above, in Velvet Lining (Black Leather Case), \$18.00 Dozen; Sample, \$1.45.
12-inch Mamma Doll, excellent voice, \$18.00 Dozen; Sample, \$1.40.
As above, 21 inches, \$19.75 Dozen; Sample, \$2.00.

Play Chicken. Biggest hit of the year. Chicken moves head and tail. \$11.50 Gross; \$1.00 Dozen.
Dogs on See-Saw. Made on same order as above. \$15.00 Gross; \$1.75 Dozen.

25% deposit on all C. O. D. orders.
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Free admission to grounds. BAMBERG COUNTY FAIR ASSOCIATION, Bamberg, S. C., Jan. 2, Burch, Bamberg.

Big Mardi Gras Festival

Portsmouth, Ohio, November 20th to 25th, Inc.

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All Members Boosting. 10,000 Tickets Already Sold

WANT one blanket and one silver wheel; must be real flash and play 50-50. One agent for CORNO and seven A-1 Wheel Agents, percentage basis.

Address GEO. S. ROGERS, Manager, Manhattan Hotel, Portsmouth, Ohio

TO PROMOTERS OF INDOOR CIRCUS

MISS JESSIE LEE NICHOLS' SOCIETY CIRCUS AND HORSE SHOW, consisting of the following Acts: Posing Horse and Dogs, High Schooled and Posing Acts, High Jumping Horse and Comedy Mule Act, Red Devil; The Wonderful Four-Horse Liberty Act, Col. J. McGILL's Educated Horse Show, High Schooled and Dancing Horse, High Jumping Horse, the only Bridleless High Schooled and Dancing Horse in the United States or Canada and his Cate-Walking Dog, Mike; also his Twin Ponies, Jack and Jill, in drilling act. All the above acts can be seen at the Essex County Armory, Newark, N. J., November 29-30, Dec. 1-2. First-class Promoters only considered.
BARNEY H. DEMAREST, Office, 506 Broad St., Broad St. Theatre Bldg., Newark, New Jersey.

WANTED FOR SERIES OF INDOOR FESTIVALS

Beginning Georgetown, Ky., Auspices Band, two Saturdays, November 18 to 25,
Mind Reader, Punch, Legitimate Concessions. Space limited.

W. A. CREEVEY, Lancaster Hotel, Georgetown, Ky.
Leo. W. Martin, write,

MONSTER MARDI GRAS and LABOR EXPOSITION

Nov. 20th to Nov. 25th, Inc., WHEELING, WEST VA. 6-SIX BIG NIGHTS-6

Operated and presented by the Ohio Valley Trades and Labor Assembly, comprising 15,000 members, and held in the million-dollar City Auditorium occupying entire city block. This affair held to officially celebrate the dedication of our new 200,000-dollar home.

WANTED one more free act; high wire if possible. A few more merchandise wheels and concessions still open. Also space for demonstrators.

73,000 Tickets Already Sold We Absolutely Guarantee. Our Door Prize is a Studebaker Six Touring Car

For particulars communicate with

LABOR EXPOSITION COMMITTEE, care of Labor Temple, 15th and Market Sts., Wheeling, West Virginia

Outdoor Celebrations

SOCIETY TRADE EVENT

Combination Affair at Selma, Ala.

Birmingham, Ala., Oct. 31.—Social Trade Event is the name of a big celebration Selma, Ala., will put on November 16-17, to be something like a fair, street carnival and fashion show combined. The entertainment committee, headed by M. B. Strong, has arranged a program which includes dances, an automobile parade, luncheons with the civic clubs, a large and magnificent reception at the Hotel Albert and other features, all of which will be staged right in the heart of the city.

A parade will be held Thursday morning, headed by autos, in which will be seated the 25 young women of the State taking part in the "Beauty Contest", to be decided Friday afternoon. Thursday evening, on Broad street, a dance will be held and the Academy of Music will show special pictures. The second day will be given over to social events. The Rotary Club will entertain the young ladies in the beauty contest, and in the afternoon the general reception will be held at the hotel. The Industrial School Band, composed of young boys, has been engaged for the big Selma event. Backers of the exposition plan to make it something different from the usual fairs held over the State by combining the social as well as other features.

GOOD SHOW AT EATON

A report from Eaton, O., was that the festival promoted and produced there recently by Campbell and Schafer Festival Co. (Colon L. Campbell and S. C. Schafer) was probably the best display of amusements ever offered in Eaton with an affair of this nature and that the "home boy", Mr. Campbell, received high praise for his part of the proceedings. Other advice was as follows:

The midway was wonderful, four city blocks long, every available space being occupied by exhibits and professional entertainment. The first big tent was devoted to the local merchants' exhibits and booths, next came the concessions, about forty in number, and then the shows and rides, "Over the Falls" (J. B. Gooding), Working World, May-Joe, "Bluey Bluey", Corcetta, midjet lady, Little Willie, fat boy, "Smallest Horse", Two-legged Pig, "Sawing the Girl in Two", Prof. Allen's Mlad-reading, James Bailey's "whip" and Bert Lucas' brand new carousel. Marvellous Franka was the free attraction.

The Campbell and Schafer Festival Producing Co. was to close its outdoor season last week at Brookville, O., having several indoor events under contract or contemplation.

CHAMBER ENCOURAGED

New Orleans, La., Nov. 3.—Encouraged by the success of the recent Cotton Carnival held at Opelousas, La., under its auspices, the Chamber of Commerce of that city is making arrangements for a second carnival of like nature, to be held a year hence, and has appointed a committee to take charge.

As in the affair held this year, vaudiville acts and a spectacular pageant are on the tentative program. It is the intention of the citizens of Opelousas to make the Cotton Carnival a yearly affair hereafter, and in time to make it rival the most popular festive events of the country.

PIERCE CITY FESTIVAL

Pierce City, Mo., Nov. 1.—The annual Harvest Show and Fall Festival of Pierce City will be held here November 10 and 11. Attractive premiums will be awarded for exhibits in the various classes.

INFAMY RAMPANT

(Continued from page 101)
Coast" again soon. They are certainly leaving a smoking trail.

Questionable Concessions at Alabama State Fair

From a reliable source it is learned that the Alabama State Fair, at Mobile, let several very questionable concessions operate all week and even allowed spinners on one or two nights before closing them. The C. A. Wortham World's Greatest Shows, which furnished the midway attractions, did not have a thing to do with the concession end, outside of hamburger and juice stands.

All Concessions Closed

The State police closed all concessions at the Apollo (Pa.) Fair.

WANTED—HIGH-CLASS ACTS SUITABLE FOR INDOOR BAZAAR

Prefer those who can change acts; also want high-class Freaks, Midgets and Giants. Can use good, capable Concession Agents, to open Nov. 30th, Memphis, and others to follow. Concession Agents, address MILT HOLLAND. Others, B. SMUCKLER, Manager Elks' Fun Festival, Elks' Club, Memphis, Tenn.

LOOK—LOOK—LOOK READ—READ—READ

ELKS' BIG INDOOR CIRCUS AND CHARITY AND RELIEF FUNDS

Six (6) Days and Nights—DEC. 11th to 16th

WANTED—Only Independent Acts and Concessions. Only those with reputation will be considered.

WANTED—One-Ring Circus, also a good Lion Act. We have the money. Have you the goods? Any act suitable for this event.

MR. CONCESSION MAN—What have you to offer? Legitimate Wheels and Stock Concessions only. No gambling will be tolerated. This will be one big week. Price of Concession Space: Wheels, \$2.00 per foot; Grand Stalls, \$2.50 per foot.

A city of 70,000 and the heart of West Virginia coal fields, and a drawing population of 1,000,000. This will be one big event and everything in the same building.

Dimensions of building, 120x220 feet. Balcony, 40x220 ft. 26,000 square feet of floor space. Elks 2,000 strong, and every one working to make it a success. Can get 15,000 people in building. Address all mail and wires to ELKS' INDOOR CIRCUS, care Basman's Academy, Huntington, W. Va.

No Wheels or Strong Graft

No wheels or strong graft stores were allowed to operate at the New Castle (Pa.) Fair.

No-Chance Concessions

Three concessionaires with the Snapp Bros. Shows, while playing San Pedro, Calif., were arrested on the night of October 24 on charges of conducting gambling devices. They were F. Masina, 38; Cas. Wulp, 27, and Ben Rosen, 21. All pleaded guilty to the charges and were fined \$100 each by Judge Hugh J. Crawford on the morning of October 25. One-half of the fines were suspended and each man paid \$50. The officers testified the men were operating games of chance in which the participant had no chance whatever to break even or to win.

