

# The PRICE 15¢ Billboard



124 PAGES

October 28, 1922

**ALL TIMELY LISTS  
ARE IN THIS ISSUE**

(Printed in U. S. A.)



A Weekly  
**Theatrical Digest**  
and  
Review of the Show World

**WINDOW SIGN LETTERS**

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134  
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Per Dozen, \$1.50; per Gross..... 16.50


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5¢

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**Price, \$7.50 complete**  
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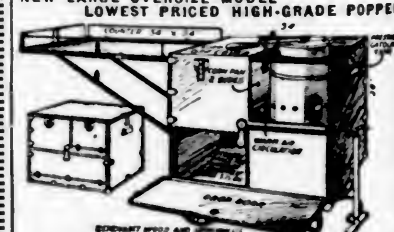
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NEW LARGE OVERSIZE MODEL  
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Ten large wagons of various kinds, canvas, several show fronts, two sleeping cars and whip. Property can be seen with show as per route. Address

**T. A. WOLFE SHOWS**

Raleigh, N. C., this week; Columbia, S. C., next week; Augusta, Ga., week November 6th.

# Wanted--T. O. MOSS SHOWS--Wanted

Shows and Concessions. Nothing too big or too small. Walk Through Show and Crazy House, on wagons or gilly. Will be out all winter in Louisiana and Texas. If you want to troupe this winter, write or wire for winter rates. All Concessions will be cut after the Jennings Fair. All booking can be made for this winter and 1923 season. Want Pit Show with Freaks that can entertain. Want Snare Drummer and Bass Horn for Band. Want Cowboys and Cowgirls that rope and ride. Mr. Briggs is not connected with the Wild West Show. Bobby Geyer is Arena Director. Out all winter.

Here are some REAL SPOTS for Shows and Concessions, all under good auspices and get Sunday's work in all towns: Opelousas, week of Oct. 24th; Rayne, week of Oct. 30th; Jennings, Jefferson Davis Parish Free Fair, week of Nov. 5th to 11th. I hold the EXCLUSIVE, so write or wire me for space. This is a Free Fair and is on the streets. No exclusives.

I also hold contracts for Jeanerette; all in Louisiana. Address as per route above. **T. O. MOSS.**

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# FOR SALE CHEAP One No. 10 Eli Wheel

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TO SUPPORT ROY HUGHES IN

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Especially Want Young Singing and Dancing Soubrette or Dainty Ingenue. Also Recognized Quartette. Joe Owens, Ralph Grissom, and Chorus Girls Who Have Worked With Roy Hughes Before Wire. THE ENSLEY BARBOUR ENTERPRISES, Broadway Theatre Bldg., Tulsa, Okla.

# AT LIBERTY FOR STOCK OR REP. SOUTH

Director with manuscripts, General Business, Ingenue, Leading or Second Business. Sober, reliable, competent. Salary your limit. REFERENCE. Address DIRECTOR, care Billboard, Cincinnati, O.

# Three Small Singing Chorus Girls Wanted for Musical Show

Dancing not necessary. People in all lines at all times. Wire MANAGER OF MUSICAL REVUE, Family Theatre, Lebanon, Pennsylvania.

# WANTED, TO SUPPORT WILLIAM TRIPLETT

Competent, experienced General Business Man with specialties and all essentials. Others with specialties or doubling orchestra may write. George O. Liggett, wire. All mail answered. Address WILLIAM TRIPLETT, Armstrong, Missouri.

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# MOE PARKER WANTS--TAB. PEOPLE IN ALL LINES

Straight Man who leads numbers and can learn a part. Comedian with script and bit bills. Chorus Girls. For stock and road shows. Fixed salary in last letter and save time. Organized Tabs. of 10 and 12 people. Can offer you from three to six weeks. Shows must be O. K. in every way. Address MOE PARKER, Manager Wander'nd Theat. Cornwall, Ont., Canada.

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WITH  
**RUBBER  
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**LEATHER  
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(All Firsts. No Seconds.)  
Sample Dozen Eagle Rubber Belts, \$1.75. Genuine Leather Belts, \$2.25 per Dozen.  
Samples each, 25c, postage prepaid.

**\$16.00 gross--RUBBER BELTS--\$16.00 gross**

With Nickel Roller or Lever Buckles.  
One-third deposit on orders, balance shipped C. O. D. No less than six dozen shipped.

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# EARN \$50 A DAY!

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## GOODYEAR RAINCOATS

Made of better grade diagonal bombazine, rubberized to a pure Indian rubber. Every coat has our Goodyear Guarantee Label.

**\$1.90  
EACH**



In Dozen or Gross Lots . . .

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Individual sample sent upon receipt of \$2.00  
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# Can Place for Three Good Fairs

the next three weeks, and then all winter, playing big spots in Florida. Rides and Shows that don't conflict. Few Concessions open. Wire quick. CENTRAL STATES SHOWS, this week, Perry, Florida. Day and Night Fair.

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

**SCENERY** All Stage Equipment.  
We Can Save You Money.  
**WILLIAMS,** 212 St. and Chelten Ave.  
Germantown, Phila., Pa.

**SCENERY** and PLUSH DROPS  
FOR HIRE  
Established 1899. AMELIA GRAIN, Philadelphia.

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European Plan  
SPECIAL RATES BY THE WEEK.  
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Small, large size, Two-Headed Baby Girl, 16 in. high, exhibited in 1918 in museum jar, and lots of other museum d'Freaks. List for stamp THE NELSON SUPPLY HOUSE, 514 E. 4th St., So. Boston, Mass.

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For Tal. Henry's O. Henry Hotel Orchestra  
GREENSBORO, NORTH CAROLINA.  
A-1 Pianist, A. F. of M., for 6-piece Concert and Dance Orchestra. Work year round. Third season here.  
TAL. A. HENRY, JR.,  
O. Henry Hotel, Greensboro, N. C.

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A-1 B. F. Song and Dance Comedian  
One that can put on Med. Acts and must make them go. Chance for one week. Wire or write lowest. Touring lay off. DOC W. H. CLARK, Laurelville, Hocking Co., Ohio.

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At once. Must have and play Bells, Xylophone or Marimba and all Traps. Pictures, Vaudeville and Road Shows. Union. Salary \$32. Irving Singer, answer. Address AL. J. QUINN, Leader, Colonia Theatre, Norwich, New York.

**WANT, McCall's Comedians**  
Agent and Dramatic Specialty People. State all House show. Allville, Ala., week Oct. 23; Livingston, Ala., next.

**WANTED, All 'Round Med. Performers**  
Sketch Teams and Singles that can change strong for week or more. Answer quick. MATT. M. HARLAN, Rife, Vao Co., Indiana.

**WANTED—For Medicine Show, Middle Aged Lady or Widow.** to assist me selling the woman's medicine Man with Moving Picture Machine and Reels. Other Medicine Performers write. Old friends write. Show opens Nov. 11. DR. TEXAS KING, care W. King, 364 Wardwell Ave., Westfield, State Island, N. Y.

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Single Comedian; must double piano, or good Sketch Team, one to double piano. Jack's Comedy Players 419 W. Spriss St., Titusville, Pa.

**WANTED—Organist for Feature Picture Theatre.** Immediate engagement. Position permanent. Hours easy. New organ. Theatre employs two organists. Must be experienced and reliable. Wire at once, stating age and lowest salary. L. T. LESTER, JR., Bivoli Theatre, Columbia, South Carolina.

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**WANTED—Comedian and Singsong Man.** Salary low but sure. Drunks and deaf don't write. Will not hold either. ROLLING THUNDER, Rochester Mills, Indiana Co., Pennsylvania.

**WANTED** Lead Singer for Harmony Trio, one that can do Novelty or Musical Specialties. Change three or more times. Salary within times. Must join at once. BLACKIE BUCKBURN, Keystone Comedy Vaudeville Review Co., Harris Theatre, Irvine, Ky., this week.

**FOR SALE**  
934 Theatre Chair, Brand new. Style E. H. Stafford Manufacturing Co.'s Catalog No. 414. Fully upholstered in red leather. Reasonable price. For further information telephone Rector 8873, or address Room 1208, 31 Nassau Street, New York.

**FOR SALE—One 30x30 Tent.** In good condition. Outside complete. Proscenium, Front and Back Curtain, four Wings, solid red duck, good as new; Seats, Stairs, Poles and Stakes. Keynote Comedy Vaudeville Review Co., Harris Theatre, Irvine, Ky., this week.

**FOR SALE—Motion Picture Site.** Choice apartment, residence district, 80 feet front. Nearest movie, six blocks away. Car line. Address BOX 3, Billboard, Cincinnati, Ohio.

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WANT legitimate Merchandise Wheels, Concessions, American Palmistry, Peanuts, Pop Corn, Ice Cream, Balloons, Novelties. OLD HOME WEEK COMMITTEE, 123 E. Baltimore St., Baltimore, Maryland.

**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.  
124 pages. Vol. XXXIV. No. 43. Oct. 28, 1922. PRICE, 15 CENTS.  
This issue contains 68 per cent reading matter and 32 per cent advertising.

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**STOP, LOOK and READ**  
OUR LATEST SPECIAL INTRODUCTORY PRICE  
600-Hole Board, 5c a Punch, Takes in \$30.00  
BIG BEAUTY ASSORTMENT  
20-75c BOXES ASSORTED CHOCOLATES.  
4-\$1.50 BOXES ASSORTED CHOCOLATES.  
4-BOXES CHOCOLATE COVERED CHERRIES.  
1-BIG BEAUTY BOX ASSORTED CHOCOLATES, for the last punch.  
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Play Standard and Classical Music for Concert as well as real Dance. Just closing six months' engagement at HOTEL BROADVIEW BOOF GARDEN, WICHITA KAN. Nothing too big. Go anywhere. All inquiries answered.  
Write or wire EARL J. BRICKER, 217 So. Lorraine Ave., WICHITA, KANSAS

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GOOD WORK PROMPT SERVICE  
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are reaping a harvest right now with the OREGON REMEDIES. Why not you? The best are the cheapest. Write for prices and samples of free advertising paper.  
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Account show closing. At liberty for Rep. Show or Dance. Don't ask pay lowest. State salary and season.  
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ALEX SAUNDERS, 700 E. Baltimore St., Baltimore, Maryland.

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# The Billboard

DECORUM • DIGNITY • DECENCY

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## ALL EYES ON TORONTO

AND SPECULATION IS RUNNING RIFE AND HIGH

### WHAT ACTION WILL THE AGRICULTURAL FAIRS TAKE?

That Is the All-Important Question the Bedouins Are Now Discussing

### NOTHING ON THE AGENDA

And Strong Disposition Manifest To Side Step the Issue—Effort Will Be Made To Bring It Up by Reform Agents and Carnival Managers

Toronto! What of Toronto? That is the question that is uppermost in the minds of carnival managers at this writing.

What action will the International Association of Fairs and Expositions take in regard to the cleanup? All over America the subject is being discussed feverishly. Speculation is rife and fairly running wild.

It is generally conceded that if the fair men, in convention assembled,

touch upon the issue at all they will declare for the cleanup. Such action would be a tremendous aid to the reformers because of its moral influence and effect.

On account of its very loose organization—the members are only held together by the flimsiest of bonds—no solidarity would be behind any support which the association might extend, but the mere fact that it went on record would be fraught with very great meaning and importance.

Consequently the reactionary element is bringing all kinds of pressure to bear on delegates to prevent the issue from being brought before the meeting.

Circumstances all favor the apologists for the grifters and immoral show managers. The agenda—that is to say, the programmed subjects of discussion and the order in which they will be brought up—were all decided many months ago. Furthermore, they are all matters of grave and important nature. Their several sponsors are all wrapped up in them and will strenuously oppose any action that will threaten to sidetrack or overshadow them.

But a determined bunch of representatives from clean carnivals and reform agencies and anti-vice societies will be on hand to lobby, and they will try hard to press the cleanup issue on the attention of the fair managers.

The Better Business Bureau of the country decided at their meeting at

(Continued on page 113)

### CATHOLIC ACTORS' GUILD STAGES ENTERTAINMENT

New York, Oct. 23.—The Catholic Actors' Guild staged its first public entertainment at the Plymouth Theater last night since the incumbency of Pedro de Cordoba as president. The speakers were Augustus Thomas, the Rev. Martin E. Fahey, Grant Mitchell, Gene Buck and the Rev. John Talbot Smith, founder of the organization.

George Le Guerre acted as master of ceremonies. Artists who appeared in the entertainment included Hal Skelly, Mary Milburn, Queenie Smith, Elizabeth Murray, Jane and Catherine Lee, Henry R. Allen, Dorothy Hyde and the Capitol Mixed Quartet. A scene from "The Old Soak" was given.

LIFTS A PIANO IN ONE OF HIS WEAKEST MOMENTS



Reinhold Happa, considered the world's champion weight lifter, lifts and holds a piano on his shoulder with ease. Probably takes the "heavy" parts in the shows in which he appears.

—Photo, Wide World Photos.

### "THE DOORMAT" COMPANY LEAVES NEW YORK 100 PER CENT EQUITY

Is Made Such When David G. Fisher, Director, Finding It Necessary To Play Opposite Lois Bolton, Joins Union—Members Show Appreciation by Electing Him Deputy

New York, Oct. 23.—The spirit of Equity and Equity members was brought to light favorably during the production of H. S. Sheldon's last play, "The Doormat", which was moved out of New York today for out-of-town presentation in Wilmington, Del., tomorrow evening under the banner of Players and Patrons Associated. The production, which features Lois Bolton, was made under the personal direction of David G. Fisher, who at the last moment found it necessary to jump in and play opposite Miss Bolton.

For some time Messrs. Sheldon and Fisher had been trying well-known players for this rather difficult part without success, and, to insure an

opening, Fisher, along with directing the production, kept up in the role to keep rehearsals going. Whether some disappointed actor complained or whether the active scouts of Equity were continually on the job has not been learned. The main point of the story is that on Friday last, when the producers, realizing the opening was only five days away, and having decided that Fisher would have to play the part at least for the moment, an Equity delegate tapped Fisher on the shoulder during rehearsal and informed him he could not play the role unless he joined Equity. For a moment the director, worn with double work, was

(Continued on page 113)

### MISSISSIPPI STATE FAIR SCORES SUCCESS

New Record Set for Biggest Day—Wortham Shows Highly Praised

Jackson, Miss., Oct. 21.—The 19th annual Mississippi State Fair is now a matter of history and will go down in the records as the largest and most successful fair ever held. The attendance thruout the week was good, but all attendance records were broken on Friday, when 35,000 persons passed thru the gates, which is by far the largest single day's business ever reported at this fair.

Mabel L. Stire, the capable and efficient secretary, is entitled to a great

(Continued on page 113)

Last Week's Issue of The Billboard Contained 1,130 Classified Ads, Totaling 5,747 Lines, and 655 Display Ads, Totaling 23,320 Lines; 1,795 Ads, Occupying 29,067 Lines in All The Edition of This Issue of The Billboard Is 71,700

## CABARETS BRINGING RUIN TO VAUDEVILLE IN GERMANY

Conditions Deplorable, According to N. Y. Herald Correspondent—Managers Can't Pay Salaries Actors Ask—Seats for Vaudeville, Five Cents

New York, Oct. 23.—Vaudeville in Germany faces ruin, according to a special cable to The New York Herald from its Berlin correspondent. Salaries have not advanced in pace with those of other professions, actors complain, while managers lament the fact that the public is neglecting vaudeville for the cabarets, which have had a mushroom growth in Germany since the war.

"Vaudeville is in its last throes in Germany unless conditions are changed," the manager of one of the largest hotels told The Herald correspondent. "It is not alone the fact that the actors who want more than seven dollars a month are good German actors, but mediocre American acts, once a part of every program, would now cost millions of marks and have entirely disappeared. The Winter Garden has just lost its trained elephant because the beast ate so much hay and transportation was so high that the owner received less than actual cost, and decided to quit business.

"Perhaps the worst thing we are up against is competition with the cabarets, which have fostered a desire for more gaiety. We have a seat tax, an amusement tax and many others, while the cabarets depending upon drinks instead of admissions are luring the best acts.

### "INSECT COMEDY" OPENING

Is Postponed to October 28—Reconstruction of Stage Necessary

New York, Oct. 23.—William A. Brady has postponed the opening of "The Insect Comedy" at the Fifty-Ninth Street Theater until next Saturday. The play requires radical stage reconstruction and improvised methods of lighting, which it has been found will necessitate another week to install. The costuming and scenic investiture for "The Insect Comedy" are from models and sketches made by one of the authors who happens to be an artist. Mr. Brady has called in Lee Simonson, of the Theater Guild, to direct the lighting, costuming and general arrangements of the presentation, while Brady himself, assisted by John Cromwell, will supervise the acting, grouping and ensemble. The music is the same as used for the production in Prague. The "Dance of the Moths" and the motions and actions of the various insect characters are directed by Sula Gluck, who has been part of M. Fokine's staff. Among the names of a very long cast will be found those of Robert Edson, Isabel Withee, Kenneth MacKenna, Vinton Freedley, Lola Adler, Mary Blair, Edgar Norton, Etienne Girardot, Hedda Hopper, Jane Colcoran, Scott Cooper, Jasper Deeter, Rexford Kendrick, May Hopkins, N. St. Clair Hales, John J. Ward, Grace Dougherty, Helenka Adamowska, Paul Irving, Logan Paul, James Duffley, Orrin T. Burke, Seldon Bennett, Harold McGee, Wm. A. Evans, Robert Lawler, Fred Wright, Henry Crosby, Mildred Chandler, Laura Panne, Nora White, Walter Kenny, Thomas Broderick, John McNulty, Mildred Henry, Marion Hudson, Opal Essent, Estelle Gray, Sidney Ainsworth, Frances Dowd and Harry Kingaley. Over two hundred others are used during the course of the play, which is acted in a prolog, three acts and an epilog, and the settings are said to be startlingly original.

### "THE BAD MAN" QUILTS ROAD

Movies and After-War Slump "Killing" Road Shows, Says Holbrook Blinn

In speaking of the closing of "The Bad Man" in Cincinnati last week, Holbrook Blinn, star of the piece, was quoted by The Times-Star as saying: "It will be only a few years until cities the size of Cincinnati, St. Louis, Detroit and Baltimore will have only one legitimate theater. In that theater the few surviving companies that can afford the expenses of the 'road' appearances will play. This will naturally help foster the little theater movement, and the better class of actors are glad of that fact."

He added that traveling companies are 50 per cent fewer than ten years ago, and that only one-fourth of the actors of the United States are employed.

The popularity of motion pictures and the after-war economic slump are assigned as reasons for the dearth in road shows by Mr. Blinn, who with other members of "The Bad Man" Company left Cincinnati October 22 for New York.

Practically every German vaudeville star has either deserted the theater for the cabaret or has gone abroad for seemingly fabulous offers of \$50 a month and upward.

"Bare-legged choruses are a necessity, not a fad. A pair of the poorest tights cost more than the monthly earning of a chorus girl, and dancing shoes that are worn out in one performance equal a night's salary."

Vaudeville seats may be had for the equivalent of five cents.

### WELL-KNOWN ACTRESS ARRIVES IN NEW YORK



Miss Ellen Gierum, known as "the traveling actress" of this country, arrived in New York on the S. S. France, after a four months' trip abroad. Miss Gierum has traveled over a million miles.

### THEATERS SUFFER

Crowds Flock to American Legion Celebration in New Orleans

New Orleans, Oct. 21.—From a financial point of view as far as the theaters in this city were concerned this week, the advent of the American Legion is not one that will bear repetition. The city was crowded to overflowing for six days with regiments of the boys from all sections of the country, bent on having a good time, who made Canal and the streets leading into the French quarter a packed mass of humanity, where one moved with the crowd. None of the theaters in the business section had an attendance which would equal a rainy night under normal conditions, owing to the fact that the regular patrons remained at home fearful of an unruly crowd who would sweep the theaters, while the so-called unruly crowd marched up and down Canal street without even a thought of a theater or movie palace. Even a "girl show" on the main thoroughfare failed to attract attention, despite the fact that the Salvation Army was dispensing doughnuts and coffee free not over twenty-five feet from the faring throng of a sweet young thing without enough clothes to wipe the barrel of an army rifle.

## HARVARD COURSE IN STAGE DESIGN

Class Formed To Teach Future Producers Limitations of Stage

Boston, Oct. 21.—The Department of Fine Arts at Harvard University is offering a course in stage design, with special application of the relations of space and tone to settings, this year. The course will be under the direction of Prof. Arthur Pope in collaboration with Prof. George Pierce Baker of the 47 Workshop, assisted by O. W. Larkin, who recently returned from a year's study of stage design in Europe. About twenty graduate students of Harvard and Radcliff have enrolled for the course, which is intended for those who would become designers of stage settings and for those who would become producers or dramatists. For the latter class the course is planned to make them acquainted with the limitations and possibilities of the stage.

"The special study of stage design in Harvard," according to Professor Pope, "is a new adventure and must be looked upon in the light of an experiment.

### No Expressionistic Sets

"Professor Baker has pointed out that expressionistic settings may give too much away. They are apt to be too grotesque, too comic or too tragic, and leave nothing for the actors themselves to portray. The ideal scenic effects are those that build up with the play, reaching a climax in detail at the climax of the play. The designer should always remember that actors and action are going to be a part of and take place in his setting, and he must take into consideration that the addition of these may decidedly change the effects of his scene.

"The stage is one of the principal mediums of expression for the modern world, just as sculpture was to the ancient Greeks and painting to the Europeans during the Renaissance. Regard for the limitations of the medium is a fundamental in every art, and there is no art where there are such strict limitations as the stage. It is necessary for the dramatist and the designer to realize these limitations. The curtain is not a fourth wall and the stage should not be an attempt to create reality, but rather an effort to produce illusion.

"When you carry illusion too far, however, you lose the charm of make-believe. Illusion can be acquired without realism, the effort being to concentrate on the actor and the play rather than to center all on the background.

### Will Study Lighting

"The early part of the course will be devoted to a study of the space designers beginning with the first, Perugino; and a careful examination of the works of the great masters with reference to color, tone and composition; for the problems presented by the stage are very similar to those presented by pictorial design in its broadest sense. This does not preclude experimentation with the newest forms of the plastic stage. Included in the course will be a history of stage design given by Mr. Larkin, who has just completed an exhaustive study of this work in Europe.

"In addition, a special study of lighting will be made with lectures and experiments on the elements of color design, together with an examination of the qualities and compositions of different lights. From time to time there will be special lectures by Professor Baker from the viewpoint of the dramatist, actor and producer.

"Each member of the course during the first half year will make model sets for a series of one-act plays and in the second half-year sets will be constructed for a long play, possibly a modern play, a play of Shakespeare or an opera. Model sets will be constructed out of paper, cardboard and modeling clay braced with wire, and when finished they will be painted and illuminated by electric lights in the usual way. Members of the course will have an opportunity also to compete in making sets for the 47 Workshop and Harvard Dramatic Club plays."

### OFFENDING CONCESSION OPERATORS ARE FINED

New York, Oct. 23.—The State police inspected the concessions at the Stafford (Conn.) Fair, and as a result several fines were levied on offending concession operators. The report to The Billboard has it that no inspecting was done until after all privileges were paid.

### "ROSE BRIAR" REHEARSING

New York, Oct. 22.—Rehearsals have begun on "Rose Briar", a new play by Booth Tarkington, in which Billie Burke will star. Clifford Brooke is staging the production, which is under the management of F. Ziegfeld, Jr. In the company are Allan Dinehart, Florence O'Donoghue, Frank Conroy and Julia Lydie Hoyt. The opening date has not yet been announced.

### FIVE MORE RUSSIAN COMPANIES COMING

New York, Oct. 22.—Five additional Russian companies besides those already here or booked will be seen in this country this season, according to advices from Moscow. The latest companies to announce tours are the Andriev National Orchestra of thirty-five pieces; Baroness Zenia Alexandrovna Angelhart, harpist, accompanied by a Russian soprano and violinist; Moscow Kaleppa, a chorus of 100 voices under the direction of Paul Chisnakov; The Gabbina, Jewish company of sixty with its own orchestra, which will present plays in ancient Hebrew.

### HOFFMANN SHOW JUMPS EAST

St. Louis, Mo., Oct. 22.—"Hello, Everybody", Arthur Klein's Shubert unit show featuring Gertrude Hoffmann, which closed a week's engagement last night at the Empress Theater, jumped to Baltimore to begin a week's engagement tomorrow at the Academy Theater. This sudden shift saved a week of idleness for the company, which is proving one of the best drawing cards on the Shubert Circuit, on account of Kansas City, Mo., dropping from the wheel.

The Department of Texas brought a complete company of actors, etc., to present "Comrades", the "drammer" which had set the West wild, and which was expected to clean up at the Dauphin, presenting love, romance, tranches and crotches and the like, which also even failed to draw enough pay the gas bill. Taken all in all the convention was a success from point of numbers, volume of noise and enthusiasm, but short financially in all lines of business, excepting, of course, the hotels, rooming houses and restaurants. All merchants report decreased trade. San Francisco is fighting for the convention next year, and it is said that neither Kansas City or New Orleans will make a strenuous fight for it again.

### MERCEDES TO TOUR ENGLAND

New York, Oct. 23.—Mercedes, who is opening a five weeks' engagement on the Keith Time at the Regent this week, sails on the Aquitania November 14 to open an extended English tour at Glasgow November 27.

Mercedes is booked solid until late in 1923 at £300, said to be the largest salary ever paid to this kind of an act. This will be his third engagement in Glasgow. All house records were broken during previous engagements.

## HORNE'S ANIMAL ARENA SUFFERS LOSS BY FIRE

### Many Animals Burned to Death in Fire at Farm Near Kansas City—Financial Loss Heavy— Quarters Will Be Rebuilt

Kansas City, Oct. 21.—Early this morning (about 3 o'clock) a most disastrous fire occurred at the farm of Horne's Zoological Arena Company of Kansas City, located just outside the city limits. It is estimated that about fifty tigers, lions, bears, monkeys, leopards and an almost priceless collection of other wild animals burned to death in the fire, which was of mysterious origin. The buildings were totally burned, and at this writing it is thought that not an animal was saved. The collection of animals, many of them the rarest wild beasts in captivity, had been assembled from every land during the recent months in preparation for the Horne annual exhibit in Chicago. Before the fire department arrived the animal house, training quarters, barn, feed house, tool house and warehouse, all situated on the south hill of the arena grounds, were a mass of flames and it was impossible to get the animals out. Not a sound from the animals was heard by either Mr. or Mrs. Horne, but citizens of Independence (Mo.), nearby, were awakened by the odor of burning bodies and rushed to the scene of the fire.

I. S. Horne, general manager of the Zoological Company, refused to make an estimate of the loss until a complete check of the books showing the number of animals burned had been made. Police were of the opinion, however, that the loss amounted to at least \$40,000, with \$30,000 of this for the animals. No insurance on the animals was carried, as the insurance companies will not take a risk on wild beasts. The loss to buildings and contents is not more than one-fourth covered by insurance.

I. S. Horne, when speaking to the Kansas City representative of The Billboard, said one fortunate feature of the terrible loss was that a shipment of fine and rare animals was received by him here about noon today, or after the fire was entirely over, and that temporary quarters were being put up immediately for

these. The farm will be completely rebuilt, all buildings, etc., restored, and workmen will be rushed out as soon as possible to undertake this work.

The Horne Zoological Arena Company has one of the largest and most completely equipped and stocked animal farms in the world and always has on hand a large stock of rare and unusual specimens of wild animals, pets, birds, monkeys, and supplies many large circuses and makes its own importations.

### NEW RECORDS SET

#### In Royal Aero Club's Gliding Competition at Lewes, England

London, Oct. 22.—The Royal Aero Club's gliding competition at Lewes ended yesterday evening with two world's records broken. The £1,000 prize for endurance was won by Maney Rolle, Frenchman, with a flight of three hours and twenty-one minutes, breaking the previous record held by Germany of three hours and ten minutes.

A record of forty-nine minutes aloft with a passenger was hung up by G. R. Olley. The world's record previous to his performance was only thirteen minutes.

### FRANK GILLMORE WILL ADDRESS CIVIC CLUB

#### On Economic and Artistic Sides of Actor's Life—Notes on New York Theatricals

New York, Oct. 22.—Frank Gillmore spoke before the New York Theater Club and the Playwrights' Club last week and will address the Civic Club next Thursday evening on "The Economic and Artistic Sides of the Actor's Life".

The meeting of the guarantors of the Equity Players, Inc., at the Forty-eighth Street Theater Tuesday afternoon is for the purpose of acquainting them with every detail of the stewardship of the funds by those in charge of them.

"Malvaloca" has not made such a very bad showing financially. While it has not been a winner it could have been far worse. There are over twenty-four hundred tickets subscribed for and that helps out quite wonderfully. "Malvaloca" took over \$6,000 the first week—very good receipts for any new production. The cash receipts, sans subscriptions, increased the second week and were better the third than they were the second.

John McCormack is said to have helped with the adaptation of "To Love". Grace George, however, did most of it.

David Belasco controls the rights to a new play by Belasco said to be concerned not at all with M. Brienx's customary subjects.

Richard Ordynski is back in this country. He is going West to have something to do with a picture.

Two plays will move to new homes Monday night—"The Faithful Heart" from the Broad-

## "OH JOY" OUSTED FROM ARLINGTON THEATER

### House Closed to Them Because of Company Quarrels— Succeeded by "Seven- Eleven"

New York, Oct. 22.—"Oh, Joy", the colored company that appeared during the summer in a tent near Broadway and was later taken on the road by Louis A. Rogers, who abandoned the show at the Arlington Theater in Boston about three weeks ago, where it has since been playing on a commonwealth plan, was put out of the house on Friday, October 20.

While the show has been doing a "get-by" business during this time, quarrels became so frequent that the house management closed the company rather than permit the continuation of the disturbances.

The night previous to the closing a midnight show was given, and practically every performer in Boston attended with the result that each principal received twenty dollars, and each of the chorus fifteen dollars for his or her share of the evening's profits after all bills were paid.

The "Shuffle Along" Company purchased a hundred dollars' worth of tickets. "The Spice of 1922" show took more than \$200 worth. "The Music Box Revue" bought between \$100 and \$150, and the entire Keith bill attended.

"Seven-Eleven", another colored attraction, put out by Arthur Horowitz, goes into the Arlington Theater October 30, jumping from the Dunbar Theater in Philadelphia.

### MONUMENT UNVEILED TO AUTHOR OF "HOME, SWEET HOME"



The monument unveiled at Spring Place, Ga., last week to John Howard Payne, author of "Home, Sweet Home". Members of the Old Guard of Atlanta, historic organization composed of the best known business men of the city, are shown back of the monument. Spring Place was selected as the site of the monument because it was there that Payne was arrested and held in prison for awhile because of his sympathy with the Cherokee Indians at the time that 14,000 of them were forcibly moved from their homes in Georgia. —Photo, Wide World Photos.

### DRAMA LEAGUE

#### Holds First Meeting of the Season— Plans Informally Discussed

New York, Oct. 23.—The Drama League held its first meeting of the season Sunday night at the Belasco Theater. The work of the league and its plans for the present season were informally discussed and an appeal was made by the Board of Directors for additional members. Jane Cowl, star of "Malvaloca", was presented and received tremendous applause. Mlle. Yvonne George, of the "Greenwich Village Follies", and William Jordan, of "The Fantastic Fricasee", contributed entertainment.

The Drama League is particularly interested in the little theater movement. It has more than two hundred little theaters affiliated with it throughout the country and expects to have about four hundred by the end of the season. The league assists them in obtaining and selecting plays, arranging for scenery and costumes and furnishing advice regarding production.

### RING LARDNER MUSICAL COMEDY FOR FANNIE BRICE

New York, Oct. 22.—Rehearsals will start for a musical comedy in which Flo Ziegfeld will star Fannie Brice. The book is by Ring Lardner, lyrics by Gene Buck, score by Rudolf Friml and Dave Stamper.

Tommy Lyman, who has been a big favorite in Paris for the last few months, will appear in Miss Brice's support. He has written a song for her, called "Montmartre Rose".

### NOTABLES ARRIVE FROM EUROPE

New York, Oct. 22.—Among the arrivals from Europe yesterday were: Angelo Bada, Vincenzo Reschiglian, Flora Perini, Mario Marcher and Roberto Maranzoni, of the Metropolitan Opera Company; Giacomo Rimini, Rosa Raisa, Angelo Marchetti, of the Chicago Opera Company, and Marie Dressler, who has been living in Italy for some months and is here on a shopping trip, she says.

### COMEDIE FRANCAISE PLAYERS OPEN SEASON AT COLISEUM

London, Oct. 21 (Special cable to The Billboard).—Members of the Comedie Francaise open a month's season in vaudeville at the Coliseum October 23, supported by a full variety program. No other vaudeville house in Europe could risk such an experiment.

### SUMMER HOME FOR FOOTLIGHT "KIDS"

#### Children's Fund Will Purchase Home- stead at Navesink, N. J.

New York, Oct. 23.—The Stage Children's Fund has completed negotiations for the purchase of the Davis homestead at Navesink, N. J., for the purpose of providing a home for footlight children during the summer season.

The Children's Fund was incorporated in 1911 with fifteen subscribers and increased until at present the membership numbers 300. No contributions are solicited, as the fund takes care of the maintenance of the proposed home, which is non-sectarian.

The Davis homestead consists of a house of three rooms, barns and stables. The house will be remodeled to accommodate the children and an attractive setting will be given the place, which will be beautified with fountains, shrubbery and flowers. During the summer it is planned to have children give performances to residents of Atlantic Highlands and vicinity.

### PARLIAMENTARY HONORS DECLINED BY STOLL

London, Oct. 21 (Special cable to The Billboard).—Sir Oswald Stoll, despite rumors to the contrary, has declined all parliamentary honors, but he is nevertheless of the opinion that his scheme for the stabilization of exchanges must be adopted by England in particular and the world in general.

hurst or the Maxine Elliott, and "Blossom Time" from the 59th Street to the Century. It will be the third theater for "Blossom Time" and there will probably be a fourth.

The third program of the "Chauve-Souris" is a very pronounced hit.

John Barrymore has begun rehearsals in "Hamlet", but as late as October 19 there was still some question as to who would be the Ophelia.

"Paradise Alley" will be delayed until December.

"The Exciters" closed Saturday night. It had been strongly touted as a hit before reaching Broadway, which proves that you never can tell.

"A Clean Town", by The Nagents, will open in Washington October 22.

The new Zoe Akins play, "Greatness", had its debut in Dayton last Thursday, and will open in Chicago Sunday night.

Another new one is "Listening In", by Carlyle Moore. It opens Monday night in Atlantic City and is said to be a mystery play with satirical trimmings.

As rumored, Alla Nazimova will act on the stage again. She will be seen next month in a play from the Hungarian, adapted by Mr. Anspacher.

Elmer R. Rice, who must always be identified as Elmer Reizenstein, the author of "On Trial",

### TWO NEW THEATERS FOR PATCHOGUE, L. I.

New York, Oct. 23.—Ward & Glynn announce a new theater for Patchogue, Long Island, which will open about May 1. The house will seat 1,500 persons and will be erected at a cost of \$150,000. The policy will be a combination of legitimate and vaudeville, playing Shubert nights the last half. This makes the fourth house in the chain of metropolitan theaters owned by Ward & Glynn.

Another house for Patchogue is announced by Nathan Goldstein. It will have 1,700 seats and will cost \$150,000.

### ALMA TELL QUILTS FIDOS AND JOINS ACTORS' EQUITY

New York, Oct. 22.—Alma Tell, one of the most prominent members of the Fidos, has resigned from that organization and is now a member of Equity. Miss Tell is playing the leading role in "It Is the Law", the new piece being produced by Sam Wallach. As Wallach is not a member of the Producing Managers' Association, it is necessary for him to have an all-Equity cast, and Miss Tell resigned from the Fidos and joined Equity in order that she might be able to appear in the show.

### FELTMAN ESTATE \$30,000

New York, Oct. 22.—The estate of Johanne Feltman, widow of Charles Feltman, of Coney Island, according to an appraisal made for the State income tax, amounted to a little more than \$33,000. Mrs. Feltman died October 12, 1920.

### EXHIBITION OPENS

New York, Oct. 23.—The Physical Culture Exhibition opened tonight at Madison Square Garden. All the professional talent was booked by John C. Jackel, Inc., offices of this city.

Hazel Gladstone closed at Richmond, Va., and opened at Baltimore this week with a new dancing act.

now has another one called "It Is the Law", written in collaboration with Hayden Talbot. It is in rehearsal.

A play called "The Man on the Balcony", which the Shuberts have had in preparation for a season or more, will open in Stamford, Conn., on the 27th. Frank Smithson is the author and Cyril Scott will head the cast.

"Up She Goes", the musical version of "Too Many Cooks", is due for production in Providence Monday night. Donald Brian is in it.

Peggy Wood, instead of going in for the more serious things of life, is to be seen in Zaida Sears' new musical piece to be produced by Mr. Savage.

Cecil Lean and Cleo Mayfield are preparing a revue called "Why Go to Russia".

# ARTHUR HOPKINS PANS LEWISOHN, THE PANNER

## Says Nation's Critic Suffers From Inferiority Complex—Latter Roasts "Rose Bernd"

Arthur Hopkins, whose production of Hauptmann's "Rose Bernd", starring Ethel Barrymore, at the Longacre Theater, was put on the grill and roasted to a nicety by Ludwig Lewisoohn, translator of the piece, and dramatic critic for The Nation, has written the editors of that publication expressing his opinion of Lewisoohn's mental equipment as a play reporter in anything but complimentary terms.

According to Lewisoohn, the Hopkins production is a bungling one, poorly directed, impossibly cast and doomed to failure. To add to the sting of these unkind words, Lewisoohn's opinion of the piece was reprinted bodily in a recent issue of The Sunday Times, altho the dramatic critic of that paper, along with other Metropolitan play reporters, also came in for a panning at Lewisoohn's pen.

Hopkins in his letter to The Nation's editors puts Lewisoohn down as suffering from an inferiority complex and an attack of acute pre-conception. "It's this sort of 'poppycock'," says Hopkins of Lewisoohn's criticism, "that retards the American theater."

Lewisoohn's criticism of the play at the Longacre and Hopkins's letter to The Nation are reprinted herewith:

### Says Lewisoohn—

"Broadway can deal with charm, humor, pathos, delicacy. At radiance and austerity it shrivels. There is nothing left but blindness and empty babble. The critics of the daily press, with one or two honorable exceptions, threw at Mr. Hopkins' production of Hauptmann's 'Rose Bernd' (Longacre Theater) their stale and foolish adjectives—drab, gloomy, hard. In varying keys of hesitancy or loud assurance they sang their wonted psalm to Ethel Barrymore. They praised her support; they gave no evidence of any acquaintance with the play itself or with the inner and constant spirit of its author. And that author is the greatest living dramatist.

"Had the slightest knowledge of either Hauptmann or of the play prevailed, one glance at the program would have told the instructed mind that this production was doomed to failure. For it was clear that the miscasting was incredible in its perversity. I am driven to the conclusion that the men of the theater are quite helpless in the theater, for the simple and sufficient reason that they exclude from their vision a knowledge of anything else.

"The humble student of literature, a member of some despised university seminar, could have told the men of the theater that the fate of Rose Bernd was implicated with that of three men, that the character, the very inner being of these three men, was, in truth, her fate. There was Christopher Flamm, virile, a man with a touch of flame, of smothered flame, a creature from whom there came a radiance both of the body and mind; there was Arthur Streckmann, a peasant Don Juan, coarse, garish, hard, the loud and ruffian always just beneath the thin surface of ugly joviality; there was August Kell, the narrow-chested bookbinder, coward, sulverer, drawer of nasal hymns, who at the ultimate moment of Rose's fate conquers the children of the world with one of those perceptions that ally the soul forever with Jesus of Nazareth. And for the first of these three parts Mr. Hopkins selected Dudley Digges, a virtuoso of the poor-spirited, the shinking, terrorized, sidding, devious, the unforgettable Jimmy Caesar and Henry Clegg, of St. John Ervine. For the second he selected McKay Morris, the irremediably elegant, graceful, bland and suave, the Graustark-Dunsany hero of romance whom only his inner seriousness saves from the fate of the universally kissable matinee hero. And for the third of these parts Mr. Hopkins chose a muscular young man called Charles Francis, who looked and acted as tho he had just had a rather jolly time in the trenches. I need scarcely go on. The part of Father Bernd, which should have been played by Augustin Duncan with unctious and stern pathos, was unmeaningly shouted by William B. Mack, who evidently knew nothing but what the equally innocent direction had told him.

### Found Ethel Too Dull

"Ethel Barrymore was undoubtedly on quite another plane. She had pondered on the fate and character of Rose Bernd and had created of herself an interpretative medium. But all this she had done, I am afraid, not from within outward, but upon terms wholly if not at all ignobly histrionic. She mimicked what seemed to her peasant dullness. It was too dull; it derived from newspaper legends of a lumpy European peasantry. She strove to make the soul of Rose gleam thru that dullness. But the smile that symbolized the gleam was the smile of Lady Helen Haden, who died to

the strains of music in 'Declassee'. She had a beautiful and sincere moment at the end of the fourth—not, as here absurdly carpentered, the second-act. But in the last, in which this simple girl rises above her bodily suffering and extremity of woe and above her own self and beats at the very gates of God in accusation of that order of things which thrusts guilt upon man—in that act Miss Barrymore was lost. She writhed and whimpered. She did not arise and cry out with a voice that, still somehow the voice of Rose Bernd, is also the voice of mankind, questioning, accusing, rebelling, proclaiming.

"The same humble student in some seminar whom I mentioned before might also have told

### Says Hopkins—

"To the Editor of The Nation:

"Sir—Have read with considerable interest Mr. Lewisoohn's review of my production of 'Rose Bernd'. Disregarding its peevish superiority, it would seem that Mr. Lewisoohn is suffering from an attack of acute pre-conception. "With a single glance at the program he knew the whole interpretation was doomed to failure. And, of course, so far as he was concerned, it was. He wanted it to be. He would rather have died than come out with one pre-conception violated. All may have been lost, but he left the theater clutching to his heart his pre-conceptions, and now he waves them bruised, but aloft, and in his burning infirmity of them conveys to us the amazing information that Hauptmann is a great dramatist and 'Rose Bernd' is a play of compassion. And back of it all is a patronizing sadness for those poor souls who can never know how wonderful it all is.

"This is the sort of poppycock that retards the American theater. It is the frantic little Lewisoohns running about in circles, whispering of the preciousness of this and the very subtle, ungraspable significance of that, who manage to disseminate the belief that the great things of the theater can only be understood by the few.

"It has been proved time and again in the theater that the only audience that is much confused by greatness is the first audience, and

### CONSTANCE HUNTINGTON HOME FROM ABROAD



Miss Constance Huntington, prominent stage favorite, arrived in New York recently on the S. S. Celtic, after a pleasure and rest tour abroad.  
—International Newsreel Photo.

the men of the theater and the critics the fact known to the semi-educated for a quarter of a century, that Hauptmann is the great dramatist of compassion—there are books and even dissertations on the subject—and that this compassion manifesting itself first as social and later as cosmic consciousness has caused him to overthrow the entire traditional view of tragedy, substituting for the punishable guilt of man the disorder of the world and the universe. And, having some notion of that, the director might so have modulated the whole play as to bring out in every word and gesture and look its terrible and bitter and magnificent questions: Why must such things be? How do they come to pass? Where, repudiating the old and futile notions of guilt and punishment, shall we find a new and more rational way of making such a universe divine?

"I know the admirable intentions of Miss Barrymore, of Mr. Hopkins, of the other players; I know that the critics of whom I have spoken are sincere, earnest, concerned for the theater. The blight is ignorance, solid and profound, and I see no cure for this ignorance until it is stripped of an accompanying knowledge which will take no instruction and makes Broadway shrivel in the face of radiance and austerity and the power of thought."

that because it is largely burdened with pre-conceptions. The later audiences, who come only to be moved and not to be vindicated, have no difficulty in grasping the full significance of the play, and they need no Lewisoohn with pointer in hand to stand before them and say: "Now, here, children, you will note that the author has intended to convey "that the fate of Rose Bernd was implicated with that of three men".

"It is the inferiority complex screaming for air. It is only interesting in Mr. Lewisoohn's case because he is a type. There are swarms of him buzzing around the theater retarding and holding back those who would rather do things for the theater than talk about it. And the sad part of it all is that his kind is well-intentioned and no one has yet found an extemporator for the pest of good intentions."  
"ARTHUR HOPKINS."

New York, October 6.

### BRITISH RAIL FARES ARE TO BE REDUCED

London, Oct. 21 (Special cable to The Billboard).—Rail fares will be reduced one-half cent a mile from January 1, giving the much-agitated-for boon to traveling professionals.

## Half-Million-Dollar Theater for Utica, N. Y.

### Frank Empsall Steals March on Nathan Robbins—Plans for New House An- nounced

Utica, N. Y., Oct. 21.—Financial plans for the new Criterion Theater have just been announced. The house is to be built at the corner of Lafayette and Washington streets, where the Hippodrome Theater now stands. Thomas Lamb, of New York, is now preparing the plans. The new playhouse is to cost about \$500,000 and is to seat 3,000 people, with a large stage for legitimate plays.

Erection of this theater on the part of James D. Smith, Mayor of Utica; Frank A. Empsall, of Watertown; William Rubin, of Syracuse; Clarence E. Williams, of Utica, and others is another step in the war between the interests headed by Mr. Empsall and Nathan Robbins. Mr. Robbins, owner of theaters in Syracuse and Utica, recently bought three theaters in Watertown, where several playhouses were owned by Mr. Empsall and his associates. Later Mr. Robbins announced his intention of erecting another new theater in Utica, and this announcement was quickly followed by the invasion of Mr. Empsall and his backers into the Utica field with the announcement that they, too, intended to erect a new playhouse.

### EMDE IS PROMOTED

Troy, N. Y., Oct. 20.—H. R. Emde, manager of Proctor's Fourth Street Playhouse here, has been promoted to resident manager of Proctor's Mt. Vernon Theater. The Mt. Vernon house is the second most valuable piece of theatrical property owned by Mr. Proctor, outranked only by his Newark theater. It plays big time vaudeville with a number of headliners breaking in their acts there. For this reason the management of the house is deemed a very responsible position. Mr. Emde will be succeeded in this city by Charles Goulding, formerly connected with the Eastman Theater in Rochester. Mr. Emde has been in Troy about ten years, coming as manager of Proctor's Griswold and assuming charge of Proctor's Fourth Street Playhouse on the latter's opening.

### SEEKING ENFORCEMENT

#### Of Sunday Blue Laws in Omaha, Neb.

Omaha, Neb., Oct. 20.—Seeking strict enforcement of the Sunday blue laws, petitions asking the closing of Sunday theatrical attractions of any nature are being circulated about town for signatures, meeting with varied success. It is alleged that the movie operators recently locked out from local theaters over a wage and working condition controversy have sponsored the petitions. One member of the city council has declared that should the proposition be submitted to the council for action it would probably meet a cold reception.

### FOURTH MANAGEMENT CHANGE

Atlanta, Ga., Oct. 22.—The management of the Rialto Theater is in new hands for the fourth time this year. Bill Kaliska started out the year with good intentions, then came G. M. Phillips in April, then he was transferred to the Strand Theater and Phillip Gersdorf took charge in August, inaugurating a twelve-piece orchestra. Now Mr. Gersdorf has accepted a position with the Goldwyn Distributing Company, of Cincinnati, and William Bedell is manager of the Rialto.

### BLOOM IN CINCINNATI

Edward J. Bloom, general manager of the Shubert enterprises, was in Cincinnati October 18 conferring with Manager Edward Rowland, of the Cox Theater, and Manager W. D. Ascongh, of the Shubert Theater, on subjects referring to the attractions booked at these houses. Mr. Bloom, who is a native of Cincinnati, was kept busy greeting friends during his brief stay.

### McLAREN SUCCEEDS CADY

Chicago, Oct. 20.—Col. W. S. McLaren, new president of the Michigan Motion Picture Theater Owners' Association, and who operates the Capitol Theater, Jackson, Mich., which plays pictures and vaudeville, has succeeded Claude E. Cady as manager of the Gladmer and Capitol theaters at Lansing.