No Graft Stores

The Lancaster (O.) Fair had plenty of legitimate merchandise wheels, but no graft stores. The secretary was spoken of by a large number of concessionaires as being a man worthy of the highest confidence of his community. The report coming to The Billboard has it that he showed a high bill some distance from the fair grounds as the location for all graft stores.

Cooch Shows at Danbury Fair

A prominent showman, in reviewing his experience at the Danbury (Conn.) Fair, said: "There were three of the rottenest, most degrading 'Cooch' shows allowed to operate all week with 'blowoff' at top money I have ever seen at any fair, and I have played many during my thirty years in the business." He blames the local authorities for permitting them space and hopes the fair association can be made to see the light ere the dawn of another Danbury fair.

No Graft at Lewisburg Fair

The graft stores were closed by the State police at Lewisburg (Pa.) Fair and legitimate merchandise wheels were accorded every consideration and they did good business for the entire period of the event.

No Worry for Legits.

It must be understood fully that legitimate concessionaires have nothing to bother their minds after they have paid concession space on fair grounds operated on the level and not by crooked local grafters.

Return Indictment Against Four Policemen

The following was taken from The Coney Island Times and West End Journal, Brooklyn, New York, of October 28:

"The Grand Jury before County Judge George M. Martin on Friday, October 20, returned indictments charging four Bath Beach policemen with acceptance of a bribe. Three of them, Patrolmen George Stacey, Walter Ashland and

Charles Seifried, answered when their names were called, but the fourth, Sergeant John Noziglia, failed to appear and District Attorney Ruston asked for a bench warrant for his arrest.

The four police officers are charged with taking \$100 for the release of Antonio Martorello after they had caught the latter transporting two barrels of wine on the night of October 6 on Harway avenue, near Coney Island Creek.

"The penalty for this crime may be ten years in prison, a fine of \$5,000, or both, and the forfeiture of office, and also the privilege of ever holding office in New York State.

"The men, thru their counsel, Julian Carabba, pleaded not guilty. On the motion of District Attorney Ruston their bail was fixed at \$2,000 each, which was forthcoming. District Attorney Ruston said he would be ready for trial on Monday, but Mr. Carabba said it would be impossible for him to get ready so soon."

Found Guilty of Slaying Carnival Promoter and Gets 20-Year Sentence

Cleveland, O., Nov. 3.—A jury consisting of seven women and five men, after being out twenty-eight hours, last night in Common Pleas Court here, found guilty Mrs. Mabel Champion, charged with first degree murder of Thomas A. O'Connell, carnival promoter of New Haven, Conn. The maximum sentence of twenty years in Maysville Reformatory was immediately imposed by Judge Bernon. A motion for a new trial was made by attorneys for the defense, but Judge Bernon denied it. The judge also overruled a motion to defer sentence. Attorney for the defense stated they would appeal the case.

Mrs. Champion went on trial October 22, and the case went to the jury late Wednesday, November 1.

O'Connell was shot to death in a downtown restaurant here last July while he and Ausley Champion, husband of Mrs. Champion, were engaged in a fist fight following an argument over a drink of whisky.

Mrs. Champion on the witness stand admitted firing the fatal shots, but swore they were fired by accident when O'Connell lunged toward her and seized her arm. She said she fired once into the door in an attempt to frighten O'Connell as he battled with her husband.

The story of the State's witnesses differed materially from that of Mrs. Champion. They testified how she had risen from her seat, held the revolver at her hip and cried to her husband:

"Stand aside, daddy, and I'll riddle him with bullets."

Degradation Most Deep—Conditions Most Foul and Appalling

The following letter from Tampa, Fla., bearing date of October 28, is so fearlessly honest and outspoken that it is too valuable a contribution to be run in The Forum, and is consequently incorporated in the weekly garnerings where carnival people will be sure to see it and

read in it a commentary upon themselves and their vocation.

Tampa, Fla., Oct. 28, 1922.

Editor The Billboard, Cincinnati, O.

Dear Sir—I have been noticing each week the several letters and articles appearing in your valuable paper regarding the dirty shows and grift that some of them carry, and sometimes I am very much amused at the efforts of these would-be, half-wise showmen, in their feeble attempts to deny the truth about their gony outfits. Their denials are an insult to one's intelligence. I have just got over a laugh at the self-styled press agent of the Scott Potato Shows???? in his amusing attempt to deny the charges that someone has preferred against his show. I had the displeasure of seeing that show this year, and it is undoubtedly the rottenest outfit I have ever seen—an insult to the American people. Cooch, grift, strong joints and everything else carried by this would-be and so-called show. In fact there are not words enough in the English language to properly describe it. Up in Michigan I saw Dykman & Joyce's Shows. Plenty of dirty cooch and four strong joints, working under the auspices of a local committee. In Connecticut I saw Frank J. Murphy's Shows—same thing, plenty of dirty cooch and other like exhibitions, and strong joints. Getting by with it.

I am also amused at the very feeble attempts of the treasurer of the Gold Medal Shows in his denial of grift and dirt around that so-called exhibition. I saw that outfit, and everything that goes to make a dirty show was very much in evidence around there. In West Virginia I saw Jali Cronin Shows, Big Cooch shows, plenty of strong joints, better people in town all disgusted.

Now these are only a few; there are plenty more that I haven't seen, but when the shoe fits they holier like whipped pups, and deny every charge, then they go pronto some easy-going guy in some town to give them a clean bill of sale, without any value whatever, and they attempt to insult the intelligence of The Billboard readers by trying to square themselves, by this letter. Their gray matter is very much out of order if they expect people who have average human intelligence to believe it.

These dirty, lousy carnivals are ruining the show business. They bring every curse that one can conceive of against the honest showman.

Then again these concessionaires will gather in the lobby of the hotel and blow before everyone present how they trimmed the suckers in the last town. Then, when they get ready to leave, they skip and leave the landlord holding the bag for the room rent.

Eighty per cent of the people engaged in the carnival business have no conception of the word showman. They are just there because they find it an easy way to get by.

The people of America are getting good and tired of these fellows, and some day the big revolt is coming, and when it hits look out.

I saw an ad in your paper the other day headed "Privilege People Wanted". You know what privilege people are, don't you? They are grifters. Why take this class of ads?

Personally I would like to see you win out, but I am afraid you will have to change your tactics—and come out plain and give a list of these dirty rotten shows before the show world will ever believe you mean what you say.

With every good wish, I am, yours,
(Signed) GEO. L. SANDS.

Note—Surely there are some legitimate privilege people left. Mr. Sands is willing to admit that there are ten honest carnivals. At least these ten carry privilege people that will pass muster. do they not?—EDITORS OF THE BILLBOARD.

The Continent, one of the leading Presbyterian papers of the United States, in its issue of October 5, had the following editorial commending the New York Civic League's work:

"Carnival season comes in the autumn in many towns. Either at the county fairs, which by immemorial American tradition must occur in the fall, or at the so-called 'gala weeks' with which the merchants of small cities sometimes try to give a special flip to fall trade, the 'carnival vaker' is pretty sure to turn up with his hints of mysterious naughtiness to 'catch the crowd'. It is amazing in the management of such affairs to see high-class citizens often consent to allow absolutely vicious attractions incorporated with what would otherwise be homely and wholesome recreation events for self-respecting families.

"Mr. Miller's latest blast is a reprint of several articles written for The Country Gentleman by a carnival promoter who got ashamed of himself and quit the business. The man's confessions make a startling pamphlet. Some equally startling observations by Mr. Miller himself are put in for a supplement. Certainly it behooves ministers and other men of the church to be on the alert against these nasty invasions in their respective communities. Aid if by any means something of the kind has got a footing in your town this fall, watch it, insist on the local law officers watching it, and by calling public attention to its enormities insure a sentiment which will forbid the return of any such curse next fall or in any future season."

DEATHS

In the Profession.

BLANCHARD—Peter G., father of George, Ida and Evelyn Blanchard, died October 8 at his home in Watervliet, N. Y., at the age of 65.

BREWER—Clarence, 64, known as Signor Brucelle, old-time "Punch" man, died suddenly at Schuylerville, N. Y., November 1.

CAPUS—Alfred, 64, journalist, novelist, playwright, editor of the Paris "Figaro" and one of the most eminent literary figures in France, died November 1 in the nursing home at Neuilly, France, after a short illness.

CHASE—Will A., 43, contractor and bill-poster, who at various times was with many of the best-known circuses, and who at one time was famous as a high diver and wire walker, died at his home in Hawkeye, Ia., October 27, of pulmonary tuberculosis.

CLARK—Charlie F., father of Bernie Clark, juvenile of the "Georgia Peaches" Company, died at his home in Zanesville, O., October 21, of heart disease.

DE VON—May, formerly of the Five Musical De Vons, known in private life as Ida Harbaugh, died of heart trouble October 27, at Sanford, Fla. She leaves her husband and two daughters, Opal Harbaugh and Mrs. Bert Chabman.

DELY—Mrs. Ishell, 40, wife of William Delly, manager of the Delly Poster Advertising Service, of Indiana, died at Davenport, Ia., October 15, after a lingering illness.

FIRMEN—Gordon, London representative of Ben Fuller, of Australia, died suddenly the night of October 31, at his office in London.

FITZPATRICK—Sam, 56, well-known sportsman and former manager of Jack Johnson, died in the Post-Graduate Hospital, New York City, October 30. He was a native of Australia and had no relatives in this country.

FRANCIS—Pomeroy T., brother of John M. Francis, who is interested in the Little Theater movement, died in New York City October 30, following a long illness.

GREEN—Edward, famous two score years ago as the composer of "Will You Remember Me," "Mother's Memory" and other ballads of the '80s, died suddenly in New York City November 2.

HAMBURG—Alfred T., formerly director for D. W. Griffith, and more recently in the Fox employ, died in Los Angeles November 1, following an illness of several weeks.

HARPER—Jack, stage carpenter with Harry Dixon's "Midnight Revels," "Shubert" unit show, died October 26 at the Sisters' Hospital, Buffalo, N. Y. His home was in Indianapolis, and he had been with Dixon for ten years.

HIGGINS—Dennie, well-known circus troupier, died suddenly at Ruleville, Miss., October 23. At the time of his death Mr. Higgins was with the Wheeler Bros.' Shows, having joined that organization at Moorhead, Miss., October 18.

JONES—Homer V., assistant manager of the C. A. Wortham World's Greatest Shows and widely known to carnival folk in general, was instantly killed the morning of October 31, near Adelme, La., in a rear-end collision of the Wortham train and a fast Southern Pacific train.

JONES—Will G., manager of the motorhome on the C. A. Wortham World's Greatest Shows, was instantly killed near Adelme, La., the morning of October 31, when a fast Southern Pacific train crashed into the rear end of the carnival train.

KERSHAW—Henry W., 66, father-in-law of Thomas H. Ince, the motion picture producer,

and father of Willette Kershaw, actress, now appearing in London, died in Los Angeles on October 30. He was at one time a newspaper man in St. Louis, later general auditor for the Missouri Pacific Railroad, and more recently auditor for the Inces.

LANE—Frank D., vice-president of the Catholic Actors' Guild of America, died at his home on Fifth street, Jersey City, N. J., November 2. Mr. Lane was an actor, stage manager and scene painter.

MAGEE—Mrs. Harry H., for the past seventeen years a concessionaire, and whose husband is also widely known in the outdoor amusement world, died at the home of her mother in Colmbus, Neb., September 15.

MAINA—Bartholomew M., 67, erstwhile opera star and owner of the musical school in Chicago bearing his name, died October 29 at his home, 6711 Parnell avenue, Chicago.

McMURRAY—Loren D., saxophonist, of McPherson, Kan., died in New York City October 29. The deceased was playing with one of Paul Whiteman's orchestras.

METCALF—R. L. (Doc), assistant traffic manager of the C. A. Wortham World's Greatest Shows, and who enjoyed a very wide acquaintance among carnival and circus troupers, was mortally injured in the wreck of October 31, and died on the scene of the wreck about thirty minutes later.

MILLER—Abe, well-known concessionaire, died in the General Hospital, Huntington, W. Va., October 25. Mr. Miller, who was a veteran of the World War, was widely known to outdoor show folk.

MONTBAZON—Marie, 62, formerly a popular French operetta artist, wife of Georges Grieler, ex-manager of the Ambigu Theatre, Paris, died in that city October 6.

MURRELL—Van, brother of Roger Murrell, who is a partner in the Dwight People Agency, died suddenly October 27 at Jefferson City, Mo., where he was appearing with "The Nightcap."

NAMH—Dr. Ida C., a vice-president of the Professional Women's League and of the Stange Children's Fund, died November 1 at her home, 565 West 180th street, New York, at the age of 53.

PEASLEY—Nita, circus performer and wife of Bob Peasley, of Hazelwood, Pa., died at the home of her sister-in-law, Mrs. William Devore, 5224 Lytle street, Hazelwood, after a short illness.

RICKARDS—Mrs. Harry, died on shipboard while the vessel was en route to Australia, from England, last September.

SMITH—W. J., 58, a member of the New Orleans (La.) Philharmonic Society, and assistant manager for the Gruenwald Music House in New Orleans, died in that city October 31.

WEBB—Mrs. Amella L., mother of William and M. Tello Webb, who are now playing in "Whispering Wires", died suddenly October 30, in New York City.

WEBSTER—William, of Rantoul, Ill., a professional automobile race driver, was instantly killed at McFerren Park, floeston, Ill., October 29, in an auto race.

WILBER—Mrs. Arthur R., wife of a well-known park manager of the Middle West who last season managed Blue Grass Park, Lexington, Ky., died at her home in Lexington, Ky., October 31.

WILSON—Frederick H., 50, after an illness of about three months, died at St. Anthony's Hospital, St. Joseph, Mo., September 22.

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time a circus equestrienne known as Katie Leete. With a change of fortune, Mrs. Rickards, who was a familiar figure in the Tivoli ballets of twenty-odd years ago, retired from public gaze and contented herself with many unostentatious acts of charity.

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LICHTIG-FRAEMERT—Yvonne Fraemert, a former Ziegfeld "Follies" girl, and Victor Lichtig, a wealthy broker of Los Angeles, were married October 30.

MITCHELL-WEINER—Richard Mitchell, publicity man for Lillian Gish, and Arnes Weiner, Miss Gish's secretary, were married recently. As a honeymoon, they will accompany Miss Gish abroad, where she is to make a film version of Marlon Crawford's novel, "The White Sister", which has the locale of Rome and Algiers.

OVERMAN-DRANGE—Lynne Overman, a principal of the "Just Married" cast, and Emily Drange, of "Orange Blossoms", and formerly of the Ziegfeld "Follies", were married in New York City, November 4, at the same time as Paul Whiteman and Vanda Hoff.

STACKHOUSE-SUN—William Samuel Stackhouse and Louise Alfredo Sun, daughter of Mr. and Mrs. Gustave F. Sun, were married at the home of the bride's parents, 840 N. Fountain avenue, Springfield, O., November 4.

TUCKER-LORETT—Ernest H. Tucker and Madam Lorett, both members of the John Robinson Circus the past season, were married in Chicago shortly after the show closed.

WEBSTER-MICHELLE—Chif Webster, prominent musician and leader of the Pantages Theater Orchestra, San Diego, Calif., for a number of years, and Margaret Michelle, of San Diego, were married in that city October 30.

WHEELER-FALLIS—Manford Wheeler, who, with I. W. Maple, is interested in the Princess Theater, Stanberry, Mo., and Gladys Fallis, of New Hampton, Mo., were married in Leon, Ia., recently.

WHITEMAN-HOFF—Paul, Whiteman, the "mascot" of jazz, and Vanda Hoff, well-known danseuse who was recently one of the principals of "Two Little Girls in Blue", were married in New York City at a double marriage ceremony which also included Lynne Overman and Emily Drange.

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JOHN P. HILL

John P. Hill, 73, one of the oldest theatrical managers in the country, and once an actor in plays with Booth, Barrett and McCullough, died suddenly October 30 at the Grand Central Terminal, New York City.

During the years 1909-'10-'11 Mr. Hill was assistant secretary to Harry Mountford in the White Rats. He was also a quartermaster commander of the U. S. Grand Army Post, Brooklyn, and the founder of the Detroit Lodge of Elks, of which he was a past exalted ruler.

The funeral was held November 2. The Brooklyn Post of the G. A. R. had charge of the ceremony and Harry Mountford delivered the eulogy.

Surviving are his widow, Mrs. Meta Hill, of 52 Wilongby avenue, Brooklyn, and a daughter, Mrs. Laura Hill Breyer.

Paul Whiteman's orchestras. Burial was at McPherson.

METCALF—R. L. (Doc), assistant traffic manager of the C. A. Wortham World's Greatest Shows, and who enjoyed a very wide acquaintance among carnival and circus troupers, was mortally injured in the wreck of October 31, and died on the scene of the wreck about thirty minutes later.