### TRIX SISTERS DOUBLING

London, Oct. 21 (Special cable to The Billboard).—The Trix Sisters are playing daily at Brighton and in the "Cabaret Follies" at the Queen's Hall Roof Garden, London, approximating Atlantic City and Carnegie Hall.



# M. P. T. O. OF MISSOURI HOLDS ANNUAL CONVENTION

## Well-Known Speakers Address Meeting at Excelsior Springs, Mo.—Chas. Sears Re-Elected President of State Organization

Kansas City, Oct. 20.—Missouri, the "show me" State, played a dual role October 18 and 19, being both "shown" and "showed". It was the occasion of the third annual convention of the M. P. T. O. of Missouri, held those dates, Wednesday and Thursday, at Excelsior Springs, Mo., a beautiful resort about thirty miles from Kansas City. The Kansas City representative of The Billboard made a special trip to attend and express to the M. P. T. O. of Missouri the cordial feeling The Billboard has for them and congratulate them on their success and that to be attained.

The sessions, both business and social, were held at the Elms Hotel, and, while there were "bloodless" battles waged between the owners and the producers, it was on the whole one of the best conducted, best presented and attended conventions it has been the writer's pleasure to witness.

The morning session Wednesday, October 18, was formally opened at 10 o'clock by State of Missouri president, Charles Sears, of Nevada (Mo.), and in the afternoon the members listened to a very able speech by Senator James A. Reed, of Missouri, who spoke of the work achieved by the Motion Picture Theater Owners and what they can do in the future. Wednesday night a banquet was held in the spacious dining room of The Elms. Covers were laid for four hundred, but it is estimated about 250 were present. A menu, consisting of tuna fish on toast, consommé, celery hearts and olives, tenderloin steak, peas and potatoes, head lettuce and thousand-island dressing, ice cream and cake, cheese and crackers and coffee was served. The decorations were pink and white, with a huge mound of pink carnations, pink roses and white flowers as the centerpiece at the speakers' table.

Charles Sears, State president of the M. P. T. O. of Missouri, presented M. J. O'Toole, of Scranton, Pa., manager of the Public Service Department of the M. P. T. O. of America, who acted as toastmaster. Mr. O'Toole injected a touch of humor at the beginning of his speech, comparing the States of New York and Pennsylvania and Missouri and the "clean" politics of Missouri. He then called attention to the speech of Senator Reed before the convention that afternoon, and compared motion pictures to a big newspaper with its powerful influence in the community. He said that picture theater owners were not merely purveyors of amusement, but were editors, managers and staff of the "screen press", and as such could mold public opinion and dignify their calling. Mr. O'Toole then happily presented Hon. Frank H. Cromwell, Mayor of Kansas City, who complimented Mr. O'Toole on his brilliant speech at the banquet in Kansas City October 16, and Sydney Cohen for his wonderful work in the organization. He welcomed the visitors to the State and to Kansas City, neighbor of Excelsior Springs. Mr. Cromwell said that in his campaign for election to the office of mayor of Kansas City he had had all the press of the city against him, but in every motion picture theater of the city had made his speeches and gotten his message over to 100,000 people.

The toastmaster, after the applause for Mayor Cromwell had subsided, all present voting him a "regular fellow", introduced Mrs. Henry Ess, of Kansas City, chairman of the Women's Committee on Motion Pictures of Kansas City, who spoke of the benefits of organization.

Dr. James Fifield, national director of the Congregation of Churches, followed, giving reasons for his belief in censorship of pictures, and expressed himself in favor of Federal censorship. He said lack of censorship caused a distrust among the picture show patrons. There were many audible comments on Dr. Fifield's "attack". Mr. O'Toole, commenting on Dr. Fifield's speech, characterized censorship as a fallacy, and said it should be done away with. "If a good thing in one line," he said, "why not pass it around, censor the newspapers, the press everywhere, the sermons, and all other broadcasters of public sentiment, etc."

Father Wm. J. Dalton, who has been in the ministry over fifty years, and in Kansas City most of that time, was then introduced, and he made an appealing picture of the motion pictures, their usefulness, their service, charm and educational value.

Mr. O'Toole spoke briefly on the organization of the Motion Picture Theater Owners, after which he introduced Sydney S. Cohen, president of the M. P. T. O. of America, who received an ovation. Mr. Cohen said this was his first trip West, at least this far, and he had been "shown" so much and so well he was anxious for another opportunity to come back. Mr. Cohen said that the national organization had

increased State organization from 40 to 60 per cent, it was higher and better in every way than previous to its inception. Mr. Cohen then discussed the question raised by Dr. Fifield, saying that Federal censorship was impossible. "You can't exercise censorship over millions of peoples' reading by a Federal board of three people," he said, "and in addition it wouldn't do away with State and city censorship. The patrons of the picture shows and the owners and exhibitors, as a great majority, want clean amusement. Most people do, and the way to obtain this was by a co-operative

Mo.; treasurer, Archie Josephson, Kansas City, Mo. The Executive Board: J. I. Wright, Bevier, Mo.; J. E. Hays, Moberly, Mo.; J. E. Courtier, Gallatin, Mo.; Thomas Clark, Maryville, Mo.; David Harding, Kansas City, Mo.; Jack Roth, Kansas City, Mo.; C. W. Hunt, Higginsville; S. E. Wilhoit, Springfield; Harry Pruitt, Centralia; Robert Stample, St. Charles; Ben Levy, Joplin; C. H. Fayant, Lebanon.

Mr. O'Toole and Mr. Cohen left at 1 o'clock Thursday for St. Louis, to spend the following day in that city, formulating plans for organization there, and A. J. Moeller, general manager of organization for the national body, started West on his tour to the Pacific Coast on his "personal contact" trip. A dance at the Elms Thursday evening closed the festivities.

Resolutions were adopted by the convention condemning salacious films and suggestive advertising; extending a vote of thanks to President Sydney Cohen for the great work he has done, disapproving of the so-called Hoy system, and opposing the extension of the protection period for first-run pictures beyond four weeks. These resolutions were published in full in the October 21 issue of The Billboard in the report of the Motion Picture Theater Owners of Michigan convention.

A complete list of all those present could not

# Touring Managers and Actors Are Negotiating

## To Settle All Matters in Dispute—Prospects for Amicable Adjustment

London, Oct. 21 (Special Cable to The Billboard).—The Association of Touring Managers held an extraordinary general meeting October 12, when Robert MacDonald, Cecil Barth and A. E. Drinkwater were appointed A. T. M. delegates to negotiate with the Actors' Association over points in dispute in the contract, these delegates being given plenary powers to settle all matters in dispute conditionally that the Actors' Association appoint three delegates with like powers.

This decision of the A. T. M. upset the Actors' Association, as certain elements of the A. A. Council do not like giving plenary powers. Hearing of the hesitation of the A. A., Albert Voyce, of the Variety Artists' Federation, consulted Joe Williams, of the Musicians' Union, and conjointly they insisted that the A. A. Council meet them both on October 20. The meeting was held, but the Actors' Association felt that their constitution did not permit them granting these powers. Mr. Voyce took a hand and showed them their fallacy and how to do it, and that any other way would be fatal to further negotiations. After prolonged secret discussion the A. A. Council agreed to appoint three delegates with full plenary powers, but to have a general meeting endorse this appointment just pro forma. In the meantime the delegates will proceed to function.

### PROMINENT ARRIVALS ON S. S. CELTIC



Mr. and Mrs. Clifford Grey arrive in New York on the S. S. Celtic. Mr. Grey is a noted British author and playwright, and wrote the book of "Sally", Marilyn Miller's great success, and also "Phi, Phi", which is making a great record in London.

—International Newsreel Photo.

Gallatin, Mo.; C. T. McClure, Comique, Jamesport, Mo.; Anna McConnell, Gallatin, Mo.; R. G. Liggett, Gauntier Theater, Kansas City, Kan.; Clair M. Patee, Lawrence, Kan.; Jack Roth, Isis, Kansas City; A. H. Jarboe, Royan, Cameron, Mo.; Mr. and Mrs. J. Means, Murray, Kansas City; Mrs. Louh, Kansas City; M. Goldstein, New Centre, Kansas City; N. E. Howell, Cater, Marceline, Mo.; T. C. Goodnight, Star, Warrensburg, Mo.; Robert Stemple, Strand, St. Charles, Mo.; F. A. Wasgien, DeGraw, Brookfield, Mo.; Mr. and Mrs. A. Josephson, Victory, Kansas City; H. T. Till, Auditorium, Bramer, Mo.; Charles Fromhoff, Prospect, Kansas City; Mr. and Mrs. I. Wienshienk, Penn Valley, Kansas City; William Parsons, Pershing, Joplin, Mo.; M. A. Glect, Rex, Joplin, Mo.; A. T. Peter, Dallas, Tex.; C. A. Smith, Tenth Street Theater, Kansas City, Kan.; Phillip Everett, Odeon, St. Louis; David Harding, Liberty, Kansas City; A. K. Boussad, World in Motion, Kansas City; Phil Ryan, Capitol Enterprises, Kansas City, Mo.; Harry Taylor, Capitol Enterprises, Kansas City.

### Notes of the Banquet

Mr. Patee, of Lawrence, Kan., was present as guest of the M. P. T. O. of Missouri. Mr. Patee in one of the pioneers in the business in Kansas, and he was warmly welcomed to the Missouri convention.

Frank True was one of the efficient gentlemen who, while not having much to say, was working. Mr. True was there representing the trade press.

In a little group, before the banquet, was observed in pleasant "gossip" Charles Sears, State president, with theaters in Brookfield and Nevada, Mo.; L. L. Jones, of Marshall, Mo.; Jack Truitt, of Sedalia, Mo., of "Perfect Amusements" fame, presenting all passers-by with souvenir lead pencils; I. W. Rodgers, of Poplar Bluff, Mo., who was the "long distance" man, coming over 500 miles.

Mrs. William W. Wertenberger, of St. Joseph, Mo., was one of the charming women motion picture theater owners present and she certainly is to be complimented on her pluck and spirit. Mrs. Wertenberger is the widow of W. W. Wertenberger, who was killed by an assassin's bullet a little over two months ago, and she has taken into her own hands the complete management of the two theaters owned by Mr. Wertenberger, the Empress, downtown picture house of St. Joseph, and the Olive, suburban.

G. J. Bradford, of St. Louis, salesman for the Universal-Jewel people there, was a most interesting talker.

L. D. Balsly, publicity director for Universal for Missouri, was there with his wife and pretty little daughter, who, dressed as Red Riding Hood, represented the Peggy comedies.

Among the prominent Kansas citizens observed were: A. N. Eisner, of the Broadmoor; Dave Harding, of the Liberty, de luxe downtown picture theater, and who was shot in a holdup two months ago, but completely recovered; Will Flynn, of Richards & Flynn; Lawrence Goldman, president of the Kansas City Exhibitors; A. K. Boussad, of the World in Motion; M. Goldstein, New Centre; Jack Roth, of the Isis; Archie Josephson and others.

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

spirit between the exhibitors and the film companies."

Mr. Cohen was followed by I. W. Rodgers, of Poplar Bluff, Mo., who spoke well on the early days of the motion picture industry.

Henry Graham, president of the Kansas City Film Board of Trade, was the next speaker, and then, as it was 12 o'clock, Mr. O'Toole said he wouldn't call on A. J. Moeller, general manager of organization of the national body, nor Lawrence Goldman, president of the Kansas City Exhibitors and secretary-counsel for the Missouri organization, but would "sing his swan song and say good-night." He closed by asking all members to stand by the organization, not only for sentimental reasons and loyalty, but for business reasons as well. In the last year he said the organization had been responsible for the repeal of the 5 per cent tax on film, something that others had not been able to accomplish, and this alone had saved exhibitors something like \$6,700,000.

Thursday morning the election of officers took place, with the following chosen: President, Charles E. Sears, Nevada, Mo.; first vice-president, C. U. Fille, St. Joseph, Mo.; second vice-president, T. C. Goodnight, Warrensburg, Mo.; third vice-president, J. R. Pratt, Fulton, Mo.; secretary, Lawrence E. Goldman, Kansas City,

be obtained, as many did not register, but the register showed the following:

Mr. and Mrs. M. Van Praag, Art Theater, Kansas City, Kan.; John A. Silho, Stadium, Chicago; Sydney S. Cohen, national president, New York City; W. P. Cuff, Strand, Chillicothe, Mo.; H. J. Nash, King Bee Theater, St. Louis; A. M. Eisner, Broadmoor, Kansas City; Charles Burkay, Summit, Kansas City; L. J. Lenhart, Gladstone, Kansas City; J. W. Watson, Benton, Kansas City; D. J. Michael, Liberty, Kirksville, Mo.; C. W. Hunt, Rex, Higginsville, Mo.; W. J. O'Toole, chairman public service department, M. P. T. O. A.; A. J. Moeller, general manager national organization, New York; Joseph Mogler, Mogler Theater, St. Louis; R. B. Christian, Casino, Excelsior Springs, Mo.; Fred Harper, Dome, Jefferson City, Mo.; C. D. Cook, business manager M. P. T. O. of Kansas; B. Donnell, Palace, Kansas City; J. Earl Hayes, Grand, Moberly, Mo.; Lawrence E. Goldman, secretary-counsel M. P. T. O. of Missouri; J. R. Pratt, Gem, Fulton, Mo.; I. W. Rogers, Criterion, Poplar Bluff, Mo.; Charles Sears, Star, Nevada, Mo. (president M. P. T. O. of Mo.); Samuel Sears, St. Louis; Jack Truitt, Sedalia Theater, Sedalia, Mo.; Mr. and Mrs. C. H. Foyant, Lyric, Lebanon, Mo.; J. W. Baird, Crystal, Pattonburg, Mo.; Mr. and Mrs. J. E. Conter, Courter Theater,

## SUES TO ENJOIN SHOWING OF FILM

### W. F. Cody Historical Pictures Co. Alleges Infringement of Name "Buffalo Bill"—Also Seeks Accounting

Denver, Col., Oct. 21.—Ernest Morris, attorney for the W. F. Cody Historical Pictures Co., of Colorado, began suit in the District Court Friday, seeking to enjoin the Colonial Amusement Co., of Denver, and the Universal Film Exchange, Inc., from using the term "Buffalo Bill" or the likeness of the late Colonel Cody (Buffalo Bill) in connection with the advertising of a motion picture which, it is alleged, the defendants are advertising and are planning to exhibit at the Colonial Theater on Curtis street.

The plaintiff's complaint states that the use of the name of Buffalo Bill in the title or the use of his likeness in the advertising of a motion picture is an infringement of the name "Buffalo Bill" and the good will held by the W. F. Cody Historical Pictures Co. and its business.

The W. F. Cody Historical Pictures Co. alleges that it was organized in 1913, with Colonel Cody as an associate, for the purpose of producing and manufacturing motion pictures based upon the life of the late Western hero. From 1913 to 1917, the complaint states, the plaintiff produced, with Colonel Cody as the principal character, and with "well-known United States Army Officers" co-operating in reproducing Wild West scenes and Indian battles. These pictures, the plaintiff states, were advertised and became widely known as "Buffalo Bill" pictures. The pictures also were copyrighted, says the plaintiff, under the title of "Adventures of Buffalo Bill". It is charged that "the Universal Film Co., seeking to deceive the public and to make it appear that pictures they have produced are in some way connected with the original 'Buffalo Bill', have advertised and exhibited their picture in various cities in the United States under the title, 'In the Days of Buffalo Bill'." A likeness of "Buffalo Bill", it is charged, has been displayed, and is being displayed in connection with the public advertising of the picture. By this means, the plaintiff charges, the defendant hopes to enjoy the benefits of the plaintiff's labor in building up a favorable name for its pictures both in this country and abroad.

The plaintiff seeks not only an injunction to prevent the showing of the Universal company's picture in the local theater of the Colonial Amusement Co., but also an accounting for the Universal Film Exchange, Inc., of all "income, gains and profits received by it from any motion picture films of any motion picture under any title or name containing the term 'Buffalo Bill'."

Denver, Col., Oct. 22.—The Colonial Amusement Company and Universal Film Exchange, Inc., Saturday agreed not to show the motion picture, "In the Days of Buffalo Bill", pending the trial of injunction proceedings filed against them by the W. F. Cody (Buffalo Bill) Historical Pictures Company, of Colorado, to restrain them from using the name, "Buffalo Bill", in connection with the motion picture. The defendants had advertised to commence showing the picture on October 22. Upon promise of the defendants not to exhibit the alleged infringing picture, the hearing was continued until Monday. The case was filed in the District Court and is being tried by Judge Warren A. Haggott. When it came up for hearing Saturday afternoon, Attorney Ernest Morris represented the plaintiff and urged the court to grant speedy relief by injunction. The defendants' attorneys tried to have the case postponed, but were compelled to agree in open court not to exhibit the picture pending the trial of the suit. The defendants put forth the claim that Buffalo Bill was an historic character, and, therefore, contended they could use his name as part of the title of their picture, regardless of the fact that the plaintiff had spent thousands of dollars originating and presenting its Buffalo Bill pictures with the aid of Colonel Cody himself, who, according to the plaintiff, was a director of the company until his death. The hearing was continued until Monday, October 23.

### UNIONTOWN THEATER TO OPEN OCTOBER 30

Uniontown, Pa., Oct. 22.—The new State Theater, according to an announcement by Manager C. M. McCloskey, will open October 30. The opening program will probably include five acts of Keith Vaudeville and a variety of pictures. The music in the theater will be furnished by a full orchestra and a \$40,000 organ. Manager McCloskey also announced that many road shows, both dramatic and musical, had been booked for the State.

# BUSINESS RECORDS

## NEW INCORPORATIONS

### New York Charters

Albany, N. Y., Oct. 21.—Eleven new amusement corporations, with an aggregate capitalization of \$1,745,000, were chartered this week. They are:

Claremont Laboratory, New York, motion pictures, \$375,000; W. E. Greene, L. J. Rosett, E. C. C. (Attorneys, Rosett & Deutsch, 198 Broadway.)

Steadyrite Motion Picture Machine Corporation, New York, \$1,000,000; A. P. Anderson, J. Bramwell, L. C. Gunn. (Attorneys, Davis, Wagner, Healer & Holton, 34 Nassau street.)

Bee Kay Amusement Corporation, New York, motion pictures, \$25,000; M. C. Ryan, B. McCracken, M. E. Hanley. (Attorney, F. J. Knore, Albany.)

Carpenter-Goldman Laboratories, New York, motion pictures, \$100,000; A. W. Carpenter, F. L. Goldman, E. E. Free. (Attorneys, Leonard & Walker, 135 Broadway.)

Cynthia Producing Corporation, New York, theatrical, \$20,000; F. H. Schnebbe, E. C. Carpenter, J. P. Bickerton, Jr. (Attorneys, Bicker-

## Designations

Chaplin Classics, N. J., motion pictures, 50,000 shares preferred stocks, \$10 each; 150,000 common, no par value. (Rep., S. J. Rollo, 117 West 46th street.)

## New Jersey Charters

Trenton, N. J., Oct. 21.—Two new amusement corporations, with an aggregate capitalization of \$250,000, were granted charters this week. They are:

Theatris Theater Company, Newark, films of news events, \$150,000; John L. McKenna, East Orange; William V. Rafferty, Joseph J. Quinn, Newark.

Monticello Amusement Company, Newark, parks, \$100,000; Maurice R. Lanes, Jacob Lustbader, Hammett Horwitz, Newark.

## Delaware Charters

Dover, Del., Oct. 21.—General Amusement Corporation, Wilmington, \$10,000. (Corporation Service Company.)

## Name Changes

American Indian Film Company to Pageant Moving Picture Corporation, St. Louis.

# SHREVEPORT TO HAVE MAGNIFICENT THEATER

## Million-Dollar Playhouse To Replace the Historic Grand Opera House

Shreveport, La., Oct. 23.—The Grand Opera House, the oldest and most important theater in the city, is to be torn down beginning March 1, 1923, and in its stead one of the finest theaters in the South is to be erected. The building is about thirty-five years old and has housed many of the old-time famous attractions and is still playing Keith vaudeville and large road productions.

Ehrlich Brothers, managers of the Grand, who will be remembered by their association with the firm of Ehrlich Bros. & Coleman, have operated that theater for the past thirty years, and have been more than successful. The new opera house will cost approximately a million dollars, and will have a larger seating capacity than any theater in Louisiana and ample stage room for any traveling attraction that plays the South.

The policy of the new theater will be vaudeville, road attractions and only the higher grade of pictures, accompanied by special prologues and a symphony orchestra of 40 pieces. Ehrlich Brothers announce that the Grand Opera House will be ready for the 1923-24 season.

ateln, \$126; Jacob Krakower, \$85. Judge Learned Hand has appointed Bertha Rembaumt receiver in \$3,000 bond. It is stated the liabilities are about \$30,000 and assets about \$20,000.

## Assignments

Coney Island Sport of Kings Corporation, 519 West Forty-fifth street, New York, operating a yacht racing machine and dealing in general merchandise at store, 17 Henderson Building, Coney Island, has assigned its interests in a yacht racing machine to Arthur T. Cahill, Max Mendel and Fred J. L. Hassinger, as trustees. Harry E. Yontt is treasurer of the company, which was incorporated in 1921.

## 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: Alviene, Claude M.; Opera House Realty Company; \$180.12.

International Commercial Exposition, Mariano L. Aralza and Exposition Commercial International, S. A.; H. V. Marsh, et al.; \$2,583.56.

Magic Crystal Screen Company, Inc.; Exhibitors' Trade Review, Inc.; \$188.67.

Broadway Photo Play Company, Inc.; City of New York; \$75.40.

University Film, Inc.; same; \$75.40.

Wizard Films Corporation; same; \$75.40.

Incorporated Photo Play Theater Companies; same; \$60.51.

New Amsterdam Music Corporation; same; \$75.40.

Plainfield Amusement Company, Inc.; same; \$75.40.

Lenox Theater Company, Inc.; same; \$75.40.

Strand Theater Company of Mount Vernon; same; \$75.40.

Motion Picture Sales and Const. Company; same; \$60.58.

## SATISFIED JUDGMENTS

### New York County

Blossom Heath Inn, Inc.; A. Sils, Inc.; \$2,589.40; October 17, 1922.

## NEW ROOSEVELT THEATER

### To Occupy Site of Old Lyceum Theater in Cincinnati

Razing of the old Lyceum Theater, on Central avenue, Cincinnati, is under way in order that construction of the new Roosevelt Theater, which will occupy the site, may start immediately. There are to be nearly 1,000 seats in the new theater, which will be operated by the Lincoln Amusement Company, owned by John Brner. Negro road shows, high-grade motion pictures and vaudeville will occupy the daily programs upon the opening of the new structure. Cost of the construction will amount to \$150,000.



Wittenberg & Fleisher, 220 West 42d street.)

Novel Film Company of America, New York, \$100,000; E. Roder, H. Haimow, G. F. Cowen. (Attorney, M. J. Junger, 799 Broadway.)

Page Cape Producing Company, New York, motion pictures, \$25,000; M. Klein, A. Werner, H. E. Diamond. (Attorney, W. Klein, 132 West 42d street.)

Inkwell Distributing Corporation, New York, motion pictures, \$15,000; H. S. Bareford, J. H. Hazen, A. C. Thomas. (Attorneys, Thomas & Friedman, 2 Rector street.)

Grotto Land, New York, theatricals and restaurants, \$10,000; D. Krans, T. Goldberg, J. Harris. (Attorney, H. L. Borowitz, 276 Fifth avenue.)

Kelle Record Company, New York, phonographic records, \$70,000; M. Caret, F. O'Callaghan. (Attorney, T. F. Dwyer, 46 East 60th street.)

Commodore Theater Corporation, New York, \$5,000; S. Borodkin, C. Solodowsky, S. Gottlieb. (Attorney, M. D. Bohrer, 154 Nassau street.)

## Capital Increases

Baker Music House, Albany, stated capital from \$275,000 to \$1,100,000; preferred shares \$50 each, from 5,000 to 20,000; common shares, no par value, to 20,000.

## BANKRUPTCY PETITIONS

A petition in bankruptcy has been filed against the Octagon Films, Inc., of New Rochelle, N. Y., by Harry Houdini, who appeared in "The Master Mystery", produced by the film corporation, and who asserts a claim of \$32,939 on a judgment and over \$25,000 additional under a contract of employment which is subject to a credit of \$2,500.

A petition in bankruptcy has been filed against the Monumental Film Corporation, dealers in films, at 1520 Broadway, New York, by Robert Adelman on a claim of \$3,000.

A petition in bankruptcy has been filed against Louis Rosen Productions Company, Inc., theatrical producers, of 149 West Forty-sixth street, New York, by these creditors: Julius Keller, \$250; William Baume, \$200; Louis Levin, \$600.

A petition in bankruptcy was filed last week against Anna Spencer, Inc., manufacturers of theatrical costumes, at 244 West Forty-second street, New York, by these creditors: Harry Angelo Company, \$250; Rae Goldenberg, \$2,407; Artistic Novelty Company, \$1,386. Judge Learned Hand appointed Robert Patterson receiver under \$4,000 bond. It is stated the liabilities are about \$24,000 and assets about \$7,500.

A petition in bankruptcy has been filed against the Concession Supply Company, Inc., jobbers in general merchandise, at 2 West Fourth street, New York City, by these creditors: Jessie F. Rothchild, \$297; Lena Bern-

# DIFFICULTIES ENCOUNTERED

## By "The Bat" at Bristol, Tenn.—Theater Manager and Advance Agent Clash

New York, Oct. 22.—The advance agent of "The Bat", Harry Lambert, had considerable trouble with the manager of the Bristol Theater, Bristol, Tenn., last week, according to telegraph information received here by Wagenhals & Kemper, owners of the show. It seems that when Lambert arrived in Bristol ahead of his company and attempted to fulfill the duties of all regular advance agents the manager of the house told him he had canceled the showing of "The Bat" and would only play the show, which was to open yesterday, if he was given a guarantee of \$300 for his share of the gross of the matinee and night performances. After much talk and after advising his home office Lambert informed the manager that the contract for showing was not canceled and that the show was going to play according to its contract.

Lambert in the meantime had become suspicious of the manager's mentality and thought it slightly unhinged, as "The Bat" has been turning them away everywhere it has played and is considered one of the most desirable attractions on the road at the present time. Subsequent events tended to strengthen the belief that Lambert held of the manager's mind, for he wired Wagenhals & Kemper as follows: "Manager Bristol mentally irresponsible; refuses to observe contract; attacked me with knife; not injured; can play under auspices of college. Harry Lambert."

Wagenhals & Kemper immediately wired Lambert to play under the auspices of the college and then they got this wire: "Manager Bristol refuses to fulfill contract; most impossible conditions exist; union threatens strike call; may lose theater any minute account of rent; newspaper won't accept advertisements or money; manager crazy. Harry Lambert."

Finally arrangements were made so that the show'd play under the college auspices and the final wire to Wagenhals & Kemper reads as follows: "Your advance agent not to blame in contract difficulty with manager Bristol Theater. I attended trial and heard all evidence. Lambert exonerated and theater manager convicted of assault and fined. T. W. Cook, Bristol Herald Courier."

From all of which Wagenhals & Kemper believe that they have as good a mystery play as "The Bat" itself.

## BOSTON TO BE SCENE OF BURLESQUE BATTLE

New York, Oct. 18.—Fate in the guise of Columbus Circuit bookings and alternating points has served to stage a battle royal in Boston for the week of October 23, for it became known in the offices of James E. Cooper today that his presence alone would avert a battle between Joe Edmundson, manager of Cooper's "Folly Town" show at the Gayety, and Maurice Wainstock, manager of Cooper's "Keep Smiling" show at the Casino, who will play opposition to each other. Knowing both of his managers as he does, the Big Boss decided that it was advisable for him to entrain for Boston, thus preventing the prospective battle of managers to outdo each other in attracting box-office receipts by a billing battle as in days of yore.

## ENGLISH ACTOR TO RECEIVE \$5,000 A WEEK ON AMERICAN STAGE



Charles Anatin, the famous British comedian, radiantly happy while he reads a cablegram from an American theatrical syndicate offering him a long engagement at \$5,000 a week. —Photo, Wide-World Photos.

## LONG RUN IN BALTIMORE FOR "GETTING GERTIE'S GARTER"

Baltimore, Oct. 20.—"The sun do move," as the venerable ducky said one time, and new things do happen. Baltimore is showing the truth of it at the moment with the record theatrical run now under way. "Getting Gertie's Garter" is the cause and at the same time it falls to the lot of a stock company to be in the saddle, so to speak.

The George Marshall Players, now in their second season at the New Lyceum, where Percy Haswell, George Fawcett, Adelaide Keim, Percy Winter, John Flood and many other well-known actors played in stock some years back, have stirred this staid old town. Mr. Marshall plans only to put on shows that have never appeared in Baltimore, and with this in mind he opened with "Lilies of the Field". Good business was had and "Jane Clegg", a play of much more serious type, also enjoyed a week's good business. Then "Getting Gertie's Garter" entered the scene and it has been a riot ever since. Four weeks of excellent business is now the record and there is no saying when it will stop. Mr. Marshall and Manager Fred C. Schaaberger, Jr., say they will keep "Gertie's Garter" as long as the public responds.

Baltimore has always been known as a one-week stand and the few times when a show played a two-week run have been occasions for more or less enthusiasm on the part of the

## K. C. EXHIBITORS ENTERTAIN OFFICIALS OF M. P. T. O. A.

Kansas City, Oct. 20.—On Monday night the Kansas City exhibitors entertained at an elaborate banquet M. J. O'Toole, chairman of the Department of Public Service of the M. P. T. O. of America; Sydney S. Cohen, president of that organization, and A. J. Moeller, general manager, all of New York, in Kansas City for the day before going to Excelsior Springs, Mo., for the annual convention of the Missouri branch of the M. P. T. O. of Missouri, held there October 18 and 19. These men came from Mooseheart, Ill., and were met by members of the Kansas City Exhibitors' Association, and after luncheon were taken on a tour of the hotels and other points of interest about the city. In the evening a grand banquet was enjoyed at the Baltimore Hotel.

After the banquet Lawrence Goldman, president of the Kansas City Exhibitors' Association, who presided as chairman, introduced the speaker of the evening, M. J. O'Toole, who made a masterful address. Mr. O'Toole first described the Motion Picture Theater Owners' organization, its duties and opportunities, and the differences between them and the producing end of the business. He then discussed the numerous problems with which the association has to deal. When Mr. O'Toole sat down the applause was tremendous.

Mrs. Ess, of Kansas City, was the next

## SUNDAY AMUSEMENT SEEMS DOOMED IN TENNESSEE

### Blue Law of 1803 Is Held To Be Still in Force—Chancellor Says Whole City Could Be Closed

Memphis, Tenn., Oct. 22.—Sunday motion pictures, vaudeville, theatricals and probably baseball in Tennessee were doomed yesterday when Chancellor Israel Peres headed down an opinion declaring that the law of 1803 against the employment of persons in gainful enterprise on Sunday was still valid. The decision came as the result of the agitation of the Protestant Ministers' Association and its offspring—the Citizens' League—for blue Sundays, and the suit instituted by the latter organization on behalf of the State against the Consolidated Enterprises, Inc., which operates a number of motion picture playhouses here.

The Supreme Court has held in other cases that the law was still operative, and unless that body reverses itself the outlook for Sunday entertainment is most gloomy.

In an effort to provide amusement for their patrons on Sunday about four years ago, the vaudeville houses and motion picture theaters agreed to give their Sunday profits to charity. The income of the Associated Charities from this source has been very large. The Associated Charities was formerly financed entirely by contributions and by municipal assistance. On September 1 the fiscal year of the Charities ended. A statement has just been issued. It showed that \$57,500 was disbursed during the twelve months just passed. Of this sum, \$23,400, or 40 per cent, was received from Sunday amusements.

The contention of the complainants was that "under the laws of Tennessee the following of one's regular business or avocation on Sunday is contrary to the law, unless the work engaged in be of necessity or for charity", and "that the continual violation of the statute prohibiting work on Sunday becomes a common nuisance." The Enterprises Company demurred on the ground that the injunction asked for could not be granted. The chancellor overruled the demurrer and allowed the complainants five days in which to file proof. In ending his opinion, Chancellor Peres held: "The law is alive today, at this moment, and under it the whole town could be closed up, all the way from the Sunday newspapers down to a peanut stand, with the exception of acts of necessity and charity."

## THEATER PASSES

### Criterion at Atlanta Being Rebuilt for Commercial Purposes

Atlanta, Ga., Oct. 22.—The Criterion, which has been in operation for the past six years under the management of Sig Samuels as one of the best motion picture houses in Atlanta, has closed its doors for the last time to the theater-going public. Since the opening of Mr. Samuels' Metropolitan Theater more than a year ago the Criterion has been showing second-run pictures with a few newer ones, but as Atlanta already has too many second-class picture houses, Mr. Samuels has wisely decided to give his full attention to the Metropolitan. With the help of Mr. Patterson, manager of the house, and Mr. Risinger, musical director, the Metropolitan ranks second to none.

The Criterion is being rebuilt for commercial purposes, and will be subleased by Sig Samuels as his present lease runs for fifteen years. And so passes a theater which was the leading picture house in Atlanta until the Howard and Metropolitan theaters were built within the past three years, a theater whose policy has always been good, clean shows at the lowest price possible.

## DOLINSKY LEFT \$10,161

New York, Oct. 21.—Meyer Dolinsky, who had concessions for the sale of confections and refreshments in the Liberty Theater, Brooklyn, and Loew's Delancey Street Theater and the People's Theater in this city, left a net estate of \$10,161.98 when he died in 1919 without leaving a will. This was disclosed a few days ago in the Kings County Surrogate's Court thru the filing of a transfer tax State appraisal of the property, the gross value of the estate left by Mr. Dolinsky having been \$14,000. The nine children surviving will share equally in the division of the estate.

## CONTESTS TAYLOR'S WILL

Los Angeles, Oct. 20.—William Edward Taylor, 34, who claims to be the son of William Desmond Taylor, is on his way to Los Angeles to contest the will of the murdered film director, according to word from Laramie, Wyo. Taylor's estate was left to his daughter, Ethel Daisy Tanner.

## NEW TRIAL DENIED

Tallahassee, Fla., Oct. 20.—John H. Pope, former Jacksonville attorney, sentenced to life imprisonment in connection with the killing by Frank Rawlins of George H. Hickman, theater manager at Jacksonville, September 4, 1921, was denied a new trial by the Supreme Court (Continued on page 110)

## SPORTS OR TRAVEL FROCK



A fur-collared sports or travel frock of trellaine, with the clever little touches after Chanel. —Photo, Wide World Photos.

public. Last year "The Bat" caused a veritable sensation when it enjoyed a three-week run. Now "Gertie's Garter" has broken that and the popular question is: "Have you seen 'Gertie's Garter'?" Everybody seems proud of the fact that the record for a theatrical run has been broken and is wondering just when Mr. Marshall will decide to put another play into rehearsal.

## WALLACE REID ILL

Los Angeles, Oct. 21.—Wallace Reid, motion picture star, is under the care of a specialist, suffering from "kileg's", according to information from the studio, where he is employed. "Kileg's" is said to be a burning of the eyeballs, caused by bright kileg lights used in studios. It is denied that the actor is in a serious condition. A three weeks' leave of absence has been granted Reid, and he will spend the time in the mountains, it was said.

## TIBBETTS UP FOR SHERIFF

Preston, Minn., Oct. 20.—Cush Tibbetts, manager of the Tibbetts Opera House, and for sixteen years a free license, lot and water man for circuses and Wild West shows, is a candidate for Sheriff of Fillmore County at the fall election, November 7. Cush is well and favorably known among show and theatrical people who will wish him success.

speaker. At the conclusion of her talk Mr. Goldman presented Mayor Burton, of Kansas City, Kan., who spoke briefly. He was followed by Frank Cromwell, Mayor of Kansas City, Mo., who welcomed the visitors to the city and the State.

Sydney S. Cohen, national president, followed Mr. Cromwell. He spoke briefly, as he said he had a lot of speaking to do at Excelsior Springs at the annual convention of Missouri Motion Picture Theater Owners, and in addition was going to talk about the business of the industry with which he was familiar. George Kingsley then said a few words, and Mr. Goldman presented the next speaker, Morton Von Praag, president of the Kansas City (Kan.) branch of exhibitors. Mr. Von Praag was followed by Richard Liggett, also of Kansas City, Kan., a member of the national board, and then A. J. Moeller spoke of his trip over the country, which was for the purpose of forming a contact between the national organization, the local body and the members, and said he was having "a grand and glorious" time. Irene Shelley, Kansas City representative of The Billboard, made a few remarks about The Billboard's desire to be of service to the exhibitors of the country. There were about thirty members of the Kansas City branch present.

From Excelsior Springs Mr. O'Toole and Mr. Cohen returned to New York, and Mr. Moeller went to the Pacific Coast.

# VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

## ALBEE AND BECK UNITED TO SAVE "BOOKING SYSTEM"

### Shuberts Shift Circuit and Lay Off Units in Effort To Keep "Advanced Vaudeville" on Map

THIS is a history-making week in vaudeville. With E. F. Albee and Martin Beck united to save the "booking system", which is being attacked by Max Hart in his suit for \$5,250,000 alleged damages, and the Shuberts, harassed from without and within, fighting to keep "advanced vaudeville" on the map at a profit, there is in the making news more important than any since the Federal Trade Commission investigation into vaudeville. Be sure and get next week's issue of The Billboard.

New York, Oct. 23.—There is no end of trouble in sight for vaudeville rulers this week.

The long-awaited Max Hart suit against the B. F. Keith Vaudeville Exchange, the Orpheum Circuit, Inc.; Excelsior Collection Agency, Inc.; Edward F. Albee, John J. Murdock, Frederick F. Proctor, Morris Meyerfeld, Jr.; Martin Beck, Frank Vincent, Reid Albee, Harry Jordan, Maurice Goodman and Harry W. Gugler, doing business under the trade name and style of Vaudeville Collection Agency, is in the courts, with Wednesday figured as the day for the war to begin.

While all this is going on the Shuberts will be straightening out their newer vaudeville circuit and also will be endeavoring to set at rest repeated rumors of disruption, rumors that include such statements as:

"I know for a fact that seventeen Shubert units are about to close, with straight vaudeville as the policy from now on."

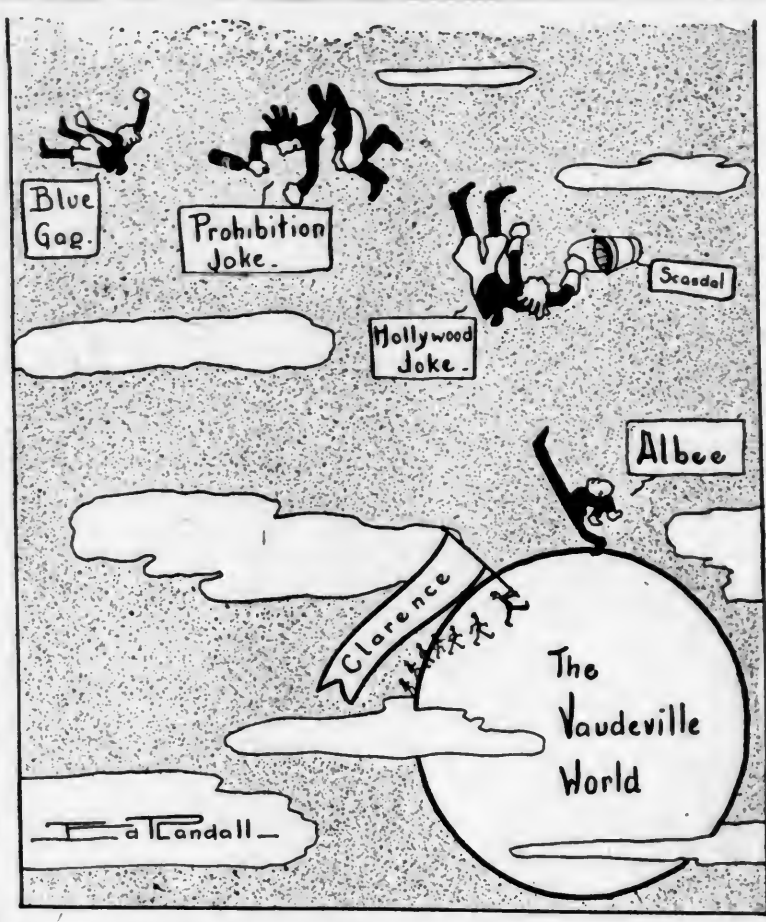
"It is reported authentically that all except a few of the Shubert units are due for the storehouse and that the circuit is going out of business within a very short time."

"The Shubert Circuit of advanced vaudeville is a flop and has only a few more weeks to last."

"Shubert scouts are trying to arrange to get smaller houses, preferably picture theaters, and the Shuberts will cut all the unit shows, except those owned by Lee and J. J. Shubert, to fit these theaters."

When these rumors were repeated to I. M. Herk, the president of the Affiliated Theaters Corporation (Shubert vaudeville) let out a roar that could have been heard for quite some distance from the Robertson-Cole Building, where the Affiliated offices are located.

"You can say for me and for everyone connected with the Shubert Vaudeville Circuit that Shubert units are here to stay as long as there is any vaudeville," said Herk. "Where all these rumors come from I don't know, but we are getting on our feet faster than any circuit of similar importance ever got going. With business increasing every week, except in a few spots that we are eliminating, is it



likely that we are going to quit? It's all nonsense, and you can say for the information of those who like to send out propaganda against us that instead of cutting down our units we are strengthening them and are negotiating with some of the biggest headliners in show business. For stars who can draw at the box-office we are willing to pay the money. You can't make a denial of a breakup of the circuit too strong."

whose two weeks' notice expired last Saturday night. Louis Gerard said that the Hussey show would be closed for a time and put out again with another star. Hussey wasn't satisfied with his contract, according to those high in the affairs of Affiliated.

It is noted that the Lee and J. J. Shubert units are being strengthened materially. For the "Oh, What a Girl" unit Favetier Nathal, who dresses as a chimpanzee and so acts and looks the part that he was the outstanding feature of the "Revue Russe" at the Booth Theater, New York, has been engaged, the salary being reported as \$1,000 a week. Brendel and Bart have been added to the "Rose Girl" unit, and Bard and Pearl are again in "The Whirl of New York".

On good authority it can be stated that Raymond Hitchcock has been offered \$1,500 a week to act as a sort of master of ceremonies for one of the units, and Ann Pennington was offered a like amount when it was learned she was planning a flyer in Keith vaudeville.

Last week a steady, though small, gain was noted all over the circuit. Even Louisville and Indianapolis, scheduled to be dropped from the Shubert vaudeville chain, showed a remarkable increase in the last week. Because of \$1,100

## FILMS DUE TO CUT "BIG TIME" IN N. Y.

### Combination Policy Expected in All Except Three or Four Keith Houses

New York, Oct. 23.—Before the new year, if predictions that persist along Broadway come true, all except three or four Keith houses will be operated on the combination policy with half of the programs given over to motion pictures and the other half to vaudeville. While no official statement to this effect has been made by any of the Keith publicity offices, it is expected that before long an announcement will be forthcoming that will be of vital interest to performers.

The success of the B. S. Moss theaters with the picture-vaudeville programs and of the F. F. Proctor houses with a similar policy in operation is said to have convinced the "higher ups" in the Keith offices that instead of loading up with vaudeville acts that can play at a profit only at disastrous cost to many of the houses on the circuit, they will do well to read the handwriting in the combination box-offices and look to pictures for at least half of the "draw".

Reports from Orpheum combination houses in other parts of the country and from managers of houses operating on the same policy as the Keith 51st Street in New York also have had much to do with influencing those responsible for booking Keith vaudeville houses.

### Less Acts Needed

It will be seen that should the Keith officials adopt the combination plan now under serious consideration far less acts will be needed to furnish programs than at present "The loss of acts to other circuits," said one Keith official, "could be more than made up by the booking of feature pictures and there are many in the Palace booking offices who feel that pictures will be most important to the box-offices."

The first house likely to be used to "try" the combination policy will be the Colonial. No definite date has been announced nor could any confirmation of the report be had, but from inside sources it is learned that before long the vaudeville-pictures plan will be put in operation in this house on a two-day basis Mondays, Tuesdays, Wednesdays, Thursdays and Fridays, with a "grid" or continuous policy on Saturdays, Sundays and holidays.

If this is as successful as expected it is probable that all other houses will be operated on the same basis, leaving only the Palace, Riverside, Orpheum (Brooklyn) and possibly the Bushwick (Brooklyn) playing the present big-time policy.

It is known that closer attention has been paid to the pulling power of pictures since B. S. Moss made some effort to be more selective in the films in his houses. Orchestras in all of the Moss houses have been augmented and improved and the entertainment offered at the present time in these combination theaters is far better than found in the same houses a year ago.

## FRENCH UNVEIL MONUMENT TO WAR-TIME PIERROT

Paris, Oct. 21.—Everything in France ends in song, and therefore Pierrot must be honored. He now has his statue to commemorate the gallant part he played in the war. Ministers went down to see the unveiling of a lifelike figure in white robes, black ruff and small skullcap. Pierrot stands in stone singing his eternal song. It was explained that while the soldiers were fighting, the cabarets and the music halls were inventing cheerful songs which were caught up by the civilians and were whistled in the trenches and kept up the good spirits of the whole country. In the dark and gray hours the modern troubadours of France laughed and exalted the national sentiment. So Pierrot has a statue.

business last Thursday in Indianapolis the manager of the theater there guaranteed Max Spiegel's unit against loss for a holdover week, and, as the unit was due for a layoff because of the fact that Louisville was closing, the booking was accepted. Louisville also showed signs of liking Shubert vaudeville when it was announced that the Shubert-Masonic would be closed to unit shows.

Kansas City is now out of the circuit until some other house than the Shubert can be had. It is said that the Century is being remodeled for unit shows, but it has not been decided definitely whether to go into the Western Missouri city again with "advanced vaudeville".

Baltimore is still in the doubtful class, and Boston is not doing as well as Affiliated officials expected.

Lindley's Melody Land joined Jimmie Hodge's "Melody Land" at Scranton, Pa., this week.

# ALBEE AND BECK PREPARED TO GIVE MAX HART BATTLE

## Attorneys for Keith, Orpheum and Other Circuits Expected To Ask That \$5,250,000 Suit of Agent Be Thrown Out of Court

**T**HE biggest "all-star" vaudeville "show" presented since the Federal Trade Commission made its investigation into the booking "system" inaugurated and operated by the Keith, Orpheum and affiliated circuits is scheduled for "opening" in the United States District Court, New York, before Judge Mack, and possibly a jury, October 25, the day this issue of The Billboard is due in New York. Meantime all Broadway is talking, making bets and planning a "vaudeville world series". The headliners will be E. F. Albee, Martin Beck and Max Hart in a "sketch" in which Hart, a former agent, will try to show that Albee and Beck and their Keith and Orpheum associates owe him \$5,250,000 alleged damages for preventing him, Hart, from continuing the "business" of booking acts on the "floor" of the B. F. Keith Vaudeville Exchange.

If it were the purpose of The Billboard to advertise the good points of this "show", one could go on in the lingo of vaudeville and present the entire program in the chatter of Broadway. However, this case is most serious and vastly important to the performers, so it is perhaps in better taste to hold to the facts and the information obtained from those most interested and their representatives.

### Many Lawyers Busy

When Max Hart, widely known and variously advertised as a theatrical manager and agent, filed suit many months ago against Albee, Beck and others, asking \$5,250,000 alleged damages, and an injunction that would effect the dissolution of the B. F. Keith Vaudeville Exchange, Broadway gasped. It was reported that the heads of the vaudeville circuits mentioned in a fifty-one-page printed complaint gasped also.

Opinion on the rialto was about evenly divided as to Hart's sincerity. It was figured by a great many that the suit was a "hold-up", and there were many associated with and friendly to the defendants who had the same idea. Then came from the offices of Eppstein & Axman, Hart's attorneys, a long questionnaire, which listed more than two hundred interrogations for the defendants to answer. The case was before a master, and Hart, in person and thru counsel, repeatedly insisted that no amount of money or influence could make him quit. He was "going thru". Most of the questions were answered and the entire legal force of the Albee organization was put to work.

As the case neared trial date, Jenie Jacobs, another former Keith agent and now associated with the Shuberts, got into the fight with a suit for \$3,750,000 alleged damages, the basis of her claim being similar to Hart's. Martin W. Littleton, internationally-known attorney, represented Jenie Jacobs, and as her suit hinges upon Hart's legally he has been called into the Hart case as trial counsel. The Keith lawyers so far named will be Maurice Goodman, Charles Studin, Judge McCall and Senator Walters.

### The Baseball Ruling

Up and down Broadway the rumor persists that the case will be thrown out of court—and quickly. It is expected that the early hours and perhaps days of the trial will be given over to an effort to have Judge Mack dismiss the complaint on the ground that the United States Supreme Court has ruled that baseball is not a business, and, therefore, not in restraint of trade, as charged.

That the counsel for Hart are not downcast by this report and that they believe the baseball case and the present suit do not parallel legally is evidenced by the fact that they are known to have subpoenaed at least 100 witnesses, all except a few of whom testified before the Federal Trade Commission hearing of similar charges some years ago. Also it was reported last week that it was the intention of attorneys for the plaintiff to prepare for a jury trial, and ask that a panel be in readi-

### SCOTTISH VAUDE. MANAGERS REDUCE WAGES OF EMPLOYEES

London, Oct. 21 (Special Cable to The Billboard).—The Scottish vaudeville managers are about to enforce the seven and a half per cent reduction on the National Association of Theatrical Employees.

Overholt and Young closed at Passaic last week and are playing Lancaster and Wilmington this week on the Keith Time.

### REEVIN SAYS MERGER RUMOR IS UNFOUNDED

A rumor last week reached The Billboard that on October 14 the directors of the Theater Owners' Booking Association, which operates a colored circuit of theaters, with headquarters in Chattanooga, Tenn., and E. L. Cummings, head of a rival association, held a meeting at Atlanta, Ga., and voted to merge the two associations. It was further rumored that the franchise holders would be called upon to vote on the matter January 5. A telegram was immediately sent to Sam E. Reevin, manager T. O. B. A. at Chattanooga, for a verification or denial, and he replied October 20 as follows:

"Your information is unfounded as far as I know. I have not seen Cummings since last February and he has nothing to offer to T. O. B. A. to induce a merger. I am satisfied that if such a proposition should be suggested by some one the Board of Directors would vote against it. I believe that the report given to you is only propaganda."

### WORKING FIVE SHOWS DAILY

London, Oct. 21. (Special Cable to The Billboard).—The Duncan Sisters are working five shows daily—two at the Coliseum and three at the Alhambra—thus causing much heartburning among British star acts.

This strenuous work, five songs at each show, told on their voices toward the end of the week. Herschel Henlere heat the Duncan girls at the Alhambra at applause getting.

Even R. H. Gillespie commented upon the fact that four American acts followed each other on the Alhambra program, viz.: The Duncan Sisters, Beth Tate, Herschel Henlere and Frank Fay.

### "DOLZO" FLOPS

London, Oct. 21 (Special Cable to The Billboard).—At the Victoria Palace, October 16, "Dolzo", called the Wonder Doll, was a big flop. It is a film version of automata on the screen with an announcer synchronizing his talk to the film action and going thru the usual second-sight stunts, such as placing numbers on a blackboard, also names, and handing out papers for questions, all of which are obvious plauts, and the answers thereto appearing on the screen. As every child knows the mechanism of the moving picture machine and film production its flop was obvious. The question is, did Mr. Gillespie, Mr. Tennant or Jack Hyman see the act first? Nevertheless it is on the Moss tour, but is a record flop.

### READE GETS TWO MORE

New York, Oct. 21.—Walter Reade, New Jersey theatrical man, this week secured control of the Grand and Blue theaters, Long Branch. This gives Reade, who already owns the Broadway Theater, complete control of theaters in that city. He plans to close the new acquisitions indefinitely. All three houses have been playing vaudeville.

Reade purchased the Grand from Thomas Wickett. For three years prior to October 15 the house was leased by Nathau Vinegrad. The Blue Theater was formerly operated by Lee Beggs, who subleased it from Jack Blue, dancing master. Blue is said to have assigned his lease to Reade and to have forfeited \$800 to Beggs as a result.

The Reade houses are booked thru the Keith Vaudeville Exchange.

### LINTON BROTHERS' FOLLIES

New York, Oct. 21.—It looks as tho the Linton Brothers, Tom and Harry, have a sure winner in their production of the "Home-Town Follies" idea. Already two companies have been cast for immediate bookings in the East, in addition to the present one which has already been routed over the Keith Circuit well into next summer. As soon as these are under way another is planned for the West and Middle West. In addition to a company manager, each company carries an advance press representative, a stage director who produces the act in preparation for the actual engagement, a musical director, and a pianist who is carried by the producer for rehearsals.

### TWO ACTS RETURNING

London, Oct. 21 (Special Cable to The Billboard).—Ruby Norton has proved a riot at the Victoria Palace. She is sailing for America on the Manretaula October 28, and the Duncan Sisters sail on the Olympic.

### PLIMMER GETS TWO MORE

New York, Oct. 21.—Walter Plimmer has just added two more houses to his circuit, the Avon, at Watertown, New York, and the Grand, at Johnstown, which gives Plimmer a circuit of nine weeks.

Nina Lester opens this week at the Colonial in Detroit, with six weeks to follow, and will then go to the Coast. She is presenting a new singing, acrobatic dancing and comedy act.

# SHUBERTS BOLSTER OWN VAUDE SHOWS

## Lee and J. J. Strengthen Their Units—Business Reported Improving All Over Circuit

New York, Oct. 23.—Regardless of reports from all parts of the country in addition to the many rumors up and down Broadway that the Shubert system of vaudeville is about to cease, it is believed after conversation with various heads of the newer circuit that every effort is being made to make the advanced vaudeville unit plan permanent.

Whether all of the units that are out now have long to live is a question that time must answer. Three, and another to be heard from, are off the list this week, and three houses, with possibly another to come, are out of the circuit. However, another house has been added, the Cross Keys, Philadelphia, and it is said an effort is being made to get others to replace Kansas City, Louisville and Indianapolis.

Several of the units show signs of needing considerable strength. Lee and J. J. Shubert have been quick to see this, and have added to their own shows, at the same time warning other franchise holders that if they did not get busy and bolster up their units they would not be permitted to play under the banner of Shubert "Advanced Vaudeville". The circuit is going thru the weeding-out period necessary to make all gardens, and it is not impossible that some of the flowers will be turned up by mistake—as often happens.

### Cleveland Leads

Business last week showed encouraging signs of improvement. Loew's State in Cleveland held to the \$15,000 mark set the week previous, and in a few instances business fell off slightly. In most stands, however, the gains were sufficient to make affiliated officials optimistic. Weber and Fields figured to get \$14,000 by the end of the week in Keeney's, Newark. The same show got a like amount the week before splitting Astoria and Boro Park, which two towns dropped off about \$2,000 last week. The new Marx Brothers' Show, which set the Englewood, Chicago, hack in the race week before last with \$8,500, was jumped to Detroit and set a new high mark for unit shows in the Opera House there. They are said to have drawn \$14,000 to the box-office.

The Central, New York, gained about \$500 last week, getting close to \$10,000. This, however, is several thousand dollars below capacity, and every effort is being made to boom this house. In addition to Helen Santora, who has been exploiting the Central, Joe Flynn, until recently handling "Whispering Wires", and now working on the Winter Garden publicity, is devoting some of his time to the house across from the Palace. Attractive new stands were noted on the hillboards last week and should help business at the Central. The paper used at the opening of the season was unattractive enough to drive prospective patrons elsewhere.

Gertrude Hoffman is said to have pulled \$11,000 into the Shubert, Cincinnati, box-office week before last, and the business last week was something like \$1,000 under this figure. The Shubert-Crescent, Brooklyn, continues to hold around \$10,000. Baltimore is still a sore spot. Business there is said to continue under \$5,000 on the week, some weeks having gone far below even this unprofitable figure.

### Boston Also Off

The Majestic, Boston, also is not living up to expectations. It is still under \$9,000 for the week, some weeks considerably under that mark. The Jersey City-Union Hill split week is considered a good one, business for these two stands continuing to be around \$9,000.

Improvement was shown in the Garrick, Chicago, last week. Much of this is attributed to Harold Burg's stunt of tying up the Hearst papers there with the same plan he worked in Cincinnati with The Commercial Tribune. Front page, red-letter banners announce that The Shuberts, to introduce theatergoers to the "advanced vaudeville", give away seats to each purchaser of a newspaper. Business at the Garrick, Chicago, is now better than \$10,000 on the week, with encouraging reports for the future.

The Criterion, Buffalo, is figured to be a \$7,500 spot and some effort will be made soon to boom Shubert vaudeville in that town, it is said. The Aldine, Pittsburg, long on the doubtful list, picked up somewhat last week, hitting around \$7,000. The Princess, Toronto, continues to average \$7,500 weekly.

A reversal of form is reported from the Twin Cities. St. Paul, long considered a heart-breaker, is playing far ahead of Minneapolis, "a good town". For example, last week the New Palace, St. Paul, opened to a \$1,700-day and the Garrick, Minneapolis, caught \$1,100 the same day. St. Louis showed a gain of about \$1,000 last week, the gross the previous week having been about \$8,000. The Marx Brothers

(Continued on page 18)

## HART-KEITH CASE

The Billboard, believing that the \$5,250,000 suit of Max Hart, theatrical agent, against E. F. Albee and Martin Beck and their Keith and Orpheum associates is of vital importance to the vaudeville performer, ranking in interest with the Federal Trade Commission investigation into the booking system and the operation of vaudeville, purposes to

(1)—Print every line of the trial day by day without regard for anything save the facts.

(2)—Present to vaudeville performers and other readers of The Billboard all of the news of the trial without prejudice.

(3)—Publish, without heeding "suggestions" already made, everything connected with the trial that may be of present and future importance to the profession and "business" of vaudeville.

It is not our purpose to muckrake or prejudice the case. It must stand on its merits. By the time this issue gets into the hands of our readers the case will have been called unless some move unforeseen is made. In the following issue will be published the details of the trial from day to day, with a press-time resume of the case. If you are interested in ALL THE NEWS be sure your newsdealer saves you a copy of The Billboard dated November 4 and due on Broadway November 1.

# This Week's Reviews of Vaudeville Theaters

## Shubert Central, N. Y.

(Reviewed Monday Matinee, October 23)

Fair vaudeville proceeds a rather lengthy and naked review called "Steppin' Around" at the Shubert Central Theater here this week. A good house welcomed this Weber and Friedlander unit, and especially applauded James C. Morton and Dan Healey and a rather generous portion of dancing and comedy. If Morton would stick to his cleaner fun, of which he has a considerable store, and forget his drug-store rot, the "Steppin' Around" show would stand up as well worth the popular price of admission from the Vinton Brothers to the final curtain, which could drop sooner with a little judicious pruning.

Harry Royce, Margo Rafarro, Maida Dufrens, Joyce Wayne and Billy Mayo, in a delightful dancing act that would be better without the attempted singing of the very capable dancing star, divided honors on the vaudeville program with the oft-seen company headed by James C. Morton. The rest of the variety section of the bill, even including the sketch in which Dan Healey is featured, is not much above the ordinary. Healey, however, gets his big chance in the revue and whacks up the honors with Morton. In passing it might be mentioned that Alfred Morton might have been given more to do in "Steppin' Around", as his nonsense hits the bull's eye with a claug every time. Too many bare-backed men in the revue suggest a Turkish bathhouse on Saturday nights. They would not be missed any more than Morton's Pinto comedy. The music is rather charming, and the cast has been selected with good judgment. With a little thought for the general public, "Steppin' Around" could be whipped into a delightful little show that ought to get the money steadily anywhere.—JED FISKE.

## Loew's State, New York

(Reviewed Monday Matinee, October 23)

Frank Fay and Company top the bill for the first half at the State this week, splitting the electric front with a medicine feature film called "Youth to Youth". Aside from the last mentioned "feature", the bill is a good one. Eva Tanguay is announced in the lobby for the week of November 6. Perhaps there's some truth in the rumor Mister Loew's going to play high-class programs at the State in the future. This and last week's lineup for the first half point in that direction anyway.

More credit to the orchestra leader in this house. In addition to playing the show in admirable fashion, he put on another musical novelty that rivaled that of last week—a bit of program music entitled "The Musicians' Strike"—in the applause it provoked. This week's novelty is called "The Streets of New York", and is composed of a medley of tones commonly associated with the various quarters of Gotham. One of the big hits of the afternoon. Here, at last, is a leader who realizes the worthwhile value of the vaudeville orchestra as an entertainment feature.

Salla Brothers offered an entertaining exhibition of acrobatics, offset by some neat comedy in pantomime, which drew them an excellent hand in the opening spot. Bently, Banks and Gay gave a good account of themselves in the position following, with high-class musical specialty, reaping a fair share of applause.

Austin and Delancy, working in blackface, jazzed up the next spot with some snappy, clean-cut stepping, a bit of laughable patter and some fair vocalizing, giving way to Eastman and Moore, a clever double, who talked and sang their way into a good hand. The fashion draping and quick scenic change at the finish proved a strong punch.

Frank Fay, who has been out of the limelight hereabouts for some little time, offered his usual intimate routine of song and patter and garnered laughs galore. He is assisted by an un billed pianist and two plants, the latter twain offering much to the success of the turn. Altho a trifle long, the act never drags and, in our opinion, is about the best thing Fay has done in many and many a day.

Dance Creations, an excellent dancing turn, composed of solo and folk stepping, closed the show, kicking up some hearty applause.—ED. HAPPEL.

### THEATER MANAGER SUES

Springfield, Mass., Oct. 23.—A bill in equity was filed Tuesday in Superior Court by Harry Heller against Hyman Sadler and Solomon Kleiner, all of this city, to recover \$500 alleged to be due the plaintiff by Sadler for services as manager of the Revere Theater at Savin Rock, West Haven, Conn., during July and August.

### "PERSONS UNKNOWN" FOR N. Y.

New York, Oct. 23.—"Persons Unknown", a play by Robert Housnm, will open at the Punch and Judy Theater on Wednesday evening. The cast will be headed by Martha Hedman and John Milner, and will include Hugh Huntley, Averell Harris and others. After two weeks at the Punch and Judy "Persons Unknown" will be transferred to another theater.



(Reviewed Monday Matinee, October 23)

PROGRAM	PERCENTAGE OF ENTERTAINMENT
1   Palace Orchestra	100
2   Palace News Pictorial	100
3   Herbert's Canines	100
4   Rolls and Royce	100
5   "Circumstantial Evidence"	100
6   Wells, Virginia and West	100
7   Zuhn and Dreis	100
8   The Cansinos	100
9   Topics of Day, Aesop's Fables	100
10   "At the Dentist's"	100
11   Belle Baker	100
12   Rome and Gaut	100
13   May Wirth	100

Not nearly so well arranged a bill as last week, with three dancing acts in the first half and the May Wirth act spotted last in the second half, which loses the value of the best riding turn in vaudeville. Honors this week go easily to May Wirth and The Cansinos, with Wells, Virginia and West next, their dancing having had the edge taken off by reason of another dancing turn, Rolls and Royce, with but one act separating. In the matter of applause at the finish, however, there was no cause for the latter team to complain.

1—Palace Orchestra—Overture good. Bass very heavy thruout, killing melody of other instruments. If orchestrations are empty or insufficient instrumentation in orchestra, the bass should be subdued.

2—Palace News Pictorial—The usual thing.

3—Herbert's Loop-the-Loop and Leaping Canines went over well, due principally to the leaping of a number of greyhounds, which scale extended heights in wonderful fashion. Herbert, who was once understander for a troupe of acrobats in a circus, has had a dog act for many years, and still holds his end up for this kind of attraction in comparison with others.

4—Rolls and Royce glided in and hit on all six when they came to dancing. They should eliminate as much of the talk as possible or have it replaced with better material if necessary to stalf for breath between dances. The horseback exercise gag is very ancient and failed to get even the slightest ripple. The dress worn by the girl is not nearly as artistic as the one she formerly had.

5—"Circumstantial Evidence", as presented by John Davidson and Company, was rather a disappointment. The act is not new and was played quite a number of years ago in vaudeville by that most artistic and clever dramatic actor, Creston Clarke. Clarke, with the genius of his art, made the act a strong, compelling piece of stage craft, but Davidson can hardly be said to do this. The former cast was also much better, altho John Daley, as the foreman, is deserving of special mention. He was good. So is the court attendant—he was terrible. Act is built around the idea that circumstantial evidence is insufficient to hang a man—one of the twelve in the jury room holding out against the other eleven, who wish to convict for murder. Developments prove that the one holding out committed the murder himself. Rather draggy thru repetition and length of dialog in the first part, and in its entirety scarcely to be classified as vaudeville, even tho it has been given a route over the Orpheum Circuit. Davidson lacked sincerity and finesse.

6—Wells, Virginia and West, in a talking, singing and dancing act, registered chiefly thru the dancing, the hock step of Buster West being the equal if not the superior of any seen by the writer. Virginia is not slow when it comes to putting over the gymnastic style of stepping either, altho it is Buster who flashes. Took a number of encores and stopped the show twice, altho we only marked the act as a whole 75, as more than just applause enters into a competitive consideration as to percentage values.

7—Zuhn and Dreis registered many laughs, with a forceful style of delivery that was rather ex-losive. As two misfit "nuts", they just talked, using no dance or song as a complement. Nor did they need it. Altho not exactly elegant or aesthetic, their dialog hit the risibilities of the audience with a definiteness that left no room for doubt as to the strenuousness of the impact.

8—The Cansinos were better than ever, if that were possible. All the things we said last week go this week, and more. Clever, gracious, artistic, undulating, liltng terpsichorean supremacy.

9—"Topics of the Day" and "Aesop's Fables".

10—"At the Dentist's", as presented by George Lemaire, assisted by Joe Phillips, and Marie Caldwell as a stenographer, is scarcely worthy of review, and we regret giving them even 25 per cent. The moth-eaten gags and old bits of business—the effrontery of the "nance" material—the "Kiss me, Doctor", and other low-minded vulgarity, has no place even in unrefined vaudeville.

11—Belle Baker, in a gown of white and brilliants, presented the same act as last week, and sang "Eli, Eli". Her encores were "Put It On, Take It Off" and "Tomorrow". The way the stage manager and electrician stalled and held back changing the name sign was a shame. It certainly did not help the act which followed, and did not seem fair from any standpoint.

12—Rome and Gaut have been seen at the Palace so many times that they have lost whatever punch those who admire their eccentricities think they may possess. When their name was flashed a number of those in the audience left, and we can scarcely blame them, altho those who did missed the best act of the second half, and, together with the Cansinos, the best on the bill.

13—May Wirth, with Phil and the Wirth Family, in a wonderfully effective set, demonstrated beyond question her right to be called "The World's Greatest Equestrienne". She is all of that, and stands alone and unrivaled when it comes to dare-devil acrobatic bareback hair-raising stunts. Phil is funny, Stella clever, Mrs. Wirth stately and majestic, the assistants well dressed and adequate, the horses all that could be desired, and May wonderful.—MARK HENRY.

### THEATERS TO REMAIN CLOSED

Marion, O., Oct. 20.—Motion picture exhibitors of Marion on Tuesday denied there is a movement to open theaters on Sundays. The

denial was made following action of the Marion County Ministerial Association in naming a committee to issue a statement outlining the position of the association in regard to Sunday films.

## Palace, Chicago

(Reviewed Sunday Matinee, October 22)

The third-of-a-century celebration of vaudeville in Chicago opened with a wonderful act, "The Six Hassena", who presented a beautiful picture for such of those who like strength, agility, whirlwind speed and thrillers of the most thrilling type. They caught the audience from the very start and held the closest attention to the very close. The act seemed entirely too short.

Welch, Mealey and Moutrose present a noisy act that is full of loud talking, make some attempts at dancing, wholesome foolery, and they do their best to please and succeed fairly well in their attempt.

Edith Clasper, with the assistance of the Trado Twins and Charles Beuett, gave a highly interesting dancing and singing act. The wonder is that they can get so many features into the seemingly short space of sixteen minutes. It is unusual that good singing and good dancing are seen together. The staging, the beautiful draperies, the statuesque posing of Miss Clasper, the ease with which the people on the stage got rid of the used "properties" added a charm to the performance, which has entertainment value of 100 plus. The audience manifested its appreciation by recalling the performers several times.

Stau Stanley and Company have improved the technique of their act since last seen here. They have pruned some of the crudeness and eliminated some of the objectionable features, and have greatly improved their offering. They now have a clean, clever stunt that has many laughs and funny situations.

The Minstrel Monarchs, with Billy Tate as interlocutor, presented four oldtimers who cleaned up from the very start. John E. Gorman, formerly of the Gorman Bros.' Minstrels, danced a few steps that got the crowd, then Billy Golden whistled and showed how he acted when he made the first phonograph record of "Turkey in the Straw". He made a bit. Chas. Udel danced in his old-time way and showed that in spite of his seventy-two years he is a real dancer yet. Chas. Whyte sang "Asleep in the Deep" and "Bells of St. Mary's" and got a great hand on each. This old-time show is a fine reminiscent review of minstrelsy as it was presented by the masters. It cleaned up and was well received.

Mae and Rose Wilton present some of the most refined, sifty singing and instrumental playing that is seen on the vaudeville stage. They have the rare good judgment of selecting the sort of music that suits them. Their personalities and their training show real study and culture. They simply are the highest style artists in their line and deserve what they get. They cleaned up.

Lionel Atwill does a splendid bit of work in his characterization of Antoine Dejazet in that delightful skit, "The White-Faced Fool". Well staged; in the main an excellent supporting company. Will Hindson, as the wine-drinking "valet", deserves special mention. Mr. Kippen is a little declamatory and lacks the elegance of walk so necessary in a courtier. His walk was more of the athlete coming out to do a turn. Entertainment value of the highest order. The theme is to show how a man's real self can be brought back to activity by the antics of the little god of jealousy. It is such acts as this that lends to, and raises the standard of, real vaudeville. Thirty minutes, with several recalls.

Walter C. Kelly is still the master story (Continued on page 15)

## Golden Gate, San Francisco

(Reviewed Sunday Matinee, October 22)

John and Nellie Olms, illusionists, opened a remarkably good bill at the Golden Gate Theater this afternoon, winning much applause as the result of their efforts.

Vincent O'Donnell, billed as "The Miniature McCormack", proved himself a vocalist of no mean ability, and was rewarded with much applause.

Headlining the bill was "Snowy" Baker, Australian sportsman and picture star, featuring his remarkably trained horse, "Boomerang". Baker's act consisted of Australian whip-cracking and a number of sensational athletic feats. He was tendered an ovation by this afternoon's audience, which greeted him with round after round of uproarious applause.

Elizabeth Kennedy and Milton Berle are two clever youngsters who mimic artists of the stage in their vehicle, "Broadway Bound". Three bows and much applause.

Damore Franklin and Douglas Charles offered a number of new songs and some clever acrobatic dancing, winning their share of applause.

Much mirth attended the antics of the maulins in "La Petite Cabaret", which closed one of the best all-round bills presented at the Golden Gate since its opening.—STUART B. DUNBAR.

# From Coast to Coast by Special Wire

## Shubert-Garrick, Chicago (Reviewed Sunday Matinee, October 22)

The new bill, offering "Main Street Follies", differs from preceding ones in the introducing of the chorus into the first half as well as the second. Starting on time, a prolog presented the Publics, Mr. and Miss; the Plot, and the Usher, who conveyed to the patrons that there would be no plot in the proceedings. Shirley Dahl brought on "The Birth of Jazz" so-called for no special reason, it consisting of a little song and some stepping by Miss Dahl and the chorus. Three minutes of this.

The Dolce Sisters, singing three songs, followed with some unblending three-part harmony, the tallest one, au alto, overbalancing the others and attempting some light comedy for five minutes, in one.

Jed Dooley and Company, the company consisting of a slight miss of attractive style. Dooley's fun is broad and he plays at a little xylophone and a saxophone, while the girl pounds a bass drum and does a few steps. Five minutes less and he would have gone over. Twenty minutes is too long. Material better than fair. Does a variety of things passably well.

"Six Miles From Main Street", a rural setting featuring two rube characters in make-up and Ardath in overalls. Show girls are exhibited to the soil tillers, and comedy of the dish-breaking variety carries it along for seventeen minutes.

Elsie Lee does a minute of dance of no special merit, working in one, and serving to make possible a change of setting for the next act.

Joe Morris and Flo Campbell, "The Ave-Atter-Heer". Two songs are used by the girl, "Home-sick" and "Yaukee Doodle Blues". Morris parveys the same line of gags he used in his Orpheum Time act, and the girl changes costume three times. The skating finish drew three bows. Seventeen minutes.

Art Landry and New York Commodore Band. Ten instrumentalists, including two cornets, two saxons, one fiddle, one trombone, one piano, drums, bass horn and banjo. Expert musicians throughout. No mouling saxophones, and no dog-stepping director, no noise, just music. They played special arrangements of snappy, popular numbers and took four curtains and two encores, in eighteen minutes.

Intermission.

The Rose Garden, featuring the song "Ram-bleda Rose", by Florence Campbell, dances by Misses Parnell and Dahl, and some chorus work, five minutes.

Morris and Campbell and Ardath and Dahl held the stage for fourteen minutes, enabling Ardath to spring some gags someone grabbed from Ed Wynn's show, and giving Miss Campbell a good song spot for "Lost, a Wonderful

(Continued on page 18)

## Orpheum, St. Louis

(Reviewed Sunday Matinee, October 22)

This is anniversary week at the Orpheum and the initial show opened with a brilliant overture by the Frank Pannus players followed by the National Anthem. During the fables Harry Lorenz, who had been hurriedly imported from Indianapolis, sang "When Winter Comes", and took a deserved encore with "Tomorrow".

Laura and Billy Dreyer. Swift, active dancing by two gaily-dressed individuals on a stage of flame-colored silks. Nine minutes, in three; two bows.

Walman and Berry present "Getting Away With Murder". Sixteen minutes, in one; no bow.

Frank Wilcox in "Seb", a short the sophisticated playlet by Vincent Lawrence that takes place in a small living room with a bedroom on one side and a bath on the other—you know what to expect and are not disappointed. Frank Wilcox has an overabundance of reticence and is so slow with his lines the other players have a way of running all around him. The play is full of laughs—some respectable. Eighteen minutes, in three and full stage; three bows.

Jimmy Savo and Joan Fransa. Just how Savo makes his entrance is doubtful, but the first the audience sees of him he is posed in one corner with head on the floor and body poised in the air—a living example of one of Goldberg's cartoon statues. His comedy consists of a display of perfectly thoughtless imbecility which for a time is laughable, but he was thru long before he stopped. His dashing partner is a genuine help. Strong laughter at opening. Thirteen minutes, in one; one bow.

Paul Whittem's Hotel Chase Orchestra, under the management of Baraey Rapp, was held over from last week by popular insistence. Their music couldn't be better than it was last week and comes close to being nearly as good as their namesake's original bunch. They were a little more at ease and relaxed this time.

(Continued on page 18)

## Keith's, Cincinnati

(Reviewed Monday Matinee, October 23)

The act of Willie Schenk, the spotted in opening position, stacks up as the best on the new bill, which, for entertainment value, is so-so. Downstairs attendance this afternoon was about half capacity.

Pathe News. Aesop's Fables.

Willie Schenk, supported by two girls, one of whom deserves program recognition, is billed to offer "An European Surprise". He does. With the girl referred to, he presents a series of balancing feats the like of which this reviewer has never seen. The setting, wardrobe, lighting effects and manner of presentation is of the highest order. This turn can justify stronger location on most any bill. Thirteen minutes, in three; applause and three legitimate curtains.

Alice Hamilton, appearing as a gray-haired lady in lavender and old lace, created considerable laughter in telling of the slang remarks by "her son, whom she visited in New York". Of her two song numbers, the sentimental one at the finish failed to bring big returns. Nine minutes, special in one; return, one bow.

Yip Yip Yaphankers, ten young men in army uniforms, evoked laughter and caused some surprise with their "A Day in Camp" offering, including songs, acrobatic stunts and pyramid formations. The comic does not conform his antics to military regulations. Of the troupe the following are named in the house organ: John Rothaag, Frank Mellino, Charles Day, Alfred Mellino, Earl Smith and Geo. Sweezy. Sixteen minutes, specials in one and full; two curtains and one-man wrestling match specialty.

Charles Harrison and Sylvia Dakin, with Billy Hogue, pleased with a neat arrangement of light slagg, dancing and comedy, and did a laughable instrumental burlesque piece, in brass, for a recall. Eighteen minutes, specials in one and two; one bow.

Hedgedna Sisters, Herma and Margit, apparently in their late teens and billed as "Tremiere Violinists", accompanied by Juan Reyes, pianist, rendered five classical selections. The seriousness of this routine for vaudeville is not softened by the presence or mannerisms of the trio, nor colored with special scenery. Nineteen minutes, in one; one bow, applause.

Douglas Leavitt and Ruth Mary Lockwood, with a chap heralded as "Brother Ray", elicited the most merriment of the afternoon with a singing and talking skit that evidently would be more interesting if Leavitt would not crowd the picture too much. Miss Lockwood has enough charm, personality, vocal and other ability to be alone for a few moments in a turn such as this. Nineteen minutes, specials in one and two; three bows and a return bit that wants for strength.

Dave Harris and His Seven Syncopators. Harris shows ability as a player of various instruments and as a songster. Helen Joyce steps a bit in one number and talks several lines as a prelude that can be dropped without loss. More pep on the part of the syncopators, added dancing and livelier numbers will help. The musicians are: Edward Baer and Albert Hunter, saxophones; George Wiley, trombone; Tom Quirk, trumpet; Arnold New, piano; Edward Noto, banjo, and Richard Sexton, drums. Fourteen minutes, full stage; two curtains.—JOE KOLLING.

### BARRED IN BOSTON

#### Isadora Duncan Will Not Be Allowed To Appear There Again

Boston, Oct. 23.—Isadora Duncan, whose artistry in dance shocked Old Boston, has been barred from appearing here again by order of Mayor Curley and his censors. It was not so much the dance, but what Miss Duncan wore, or, better still, what she did not wear, that prompted the mayor's decision.

### SCENARIO MEN QUIT LASKY

Los Angeles, Oct. 19.—Frank E. Woods, one of the highest paid scenario writers in the game, announced his resignation today from the Lasky studio. His resignation follows closely behind that of Thomas Buchanan, another scenario star. The scenario writers are said to have protested against continuing to write hokum for gate receipts. Jesse L. Lasky, however, declares "there is no trouble at all."

### DIVIDEND PAYMENT SUIT

Assertion that directors of the Middle West Film Amusement Company, 135 West Seventh street, Cincinnati, now in the hands of a receiver, had paid \$6,250 as dividends when the books showed no dividends were earned, was voiced October 21 when application was made to Judge Fred L. Hoffman for an order requiring the receiver, J. J. Slegler, to sue the directors to recover the sum.

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

## Shubert, Cincinnati

(Reviewed Sunday Night, October 22)

As the Shubert shows here are advertised to start at 8:15, it would be a good policy on the part of the management to have them do so and not permit a fifteen or twenty-minute delay every Sunday night.

The five acts of vaudeville that occupied the first half of the program literally carried the audience by storm and the show could easily have been tied up by no less than three of these acts had the artists wished to do so.

After a novel introductory prolog, with a characteristic barnyard setting, in which Dorothy Davis and Jessie Colby sang and danced in keeping with their stage surroundings, Tom Nip and Lew Fletcher also essayed to sing and dance and were well rewarded with applause. Their acrobatic dances were well executed and contained some original steps.

Evangeline and Kathleen Murray sang several popular numbers and a profusion of short, original ballads, which usually ended with a screamingly funny verse, to which the audience responded wholeheartedly. The Murray Sisters have an abundance of personality, while their voices, soft but amazingly clear, blend prettily in close harmony. However, they should be severely criticised for injecting a low-brow comedy song into their routine. Would suggest that they discard this entirely.

The Five Jansleys, three full-grown men and two boys, executed numerous daring stunts with speed and acrobacy, interspersed with just enough showmanship to put them over to what was possibly the heaviest applause ever accorded a similar aggregation. Their Riskey work thrilled and amazed, while the ease and grace with which they performed the most difficult and intricate stunts was almost too wonderful to be described. This act is (it is understood) new in America.

Ethel Davis sang a number of original comedy songs, each more mirth-provoking than the one preceding, and provided one of the most pleasing fifteen minutes of the entire program. Miss Davis has few equals when it comes to delivering these songs to the best advantage, for she possesses a smile that would melt the proverbial heart of stone and a personality that radiates humor and good-will.

Eddie Nelson and Capt. Irving O'Hay, who are underlined for the revue part of the program, put over an abundance of ridiculously funny comedy, some new and some not so new, all of which, however, occasioned prolonged laughter. The fact that both kept going at top speed, not only thru the fifteen or more minutes during this specialty, but during the entire afterpiece, stamped them as comedians of great versatility.

"Delices of Broadway", a revue in eight scenes, in which the following people, Eddie

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

(Reviewed Thursday Matinee, October 19)

The last-half bill this week is immeasurably superior to the one of last week, due to the absence of Cliff Nazarro and all suggestive material, as well as superior quality of acts and the running order.

If someone would only fix a few hat racks under the seats, and someone else kindly see that a few of the scenes are masked, and no SAND BAGS hanging in full sight of the audience, and the orchestra leader see that the first violin is not sharp, and the brass not too loud, the theater might approach some semblance of a regular place. The actors certainly did their part, starting with Rich Hayes, an eccentric juggler, who did a number of difficult feats with balls and other paraphernalia. Rhodes and Watson, two neatly costumed girls, offered a number of songs. The brunet has a sympathetic contralto, the blond a soprano, and both successfully put over several numbers. Both are very bad on makeup, the blond qualifying for the booby prize in this respect with two daubs of rouge unblended giving an exceptionally bad effect.

John R. Gordon and Company in an office sketch drew laughs with an act similar in theme to one that Franklyn Ardell presented, entitled "The Wife Saver". The act lacks punch and Gordon could be more forceful in the delivery of his lines and less effeminate.

Polly Moran, the Sheriff Nell of the movies, vocally attacked (that's the only word for it) the audience after several screened incidents of her former appearance in pictures were shown. Attempted some songs, clowned, yelled and in a rough style delivered some personal talk about some of the screen stars she had worked with.

Mabel McCane and Company have a very pretentious fade-out act which gives Miss McCane a splendid opportunity to show her versatility. It is a well-written, well-constructed novelty that is considerably different from the average vaudeville act and should

(Continued on page 18)

## Empress, St. Louis

(Reviewed Sunday Night, October 22)

Overture. It is often said that when one boards a train in New York and travels west the theater orchestras along the way become noticeably better. This is only a rumor.

Hooc and Pauly were so bad at the matinee they were canceled. The Empress Jazz Band, a Chicago orchestra, hastily formed, substituted. Their stage appearance is below the average. This is excusable under the exigencies of the case, and will undoubtedly be improved before the end of the week. Their music is not bad at all, and they easily stopped the show—which was not much of a trick.

Hattie Althoff and Sister, in songs of the day, are terrible.

Louis Simon and Company, in "Peck and Peck", are so bad they are unspicable.

Callaban and Bliss, in "Two Spots From Michigan", are awful.

Cortez and Peggy, famous Spanish dancers. How these wonderful dancers happened to ship with the above aggregation is not known. They are extraordinarily handsome. Their costumes glitter with color, their stage is luxurious. Their dancing is typically Spanish, and has all the native fire and emotion.

After the intermission the New York Winter Garden presented a condensed version of "The Rose Girl" with an admirable cast, a good-looking, the lazy, chorus, and a wealth of gorgeous scenery. The plot, while commonplace, is at least consistent and orderly.

Cortez and Peggy are again the stars of this afterpiece and execute more lovely dancing—this time with the society motif.

Robert Halliday and Lone Wilbur, as the hero and heroine, are players of worth, and handle their fling, which is a meager one, admirably.

The amorous situations are wholesome and much of the sentiment is merely suggestive. The comedy is handled by Shep Camp as a con man, and Louis Simson, his partner. Toward the end, after you have become accustomed to their shortcomings, they are quite laughable.—ALLEN CENTER.

## Lafayette, New York

(Reviewed Sunday Concert, October 22)

The bill that was presented during the past week was carried over for today, an unusual procedure; but the bill was an unusual one, too. Because of conflicting contracts the Justa and Marshall act was out of the Sunday program, being replaced by an act called "The Ace, Queen and Jack". This act was spotted third and opened with the three, one woman and two men, singing an especially-written introductory bit. They worked in two before a neat back drop, with a leg drop hung in one. The back drop was mortised with a big display center that was later drawn to disclose a set of 18 electrically-operated discs that comprised a set of chimes. Previous to this the woman offered a xylophone solo, and she, with one of the men, did "Kiss Me Again" as a violin duet. The other man entered and did some eccentric dancing to a good hand for the hat and Indian club manipulations that he executed while dancing. The act closed with another number on the chimes by the men while the woman did an accompaniment on the xylophone. The act runs sixteen minutes.

A review of the other acts appears on Jackson's page of this issue, having been covered the night of October 17.—J. A. JACKSON.

### SUING THOMAS H. INCE

New York, Oct. 23.—Charles H. Dnell, J. Boyce Smith, Frederick F. Newman and George N. Glass have begun suit in New York Supreme Court against Thomas H. Ince for \$50,000 and interest. The plaintiffs allege that since May 31 of this year they rendered Ince professional services in connection with an agreement between himself and Associated First National Pictures, Inc., that was "reasonably worth \$60,000, and that Ince has paid but \$5,000 on account."

### KING SAULS INJURED

New York, Oct. 23.—King Sauls, of King and Anita Sauls, was struck by an automobile while leaving Proctor's Fifth Avenue Theater last week and suffered two fractured ribs and a bruised kidney, which will keep him out of running for some weeks, according to his physician.

### DOLLY-J. LEWIS

New York, Oct. 20.—In Fred Strous's "Smiles and Kisses" burlesque show on the Mutual Circuit is a kewpie doll type of snobret, who says that her name is Dolly Lewis, and in order that she may not be confused with another Dolly Lewis, comedienne in "The Gingham Girl" show, she will hereafter sign herself Dolly J. Lewis.

# NEW TURNS and RETURNS

## "THE CHINA BLUE PLATE"

A Musical Legend Presented by Milton Aborn

Book and Lyrics by Jack Arnold. Music by A. Baldwin Sloane.  
"Silver is less valuable than gold, and gold than virtue."—Horace.

Scene 1—Shanghai Restaurant, Ninth Ave., New York, Scene 2—The China Blue Plate.  
Scene 3—Same as Scene 1.

### THE CAST

Sam Lun, proprietor Shanghai Restaurant.....Matt Hanley  
Jimmy Hughes, a young plumber.....Charles Compton  
Rosie McGill, Jimmy's sweetheart.....Maudie Gray  
Sam Lun, ancestor of the modern Sam Lun.....Matt Hanley  
Shang, an ancient mandarin.....Richard Cramer  
Woo, a slave girl.....Maudie Gray  
Sing, a Chinese poet.....Charles Compton  
Herbert Fertie, stage manager.

Production staged by Jack Arnold.

**THEATER**—Hamilton, New York.  
**STYLE**—Musical sketch.  
**SETTING**—Special.

**DATE**—October 10, night.  
**TIME**—22 minutes.  
**SPOT**—Closing.

**SCENERY**—The act opens in one with a special drop suggesting interior of Chinese restaurant, going into full stage, representing the picture on a China blue plate, delightfully lighted, and back to the restaurant. The changes are made smoothly and quietly while red lights are turned on-audience.

**WARDROBE**—Modern American and Chinese and ancient Chinese, in keeping with story.

**ROUTINE**—Jimmy and Rosie have quarreled because Rosie, a working girl of the Irene type, has listened to the promises of a Rolls-Royce owner. Their engagement, which has followed a courtship over the teacups in Sam Lun's restaurant, is about to be broken, as is one of Sam Lun's blue plates, by the impulsive and jealous Jimmy, when Sam Lun, saving the blue plate from destruction, attempts to keep his pet romance from being shattered to bits by telling Jimmy and Rosie the story of the blue plate. As Sam Lun is explaining the meaning of the picture on the blue plate the scene changes quickly and easily to a fantastic reproduction of the scene, fireflies flashing and moon rising over the water back of a bridge that leads from happiness and love to the home of the rich mandarin who tempts virtue with his gold. Over a fire at the entrance to the bridge the ancient Sam Lun is preparing his simple fare of rice as from the rice fields are heard the voices of the workers. Sam Lun represents conscience and sits at the bridge to warn the covetous and easily tempted. The mandarin and his riches and what he thinks he has to offer in place of love are established as the song of Woo, the slave girl, is heard nearer and nearer. She is weary and hungry, and Lun offers to share his rice, but she hungers for more than this and is not convinced by Lun when the voice of Sing is heard as he comes down the river in his boat singing his song of love. The wooing of Woo is interrupted by the mandarin and his offer of riches, and, despite Lun's warning, the slave girl crosses the bridge to temptation. The red lights in the mandarin's home change to green as the cries of the maiden are heard, and she rushes out disillusioned. As she realizes the truth of the line from Horace, which is the theme of the story, the scene changes back to the restaurant, to understanding and happiness, as the modern Sam Lun finishes his story.

**REMARKS**—This sketch is unusual enough to warrant more than passing notice. There will be some to say it is not vaudeville, that it has no place in the two-a-day program. However, it held the audience at the Hamilton absolutely still for the 22 minutes and closed to as sincere a show of appreciation as has been found for a feature act for many a day. It is a delightful bit of production, ably presented and sincerely offered, and, in the opinion of the writer, is a worthy addition to vaudeville, very likely just exactly what the public has been waiting for. The music of A. Baldwin Sloane, who is remembered for many popular productions, is far above the ordinary and is an important factor in making this turn stand out. The voices are pleasing and the reading of the interesting lines is excellent. Charles Compton, as the Chinese poet, makes a commendable showing, but, in the opinion of the writer, his work as Jimmy can be improved. Repression here will strengthen his reading. The cast is well-balanced, the players are well chosen and all work harmoniously, with the result that "The China Blue Plate" ticks as steadily as a clock from curtain to curtain. Notwithstanding expert opinion that this is production and not vaudeville, the writer is going to be rash enough to contend it is vaudeville at its best.

## MARY JANE

**THEATER**—Proctor's Fifth Avenue, New York.  
**STYLE**—Singing and dancing.  
**SETTING**—One.

**DATE**—October 12, matinee.  
**TIME**—12 minutes.  
**SPOT**—Four.

**WARDROBE**—A gown of white, silver and brilliants, with white silk stockings and slippers, ornamented with rhinestones. A silver cloth headdress and a comb worn in the right side of her coiffure. There were strands of beads and brilliants—the waist tightly fitting an apparently uncorseted torso.

**ROUTINE**—Opening, "The Bad Boy Are Good to the Goody Good Little Girls". Followed a ballad, "E'en My Heart Is Calling for You", "Comin' Thru the Rye", which segued into "Who Cares", with a dance. "Three O'Clock in the Morning" for an encore, with a gracefully executed waltz, sending the act over strong to three bows without stealing.

**REMARKS**—Mary Jane has a charm of manner and personality that manifests itself upon her appearance and is in plus evidence throughout her stay. She is pleasing to look upon, has wonderful teeth, but might tone down her makeup with lighter powder. The effect from the front was too sunburned a shade.

A well-modulated, carefully trained voice and a grace in dancing are other assets, and carefully arranged lighting effects thru colored foot spots that catch the dress about the waistline are effective. The shapely, tho somewhat Junoesque, Miss Jane has a pleasing single and is a decided relief from the multitude of jazziily inclined Ladies of the Noise.

## AUNT JEMIMA

**THEATER**—Pulace, New York.  
**STYLE**—Singing.  
**SETTING**—Special, in two.

**DATE**—October 16, Matinee.  
**TIME**—18 minutes.  
**SPOT**—Nine.

**SCENERY**—An exterior showing a shack on the right of a stream, with dirty-looking clouds and birds flying. Set was cheap-looking in white and black, with a dirty burnt outer moon.

**WARDROBE**—Aunt Jemima, well dressed, looking very neat in a costume patterned after the familiar colored mammy of the pancake flour advertisement. Boys of Joe Raymond's orchestra in white baker's costumes, including white hats. No changes.

**ROUTINE**—Opening number, "Way Down Yonder in New Orleans", followed by "Homestead", sung the week previous at this house by Sophie Tucker. A couple of selections by the orchestra preceded the rendition of "That Coal-Black Mammy o' Mine", "Aunt Jemima's Jubilee", including a few dance steps. "When You and I Were Young, Maggie, Blues" was used for an encore. Aunt Jemima stopping the show cold, taking many bows to strenuous applause and calls for "Speech".

**REMARKS**—In the argot of vaudeville, Aunt Jemima was a riot! Of considerable avoirdupois, she handles it neatly, as was evinced in the dance steps she incorporated in the vocalization of popular numbers. The range of her voice seems limited to the lower register, with a few tones in the medium, which makes a rather too frequent resort to the falsetto a fault. She also uses too much rouge over the mulatto makeup—this being distinctly noticeable—otherwise the makeup was very good, and no doubt fooled many until she removed one glove at the conclusion of the act. In the matter of makeup she reminded the writer of Artie Hall, who used to fool all those not in the know. Aunt Jemima has an admirable enunciation and diction which stand her in good stead. She has improved considerably in her work since seen on the smaller circuits, and thru her undeniable hit in the next to closing position is established as a big-time fixture. Joe Raymond's Orchestra plays, for the most part, well, with both the trombonist and cornetist executing mean blues. They are inclined, however, to play too loud, especially so when Aunt Jemima is singing, and should watch this point, remembering they are an accompaniment at such times and not a featured duo. The scenery could stand a lot of improvement thru replacement.

## JANE CONNELLY AND ASSOCIATE PLAYERS

Present "EXTRAVAGANT WIVES"

By Erwin and Jane Connelly  
In Two Scenes

Scene 1—The Fairmount Home. Just After Dinner.

"AN EXTRAVAGANT WIFE"

Scene 2—The Fairmount Home. Just Before Breakfast.

"A GENEROUS HUSBAND"

NOTE—The lowering of the curtain denotes the passing of the night.  
"WHAT A DIFFERENCE JUST A FEW HOURS MAKE"

**THEATER**—Pulace, New York.

**STYLE**—Sketch.  
**SETTING**—Specials, in one and three.

**DATE**—October 9, matinee.  
**TIME**—18 minutes.  
**SPOT**—Three.

**SCENERY**—The exterior of a house in one was shown with lights shining thru two windows of the French variety. The rise of the drop eliminated the front wall of the home, leaving legs and a border as a frame for the interior of a well-appointed room, the background of which was after the impressionistic style. There were curtained windows, a sofa left, chair right, various lighted electric lamps, well shaded, and a lavender pillow left, upon which reclined a Roshanara doll. A long-handled, gold-backed mirror was upon the sofa.

**WARDROBE**—Miss Connelly wore an evening gown of white and orange net, Erwin Connelly wore a tuxedo, and the maid and butler were dressed appropriately.

**ROUTINE**—The story of "Extravagant Wives" deals with the apparent incompatibility of husband and wife, especially in regard to weekly spending money, the \$1,000 per fortnight allowed by the husband being insufficient to meet her demands. The couple quarrel, but not before the servants, their conversation at such times as either or both of the factotums are present being adroitly turned to other topics. The husband leaves for his club in a rage, announcing that he will stay there until such time as the wife makes up her mind to accept the stipulated sum as spending money and the wife vowing that she will make the husband get down on his knees and say that she can be as extravagant as she pleases.

Both fake suicide, the wife learning of her spouse's plight thru a telegram sent by him from the club, and upon his return the next morning a note which the wife has left on a small desk apprises him of the demise of his former life partner. The husband, in his sorrow, kneels before the wife as she reclines apparently dead on the sofa and says that she could be as extravagant as she pleased were she only alive. Wife proves the actuality of her living existence, the two sit down to breakfast, quarrel, crimination and recrimination, and the couple leave the room in a huff as the drop descends.

**REMARKS**—Reminiscent in spots of "Bought and Paid For"—"So you married me for my money" used as a gag line, and, in addition, other philosophy that is false both as to premise and conclusion. "Only animals marry for love" is rather a bold way of putting it, for, altho human beings are animals in a sense, nevertheless the way the statement was used did not carry the scientific atmosphere.