MILLER—Abe, well-known concessionaire, died in the General Hospital, Huntington, W. Va., October 25. Mr. Miller, who was a veteran of the World War, was widely known to outdoor show folk.

MONTBAZON—Marie, 62, formerly a popular French operetta artist, wife of Georges Grieler, ex-manager of the Ambigu Theatre, Paris, died in that city October 6.

MURRELL—Van, brother of Roger Murrell, who is a partner in the Dwight People Agency, died suddenly October 27 at Jefferson City, Mo., where he was appearing with "The Nightcap."

NAMH—Dr. Ida C., a vice-president of the Professional Women's League and of the Stange Children's Fund, died November 1 at her home, 565 West 180th street, New York, at the age of 53.

PEASLEY—Nita, circus performer and wife of Bob Peasley, of Hazelwood, Pa., died at the home of her sister-in-law, Mrs. William Devore, 5224 Lytle street, Hazelwood, after a short illness.

RICKARDS—Mrs. Harry, died on shipboard while the vessel was en route to Australia, from England, last September.

COMING MARRIAGES

In the Profession

Aloysius Maggett and Edith Ernesto, of the Ringling Bros.-Barnum & Bailey Circus, are to be married some time this month.

DIVORCES

In the Profession

Thomas F. Pickert is reported to have been granted a divorce October 21 from Myrtle Pickert, chorus girl.

Harry Pease, well-known writer of popular music, who wrote such hits as "Foggy O'Neil" and "Ten Little Fingers", is being sued for divorce by his wife, who charges him with misconduct.

Carmel Myers, motion picture star, is suing for divorce in Los Angeles, the case having been presented in court about two weeks ago.

Her husband is Isadore R. Kornblum, a Los Angeles attorney, who Miss Myers charges with desertion.

MARRIAGES

In the Profession

BERGEN-PREVOST—Lloyd Bergen, a San Francisco broker, and Marjorie Prevost, sister of Marie Prevost, film comedienne, were married in Los Angeles November 1.

BERRY-WHITEHILL—Ace Berry, publicity director for the Brenning Circuit, and Sally Whitehill, non-professional, were married in Indianapolis, Ind., October 24.

BOESE-LANGDON—O-car Boese, stage manager of the Majestic Theater, Milwaukee, Wis., and Cecil Langdon, formerly with Harry Langdon and Company in vaudeville, were married October 10 in Milwaukee.

COLEMAN-GRANT—Vincent Coleman, well-known actor who has appeared in legitimate and screen productions, and Marjorie Grant, a dancer who is featured in Ed Wynns' "The Perfect Fool" Company, were married at the home of the bride in Chicago November 2.

FORRESTER-AUBREY—Charles Owen Forrester, of Charleston, S. C., lately with Select Motion Pictures, and Jane Aubrey, for the past five weeks leading woman of the Metropolitan Theater, Elmont, N. Y., were married in Edmonton October 24.

HARRISON-DARBY—Lee Rud Harrison, leading comedian with the "Hi Jinks" Company, at the Burbank Theater, Los Angeles, and Ruby Darby, non-professional, were married in Los Angeles several weeks ago.

KERNS-WALLET—Leo Kerns, manager of the International Seven Act with the Walter L. Main Circus, and Rose Wallet, daughter of Mr. and Mrs. Wm. Wallett, with the same circus during the past season, were married at Orisfield, Md., October 7.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Bert Bright, a son, in Detroit, October 22. Mr. and Mrs. Bright are known in tahioldi circles.

To Mr. and Mrs. Arseno Cantier, October 30, in New York City, a son.

To Mr. and Mrs. Louis J. DeCola, at Portarville, Oct. 30, a daughter. Mr. DeCola is hand leader with the D. D. Murphy Shows and has served in the same capacity on the Gold Medal and Nat Belsa shows and the Zeelman & Polite Extermination Shows.

To Mr. and Mrs. Jack Glogau, at the Williamsburg Maternity Hospital, New York, a son, November 3. Mr. Glogau is connected with the Harry Von Tilzer Music Company. His wife, formerly Miss Levy, non-professional, is reported doing well.

To Mr. and Mrs. Frank Howard, at Millford, Pa., October 28, a nine-pound son. Mr. Howard was with Frita Lieber last season.

To Mr. and Mrs. Billy Osborne, at Concord, N. C., October 14, a nine-pound daughter. Mr. Osborne is associated with A. G. Miller on the Roberts' United Shows.

To Mr. and Mrs. Bloor Schleppey, at their home in New Orleans, November 2, a fourteen-pound son. Mr. Schleppey is manager of Spanish Fort Park, New Orleans.

STRONG JOINTS WORKED AT FAYETTEVILLE (N. C.) FAIR

New York, Nov. 6.—At Fayetteville, N. C., Fair every strong joint known to the graft fraternity was in full operation for the duration of the event.

THE TEL-O-PAD

Chicago, Nov. 4.—A. F. Sheehan is now handling the Tel-o-Pad, a novelty that fits any standard telephone. It is a clever device that supplies paper and pencil and eliminates delay.

VAUDE. POLICY DISCONTINUED

fourth to discontinue after a period of loss. The answer is obvious, and it appears that the people of this city do not want vaudeville unless it has the indorsement of the press and public.

K. C. SHOWMAN'S CLUB SEES JIMMIE COOPER REVUE

Kansas City, Mo., Nov. 2.—Wednesday evening, November 1, the Heart of America Showman's Club gave a theater party at the Gayety (Columbia barlesque house here) for Kansas City's "own" Jimmie Cooper and his "Beauty Revue" at that theater the week of October 29.

It was an evening of fun and enjoyment for all concerned, both those on the stage and off, for Mr. Cooper made many personal mentions, local quips and jokes, and never lost an opportunity to mention the showmen.

From the time the curtain went up until the finale the opening song, "Snap", describes the entire performance. It was snap, pep and go from start to finish. There were high-class vaudeville acts, plenty of comedy and burlesque and a young, good-looking, fast-acting chorus, and songs and jokes were put over without a diminishing of the interest of the audience, which, by the way, was a capacity one.

After Lydia Harris sang "Snap" Lew Duthers and George Murray gave their "dance a la eclectique", followed by Eddia Fox in "dance a la comique" and Fred Harper in "dance a la aerobic". Harper and Fox, as the English and American bum, respectively, were funny, clever and entertaining. Betty Burroughs, "the doll girl", sang "Darktown Flappers' Ball", and Duthers, Murray and girls sang "Dancing Fools". The scene closing with Jimmie Cooper's "medicine stand", which "rheumatism cure" brought roars of laughter, as did his motion picture presentation of "Why Did She?". "New Orleans" was sung by Betty Delmonte, in a lovely silver costume. Rath Osborne's "Memory Town" was the last song.

Scene 2, of Act 1, was Lydia Harris, the phonograph star, in songs. She had the house from the minute she opened her mouth, and her personality in rendering the selection but added to the audience's enjoyment. She was obliged to respond with encore after encore. Her costume was of silver cloth, with floral design.

Scene 3, of Act 1, was "Danceland", showing the Gonzell White Jazz Band, the dance a la Apache by Alice Balline and Romanoff, burlesque dance a la Apache, by Fox and Harper, and "Which Girl Do I Love", by Betty Burroughs.

Act 2, Scene 3, was Gonzell White, and her "Jazzers of jazz", a big vaudeville act, with every song, dance, etc., receiving bursts of applause and many encores. This act was organized in Kansas City 11 years ago. It is claimed, and all of the members are Kansas City people.

Act 2, Scene 4, was the exterior of Madison Square Garden, introducing Betty Burroughs and Her Bathing Beauties, and Act 2, Scene 5, was the interior of Madison Square Garden with the wrestling match.

There are 44 people carried with Jimmie Cooper and his "Beauty Revue" and there are real artists in the cast, with Jimmie working hard all the time to get the right punch. The costumes of the chorus are fresh, pretty and attractive, and there was not an offensive word or thought or action in the entire performance. Dave Stevens, brother of Jimmie Cooper, is a prominent and active member of the showman's club and a great deal of credit is going to him for the way he handled the entire affair.—L. S.

PROMINENT DENVER MANAGER

Tells Why That City is Best Theatrical Spot in the West

Denver, Col., Oct. 30.—With a most optimistic outlook for Deaver's theatrical season, Peter McCourt, president and manager of the Broadway Theater, has returned here after spending several months abroad. Following Mr. McCourt's arrival in America he spent several weeks in New York, where he made a special survey of New York theatrical conditions.