There were interspersed such bits of gassy comedy as "Men don't marry wheelbarrows, they marry Theda Baras," and other equally illuminating phrases of information, nearly all of which failed to extract even a giggle from the most lenient and shallow-minded of the witnessing patrons—which speaks well for them.

Miss Connelly, in a high-pitched monotone, was hard to understand and her acting failed to carry sincerity or conviction. It was at times hard to tell whether a serious attempt or a travesty was the purport, altho the entire effort might be classified as a huge travesty on an attempt at entertainment. There were a lot of "Gods!" and "Oh, my Gods!" that were unnecessary. "I told him I married him for his money, and my God! Oh, my God! I'd give up everything to bring him back." The husband, upon thinking his wife is dead, said "Oh, my God! She's dead," which brought, thru the cheap comedy method of projectile, a hearty laugh. The Lincoln J. Carter style of "You're alive, you're not dead," also tickled the risibilities of the auditors.

The act is very weak, lacks conclusive punch and was disappointing in the extreme—so much more was expected of Miss Connelly, who did such excellent work in the laundry sketch she formerly used. At present, from the vehicle standpoint, it looks as if back to the laundry were in order.

## STANLEY AND WILSON SISTERS

**THEATER**—Loew's American, New York.  
**STYLE**—Revue.  
**SETTING**—Several special, in one and two.

**DATE**—October 13, matinee.  
**TIME**—30 minutes  
**SPOT**—Opening.

**SCENERY**—Orchid drop in one, with three openings curtained with brown. Center opening backed and set table and phone. Second drop in two. Third representing nursery. Fourth representing the Times Square district of Broadway.

**WARDROBE**—Wilson Sisters in flashy varl-colored net for opening; change to beautiful costumes of gold and silver, with tights to harmonize and headbands of metallic cloths, which, together with bodices, are ornamented with grapes of like color and luster. Change to gowns of black to represent vamp type and gray to represent country girl. One girl in short white net over short white pants—dress ornamented with rosebuds. Other sister changes to nurse-maid costume. First girl immaculately neat in full dress, with top hat, gloves, cane, etc., in male impersonation—reminding of Eva Talbot. Second girl in Salvation Army garb for "Follow On" from "The Belle of New York". Change to short costume for finale. Man, tuxedo and straw hat; changes to baby dress and cap, and to street cleaner white-wing suit and cap for finish.

**ROUTINE**—Man discovered talking over phone and calling "Audience!"; drops phone and addresses audience, giving prolog descriptive of what is to follow, introducing the Wilson Sisters and saying that it would be all over in fifteen minutes, altho the act ran five minutes over the time promised. Wilson Sisters, looking very shapely and classy in the costumes described, put over a number well, "Nobody Lied When They Said I Cried Over You". This was harmonized, one of the girls playing "uke" for the first chorus and the orchestra furnishing the accompaniment for the second. Stanley and the girls next do a vamp-country girl number, the girls in foot spots, Stanley in house spot, going from one to the other. The nursery scene, when reviewed, was not masked stage right and looked bad. Stanley, with one of the girls, does a baby number—Stanley in a push carriage. Some business and dialog are unproductive of much, and that line, "What does baby want?" with Stanley whispering in the girl's ear and the business of her slipping his face should be eliminated. "That Isn't All", the next number used, leads up to a suggestive line, with the girl putting her hand over Stanley's mouth in the first chorus and both making an exit as the line was to be sung in the second. The line, "Snoring Broad", to indicate Sleeping Beauty, should be eliminated—very bad taste. In the Broadway scene, the girl doing a male impersonation renders "Three O'Clock in the Morning", which proves one of the best bits of the act. Girl in Salvation Army costume next sings "Follow On" from "The Belle of New York". Other sister and Stanley as street cleaner join for some dialogue that is quite suggestive and of low caliber. To the girl doing a mild soue he says: "Say, listen; if you're going to spill it you should turn your face this way." Referring to the initials, K. C., he says they stand for "Chicago Kikes", and when one of the girls says: "This is a one-horse town," he replies: "You wouldn't think so if you had my job." HOW REFINED! "Broadway Blues" was used for a finish.

**REMARKS**—With the rough, suggestive material deleted and Stanley forgetting some of the Semitic obtuseness and song-plugging style he affects, this has the making of a good act. The girls work hard, look well, but should watch their inclination to force their voices, which results in strident metallic tones instead of harmonious roundity. The male impersonation was well done and is a clever bit. Stanley should remember that lobster is not pronounced "Lob-STAH".

## CLARKE AND OWEN

**THEATER**—Lincoln Square, New York.  
**STYLE**—Sketch; three people.  
**SETTING**—Home (full stage) interior.

**DATE**—October 9, night.  
**TIME**—15 minutes.  
**SPOT**—Four.

**REMARKS**—The billing for this sketch, Clarke and Owen, is short for Harry Corson Clarke and Margaret Dale Owen, champion theatrical globe-trotters. The sketch itself is called "Why Not?" and has been used as a curtain-raiser by Clarke and Owen on their tours. They are supported in "Why Not?" by William Tilden, a likely and likable young chap. The story is bright, the lines are laughable, and when the sketch is not cut, as it had to be to meet the requirements of the Lincoln Square program, it is excellent entertainment anywhere. As a rule sketches do not get over as well at the Lincoln Square as in other vaudeville houses, but the experienced players in "Why Not?" had no difficulty in getting across to the audience which has a wide reputation of being "tough" plus. For better-class houses the sketch should not be cut. In a big-time house it could run about 25 minutes to advantage.



# Who's Who *In* Vaudeville

**FANNY STEDMAN**, of Al and Fanny Stedman, in "Pianocapers", is one of the funniest comedienne in the two-a-day. She is absolutely sure-fire when it comes to getting laughs, possessing the rare quality of reaction to a remarkable degree. She is intently human, possesses great versatility and



whether it be dancing, reading lines, or just "cutting up", Fanny is there. In addition she possesses a well-modulated, melodious, flexible voice that is beautifully directed and an auditorial delight to those fortunate enough to hear it. Miss Stedman is attractive, has a decidedly plus personality and an effervescent, ebullient spirit. Has appeared in musical comedy, making an individual success in "The Red Mill", "Hanky Panky" and in the "George M. Cohan Revue", but is mostly a vaudeville feature wherever a weak spot on the bill needs a desirable strengthening factor. Together with Al Stedman, a composer, song writer and comedian, Miss Stedman is known as a "show stopper" and always lives up to her reputation in this respect.

**JOHNNY BURKE**, who presents the very humorous monolog "Drafted" in vaudeville, is said to get by actual count eighty-five laughs in sixteen minutes. This would be on an average of eleven and one-third a second—some feat! Burke was one of many others drafted during the late war and, remembering his various experiences, especially the humorous ones, he combined the whole into a unique monolog. In a high squeaky voice, with a comedy facial makeup and in the regulation O. D. dough boy, Burke gets a laugh immediately upon his entrance and a continuous stream of laughter greets his flow of verbiage as he recounts experience after experience. Burke is sure-fire, understands the psychology of timing and has a decided delivery whether it be in musical comedy, in which he has appeared with success, or in vaudeville, where he is a riot. If suffering from a grouch, the blues, indigestion or any other disturbing mental or physical ailment, one of the surest ways of forgetting your troubles, whether packed up "in the old kit bag" or not, is to see Burke.



**GRACE HAYES** is a budding young genius of song whose star is decidedly in the ascendant. Practically unknown in vaudeville until comparatively a recent period, Miss Hayes has more than justified the confidence in her ability displayed by one of the head bookers of the Keith Circuit. Miss Hayes is a attractive, clever and has the elusive quality of personality with its attendant faculty of demanding attention. Her vocal numbers are of the lifting, lyric type, and their rhythmic appeal is sponsored by this graceful song debutante to the fullest extent of its worth. Refinement, aesthetic



taste, quality and artistic temperament are possessed by this song bird of the vaudeville stage to a well-defined degree, and their influence in her work and to her audience is far from a negligible quantity. Miss Hayes believes in study and is constantly improving her style and voice in a manner that seems to preface great things for her future.

**EDITH CLASPER** is a beauty of the dainty Dresden China type with a cameo profile that would arouse the interest of any artist in the well-assembled features of her perfect physiognomy. Appearing as a dancer

in "The Maid of the Realm", Miss Clasper, together with the Trado Twins, portrays various styles of the terpsichorean art with a grace, poetry of motion and technical skill that have won for her the undiminished approbation and applause of the multitudes. Always handsomely gowned, always refined, this youthful maiden of the dance attracts in addition to her nimble limbs with a pleasing atmosphere of the drawing room, instilled by her quiet, tho none the less forceful, personality of the winsome and soothing type. Piquant, pleasing, harmonious, spirited, courteous and lovable are but a few of the adjectives that are applicable to Miss Clasper, who positively radiates a chemical affinity in delightful accord with those who love the good and the beautiful.



## HINTS ON MAKEUP

### Wrinkles

Under this heading two points to be discussed are methods according to the literal meaning of the word, also several little "wrinkles" or tricks in order to enhance or make more effective the straight facial transformation. In a character makeup, whether it be of old age or some special feature that is intended to be in relief, to give the appearance of one or more wrinkles as a natural characteristic is indeed an art. Wrinkles are generally produced by lining with either brown or in extreme old age with gray, also some actors have used other colors. The flesh tones between the wrinkles are sometimes heightened with a lighter shade of flesh, but a trick that obviates the necessity of so doing is to draw a very fine line of white next to the line of gray or brown and touching it. This will give a high-light effect and make the furrow more effective. The wrinkle lines should be blended at the edges and end of the lines carefully before the high-light line is applied. Too many wrinkle lines spoil the effect—a few well placed are much better. A little red applied to the interior of the nostrils will have the effect of making the openings less apparent and the openings, black from the front, much smaller. Dimples may be accentuated with a slight touch of red and even created by a careful application of a slight amount of red. "Patches" or "spots" of black coat plaster or other material are always in bad taste except in a period makeup of the time when patches were in use.

### BARRON WITH VON TILZER

New York, Oct. 21.—Ted S. Barron, formerly with Leo Felst, and also general Western representative for Witmark, has been appointed managing director of the Harry Von Tilzer Music Publishing Company here. As a sales promotion expert Barron has a reputation second to none among the country's music men. Since joining the Von Tilzer staff he has been devoting his attention to that concern's latest number, "A Picture Without a Frame", which is held to be one of the best songs ever entered in the Von Tilzer catalog.

### ACT CANCELED BY U. S. BACK WITH NEW TURN

New York, Oct. 23.—Fields and Harrington, who recently were caused to suspend their presentation of the act, "The Sailor and the Yeoman", thru complaints of the Navy Department, will be seen on the Keith Time shortly in a new act, entitled "The Lawyer and the Client".

The act is by Al Hawthorne, and will break in at the Eighty-Sixth Street Theater this week.

### "B'DWY BATHING BEAUTIES" ARE BACK FROM HAVANA

New York, Oct. 21.—"Harry Walker's Broadway Bathing Beauties," originally booked at Habana Park, Havana, for six weeks, have returned to New York after having played but one week of the engagement.

The park management decided that a change of program from week to week would be commercially better and so advised Walker, who will shortly send a musical comedy stock company which will present condensed versions of former Broadway successes.

Margaret Sharp, French prima donna with Billy Sharp's Revue, which played the Orpheum, Brooklyn, last week, is having a new act written in which she will appear in vaudeville next season in association with four boys.

## PETITION MAYOR TO SAVE CONEY THEATER

### Island Residents Appeal to Hylan for Retention of Henderson's

New York, Oct. 21.—Year-round residents of Coney Island are deeply concerned over the proposal to do away with the block on which Henderson's Theater is located in order to provide an enlarged roadway for the new municipal boardwalk. Opponents of the plan have petitioned Mayor Hylan to reject the proposal, setting forth that the Henderson Theater accommodates over 12,000 citizens every week, and that "we believe it is necessary to the welfare, well being and happiness of the citizens of this community not to deprive them of the only amusement place on the island."

Coney Island, known as the world's greatest summer playground, has little, however, to offer its citizenry in the way of amusements when the winter season sets in. Deprived of the twice weekly bills presented at Henderson's the island would be totally without year-round entertainment. One of the oldest residents of the island, who is behind the movement for the retention of the Henderson Theater Building, said:

"I have been on Coney Island for more than thirty years, and it has only been during the last two winters that the Henderson Theater has remained open after Labor Day. During the last two seasons, however, thousands of us down here have found much enjoyment in attending the performances, during the long winter months.

"To abolish the building would be an outrage against the Coney Island people. I think that the entire community should rise en masse and make a vigorous fight against any proposition that would deprive us of our source of enjoyment. The men who came down to the resort and opened the music hall and furnished the high-class entertainment should receive our most hearty support and we ought to do all in our power to see that it is retained."

Henderson's Theater, under the management of the Weiss Brothers, is booked thru the B. F. Keith Vaudeville Exchange.

### UPHOLDS CUSTOMARY TWO WEEKS' NOTICE RULE

New York, Oct. 21.—That custom plays an important part in the adjudication of controversies that arise in the theatrical business, sometimes taking precedence over cut-and-dried legalities, was evidenced this week when Leon Laski, theatrical attorney, sitting as an arbitrator in a theatrical case where there was neither a written nor oral contract, decided that two chorus girls were entitled to two weeks' salary because of the implied covenant of custom between manager and players of "the usual two weeks' notice". The complainants were Grace Davies and Bobby Lee, who entered into a stipulation with Henry Bellitt, producer of a vaudeville act called "Screenland", to accept the findings of the arbitrator as final.

Mr. Laski found: "Inasmuch as I am acting as arbitrator and not as referee I do not feel myself bound by the ordinary rules of law applicable to a referee, but assume the right to apply such knowledge as I possess in matters of this kind in arriving at a demonstration of this matter, and assume that this matter was submitted to me in view of the knowledge I possess of the customs prevailing in the theatrical profession regarding employment and discharge of actors." The report continues:

"It is conceded by the terms of the stipulation that the plaintiffs were engaged by the defendant to sing in defendant's chorus at the weekly salary of \$40 each. The agreement, according to stipulation, is silent as to the period of employment and therefore could be canceled at will of either party, except for the custom I will refer to later.

"It is also conceded by stipulation that the plaintiffs rehearsed for about two weeks and that the first performance of the company of which the plaintiffs were members was given in New Haven during the week of July 17. The plaintiffs continued in the employ of the defendant until August 15, when they were paid \$40 each for the last week's performance and were told the employment was terminated.

"Based on experience, I am of the opinion there is a well-known, well-defined and universal custom in the theatrical profession to the effect that where an actor is employed for an indefinite period the contract can only be terminated by giving two weeks' notice by one of the parties to the other (See Frohlich and Schwartz Law of the Moving Picture and the Theater, Section 40, and cases therein cited).

"Under the circumstances I am of the opinion and hold the parties are deemed to have contracted with this custom in mind, which cus-

## VAUDEVILLE *in* Review

**V**AUDEVILLIANS who, season after season and year after year, offer essentially the same act may well take a lesson from the much maligned and frequently adversely criticized orchestra—particularly the one at Loew's State Theater. At this house the spirit of novelty and invention was well emphasized last week in the presentation of "The Musicians' Strike", with which the orchestra, under the very able direction of A. Joseph Jordan, made a decided hit. The idea was probably taken from Haydn's Farewell Symphony, but nevertheless was worked up with an original twist or two, and, considering the fact that it was only rehearsed for twenty minutes, bespeaks well for the ingenuity and resourcefulness of one of the best directors of probably the best vaudeville orchestra in the country. The monotony of vaudeville, despite the apposed character of its entertainment appeal, must be apparent to everyone who attends the variety show. Originally intended as a kaleidoscopic display of talent, and supposed to offer diversity, it is now, for the most part, a succession of the same things, only performed by different persons. Novelty is greatly to be desired and there are many unexplored fields furnishing a wealth of material for those inclined to rise above the masses.

**A** YOUNG gentleman by the name of Clarence has hit upon the keynote of a movement that, were it rigidly enforced, would be a decided step in the right direction for those who govern the destinies of vaudeville. Clarence objects to the use of the name Clarence in an undignified and effeminate manner. He has failed to include the Percys, Claudes, Reginalds and Kenneths—but nevertheless the germ of an idea, nebulously inherent, is embodied in his desire to have eliminated the so-called "nances" characterizations. A wide latitude is ever in evidence, however, between the passing of laws and their enforcement, as also between the issuance of orders and their supervision and control. Were the depiction upon the stage of morally degenerate unfortunates eliminated by the deletion of the effeminate usage of the name Clarence, and others of like ilk, we should say yes—by all MEANS, yes! But—and there seems to be ever a "but"—if the expediency of import attached to Clarence's endeavors is no more far-reaching in its ultimate results than a certain Edward's orders anent vulgarity, suggestiveness and prohibition, we feel that it will avail him naught, and despite penned instructions we shall see that litera scripta manet—the written letter remains—just a written letter!

**T**HE dreaded number two spot is more or less of a recent invention. The cause for the stress of making good in that position does not seem reasonable, but in none the less apparent. Surely the acts who refuse to "deuce it" cannot blame their failure to get over with their accustomed strength on the fact that the audience is coming in, or that the first act "left them bad". Many an opening turn is as strong as any act on the bill and more than occasionally the first act stops the show. Did you ever hear of a second act stopping a show? Very seldom—almost a rarity. Why? Primarily, is it the fault of the act or is it the fallacy of booking a cheap act for that position which has created the hit-making deficiency? If for a succession of weeks a poor act appears number two the patrons expect no more from an act which appears number two. And, in consequence, when a better act comes along they are not in the proper mood for reception. Hence the act which is better has to work twice as hard to get over as ordinarily, and thru this very stressing of its work defeats the good intentions of its purpose. It certainly seems up to the bookers to correct this falsely created difficulty by continually booking strong acts for this position, making the third spot easier and the show as a whole much better.

tom thus becomes an implied covenant of the agreement.

"There is a statement in the stipulation that after August 5, 1922, the defendant actually received no further booking until one week and again discontinued. This, in my opinion, clearly militates against the defendant because the claim cannot be urged by the defendant that the act for which the plaintiffs were engaged actually came to a close. Upon all the facts, I therefore find that the plaintiffs were entitled to two weeks' notice of termination of their employment."

**BIG-TIME NEGRO CIRCUIT REPORTED FORMING**

New York, Oct. 23.—Robert Levy, organizer of the Lafayette Players and president of the Real Productions, both large concerns engaged in Negro theatricals, purchased the Attucks Theater in Norfolk, Va., at a trustees' sale October 13, it became known here this week. The property, which originally cost about \$300,000, was knocked down to Levy for \$125,000. He assumes possession within the next week.

Levy and a group of associates once operated a Negro stock company at the Lafayette Theater, this city, and also conducted, under contract, several groups of colored dramatic players and musical comedy productions. About three years ago Levy relinquished these to concentrate on the Real Productions, a concern that has made and distributed a number of films featuring colored actors.

Last summer he leased the Howard Theater, Washington, the pioneer Negro house in the East, and later secured control of the Douglas, a new theater in Baltimore. With these as a nucleus it is expected that Levy and his associates will launch a circuit comprised of the larger type of theaters catering to Negro patronage.

Levy is in Norfolk, and inquiries at his office here in the Fox Building failed to reveal any information as to the policy to be pursued in these houses, or as to future plans of the syndicate which he represents. At present the Grisman Enterprises, in the Putnam Building, are playing mixed white and colored vaudeville bills in the Baltimore and Washington houses, with the time broken by occasional road show bookings. This week Baltimore has a vaudeville unit, and the Howard, Washington, has Mason and Henderson with a Negro road show of forty people in a musical comedy.

**WILL BEE PALMER DANCE FOR A WEEKLY SALARY OF \$1,750?**

New Orleans, Oct. 21.—The management of the Oriental Restaurant announces that court action, if necessary, will be taken to compel Bee Palmer, of shimmy dance fame, to carry out her contract with it for a four weeks' appearance at the local cabaret. Miss Palmer's salary is said to be \$1,750 a week. Her manager, according to report, drew \$1,500 in advance on the contract.

**SHUBERTS BOLSTER OWN VAUDE. SHOWS**  
(Continued from page 13)

evidently put some business life into the Englewood, Chicago, for an increase of at least \$500 was reported for the week following the Marx Brothers' showing.

Thelma Carleton and Alvia Baker are playing around Philadelphia.

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**NEWSPAPER AD STUNTS**

Five thousand copies of The Commercial Tribune, bearing a two-line streamer in red ink across the top of the front page, bearing the wording: "Want to see 'The Rose Girl'? Present this copy at Shubert Theater and be admitted free, Wednesday, Thursday, Friday Mats." were distributed in Cincinnati on the morning of October 18. The advertising stunt was sponsored by W. D. Ascongh, resident manager, and Harold Burg, representing I. H. Herk.

At the same time The Cincinnati Post, afternoon paper, was offering a pair of seats for Keith's Theater to the person shown in a cut of a picture snapped at random on the street by its staff photographer.

**SHUBERT-GARRICK, CHICAGO**

(Continued from page 15)

Man", which she put over to a genuine hit. The rest doesn't matter.

"The Main Store on Main Street", utilizing all the small-town-store comedy of many seasons, including a paint-splashing episode, and the familiar exchanged goods pun of burlesque. Eighteen minutes, with a song by Miss Dahl and Wm. Singer, "Reuben ———", which helped establish atmosphere, if nothing more.

Dulce Sisters came on in one for four minutes of "Away Down South", displaying nothing new or different from their previous act, and followed by the Commodore Sextet, playing "Three O'Clock in the Morning", a special arrangement for three brass instruments and three saxos, which qualified as excellent diversion for three minutes.

Peacock Alley, with Valma Valentine, Claude Allen and Fred Ardath, presented Ardath cavorting as an inebriate, Allen trying to help square him with an irate wife, and the wife becoming frater all the while. Another Wynne show gag which the general structure of the

act does not need, and Ardath perpetrates his best comedy of the show. Nine minutes.

Peacock Minstrels, Flo Campbell singing "I Want To See a Minstrel Show" in front of a transparent drop, which rises on a well-dressed, white-faced minstrel group for finale, three minutes in all.

No better and no worse than other recent bills, and making good entertainment of its type. A good laughing bill, dancing only fair, singing unimportant aside from Miss Campbell's; well dressed, and chorus average.—LOUIS O. RUNNELL.

**ORPHEUM, ST. LOUIS**

(Continued from page 15)

however. After a lengthy program which included a novel version of the parade of the tin soldiers Al Herman, who had grown tired of waiting for his turn, came on and led the orchestra thru two encores—"Stumbling" and "Hot Lips". The act was ended only by the combined efforts of Al Herman and the house orchestra and the presence of the fireproof curtain. The audience begged for more. Twenty-nine minutes, in full.

Al Herman, "The Black Laugh". Anyone else would have been shot at sunrise for singing "the dirt", but Herman has an overt, boisterous way of mingling it with his sly digs at the audience, which may be one reason he gets away with it. He created a continuous uproar. Fifteen minutes, in one; eight bows.

Singer's Midgets. This act has been reviewed so many times more comments would be superfluous. Sufficient to say that Singer's Midgets are one of the greatest pieces of showmanship of the present generation. Fifty minutes, in full.—ALLEN CENTER.

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

**WILLIAM HAMILTON**



And the battery of instruments he plays with the Vincent Lopez Hotel Pennsylvania Orchestra, which has been breaking records in big-time vaudeville in Greater New York. "Bill" Hamilton is a real American, his mother being a Cherokee Indian. "Bill's" father was educated in music in Germany, and from childhood Hamilton has studied music. He is a native of Oklahoma City and a graduate of Northwestern University. As "Mr. Shean" in "The Contest" number he has been furnishing much of the comedy in the Lopez act at the Palace and other Keith houses in New York.

**SHUBERT, CINCINNATI**

(Continued from page 15)

Nelson, Capt. Irving O'Hay, Virginia Anno, Henry Stremel, Ethel Davis, Murray Girls, Nip and Fletcher and Dorothy Davis participated with more or less prominence, tho not quite as entertaining as the forefront of the bill, nevertheless contained some moments of better than ordinary amusement. Fred Rich is responsible for the musical numbers.

The costumes and scenery, which were disclosed in typical revue continuity, were more attractive than any displayed in a Shubert unit that has visited Cincinnati this season. Cutting down some of the scenes and eliminating others so that the show can be staged in two hours without too much hurry in evidence would possibly make "Broadway Echoes" a more pleasing show. Sunday night the entire program consumed approximately two hours and fifteen minutes.—KARL D. SCHMITZ.

**PROCTOR'S 5TH AVE., N. Y.**

(Continued from page 15)

have no trouble in securing bookings. Will be reviewed in detail under New Turns and Returns in another issue.

Lynn and Howland, Englishman and straight, are classy and funny, the Englishman being the equal of any seen in this country, including Joe Coyne. The audience was not as demonstrative as it should have been—the act would go much better in the big-time houses and is superior to the class of vaudeville they like at this theater.

The Versatile Sextette, a jazz band with a camouflaged song opening, got over nicely, preceding Harry and Emma Sherrock, one of the very best mindreading and comedy acts of its kind in the business. Barto and Melvin in the closing spot held up the quality of the bill and were a hit.—MARK HENRY.

**PALACE, CHICAGO**

(Continued from page 14)

teller and impersonator and has all of his old-time power to please. He is a classic in his line. His stories furnished lots of entertainment.

The closing act was billed as "An Artistic Treat", and it surely was. There is no better statue posing than that seen at this house this week. They are simply marvels. Stay to the close.

During the bill Judge Marcus Kavanaugh was introduced and made a very eloquent eulogistic address, paying a great tribute to Cole and Castle, who thirty-three years ago started vaudeville in Chicago and who, he said, originated this style of entertainment. He paid a great tribute to the power of music, the fun and joy that all the great artists have brought to us and presented from the vaudeville stages. The judge has a fine chautauqua address and showed his training in this style of speaking.

In short we will say the Palace has a great show celebrating a great event.—FRED HIGH.

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VAUDEVILLE NOTES

Belle Baker has been booked for the Palace, Chicago, week of February 25.

Helen Moretti will be seen in a new act over the Keith Circuit early in November.

Moore and Sanders, in a new act, opened at the Keystone in Philadelphia last week.

All of the F. F. Proctor Theaters will give a special midnight show on Election Night.

Irene Stone, who formerly did a single on the Keith Time, is a new acquisition of Bongiovanni's in Pittsburg.

Lou Tellegen, in "Blind Youth", opens on the Orpheum Time at Minneapolis December 10, with fifteen weeks to follow.

The Gaiety, Utica, N. Y., had 25 young men from the Y. M. C. A. Gym Corps as an extra act on its bill October 12-14.

Jack Cahill and Don Romaine celebrated their eighth season together as a vaudeville team last week at the Palace, New York.

Sternad's Midgets, under the management of Billy Hart, will open on the Inter-State Circuit December 15, at Dallas, Tex.

The Dolly Sisters, recently arrived from Europe, have been engaged for the Club Maurice, New York, a "night-life" resort.

Fritz Scheff was forced to cancel the last two days of a week's engagement at Keith's Theater, Boston, because of a severe cold.

Kitty Doner, assisted by Sister Rose and Brother Ted, opens her English tour at the Victoria Palace, London, early in November.

The Congress, Saratoga, N. Y., has returned to its policy of three acts of Keith Vandeville

in addition to pictures, the last half of each week.

Benson's Victory Orchestra has been booked for two dates on the Orpheum Time—Kansas City, December 3, and Milwaukee, December 10.

Will Wesley Gallagher or Prince Leo please get into communication with Harry Mountford, 1450 Broadway, about business of importance to them?

Anna Chandler thrilled the legionnaires at the Oriental, New Orleans, recently, with pretty gowns and new songs written especially for her this season.

Harry Holman has quit vaudeville for a while to assume the role originally played by Hal Forde in "Molly Darling" at the Liberty Theater, New York.

"Broomstick" Elliott and Babe La Tour scored with their comedy skit, "My Daddy", at S. Z. Poll's Capitol, Hartford, Conn. They are old favorites there.

Mr. and Mrs. Bryant Washburn, formerly in motion pictures, have been booked for a few Coast weeks on the Orpheum Time, opening at San Francisco, October 29.

Billy Ware and Ada Williams are presenting their new act on a Western Circuit. It is billed "Miss Mystery", and was written by Carl Niese, the Indianapolis (Ind.) author.

Gilbert and Gable report that they are now rehearsing a new song and dance skit, entitled "Sleuths From Comedy Land", and that they expect to go on the road within a few weeks.

The Joseph Hart office is presenting Grace Leigh in a new playlet, called "Between the Acts", by Milton Herbert Gropper. In support are Josephine Fox, Grace Fox and Ralph Bel-

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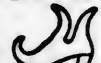
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mont. The act has been routed over the Keith Time.

Litigation growing out of the vaudeville war in Australia between the Fullers and Musgrove was recently decided in favor of the latter, making a second victory for the Musgrove people this season.

Raymond Matthews, for four years orchestra leader for Hyams and McIntire in vaudeville, has gone into the arranging business on his own book, with an office in the Times Square District, New York.

With the return of Standard Time and factories again in full operation, managers of theaters in Hartford, Conn., are reporting large increases in attendance. Hartford has Foll and Shubert vaudeville.

Jay and Milt Britton, with the Regent Orchestra, and Myrtle Bonney opened in Cleveland last week for a tour of the Keith Time. Frank Britton, who formerly teamed with his brother Milt, is doing a single.

Robinson and Exela are at present in Chicago, where they will play a few vaudeville houses and then fill a few dates in Iowa, Illinois and Wisconsin. They introduced new scenery and costumes last week.

James Cullen established a unique record when he played the Capitol, Hartford, Conn., recently. Mr. Cullen first appeared in that city at Robert's Opera House with the Australian Novelty Co. 35 years ago.

Bushman & Bayne, erstwhile movie stars, who have been playing in vaudeville, have shelved their sketch, and thru Lewis & Gordon are making a bid for time in movie houses to present a film-dialog version of "Romeo and Juliet".

Lep Singer, now in Europe, recently purchased two baby elephants at the Hagenbeck Zoo, Hamburg, Germany, for Singer's Midgets, and shipped them all the way from Europe to Minneapolis, in which city they arrived while the midgets were appearing at the Hennepin-Orpheum.

James Cassetty, well known to vaudeville artists as "Dad", thru his former capacity as doorman at the Palace Theater, Cincinnati, visited friends in that city last week. His home is at 912 Berryhill street, Nashville, Tennessee.

Fulton McGrath, of 1813 Fourteenth street, Superior, Wis., has signed a two-year contract to play the piano with Henry Santrey's Band, which is making a tour of the Orpheum Time. Mr. McGrath will open with Santrey February 2, 1923.

The Orpheum Theater, New Orleans, will celebrate its third-of-a-century anniversary Friday evening, October 27, with a buffet supper and dance at the Hotel Gruenwald. Miss Charlotte Mitchell will act as chaperon of the dance.

One of the best acts seen in New Orleans for many years is that entitled "The Oldtimers", featuring Josephine Sabel, soprano of 30 years ago, singing the songs now forgotten; Dan Barrett, oldtime heel-and-toe dancer; Andy Gardner, and West and Van Sicken.

Richard E. Baxter, at one time a professional wire-walker, accompanied by his wife, arrived in New Orleans October 12 to attend the American Legion convention. Baxter, according to his story, contracted paralysis in the army, and to effect a cure started on a 50,000-mile hike throught the country.

Charles Reis arrived in Jamestown, N. Y., from New York City, to succeed Robert Horning as manager of the Shea Theater in Jamestown. Horning becomes general manager of the circuit. The house is playing pop, vaudeville and pictures and books a one-nighter whenever obtainable.

Post and Post have changed the name of their act to Post and Dupree. They have also changed their billing from "Dixie Entertainers" to "The Booth and the Girl". Tom Post writes that these changes were necessary as he frequently received mail that was not intended for him but for another Tom Post.

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## SONG NOTES

"I'm Getting So Now I Don't Care" is a new waltz song just published by the Triangle Music Company.

Milt Hagen and Victor Nurnberg, writers of "Human Hearts", say they received a note for 100,000 rubles for a copy of the song, which they refused.

Jack Mills has issued a new number called "Sweet Seventeen". It was written by Otto Motzan with lyrics by Harold Christy and is a novelty fox-trot.

A. Stafford, of Edmonton, Alta., has published a new song. The title is so far a secret but Stafford says it will make as big a hit as his "Ozla Nights".

"The Pelican", novelty number from Paris, published by Edward B. Marks, is being used in the Weber and Fields "Re-United". It is an exceedingly clever fox-trot.

Jimmy McHugh, professional manager for Jack Mills, and Irving Mills, vice-president of the same concern, are in the Middle West preaching the merits of the Mills catalog.

Paul Specht is busy booking his orchestras. Two are being featured in London and one is playing nightly at the Hotel Astor Grill, New York. There are several in vaudeville and playing dance engagements in New York.

"Typical Tangle Tune", fox-trot oddity by Fay Burbeck, is being featured by Brooke Johns at "The Tent", New York. The lyrics are by Eli Dawson. Miss Burbeck, a newcomer in the music field, is already credited with several successes.

George Wicner, Pat Carson and George E. Rosenberg have written a song called "I'm Longing for My Little Mummy". It is published by the Rainbow Music Company, 1659 Broadway, New York, and is being featured in vaudeville by Arthur Cantor.

The stopping of special arrangements for orchestras will save the publishers a considerable sum of money. All the New York houses have greeted the decision with glee. They claim that the savings will come to nearly \$250,000 in one year.

"Love Sends a Little Gift of Roses" is the bright particular star of the Harms catalog at present. This number is becoming increasingly popular and many ballad singers in vaudeville are singing it. The number is an importation from England, where it was a tremendous hit.

## PARADISE, LOST, REGAINED, MAY BE LOST AGAIN

New York, Oct. 25.—Paradise Gardens, formerly Reisenwebers, ordered closed as "a public nuisance" for a period of one year, for alleged violation of the Volstead prohibition laws, was saved from an immediate execution of the order last week when attorneys for the night-life resort secured a stay from Judge Mayer in the United States District Court until he has had time to go over the evidence in the case.

## BIG RUG FOR KEITH HOUSE

New York, Oct. 21.—What is said to be one of the largest rugs in the world arrived this week from Czecho-Slovakia on its way to Cleveland, where it will be laid in the grand hall of the new B. F. Keith Theater, which is slated to open its doors for the first time early next month. The rug, woven by I. Ginzkey, is said to be made up of 9,000,272 knots, all tied by hand.



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3 Little Red School House SEASON'S NOVELTY HIT —	3 Plant Myself IN MY OLD PLANTATION HOME VAN and SCHENCK'S SOUTHERN SONG SENSATION
4 Jolly Peter — BUMMEL PETRUS EUROPEAN NOVELTY FOX-TROT SONG	4 Rose of the Underworld PAUL SPECHT'S ASTOR ROOF SENSATION
5 Whenever You're Lonesome MARVELOUS SONG and DANCE TUNE	5 Typical Tangle Tune MAL HALLET'S BROADWAY DANCE CRAZE
6 Love's Lament INTERNATIONAL WALTZ HIT —	6 Tropical South Sea Isle HIT in W. B. FRIEDLANDER'S FOUR NEW SHOWS
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### "BIRD" JOINS L. A. TIMES

Well-Known Newspaper Man Also To Write Vaude. Sketches

Russell J. (Bird) Birdwell, formerly New York Tribune correspondent in Texas and columnist for The Houston Press, has joined the editorial staff of The Los Angeles Times. It has been announced.

After a tour of Mexico as manager for Cherie Valentine and Dorothea, "American Gypsies", and the All-American Super-Jazz Orchestra, Bird returned to the States, soon afterwards becoming a member of The Times' writing staff.

In Mexico Bird gathered an extensive amount of foreign material for stage and vaudeville sketches which he plans to use in some of his own acts for the coming year. Last season he was the author of "Snappy Flappers", starring the Pollis Sisters over the Orpheum Circuit.

"Star-Gazed Souls", a vaudeville sketch which is nearing completion and will be put on the road by Bird, will have for its leading players Cherie Valentine, Raphael Rivera, of Madrid, Spain, and Dorothea.

### WINTER GARDEN SALVATION ARMY "CITADEL"

New York, Oct. 23.—Stopped by police from conducting meetings from the steps of the Gaiety Theater in West Forty-sixth street, Capt. Reba Crawford, pretty Salvation Army lass, and a life member of the National Vaudeville Artists' Club, transformed the Winter Garden yesterday afternoon into a "citadel" at the invitation of J. J. Shubert.

Captain Crawford was arrested Sunday night a week ago for obstructing traffic in the theater zone. A crowd of nearly a thousand persons, including a host of performers, stormed the West Forty-seventh street police station, where she was arraigned. Captain Crawford, who recently shared the seat of honor with E. F. Albee at a banquet held in the N. V. A. club house, was discharged in Magistrate's Court Tuesday.

The Broadway district needs religion, according to Miss Crawford. For more than a year she has been somewhat of an idol to the throngs in the Rialto.

### EVELYN NESBIT WINS

Atlantic City, Oct. 21.—Evelyn Nesbit was released by Vice-Chancellor Robert M. Ingersoll from a contract she entered into with Henri Martin, proprietor of a Boardwalk cabaret, on unusual grounds this week.

Miss Nesbit testified her belief that the resort was disorderly and the Court held that the contract was null and void if it required her to do anything contrary to the law. The Vice-Chancellor also directed that the testimony adduced in court be sent to the Prosecutor of the county.

Since she has been in Atlantic City, about nine months, Miss Nesbit has had four positions.

### JAZZ OUT OF SHERRY'S

New York, Oct. 20.—The death-knell of jazz has been sounded at Louisa Sherry's Restaurant. The place of the band has been taken by a harp, flute and 'cello trio, and they will play music of the better variety for the patrons of the restaurant. The members of the trio are: Sepp Morscher, harpist; Arthur Lora, flutist, and Goal Saleskie, 'cello.

### "SIX JOLLY JESTERS"

Chicago, Oct. 20.—"Six Jolly Jesters", the Lew Gould saxophone and brass sextet, well known here, appeared in the Miller Theater, Wichita, Kan., last week, going from St. Louis, where the act appeared in the Delmonte Theater. The act is playing a route of picture houses booked by the Carrell Agency, this city.

Floradellina Ortega, recently appearing with the Walter L. Main Show, has been routed over the Keith Time, opening this week at the Fordham, New York, with a wire-walking specialty.

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**SICKNESS CRIPPLES ORPHEUM, KANSAS CITY, BILL**

Kansas City, Mo., Oct. 21.—The Orpheum bill this week was considerably crippled, no less than three of the acts failing to appear, due to sickness, which necessitated hurried changes in the program.

Connie O'Donnell, of Hurst and O'Donnell, was suddenly taken ill at Denver, where the team was appearing last week, and Frank Hurst did a single. May Ernie, of Ed and May Ernie, was taken ill with incipient appendicitis, forcing the former to do a single, and to cap the climax, "F11" Johnston, pianist for Jack "Rube" Clifford, was taken ill back stage just prior to the act's appearance and fainted. Barclay and Chain, the "Nut" act, doubled from the Ma'n Street Theater and the other acts on the bill, comprising Edith Taliaferro, Edna Goodline, in "Parlor, Bedroom and Bath"; Al Herman, and Cook, Mortimer and Harvey, lengthened their turns.

**CHARGE AGENT UNFAIR**

New York, Oct. 21.—A special meeting of the Theatrical Agents and Artistes' Representatives' Association was called this week to take up the matter of alleged unfair methods employed by an unlicensed agent with offices in the Earle Building. Several members of the organization, including Roem and Richards, Billy Curtis and Arthur Kraus, are said to resent and deny the fact that this agent, so it is alleged, reading of various bookings at certain cabarets and other places of amusement, writes to the managers of such places and offers the same talent at a much reduced figure.

**PUBILLONES' AGENT LEAVES WITHOUT CONTRACTING ACTS**

New York, Oct. 21.—A man named Quedo, purporting to be an agent for Caparras and Estrado, who are reported to have taken over the Pubillones Circus, sailed this week for Havana, Cuba, after what is said to have been a futile attempt to book attractions for the forthcoming season. The Pubillones Circus, under direction of Mme. Geraldine Pubillones, recently stranded in Mexico City, owing thousands of dollars to performers, some of whom are said to still be in the Mexican capital without sufficient funds to provide the necessities of life.

**WESTON WITH CODARE**

New York, Oct. 21.—Ted Weston, who was one of the first to produce musical tabs, in the several theaters he managed thru the Middle West, is now associated with Harry Codare, at 234 West Forty-sixth street. Vanderville productions which they will make will be routed over a circuit in New York and Pennsylvania.

**SHEFFIELD WITH MARKS**

New York, Oct. 20.—George Sheffield has succeeded Ed Bloeden as mechanical manager with the Edward B. Marks Music Company. Mr. Sheffield is well known in his field. Mr. Bloeden has gone to Goodman & Rose, Inc. as manager of their mechanical department.

**MRS. TEMPLIN ILL**

Chicago, Oct. 20.—Mrs. Curtis Templin, of Chugwater, Wyo., known to the people of the show world as "Toots" Francis, of the former team of Warren and Francis, who retired from the stage several years ago, is ill from stomach trouble, according to advices which reached her brother who was in Chicago last week with "Success", a Shubert unit.

**GETS ORPHEUM ROUTE**

New York, Oct. 23.—"Circumstantial Evidence", playing the Palace Theater this week, has been given a route over the Orpheum Time, opening at Omaha November 26. John Davidson is featured in the billing.

**BOOKED UNTIL 1924**

New York, Oct. 21.—Sam Moore, formerly of the Ziegfeld "Follies", and Carl Freed, who was with Eys Tanguay last season, are presenting a new act of musical novelties on the Keith Time at Washington this week. They are booked solid until 1924.

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# THE DRAMATIC STAGE

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A DEPARTMENT OF NEWS AND OPINIONS

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

## NEW MUSIC BOX REVUE TOPS WEEK'S BROADWAY OPENINGS

### "The Fool", "The Last Warning" and "The Insect" Scheduled for Broadway—"Blossom Time" Moves Again

New York, Oct. 23.—After a postponement the new "Music Box Revue", with 85 players and a \$200,000 "nut", is all set to open the Music Box again tonight at \$11 a seat. This is considered the most important of the week's openings, altho William A. Brady has announced that his widely-advertised production of "The Insect" will be introduced to Broadway at the Al Jolson Wednesday night. Tonight "Blossom Time", which has been at Jolson's since it was moved out of the Ambassador by "The Lady in Ermine", will take over the Century, as the new "Hitchy-Koo" show, scheduled for the big uptown house, is not ready for New York. It is reported that this is a number two "Blossom Time", the advertising stating it is larger and better than the one which has been playing Broadway more than a year. The smaller company goes on the road.

Another opening scheduled for tonight is "The Fool", by Channing Pollock. This will be seen at the Times Square, Frank Tinney and his "Daffy Dill" Company having taken to the road. In the cast of "The Fool" will be James Kirkwood, Pamela Gaythorne, Roy Gordon, Henry Stephenson, Frederick Vogeding, Sara Southern, Adrienne Morrison, Robert Cummings, Mande Truax, Rollo Lloyd, Wanda Lawrence, Geoffrey Stein and Arthur Elliott.

#### Klaw Lighted Again

The Klaw, which has been dark since the departure of "Hunky Dory" for a tour of Canada, is advertised to be relighted tomorrow night for the opening of "The Last Warning".

Another opening announced for this week, but not confirmed at this writing, is "The Springtime of Youth", set for the Broadhurst Thursday night, "The Faithful Heart" having moved from this house to the Maxine Elliott.

Business along Broadway has shown considerable improvement, the takings on Columbus Day having been especially encouraging.

Ziegfeld's "Follies" jumped to better than \$37,000 on that week; George M. Cohan's "So This is London" took almost \$20,000 at the Hudson with the extra matinee leading all other dramatic attractions, and nearly all shows registered marked improvement.

Except for the Hippodrome, which is still doing a big business, the second largest gross to the "Follies" was the "Greenwich Village Follies", said to have broken a record for the Shubert Theater, the taking being a little under \$30,000. George White's "Scandals" and Eddie Dowling's "Sally, Irene and Mary" got around \$20,000 each; Edward F. Royce's "Orange Blossom", \$18,000; "The Lady in Ermine", \$17,000, and "Kiki", \$16,000.

The following attractions caught something like \$15,000 each: "Blossom Time", "Loyalties", "The Passing Show of 1922", "Rose Bernd", "The Awful Truth", "The Gingham Girl", "The Old Soak", "The Yankee Princess", "East of Suez", "Partners Again" and "Molly, Darling".

#### The Weak Ones

Several of the shows which have shown weakness have been held on longer than expected, but are likely to go at any time and on short notice. These are said to include "Banco", "East Side- West Side", "The Ever Green Lady", "Her Temporary Husband", "It's a Boy", "On the Stairs", "The Exciters", "The Monster" and "Swiftly".

Attractions that showed box-office improvement last week are: "Able's Irish Rose", "Why Men Leave Home", "The Cat and the Canary", "La Tendresse", "Whispering Wires", "The Faithful Heart", "Spite Corner" and several others already mentioned as getting big money.

"Chauve-Souris", third edition, is said to be selling out as usual at \$5 top. "Captain Ap-

#### FAY BAINTER IN NEW YORK

New York, Oct. 21.—Fay Bainter arrived here this week from Los Angeles to start rehearsals in "The Painted Lady", by Monckton Hoffe, which will be presented by William Harris, Jr., the latter part of next month.

plejack" is nearing the end of its Broadway run, being due to open on the road November 12 and to be followed by John Barrymore in Arthur Hopkin's production of "Hamlet".

#### FRANK BACON AND "LIGHTNIN'" TO END CHICAGO RUN DEC. 10

After a Rest of Two Weeks the Cast Will Resume Playing in Boston

Chicago, Oct. 23.—Frank Bacon and "Lightnin'" will close at the Blackstone Theater Sunday night, December 10. The cast will then rest until the holidays, when the play will be renewed in Boston, where there has been a long and popular demand for the original company. "Lightnin'" opened in this city September 1, 1921, five days after the end of its triumphant three years' run (1,291 performances) at the Galety Theater in New York. The closing date at the Blackstone will mark the 601st performance here, and it is estimated that nearly 1,000,000 people will have seen the show in this city. Of this number one-tenth

#### OLIVE TELL



The leading woman of "Whispering Wires", at the Forty-Ninth Street Theater, New York, who proves herself an actress of unusual versatility by the grace with which she "evolves" from an ingenuo role to an "emotional lead".

#### FRANK GILLMORE SPEAKS

##### At Meeting of the Playwrights Club

New York, Oct. 21.—Frank Gillmore, executive secretary of the Actors' Equity Association, was guest of honor at the first open meeting this season of the Playwrights Club, held at the Hotel McAlpin last night, and gave a very interesting and informative talk on the aims and scope of the Equity Theater.

Preceding Mr. Gillmore, Jack Larric, a member and co-author of the successful farce, "A Sleepless Night", read a one-act play, entitled "What"?

The Playwrights Club, founded in 1911, is an organization whose object is to afford a hearing, constructive criticism and help to playwrighting talent. Meetings are held twice a month. The program usually consists of the reading of an original play, or part of a play, by a member, followed by an informal analysis and discussion of the play. Then the guest of honor gives an address on some subject pertaining to playwrighting or the theater. Leo Seidman, 3100 Broadway, is secretary of the organization, which seeks to enlarge its membership.

are calculated to be stragglers, many of whom "Lightnin'" attracted by its great fame.

A perusal of names of outsiders registered in a special book at the Blackstone Theater shows that some of the patrons came from Johannesburg, South Africa; two from Java, three from Egypt, two from Nome, Alaska; four from Honduras, with other addresses from almost every corner of the globe.

#### CONTRACT BREAKER MUST PAY

New York, Oct. 21.—A cable report from Paris says that Mlle. Andre Spinelli, Parisian actress, has been ordered to pay 30,000 francs damages to a London theatrical manager because she broke a contract to appear in London two years ago in order that she might play in New York. She told the judge the American engagement was a much easier one.

#### "HE" GOES TO HARRIS

New York, Oct. 23.—"He Who Gets Slapped", the Theater Guild attraction which did so well at the Garrick and Fulton here, has been taken over by Sam H. Harris. The piece opens this week at the Riviera and then is to go on the road with Richard Bennett starred.

"We Must Both Suffer and Be Happy To Delineate Life Sincerely—"

OLIVE TELL.

That lovely young thoroughbred, Olive Tell, who possesses the rare quality of establishing sympathetic contact with every human soul she meets, made the above statement in response to the question, "What are the elements of successful acting?" "I believe," she continued, "that sincerity, patience and application on the part of the young stage aspirant, coupled with willingness to believe that happiness is the ultimate outcome of sorrow (and to appreciate the color values of life, we must have shadows as well as light, just as color contrasts are necessary to impart life and sparkle to pictorial art) win the guiding hand of Divine Providence.

"I have been very fortunate, or shall we say that Divine Providence has been kind to me? My training at the Sargent School, from which I graduated, and ten weeks of hard work in summer stock fortified me against the problems that the young aspirant to a New York stage career often encounters. I rushed from the Sargent School into a leading role, intended originally for Grace George, in Arthur Hopkin's production of "Man and Wife".

Our interview with Miss Tell was an intermittent affair, stolen between acts and the frequent interruptions of friendly young heads bobbing in and out of the slightly-opened doorway. We asked Miss Tell where her first stopping place on earth was. "New York," she answered proudly. But she refused to tell the date of her arrival, "because those who read would only shake their dubious heads wisely and say: 'Add five or ten years.' Oh, I know. I've heard them say it about others!"

This young native of the seething metropolis loves her native whirlpool so well that she would rather play a wee, unimportant part in New York than a stellar role elsewhere. The presence in New York of sister, brother and an engaging little niece plays a big heart-interest part in Olive Tell's affection for New York, her maid confided.

We asked Miss Tell if the gruesome details of the play and the constant stimulation of emotion did not weary her. She responded that she never experienced nervous reactions, perhaps because she was too healthy and optimistic. She is so interested in things extraneous to self, so eager to discuss life itself that she reminds one of a wide-eyed youngster striving to look over the fence that separates its narrow confines from a colorful outside world. She has the blue-purple eyes that usually go with a vibrant, responsive mind and a restful presence that makes the visitor feel delightfully at home.

In speaking of her present role Miss Tell stated: "Mystery is the real star of 'Whispering Wires'—Mystery, with a capital 'M'. The audience is not alone in its thrills. We players, too, are thrilled. The breathless suspense of the audience is thrilling. Think of it—breathless suspense—and then suddenly a woman screaming, 'Don't touch it!' as I am about to pick up the telephone receiver that will connect me with the dreaded 'whispering wires'."

Then while the conversation was centered on sister, Alma Tell, and the past plays in which Miss Olive appeared—"Civilian Clothes", "King of Nowhere", "The Night Watch", "The Intruder" and "Nemesis"—mildly caught her dress on a chair and tore it. Silently she stepped upon a chair and as silently the maid, who is a bookworm and philosopher, repaired the damage. The heroine of "Whispering Wires" looked so modish as she stood on the chair that we asked her what she thought about style.

"That's a long story," said she, "but the important consideration in dressing becomingly is to express yourself. Adapt the mode to your own individuality. Don't adapt your individuality to the mode." That's probably why Olive Tell's gowns are so exquisitely feminine. They express her.—ELITA MILLER LENZ.

#### WALLACH PRODUCING PLAY

New York, Oct. 23.—Samuel Wallach has placed in rehearsal at the Longacre Theater "It Is the Law", a drama by Elmer E. Rice and Hayden Talbot. No announcement as to booking has been made as yet, but Lester Lonergan is in charge of rehearsals. The cast includes Alma Tell, Ralph Kelland, A. H. Van Buren, Rose Burdick, William Ingersoll, Alexandria Onslow, Walter Walker, Frank Westcott, Charles P. Bates and Joseph Stefn. Livingston Platt is art director.



DRAMATIC NOTES

Pauline Armitage has been signed for "Virtue?"

Laura Arnold is rehearsing the part of Shirley Malcolm in "Virtue?"

Sidney Toler has been loaned to "The Forty-niners" by David Belasco.

Lola Bolton is to play the leading role in "The Doorway", a new play by H. S. Sheldon.

"So This Is London" may be produced in its name town this winter by Charles B. Cochran.

Perival Knight has engaged an office on the forty-eighth floor of the Woolworth Building in which he spends four hours a day writing a new comedy.

Channing Pollock will sail December 4 for England to direct the production of "The Fool", which will have its London presentation in December.

"A Clean Town" will have in its cast Norma Lee, Charles Ruggles, Francis X. Conlan, Leonard Doyle, Franklyn Hanna, Frederick Truesdale and others.

Theodore Komisarjevsky, Russian director, arrived on the Homeric last week. He is under contract to direct the Theater Guild productions this season.

Lawrence Eddinger and William Harcourt have been engaged for "Find Cynthia!". Kilbourn Gordon's next production, which will be staged by John Craig.

Tyrone Power has made arrangements for an extensive tour of South America for the midwinter season with a repertoire of standard classical and modern plays.

Channing Pollock has booked passage for England on December 4 to direct the British production of "The Fool", which will take place in London during that month.

Henry Walthall returned to the stage last week in Los Angeles. He plays the dual role in "The Unknown", a play by Ethel Clifton, which is destined for Broadway production this season.

Flora Sheffield and Tom Neshitt, now playing in "The Faithful Heart" at the Broadhurst Theater, New York, have had their names put up in electric lights by Max Marcin, the producer.

Arthur Ayiesworth, Lilyan Tashman, Charles Lait, Ruth Hammond and Louis Alhion have been engaged for "Barum Was Right", Philip Bartholomew's comedy, which is being staged by Priestly Morrison for Louis Werba.

Remy Carpen, young French actress, who was recently seen in "The Plot Thickens", will remain in this country for the rest of the season, contrary to published reports that she would go back to France soon.

"The Sea Gull", by Jane Manner, will be presented at Aeolian Hall, New York, Thursday morning, November 2, as the first of a series of five drama readings by Miss Manner for the benefit of the Soldiers and Sailors' Club of New York.

Madeline Deimer has begun the study of a leading role in a new comedy written for her, which will be produced about the first of the year. This sets at rest the report that she is to sponsor a little theater in New York this season.

The Forest Theater, of Carmel, Calif., offers a prize of \$100 for an original play suitable for presentation on its outdoor stage during the summer of 1923. There is no limitation as to subject or scope, tho a full evening play will have the advantage over a short or an exceptionally long one. Manuscripts to be considered must be in the hands of the secretary before February 1, 1923, and must be accompanied by sufficient return postage. Any play chosen will remain the property of the

"FIELD OF ERMINE" STARTS

Syracuse, N. Y., Oct. 20.—"Field of Ermine", a drama by Jacinto Benevente, starring Nance O'Neill, had its premiere here this week at the Wletting Theater. Benevente, who is a noted Spanish author, also wrote "The Passion Flower", in which Miss O'Neill starred for two years. Alfred Hickman, who directed "The Passion Flower", also sponsors the new production in which he plays the leading male role. Others in the cast are: Marie Shotwell, Alice Fisher, Josephine Jeffery, Virginia Chanvenet, Peggy Harvey, J. Searle Crawley, Robert Williamson, Francis Knight David Leonard and Richard DuPont.

author after one production of three performances, the right to accept or reject plays remaining with the directors of the theater. Any one interested in the above should address Mrs. V. M. Porter, secretary Forest Theater, Carmel, Calif.

CARILLO COMING EAST

New York, Oct. 20.—Leo Carillo closed in Los Angeles last Saturday night in "Mike Angelo", Edward Locke's comedy, and both company and production are on their way here to prepare for an early presentation on Broadway.

It is planned to have an out-of-town opening of "Mike Angelo" on November 5, with the New York debut one week later.

Carillo's last appearance on Broadway was in "Lombardi, Ltd.", which was also an Oliver Morosco production.

A. A. MILNE'S NEW COMEDY

New York, Oct. 21.—"The Romantic Age", the fifth play by A. A. Milne, will go into rehearsal here next week under management of Hugh Ford and Frederick Stanhope. The presentation is set for the latter part of next month. Margalo Gillmore and Leslie Howard have been engaged for leading roles.

"FEMININE FRILLS"

has moved from this position to page 40. where "she" has room to "spread herself a bit" on the subject of beauty, styles and bargains.

The Shopper invites the menfolk to write her when in doubt about a suitable gift for the womenfolk. Service gratis.

"THIN ICE" FOR FAR EAST

New York, Oct. 21.—Perival Knight, author-actor of "Thin Ice", at the Comedy Theater, concluded arrangements this week with Richard Tollman, of London, whereby Tollman will present "Thin Ice" with his traveling company in China, Japan and India, together with a number of other plays. Tollman was associated with Knight a number of seasons ago when the latter took his own company for a five-year tour of the Orient, presenting both musical and dramatic pieces. The first foreign presentation of "Thin Ice" will be in Tokio, toward the end of November.

MY LADY'S NICOTINE

By DON CARLE GILLETTE

In a good many of the plays that are now running or walking or limping along Broadway there are women characters who smoke cigarets as part of their stage business.

I say flatteringly that they "smoke cigarets", but they don't do that at all. What they really do is an atrocious and undeserving burlesque on an art which, while its freedom is yet spared to us, ought to be honored and respected.

Here is the way one of these female indulgers goes about it: She struts superciliously to the table (C), takes a cigaret from a small oak (Prop.) humidor and carefully arranges it in an improper position between the proper fingers of her left hand. Then she lifts it to her lips and with her right hand strikes a match. She holds the lighted match up at a safe distance from her face and puckers out her lips until the cigaret meets the flame. Then she sucks—yes, sucks! like you do a lemonade—at the pill for a few seconds, and when she has drawn some smoke into her mouth she SPITS it out—apts it out almost as cutely as a kindergarten pupil blowing soap bubbles. This is followed by some plastic poses of the hand holding the cigaret, with particular regard to nearby objects that are susceptible to ignition, and continued ad lib.

Another one of the fair fumers that I saw used a cigaret holder. And the way she used it was thrice a crime. With a nonchalance that was painful in its deliberation, she poised and welded and maneuvered it in a most distracting fashion. Several times the naughty Melschirno was near to scorching the tender fingers that held it so gingerly. The heroine's dress was also in constant danger, and the other characters of the play seemed to be very careful not to come within reaching distance of the incendiary.

But her main difficulty was in keeping the holder and its occupant together. Once the cigaret actually fell to the floor and I swore inwardly when she quickly stepped upon it and reached for another. I was hoping she would not see the one that fell so it would set fire to the place and relieve my distress. But no such luck.

Now, just what connection all this smoking by the leading ladies had with the main performance of these plays, I could not well make out, tho I gave the matter a good deal of deliberate thought. I couldn't help thinking about it. The cigaret specialty was the outstanding feature of the play. With this irrelevant diversion on my mind I lost track of the main plot and of the conversation and what I had come for and everything else, until sometime after the second act when the Camelia had been led to water and the smokes had cleared away. There was no more smoking by the ladies after the second act. I don't know why. Perhaps they had become exhausted by that time. At any rate, I was thankful beyond bounds when the men took up that portion of the stage routine.

Now, what I want to know is—Why do they do it? I don't mean to preach on the immorality or injurious effect of the habit. I don't say that women shouldn't smoke. I wouldn't deny them any pleasure they enjoy. Let them smoke all they want to, the poor dears. Let them smother themselves in smoke for all I care.

But what I mean is this. Is there any real necessity for women smoking in so many of the present plays? It does not, as far as I have seen, enhance the effect of the performance in any way—even if done well. If this business were eliminated it would not be missed. By having it the audience is irritated, in some cases almost to exasperation. It would be ridiculous for a stage manager to make a couple of tight-rope performers do a grand opera number. It is just as ridiculous for him to put smoking in the routine of an actress who doesn't know how to balance a cigaret.

Of course, some women, and actresses, too, can smoke passably well, even charmingly. Bebe Daniels in the moving pictures can do it. Florence Finn, in "The Exciters", can do it and the single satisfying puff she takes in this instance does give color to the character she portrays. But most of them can't do it. And the point that I am trying to make is that, unless a thing can be done naturally—and in a manner that will be soothing to the audience—it had best not be done at all on the stage.

Most plays are trying enough as it is, with their clap-trap and hokum and fake, without adding unnecessary irritations.

"VIRTUE?" REHEARSING

New York, Oct. 21.—"Virtue?", a new play by William Everett, was placed in rehearsal this week by the Empire Play Company, Inc., under direction of Oscar Eagle. Myles McCarthy has a leading role in the piece, and presentation is scheduled for the end of November.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, October 21

IN NEW YORK

Table listing dramatic plays and their consecutive performance records in New York. Columns include play title, theater, and number of performances.

\*Closed Oct. 14.

†Closed October 21.

"PARTNERS AGAIN" REMAINS IN NEW YORK TILL DECEMBER

New York, Oct. 21.—Following the announcement this week that "Partners Again", with Barney Bernard and Alexander Carr, would go from here to the new Selwyn Theater, Chicago, November 11, in order to make way for the forthcoming presentation here of Ben-Ami in "Johannes Kreisler", which will necessitate the rebuilding of the Selwyn Theater's stage, business at the local house immediately went to capacity, and because of this and the need for time in preparing the new production, "Partners Again", will be kept on Broadway until December.

"FIND CYNTHIA!" BOOKED

New York, Oct. 23.—"Find Cynthia!" new comedy by Stuart Benson, which is being produced by Kilbourn Gordon, Inc., sponsors of "The Cat and the Canary", has been booked for out-of-town opening at the Palace Theater, White Plains, November 2, and Stamford November 3 and 4, with a New York engagement to follow.

"SEVENTH HEAVEN" NEXT WEEK

New York, Oct. 23.—John Golden promises Austin Strong's new play, "Seventh Heaven", for the Booth Theater October 30, with a cast to include Helen Menken, George Gaul, Frank Morgan, Hubert Druce and Beatrice Noyes.

WILLIAM HODGE IN NEW PLAY

Harrisburg, Pa., Oct. 21.—"For All of Us", a new play by William Hodge in which he also appears, was presented here this week by Lee Shubert. The cast includes, besides Mr. Hodge, Frank Losee, Marie Goff, Frank Burbeck, Mary Hampton, Frederick Howard, Ernest Stallard, Robert Middlemass, Gwyn Davis, Alice Murdock and Philip Dunning.

MEEHAN OPERATED ON

New York, Oct. 21.—John Meehan, general stage director for George M. Cohan, had a sudden attack of appendicitis Monday morning and was rushed to Misericordia Hospital, where he was operated upon immediately. He will be laid up for about a fortnight and all work on the forthcoming production of Augustus Thomas' play, "The Song of the Dragon", will be held up.

MARCIN'S NEXT PLAY

New York, Oct. 20.—"Mary, Get Your Hair Cut" has been chosen by Max Marcin as his next production. It is a comedy from his own pen, dealing with the so-called flapper in a mild vein and will have its first presentation in Stamford tonight.

The cast includes Carol McComas, in the leading role, and Beatrice Nichols, Hilda Vaughn, Mildred MacLeod, John Wray, Donald McDonald and Walter Horton.

THE SHOPPER

has moved into larger quarters toward the center of The Billboard because her former quarters became too small to "say it all".

Menfolks are invited to write her in reference to Christmas gifts for "her". The Shopper's an authority on the subject. Service gratis.

# STOCK DRAMATIC

## IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

### SAENGERS

Entering Dramatic Field

Open St. Charles Theater, New Orleans, With Saenger Players November 5—Stock Circuit May Develop

New Orleans, Oct. 21.—Announcement is made that Walter S. Baldwin, widely-known stock manager and director of the once-famous Baldwin-Melville Stock Company of days gone by, and who conducted a successful company at the old Academy of Music in New Orleans several years ago, will on November 5 open the Saenger St. Charles Theater as a stock house. All productions are to be under his personal directorship.

Mr. Baldwin, who has been conducting a successful company at the Forsyth Theater, Atlanta, Ga., known as the Forsyth Players, needs no introduction as far as experience is concerned. Walter is an old past master in the art of stock work, having learned the game from all angles.

The company, to be known as Saenger's Players, will open in "Polly With a Past", to be followed by "Adam and Eva", "Nice People", "Daddies" and other well-known late stock releases. Leona Williams and Foster J. Williams will play the leading roles, and the supporting cast will include Alice Buchanan, second woman; Ruth Harding, ingenue; Antoinette Rochte, characters; Shirley Gray, William Melville, James Donlin, comedian, and Guy Hitner, characters. Lee Sternett will be stage manager and O. W. Wegner scenic artist. F. H. Geringer, assistant general manager for the Saenger people, will have full charge. Prices will be as follows: Matinee, fifty cents top; night, one dollar top. Negroes, special balcony. Feature pictures will also be offered in addition to the stock productions.

This is the first "break in" of the Saengers to spoken drama and they probably will extend their activities along this line in Mississippi and Louisiana. Three years ago the Saengers controlled one picture house. Today they control one hundred and two. Their houses equipped with stages are: Rapids, Alexandria; Arcade, Lake Charles; Columbia, Baton Rouge; Jefferson, La Fayette; Greenwood, Greenwood, Miss.; Marlon, Clarksdale; Strand, Hattiesburg; Isis, Houston; two in Shreveport. These will probably be in the proposed stock circuit.

On May 1 ground will be broken for a new million-dollar Saenger theater and hotel here. The policy of the theater will be stock and pictures. It is rumored Ben Piazza has been offered the management. The site is opposite Alexander Pantages' property, where he proposes to erect a hotel and theater-ideal location.

Rumor says Saengers are working to control all theaters in the South, but this cannot be confirmed.

### ROSE HUBNER PRAISED

Wilmington, Del., Oct. 18.—"Mam'zelle", no longer new as a stock vehicle, but none the less attractive, is being presented this week by the Garrick Players. The usual number of specialties have been introduced, and the Monday night audience, which was a record-breaker, went away with the feeling that it had had its money's worth. Miss Kelly plays the part of Toinette, and Robert Lynn is Lionel Leslie. Both are very satisfying. It is somewhat of a disappointment to find that Rose Hubner, who came here several weeks ago to play Coddles in "A Pair of Sixes", does not have more to do. Miss Hubner's work is very finished and she radiates a sense of well-being and preparedness which is ever the earmark of the intelligent actress.

**WELDON WILLIAMS & LICK**  
TWO COLOR  
**TICKETS**  
FORT SMITH, ARK.

### WINIFRED WILKES IN DENVER BROWNELL PLAYERS HAVE BEST SEASON IN DAYTON

Denver, Col., Oct. 18.—Winifred Wilkes, pretty daughter of Thomas Wilkes, proprietor of the Denham Theater here, and of other theaters in Salt Lake City, San Francisco and Los Angeles, has joined the Wilkes Players here. Miss Wilkes has been playing ingenue roles at the Majestic Theater, Los Angeles, where she has made marked success. She made her first appearance Monday night with Gladys George, new leading woman of the Wilkes Players, in "Nice People".

The latest addition to the Wilkes Players takes her work very seriously, notwithstanding the fact that it is entirely unnecessary for her to be on the stage, due to the wealth and prominence of her father.

Dayton, O., Oct. 19.—The farewell week this year was the biggest the Mahel Brownell Players have ever had, and the season was the most artistic in the five they have been here. Miss Brownell in her curtain speech promised to bring back the same company next season. The audience greeted this with hearty applause. D. E. Sullivan's "Men She Married" was chosen for the closing play on account of the opportunities afforded the members. The play was beautifully staged. Never in Dayton has there been seen such exquisite coloring and beauty in scenery. John McKee surpassed even the acting of the company in the artistry of his stage direction. Miss Brownell never had

### ROBERT W. SMILEY



Mr. Smiley is playing this season with the Majestic Players in Halifax, N. S. Besides playing important parts with the company, he has written a new mystery play, entitled "The Snail", which has been accepted for New York production by Mr. Hammerstein, and which was produced by the Majestic Players September 11.

### RENA TITUS IN SERIOUS ROLE

Troy, N. Y., Oct. 20.—Wedding bells rang Monday for Rena Titus, former ingenue of the Proctor Players. Unless the text was deleted, she promised to "love, honor and obey" Fred H. Myers, a prosperous young business man of Albany. The bride is a native of Troy, but will make her future home in Albany. She does not intend to appear on the stage again, but as a cynic was heard to remark, and with some degree of truth at least, "they all come back". Miss Titus made her professional debut with the Fassetts Players in the spring of 1921 and leaped into immediate popularity. Critics hailed her as a very promising actress and she was said to have received several offers from New York producers.

### CHINESE STOCK PLAYERS OPEN IN SAN FRANCISCO

San Francisco, Oct. 20.—For the first time since the great fire of 1903 a company of famous Chinese players has opened a six months' stock engagement in this city, the Crescent Theater, 644 Broadway, having been leased.

The opening of the Chinese stock company here marks a milestone in Chinese dramatic history, for, it is said, women players for the first time in the history of the Chinese stage assume the roles of their sex.

a part that offered her more chance to act than she had in "Men She Married". Corliss Giles gave a very convincing performance and the other members of the cast played parts that seemed to fit them like the proverbial glove.

### MAE DESMOND COMPANY BEGINS ITS STOCK SEASON

Philadelphia, Oct. 19.—A most enthusiastic audience welcomed Mae Desmond and Her Players in their initial performance here Monday night in "East Is West". Surrounded by a capable company, Miss Desmond gave local stock lovers an evening of genuine pleasure.

The Desmond Theater, formerly the People's, has been renovated and redecored and made a most presentable appearance.

In the supporting company are: Frank Fielder, Louise Sanford, De Forrest Dawley, Sumner Nichols, Bernice Callahan, Kenneth Burton, George Callahan, Clement Beikel, Charles Squires, scenic artist; Richard Stokes, Samuel C. Miller, Edythe Harcourt and Betty Garde, the last-named having made a favorable impression when the Desmond Players were at the Cross Keys last spring. Among the newcomers are John N. Lott, who was with the company when it was in Germantown, and Rita Davis, whose work is also well known locally.

### ROTARIANS GIVE FLOWERS

To Broadway Players at Opening Performance of "Turn to the Right"

Schenectady, N. Y., Oct. 18.—A curious contrast is observable in the amusement field hereabouts this week. On one hand we have the filthy "Demi-Virgin" cruising around the one-night stands, and on the other the lily-white "Turn to the Right" at the Van Currier Theater, with "The Old Homestead" and "Way Down East" holding forth in film form at various houses, large and small. All are apparently drawing well, but for the nonce the clean ones appear to have the call on their supposedly popular companions of the putrid variety.

"Turn to the Right" has generous portions for quite the larger number of the Broadway Players and is, therefore, served by them with unusual deftness and apparent enjoyment. The Broadway Players present "Turn to the Right" in much better fashion than they did "The Acquittal". Harry Hollingsworth plays the hero with manly sincerity and avoids what might be a temptation to over-act. Harold Hutchinson contributes a splendid bit as a "hard-boiled" pickpocket who melts under the tender influence of women's kindness. Mr. Hutchinson is a likable juvenile of good appearance and ingratiating personality. His should be an easy road to popularity here. William La Veau sketches the expert steshowler with skillful character touches here and there, turning in a respectable acting total. Frederick Webber is a traditional villain of "the papers" school, and Jerome Kennedy an amusing, ebullient country youth. Miriam Stoddard and Ruth Robinson get a rest from the heavy work that fell to their lot in "The Acquittal", both playing straight roles this week—and playing them well, by the way. Charles Maclyn, a newcomer, does a clever bit as the money-loving Jewish pawnbroker in the prolog, and Jessie Fox offers an amusing portrayal of a hisping bucolic girl. George Ormsbee, Harry Cooke and John Ellis complete the cast. The production is excellent.

A group of local Rotarians, numbering about 250, attended the performance Monday evening; presented a huge horseshoe of flowers to the company; sang between the acts, and Harry Hollingsworth accepted the flowers on behalf of the players in a short speech.

### NATIONAL PLAYERS OPEN

In "The Nightcap"—First-Nighters See Good Production

Chicago, Ill., Oct. 20.—The National Players opened Sunday at the National Theater, on the South Side, to a capacity audience. The initial play, "The Nightcap", was given a good production by Director Harry Kenneth, and well enough played (with one exception), but the players will perhaps do much better team work when they are more accustomed to working together.

Gertrude Bondhill was an appealing Ann Maynard. While not called upon to do any great amount of acting, it was readily seen that she will be equal to the task when called upon to enact a role that will give her more opportunity to show her ability. Bruce L. Miller, as the pessimistic Jerry Hammond, and James C. Carroll, as Colonel James Constance, got all the comedy that could possibly be procured from their parts. Jack King Davis played Lester Knowles in a quiet, dignified manner. The rest of the cast who were equally skillful in their roles were Rita Elliott, Harvey Maxwell, Harry L. Walker, Juan DePerrier, Harry Kenneth and Sam B. Cully.—J. LANGDON MORGAN.

### WINTER STOCK IN PITTSFIELD

Pittsfield, Mass., Oct. 20.—The sun shone bright on the local amusement field this week when it was announced that a stock company would open at the Union Square Theater October 30, under the management of L. H. Raymond and John M. Cooney. Pittsfield is thus to have regular dramatic fare during the winter months. Ruth Saville, of the Alcazar Theater, San Francisco, has been engaged as leading woman of the company, and Guy Harrison, of the Poll stock forces, will be leading man. The Union Square is playing pictures at present.

### MALE LEADS CHANGE

Providence, R. I., Oct. 20.—Foster Williams, who this season has been playing leads with the Leon Brown Players at Woonsocket, at the Bijou Theater, has resigned to go New Orleans to open with a new stock company November 5. Hooper L. Atchley will replace Mr. Williams. Mr. Atchley comes from Fall River, where he has just closed a sixteen weeks' engagement with the Stanley James Stock Company. The new star will begin work next Monday.

### "THREE WISE FOOLS" IN BATTLE CREEK, MICH.

Chicago, Oct. 19.—The Bijou-Arcade Stock Players inform The Billboard that they are playing "Three Wise Fools" this week in Battle Creek, Mich., and will present "Tess of the Storm Country" next week. Last week "Peg o' My Heart" and "My Lady Friends" were presented.

STOCK CHATTER

"Honors Are Even" and "The Law Breaker" have just been released for stock production in all territory by the American Play Company, Inc., of New York.

E. G. Kast, last season the second man at Davenport, Ia., has been engaged by Manager Adams, of the Drama Players, Kansas City, for a similar line of parts, opening in "The Nightcap".

"Within the Law", as presented by the Goddiner Players, drew packed houses to the Princess Theater, Ft. Dodge, Ia., last week. A local critic says it was one of the best plays that the company has offered in Ft. Dodge this season.

A feature of the musical program each week at the Uptown Theater, Toronto, Can., where the Vaughan Glaser Players are enjoying a highly successful season, is a feature solo by one of the members of the orchestra, which is under the direction of Mr. Gesensway. According to The Billboard's local representative, the Glaser company offered "Everywoman" in a most creditable manner Monday night, October 16.

Among the plays scheduled for presentation during the engagement of the Brown Players at the Bijou Theater, Woonsocket, R. I., are "Tom to the Right", "Smilin' Thru", "Way Down East", "The Storm", "The Brat", "Scandal", "East Is West", "Daddy Long Legs", "The Sign on the Door" and "The Rosary". The plays will not be given in the order they appear on the programs, but each will be presented some time during the season.

Eric Dressler, former juvenile with the Proctor Players in Troy and Albany, N. Y., opened in "The Ever Green Lady" at the Punched and Judy, New York, last week, and received splendid notices, particularly in The American and The World. Mr. Dressler plays a \$30-a-week reporter on The World, who gets tips on two drinks when he goes out for a "human interest" story. Beryl Mercer is the featured member of the cast, with J. M. Kerrigan next in line.

"Main Street", according to the October 16 issue of The Davenport (Ia.) Democrat, was one of the most successful plays ever presented by the Grand Players at the Grand Theater. "It was a genuine bit and the performance of Chas. Berkell's company will long be remembered by local theatergoers." The Democrat further said: "Just a word about Mr. Blackburn's settings and Mr. Smith's technical direction. The first scene, Main street, is one of the most finished settings ever placed on a local stage. There are the stores of a small town just as you have seen many times. The small town boulevard lights, the pride of the village, the sidewalks—everything is there. The other scenes are equally as good, complete even to the slightest detail."

LEITH-MARSH PLAYERS

El Paso, Tex., Oct. 20.—The Leith-Marsh Players are enjoying their fortieth week of success. Lawrence Marsh, manager and director for this excellent stock company, is a sincere and hard worker and is one of the chief reasons for its splendid popularity. The cast includes Winifred Greenwood, leading lady, who has taken El Paso by storm. Joyce Booth, ingenue, is vivacious and charming and indeed a splendid asset to the company. Vane Calvert, clever and reliable, is one of the most popular character actresses who has appeared here.

Geo. Rand, leading man, is another reason for the company's success. He is a good fellow with it. Maurice Penfold, juvenile, never misses an opportunity to add to his popularity. Chas. Perley has proven himself invaluable as a second business man, always giving an enjoyable and finished performance. Eddie Lawrence, character comedian, enjoys a great popularity and always leaves his audience wanting more. Members of the company all swear by Harry Schumm, most capable stage manager and character man. Nothing ever seems to go wrong with Harry on the job. Rolla Olin, general business man, is always on the job

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Three years Juvenile Man for B. F. Keith Stocks, Brooklyn, at Gotham and Crescent Theatres. Morocco-Wilkes, etc.

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Second Business Man, not less than 5 ft., 10; weight not less than 165. Permanent stock, two bills. Must be young, good looking, wardrobe. CAN USE one more good location for one-a-week stock. Address CLINT DODSON, Garden Theatre, Pensacola, Florida.

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WALT. E.—General Business. Age, 39; height, 5 ft., 10 1/2; weight, 155. Double and Single Specialties. Change for week. Wire GRACE—Ingenues. Age, 21; height, 5 ft., 1; weight, 120. 920 3d Ave., So., Wausau, Wisconsin.

and is a favorite, especially with the ladies. Skipp Craig is a new addition. According to his past reputation he will undoubtedly prove valuable to the company. Dallas Packard deserves a great deal of praise for the splendid sets he turns out and they go far toward making each play a production. This company is very fortunate in having a good stage crew. This week the company is presenting "The Naughty Wife", with "Smilin' Through", "East Is West", "The Outcast" and "Madame X" to follow.

"NICE PEOPLE" ON STAGE AND SCREEN IN MT. VERNON

Mt. Vernon, N. Y., Oct. 18.—In these days of semi-depression, industrially and financially, astute theatrical managers are casting about for novel methods of boosting business at the box-office. One of the popular stunts is to have a "day and date" showing of a popular play in the film and stage versions. The pendulum swings to and fro; sometimes it is the picture that benefits and sometimes it is the stage play.

In Mt. Vernon this week, or for the first three days at least, theater patrons have the opportunity of seeing "Nice People" on the screen and on the boards. Proctor's vaudeville house has the film and is undoubtedly profiting from the stock production of the piece at the Westchester Theater. Judged solely from the viewpoint of entertainment, the dramatic version is excellent. If you demand strict adherence to plausibility at all times—well, that's another matter. The Westchester Players present "Nice People" in capable fashion. Agala Lillian Desmond has the leading role and again she plays it well. The daring and unconventional society debutante "Ted" is quite an amusing figure in her hauds. Ralph Marphy not only directs the production, but plays the country boy. George Clarke is "the other man" with whom "Ted" imagined she was in love, and J. Dallas Hammond is another flame. One of the best bits of acting in the show goes to the credit of Madeline Davidson, cast in the role of Hallie Livingston. Lanrett Brown does nicely as the heroine's loyal aunt, and Edith Fitzgerald as a girl chum. Seth Arnold plays the fop, a character which has been the butt of playwrights' comedy points from time immemorial. Harry Jackson does splendidly in a father role.

From the sophisticated city atmosphere of "Nice People" to the narrow provincialism of "Main Street" is the Westchester Players' jump for next week.

WOODWARD PLAYERS, DETROIT

Detroit, Oct. 20.—The Woodward Players received "The Girl in the Limousine" for the current week's offering at the Majestic Theater. The play is receiving excellent treatment at the hands of Manager McGee's capable company and is proving genuine comedy punctuated through with sure-fire laughter. Leona Powers, leading woman, is bewitching as the capricious Betty Neville and puts her lines over with a deftness that eliminates every trace of suggestiveness. Forrest Orr, as the bewildered Tony Hamilton, handles the risqué situations without the slightest offense and registers a storm of laughter with his grotesquely awkward antics. J. Arthur Young, as Riggs, the butler, takes a minor assignment and works it up to one of importance by skillful acting. David Herblin played the part of Dr. Jimmie Galen with professional zeal and is a friend and confidant of Freddie Neville, the irate

husband of Betty, capably enacted by Frank Com. Louise Huntington plays the unwelcome Aunt Cicely. Jane Miller is charming as Bernice, Tony's fiancée, and Alice Hanley is well cast as Lucia. Other members employed in the presentation contribute materially to the well-acted performance. Creditable scenes have been supplied. Next—"The Seventh Guest."

"PUT IT ON THE MAP"

Given Premiere in Author's Home Town—New Play Suited To Pack Players

Asheville, N. C., Oct. 18.—The patrons of the Pack Theater are being given an unusual treat this week when the Pack Players give the first presentation on any stage of "Put It on the Map", a sprightly three-act comedy-drama by Watkins Eppes Wright, a young dramatist and short story writer of this city. Mr. Wright's comedy is proving a splendid vehicle for the Pack Players, ten in number, and all are well fitted to their parts.

The plot of the comedy deals with the efforts of a young man, who inherits a small-town hotel, to put the town on the map. A broken bottle and a punctured tire play an amusing part in getting the tourists to stop for the wonderful Southern supper the hotel is serving. There is a slight mystery element throughout the play, as well as a strong comedy thread, and the love interest is well sustained and splendidly portrayed by Blanche Wilcox and Earl Mayo, who play the leads with the Pack Players. The comedy parts are well played by Jessie Gilde, manager of the Pack Players; Virginia Powell and Joe McEnroe.

"Put It on the Map" is proving a strong drawing card at the local theater, and not wholly because of the playwright being a resident. The comedy offers something entirely new in plot and a most interesting second act.—V. McDONALD.

GARRICK PLAYERS

Put on "A Pair of Silk Stockings"

Ottawa, Can., Oct. 21.—The Garrick Players gave their local patrons a treat the opening night of this week's run at the Family Theater when they presented "A Pair of Silk Stockings". It is a tribute to the Garrick Players and to Jack Soanes, who is responsible for the direction of the company, that they can continue to put on such varied and completely different entertainments week after week without lowering the standard of their work. Harvey Hays fitted himself into a rather different role than usual and put it over in a masterful manner. Zaïna Chrzon was splendid in her characterization of Molly Thornhill. Florence Burroughs has always proven herself good, but went one better this week. James Swift deserves special commendation for one of the best pieces of acting he has given since coming to the Family. Ramon Greenleaf had a minor part, but kept up his usual good standard. Mae Melvin, Millie Beland and others rounded out a cast which really entertained. Jack James, in monologs and readings between the acts, was a strong feature of the week's entertainment and deserved the repeated accolades received for his interpretations of some of Dickens' work. The scenery was up to its regular degree of exactness and fitness for the different scenes and the patronage increasing to what will be capacity houses nightly ere long.

"FEMINE FRILLS"

had so much to say about the new styles and bargains in the shops that we have moved "her" farther back in The Billboard, where she "can spread" herself a hit.

Altho' it's a Women's Page, The Shopper invites the menfolk to avail themselves of her services for Christmas shopping. See page 40.

A WISE CHOICE

is "The Nightcap" for Forsyth Players —Walter S. Baldwin Back From New York

Atlanta, Ga., Oct. 17.—For Southeastern Fair Week Managing Director Walter S. Baldwin has chosen "The Nightcap", and that it was a wise choice is proven by the splendid patronage given the Forsyth this week. This is the first showing in Atlanta and it is judged as a second "The Bat". Mr. Baldwin has returned from New York, where he went to engage his new stock company for New Orleans.

There is plenty of drama and not a little comedy for John Littel and Florence Rittenhouse, with the two other principals, Gus A. Forbes and C. Russell Sage, well provided for in the humorous line. Mr. Littel's work in the role of the bank president who comically plans his own murder is splendid and adds another star to his already long line which the Forsyth patrons as his judge place beside his name each week for good work. Florence Rittenhouse as his ward makes such a sweet young lady that it is no wonder that Fred Constance (Orris Holland) was eager to bask in the sunshine of her smile. It seems rather cruel treatment for Mr. Holland that his audience never takes his work seriously, even when he is at his best, which is about all the time. The younger portion adore him so completely that all he has to do is speak and they laugh, even though he might have spoken a line that should bring tears. Gus Forbes handles another grouchy role with finesse, bringing in his comedy lines and holding them just when they are needed. Katherine Givney, playing the role of the dissatisfied wife of Lester Knowles (J. Hammond Dalley), won a generous share of the honors with her professional poise and naturalness. J. Hammond Dalley and Walter Marshall deserve a lot of praise, as each doubled a part, playing a character, then straight, making the most of both assignments. Walter S. Baldwin and Stuart Beebe performed their roles with a fidelity that added to the general success of the production.

The one interior was the best that Mr. Saling, scenic artist, has offered since the opening March 20.

Next week "Parlor, Bedroom and Bath".

ENGLISH COMEDY WEAK FOR BONSTELLE PLAYERS

Detroit, Oct. 19.—"Happy-Go-Lucky", a comedy by Ian Hay, is the Bonstelle company's offering at the Shubert-Michigan Theater this week. Originally produced in England under the title of "Tilly of Bloomsbury", the play is woven of dull fabric, with a faint thread of plot, sprinkled in spots with sparkling dialog and a number of humorous situations. Ann Harding, Douglass Dumbrille and James Blies have the only parts with anything like fat in them. The other members have pretty tough sledding with assignments that are severely lean. Ann Harding has the role of Tilly Welwyn, a little cockney girl, a part that demands difficult dialect requirements and provincial mannerisms, which she handled with her customary frankness and Mrs. Douglass Dumbrille scored as Mr. Stillbottle. Upon his shoulders fell the bulk of comedy that saved the piece and he came thru with an 18-karat performance. James Blies had a droll comedy part, the happy-go-lucky father of Tilly, and gave a good account of himself. Calvin Thomas, the new leading man, gave a satisfactory portrayal as Richard Mainwaring, as did Pauline Grell as Lady Mainwaring. Marie Curtis, Aubrey Bosworth, Earl Larimore, Anne Carpenter, Donald Campbell and other members worked hard in parts that fit them about like a suit of ready-made clothes. Stephen Nastfogel, company artist, contributed some noteworthy scenes. Next—"East Is West."

BALL PLAYERS CLOSING SEASON IN WHEELING

Wheeling, W. Va., Oct. 19.—"Experience", this week's offering by the Jack Ball Stock Company, is not new to Wheeling. While it was touring it used to play here regularly, and in its last season before it became finally too old to travel it played here a solid week. So most of the theatergoers hereabouts have seen it. Nevertheless, it is an interesting and impressive novelty, skillfully mounted and acted by these popular players.

Alec Macintosh, specially engaged for the role of Youth, is an unusually gifted young man, for besides filling every acting requirement he possesses a splendid singing voice and plays the piano with the technique of a finished musician. George Whitaker plays with fine (Continued on page 29)

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"TOM" SHOWS AND TENT VAUDEVILLE

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

## BIG BUSINESS

### For Engesser in Missouri

Company Has Dates in Kansas and Oklahoma To Play; Then Heads for Texas

"Did you ever see anything like it?" was heard more than once around the Geo. E. Engesser Shows as they played only a few spots in Missouri on their way to the land of perpetual sunshine. Shenandoah was the last stand in Iowa, where the S. R. O. sign was up at ten minutes past eight. From there to Marysville, Mo., where the S. R. O. sign was put up again, and with strong opposition in the Empire Theater. Chillicothe was next, with a heavy rain about 7 o'clock, but that didn't keep them away, as they were sure hungry for a show. The picture show manager let the first hundred "kids" in free, but our usual share was there. From Chillicothe we jumped to Brunswick, getting in there at 5:30 p.m. It was a fair date. The Major insisted upon our setting up on the fair grounds, which was two miles from where our car was spotted. The last two weeks we have arrived in our towns exceptionally late, but that doesn't seem to hurt any. The tent goes up in one hour in cases like that. The top is in charge of Ed Oats, an oldtimer, who certainly knows his business. His assistants are always on the job, and there has not been one change since the opening in Minnesota May 1. In most every town mentioned we were about the fourth or fifth show in, and most all of them playing for much cheaper prices than we are charging, but when they hear the band they simply have to let loose. The band is under the direction of Prof. Edward Matthews, and not one change has been made in its personnel since the opening. The cast also remains practically the same, which speaks well for the management. The writer has worked for the Engesser shows eight years and expects to be here a while yet. From Carrollton we made quite a big jump to Olathe, Kan., where we were greeted with the S. R. O., and weather was not the July kind. We have only five more stands in Kansas after here (Chanute), then a couple of weeks in Oklahoma, then a long route in Texas.—NED C. SMITH.

### "ANGEL OF HELL VALLEY" IS DELIGHTFUL OFFERING

George Crawley's four-act comedy drama, "Angel of Hell Valley," received excellent handling by the Herschell Players at the Hippodrome Theater, Covington, Ky., where the piece went on view Friday night, October 20. "Angel of Hell Valley," an exceptionally clever Western play, unfolds a story that is interesting, with romance interwoven and enough comedy to balance the serious moments. The discriminating patrons of the Hippodrome enjoyed it thoroughly. Herschell Weiss not only proved himself a good director, but also played the role of Swift Eagle (without the conventional Indian garb) in a most convincing fashion. Walter Alderson, as Jack Quinn, was a cool, confident and generous enemy of the full-blooded Sioux, Charles Clemmons, a new member of the company, as a lazy, awkward cowpuncher, who spent most of his time complaining of his various ailments, was a riot of fun. Harry E. Layd and Helen Scott, in character parts, made the audience laugh apently. Dolores Devers, as Angel Caldwell, played her part well. Altogether "Angel of Hell Valley" is one of the best plays offered by the Herschell Players since their opening.

### SIMPSON PLAYING HOUSES

Karl Simpson reports the recent closing of a very successful tent season of thirty-six weeks. With the company were: Mabel Granger, Leona Thompson, Eleanor Kelly, De Wm. Baird, Tom Dale, Manly Streeter, Harry Sims, Ted Eddie, Floyd Carrel, Dick Standish, Windy Oberhelm and Mr. Simpson. The company will play in houses until Christmas. Mr. Simpson says that Baker & Lockwood are building a complete new outfit for next season.

### FEAGIN STOCK COMPANY OPENS IN CINCINNATI

The Feagin Stock Company opened October 15 in Cincinnati at the Norwood Theater, which was filled to overflowing at two night performances. The company chose for its initial play "My Dixie Girl," which highly entertained the audience the opening night. The reception given Bob Feagin, who worked behind burnt cork, was indicative that the local suburban audience had not forgotten him since last season, when he became popular as a member of Kilgour's Comedians. A capable company supports Feagin, who, with Elizabeth Williams, as a Negro "mammy," furnished the comedy of the performance. Joe Williams was very good in the part of a Southern Colonel. He had a pleasing voice with a Southern drawl in it. Grace Feagin was pleasing and handled naturally the ingenue role. Pearl Mosler has an attractive appearance. We hope to see her in a more prominent part some time. Glenn Pate played the "heavy" in a hateful manner, while Leo Mosler was a noble hero. A trio specialty by Glenn Pate, hanjo; Boh Feagin, piano and Leo Mosler, xylophone, was a delightful feature meriting the audiences' approval. Someone's labors as director were shown in the smooth and polished performance by this troupe of artists.

### "ALIAS BILLY NIX" READY FOR RELEASE

"Alias Billy Nix," the latest play written by Ted and Virginia Maxwell, is ready for release. This is a story of the Taft oil fields, intimate data for which was secured while the Maxwells were in Taft this summer. The locale of the play is one of the oil leases visited by Ted and Virginia, and every detail is correct. While there is an interesting heart story, the comedy is paramount, the Maxwells changing the immortal bard's lines to "The comedy's the thing." They believe "Billy Nix" to be the greatest light comedy role they have yet written. Kajl, his Jap valet, will bring a new comedy element to repertoire. Then there are Hardbolled Handy, a pugilistic oil worker, and a screamingly funny near-sighted oil mah. These characters all tend to make "Alias Billy Nix" one of the best laugh-producers of the season.

The Curtis-Shankland Company will be the first to receive this play. Mr. Shankland having requested first opportunity to lease the new Maxwell plays for his territory.

### CLIFTON COMEDY COMPANIES NOW PLAYING HOUSES

The Clifton Comedy tent shows are offering vaudeville and plays far superior to the ordinary tent show of this kind, a report says. They each carry a band of fine musicians which greatly add to the program. Herhall A. Seall, of the No. 1 show, was married on the stage to Glydes Akins September 12. The No. 1 company had the best season ever. The No. 2 show closed September 2 and reopened September 5 under the new management of Frank Keith. Both shows closed under canvas September 30 and opened in houses October 2. Members of the No. 1 company are as follows: Sam Spedden, manager and lecturer; Mrs. Spedden, treasurer (both doubling in the show); Harry Seall and wife, trombone and piano; Gene Mitchell, cornet; Bob Gifford, magic and drums; Guy Barker, principal comic. With the No. 2 company are: Frank C. Keith, manager and lecturer; Mrs. Keith, treasurer (both doubling in the show); Tom and Ada Yancy, sketches and specialty acts; the Musical Osbornes, piano, drums and saxophone; Frank Rusk, magic and novelty. J. J. Holmes and wife, owners, have gone to Florida for a vacation.

### J. DOUG. MORGAN ADDS TANGLEY CALLIOPE

J. Doug. Morgan, manager of the Morgan Show, now playing thru the South, has added a big feature to his enterprise this week for advertising and concert purposes. He has secured one of the latest improved Tangley calliopes. The use of this instrument will cover a long-felt want for wakening the people up the very day the show opens, and in increasing the musical concert 100 per cent. The Tangley Calliope Company, of Muscatine, Ia., is said to be operating night and day with many orders for its new models, which are both hand and automatic playing. The instruments are constructed thruout of metal for outside weather conditions.

### "TOM" SHOW PLEASURES

Newton & Livingston Company Plays to Capacity Audiences in Aurora, Ind.

It had been a long time since "Uncle Tom's Cabin" was produced in Aurora, Ind., but this did not serve to detract from its popularity when, on October 16, Newton & Livingston's production played to two capacity and enthusiastic audiences, matinee and night, at the Palace Theater, according to Harry E. Lloyd, who journeyed down from Cincinnati to see the show. Mr. Lloyd says lithographs were spread all over the town advertising the presentation, showing all the familiar scenes of the play.

"The old classic still has a considerable grip," remarked Lloyd to a representative of The Billboard. "I have played in various 'Tom' shows in the long ago and have seen various productions of the favorite old melodrama, but the Newton & Livingston show is the most spectacular and pleasing that it has ever been my pleasure to see. Plantation melodies by colored singers, Negro folks in the cotton-picking scene, bloodhounds tracking down the unfortunate Eliza all greatly aided in providing the atmosphere really necessary for such a play. The Newton & Livingston Company is putting the show on in a way that catches the fancy of the patrons, and the audiences got quite worked up over the trials and dangers of Uncle Tom, played capably by an old colored actor. Daisy Newton, as Topsy, was amusing. Claude Sinclair played the part of Phineas, and Chas. Wilson was a satisfying St. Clair. Mrs. Sinclair's Ophelia was a scream, the scenes between her and Topsy going over big. Billy Blythe acquitted himself capably as George Shelby. Mr. Blythe, by the way, is doing well with his song books and candy. Earl Newton played Marks in the traditional manner. Other members of the company handled the parts assigned them with success. The stage settings were really handsome, and there was excellence in each specialty act. The splendid band and orchestra was given generous and prolonged applause. Newton & Livingston and Aurora can shake hands and call it square. The former gave what they promised—a splendid performance—and Aurora returned the compliment by giving them two magnificent houses."