"Denver has every reason to be most encouraged over the outlook for the future," he said upon reaching Denver, "for it is really most promising in this city. The shows which are booked for the season must be of exceptional merit or else they don't get as far West as Chicago. This is partly because the fine autumn weather in the East has hit the theatrical business. If the shows go on the rocks they do so many miles east of Denver. Even some very good shows have met this fate. These, however, will probably go back to New York, be reorganized to some degree, and then start out again after the first of the year.

"Denver is the best theatrical city for its size in the country, and of this the Denver public should be very proud," Mr. McCourt declared. "Other cities the size of Denver support the very best of shows only for three or four days, while in Denver such shows run for a full week, with crowded houses. Denver is getting all the shows that San Francisco receives. These are many and varied and most of them are presented by the original New York casts."

NEW FILM FOR CARPENTIER

London, Eng., Oct. 27.—Stuart Blackton plans to make another film with Georges Carpentier, French boxing champion, in the leading role soon after completing "The Virgin Queen",

EQUITY ANNUAL BALL

To Be "Bigger and Better"—Hassard Short To Direct "Jollies"

New York, Nov. 4.—Plans for the Equity Annual Ball, the greatest social function of the theatrical season, which will be held at the Hotel Astor Saturday evening, November 18, were outlined at a meeting of the entertainment committee at Keen's Chop House, 107 West 4th street, yesterday afternoon. One hundred leading players of stage and screen attended.

John Emerson, president of the Actors' Equity Association, opened the meeting with a short talk in which he said that the ball this year will be bigger and better than ever. George LeGuere, business director, outlined the plans and designated the various committees for the preliminary work.

Announcement that Hassard Short again would direct the "Midnight Jollies" and would arrange the pageant was enthusiastically received, as it had been feared that Mr. Short, owing to his duties with the two "Music Box Revues", together with his plans for another production, might not be able to give any time to the ball this year. Mr. Short took a few minutes from rehearsal to tell his ideas for this year's "Midnight Jollies", and made it certain that there again would be a pageant. All members present took with them tickets to dispose of. Florence Reed was cheered when she announced she had sold nine boxes.

END OF UNITS IN MINNEAPOLIS

Minneapolis, Minn., Nov. 4.—The presentation of Shubert units at the Garrick Theater ends tonight, when "The Carnival of Fun" closes a week's engagement. Manager Al G. Wells says that the closing of Shubert unit shows in Kan-

JAZZ AND ITS ANCESTORS

By WILLIAM J. SHULTZ

THE whole development of romantic music has been a slow retreat before indifferent but all-powerful ignorance. From Schubert thru Schumann, Wagner, the Russian school, Richard Strauss, to Stravinski and Schoenberg, romantic music has been letting down the high standards of the classic era, saving its face and apologizing for itself in philosophical terms where it could, trying to cover its retreat by criticizing the older music as dry and formal. This movement has existed not only in music, but in all the arts in music it is more evident. Romantic music went back to the national stores of folk-songs, extolled their primitiveness and simplicity and based itself on them; of course such music would make a keener appeal to the more untutored ear, and hence was hailed with greater rapture. Those musicians whose temperaments inclined them to revere the classic caons were swept aside and submerged by the tidal wave of popular demand. The instruments of the musician, particularly the piano, were further developed; the orchestra was increased and additions made to it that expanded its tonal possibilities; the acoustics of concert halls were improved. More and more was the composer tempted to turn tone painter, to look upon the instruments of his art as a palette for mixing colors rather than a draftsman's tool to create designs. The experimenter in cacophonous found, limitless fantastic combinations of sound available. Strong-willed indeed must have been the composer who could resist.

Romantic music and the twentieth century have been united in holy wedlock, and the fruit of this union is jazz. It may be an infant terrible, but it is no chaingeling. It does not play the hypocrite or deceive itself by talking glibly in the cant of art. It is vulgar, but it is healthily frank—as frank as the conversation of a group of young people who cleanly and intelligently discuss birth control. Our contempt for jazz is a robbery, and is a relic of the days when the "peepul" were considered solely as factory and politician fodder. The cognocentist, like the poor, are always with us! theirs be the kingdoms of romantic and classic music. The jazzists will never dispute them their possessions.—THE NATION.

which he is producing now with Lady Diana Manners in the role of Queen Elizabeth. "A Gypsy Cavalier" is the title of a film already produced by Blackton, in which Carpentier plays a dual role—that of a dilettante young nobleman and a picturesque boxing gypsy.

FRANK BACON SEES "LIGHTNIN"

Peoria, Ill., Nov. 3.—Frank Bacon, co-author and star of "Lightnin'" in which he has appeared almost continuously for the past fifty months, saw his play from the other side of the footlights for the first time. It is said, here Sunday afternoon, when he attended the premiere of the road company headed by Thomas Jefferson in the Majestic Theater. In the cast was Mrs. Matthew Allen, his daughter. Mr. Bacon is now playing at the Blackstone Theater, Chicago.

It was a notable night in local theatricals, and especially so because of the mention of this city in the play. "It was just a whim that brought Peoria into the play," Mr. Bacon confessed at a dinner in his honor preceding the play. "I have long been an admirer of one of the distinguished citizens of Peoria—Robert G. Ingersoll—and it so happened that at the time I wrote 'Lightnin'' I had been reading Ingersoll, and Peoria came to me in writing and I put it in."

Mayor and Mrs. Victor P. Michel occupied a box with Mr. and Mrs. Bacon at the play. Mayor Michel welcomed Mr. Bacon at the dinner program, and among other speakers were George Bebas, playing in "The Sign of the Rose"; Lloyd W. Moultrie, of Los Angeles, boyhood chum of Mr. Bacon; Charles E. Evans, stage veteran, playing in "Lightnin'"; Charles Nathan, of the Majestic, presided.

sas City, Des Moines and Omaha would necessitate a jump of companies from St. Louis to this city, which would be too expensive. The Garrick will present pictures for the balance of the season, but the Gertrude Hoffmann and Weber and Fields units will be brought here, says Mr. Wells. He predicts that the unit policy will be re-established next fall and possibly in the spring.

PRESS SHOW BY "49-ERS"

New York, Nov. 6.—The first performance of "The 49-ers", at the Punch and Judy Theater tonight, will be given exclusively for representatives of the press, and the public premiere will take place tomorrow night.

The company will include May Irwin, Roland Young, Beryl Mercer, Sidney Toler, Denman Mayle, Howard Lindsay, Sol Friedman, Ruth Gillmore, Albert Carroll, Alta, Margot Myer, Devah Morel, Angela Ward, Clyde Hunnewell, Allen Fagan, Philip Mann, Gladys Burgette, Frank Lyon, Easton Yonge, Ira Uhr, Lewis Barrington, Ward Fox, Monica Moore, Louise Hunter, Jeanne Chambers and Brenda Bond.

Among the authors whose works will make up the opening bill are: Ring Lardner, Dorothy Parker, Montague Glass, George S. Kaufman, Marc Connelly and Arthur H. Samuels.

"THE FOOL" AS TEXT BOOK

New York, Nov. 6.—"The Fool", Channing Pollock's new play at the Times Square Theater, has been compiled into book form and is already installed as a text book in three schools in California, where the play was first produced. Among these institutions is the Cumnock School, in Los Angeles.

ADDITIONAL J. A. JACKSON'S PAGE NEWS

HERE AND THERE AMONG THE FOLKS

(Continued from page 49)

cently, she signalized the occasion by joining the Daughters of Elks, while Harry Smith and Edward Langford became members of Lodge No. 6, I. B. P. O. E. W. The act is a pronounced hit with the James Cooper show on the Columbia Wheel.

W. D. L., the dramatic critic of The St. Joseph (Mo.) Gazette, is a courageous man. He berated in print the people of that city for their failure to appreciate "The Emperor Jones" enough to attend the show when Gilpin played the town presenting work "that overcame the prejudice against his race, and established for him a place among the great actors of his time," as he put it.

J. Raymond Wallace with his wife, Hazel, and their four-year-old child, Doris, are back in the business under the name of the Wallace Trio. They present an act that opens with ragtime and closes with a Hawaiian number. Wallace was for a long time connected with the Lincoln Theater in Baltimore.

F. A. Blankenship, who has been handling Frozen Sweets at the fair grounds this season, is at Praise, Ky., for the winter. He says that Tolliver's "Smart Set" played the town recently to standing room and a turnaway business. It was the first colored show to play there since Blankenship had his own show there two years ago.

Bob Slater, of the O. V. B. A., is staging a minstrel composed of fifteen women auxiliaries to the Clubmen's Club in New York on November 15 for that organization at the New Star Casino. The talent is largely amateur. Bob is also framing an act, and possibly a vaudeville unit, with Maharajah and his mysticisms, with Lester Johnson, the puglist.

Farrell and Hatch have hit the Northwest most favorably, according to the clippings they have sent in. "These two animated chocolate drops with their vocal and instrumental offerings are destined to make a distinct success. They are as good as two editions of Shelton Brooks, now a Broadway star. Their own songs sung in their own manner are distinct hits," says The Free Press, of Winnipeg, Can. The boys are touring the Pantages Circuit for the second time.

HOWARD UNIVERSITY IS DEVELOPING OUR ARTISTS

(By The Associated Negro Press)

Washington, D. C., Oct. 26.—The Howard University Dramatic Club, which is composed of students taking courses in the Department of Dramatic Arts, of which Professor Montgomery Gregory is head, and from which the Howard Players are secured, are making plans looking to the production of many important plays during the school year.

The Stylus, a literary society at Howard University, in which membership is secured by submitting competitive manuscripts of original productions of poetry, short stories, essays, drawing and drama, announces its annual competition for membership, which will close November 4. Membership in this society is considered a highly coveted honor. The members are allowed to wear keys bearing the insignia of the society.

The Howard University Men's Glee Club held its examination for membership, and twenty-four students successfully met the requirements. The club will have six first tenors, six second tenors, six first bass and six second bass. The first rehearsal was held October 21.

LOWERY IN CLEVELAND

P. G. Lowery has concluded another successful season as bandmaster of the side-show band with the Ringling Bros. Barnum & Bailey Circus. Measured by the number of favorable press notices, the social attention accorded his band, the number of miles traveled and the wide range of territory covered, to say nothing of the uniform excellence of the band itself, it has been his biggest season.

Mr. Lowery and wife have returned to Cleveland, where he will devote the winter to directing the Elks' band and the Silver Seal Ladies' Band, with some individual students at his home studio, where the Lowerys are most comfortably situated at 10510 Cedar avenue.

COLORED EXHIBIT AT LOUISIANA STATE FAIR

The Southern University, with lamp stands and crepe paper models; B. L. Colbert, of Dublin, La., with a ham cured without salt and some improved farm processes; B. B. Brewer, a small boy of Houghton, La., with three miniature models of automobiles complete in every detail, all earned premiums. Special note is to be made of the great number of white people who carefully surveyed with interest the colored exhibits of which there were more than a hundred. —VARNELL.

Van & York
Vaughan, J. H.
Vaughan, Mr.
Vielite, Joe
Velin, Fred E.

Wagner, Caleb
Walburg, Joe A
Walch, Jack
Walker, Jim

Walters, Fenton
Ward, Wangerman, Max
Ward, Walter
Ward, Thos.

Weather, Ed
Weaver, E. W.
Weaver, Earl
Weber, Johnnie

Whitney, Joe
Whitman, Chas.
Whitner, Arthur
Whittle, Al

ADDITIONAL ROUTES
(Received Too Late for Classification)

Bird's Band: Talladega, Ala., 6-11.
Black, Bert & Dot, Co.: Lisbon, N. H., 10-11.

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder.
Week November 8, Show's Theatre, Buffalo, New York.

GREAT CALVERT

Big Recognized High Wire Thrills.
Southern Fair and Big Indoor Events. Address care Billboard, New York City.

Clark's Greater Shows: El Paso, Tex., 6-11.
Clark's Blue Ribbon Shows: (Correction) Selma, N. C., 6-11.

MARVELOUS MELVILLE

Greatest of All Sensational Free Acts.
Address Care The Billboard, New York.

Exclusive Manufacturers and Originators of
THAT
CALIFORNIA LAMP DOLL
90c—COMPLETE—90c
Our Famous Pan-Amer. Hair Dolls

GENUINE CALIFORNIA OSTRICH PLUMES and SHADES
GENUINE CALIFORNIA FLAPPERS.....45c Each
GENUINE STAR PLUMES.....45c Each
GENUINE DIAMOND PLUMES.....50c Each

NEW TURNS and RETURNS

(Continued from page 17)
a Smile" a dance on the wires is well done, a race around and a cake-walk presented with exceptional showmanship and unerring technique.

REMARKS—This is the most remarkable offering of its kind ever witnessed by the writer, and undoubtedly the troupe is the equal of any of its kind in the world, if not superior.

Max—WEILY AND TEN EYCK—Melissa
America's Original Character Dancers
With MAX DOLIN and REX BATTLE

- 1. The Artist and His Model.....MISS TEN EYCK and MR. WEILY
It may interest you to know that Mr. Welly and Miss Ten Eyck have been pronounced physically perfect by the great American sculptor, Lorado Taft, for whom they have frequently posed, and by Benarr McFadden, the internationally known physical culture expert.

THEATER—Palace, New York.
STYLE—Dancing.
SETTING—Specials, in full.

ROUTINE—As given above. In the "Pirate Passion" dance the man, chained to a post, breaks his shackles upon the appearance of the girl, the two indulging in a wild and elemental dance of exultation.

ZUHN AND DREIS
THEATER—Palace, New York.
STYLE—Comedy.
SETTING—One.
WARDROBE—Both fellows in eccentric minks.

LEVIN BROS.' SPECIALS
Humpty Dumpty Wrestlers
Tin Arms and Legs.
N9234 Consists of two wooden figures connected with tin arms and legs and loosely jointed tin legs. Goes through all the motions of prize fighters or wrestlers when manipulated. Per 1,000.....\$25.00

- Banner Items for Now
B50—"Durham Duplex" Safety Razors.....Per 100, \$10.00
B51—American Made Razors.....Doz., 3.50
B52—Razor Hones.....Gro., 7.00
B53—"Asco" Needle Books.....Gro., 7.50

CATALOG AND XMAS CIRCULAR FREE
Write for a copy of our current catalog and special holiday circular. They feature many splendid gift items, novelties and other articles in big demand now for presents. Catalog has 350 pages crammed full of goods priced low on the present market.
Levin Brothers
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TERRE HAUTE, INDIANA
WANTED WANTED GRAY SHOWS
CONCESSIONS—Cook House, Palmist, Hoop-la, legitimate Wheels, Grind Stone, No X, Out all winter in Louisiana. CAN PLACE any new getting Show. CAN USE Minstrel Show Performers all times. WANTED TO BUY—Air Callers. Will pay cash for same. Address ROY GRAY, Manager, New Roads, LA.

FROM OCEAN TO RIVER

OPENS NEW YEAR'S DAY DAYTONA BEACH AMUSEMENT PARK

THE ONLY ALL-YEAR-ROUND PARK SUMMER AS BIG AS WINTER

THE ONLY AMUSEMENT PARK IN THE STATE OF FLORIDA

A Few Rides and Concessions Open. Want Newest and Latest in Everything. Building—\$100,000 Casino and Pool.

DAYTONA BEACH AMUSEMENT CO.

DAYTONA BEACH, FLA.

WEEKLY CHAT

(Continued from page 52)

quality—personality—which lifts an ordinary actor upward into the class of electric light advertising. Such famous actors as Bernhardt, Ellen Terry, George Arliss, Maude Adams and Will Rogers—we are mentioning these at random—were noted for their lack of physical beauty, yet thru their individual efforts, backed by a vivid personality, they have risen to fame and success.

There are thousands of performers on the spoken stage as well as in the silent drama who always remain in the "so-so" class, because of the lack of any attribute which will elevate them beyond ordinary roles. These people invariably are of the negative type, lacking that touch of personality which would lift them out of the "also ran" class.

There has been so much talk about the gay revels and the many iniquities committed by screen actors out in Hollywood that it is rather astonishing to hear from one of the prominent stars located in the motion picture studios on the Coast and of the many working hours that film actors are obliged to devote to their particular line of endeavor.

In a recent letter from that beautiful young star, Agnes Ayres, our attention is called to the amount of labor which fills the lives of all screen players, which naturally would prohibit them from indulging in frivolities or spending their nights crooning.

From a paragraph in this letter false reports concerning the lives of screen players are given a different aspect:

"... Let me explain my inability to write with the excuse of 'hard, continuous work,'" says Miss Ayres. "I can truthfully say that for me there is no 'eight-hour working day', many, many times being eighteen instead. This, you understand, is unavoidable, owing to the kind of scenes and locations and access to the stage. I have been so busy and have so very little time for myself that I seldom know what the rest of the world is doing unless somebody calls my attention to same."