### WORTHANS GO TO FLORIDA

The tent season of the Chas. Worthan (Motorized) Dramatic Company closed in Biosa Mound, Ill., October 7, after twenty-three weeks of good business over the same route it has played for the past ten years. According to Mr. Worthan there was not a night lost on account of rain or bad roads, and no changes made in the cast of fourteen people, who were all Equity members. Mr. Worthan says he used a complete repertoire of Robt. J. Sherman's plays, with the "Balloon Girl," "Borrowed Plumes" and "Cindy's Pirates" being the winners. Fred Worthan, brother of Charles, was married to Velma Coons in Mason City, Ill., some time ago and has located there in the cafe business. The roster of the company: Charles, Fred, Sadie, Jack and Bonnie May Worthan, Glen and Sylvia Phillips, Geo. Stephens, Lotta Drummond, Nina Flasiq, J. Arthur Gordon, Jess Oyler, Geo. DeBolt and Tom Bitzer. The company will reopen the second week in May, 1923, at Blue Mound, Ill., where the outfit is stored. Mr. and Mrs. Chas. Worthan have gone to Florida for the winter and will visit the Geo. Roberson Show in Arkansas en route.

### JULE OBRECHT ENLARGES

For the first time in its existence of fifteen years the Obrecht Sisters' Stock Company is playing in new territory, according to Manager Jule Obrecht, who says that this year's business thruout the iron range in Michigan has broken all records. At Menominee, in seven days, the company is said to have grossed, at 50 cents top price, \$2,760; Ironwood, in seven days, \$2,540; Ladysmith, in four days, over \$1,500. None of these cities had ever been played before by the Obrecht Company, which has been enlarged to twenty-two people, inclusive of the Obrecht Sisters' Ladies' Orchestra of five pieces. More scenery has been added and now it has a full-length 60-foot car to carry everything. Mr. Obrecht says. The Obrecht organization will probably open in permanent stock in St. Paul, Minn., Christmas week for the balance of the winter season.

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## Wanted Ingenue

Rep. experience. Good reader. With feature specialties, to change three times per week for vaudeville road show. Send photo and state all you do. PRODUCING CO., Lis. on N. H., Oct. 25-28: Weedsville, I. H., till Nov. 2. Open to buy black or brown cloth Cycloramas.

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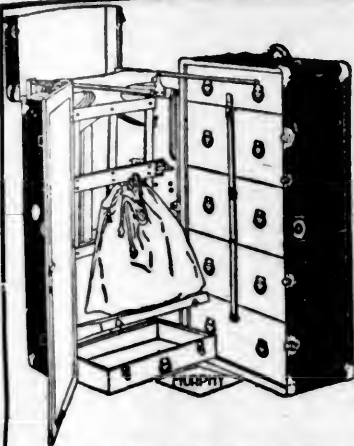
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**REP. TATTLES**

Since leaving the Bryant showboat as agent late this summer, Frank S. Smart has been selling rubber belts with success at fairs. He is going South for the winter.

Dot Williams is resting at her home in Toledo, O., after a summer engagement with Stone's "Tom" show. She will remain at home with her mother and son this winter.

Mr. and Mrs. M. R. Tilton are home in LaHarpe, Ill., for the winter after closing at Baxter, Ia., with the Lockery Bros.' "Uncle Tom's Cabin" Company. The tent show was out twenty-one weeks and covered 1,642 miles by wagon thru Illinois and Iowa.

Sights' Comedians, who recently closed a week's engagement in LaHarpe, Ill., attracted large crowds. Al Sights is a former LaHarpe boy, and his shows were enthusiastically received. He appeared earlier in the season but a return date was necessary to meet popular demand.

The Musical Ishams, who recently closed their second season with the William F. Lewis Stock Company, are enjoying a six weeks' vacation at Hot Springs, Ark. They will either sign up with another repertoire show or return to Chicago to play cabarets after leaving Hot Springs.

Bettie O'Neal, of the Crawford Stock Company, Cleveland, O., and Robert B. Gilbert, of the team of Gilbert and Gable, "Sleuths from Comedy Land", are receiving the congratulations of their friends upon their marriage at the Crawford Theater, Cleveland, October 9.

Irving Bros.' show opened at Cleveland, N. Y., last week, for a tour of three-night stands. The company includes John and Anna Murry, sketch team; Walter Glasford, Bud Higgins, Deckers Sisters, Robert and Tom Irving. Manager Tom Irving writes that business is good.

Thomas L. Flinn closed his "Uncle Tom's Cabin" company (under canvas) at Arlington, Va., October 3. Mr. Flinn says that while the season was not the best, business on the whole was satisfactory. The show will winter as usual at Hoosick Falls, N. Y., and open its seventeenth annual tour in April.

According to Henry Anthony, press agent, Selden's Big City Show closed at Hartford, Mich., September 30, after playing fourteen weeks of still towns and seven weeks of fairs. Business was exceptionally good all season. Mr. Selden is quoted as having said, "The

**"FEMININE FRILLS"**

the women's page of The Billboard, has been moved to page 40. We are making this announcement because some of our readers were under the impression that the Shopper's Department had been discontinued. The Shopper is still at your service, and the current column contains many helpful Christmas gift suggestions.

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show was visited by a great many professional folks during the season and all were loud in their praise of the organization as a whole. Mr. Anthony says. The company was completely motorized and carried its own electric light plant. A Wurlitzer electric band, Deagon una-fon, Tanley calliope, piano, saxophone and trap drums furnished the music. When asked if the show would be bigger and better next year Mr. Selden replied that it will not be larger but if there is anything better he will have it.

**BOBBY LARUE OPENS ROTARY STOCK COMPANY**

The Bobby LaRue Players have opened their third season of circle stock in and around Indianapolis, Ind., and if the patronage of the first week is taken as a criterion Mr. LaRue says this will be an even more successful season than heretofore. Mr. LaRue also states in his letter to The Billboard that nothing but high-class dramatic and comedy plays will be presented. The following is the capable cast of the Bobby LaRue Players: Tommy Coyle, leading man and director; Queen Marlowe, leading lady; Pearl Cogswell and Edwin Forest, general business, and Bobby LaRue, comedian.

**"MED." SHOW 100% EQUITY**

The far-reaching arm of the Actors' Equity Association has embraced for the first time in the history of the world a medicine show, known as the Ackerman-Parker Stock Company, writes its deputy, Fred Wood. This show, owned by Harry Parker and Charles Ackerman, of Oshkosh, Wis., has signed up 100 per cent Equity. Playing the State of Wisconsin, in the larger

towns, the season yet young, door receipts and sales are reported big. Dr. Harry Parker, known the world over as "the little health-giver", delivers his forcible lectures nightly. Dr. Gibbs, the Milwaukee specialist, has the office in charge and Charles Ackerman the advance. The company is booked solid until May. Royalty plays of the highest caliber are produced and directed by Dr. Parker. Drama is supplemented by vaudeville and sketches by the versatile members of this fast-stepping company. The Equity cast is as follows: Dr. Harry Parker, director; Fred Wood, leads and violin; Camille Wood, leads and piano; L. Ruth Hall, ingenue; Jim Bavis, comedian and piano; Frank Cox, general business and piano; Andy Arnold, magic and general business. Each member works with vim and vigor, and is proud of the Equity show.

**SHOWFOLKS SCATTER WHEN DANDY DIXIE SHOW CLOSES**

The Dandy Dixie Show, under the management of G. W. Gregory, was to have closed in Arvonla, Va., Saturday night, October 21, after a thirty weeks' season. Mr. and Mrs. Gregory and children will leave for their home in Brodnax, Va., to spend the winter. Al Corbin, character man, will spend a few weeks in Rectortown, Va. Luther Mays goes with the Gregorys to Brodnax. Lloyd Canfan will proceed to Beatton, Va., his home. Tommy Tomlinson, pianist, will en train for his home in Adelphi, O. Billy Randall, black-face comedian, slugger and dancer, goes to Williamsburg, O. A majority of the people will return for next season which opens April 1. The little mascot, Topsy, has been making high dives all season and the canine will be given a long rest.

**JOE WRIGHT REORGANIZES**

After a ten-day layoff in which to reorganize John Wright's National Stock Company has reopened. A. K. Miller has been replaced by B. E. Wilson, and Helen Cummings and Alice Webber have taken the places of Margaret George and Violet Deane. "Where Is My Wandering Boy" is being used as a feature bill. The company staff includes: Walter Brown, carpenter and scenic artist; Harry Le Brun, property man; Larry Cummings, agent; Tom O'Brien, business manager, and Joe Wright, owner and manager. The company is now playing in Pennsylvania, with Maryland territory to follow.

**MCCORMICKS IN CHICAGO**

Chicago, Oct. 26.—Hugh McCormick, of the Lon Whitney Stock Company, and Mrs. McCormick are back in Chicago. "Mac" brought back a vast amount of press notices and it is the opinion of the writer that he earned them all. The McCormicks had played stock engagements with the best companies in Omaha, Kansas City, Ft. Wayne, Indianapolis, St. Louis, Peoria, Mason City, Ia.; Anderson, Ind., and a lot of other good towns with signal success. Their managers characterized them as two of the most genuinely consistent, capable and loyal performers known in stock circles.

**MINERS ARE SPENDERS**

Jack Hamilton, a member of the Curtis-Shankland Stock Company, writes a friend in Cincinnati under date of October 16 as follows: "This show has been doing the business the last ten weeks. We haven't had a week during that time that has run under \$2,500. This sounds exaggerated, but it's a fact. We close the tent season October 21 and open in the houses October 23. The mines in Illinois are all working and the people have plenty of money and are not afraid to spend it."

**BALL PLAYERS CLOSING SEASON IN WHEELING**

(Continued from page 27)

authority as Experience; Eva Sargent is a stunning creature as Pleasure, and Edwin Scribner clothes Ambition with a relentless austerity. The remainder of the players are allotted several bits apiece, and most of them score individual hits thru their versatility. Particularly good are Florence Lewin, Dixie Dow, Laura Brooks, Lois Wilson, Frank Hawkins, Milton Kibbee, Jack Ball, Frank Gallagher, Francis Boyce and Percy Kilbride. In spite of big scenic investiture, an augmented cast and the lure of a free automobile "given away to the patron holding the lucky number", "Experience" will not smash any box-office records, said Mr. Ball in a talk with your correspondent, but will do only a normal week. This, added the genial manager, would be quite satisfactory. It is rumored that the stock season will end in a few weeks here, and in this connection it is interesting to note that the company opened a little over six months ago for what was to have been a ten weeks' stay. For the first few weeks there was an opposition stock to contend with, followed by a nation-wide depression which withered scores of stocks, most of them in larger cities than Wheeling. Mr. Ball piloted his company thru successfully, which is certainly a tribute to his showmanship. "She Walked in Her Sleep" next week.

# AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY  
AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

## FIRST AMERICAN PERFORMANCE

Of Korngold's "Sursum Corda" To Be Given by Philharmonic Orchestra at Initial Concert of Season

Josef Stransky has announced the program to be presented by the Philharmonic Orchestra at the initial concert of this season, which takes place in Carnegie Hall, New York, the evening of October 26. The Seventh Symphony of Beethoven will open the program and Mr. Stransky will give the first American performance of Korngold's Symphonic Overture, "Sursum Corda", and it will also mark the first Philharmonic presentation of Richard Strauss' "Salome Dance". The orchestra will also play the Debussy Nocturnes "Nuages" and "Petes".

Mr. Stransky will conduct the first concert in the Philharmonic series to be given at the Metropolitan Opera House, which is scheduled for Tuesday evening, November 14. Subscribers to this series will enjoy the advantages of the improved acoustics which have been provided for this series, as Joseph Urban has designed an orchestral background in which has been embodied the principals of modern science in its relation to sound.

## FRITZ REINER ANNOUNCES

Programs for Opening Concerts by Cincinnati Symphony Orchestra

Fritz Reiner, new conductor of the Cincinnati Symphony Orchestra, began work upon his programs for the season immediately after his arrival but a short time ago in Cincinnati, and has announced his plans for the opening pair of concerts which will be given in Emery Auditorium October 27 and 28. The first program will be made up of the "Leonore" overture No. 3, by Beethoven; to be followed by Symphony No. 4 E Minor of Brahms, and two numbers of Wagner will complete the initial concert of the season.

Mr. Reiner has announced that during the symphony season he will present a number of works of American composers, and a more complete announcement will be made as soon as his plans are perfected.

## LUCY GATES

Gives Second Annual Recital in New York City

New York, Oct. 14.—Friday, the thirteenth, was veritably lucky for Lucy Gates, soprano, the "Girl from Utah", in her second annual recital in Aeolian Hall, last night, for a full house of her friends, admirers and acquaintances greeted her and added to her many laurels, so deservedly won by means of her work upon operatic and concert stages and reproduced records.

Her comprehensive program included Haendel, Beethoven, Thomas Brown, Schumann, Liszt, Debussy, Dalcroze, Tchaikovsky, Bemberg, Castello, Hageman, Kramer, Schindler and Henschel, and in all she evinced her versatility and artistic winsomeness, measuring up fully to requirements, whether of the dramatic, of the oratorio style, of the French chic, or American lighter vein. Her several encores were equally pleasing, ably assisted by Walter Golde, her accompanist.

## A NEW YORK RECITAL

Announced for Mme. Clara Clemens

Mme. Clara Clemens, mezzo-soprano, has announced her first recital in New York City since returning from Europe will be given on Tuesday, November 7. Her program will be divided into four parts and will include a complete group of songs by Grieg. On November 13 she will appear in a concert at Detroit, when she will give, for the first time in this country, the initial program in a cycle of seven song recitals showing the development of song from the folk song to the modern art song.

## UNUSUALLY LARGE AUDIENCE

Attended Debut Recital of John Charles Thomas

On Sunday afternoon, October 15, Aeolian Hall was taxed to its utmost capacity by the large audience which came to hear John Charles Thomas, American baritone, in his debut recital in New York City. Mr. Thomas had become very well known during the several seasons he had appeared in musical comedy and particularly for his good work in "Apple Blossoms". Late last season he announced his decision to prepare for the concert field, and said early

## SYMPHONY SEASON

Opened by Philadelphia Orchestra in Carnegie Hall

The symphony season of New York City was inaugurated by Leopold Stokowski and the Philadelphia Orchestra the evening of October 17 in Carnegie Hall. Early in the summer it was announced that all seats had been sold for the entire series to be given by the Philadelphia organization, and, at this their first concert, the tickets for general admission were also sold out long before the program started. Conductor Stokowski opened the program with

## "TOSCA" SELECTED

To Open Metropolitan Season

For the first performance in the 1922-23 season of the Metropolitan Opera Company, General Manager Gatti-Casazza has selected "Tosca" with Marie Jeritza in the title role, Antonio Scotti as Baron Scarpia, and Martinelli in the tenor role with Moranzoni as conductor. During the first week there will be a revival of "Der Rosenkavalier" with Jeritza, Florence Easton, Paul Bender, one of the new singers, in the cast, and Arthur Bodansky as conductor. In the second week there will be another revival, that of "Romeo and Juliet", with Lucrezia Bori as "Juliet" and Beniamino Gigli as "Romeo", and DeLucas and Rotbler also in the cast. For this opera there will be a new setting by Joseph Urban. "Thais" will not be presented until some time in December, and "Tannhauser" will not be given until January. Other operas announced for presentation during the season include "Mona Lisa", "L'Africaine", "William Tell", "Anima Allegra", "Bruno", "Pagliacci", "Rigoletto" and many other favorites from preceding seasons. Tito Ruffo will be heard in "Pagliacci" and "Rigoletto" and Edward Johnson will be heard many times during the first three months of the season. Much interest attaches to the appearances of the noted Chaliapin, who will be heard in many more performances than last season. Galli-Curci will not be heard until the middle of January, but then on she will appear a great many times until the end of the season.

This year the Metropolitan will have more singers available for leading roles than ever before in its history, and according to General Manager Casazza there will be more of these singers heard in the various roles than at any time in the past, and this arrangement is in line with his new policy.

## FLORENCE MACBETH

Chosen as Soloist for Three Cities Convention of Colorado Teachers

Florence Macbeth, coloratura soprano, of the Chicago Opera Association, has been chosen as the only singer for the annual convention of the Colorado State Educational Association, to be held from November 7 to 11.

The convention is to be held in three cities and Miss Macbeth will appear before the teachers of the Western Division in Grand Junction, Col., the evening of November 8. She will sing for the Southern Division in the Auditorium in Pueblo on November 9, and the Eastern Division will hear her in the great Auditorium in Denver the evening of November 10.

## IRISH BAND TO APPEAR

In New York City in November

Announcement has just been made of the first appearance in New York City of the Irish Band, which is now making its initial tour of the United States. Its first appearance will be at the Hippodrome on Sunday evening, November 19, and the soloists will include Beatrice O'Leary, Irish soprano; Jean McNaughton, noted Irish dancer, and Pipe Major John Trenholme, who is said to use a historical set of Irish pipes.

## ALFRED CORTOT

To Start on Fourth American Concert Tour

On November 2, at Baltimore, Alfred Cortot, noted French pianist, will start on his fourth concert tour of this country. During the month of November Mr. Cortot will be heard in recital at least eight times, and will give several ensemble performances. On the 11th and 12th of November he appears as soloist with the New York Symphony Orchestra, in New York City.

## SECOND CONCERT ANNOUNCED

For John McCormack

New Yorkers are to have a second opportunity to hear John McCormack, as he is to appear at the Hippodrome the afternoon of November 5. At his first concert, and which was announced as his only appearance in New York City, he was given a most marvelous reception and many hundreds of people were turned away altho the mammoth Hippodrome was packed to the doors.



A PROMINENT ARRIVAL ON THE STEAMSHIP FRANCE

Rudolph Ganz, leader of the St. Louis Symphony Orchestra, who has just returned after a short visit abroad.

—International Newsreel Photo.

in the summer for Europe, where he studied with Jean Delzeszke.

In a program made up of songs by Brahms, Strauss, Goossens, Denmore, D'Erlanger, Haendel and Pergolesi, Mr. Thomas displayed a voice of exceptional quality and which, together with his excellent phrasing and diction, afforded his hearers an afternoon of music such as is not often heard in the course of a season. John Charles Thomas is a distinct acquisition to the concert world, and we shall hope to hear him often.

As accompanist William Jannschek added in no small measure to the enjoyment of the program.

## MAY KORB,

Stadium Soloist, Announces New York Recital

May Korb, coloratura soprano, who was one of the audition soloists at the Stadium, New York City, this past summer, will make her debut recital in Manhattan, in Aeolian Hall, the afternoon of November 8. Miss Korb will have the assistance of Conrad V. Bos, at the piano.

## ALMOST \$40,000

Realized at Sale of Farrar's Effects

At the close of the four days' auction sale of Geraldine Farrar's opera costumes, household and personal effects, it was announced the net total was \$39,902. At each day of the sale hundreds of friends, including many theatrical folks, crowded the auction rooms, but the most spirited bidding occurred when the famous soprano's stage costumes were offered.

PEABODY CONSERVATORY

To Present Extensive Concert Series

During the coming season the Peabody Conservatory of Music will offer music lovers in the city of Baltimore an exceptional concert series in which an unusually large number of the world's most noted artists will be presented. The series will be opened with a concert by John Charles Thomas, American baritone, who will be heard on October 27. During November the following artists will appear: Alfredo Oswald, pianist; Arturo Bunuel, cellist; Charica Cooper, pianist, and Jacques Thibaud, violinist. On December 1 Elena Gerhardt, soprano, will give a recital. She will be followed on the 8th by Frank Gittelsohn, violinist, and on December 15 Joseph Lhevinne, pianist, will be presented. During January concerts will be given by the London String Quartet, Renee Chenet, violinist; Harold Bauer, pianist, and Margaret Ebbold, soprano. The artists who will be heard during February include Pasquale Talarico, pianist; Georges Enesco, violinist; Rafaelo Diaz, tenor; Esther Love, pianist, and Austria Conrad, pianist. Four programs will be given in March by the following artists: Bart Wlertz, cellist, and Frank Bibb, pianist; the Flozaley String Quartet, Arthur Schnabel, pianist, and the series will be brought to a close with a concert March 23, given by Huida Lashanska, soprano.

NINETEEN CONCERTS

Already Booked for Eastman Theater

On every Wednesday night thruout the winter the new Eastman Theater in Rochester, N. Y., will be given over to a concert by noted artists or a celebrated musical organization. The concert season was opened this week, on October 25, with a recital by Giovanni Martinelli, and on Wednesday, November 1, Ruth St. Denis and Ted Shawn, assisted by their group of dancers, will present a most interesting series of dances. The first orchestral concert to be given will be that of the Boston Symphony Orchestra, which is scheduled for November 8. A joint recital on November 22 will bring to Rochester Carolan Lazzari and Alberto Salvi, and on November 29 an all-Wagner program will be presented by the New York Symphony Orchestra, with Gustav Tintot, violin, and Mme. Elsa Stralis, dramatic soprano, as soloists, and Richard Crooks, dramatic tenor, singing Act 3 of "Siegfried". During January concerts will be given by Mme. Schumann-Heink, Ignaz Friedman, Jacques Thibaud, Florence Macbeth, Giuseppe DeLuca and Percy Hemus, with five assisting soloists, will be heard in "The Impresario". But two concerts will be heard in February, one by Mme. Louise Homer and her daughter, Louise Homer, and one by the Detroit Symphony Orchestra. A second concert will be given in the Eastman Theater on March 14 by the New York Symphony Orchestra, with Joseph Press as soloist.

NOTED ENGLISH CELLIST

Felix Salmond in Recital

From the offices of M's Annie Friedberg, well-known New York manager, comes the announcement of a New York recital at the Town Hall by Felix Salmond, the famous English cellist. The date announced for Mr. Salmond's appearance is Saturday afternoon, November 4. He will be accompanied by Walter Golde. Mr. Salmond has just returned from Pittsfield, where he appeared most successfully at the Berkshire Festival.

MUSICAL EVENTS IN NEW YORK CITY

OCTOBER 25 TO NOVEMBER 8

AEOLIAN HALL

- Oct. 25. (Aft.) Song recital by Ernest Dewald.
- 26. (Aft.) Piano recital by Francis Hall. (Eve.) Concert by New York String Quartet.
- 27. (Eve.) Piano recital by Tunde Braxler.
- 28. (Aft.) Piano recital by Ossip Gabrilowitsch.
- 29. (Aft.) New York Symphony Orchestra. Walter Damrosch, conductor.
- 30. (Aft.) Song recital by Ethel Jones. (Eve.) Concert by Beethoven Association.
- 31. (Aft.) Song recital by Dicie Howell. (Eve.) Piano recital by Norma Drury.

Nov.

- 1. (Aft.) Song recital by Anah Doob-Kopetzky.
- 2. (Eve.) Song recital, Sae Harvard.
- 3. (Noon) Noonday Musicale, directed by Frank LaForge and Ernesto Berumen. (Aft.) Organ recital, Lynnwood Farnam. (Eve.) Recital, Walter Pyre.
- 4. (Eve.) Piano recital, Jascha Silberman.
- 5. (Aft.) New York Symphony Orchestra. Walter Damrosch, conductor. Emma Calve, soloist.
- 6. (Eve.) Piano recital, Oliver Denton.
- 7. (Aft.) Song recital, Therese Prochazka.
- 8. (Aft.) Song recital, Mary Korb.

CARNEGIE HALL

- Oct. 25. (Eve.) Song recital, Collin O'More.
- 27. (Eve.) Philharmonic Society.
- 27. (Aft.) Philharmonic Society. (Eve.) Woman's Roosevelt Memorial Association.

- 28. (Aft.) Violin recital by Helfetz.
- 29. (Aft.) Song recital, Isa Kremer. (Eve.) Faculty Concert of New York College of Music.

- 31. (Eve.) Philadelphia Symphony Orchestra

Nov.

- 1. (Eve.) Song recital, Ethel Frank.
- 2. (Aft.) New York Symphony Orchestra. (Eve.) Song recital, Florence Easton.
- 3. (Eve.) New York Symphony Orchestra.
- 4. (Aft.) Piano recital, Benno Moise-witsch.
- 8. (Eve.) Piano recital, Mischa Levitzki.

TOWN HALL

- Oct. 25. (Eve.) Japanese concert and entertainment.
- 27. (Eve.) Piano recital by Hary Kaufman.
- 28. (Aft.) Song recital by Louise Graveney. (Eve.) Joint recital by three Spanish Artists—Francesca Catalina, soprano; Eusebio Blanco Vicente, baritone; and Carmencita Terranaces, characteristic Spanish dances.
- 29. (Aft.) Song recital by Lenora Sparkes. (Eve.) Song recital by Francesca Cucco.
- 30. (Eve.) Song recital by Helen Leveson.

Nov.

- 1. (Eve.) Cello recital by Boris Hambourg.
- 2. (Eve.) Song recital by Barbara Mannel.
- 3. (Eve.) Violin recital by Rudolf Larsen.
- 4. (Aft.) Cello recital by Felix Salmond. (Eve.) Song recital by Ernesto de Curtis.
- 5. (Aft.) Song recital by Francis Rogers. (Eve.) Violin recital by I. Misserandino.
- 6. (Eve.) Violin recital by Cordella Lee.
- 7. (Eve.) Song recital by Clara Clemens.
- 8. (Eve.) Violin recital by Abraham Hal-towitzsch.

HIPPODROME

- Oct. 29. (Eve.) Concert, Titto Ruffo.
- Nov. 5. (Aft.) Concert, John McCormack. (Eve.) Concert, Sousa and His Band.



AMERICAN CONCERT PIANISTE RETURNS FROM EUROPE

Miss Wynne Fyle, American concert pianiste, arriving at New York on the S. S. Resolute. She has been spending a four months' vacation in Europe. —Photo copyright by Underwood & Underwood, New York.

EXCELLENT CONCERT SERIES

To Be Presented in Montgomery

Again this season, due to the enterprise of Montgomery's three women concert managers, Kate C. Booth, Mrs. Bessie L. Ellenberg and Lilly Byron Gill, the Southern city will have opportunity to hear an imposing array of concert artists. The series opens October 26 with a presentation of "The Impresario" by the William Wade Hinshaw Opera Company, headed by Percy Hemus, well-known American singer. The December concert, which is scheduled for the 4th, will be given by Claire Dux, soprano of the Chicago Grand Opera Company. Two concerts will be presented during the month of January, one on the 15th by Jascha Helfetz, and one on the 19th by Alberto Salvi, concert harpist. On February 12 a piano recital will be given by Ignaz Friedman. There will be no concerts during March, but on April 4 Tito Schipa, one of the leading tenors of the Chicago opera organization, will be heard in a song recital, and on April 12 the St. Louis Symphony Orchestra, Rudolph Ganz, conductor, and Caroline Lazzari, contralto, as soloist, will be heard. The series will be brought to a close on April 20, when Amelita Galli-Curci will be the soloist.

With the exception of Atlanta, no other city in the South affords such opportunity to hear so many celebrated artists, and that it is possible for Montgomery to do so is the result of hard work on the part of these three women managers who have kept faith with their subscribers and have built up a splendid following. The people of Montgomery have shown their appreciation by subscribing heavily and each year shows increasing interest.

MOTION PICTURE MUSIC NOTES

In celebration of the third anniversary of the New York Capitol S. L. Rothafel is presenting this week as a special feature Schumann's "Papillons". This ballet was arranged by Alexander Oumansky and given at this theater a year ago. In this week's performance are Mr. Oumansky, Mlle. Gambarelli, Doris Niles and Tballa Zanou as solo dancers, with the entire Capitol Ballet Corps as carnival guests.

Rose and Francis Bernardi are making their debut at the Rivoli Theater, in New York City, this week, in a dance interpretation of Johannes Brahms' "Gypsy Dance". Their debut will be watched with much interest. Elaborate music settings, prepared by Hugo Riesenfeld for three feature pictures are also on the program.

Eula Grandberry, lyric soprano, appeared as soloist at last week's Sunday morning concert in the California Theater, San Francisco. Several musical director of the California, has been giving excellent programs of the best in music during these Sunday morning concerts.

The noted composer, Victor Herbert, is conducting for these next two weeks the music for the feature picture "When Knighthood Was in Flower", which he composed. The early part of this week he directed in Washington, D. C., and the popular film will open in Boston the latter part of the week with Mr. Herbert as conductor, and for next week there may be a continuation of the Boston engagement.

Victor's famous concert band was an added attraction at the National Theater, Greenboro, N. C., last week, appearing for two matinee and two evening performances. Miss Louise Bell was the soloist.

The Strand Orchestra, New York, is playing selections from Victor Herbert's "Mlle. Modiste", this week, with Eldora Stanford, soprano, as soloist.

Gray, piano; James Warren, violin, and Mark C. Nathan, cello, with Naida McCullough as accompanist.

A program of unusual interest will be heard in Carnegie Hall, New York City, on November 2, when Florence Easton, soprano of the Metropolitan Opera forces, will be heard in recital. Mme. Easton will have the assistance of Frank LaForge, noted American composer-pianist, at the piano. Following this she will appear in the Brooklyn Institute of Arts and Sciences on November 6. After a busy season at the Metropolitan, during which time she will sing several new leading roles, the noted singer will leave in February for an extended tour of the West and the Pacific Coast.

Rehearsals are being held every Monday evening by the Handel Glee Club, of New York City, for the study of vocal classics, part-songs and operas. There is a preliminary lesson in dramatic action by Miss Gene Francois. The society meets in the music rooms of the conductor, Clement B. Shaw, 322 W. Fifty-eighth street, and ready readers of all nationalities are welcome.

CONCERT AND OPERA NOTES

Frank Damrosch, director of the Institute of Musical Art, New York City, has engaged Carl Friedberg, European artist, to give a special course at the institute for those advanced piano students desiring to take up this work at the school.

John Phillip Sousa and his band will give a concert in the New York Hippodrome Sunday night, November 5.

A joint recital will be given in Indianapolis December 6 by Jacques Gordon and Silvio Selontti.

Mme. Storkow Ryder has been appearing in concerts in West Virginia and Pennsylvania during the past two weeks.

After the completion of a Southern concert tour Marie Tiffany will begin a series of recitals in the Far West on November 2 when she will be heard in Laramie, Wyo.

Hans Kinder, cellist, is soloist with the Philadelphia Symphony Orchestra, for this week's pair of concerts, on Friday and Saturday.

Herbert Goode, a young pianist from Atlanta, has been chosen by Claire Dux as her accompanist on her concert tour, which began the middle of the month. The noted singer is giving a recital in Memphis, Tenn., on October 20, and in St. Louis, Mo., on October 23, and will be soloist with the Chicago Symphony Orchestra, under Dr. Frederick Stock, on November 3 and 4.

The fall season of concert appearances for John Barclay will start at Convent, N. J., on October 30. He will be heard in Toronto on November 2.

A recital is announced by Helena Marsh for October 27 at Bloomsburg, Pa.

A program of all-American music will be given by the Philadelphia Music Club in the Rose Garden of the Bellevue-Stratford Hotel, Philadelphia, on November 14.

The first of three concerts to be given by the Flozaley Quartet in Chicago is announced for November 26, in the Blackstone Theater.

The Russian tenor, Dimitry Dobkin, is scheduled for a recital in the Town Hall, New York City, the evening of November 14.

Florence Cole Talbert, colored coloratura soprano, was heard in the Philharmonic Auditorium, Los Angeles, on the 17th of this month, under the auspices of the N. A. A. C. P. Mrs. Talbert was assisted by a male trio, John A.

Wanted---First-Class Scottish Artists

for Glen Campbell's Burns' Concert, at Detroit, Mich., on January 18, 1923. Reply, stating terms (if exclusive), to R. B. BLAIR, 1715 Grand Ave., W., Detroit, Michigan.

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# MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY  
Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## BUSINESS POOR FOR "THE REVUE RusSE"

### Russian Language Play Leaving New York for Tour

New York, Oct. 21.—"The Revue Russe", now playing at the Booth Theater, will go on tour at the end of next week. This revue, which is entirely in the Russian language and was looked on as being able to have a run here, has played to poor business since its opening. At first the price scale started at \$5.50, but it was soon reduced to \$3.30. This move did not help matters much and the decision was reached to send the show on tour. "The Revue Russe" was brought here by Elisabeth Marbury and the Shuberts from Paris, where it had been playing some time at the Femina Theater.

### "BLOSSOM TIME" AT CENTURY

New York, Oct. 20.—"Blossom Time" will move from the Jolson Theater to the Century on Monday. It will be the play only that will move and not the present company appearing at the Jolson. Instead, the road company of the show will be brought in for that engagement. There will be twelve musicians added to the orchestra and fifteen more chorus people for the Century management. The company which has been playing here for so long will take to the road.

This will make the third theater for "Blossom Time" in this city. It opened at the Ambassador, to which it returned after a layoff of one month last summer. Then it played the Jolson Theater, and the Century engagement will follow.

### IMPERSONATORS IN CHORUS

New York, Oct. 20.—Francis Benant, the female impersonator, now appearing in "The Passing Show of 1922" at the Winter Garden, is to be presented in a musical comedy called "Milady" by the Shuberts. The piece was written by Otto Harbach, and Herbert Stothart has supplied the music.

The chorus of "Milady" is to be made up of female impersonators, and the Shuberts sent out a call this week for all those of the professional and amateur type that wanted a job. The applicants were requested to come to the Winter Garden next Monday, when the twenty needed for the show are to be selected.

### "HITCHY-KOO" POSTPONED

New York, Oct. 20.—The new "Hitchy-Koo" show in which Raymond Hitchcock is starring will not open here as soon as was originally expected. Reports from Philadelphia, where the show is playing, state that it will need considerable fixing up before it can be shown on Broadway.

"Hitchy-Koo" was to be brought into the Century Theater within a week or so, but "Blossom Time" will move there next week for a run. In the meantime the first-named piece will be brought in here for more rehearsals and revisions.

### HIGGINS GOES TO ARKANSAS

Chicago, Oct. 20.—Arthur Higgins, producing "Folly-Town Maids", a musical comedy stock, in the Central Theater, Danville, Ill., is moving this week with his entire company to Eldorado, Ark., where a long engagement is predicted. Mr. Higgins is the first producer in five years to have had a successful and profitable musical comedy run in the Danville house, where he played twenty consecutive weeks. He reports to The Billboard that he gave fifty complete changes of program.

### "FEMININE FRILLS"

had so much to say each week on the subject of styles that "she" was moved farther back in The Billboard, where there was more room "to say it". The Shopper is at your service and has some helpful suggestions concerning Christmas buying.

### "SPRINGTIME OF YOUTH"

New York, Oct. 20.—"The Springtime of Youth", a new musical show under Shubert management, will open at the Broadhurst Theater October 26. It is a musical play of New England life and is founded on the German book of Bernhauer and Schanzer by Matthew C. Woodward and Cyrus Wood. The lyrics are by the same pair and the score has been supplied by Walter Rollo and Sigmund Romberg. John Harwood staged the production and Jack Mason has arranged the dances.

"The Springtime of Youth" has been playing out of town for the past few weeks, and report has it that it stands a good chance of winning Broadway favor. The cast includes: George MacFarlane, Olga Steck, Harry K. Morton and Zella Russell in featured roles; J. Harold Murray, Harry Kelly, Eleanor Griffith, Walter J. Preston, Charles Brown, Marie Pettes, Grace Hamilton, Harry McKee, Tom Williams, Ben Marion, Myrtle Lawrence, Larry Wood, J. King, Charles Peyton, Venie Atherton, Jerome Hays, Gertrude Hillman and a chorus of forty.

### MENLO MOORE ILL

New York, Oct. 20.—Menlo Moore, of Moore & Megley, producers of "Molly Darling", is at the Lenox Hill Hospital suffering from an internal disorder which so far has not been diagnosed by his physicians.

### NEW DONALD BRIAN SHOW

New York, Oct. 20.—Donald Brian is to be starred by the Shuberts in a new musical comedy, called "Up She Goes". This piece was written by Frank Craven, with music by Joseph McCarthy and lyrics by Harry Tierney. It will open at Providence next week.

### DOWLING WRITES NEW ONE

New York, Oct. 20.—Eddie Dowling, writer and star of "Sally, Irene and Mary", now playing here at the Casino Theater, has written a new musical comedy, called "Page Mr. Sullivan". It will probably be produced later in the season.

### "MUSIC BOX REVUE" POSTPONED

New York, Oct. 20.—"The Music Box Revue", which was scheduled to open last night, has had its opening postponed until Monday. The delay is said to have been caused by the heaviness of the scenery. There are many mechanical effects in the show and it took longer to get them into smooth-running order than was anticipated.

The delay is said to be costing the management something like \$20,000. This large sum is accounted for because of salaries which must be paid the principals and chorus and overtime for stage hands. It does not take into account

## LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, October 21.

### IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	73
Blossom Time.....	Century.....	Sep. 29.....	400
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\*Closed October 21.

### CORTHELL WITH ELTINGE

Cleveland, Oct. 20.—Herbert Corthell is now playing the role created by Lew Kelly in "The Elusive Lady". He joined the company last week in Buffalo.

"The Elusive Lady" is the new starring vehicle for Julian Eltinge and marks his return to the musical comedy field. The show is said to have done remarkably well where it has played and is due in New York within the next few weeks.

### FRED WEBSTER IN MILWAUKEE

Milwaukee, Oct. 20.—Fred Webster's musical comedy tabloid show opened an engagement in the Crystal Theater here this week, replacing vaudeville which had been booked by George Webster, of the International Vaudeville Exchange of Chicago. The Juneau Theater, which had been confining its program to pictures, started a vaudeville bill this week with acts supplied by the Carrell Agency of Chicago.

the money lost in box-office takings thru performances missed by the postponement. These would probably amount to nearly as much again.

### ANDERSON'S NEW SHOW

New York, Oct. 20.—John Murray Anderson, stager of "The Greenwich Village Follies", returned to this city this week from Pittsburg, where he started the "Greenwich Village Follies of 1921" on tour. He is to begin work immediately on the casting of a new musical comedy which he will produce under his own management. It was written by the late Fred S. Isham and himself.

### PEGGY WOOD WITH SAVAGE

New York, Oct. 20.—Peggy Wood, at present on tour with "Marjolaine", signed a long-term contract with Henry W. Savage, who will star her in a new musical comedy next month. Rehearsals are to begin shortly. In the meantime Miss Wood will continue with "Marjolaine".

## MUSICAL COMEDY NOTES

Cecile Ann Sterens, young Australian violinist, is appearing in "The Queen o' Hearts".

Howard Marsh, musical comedy tenor, will produce a musical show, it is said.

Frank Cork has been engaged to conduct the orchestra of "Springtime of Youth".

Mary Lawlor, comedienne and dancer, has joined George White's "Scandals of 1922".

Ann Milburn, younger sister of Mary Milburn, has replaced Dorothy Whitmore in "Blossom Time".

Ethel Clark, now in "Blossom Time", is said to be the first member of the Floradora Sextet to get married.

Elmira Laue has joined "The Lady in Ermine". She is to act as understudy for Helen Shipman and Marie Burke.

Louise Bateman, recently added to the cast of "Orange Blossoms", is a graduate of the New England Conservatory of Music.

Mildred Lee, Vivien Nulty, Polly Mayer, Eileen Adair, Julie Sabath, Peggy Kay and Mabel Kern are in the ensemble of "Springtime of Youth".

Yvonne George, the French singer in "The Greenwich Village Follies", is to speak before the New York Drama League and tell them how she does it.

Roy Cropper, of "Blossom Time", says Morris Gest discovered him singing in a church and gave him a job. Bide Dudley wants to know what Gest was doing in church!

The press agent for the "Greenwich Village Follies", says that John Hazard's first role on the stage was "No Van" in "The Mikado". Since when has that character been in the opera?

The level of music in the musical shows produced on Broadway this season is much higher than usual. Some of it is nearly grand opera quality. More and more is real music being demanded, and nearer comes the day when good music will be commonplace in musical shows.

Advance reports of "The Hayseed" are that it is to be the long-awaited satirical musical play. The book is a "b'goosh melodrama" broken into with musical numbers written by George Gershwin and William Daly. This same George Gershwin, by the way, is a musical show composer who takes his business seriously. He is continually studying the elements of his art and is an assiduous attendant at opera and concerts. His "jazz opera" in the current "Scandals" shows what he is capable of. Tho it was not popular, it demonstrated that Gershwin can write real music when he wants to.

### GINNETT SAILS FOR HOME

New York, Oct. 20.—Frank Ginnett, who staged "The Stag Hunt" in "Better Times" at the Hippodrome, sailed for England this week to open the annual circus at the Crystal Palace.

Peggy Ginnett and Frank Ginnett will remain here with the act at the Hippodrome, and Frank Ginnett, Sr., will return here after the Christmas holidays.

### MAY STAR PEGGY HOPKINS

New York, Oct. 20.—F. Ziegfeld, Jr., may star Peggy Hopkins in a musical show. She started for Europe last Saturday, but left the boat at Quarantine, returned to this city and had a conference with Ziegfeld about the proposition, it is said.

### CÉCIL LEAN TO PRODUCE

New York, Oct. 20.—Cecil Lean is to turn producer. His next piece, a musical comedy, in which he and Cleo Mayfield will star, will be produced under his own management. Their contract with the Shuberts has expired, and for his first venture as producer Lean will do a musical revue written by himself.

### "SOMEBODY'S LUGGAGE" NOV. 27

New York, Oct. 20.—The opening date of "Somebody's Luggage", the musical show in which James T. Powers will return to the stage, has been set for November 27. The opening will take place out of town.

Oliver Morosco is doing the producing and Ned Wayburn will be in charge of rehearsals. The first call for these is for next Monday.

### PAT SOMERSET INCIDENT

New York, Oct. 20.—Pat Somerset, English actor, in "Orange Blossoms", appeared voluntarily yesterday at Ellis Island to answer charges on which a demand for his deportation is being made. He was not asked to testify by the authorities, but was held in \$1,000 bail to appear on November 2. He furnished bond.

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A BIRTHDAY PARTY was given Frank Smith, manager of "The Big Town Serenaders", at the Jackson Hotel, Jackson, Mich., October 18. He received many beautiful presents from the members of the company.

THE DE CLERCQ FAMILY, Flume and Al, left their home in Rochester, N. Y., October 16, for Chicago, to visit Mr. DeClercq's mother until the first of the year, when they will hit the road again.

LEW HERSHEY writes as follows: "I am with the 'Whirl of Gayety' Company and we hope to have a long season over the Hyatt Wheel. We are carrying twenty people, plenty of scenery and specialties that are pleasing to the people. Many of my old friends are with the show and am glad to be able to troupe with them this season. I intend going back with one of the circuses next season."

AL BARLOW closed Saturday night, October 14, with the "Broadway Belles", at the Star Theater, Brooklyn, N. Y. Al, former manager of the "Rainbow Review", injured one of his fingers recently while playing in Roanoke, Va. An X-ray picture shows that the bone is affected. Acting upon the advice of a doctor, Al has had the finger put in splints, and it will be necessary for him to rest for three or four weeks.

MRS. BELLE LEE, mother of the Lee Sisters, Amy, Myrtle and Dorothy, was a visitor to this department last week. Mrs. Lee has been in Chicago, visiting her daughter, Amy, who has been successful in the costume business in the Windy City. Mrs. Lee says she will locate in Cincinnati, and, as her favorite indoor sport this winter, will likewise deal in chorus wardrobe of all kinds. For further particulars see her advertisement in the classified section of this publication.

HARRIS AND PROY, after a pleasant two months' vacation, will go back into the Columbia Theater, Casper, Wyo., where Mr. Harris will do the producing and handle the publicity. With a finger always on the pulse of the theater-going public and a desire to be in the front rank, Mr. Harris promises many surprises to the tabloid field. Several royalty bills have already been arranged for, he says, and some of the best talent in being engaged to produce them. A scenic artist will be added and every production will be given a special setting, it is said.

THE SEASON is going along to a nice tune at the Lyric Theater, Seattle, Wash. Manager Schwartz has a strong company, headed by Lou Newman, who, in addition to writing and producing all his plays, plays all principal comedy roles. The roster includes: Bob Ingersoll, characters; Harry Smith, juveniles; Jennie Newman, soubret; Ethel Bradley, ingenue; Pierce Martin, characters; Stella Kelly, chorus producer, and a nice lineup of chorus girls. Ma Glidden is the musical director; Shorty (Doc) Matthews, stage manager. This is Lou Newman's eleventh week.

MATTIE BURKE, for four seasons chorus directress with the stock company at the Orpheum Theater, Grand Rapids, Mich., left October 7 for Florida, where she joined King's Comedians. Mattie had a host of friends in Grand Rapids, as the many presents she received prior to her departure amply testified, and the best wishes of the entire company follow her to her new place. There are rumors of a wedding, too, to take place in the near future. Congratulations and more presents for Mattie. She has left a vacancy, not only in the personnel of the company, but in the hearts of the members as well.

CLAS CARPENTER, owner of the "Jolly American Girls", a feature attraction during the summer with the McMahon Shows, and which closed at Clay Center, Neb., three weeks ago, is in Omaha reorganizing his show for winter stock in Omaha, opening October 29. Gene Watson, who was one of the "Jolly American Girls", has been busy entertaining her mother, who joined her daughter in Omaha on her way to California. Miss Watson will join another show for the winter. Billy Windel, for many years with Texas Ranger Shows, has joined Mr. Carpenter to do comedy and assist in the producing end. John Jack Bogart will arrange the new specialties for each and every bill. Mr. Carpenter will do straight.

THO HE IS not connected with this branch of the theatrical business for the present, Fred Fraser, now in Vandeville with his old partner, Gus Locktee, presenting a novelty comedy offering of mimicry, whistling and harmony singing (they don't use a piano), says there isn't a word printed in this department that passes over his 74. We're getting to know Fred better every day. Fred says it pleases him to know that there are less house records being smashed (?) and a wee bit more news creeping in. Nothing would please Fred more than to see old man tab. throw his crutches thru the window and be able to toe the mark and do a mile in record time, he says.

IT HAS BEEN SAID (our authority is Walt Kellam) by Manager Fitzhugh Lee, of the Sun Theater in Portsmouth, O., that Vogel and Miller's musical comedy company gave some of the finest performances of miniature musical comedy his patrons have been favored

TABLOIDS

with for a long time. "It is telling the simple truth when it is said that Vogel & Miller have a most excellent company of entertainers, and it is a pleasure to state that these boys are always endeavoring to make this form of amusement once more a delightful means of recreation," said Mr. Kellam, who visited The Billboard offices in Cincinnati last week. "Above all, the show throut in clean, and no double-meaning jokes or anything that anyone can take offense at are used. The company has been enlarged to sixteen people." With the company are, besides Mr. Kellam, the producer, the following: Frederick Vogel, straight; Tommy Mullen, characters; Thomas Miller, principal comedian; Kirk Bennett, second comedy and characters; Carrie Handy, prima donna; Helen DeBoise, soubret and chorus; Katherine Kellam, ingenue and chorus; Nan Bennett, Madge Nelson, Anna Barr, Marion Woods, Dorothy Woods and Ethel Sherman, chorus.

A BANQUET was given to members of Hy Berling's "Vanity Girls" by an old-time performer, Buddy Mason, and wife, at Buddy's cafe, Wilson, Ok., October 9. "Buddy knew exactly what performers want and how they want it," advises Billy McCoy, a member of the company. "Everything was on the menu, from soup to squirrel food. Mr. Berling was called away on important business and could not attend; nevertheless a toast was given in his honor. Those present were: E. F. Hall,

John Francis and wife, H. E. Sanford, who were showing Wilson with the John Francis Carnival Company; myself and wife, Kitty; Mrs. Billie Berling, "Fat" Hill, Earl Carey, Florrie Rose, Vera Burgess, Babe Mack, Blanche Pullman, Estelle Moore, Vivian Wallace, Frank Hughes, George McNally, Billy Roys, Chas. Brownie, "Taps", the drummer, and Buddy Mason and wife. After refreshments were served each member of the company was compelled to do something in the way of entertaining, which helped to make the evening a pleasant one. Frank Hughes sang some parodies that were a riot, and Buddy Mason's stumpy speech was a thing of beauty. Billie Berling was at the piano and leading the orchestra. Mr. Berling deserves a lot of credit for keeping his company of twelve going all summer without a layoff, as conditions were terrible."