There is an old saying that the "devil finds plenty of evil for idle hands to do," but, judging from the above paragraph, we are constrained to say that the motion picture actors and actresses are too busy supplying entertainment for the public, which happily keeps his satanic majesty looking elsewhere for his victims.

BIG STREET NEWS

(Continued from page 53)

that the two are contemplating a motion picture production of their own.

Nathan Burkan, attorney for Marshall Nellan, informs the press that there is no disagreement between his clients, Marshall Nellan and his wife, formerly Miss Blanche Sweet. Glad to hear it.

"Fate", the picture based on the life of Clara Hamon Smith, who was freed by a jury at her trial for the murder of Jake Harmon, an Oklahoma politician, has been refused a State license by the New York State Commission.

Two important openings of prominent film houses in New York occurred simultaneously on Monday evening, October 30. They were the Fox production, "The Town That Forgot God", at the Astor Theater, and Douglas Fairbanks in "Robin Hood" at the Lyric.

Martha Mansfield never loses her presence of mind in an emergency. It is due to her quick wit that an electrician, Maurice Sternberg, owes his life when the actress pushed forward a step ladder which served to break a fall that would have meant almost certain death to the man.

BRILLIANT OPENING AT APOLLO

"One Exciting Night" Attracts Society

Many society and motion picture celebrities were present Monday, October 23, at the opening of D. W. Griffith's newest picture, "One Exciting Night", at the Apollo Theater, New York.

Reservations have been made for Douglas Fairbanks, Mary Pickford, Lillian Gish, Rodolf Valentino, Richard Barthelmess, Mary Hay, Dorothy Gish, Carol Dempster, John Barrymore, David Belasco, Dr. Nicholas Murray Butler, Bernard Baruch, Arthur Brisbane, Mr. and Mrs. August Belmont, Howard Chandler Christy, Mr. and Mrs. George Gordon L. Mice,

SALESBOARD OPERATORS GOLDEN BEE CHOCOLATES

HAND-DIPPED—MILK COATED—ALL FLAVORS—CARAMELS, CHERRIES, NUTS AND FRUITS, ETC.

HIGH QUALITY. HONEST PRICES. FAST SELLERS. ENORMOUS PROFITS.

No. 1 ASSORTMENT.
55 Winners. 800-Hole 5c Board FREE.
18—40c Boxes
6—50c Boxes
2—75c Boxes
2—\$1.25 Boxes
1—\$5.00 Box
24—10c O'Teddy Milk Chocolate Nut Bars
BRINGS IN \$40.00.

CHERRY ASSORTMENT No. 5.
64 Winners. 1,000-Hole 5c Board FREE.
30—75c Boxes Cherries
6—\$1.50 Boxes Cherries
1—\$5.00 Box
24—10c O'Teddy Milk Chocolate Nut Bars
BRINGS IN \$50.00.

No. 3 ASSORTMENT.
65 Winners. 1,200-Hole 5c Board FREE.
24—40c Boxes
6—50c Boxes
2—\$1.50 Boxes
3—\$1.75 Boxes Nuts and Fruit Centers
2—\$1.25 Boxes
1—\$5.00 Box
24—10c O'Teddy Milk Chocolate Nut Bars
BRINGS IN \$60.00.

No. 4 ASSORTMENT.
64 Winners. 1,000-Hole 5c Board FREE.
24—40c Boxes
12—70c Boxes Maraschino Cherries
3—\$1.25 Boxes
1—\$5.00 Box
24—10c O'Teddy Milk Chocolate Nut Bars
BRINGS IN \$50.00.

By buying 6 deals—either one deal or assorted—10% DISCOUNT; 12 deals, 20% DISCOUNT. Each assortment neatly packed, in individual corrugated boxes, 25% cash with order, balance C. O. D. Deal direct with manufacturers. Look for the name Golden Bee on each piece. Insist on getting the genuine. Goods shipped same day order received. Order TODAY. Complete catalogues on request.

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All Dolls Are Unbreakable, Dressed in Satin and Persals, Trimmed with Ostrich, Marabou and Tinsel.

17-Inch, as Photo, \$7.80 Doz.
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Packed 4 Doz. to Case.
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M. P. T. O. REPORT SUCCESSFUL TRIP

Recently the members of the M. P. T. O. national association, which covered a two weeks' trip, returned to New York and thru the national president, Sydney G. Cohen, reported unusual progress being made by the exhibitor members throughout the country. A number of conventions were covered during the journey and the membership of the M. P. T. O. in all sections increased in a flattering manner.

Mr. Cohen was accompanied on the tour by M. J. O'Toole, Chairman of the Public Service Committee of the Motion Picture Theater Owners of America; W. A. Trus, R. F. Woodhull and A. J. Moeller.

In talking of his trip Mr. Cohen said: "I found the interest in organization on the part of the Motion Picture Theater Owners very much intensified as the same was manifested at the wonderful State conventions in Flint, Mich., and Excelsior Springs, Mo., and the big meetings of theater owners in Chicago, Milwaukee, Kansas City and St. Louis. Theater owners commended highly the activities of the Motion Picture Theater Owners of America and definite plans were made for the extension of public service work of the organization. This direct contact with the public and co-operation with the people in advancing community interests, we believe, will operate to the mutual advantage of all concerned.

"Everywhere we visited we found the exhibitors keenly desirous for honest information about the merits of pictures and for practical suggestions on real exploitation and presentation of advertising matter to the public. They went an opportunity to play the bigger pictures at a price which they can afford to pay and secure a proper return on their investment and the arduous labor associated with the operation of their theaters. They found, in many instances, that they were refused the right to play these pictures or the same placed out of their reach by high prices.

"Theater owners thus treated expressed the conviction that this process which held these bigger pictures away from them was a gross injustice to them, as they popularized the stars appearing in the pictures and also the products of the companies involved. Because of the activities of the theater owners and the great service these owners of the screen are giving, in all sections of the United States we found a growing appreciation of the wonderful value of the theater as a community center on the part of leading men and women in all the cities we visited."

A FAMOUS ACTOR'S OPINION

Los Angeles, Calif., Oct. 26, 1922.
Miss Marion Russell,
The Billboard, New York City.

Dear Miss Russell—I have made it a point to study the last several issues of The Billboard, and I want to compliment you on the really meaty nature of your section, entitled "Motion Picture Field". As an actor I am especially interested in your department of Screenland Favorites and especially in articles such as the story in the issue of October 21, headed "Costly Plugging of Mediocre Pictures". Articles such as this will help bring to the exhibitor and the public the fact that it is the actor's performance that determines the success or failure of the picture in the long run, and only that performance can bring the picture a lasting popularity.

Very sincerely yours,
(Signed) GUY BATES POST.

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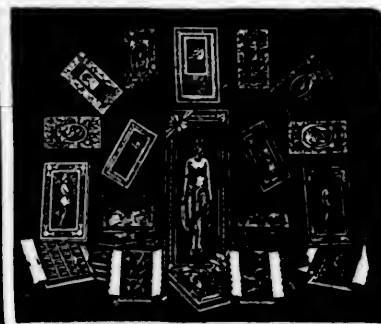
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IMPORTANT MEETING

Of Showmen's League Next Week

Chicago, Nov. 4.—At the regular meeting of the Showmen's League of America last night Secretary C. B. (Zebbie) Fisher presided in the absence of the other chair officers. Pat Ernst brought a big box of apples up to the club room and invited everybody to help themselves, and everybody did.

During the meeting a discussion arose in which nearly everybody had his say. Just what is the status of a member and just what are the prerogatives of the Board of Governors was the question at issue. As the authority of the Board of Governors is being questioned it is urgently requested that every member attend the meeting next Friday night, when the question will again be brought up. Last night a number of members asked what it really meant to be a member of the league. It is hoped to have the matter permanently settled next Friday night at the regular meeting.

CORRECTION

Chicago, Nov. 4.—In the advertisement of the Standard Cutlery House, in the issues of October 21 and 28, thru some misunderstanding in the arrangement of the copy, the word "bankrupt" was printed before manufacturer. The manufacturer in question is not bankrupt, the stock being obtained thru a bankrupt sale.

"SPRINGTIME OF YOUTH"

(Continued from page 32)

will only put a little more dash into the proceedings they will have a show that will be exceedingly hard to better. — GORDON WYTHE.

EXCERPTS FROM NEW YORK DAILIES:

TIMES: "Springtime of Youth" sets no new mark, but it has the very rare virtue of alternating tones of varied and unflinching pliancy with genuine low comedy."

HERALD: "A thoroughly agreeable entertainment, brimful of melody and uncommonly well sung."