AT THE CENTURY THEATER, Oakland, Calif., Jack Russell is still on deck with musical comedy in tabloid form, and when reviewed by Arthur Stone at a recent date, everything was way up to expectations. Russell is a fun dispenser who does not at any time resort to vulgarity and double entendre, which has done so much to deteriorate a number of shows of this class. The present offering, "The New Mama", is bristling with wit and keeps the audience in good humor from start to finish. Mercia Morrisson, a chic little blond soubret, lately returned from Australia, is a

welcome addition to the cast. She is a neat worker and always full of pep. Babe Hildebrand does well as an ingenue-soubret. Ruby Lang, prima donna, puts over her numbers nicely and is always sure of the glad hand. Florence Spurrier is still doing character parts in her own masterly way and was never seen to better advantage than in the present offering. The Century Trio dispense harmony second to none and are also equally capable in their respective parts in the bill. Walter Spencer, straights, and Jimmie Edwards are still on deck, and, judging by their ovation from the audience, are evidently prime favorites in this house. Of the others, Billie DeVore is doing juvenile, and the Knight Sisters do a neat little specialty that is well received. The chorus numbers as arranged by Bernadine Stead (Mrs. Russell) leave nothing to be desired, and as executed by the present chorus help the show materially to being one of the best of its kind in these parts. Mr. Russell reports business good. He is a lucky man, as business around Frisco is not too good at present.

THE BILLBOARD representative at Ottawa, Can., sends the following: "George Clifford's 'Musical Girls' closed their fifth week's engagement at the Casino Theater Saturday night, October 21, and it is only fair to the company and Clifford himself to say that his show has displayed the most varied and up-to-date wardrobe ever seen in a local tabloid house. Most favorable comment has been heard in local theatrical circles and from the patrons of the Casino in general. The performances put on by the Clifford show are a little away, as a general rule, from the accepted tabloid that has played here, and keep the audiences in right good humor. This week special mention must be made of the specialty put on by Dot Mills, a very chic soubret, who not only sings and dances in a neat and sprightly manner, but infuses several little characteristic bits of business in her work that is rather catchy. Beatrice Vester in her dancing number was the recipient of several encores and has become quite a favorite. Her work is neat and gives good promise. Marion Mason (Mrs. Clifford) displayed two very attractive new gowns this week in her singing numbers, and neither the gown nor girl lost by the combined effect. Steve Mills, the first comic, pulled a couple of new hits which brought down the house, particularly one in which a blackboard and spigot were employed, and a twine trick, in which he was assisted by about forty or fifty of the audience from their seats. Harry Heltzer, second comic, was good, and was responsible for many of the laughs. Geo. Clifford as straight was at his usual standard and kept the continuity of the play running. Special mention should be made of the closing number, in which the chorus was dressed in white satin stockings and trunks, with lace jackets, topped by white headresses of large wings. The girls as a background for the three male members of the company assisting Marion Mason in solo and quartet work were heartily applauded. Clifford's company leaves here for Montreal, and is booked for a return engagement around New Year's. Al Redmond and his 'Beauty Bery' open at the Casino October 23 for a three-week run."

CELEBRATING the opening of the twenty-fifth week of the engagement of the Raynor Lehr Musical Comedy Company at the Broadway, Columbus, O., William M. James, president of the James Building Company, entertained all members of the company at a dinner recently at Riverview, at the storage dam. Immediately after a Monday matinee the players were taken to a picnic site along the river and various pastimes were enjoyed preceding the evening meal. A brief address was made by Mr. James, in which he complimented Mr. Lehr and members of his company on the excellence of their work there. Mr. Lehr, as director of the musical comedy company, responded. A "stunt" program, hurriedly arranged by Mr. Lehr, was thoroly enjoyed. Those present were: William M. James, president of the James Building Company; Reil Neth, general manager James Theater; James Tallman, manager Broadway Theater; Joseph Wilson, manager James Theater; John James, Broadway Theater; H. Charrington, Ohio State Journal; L. W. Zwick, Columbus Dispatch; William Troutman, Columbus Citizen; J. C. McSternes, prominent Columbus chemist; Ralph Mahers, manager Marmon Agency; Raynor Lehr, Ruth Mack, Billy Kane, Henry Johnson, Dixie Crane, Mamie St. John, Mary Buschman, George Hunter, William Elliott, Steve Berrian, Earl Stanley, Bob Shinn, Albert Taylor, Lloyd P. Sloop, B. P. Walker, Ruth

(Continued on page 35)

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## Theatrical Briefs

Ray Blankenship has leased the Savoy Theater, Savoy, Tex.

The Grand Theater, Lake City, Fla., is to be extensively remodeled.

R. B. Montgomery has leased the Annex Theater, Perry, Ok., from J. B. Tate.

The Busby Theater, McAlester, Ok., changed October 17 from pictures to road shows.

H. B. Gray recently sold the Fraser Theater, Spencer, Ia., to William Fraser and Ray Niles.

W. H. Auston has purchased the Barron Opera House, Gravette, Ark., from the Barron estate.

Jess Ingram early this month purchased the lease of the Sandstone (Minn.) Opera House from Guy Thorne.

J. J. Hoffman, who purchased the Jewell Theater, Plainview, Neb., about a month ago, is now operating that house.

Sam Benjamin, for so long Universal manager at Oklahoma City, is now managing the F. B. O. Exchange there.

Among the sufferers in a \$50,000 fire at Center, Ala., October 14, was the Delco Theater, which was damaged to the extent of \$500.

H. S. Bedell, of Youngstown, O., will reopen the only picture theater at Newton Falls, O. This house has been dark for several months.

The Lulling (Tex.) Amusement Company, incorporated recently with capital of \$16,000. Incorporators: A. D. Baker, R. T. Clark and H. G. Stein.

Alterations to cost in the neighborhood of \$20,000 are to be made in Galyon Theater, Gouverneur, N. Y., by Harry Papayahakos, owner.

The Star and Rialto theaters, picture houses, at Denison, Tex., were recently purchased by L. M. Rideout, of Denison, from the Southern Enterprises, Inc.

The Hamilton Theater, at Main and Mill streets, Yonkers, N. Y., has been purchased by James McCann, from the Washburn Brothers, of Ossining, N. Y.

The Dallas (Tex.) Amusement Company, incorporated a few days ago with capital stock of \$50,000. John T. Jones, W. O. Huggins and C. A. Rashury are the incorporators.

The Western Amusement Company has been incorporated at Owensboro, Ky., by W. L. Keller and M. A. Mattingly, of Owensboro, and Charles Mattingly, of Hawesville, Ky.

Messrs. Carr and Sebad have taken out a permit to build a one-story addition to the Strand Theater, Ninth and Spring streets, Reading, Pa., which it is estimated will cost \$3,000.

Dr. H. W. Pitner has been chosen to succeed Frank Hocking, Jr., as manager of the Pershing Theater, Fairfield, Ill. Dr. Pitner is the owner of the Rex Theater in Fairfield. Mr. Hocking has gone to Macomb, Ill., to take charge of the Grubb theaters in that city.

Improvements amounting to \$50,000 are to be made to the Hayward Theater, Hayward, Calif., by Messrs. Frankel and Horwitz, proprietors. A balcony will be added to the theater, which will provide for 900 additional seats.

The Grand Theater, Crowley, La., owned by the Elks' Home, Inc., was opened for the season a short time ago under the management of the Southern Amusement Company. Col. J. J. Spellberger is resident manager of the Grand.

Twenty orchestra seats in two rows of the Colonial Theater, Pittsfield, Mass., October 14, sank 6 inches the night of October 7. Manager L. H. Raymond had the theater inspected, and reported it to be in excellent condition. The house is open as usual.

James Cowan, for 22 years connected with the Grand Opera House, Toronto, Can., left that theater last week to become assistant manager of the Royal Alexandra Theater, that city. On the night of his departure from the Opera House friends presented him with a gold watch and a gold-mounted cane.

The six-day-a-week combination vaudeville-picture policy in vogue at the Fox Theater, Aurora, Ill., was recently discontinued, owing to lack of patronage. According to the management, business was not sufficient to pay expenses. However, the five-act bill of Orpheum vaudeville will continue to be shown on Sunday.



(Communications to Our New York Offices)

### PLAYS FOR THE FAIR SEX

Frank Shay has added another dramatic anthology to the already valuable list he has created. This time it is *A Treasury of Plays for Women*, and consists of plays which are suitable for performance by an all-female cast.

There are altogether eighteen plays in the volume, and they are either written for all women characters or the cast is such that all of the characters can be easily played by women.

One always looks for good work in selecting plays when Frank Shay does the choosing. And this book is no exception to that rule. The editor laments the paucity of material from which to pick, but, scarce as it is, he has succeeded in making an excellent showing.

It is safe to say that this book will be welcomed in many circles. If the problem were put to a stage director to find a good play in which all the parts were to be taken by women he would consider that he had been given a tough problem to solve. Now all he has to do is to take *A Treasury of Plays for Women* from the shelf and he is well on his way to a solution of the problem. He will find plenty of worthy material there, and he will be hard to satisfy if he does not find at least one play in the book that will fill his need.

The plays in *A Treasury of Plays for Women* are: "The Siege", by Colin Campbell Clements; "Columbine", by Colin Campbell Clements; "The Lost Pleiad", by Jane Dransfield; "The China Pig", by Evelyn Emig; "A Patroness", by Alice Gerstenberg; "Ever Young", by Alice Gerstenberg; "For Distinguished Service", by Florence Clay Knox; "Rocking Chairs", by Alfred Kreymborg; "Manikin and Minikin", by Alfred Kreymborg; "The Death of Tintagiles", by Maurice M-eterlinck; "The Conflict", by Clarice Vallette McCauley; "The Lamp and the Bell", by Edna St. Vincent Millay; "Rehearsal", by Christopher Morley; "Before Breakfast", by Eugene G. O'Neill; "My Lady Dreams", by Eugene Pilot; "Blackberryin'", by Howard Forman Smith; "The Stronger Woman", by August Strindberg, and "Motherly Love," by August Strindberg.

In addition to the plays there is a list of bibliographies at the back of the book, including books on organization, acting, scenery, production, direction, costuming, and a large list of plays for women other than the eighteen printed in the book. There is some valuable data in these lists, the why Mr. Shay chose to put Mantzius' "History of Theatrical Art" under the head of "scenery" is quite beyond me. But that is a small detail which does little to mar the effectiveness of a well-wrought book.

### A NEW BOOK OF MAGIC

*New and Original Magic*, by Edward M. Massey, will be bound to appeal to the advanced amateur and professional magician. It is a book wholly devoted to mechanical magic, and, as Dr. Wilson says in his foreword, "Mechanical magic has been neglected and almost forgotten in the multitude of sleights and parlor tricks that have flooded the market and crowded to the wall the greater effects that demonstrate the science of magic or the magic of science. There has been a plethora of books on magic, but a paucity of magic in the books."

Massey has a number of most effective tricks in *New and Original Magic*, and the book seems fairly entitled to its name. These tricks are described clearly, the patter necessary for their presentation is given and the diagrams illustrating the tricks are splendidly done. In addition there is an appendix describing various manipulations and types of apparatus which is highly informing.

There are few magicians who will not get a new idea or two from this book, and, even if they only get one, they will be handsomely repaid for the reading of it. Ideas in magic are worth money, perhaps more so than in other lines of stage work. For this reason, in addition to the general level of excellence of the book, *New and Original Magic* can be recommended to the perusal of all those interested in the subject.

### A NEW GALSWORTHY PLAY

A new play by John Galsworthy is always of interest to the literary and theatrical world. His latest play, "Loyalties", is of the highest importance to the reader, to players and the playgoer. Already produced in New York, it has made an emphatic success. In printed form it will afford an equally great joy to the reader of plays.

"Loyalties", if not the greatest play that Galsworthy has written, is certainly one of the greatest. It holds the interest from start to finish, both from the nature of its subject matter and the manner of its writing. Galsworthy has chosen a subject from which to build this play that is inherently interesting, and the way in which he has worked it out stamps him as one of the master dramatists. As an example of the grip he has on the technique of his art one has but to examine the first scene of the play. It takes a little less than fifteen minutes to play, yet in that length of time Galsworthy is able to establish the relationship of all the characters and get his plot under way and going at full speed. Only the master dramatist can do a thing like that.

No one interested in the stage or stage literature can ever afford to miss a new Galsworthy play. In "Loyalties" they will find a play that is a genuine contribution to the literature of the stage—a contribution that is of the highest importance to it.

### IN THE MAGAZINES

In *The Ladies' Home Journal* for October there is an article on *My Musical Life* by Walter Damrosch and a story about the films by Charles Chaplin, called *We Have Come To Stay*. Both are well worth reading.

Barrett H. Clark has an amusing article in *The Outlook* for October 4. It is a dialog between *A Reviewer* and *His Friend*, and concerns Booth Tarkington as a dramatist.

*A TREASURY OF PLAYS FOR WOMEN*, Massey. Published by Spon & Chamberlain, edited by Frank Shay. Published by Little, 120 Liberty street, New York City. \$3.

*NEW AND ORIGINAL MAGIC*, by Edward M. Massey. Published by Charles Scribner's Sons, 597 Fifth avenue, New York City. \$1.

*LOYALTIES*, by John Galsworthy. Published by Charles Scribner's Sons, 597 Fifth avenue, New York City. \$1.

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## TABLOIDS

(Continued from page 33)

McGee, Rosalie Adams, Anna Kane, Shirley Sherlock, May Snyder, Edna Cowies, Eva Le Roy, Stella Smalley, Georg'ne Smythe, Jeannette Smythe, Billie Starr, Cuba Vaughn, Betty Cullen and Katherine Moore, of the Raynor Lehr company.

A COMPLETE CHANGE of cast at the Folly Theater, Los Angeles, has not in any way depreciated the value of the offerings since the last review. Ben Dillon, one of the veterans of stock musical comedy, is producing and putting on all script bills. The cast: Ben Dillon and Al Franks, first and second comics, who are good for a number of laughs, whilst at the same time do not have to resort to any double entendre. Irene Boyd is an ingenue of the souhret type, and gets over nicely. Edna Flower puts her numbers over in good style and is always sure of the glad hand. Billie Moody is still on deck and her favorite pastime here seems to be stopping the show. She is without doubt one of the best character comedienne in the tah game. Yiddisher Mammy, as handled by Al Franks, is without doubt the hit of the musical numbers and good for numerous recalls. Boh Fitzsimmons, straight, and George Lord, characters, together with a snappy chorus of twelve, complete the cast. The dancing numbers, staged by Anna Conway, are deserving of all possible credit. Since my last review of the Burbank Theater a number of changes have taken place in the cast, and, tho the show is still of a high order, there appears to be something lacking. Walter Van is now producing, and is well rewarded with laughs for his efforts, as in this house he is giving the auditors just what they want, hokum. Lee Harrison is still responsible for the principal comedy, and maintains his reputation as one of the foremost blackface comics in show business today, as evidenced by the fact that this is his seventh year in Los Angeles, catering to practically the same people all the time. George Clark is now handling Hebrew comedy in the same masterly way I have seen him handle almost every other nationality. He is a character man with few equals. Bee Montague, a peppy little blond soubret, gets over nicely, but judging by appearance is evidently a newcomer. She should eventually, however, come well to the fore. Mae McCrea, playing opposite to Harrison doing blackface, has a clear, strong voice, but is badly placed. She would show up far better as a prima donna, but has nothing of the mannerisms of the Negro mammy to help her in her present part. Dix, Crump and Kemper, a male trio, are hard workers in their respective parts, and individually do very nicely, but appeared to be weak as an ensemble. Marie Celestine is putting on the chorus work and also doing a dancing specialty, on both of which she is to be congratulated. Ingenue Dolly Dix is the possessor of a rich voice, which she always uses to good advantage. Eugene Darby, a juvenile, is surely there and is always in good voice. The chorus of twenty-four girls leave nothing to be desired. They work well, dress well, and whoever is responsible for their selection has certainly his eye open for "beauty". Fred Wolfe, the house manager, reports business good.—ARTHUR STONE.

### VISIONS FROM VIM

Bessie Merry and her Fascinating Flappers are in Detroit, but for how long will depend on their bank roll, as engagements here are decidedly slack, regardless of the quality of the attraction. Home guards are the predominating feature, due to the figure they work at, and, if the traveling organization that lands here wants to play, it has to meet the salary figure, which ranges from \$16 to \$50 for 6 to 14 people. That's one of the GOOD POINTS of show business in Detroit.

A certain tab. went into a circuit theater in West Virginia lately to play a week's engagement. At 11 o'clock Monday morning the company was on hand for the customary rehearsal, so was the house orchestra and stage crew—but there was no heat, and it was uncomfortably cold, for it was a bleak, rainy day. The tab. manager politely asked the stage carpenter about some heat, and was referred to the janitor, who gave out the information that the theater didn't open until 2 p.m., and there would be no heat until then. Mr. Tab. Manager in turn notified the house staff that his company would rehearse at 2 p.m., which didn't suit the orchestra leader, who refused to report back until show time. The stage carpenter (boss) then took up the reins and told the tabloid manager that if he had a bunch of frozen hens with him they had better run around the block to get warm. In exactly forty minutes the scenery was down, trunks packed and baggage and all was on the way to the B. & O. However, before train time the house manager was on the job, and with satisfactory promise the tab. show returned to the theater, and there was plenty of heat not only Monday morning, but the entire week. The stage carpenter overdid the gentleman all week and everything was serene. Others should follow suit and protect their performers. A little ambition and sometimes sacrifice will do it. Just remember one thing, you'll never get the worst of it for doing what's right.

## NEW BIJOU THEATER, NEW YORK

Beginning Sunday, October 3, 1922

RICHARD G. HERNDON

—Presents—

A Comedy Drama

**"THAT DAY"**

By Louis K. Anspacher

Author of "The Unchastened Woman"

Staged by B. Iden Payne and the Author

Geraldine Duquesne.....Hedda Hopper  
Dr. Eric McKay.....George MacQuarrie  
Lloyd.....Agnes Atherton  
Ellnor Wyndham.....Helen Holmes  
Robert Sinclair.....Alfred Swenson  
Sylvester Carhart.....Frederick Truesdell  
Mrs. Robert Sinclair.....Frances Neilson  
Mrs. Mildred Dunham.....Betty Linley  
Seymour Spencer.....Edward Fielding  
Roy McKay.....Robert Harragan

The Dino had fallen heir to a set of horn-rimmed spectacles. To celebrate the event he consented to be my guest at "That Day". As soon as he had fastened on the "Li Hung Changs", as he called his legacy, and carefully studied the program he breathed in my ear, "Something tells me this is goin' to be another one of those lodgin' house dramas that have been pollutin' the atmosphere round here." In a manner of speaking he was correct. There was a pronounced odor of very dirty bed linen to the story.

Ellnor Wyndham is the mistress of Bob Sinclair, who is a very beagle for the wimmin. She is also a friend of Mrs. Sinclair and a friend of Mildred Dunham, who is a friend of Mrs. Sinclair and a friend of Bob Sinclair. In fact, Mrs. S. thinks Mildred should be the correspondent in the divorce suit she is going to bring against Mr. S. Ellnor knows better, but the point I want to make is that everybody was friends with everybody else. Nice and chummy and intimate! Especially intimate! Ellnor is disturbed over the irregularity of the situation. It isn't the money because she has enough of her own, but the principle of the thing that frets her. She yearns for someone to tell her that what she is doing is right. She wants to know from Bob if she is right. But it is impossible for her to get Bob to commit himself. Even when she tells him that she feels they are "two flowers blooming outside the garden of conventionality" (I wish you could have heard the Dino snort when that one sailed over the footlights) he cannot help her. To make a long story short Ellnor breaks off the entanglement and Mrs. Sinclair gets killed by a taxi when she dashes across the street after Bob as he is entering Mildred's hotel for a business conference. Ellnor marries a good, grand doctor, who has lofty ideals on love and psychotherapy. Everything goes well until the doctor's brother announces his engagement to Mildred. (You will notice that everybody is still friendly with everybody else!)

"What! That woman in my family," says the psychotherapist. "Never!"

Ellnor tries to fix everything up with the consequences which usually happen when inexperienced fixers are concerned. The whole story of her outside-the-garden-blooming affair with Bob Sinclair comes out. After much debate, which is neither new, novel nor convincing, on the question, "Can a Girl Recover Her Balance Ultimately Even if She Has Slipped and Strained Her Maidenly Reserve?" Ellnor and her husband decide to see if they cannot get some happiness out of running a psychotherapy sanatorium. Not feeling qualified to pass judgment on the value of the play, I solicited aid from the guest of the evening.

"Vicious," declared the Dino. "Very vicious. Look at all these nice, elderly old women who ought to be home puttin' up their fall preserves waddlin' in here to see muck like this! They're all sayin' to themselves, 'What a sap I've been to fall for that

gingham gown stuff. If I'd aknownd there was anything like this goin' on I'd abeen in New York City fifty-two years ago'."

I confess I agreed with him in the main. My own characterization of Mr. Anspacher's drama would be that it is an unpleasant mediocrity. The Dino tho is no stern and rigorous moralist. When he holds his nose the aroma is apt to be decidedly penetrating. The acting was on a par with the quality of the play. Frederick Truesdell was the exception as the blackmailing lawyer. He gave an impressive, finished and attention-compelling performance. Hedda Hopper ruined a good part by being too terribly funny, by stupid clowning and by mugging. She knows better, too.

When I apologized to the Dino he generously waved the apology aside. "It's all right," he said. "That Day" is just one of those things that can't be avoided." I think, however, from the appearance of the house that it will be.—PATTERSON JAMES.

## GARRICK THEATER, NEW YORK

Beginning October 9, 1922

First Production of the Fifth Subscription Season

## THE THEATER GUILD

—Presents—

**"R. U. R."**(Rossum's Universal Robots)  
By Karel Capek

English Version by Paul Selver and Nigel Playfair

Staged by Phillip Moeller

Settings and Costumes by Lee Simonson

Harry Dornin, General Manager of Rossum's Universal Robots.....Basil Sydney  
Sulla, a Robotee.....Mary Bonestell  
Marius, a Robot.....Myrtland LaVarre  
Helena Glory.....Kathlene MacDonell  
Dr. Gall, Head of the Physiological and Experimental Department of R. U. R.....William Devereux  
Mr. Fabry, Engineer General, Technical Controller of R. U. R.....John Anthony  
Dr. Hallemler, Head of the Institute for Psychological Training of Robots.....Moffat Johnston  
Mr. Alquist, Architect, Head of the Works Department of R. U. R.....Louis Calvert  
Consul Busman, General Business Manager of R. U. R.....Henry Travers  
Nana.....Helen Westley  
Radius, a Robot.....John Rutherford  
Helena, a Robotee.....Mary Hone  
Primus, a Robot.....John Roche  
A Servant.....Frederick Mark  
First Robot.....Domis Plugge  
Second Robot.....Richard Coolidge  
Third Robot.....Bernard Savage

This is one instance where the play is the whole thing. In fact, so absorbing is the story that after it gets started the actors take on the importance of phonographic records put on a machine and set going. It would be a histrionic genius who could rise above this most compelling thing the Theater Guild has ever done. In the cast at the Garrick Theater there are not even near-genii. In fact, with the exception of a few of the players the acting was impotent. But it doesn't matter in this savagely satirical attack on contemporary materialism and plutocratic pretension poured white-hot into a melodrama which for unusualness dwarfs anything New York has seen in a decade.

It is easy enough to write a document for the stage, but it is seldom that the document is anything but a bad-tempered argument on an unimportant thesis. "R. U. R." is a smashing tract against the absolutism of the dollar and the arrogance of de-spiritualized science and there isn't an oration in it. Incidentally, since the basis of all drama is clash, "R. U. R." can safely be labeled "drama". Even the leisurely exposition of the first act has the chill of inevitable tragedy in it.

## NEW PLAYS

Rossum's Universal Robots are mechanical figures manufactured to take the place of human beings in the industrial world. They do the work of men better than men. Sociologically they are intended to place man, without a master, where he will be obliged to do nothing but seek his own perfection. The necessity of human toil will be eliminated. Economically, the robots will reduce the cost of production and increase the output because there is no limit to which they cannot be driven by their masters. And in pursuit of the philosophy "for profit and progress" mankind is destroyed.

The abolished need of replenishing the labor market brings the birth rate down so that not a single child is born. Robots have been manufactured so fast that they outnumber the humans by millions. They have been used by employers to crush workers' uprisings, by government to form armies and navies, by men to roll up billions of money. Even their manufacture cannot be stopped. Those who had worked but now do not, politicians seeking to keep and get power, plutocrats gorged with wealth would tear to pieces anyone who suggested that for the future of mankind Rossum's factory should be shut down for all time. The goddess glutony which dictated the creation of the robots renders it impossible for man to control his own creature.

The madness for scientific progress, the demand for a more economical worker and the desire to please a woman with whom he is in love compels Dr. Gall to insert into a certain number of robots sensitiveness to pain. A robot which can feel the smash of a drop-press on its finger will be more careful how he operates the press. So time and money will be saved. A robot which can experience some of the feelings of humans will mark a step in biological development. Then the cataclysm arrives. The sensitized robots organize the robot mass. Robots become class-conscious. All mankind is destroyed by them, the human beings who run the factory where they are made being the last to go. All but one, Alquist, the man who works with his hands. Between him and the robots there is a bond. But the paper containing the ingredients from which the robots are made is burned by the woman who has pleaded for better treatment for them and whose pleading has resulted in the manufacture of the first sensible robot. The race of robots without man is dying. Alquist, the last human being is forced to search for the formula and ordered to recover the lost process. He fails. Then when the world is doomed to extinction he hears a female robot laugh, sees a male robot ready to die to protect her and knows that humanity has by some inscrutable process been born again. By evil the world was destroyed. By love it is restored.

Consider it from whatever angle you please; as a warning to capitalists of what is coming to them if they do not consider their workers something more than machines; as a hint to those who would destroy class that labor without control and direction is doomed to death; as a word to the atheistic evolutionist that in trying to establish a theory he is devastating the earth; as a plea for the consideration of the dignity of toil; as a blunt statement that playing at being God is not man's business; as an evening's diversion "R. U. R." is by ridiculous odds the most important offering the New York stage has to give to anyone. It is even worth sitting among the robots who are permitted by the management to stream into the Garrick all during the first act and thereafter twitter and squeak and shift in the creaking chairs all thru the perform-

ance. Neither the matinee-idol inarticulations and superficiality of Basil Sydney nor the fishwife snarlings of Helen Westley counteract the gentleness and appeal of Louis Calvert, the pleasant briskness of Henry Travers, the piercing intensity of Kathlene MacDonnell and the horrible reality of John Rutherford. Lee Simonson has caught stark terrorism and put it into the costume of the robots. "R. U. R." is a play the Equity Players, Inc., should have done. Certainly every actor, every labor "leader" and every employer should see it. Also Augustus Thomas and his apologist, Howard Kyle.—PATTERSON JAMES.

## BROADHURST THEATER, NEW YORK

Beginning Monday Evening, October 16, 1922

MAX MARCIN AND FREDERICK STANHOPE

—Present—

**"THE FAITHFUL HEART"**

By Monckton Hoffe

In Three Acts and an Epilog

(By arrangement with Leon M. Lion and H. M. Harwood)

ACT I.

1899

George.....Herbert Belmore  
Miss Gatterscomb.....Daisy Belmore  
Major Lestrade.....Lionel Pape  
Blacky.....Flora Sheffield  
Waverly Ango.....Tom Nesbitt  
Ginger.....Geraldine O'Brien

ACT II.

Twenty Years Later

Sergt. Major Brabazon.....Edward Poland  
Private Mitcham.....Peter Carpenter  
Lieut. Col. Waverly Ango.....Tom Nesbitt  
Capt. Edgar Rackham.....George Thorpe  
Gilbert Oughterson.....Charles Romano  
Diana Oughterson.....Daisy Markham  
Blacky H.....Flora Sheffield  
Fritchard.....Leonard Carey  
George.....Herbert Belmore  
Maid.....Jean Hawthorne

Ordinarily the curtain rises disclosing an empty stage; the Butler enters down left; crosses stage to library table down right; takes receiver off hook; "Yes, this is Mister Smithers' apartments! Very well, miss;" exits thru center door.

But not in "The Faithful Heart". Enter George thru door leading from hall, crosses stage and FILLS THE COAL HOD!!!!

After that I wouldn't care if Monckton Hoffe had butchered the realities, the possibilities and the verities before my very eyes. Anything that his play might furnish in the way of horrors could not cancel the debt of gratitude I felt to him for the innovation with which he began it. But there are other considerations in "The Faithful Heart" besides the smashing of first-act tradition. It tells a story tender enough to offer large opportunity for viscous mushing. It is saved from that by the skill with which Tom Nesbitt handles the principal role. An "emotional" actor or one less plainly virile than he would have slobbered "The Faithful Heart" into one of those stage monstrosities known as "sweet". Mr. Nesbitt's unaffected manliness, his directness and his appealing sincerity rob it of much of its palpable theatricalism.

A square-souled, slightly grizzled and impecunious lieutenant colonel is engaged to be married to a rich and charming girl. Her relatives have arranged things so that his financial, social and military opportunities are to be well looked after. He is about to stomach his pride and accept the settlement when his daughter, the result of a fervid but illegitimate attachment to a hotel keeper's niece in the days when he was an officer in the mercantile marine, makes her existence known by appearing on the scene. Given his choice between the girl, the memory of whose mother time has almost obliterated, and the woman he wishes to marry, he decides to go back to the sea and take his child with him. Why? Because it is one of the fruits of the late war "to do the thing we can't explain be-

cause we know it's right"! It is a fine sentiment. It hardly fits the casual attitude of Waverly Ango to other obligations of responsibility. I wish I could get it out of my head that Ango's decision to give to his daughter the companionship and care he neglected to furnish her mother had its inspiration in his obvious dislike to having his life laid in easy paths by the family of Diana Oughterson. I wonder whether it was not the prospective chafe of an existence ordered by others rather than the tug of an old love ill-used, which forced his mind.

Of Mr. Nesbitt's playing mention has been made. He presented admirably the change from the winsome, irresponsible sailor of the first act to the settled, sane and manly soldier of the other two. Both in manner, appearance and interior attitude the alteration was clearly marked. The Atlantic Ocean has washed a lot of foreign actors upon our shores these last few years. Mr. Nesbitt is one of the few who should not be washed back again.

A natural, brightly-keyed and pleasant performance was given by Daisy Markham; an intelligent, articulate and effective one of a tiny role by Geraldine O'Brien; and a generally inept one by Flora Sheffield. Miss Sheffield shows no indication of cultivating her very pronounced limitations. She did well enough with Blacky, the daughter, but whether it was her reading or Mr. Hoffe's character drawing, her illegitimacy seemed to set rather jocularly on her. It is in this phase of the play that it is fatally weak. Only the mentally defective or the supremely spiritual can accept bastardy jocularly. Blacky II is neither.

The men of the cast were generally sufficient to their jobs, but Lionel Pape, Edward Poland and Charles Romano more than that. A delightfully subdued but heart-warming characterization of a ladylike "stew" was furnished by Daisy Belmore. It was a bit of real artistry. Salute!

"The Faithful Heart" has a real man in its story. Now if some one will just let us have a play with a real woman in it we can overlook both the slender deficiencies the Hoffe comedy shows and those the hoped-for one may exhibit. Personally, I am fed up on lady bums.—PATERSON JAMES.

**PUNCH AND JUDY THEATER, NEW YORK**

Beginning Wednesday Evening, October 11, 1922

**"THE EVER GREEN LADY"**

A Comedy by Abby Merchant Staged by J. M. Kerrigan

Presented by David Wallace

- Rhoda ..... Elsie Esmond
- Peter O'Halloran ..... Robert T. Haines
- Mrs. Peter O'Halloran ..... Jane Meredith
- Madame O'Halloran ..... Beryl Mercer
- Shella O'Halloran ..... Beatrice Miles
- Mrs. Fougerey ..... Andree Corday
- Rosy ..... Frances Victory
- Doody ..... J. M. Kerrigan
- John Alexander ..... Eric Dressler
- Officer Connelly ..... Thomas F. Tracey
- Assistant District Attorney Van Cleve ..... Jack Murtagh
- Secretary ..... Albert E. Powers
- Victim of the Law ..... Sam Janney
- Policeman ..... Fred Callahan
- Inspector Danly ..... Eugene Powers

A mother-in-law of the inspiration which impelled Eddie Dowling to write "Sallie, Irene and Mary" must have been visiting Abby Merchant when she wrote "The Ever Green Lady". Not since the delectable offering at the Casino have I witnessed anything which set up such an exasperating reaction as the play at the Punch and Judy. One would swear, if he did not know otherwise, that these mother plays and musical hashes are part of a well-ordered plot to make stage old ladies intolerable. It is unfair to compare the Merchant play with the Dowling farrago. "The Ever Green Lady" has a fundamental

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idea, a real one. But in the handling it is so twisted out of all semblance of reality and effectiveness that it is even more irritating than it would be if it was an absurdity in the beginning.

Mrs. O'Halloran, a plain, simple old Irish woman, who has worked hard all her life, finds herself the victim of her son's determination that she shall spend her declining years in comfort. She is so swaddled in attention from servants, nurses and relatives that she cannot lift a finger without throwing the entire household into a paroxysm of fear that she is overtaxing herself. She is being literally killed with kindness. Driven to desperation by her servitude, she plays hooky from her nurse and establishes herself in a tenement where she can wash and sew and mend and nurse the sick of the block to her heart's content. It is an excellent idea and one that promises well, altho in the treatment of it Miss Merchant runs extravagantly out of bounds. Then like an exploded skyrocket the whole thing falls. To make "situation" the old lady is turned into a kitchen distiller, gets arrested for violating the Volstead act, disgraces her rich son and kills his "club" ambitions. Only by the most violent and preposterous means a playwright could conceive is she rescued from the maw of a heart-broken death and the inference left that for the remainder of her life she may spend days buried to her neck in soap-suds. Mere writing cannot do justice to the wreckage which strews the path of the play. If Miss Merchant had set out deliberately to commit brain infanticide she could not have succeeded better.

Beryl Mercer, who gave a magnificent performance as the gin-soaked mother in "Three Live Ghosts", plays the retired washerwoman. Miss Mercer makes a pathetic figure, but never a convincing one. Her brogue is as bad as Miss Merchant's development of the plot and her characterization too monotonous to be effective. An old Irishwoman suddenly released from thralldom would surely display more highly-keyed enthusiasm than Miss Mercer's Madame O'Halloran does. It seemed as if even in her freedom she was determined to be miserable. J. M. Kerrigan, who some of these days will get a real part in a real play, impersonates a reprobate old messenger boy to uproarious results as long as Miss Merchant's lines permit. By that strange perversion of casting directors Mr. Kerrigan, whose speech is redolent of the turf fire, is made to talk like an Avenue A hick, while Robert Haines, whose brogue is unnatural, is forced to stagger along under the weight of an Irish brogue that slips around like a badly-behaved toupee. The other roles are in the hands of what appear to be very raw amateurs. With so many good actors and actresses out of work

it is a shame to bring incompetents into a business which is already sadly overcrowded.

One delightful bit of dialog impressed me so much that I made a note of it on my program.

"Do you know what a parasite is, grandma, dear?" asks Shella O'Halloran of the ever green lady.

"Indeed I do," answers Madame O'Halloran. "Many the time I went over your father's head with a nine-tooth comb!"

That is a sample of the thing that puts the play in wrong and keeps it there all the time.—PATERSON JAMES.

**EQUITY FORTY-EIGHTH STREET THEATER, NEW YORK**

Beginning Monday Evening, October 2, 1922

EQUITY PLAYERS, INC., Under the Auspices of the Actors' Equity Association, Presents

**"MALVALOCA"**

From the Spanish of Serafin and Joaquin Alvarez Quintero.

Translated by Jacob S. Fassett, Jr. Staged by Augustin Duncan.

Settings and Costumes by Woodman Thompson.

- Malvaloca ..... Jane Cowl
- Juanela ..... Angela McCabill
- Mariquita ..... Mariette Hyde
- Sister Piedad ..... Lillian Albertson
- Teresona ..... Jessie Ralph
- Afonso ..... Lenore Norville
- Dona Enriqueta ..... Louise Closser Hale
- Dionisia ..... Margaret Fareleigh
- Sister Consuelo ..... Grace Hampton
- Sister Dolores ..... Lulive Brownell
- Sister Carmen ..... Edith Van Cleave
- Leonardo ..... Rollo Peters
- Salvador ..... Frederic Burt
- Martin ..... Marshall Vincent
- Barrabas ..... Frank I. Frayne
- Tio Jerome ..... Claude Cooper
- Lobito ..... Edward Cullen
- A Workman ..... John Parrish

In view of the importance of the enterprise and the fact that it is found to be an object of cold-blooded consideration, it is unfortunate that the Equity Players, Inc., did not select something more worthy of production than "Malvaloca". This poignant little story by the Quintero brothers would be proper material wherewith a wealthy group of theatrical dilettant might experiment to their own satisfaction and to the pleasure of those whose imagination is vivid enough to create inside themselves, the drama which underlies the story but which is neither visible nor audible on the stage. But for a body of actors to offer as the first measure of a revolutionary scheme "Malvaloca's" cobweb delicacy, its momentary exquisiteness of feeling and expression, its lazy exposition of theme and its total lack of histrionic quality was bad judgment. "Malvaloca" is a library play to be read quietly and with long pauses wherein the mind of the reader can meander slowly thru the

golden sunlight of Andalusia, rest comfortably in the warm calm of the convent of the Little Sisters of Divine Love where the action begins, and steep itself slowly in the heart-reaching climax of the story. To place it on a platform with an eight-forty-five curtain, with taxis tooting and snarling on the streets outside the door, with rustling programs and whispering people inside, is almost desecration. To expect it to attract attention, to compel notice, and to exert influence is folly. For its initial production the Equity Players, Inc., needed something which would smash the public straight between the eyes by reason of its strength, beauty, vitality and uncommonness. "Malvaloca" has only moments of beauty and these fleeting and unobtrusive. Devoid of clash as the play is, the long prolix conversations with which it is charged render it next to impossible to escape being tiresome in important sections.

The story in itself is tenuous. Malvaloca, the daughter of a poverty-stricken family, goes the way of so many of the pretty daughters of the poor who have vampire relatives. Calling upon a former lover, Salvador, in the hospice run by the Little Sisters of Divine Love, whither he has been carried after an accident in the foundry where he works, she meets his partner Leonardo. They fall in love, but the youth is maddened by the memories of what Malvaloca has been to Salvador and others, and the wretched girl tortured by the thought that she can never wipe out what she has been to herself. Out of gratitude for the charity shown by the nuns, Leonardo and Salvador have promised to make sing again the cracked bell in the convent tower. The process of destroying the old bell, of melting over the metal and recasting it into a new mold furnishes the symbol of the play. Purification and alteration by such a process can be made where material things are concerned, but not in the human soul, so far as the tortured lovers can see. It is only when the new bell flings its cry of jubilation from the convent tower, at the time the procession of the Crown of Thorns passes into the church, that Leonardo and Malvaloca find the peace of heart that is necessary for their happiness. A lovely thought and for those who can apprehend the symbolism of the playwrights (which I fear few who will see the play can do) an uncommonly penetrating one.

It seemed to me that the casting of the roles was not well done. Jane Cowl is a shrewd and capable actress. But she is a long way from being the basically simple Spanish girl that the Quinteros have drawn. Miss Cowl's "Malvaloca" has the sophistication of a girl to whom men are no strangers, but she has not—and in this I think lies the defect of her performance—the spiritual childlikeness which alone makes her alteration of life a plausible thing. Always, to me, Miss Cowl carried with her the air of the great world, the assurance that comes from social success, an aplomb which fitted not at all into the village of Las Canteras. For me, she was always the experienced Broadway actress giving an excellent mechanical performance of a part which called for something she apparently has not in her equipment—sincerity, simplicity and reality.

Rollo Peters in the quiet scenes was very good, but in the emotional ones appeared to me like a man shouting behind a plate-glass window. Frederic Burt gave a pleasant characterization of the light-hearted squire of dames, but the same criticism I would make of Miss Cowl applies to him. His Salvador would fit just as well, if not better, into a Park Avenue apartment house atmosphere as it does in Andalusia. Mariette Hyde gave a distinctive touch to an old woman whose son had been killed in the war, but her speech is so redolent of cockney characterizations that it is ludicrous.

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## The Truth About Tents

THE article in the September "Equity" entitled "Repertoire Under Canvas or Tent Shows" has apparently offended one or two of our members. We sincerely regret this, but venture to point out that there are different classes of tent companies, just as there are different classes of legitimate, stock and vaudeville.

Some tent companies are first class in every respect, are simply bursting with talent, while others are less notable. It is exactly the same thing on Broadway.

It should be always borne in mind that it is the personal view of the author which is expressed in all signed articles, and that this opinion is not necessarily shared by the editor—indeed, a note to this effect is generally inserted in all magazines.

In a very kindly way the writer of this Billboard column has been criticized for saying that tent actors in the winter go back to hawking and to other trades and professions. Our correspondent was certainly mistaken in blaming us. If such a thing were ever said it must have been by someone else.

The writer would be the last person in the world to sneer at actors in reps. and tents, seeing that the first years of his dramatic experience were passed in them. Many of his pleasantest memories are connected with those days. He knows that rep. companies contain the Booths and Barretts of the future. The opportunity for the world to claim them will come, but in the meantime they give the best they have, whether their audience is seated in a barn or in a palace. Such is the temperament of the true actor.

It is the same with the musician, who, after he has finished angering his instrument, gradually loses himself and cares not who is listening. He searches his soul for the sweetest and best notes, whether the auditor be prince or peasant. If not, he falls to love his art for its own sake.

Returning to the subject of tent companies, our sympathy and deep interest in them has been expressed again and again. It is hardly a year ago that we wrote in this very column, suggesting that by seeking engagements in tent companies New York actors might very often employ their summers both profitably and delightfully.

## Dramatizing Equity

It seems that in a certain traveling company theatrical contracts had to be used as props, and the actors objected to using any but the regular Equity ones. Finally the property man wrote us very courteously asking whether we would send some on. Needless to say they were forwarded with pleasure.

## The Annual Ball

We are pleased to announce that Harward Short has accepted the director-generalship of the Annual Equity Ball, to take place this year on Saturday night, November 18, at the Hotel Astor.

## Charles Stevenson's Catastrophe

A rumor reached us that our old friend and fellow councillor, Charles A. Stevenson, had met with a serious accident while driving an automobile in Los Angeles. We wrote, sympathizing with Mr. Stevenson, and received the following cheerful reply:

"There are thirty-four Stevensons in the city of Los Angeles, six of them being in the Hollywood telephone district, viz.:

"Charles A. Stevenson.

"C. A. Stevenson.

"Gilbert Stevenson.

"Roy McR. Stevenson.

"V. V. Stevenson.

"W. E. Stevenson.

"I am happy to say that the report you received of my injury is not founded on fact. I am compelled to confess, however, that I had a serious accident two days ago, when passing the residence of my friend —. He has a well-stocked cellar, so he is secure from annoyance from the thirst-compelling curse of the United States—the 18th Amendment. He tells me that he hailed me from his window to come in as he wanted to give me a deep highball of Five-Star Haig and Haig—by an unfortunate accident I failed to hear him."

## Tuberculosis Campaign

In reply to several communications from the National Tuberculosis Association, asking the co-operation of the theatrical profession throughout the United States in its Christmas Seal sale, we have dispatched the following:

"We take pleasure in informing you that the council of the A. E. A. will ask its members to give you every co-operation during the coming Christmas Seal sale.

"In regard to your suggestion that actors and actresses take part in publicity stunts, introduce lines or hasten in their performances urging the public to buy seals, and so forth, it is not customary for our members to introduce anything into their parts without the consent of the manager, but permission to do anything which is not liable to mar the play could probably be obtained easily by such a worthy association as your own.

"We will also take great pleasure in announcing the desire of the council that members co-operate with you in every way, in our official magazine 'Equity' and in matter we supply to the press."

## Costs, Values and Dues

A great thinker has defined a cynic as a man who knows the price of everything and the value of nothing. On the other hand, there is the chap who knows the value of everything and the cost of nothing—an easy error when discussing the new dues. Values and costs must be considered together as, for example, in the following letter sent by Al De Clercq in paying dues up to May 1, 1923, for himself and his wife:

"In looking over my last issue of Old Dilly-boy I noticed that the dues have gone up, but then the benefits that we derive from our wonderful organization warrant it.

"We wish you and 'our' organization the best of luck and the recognition it deserves."

## Punch With Care

The new membership card which is now being issued from the A. E. A. office is the result of much thought and study on the part of our auditor, Frank Mesurac. It is designed to render

practically impossible any dishonesty on the part of any member of the cashier's staff.

For the purpose of verifying membership cards please note the following:

Member's name and number, with the date of issuance and the seal of the association appear on the face of the card.

Every card is punched with an "E" punch for the amount of money actually received and for the paid-up membership date actually covered by the money so received.

A card punched on more than one date, or with any other than an "E" punch is void.

Junior Membership and Duplicate Cards are so designated by a stamp across the face of the card.

Excused cards and cards issued on an I. O. U. are punched with a paid-up date and stamped "Excused" on the reverse side with the date of expiration shown thereon.

In examining these cards please see that such date has not expired.

## Xmas Layoffs Explained

Rulings such as the waiving of the "play-or-pay" clause are always based on the practical problem of securing the best possible conditions ultimately for our members. Altho the matter has been pretty thoroughly explained there may be some members who would like to read the following letter of explanation written to a certain touring company, answering its inquiries.

"The Council desires me to point out to you that the waiving of the 'play-or-pay' clause for the week before Christmas and Holy Week was not adopted without a most thorough investigation. We believe that the decision arrived at is one that will in the long run redound to the financial benefit of the great majority of our members.

"It is true that perhaps a few will suffer,

but we, as an association, have to think of the greatest good for the greatest number.

"We have no proof (tho, of course, we have great hopes) that this present season will be any better than the last one. December is, as you know, a slack month, theatrically, when many companies only break even or play to a loss, which loss increases as Christmas approaches. Now the manager is willing, perhaps, to support this if he does not face a much bigger loss the week before Christmas, since he has hopes that the holiday business will repay him. But, if this manager is compelled to face that heavy week-before-Christmas loss, then he would generally prefer to close up altogether at the beginning of December, and thus throw many people out of work for the balance of the season.

"There is another hardship on the producing manager of today in connection with the week before Christmas. The one-night-stand house manager has opportunities to put pictures into his theater, and knowing that the dramatic attraction will draw little or nothing the week before Christmas he prefers to either close altogether or to put in his cheaper form of entertainment. Some of the very best one-night-stand managers have informed us, and we have verified their statements, that it is practically impossible for them to book any theaters at all for the week before Christmas.

"We have gone into this matter at some length, because we want you to understand that the Council tries to view the matter in a broad way. It realizes that if it penalizes the manager a shortage of employment would result.

"As far as the New York theaters, the loop theaters in Chicago, and many other first-class houses throughout the country are concerned, they will remain open no matter what ruling is made.

"Let us refer, for a moment, to a class of attraction which is particularly hard hit by the 'play-or-pay' clause in Holy Week. There are several Irish tenor stars touring the country. Their seasons are generally forty weeks or more. By playing Holy Week they run the risk of offending the Catholics, who are among their chief patrons, and therefore their managers prefer to knock off even a week or seven weeks from their season and close for good before Holy Week rather than play Holy Week."

## Stock Slavery

Letters from members playing in stock with reference to the 10-performance-a-week question continue to come in.

"I would like to add my bit on this question. I am working in one of the Eastern companies with twelve performances a week, and I can say, from a full heart, as will everyone who is in the same position, that it is slavery," writes one member.

"Not an actor or actress will take an engagement with any of these companies if any other is obtainable, even the working conditions are excellent with that exception. It is only absolute need of work that makes one accept these places."

"In a few exceptional cases large salaries tempt the leading players, but the supporting cast has to pay the penalty, and I would be blacklisted forever if it were known that I expressed this opinion.

"I notice that a repertoire player writes that he thinks there is nothing very bad in the twelve-performance week, and speaks of the extra money—ye gods! Is there anyone who does not KNOW that in any regular twelve-

(Continued on page 71)

## Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

Eleven new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Virginia Banks and Dolly Kennedy.

A former member of the "Aphrodite" company gave as her reason for not being in good standing, the fact that she was waiting to see if the Equity collected money for her which she considered due from that company. The case to which she was referring was put up for the independent arbitration and it happened that it was won by Equity. We cannot feel, however, that it should have made any difference to a loyal member of Equity whether it was won or lost. The umpire in an independent arbitration is a person who has no interest in either side—he decides on the merits of the case. If the Equity is wrong he decides against Equity, as he should. This association has no desire to hold up managers in order to obtain money for members which is not due them and a member who delays paying dues in order to see whether the association will collect money for her whether or not it is hers is not the kind of member we want.