GLOBE: "Good songs, a good cast, an intelligible book, and two excruciating comedians; altogether a gem of a show."

POST: "The operetta made a most pronounced hit and deserves a long and prosperous career, for it is delightful in every respect."

BARTSCH AFTER MUSICAL SHOWS

New York, Nov. 3.—Hans Bartsch, the play broker of this city, has left for Europe to look over plays with a view to American production. Among these are several musical shows, including "Madame Pompadour", of which he already has the American rights. This piece is now playing in Berlin with Fritz Massary in the leading part. It is expected that it will be produced here late this season or early in the next.

"BLOSSOM TIME" AT CENTURY

New York, Nov. 3.—The company playing "Blossom Time" at the Century Theater is the one which has been offering it on the road. This cast includes Hollis Davenny, Laurel Nemeth, Roy Cropper, Edna Temple, Teddy Webb, Roland Titus, Edmund Fitzpatrick, Joseph Mendelsohn, Sonya Leyton, Shirley Sherman, Edwin Taylor, Otis Sheridan, Amy Lester, Julia Hurley, Ette Heilitt, Dorothy Seeger, James Burroughs, Elda Baker and others.

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COLORED SHOW AT 63D STREET

New York, Nov. 3.—Another colored show will move into the Sixty-third Street Music Hall, renamed Daly's, shortly. The piece, called "Liza", is under management of Alfred C. Davis. Gertrude Saunders will be featured. Others in the cast are: Miller and Anthony, Greenlee and Drayton, Margaret Simms, Quintard Miller, Will A. Cook, Alonzo Fenderson and Billy Mills.

"Liza" has a book by Irving C. Miller, with a score by Maceo Pinkard, and is being staged by Walter Brooks. This show is a revision of "Bon Bon Buddy", the name being changed because of a chance of litigation over the title.

CHANGE SHOW NAME

New York, Nov. 3.—The musical version of "Somebody's Luggage" in which James T. Powers is starred, will probably be called "The Little Kangaroo". The piece will have its first performance November 27 at Stamford, Conn. The New York engagement will start shortly after that.

DUNCAN SISTERS BACK

New York, Nov. 3.—The Duncan Sisters returned to this city from London Tuesday and will start rehearsals in the musical comedy in which they are to be starred under the management of Sam H. Harris. They wrote the piece in collaboration with Guy Bolton.

"MUSIC BOX" FOR CHICAGO

New York, Nov. 3.—"The Music Box Revue", now playing at the Colonial Theater, Boston, will go to the Colonial, Chicago, November 14. The same cast that played the piece in New York is with the company now.

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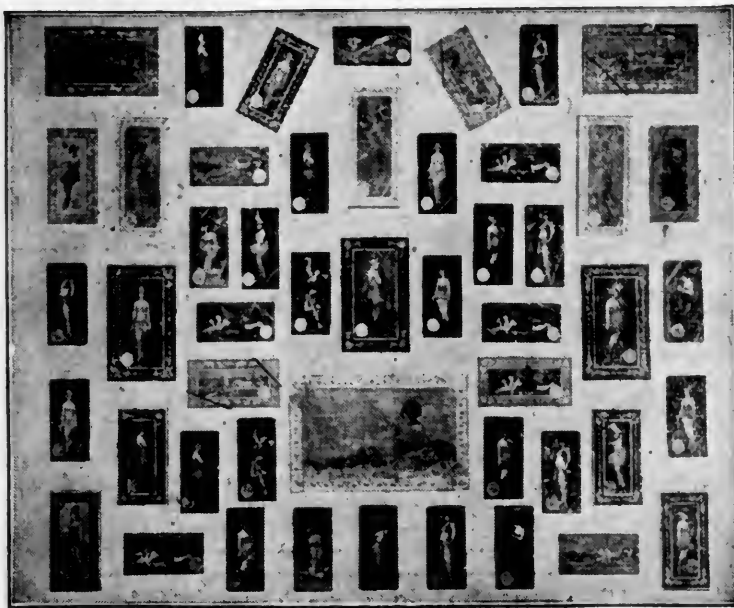
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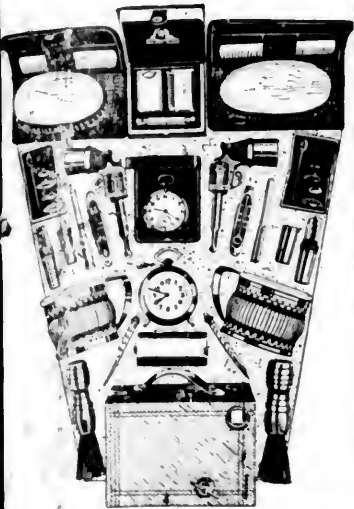
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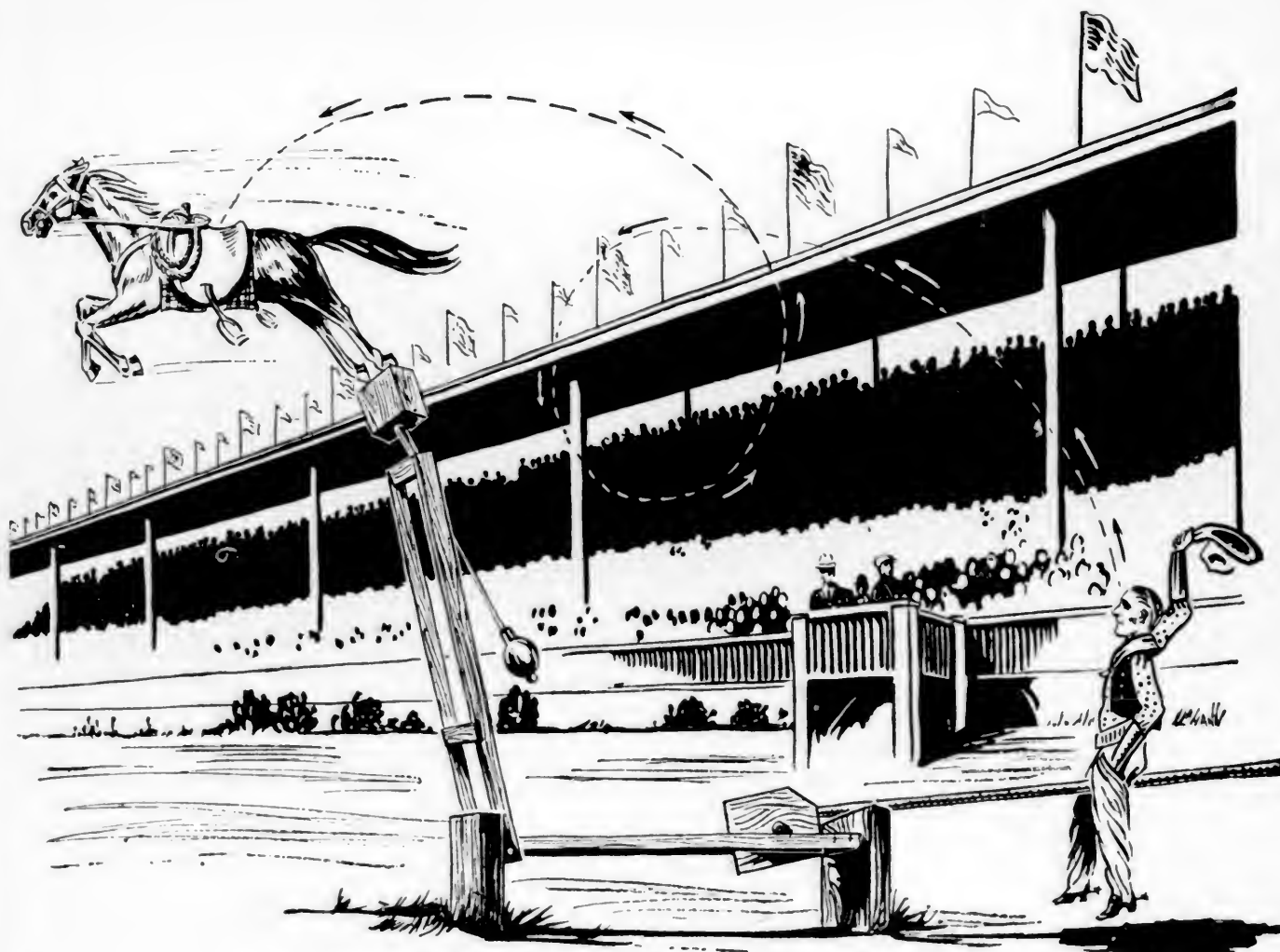
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