A second member gave as her reason for delinquency the fact that she had been on the road for the last two years. It is quite as easy for you to pay your dues when you are on the road as it is for your association to protect you when you are out of town. In fact it has been our experience that the road company needs the protection of Equity more than the New York company.

A short time ago the chorus of the "For Goodness' Sake" Company complained that they were not getting sleepers and that they had been forced to pay for shoes and stockings. Several of the girls had been dismissed without a written notice. A representative was sent to St. Louis, had the notices rescinded and obtained shoes and stockings and sleepers for the chorus. The Equity is really an accident insurance. Your engagement on the road is more hazardous than your New York engagement and you should be that much more careful of being in good standing.

Do you hold a card good to November 1, 1922?—DOROTHY N. BRYANT, Executive Secretary.

## JOIN THE ACTORS' EQUITY ASSOCIATION NOW AND SAVE \$5 TO \$20

EVERY PLAYER KNOWS that sooner or later he will join the A. E. A., whose protection and numerous benefits have become a necessity to the modern actor.

A general meeting of the members passed a resolution that on and after December 1, 1922, the initiation fee for actors in Tents, Reps., Tabs., Boats and all Junior members (those just going on the stage) will be advanced to \$10 and all other classes to \$25.

Until December 1, the initiation fee will be \$5 for all classes.

Write to Main office, A. E. A., 115 W. 47th St., N. Y., or to any branch, for application blank.

"Malvaloca"

In "Malvaloca" the Equity Players are giving us voices. There is not a "white" voice in the company. The voices fit together well and give a good unity of effect. The small parts stand out in every detail of importance. Everywhere the cloister with its high arches and out-of-doors resounds to human tone of good timbre.

Frederic Burt is especially reliable in speech. His tone is clear, virile, musical and steady. It keeps its place in outward direction without falling backward into the mouth cavity and without "dropping" into a tantalizing diminuendo at the end of phrases. Mr. Burt has well-matched teeth for diction, and his tongue and lips do their work neatly and naturally. Mr. Burt is reliable in pronunciation.

The play has no more weight than a pretty picture on a cigar box. The great symbol of the bell is mere incidental music of the old order. It is pretty for those who are content with pretty things. The play brings eighteen people onto the stage in varied rotation. As eighteen of these people are good actors who individualize their parts the human beings in the play prove more interesting than the plot.

Miss Cowl has no unusual opportunity in the title part. She plays it with swift-moving lightness and leaves emotional acting for the final scene. In this way she blends herself into the simple story and leaves a good impression of love and sweetness.

One is sorely tempted to lay emphasis on the smaller parts, they contributed so much to the total effect. We need plays that can use such a voice as Marshall Vincent's in the part of Martin, the bell ringer. I don't suppose the auditors knew what they were applauding after his exit in the first act, but I think they were applauding the authority of his tone, its range and dramatic beauty. Mariette Hyde, with the sweet and modest voice of old age, was choice in the definite simplicity of her work, and Jessie Ralph, as Teresona, had the resilient, hearty joy of the market woman. She had buoyancy and breadth of style, delicately handled. Edward Cullen, as Lohina, brought in a note of youth and labor fresh from the foundry. It fitted the scheme of things admirably. In contrast to all this health and speech of camaraderie we had hanteur and ennui equally well acted and voiced by Louise Closser Hale and Margaret Fareleigh. Angela McCahill was well cast as the sister of Leonardo. She looked well in the picture and the shell tints of her voice fitted her station.

Rollo Peters is interesting—always was. He has two vocal chords inherited from Adam and his throat is well molded for sound. His tone is better than his diction. Mr. Burt shows up some of Mr. Peters' faults as a speaker. It is a matter of temperament. Mr. Peters, as an artist, is essentially the thinker and dreamer. He does not live in his body as much as an actor should. As a thinker and dreamer he forgets the machine that keeps him running. He is more interested in thinking his tune than in playing it on his instrument. For this reason Mr. Peters is often careless in the technique of his art.

He does not suggest that bodily unity, that tense rapport between thought and speech, which Donald Gallaher is realizing successfully in "So This Is London". The parts are quite different, to be sure. But technique is technique. It does not vary in fundamental principle. It is designs and effects that differ, not the workmanship.

What have I against Mr. Peters? In the third act of the play, when the story is clearing up, and when important dialog is taking place, Leonardo (Peters) and Salvador (Burt) are settling their account. Salvador says: "What do you think of me?" and Leonardo answers: "I think that you are very (?)". This was no place for me to guess what Mr. Peters said, but I had to guess. At first I thought he said "jealous", but, judging by the context, I concluded that the word was "generous". This thing happens frequently with Mr. Peters. He has plenty of emotion, understanding and reaction, but he doesn't deliver it at the right moment and with the right authority of a bodily instrument perfectly in tune. The dreamer is stronger than the actor. Mr. Peters has a large throat resonance and a full tone. It takes precision of speech to mold that tone into words. It takes a steady pressure of breath to deliver that tone to an objective point in the audience. By too neutral lips Mr. Peters muffles some of his tone. By too uncertain a supply of breath—especially in pressure—Mr. Peters allows his vowel sounds to drop into the body. The end of his phrases is often a letting go of dramatic tension. In a simple question, "Will it pass over?" you can hear "over" nearly disappear. The milk of human kindness in Mr. Peters is strong. In dramatic scenes his voice loses a note of intensity that needs to dominate certain scenes. Mr. Peters' love of humanity shows in the freedom of his intonations, which suggests a pleading with his enemy and a begging off. In these respects Mr. Peters is youthful. He lacks the final touch of authority that he might be willing to put into his work if he intends to go on as an actor. He is lovable. He would not lose that quality should he startle us some day with mastery.

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

Claude Cooper has been nearly overlooked. His *Tio Jerome* is a finished piece of characterization, and it adds a great deal to the enjoyment of "Malvaloca". The selecting of voices for the Equity play shows an artistic ear and a sense of harmony too seldom exercised in the theater. Until I hear to the contrary I shall attribute this wisdom to Augustin Duncan. If the voice-work of this play is a forerunner of Equity's attitude toward the speech of the theater the actor-players will be developing the neglected art of good drama.

Walter Woolf

There is nothing flirtations or "popular" about Walter Woolf. He stands for solid worth.

It shades all that he does in speech and song. It makes his acting as a romantic lover as convincing as anything on the dramatic stage. It enables him to make the story as interesting as the music. The close relation between Mr. Woolf's speaking voice and his singing voice is a subject one could talk about for some time. There is more to be said about this young actor and singer, and about many other pleasant features of "The Lady in Ermine".

Reminders

I am often reminded of the place that a refined vowel sound of -i in "it" has in cultured speech. A thick or languid tongue cannot ar-

"LAFF"

McKAY MORRIS pronounces "laff" for laugh" in the part of Steckmann in "Rose Bernd". It hurts. Mr. Morris gives an American—an especially Southern—pronunciation, done brown. It is the smacking fat-a "laff" of a plantation review. Mr. Morris may have a ready answer in defending his pronunciation in this case. It may be a matter that he considered carefully. His "laff" may have been a deliberate choice. I can see the reasoning that he may have followed. He could have said that "laugh" is the cultured pronunciation and "laff" is the less cultured in American speech. As these peasants in "Rose Bernd" know nothing about cultured speech, they had better say "laff". So much for the actor.

How about the audience? Mr. Morris' "laff" recalls, first of all, Frank I. Frayns and his characteristic dialect. The part of Jeff Poindexter in "Boys Will Be Boys" is a fair example. Mr. Morris' "laff" recalls his own Dr. Endicott of Gopher Prairie in "Main Street" of last year. It recalls Willard Robertson and Samuel Godfrey in the part of Tom Lane in "The Detour". It recalls Marjorie Rameau in the first act of "The Goldfish", in which she speaks the street dialect of a tenement district in lower New York.

"Laff" in the theater, and in all the associations of my mind, is tied up with regional dialect and regional characters in America as much as cockney dialect is tied up with coachmen and charwomen. This is the shattering thing about "laff" in "Rose Bernd". There isn't an American landscape or an American costume in the play. We are taken out of English-speaking territory entirely, or we should be. There comes the rub. The whole problem of dialect in this play seems to have miscarried. My persistent memory of the speech of the actors piles up an indigestible assortment of double negatives and a more indigestible variety of English dialects from cockney to Yankee, commingled on the part of other characters with the more classical pronunciation of standard drama. This problem of dialect was not faced squarely. Before attempting a dialect, two questions had to be answered: Shall the actors approximate, or suggest, the broken English of German peasants? This might have been one question: Shall we find some English dialect that represents a class of English-speaking people corresponding to these German peasants? That might have been the other question.

The first question is not preposterous. There were some good Spanish sounds carried thru the play of "Blood and Sand" by Otis Skinner and members of his company. David Belasco employed a French professor for his company in "Dehnbrau". Reasonable effectiveness was obtained in handling French names that ran thru the piece. Speaking of the management of French sounds in the play, Mr. William Tilly, of Columbia University, said he wished the colleges could do as well. Doris Keane mastered an Italian accent in "Romance", and knowledge of French was once considered a prerequisite of the English-speaking stage. But I am not suggesting that "Rose Bernd" should have been played in "German accent". I simply state that the idea is not without precedent.

As for question number two, there is no English-speaking equivalent for the European peasant. There is certainly no American equivalent unless we confront the foreigner. Who is the other way out?

In spite of the peasant characters, "Rose Bernd" is a classical play. It is a Greek tragedy in modern dress. We go to see it acted. We go to hear its message. We care not a fig for its dialect, when it cannot be restored. Plain, homespun talk, with no "accent" and no geography in its osmaka, would give us the characters and the message without unexpected inserts of a London lamp-post or a Gopher Prairie. My opinion is that it would have been a happy thing for the actors and for the audience if "Rose Bernd" had been spoken in the classical pronunciation of the theater, in the language in which Shakespeare and Greek drama is spoken on the stage. I refer only to the general scheme of pronunciation. This would have excluded Mr. Morris' "laff", and it probably would have excluded Dudley Digges from the Hopkins cast. His cockney voice could have been spared in this part where it was a jarring note in every speech that he uttered. Many of the double negatives and clumsy phrases intended to show class dialect could have been spared. The social psychology of these characters, their deeds and voices, their fields and rustic dress are sufficient to supply the imagination.

It is Miss Barrymore's acting and not her speech that is most arresting in this play. She rises to vocal power in the dedication scene in Act II, and her repetition of the significant line, "I was ashamed", is something to remember. McKay Morris as an actor is one of the promising signs in our theater. Vocally, physically and mentally he has unbounded ability that he is devoting to the stage with the consciousness of the artist. I look forward to seeing him outlive Gopher Prairie. Doris Rankin and Charles Francis were especially restful in this play, for they somewhat escaped the "new dialect" with its lumpy English. "Laugh" is the standard pronunciation of the preacher, the teacher, the public speaker and the actor, who is dealing with the universal. "Laff" moves us to the trivial.

His authority as Colonel Delovar in "The Lady in Ermine" gives one the impression that he has worked hard during the past year. It is not his costume, but something in his sense of bodily presence that gives him several inches in stature that he could not measure up to on the tape. There is an alertness in the head and a balance in action that gives weight and maturity to his characterization. Mr. Woolf is becoming an actor of much certainty. He has brains and his brains are finding their way into every part of his body. In a Russian dance he is a fine picture of masculine animation. There is agility and vital joy in his dancing, matched with a fine sort of precision.

No small word can describe the masculinity of Mr. Woolf's work. It is in his voice, in his head, in his chest, in the firmness of his tread, in the poise of his gaze, in the wealth of his jaw, in his detachment from mannerisms and personalities around him.

In all this masculinity of muscle and virile tone there is a heart element that can be felt but not seen. It never detaches itself from its firm foundation of manhood. It needs no tear in the voice to make it palpable. It is too rugged for tears. This heart understanding is

tutulate delicately and repeat a series of "close" vowels—vowels that are made in a narrow passage when the tongue ridge rises close to some region of the hard palate. Miss Alison Skipworth, in "The Torch Bearer", has a skillful tongue in turning out speech. She is able to handle a series of "close" vowel sounds gracefully. In "appropriate" both the third and fourth syllables have a delicate i-sound (i in it). This is the standard pronunciation for the adjective. In "probability" the third, fourth and fifth syllables have this sound kept in its close position. On the final "-ty" the i-sound is more open or lax than in the preceding syllables. Keeping a final "-ty" or "-ly" too tense always suggests the speech of a foreigner.

The torch-bearing ladies, as women and performers, cultivate a somewhat precise speech. Miss Skipworth begins "oblige" with a round o-sound, the -o in "go". Miss Mary Boland begins "opinion" with the same vowel. These are precise pronunciations that are not necessary in cultured conversation. It is good usage to weaken the sound of these unstressed syllables to the obscure -e in "novel". Miss Skipworth says "movement" with a strong -e (e in met) in the second syllable. This, of course,

suggests the oratorical side of the character in the play. Another precise pronunciation of Miss Skipworth is "appreciation" with a si-sound in the third syllable. In educated speech a shi-sound is more likely to be the usage.

In such words as "matrimony", "solitary" and "difficulty" Miss Skipworth and Miss Boland confine the stress to the first syllable. The third syllables have no secondary stress to speak of, and the vowel is weakened to the obscure e-sound.

Rose Mary King pronounces "humor" without the h-sound. Anne Sutherland in "A Serpent's Tooth" pronounced the -h in this word. The letter is the better usage in standard English.

In "Why Men Leave Home" Audrey Hart pronounces "abdomen" with the stress on the first syllable. Standard usage requires stress on the second. Norval Keedwell pronounces "apropos" with stress on the last syllable. Standard usage requires stress on the first. The first syllable has the a-sound in "at", in which case Mr. Keedwell is correct.

Theresa Maxwell Conover pronounces "poultry" with an o-sound that is unmistakably round in the first syllable (o in go). This is correct. The sound is sometimes given more openness (o in on) in careless American speech. Miss Conover says "vase" with the -a in "mate" and a z-sound. This vowel (a in mate) with either -s or -z is used in America. The British prefer "vaz" and this latter pronunciation is not uncommon in the theater. All three pronunciations are in good standing in this country. Miss Conover pronounces "handkerchief" with a "cheef" at the end, which is a spelling pronunciation not in good standing. Miss Conover pronounces "locating" with stress on the first syllable. This is correct in American speech. British usage stresses the second syllable. "Dictating" is often stressed on the second syllable in this country, altho Webster gives this only secondary standing.

I like John McFarlane's pronunciation of "what". He gives a fairly definite lip-rounding to the o-sound (what) that is standard in this word. This sounds better than the more colorless "whut" with neutral lips. Mr. McFarlane pronounces "rascal" with flat-a (a in rat) which is standard America. Jane Cowl, in "Malvaloca", pronounces this word with broad-a (a in father), and Mr. McFarlane would find plenty of support in this pronunciation if he chose to use it. He is pretty consistent in his broad-a pronunciations. He also has some good i-sounds, and says "comradeship" with an especially good -i in the second and third syllables.

Mr. Keedwell says "I'll just wait" with a z-sound (jus wait) that doesn't belong in the speech. There is no particular excuse to omit the -t in this sentence. There is no place for assimilation. Mr. McFarlane has a sentence where assimilation is allowable in rapid speech: "Just show her in here." This becomes: "Just show herin here." The -t is lost between the two s-sounds, and the -r of "her" is carried over to "in" (rin).

Isabel Leighton pronounces "nitmatnm" with an a-sound (a in cat) in the third syllable. This syllable has the closer vowel (a in mate) in standard usage.

Lorraine Bernard, of the Hudson Players (Union Hill) pronounces "hydrangea" with the same sound (a in mate) in the second syllable. This is good British usage. It was not so appropriate for Gopher Prairie dialect in "Main Street". Flat-a is the usual American pronunciation in "hydrangea". Pronunciation in the theater can be a nice thing, and can render fine distinction in character. Maud Dyer in "Main Street" cannot afford to speak British.

Basil Sydney in "R. U. R." pronounces "avalanche" with broad-a in the last syllable. This is according to Webster, and cannot be scored as British by our flat-a editors and critics. In "transport", with broad-a in the first syllable, Mr. Sydney is not so good. Even British usage prefers flat-a in "trans". Miss Skipworth says "transpose" with a broad-a in "trans", which I excuse as a character-pronunciation. Mr. Sydney gives a compact pronunciation of "missionary" reducing it to three syllables, with a syllabic -n as the second. This is consistent with a tendency of speech to become compact as a matter of convenience. I hesitate to say much more about weak syllables and compactness of pronunciation, for many friends, whose judgment is above reproach are complaining to me of the rapidity of speech in some of the plays that have opened this fall. "I can't follow half that the actors say," is one form of this protest. "I couldn't follow Mr. Sydney, altho I sat in the fourth row at the Garrick!" That comes from a woman who is a professional listener at the concert and at the theater. I couldn't join her in the protest, for I followed Mr. Sydney easily the night I heard him, from the middle of the house. THE AUDIENCE MUST HEAR should be on the mind of every actor.

Henry Travers pronounces "export" the verb, with stress on the last syllable. That is standard in England and America. In contrast to "import", however, "export" is sometimes stressed on the first.

Mr. Sydney pronounces "Medusa" with a doo-sound for the stressed syllable. A doo-sound with the glide-d is the more cultured usage.

At the end of the play "R. U. R." John Roche says "I will not let you go," and gives (Continued on page 44)



FASHIONS

BEAUTY

GOSSIP

(COMMUNICATIONS TO ELITA MILLER LENZ, CARE OUR NEW YORK OFFICES)

## THE SHOPPER

(Note—When sending orders, kindly make money order payable to The Billboard Publishing Company. When sending inquiries, please give your route ahead. Please be sure to include stamp with your letter. The services of the Shopper are free to all readers of The Billboard.)

1.

The wrap illustrated is an exclusive Jenny model of straight, graceful lines, with a collar of grey Moufflon fur. French marseilles satin provides the material. The colors are black, Quaker grey or blue bird. A Fifth Avenue shop is featuring this queenly-looking cape-wrap at the very reasonable price of \$55. It comes in sizes 14 to 18 and 36 to 44. The lines of the wrap suggest that it is the type of garment that will retain its good style for many seasons to come.

2.

The hat illustrated was made by an amateur milliner with a Lole hat pattern. It may, of course, be made from any materials you choose, but the smart chapeau illustrated is developed from black bagatelle satin with rosette of gold gauze ribbon. Lole, who was one of the exhibitors at the Women's Activities Exhibit, at the Hotel Commodore, prepares a hat magazine illustrating hats and trimmings of every description, for which she sells patterns and instructions for 25 cents each. The hat pattern book contains a style write-up, as well as a complete course in wire frame making. This helpful book enables the actress in out-of-way towns to make hats for herself that possess all the smartness of Fifth Avenue models, minus their high cost. A free sample pattern comes with each book, but the model illustrated will cost you 25 cents in addition to the price of the book (25 cents). Hat and gown ornaments are also pictured in the book, patterns for which cost 10 cents. Perhaps you will want to make some of these artistic ornaments for Christmas gifts. Send 25 cents, plus 2 cents for postage, to The Shopper, who will see that you receive a copy of Madame Lole's hat pattern book. If you want the pattern for Style No. 170 illustrated, please include 25 cents extra.

3.

The Russian girdle worn by Miss Monlon in the photograph may be duplicated in black and gold or green and gold for \$25. It may also be made to order from material to match your gown for the same price. Dolls are fifty dollars. If you are thinking of raffling off an article at a benefit or bazaar the doll is just the thing. The Shopper will be glad to order either girdle or doll for our readers.

4.

A costumer is conducting a special sale of costumes for boys and girls, as well as for men and women. Here are his offerings, which are really extraordinary values: Clown, Yamma, Pierrot, Pierrette, Cowboy, Cowgirl, Chinese, Devil, Red Riding Hood, Dutch Boy and Girl, Irish, Dwarf, Scotch, Turkish girls' and boys' costumes—\$3.50 to \$5 each. Adults can secure the same costumes at prices up to \$10 each. Special prices on quantities.

5.

Have you heard about the Baby Grand sewing machine, which may be packed up in a 5x5 box and carried with you on your travels? It costs only \$5 and an explanatory circular will be sent you on request. An ideal Christmas gift.

6.

At last The Shopper has discovered a walking oxford that is both sensible and beautiful. It has a well-defined Cuban heel and arch. It is hand-sewn from tan or mahogany calf, and sells for \$10. Would you like a descriptive circular concerning this shoe, which bears the name of "Billy"?

7.

Don't forget to send for the novelty jewelry catalog that will enable you to do your Christmas shopping by mail. There is also a concern specializing in genuine jewelry sending out a catalog. Please specify which catalog you are interested in.

8.

It isn't necessary to spend over \$1 for silk hosiery or silk undervests. You can secure splendid values at Fain's for \$1. The Shopper invites your mail orders for hose or vests. Vests in pink only.

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

## SIDE GLANCES

## A Novel Drop

occupies the minds of the audience during intermission at the Shubert Theater, New York, where the "Greenwich Village Follies" is showing. Here are some of the lines, illustrated with caricatures of Greenwich Village residents:

"Wanted, actors and people to hold up the scenery"—in front of the Provincetown Theater.

"The Doll's House—by Ibsen—Bring the Children"—in front of the Sheridan Square Theater.

"To the Washington News—follow the cats." "Ukeleles and soup spoons tuned."

"Bobby Edwards, Painless Photography." To provide music with the reading, the audience is presented with noisemakers, called "clitter-clatter", just before intermission. And it certainly is an amusing sight to see the Methuselahs and old gals in the audience shaking their "clitter-clatters".

## Faversham Labored

In Strang's "Famous Actors" is a story about William Faversham being broke, in the old days when he and his buildos, "Sambo", started out on their career. In order that

Faversham and Sambo might live, the young actor made up his mind to get work. He walked up Harlem way until he reached High Bridge. He stood watching some men at work until it occurred to him that he might get something like that to do. He approached the overseer and asked if there was any work a fellow might do. The overseer laughed outright at Mr. Faversham's British accent and mimicked him as he replied there was work to be had, but he doubted if he was the man to do it. The young actor swallowed his pride and explained that he was broke. The smile faded from the overseer's face, and he called a plumber pipe layer by the name of Tom Pilgrim into consultation. Pilgrim took the young actor home and taught him to wipe a joint like an old hand in four days. Mr. Faversham arose at half-past four to get to work at five, put in ten hours a day, earned nine or ten dollars a week, slept as he had never slept in his life, and, if you please, ate his bread and cheese with an appetite and relish that he has vainly sought to duplicate ever since.

## The Fallacy of Rank

"Necessity levels all ranks," remarked a former Russian countess, at a matinee. "Line-



The wrap is a very essential member of lady's wardrobe this season, especially if she follows the vogue of the low evening decollete or the sleeveless dinner frock.



The hat illustrated shows what may be achieved with a paper pattern, designed by Lole, and a few hours' spare time. (See Shopper's column.)

age is no longer the line of demarcation between the aristocrat and the commoner. Achievement is now the sign of rank. The queens of the hour are on the stage. Actresses are the only queens who now receive homage from the multitudes! Just this morning I read that the Honorable Gabrielle Bertwich, England's only titled motor mechanic, who operates a garage in fashionable Park Lane, has opened a new Tudor restaurant on the floor above the garage. Imagine a nobleman of the old order being a motor mechanic and restaurant keeper! How much more dignified to be an actor!"

Of course, the old girl was merely indulging  
(Continued on page 44)

## THE VANITY BOX

(a)

Now that the theatrical season is in full swing and some of our friends are obliged to learn new lines constantly, there is bound to be a strain on the eyes. Eye-strain robs the eyes of their brilliance—even of their expression. The eyes, like the complexion, can be rejuvenated and beautified. "Vanitone" rejuvenates and brightens the eyes in a pleasingly natural way. It contains no belladonna, opiate or harmful ingredients, does not dilate the pupils or affect the eyes in any way. A drop in the eye clears away redness and dullness, imparting luster and sparkle of buoyant youth. "Strange," says a beauty doctor, "how many women neglect the eyes. They endeavor to insure youth to the complexion, but overlook the eyes—the mirrors of expression. A mirror owes its beauty to its cleanliness, sparkle, brilliance. Are not the eyes comparable to a mirror?" "Vanitone" is \$1.00 a bottle, and will be mailed, postpaid, in plain wrapper. When ordering, please give your route ahead.

(b)

Here is a quick way to rid yourself of superfluous hair: Apply "Dot", the cold cream dipilatory, to the offensive growth, and in a

few minutes your problem will be solved. It leaves the skin smooth and white, without a trace of hair. It comes in a tube, in cream form and is odorless. Furthermore, it is pure white, a decided advantage over colored dipilatories. You need not fear to be seen with "Dot" on your face. It looks like cold cream. The Shopper will be glad to forward you a tube for \$1. Please send your route ahead if you are en tour.

(c)

A cotton chin strap, costing \$2, will do wonders to preserve the youthful contour of your chin and to overcome mouth breathing. This is the only chin supporter with a headpiece. When ordering, please measure over head and under chin, sending the length in inches.

(d)

Just a touch of henna in a liquid shampoo brings out the hidden glints in every woman's hair. It is not a bleach, but a clear, fragrant liquid that lathers beautifully, cleanses and refreshes the hair and leaves it "sun-kissed". It is 50 cents a bottle, postpaid.

(e)

Have you seen the new powder-rouge, "Twin"  
(Continued on page 44)

## GLIMPING THE MODE

## GREENWICH VILLAGE FOLLIES HAS ORIGINAL COSTUMES

The Bohemians, Inc., producers of the "Greenwich Village Follies" at the Shubert Theater, New York, have succeeded in departing from the usual in drops, scenery, entertainment and costumes. They have adapted the hoop skirt of Colonial days, the coiffures and millinery of the Pompadour period to the present-day vogue for peasant colorings. And the effect is startlingly beautiful. The loveliest silks from Mollinsons were decorated, dyed and embellished by a corps of intrepid artists and designers, who gave full reign to exaggeration, especially in the matter of millinery, without attaining the ridiculous.

Bert Savoy, female impersonator, is a living demonstration of the truth of the saying that "Linea make the costume." The woman of ample proportions who is seeking a hint on effective draping should see Mr. Savoy as "The Village Siren". Orange silk is draped in graceful lines about his well-corseted figure and he wears (oh, girls!) orange satin slippers with black fan bows and rhinestone buckles. On his Heppner wig was perched a black hat trimmed with an oprey swirl. Pearl earrings, a necklace and a green claret holder completed the costume ensemble of the naughty siren. Again he appeared as "The Sporty Widow Brown", and tripped the "gay fantastic" dressed in widow's weeds of the vintage of, we should say, 1898, winning rounds of applause.

## LOVELY CHALFANT AS JENNY LIND

Of course, all of us have seen Lucille Chalfant as Jenny Lind at one time or another, but she never looked quite so exquisite as she does in the present "Greenwich Village Follies" in her Jenny Lind costume of cream lace over exaggerated hoops, pointed bodice, deep hertha, cameo and old-fashioned bonnet of white violets. The "Jenny Lind" idea has proved a valuable one to Miss Chalfant. Her poetic enhancement of that idea, the daintiness with which she presents it and the warmth with which her impersonation is received proves that all audiences are as susceptible to poetic ideas as they are to "jazz", provided the poetry is eloquently conveyed.

## COLORS FOR THE PERIOD GOWN

To describe the period costumes in the "Greenwich Village Follies" one might call them old styles in new colors. It is doubtful if the helles of the hoop skirt thought of combining American beauty with navy and wide Dresden ribbon, with large motifs; violet tulle over pink, or green-yellow with American Beauty.

Imagine a chorus of red-haired girls in costumes consisting of bodices of silver cloth and black satin skirts lined with silver, trailing off into narrow panel trains with loops, which, when hung over lady's a shoulder, reveal one shapely limb, and you will have an idea of a novel chorus costume.

A Spanish number borrowed the idea of the senorita's shawl for a costume, but embellished it with such gay colorings and odd designs that Miss Spain would never recognize it as the national shawl. It is purely futuristic in design and color, and is a pleasing exemplification of what may be accomplished by the "art of exaggeration" in stage costuming.

## RUTH ST. DENIS IS INTERVIEWED

Ruth St. Denis told a Women's Wear reporter that fabrics were not given the consideration worthy of their importance in modern dress. To illustrate her point she told the story of the Hindu woman, who buys a shawl or garment of exquisite material at a seemingly fabulous sum for her position, which, however, she chooses carefully and wears for many years. Miss St. Denis believes that the costume idea should accord perfectly with the dance and that particular care should be exercised in selecting fabrics because scarves and silks must be manipulated to synchronize with the dancer's movements.

Pola Negri has included in her wardrobe a charming straight-line coat of white tulle, collar, cuffs and bottom of skirt trimmed with broad bands of black monkey fur.

Real Paisley jackets, trimmed with fur, are very much worn at present.

The all-lace frock in natural cream tones is noted among the smartest evening gowns.

The draped Oriental turban is very much in vogue.

Wilda Bennett, in "The Lady of Ermine" at the Ambassador Theater, wears a frock that enables her to truly live up to the title of this charming musical comedy. It is of draped white chiffon, trimmed with bands of ermine from the low waist line to the bottom of the skirt.

Alexandra Carlisle, playing in "Fools Errand" at the Maxine Elliott Theater, New York, de-  
(Continued on page 44)



# LITTLE THEATERS

The Threshold Theater, New York's "Intimate Theater", opened its second season with four one-act plays, at its headquarters, Lexington avenue at 51st street. The bill consisted of "Trains", by Evelyn Enig; "The Long Box", by Zillah K. Macdonald; "Respectable", by Gladys Hall and Dorothy Donnell Calhoun, and "Here We Are Again", by Robert W. Sneddon. The student players in the cast are Strawn Lealie, Kathleen Sinclair, Alicia Weatherburn, Barbara Bronson, Marian Hamilton, Anne Speed, Ned Crane, Paul Gullfoyle, Mark Haight and Nell Hunt.

Ruth Dennison was elected president of the newly organized Dramatic Association at Antioch College, Yellow Springs, O., near Springfield. Arthur Woodbridge was elected secretary-treasurer of the association at a special meeting held October 14. An executive committee was appointed to pass over current plays and select those best suitable for amateur production. The club will be divided into four casts, each cast to rehearse and produce two plays during the coming term. The first cast will present a play about November 1.

Leo Seldman, secretary of the Playwrights' Club, founded in 1911, has announced that the club is seeking additional members of the right caliber. It is the aim and object of the club to help its membership by means of practical, sympathetic suggestions and co-operation to write better plays. The club is a refuge for dramatists of merit, both men and women, who are still battling for a hearing. The work is serious and the aims are high and several of the members have already graduated into the "produced" class. In the past the club has been addressed by such men as Augustus Thomas, John Drinkwater, St. John Ervine, Bayard Veiller, Winchell Smith, Clayton Hamilton, Charles Bann Kennedy, Samuel Shipman, Stuart Walker and Lawrence Langner. Generally at the meetings as a part of the proceedings an act of a play is read by a member author and then subjected to impartial constructive criticism by the rest of the assembled members.

The Children's Saturday Theater presented its first play, "Cinderella", at the Threshold Theater, 571 Lexington avenue, New York City, October 21. The performance lasted fifty minutes, and included in addition to the play story telling, dances and pantomimes. The curtain arose at 2:15, so that parents might leave their children in the playhouse and be in time for the matinees of other theaters. The seating capacity of the Children's Saturday Theater is limited to two hundred seats for each performance, and the age limits of the audience are from seven to fifteen. No grown-ups are admitted unless there are spare seats. Light, color, quaint costuming, dancing, mimicry—everything which the child imagination hungers for—will be employed to make these Saturday afternoons memorable in the lives of the little people. The subscription price is \$3.30 for six performances. The bill is changed every three weeks, so that one subscription will carry over four months' pleasure for the little folk.

The Pasadena, Calif., Community Players recently opened their sixth annual dramatic season with "Polly With a Past", by George Middleton and Guy Bolton. During the balance of the season two plays will be shown each month at the Community Playhouse, directed by Gilmore Brown and his assistant, Eloise Sterling. Among the plays listed for presentation by this group are: "Arms and the Man", G. B. Shaw; "Sherlock Holmes", Conan Doyle and William Gillette; "The School for Scandal", R. B. Sheridan; "The Pirates of Penzance", Gilbert and Sullivan; "The Cricket on the Hearth", Charles Dickens; "My Lady's Dress", Edward Knoblock; "Love's Labor Lost", Shakespeare; "The Copperhead", Augustus Thomas; "Old Lady 31", Rachel

Crothers; "Seven Days", Mary Roberts Rinehart. The Pasadena Players have scheduled three original pieces for tryouts: "The Elusive Cynthia", by Margaret Penny; "Boy of Dreams", by Octavia Harris; "When's Your Birthday", a dramatization of one of Alice Brown's stories by Elsa Rendell, and the winner of the 1923 Pasadena Drama League play contest.

Week-end tons by a dramatic company recruited from advanced students in the University of Iowa department of speech will offer people of that State high-class drama "at cost". Prof. E. C. Mable, head of the department and leader in the movement in Iowa to establish "little theater" companies, has undertaken the project and thru the Iowa Community Theater Circuit's committee of the Drama League of America will book engagements under auspices of schools, commercial clubs, woman's clubs and similar community

the membership which was 300 has been materially increased. The matter of greatest importance which had to be settled recently was that of the housing problem for this year's performances. The woman's clubhouse was advantageously used last year, but because of limited stage space and seating capacity the Guild had talked of moving to a place with more adequate facilities. After investigating the generous offer of the parish superintendent to let the Guild have the use of the Junior High School auditorium for its productions free from rent, and after discussing all available means for building its own theater house, it was found most practical and feasible to remain at the clubhouse and build a properties house sufficient in size to accommodate all equipment owned and needed by the Guild. At the last meeting of the Guild for the summer it was decided that all printing let out by the organization would be given in contract form to the lowest bidder, this matter being in the hands of a general publicity committee, the object of this being to reduce the expenditure along this line and at the same time to effect a uniformity in the programs and similar publications. The revised constitution was read and passed upon and the names of the new com-



—Photo by Underwood & Underwood.

## ZITA MOULTON

the charming young actress, who has appeared in various productions, among them "Smooth as Silk", "Toto", "Beware of Dogs" and "Parlor, Bedroom and Bath", has taken unto herself two articles of adornment that are distinctly Russian. Both the original girdle, representing the body of a snake, with a Russian bride's headdress, and the luxurious looking doll, were discovered in the studio of Louise Faulkner, importer.

Miss Faulkner, who recently returned from Paris on the "Majestic", says that she purchased the girdle and doll at the Russian Orvoir in Paris. "Both articles were made by members of the one-time Russian aristocracy, among them ladies of title. These women work in shacks and devote the proceeds earned from sales of their handwork to relieve hunger in Russia. Coming over on the Majestic I raffled off one of those dolls at \$50 a chance for the benefit of the Majestic's Seaman's Relief. The Dolly Sisters carried this doll at Deauville and created quite a sensation." (See Shopper's column for description of girdle, price, etc.)

organizations. During October and November the bills will include "Seven Keys to Baldpate" and "The Show Shop". During the Christmas vacation an extensive tour is contemplated with "Seven Keys", William Vaughn Moody's "The Faith Healer" and Tarkington's "Clarence". "Much Ado About Nothing" is in the repertoire and may be staged if arrangements are made sufficiently in advance. The players receive no salary. The organization under whose auspices they appear is expected to furnish the theater with all facilities for presentation, transportation, advertising and conducting the business of the production. The players carry portable lighting and scenic equipment for adaptation to platforms and stages in the smaller centers.

Since the curtain was lowered on the last performance of Baton Rouge's Little Theater Guild for the season of 1921-'22, the members of this organization were not content to rest on the laurels of their past achievements, but worked thruout the summer transacting many important business problems as well as making plans for the assurance of an unprecedented success of its activities for 1922-'23. New officers were elected, committees appointed, and

matinees made known. The generous offer of J. St. Clair Favrot, one of the producers, to give \$25 to any person, regardless of sex or age, who is a resident of Baton Rouge or the adjacent country who submits the best one-act play based on Louisiana folklore, created no little amount of interest, and during the summer Mr. Favrot received many contributions. Two of the best plays submitted will be staged by Mr. Favrot at the first production of the Guild for this season, during the month of November. Among the new projects to be undertaken by the Guild this season will be the direction of junior dramatics. A committee, composed of Mrs. Henry Jastremski, Mrs. Rosa Laguenec and Annie Bell, will work with the pupils of the high school and will foster dramatics among them. These children will be encouraged to give performances thruout the year and thus an interest will be awakened in dramatics among the juvenile population of the city. The Guild will only furnish the committee and its services. It will not arrange their performances nor will it take much of an active part other than lending its moral support. The officers for this season are as follows: President, Mrs. Charles Coates; vice-president, Mrs. George Foos;

(Continued on page 66)

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**Hair-Tearing v. Brain-Spinning**

London, Oct. 6.—In the press and in professional circles a controversy is developing on the subject of emotional acting. Sybil Thorndike's production of "The Scandal" has set the writers and talkers agog as to what style of acting the public prefers.

What does the adjective "emotional" mean in this context? Surely all acting should be emotional; for what is acting but the infecting of an audience with emotions felt, observed and redistributed by the players? If by "emotional acting" our controversialists mean the rampant, hair-tearing technique of the barnstormer, we imagine the public will have little patience for this, altho it may come as a relief after the unobtrusive, naturalistic methods of some of our younger generation of (under) actors. These latter seem to regard the manipulation of a teacup and the nice balance of a polite intonation as the be-all and the end-all of the theater. Unfortunately they have allied with them several managers and playwrights. Thus in several of our theaters are reflected nightly innocuous pseudo-wit, the mendacious bonhomie, the spiritless order of an assay-running, middle-class menage, pleasingly recognizable by the occupants of half-guinea stalls and an aspiration for the less "fortunate". Small wonder that the healthy minded and able-bodied public is tiring of this milk-and-water diet.

Otis Skinner had something to say on this subject recently. "You have plenty of actors and actresses who are perfect in social comedy. I suppose it is because they are so thoroughly at home in this genre—it comes natural to them to behave on the stage as they behave in English drawing rooms. But, since you press me for an opinion, I do miss fine emotional acting in your theaters. Your young actors and actresses seem to be afraid to let themselves go—or, perhaps, strong romantic feeling is really absent in their makeup."

And he adds: "I believe you must look for it in something more fundamental in modern English society."

My own opinion is contrary to that of our American visitor. The public has demonstrated very clearly during the past three years its dislike of the milk-and-water theater. But the arbiters of theatrical destiny have not taken the repeated hints, and that is why the theater today is nothing like so rigorous artistically and financially as it might be.

**Courage Required**

What is needed in our theater at the moment is undoubtedly daring, and this is particularly true of the choice of plays. It may be that initiative and experiment are costly, but their lack will prove costlier still. In particular, new works of a vital, even if of an unusual, nature must be tried out. The plays of young dramatists and of American and continental writers unknown to the British public must be performed. For instance, it is ridiculous that Eugene O'Neill is practically unknown to the London playgoer. Cochran (one of our most daring innovators and perhaps our most successful showmen) has promised us "The Emperor Jones", but the promise only remains. Fagan is, unfortunately, out of the running for the present. The majority of our managers seem to be playing for safety so safe as to be precarious to the whole future of the stage.

The most promising effort in the direction of discovering talent at the moment is Basil Dean's proposal to run a series of special shows at the St. Martin's Theater. Dean is putting in a big modern lighting installation, and hopes to introduce new plays and highly individualized production methods in a series of performances. These "Playbox Theater" shows will be run on a subscription basis, I understand. It is a scheme that might well be copied by other managements whose lecture and club-room boasts of their love of the theater are by no means exemplified in their own playhouses.

**The Drama in the History**

I have seen during the past week three historical plays, and they have pointed the truth that it is not the outward action but the inward conflict that matters in the theater. Baroness Orczy's "Leatherface" is full of action. An attempted rape, a bloody vengeance, a feigned drunkenness, a threat of massacre, a bride repulsing her groom, mysterious exits and entrances, cheering crowds, combats; none of these served to put life into a characterless drama. Only Franklyn Dyall's powerful playing, his affecting use of his deeper voice notes, and the certainty of touch by which he projects an eerie comedy out of a tragic situation and, thus intensifies banality into something akin to nobility made tolerable this play of the Agony of the Netherlands.

Of "Charles I" I have already written. This play too has alarms and excursions which some people try to persuade us are the only begueters of the successful play. Yet all the Ironsides of Newark could not induce us to concern ourselves a tinker's cuss about King Charles' head.

John Drinkwater, who gave us a play in "Abraham Lincoln" almost destitute of bashing, burlings and "thrasonical brags", has taken a candle from the armory of his noisy confederates, and wields poniard and sword in "Mary Stuart". He sets his folk hustling and

ranting with a will. But his play holds in greater measure than Willis' or Baroness Orczy's not because he outflights them or outtangles them, but because the queen herself is a conflict which we can watch and recognize.

There is a tendency today among our critics, and especially among managers, to demand plays with strong action. If by this they mean a strong character conflict possibly symbolized or made manifest by external movement, good! But if by "action" they mean "running about" merely, and if by "strength" they mean noise, the sooner the lesson that the great dramatists have taught is relearned the better for the stage.

ACTING, not ACTION, must be the aim of the theater of tomorrow—or today.

**"Leatherface"**

I doubt whether this play will wear well in the West End, to which I understand Franklyn Dyall and Sidney Colston (our newest management) hope to bring it. It should go well in the number two towns, however.

Booking for "Mary Stuart" is beating all "Everyman" records.

**A LONDON LETTER**

By "COCKAIGNE"

**A Native Opera**

Rutland Boughton's haunting and mystical opera, "The Immortal Hour", is one of the few modern English operas—if not the only one—that has been revived. It was first performed at Glastonbury, where for many years Boughton has tirelessly struggled to develop an English music-drama tradition. The Glastonbury festivals, with their plays, music, dance and lectures, are an attempt to make an English Bayreuth of this old town, where legend says King Arthur had his court.

"The Immortal Hour" has been performed also at the Birmingham Repertory Theater, and a couple of years ago I saw it at the Old Vic. Now Nigel Playfair puts it on at the new Regent Theater in succession to Arnold Bennett's "Body and Soul", which has not "kept body and soul together" very long. Barry Jackson, director of the Birmingham Theater, is to produce with the help of the musician, Reginald Gatti. Appleby Matthews will conduct. Thus this Celtic fairy drama moves steadily, nearer to the West End, where, with its subtle orchestral coloring, its mysterious supernatural chasm, and especially its central

melody (a song of extraordinary loveliness), it should win a real place in the esteem of the public.

**Actors' Truce With Honor**

Negotiations over the Standard Touring Contract have been reopened, the managers having withdrawn their refusal to consider the actors' claim for reconsideration. The A. T. M. have met the representatives of the theatrical unions and have decided, pending a settlement, to continue use of the existing contract, of which they had given three months' notice.

The combined labor front was in large measure responsible for this, for it was not expected that all four unions would stand together in defense of the provincial actors. The meeting organized by Donald Calthrop doubtless affected the employers' deliberations also, and I hear that many touring actors are loud in their praise of the moral support afforded them by influential West-End players and managers.

The last meeting of the disputants was, I learn, of a quite amicable nature, the bosses taking up a most conciliatory attitude. All of which bodes well for a speedy and amicable settlement.

It is not considered likely that the A. A. will press for improvements in the contract at present—improvements which by their strategic victory they might well demand. They are more likely to wait until the effects of the late slump are definitely ameliorated before demanding a higher minimum wage and the general betterment of employment conditions which are the policy of the council.

**Great Actor Redramatized**

Louisa N. Parker has not increased Garrick's stature one cubit in his play "Mr. Garrick", now playing at the Court Theater with Gerald Lawrence in the title role. Roy Byford as Dr. Johnson has won great praise for a magnificent assumption of the lexicographer's crusted, fruity, but somewhat cantankerous nature.

**Japanese Heroic Play**

In "The Tolls of Yoshitomo" (Little Theater October 3), Torahiko Kori treats the familiar subject matter of Japanese drama, the selfless heroism of the Samurai. The play is put on by Edith Craig for a run of three weeks.

**Theatrical Fund Dinner**

A most successful social function was held on Sunday last at the Savoy, the occasion being the Royal General Theatrical Fund dinner and dance. Challenge was present and made a felicitous speech in French.

Dr. Maurier, from the chair, spoke of the acute unemployment in the profession and stated that many players of ability were living in conditions of extreme poverty, some on the border of starvation. He ascribed this to the overcrowding of the stage by people who drift on. And now many of the Actors' Association enthusiasts are acclaiming this manager's indirect advocacy of the "A. A. shop".

**Mr. Budd Gets Home**

Tubby Edlin had a deservedly good reception for his handling of Herbert Budd when the curtain fell on "Mr. Budd of Kennington S. E." on Tuesday last. To him and to William Lugg the acting honors are due. The play, quite a new departure for the author, H. F. Maltby, was well received and should run.

**Brevities**

Moscovitch leaves the Apollo on Saturday, "The Torch" having failed to get well alight. "Double or Quit" moves (for the third time) into this theater. Meanwhile the Jewish actor has a new piece in preparation.

I learn that the great pantomime house, Drury Lane, will not provide its usual fare this Christmas, "Decameron Nights" being booked well into January.

Charles Mayne and Stanley Lupino will be the principals in "Cinderella" at the Hippodrome, and another panto is to be given at the Lyceum.

The Victoria Palace will house mistlees of a children's play, "The Windmill Man", so that the youngsters will have a choice of entertainments.

The number of pantomimes in West End and suburban theaters is curtailed, however, and a steady decline in this once so popular form is noticeable.

Suggestions for a Stanley Fund for helping old singers or training beginners are under consideration.

A. E. Abrahams, advertising contractor, who recently bought the Aldwych Theater, has now taken over C. B. Cochran's interest in the Garrick.

The London Players, a talented company formed by Henry Oscar and J. Edward Stirling, are visiting Paris (Champs-Elysees Theater) at the end of next month, with Shakespearean plays. They announce the production of a new play, "The Lavender Garden", by Gerald Lane this month.

Collins' Music Hall, a historic house in the North London working-class quarter, has reopened as a drama-house with every appearance of doing first-rate business.

**LORD LYVEDEN IS AN ACTOR**



Few real peers are regular actors nowadays. Lord Lyveden, who is playing at the Lyceum in "Old Bill", is a real peer, and is taking the part of a sham one. The accompanying photo shows Lord Lyveden at home.

—Photo by Keystone View Co., Inc., New York.

**AUSTRALIA**

By MARTIN C. BRENNAN,  
114 Castlereagh Street, Sydney.

Sydney, Aug. 30.—The biggest boom in vaudeville is now being experienced in this State, where, commencing September 9, two shows will occupy the Haymarket end of the town. George Marlow, a lessee of the Grand Opera House before the Fullers got it, goes back in his old capacity. Further along the street, Wirth's Hippodrome is to be utilized by Reg Wykeham for the purpose of producing revue and vaudeville, with Spencer Barry at the head of the stage side of things. It will be remembered that the Fullers lost the Grand Opera House in a recent litigation, and one of their most favored friends is certainly not Marlow. Some say that the Wirth place is to be occupied by the Fullers for their Christmas pantomime, and that the present season of the Wykeham show is just a feeler as to how the house would appeal to the revue and pantomime section of the community.

While this upward trend of vaudeville is in the air it sounds all right, till one comes to snm up the available acts in both forthcoming shows. Try as you might, you will not find an act that has not already outlasted its welcome, in a sense; nor is there a turn that can be depended upon to draw the people. Notwithstanding these shortcomings, it is hoped, by both managements, that the entertainment submitted will be sufficiently strong to warrant the ventures.

Mr. Paul, the American mental pathologist, is headlining the Fuller bill at the Empire Theater, Brisbane.

H. R. Roberts, the Australian actor, is the star in the touring company presenting "Scandal" in the Northern capital.

Allan Wylie and his Shakespearean Players are finishing a Northern season this week. A series of brief revivals will shortly be given in Sydney, prior to an extended tour of New Zealand.

Nell Fleming, American ingenue, was appearing on the Majestic (Brisbane) stage this week. She is due for a season in Sydney vaudeville, opening September 9.

Rastus and Banks, the colored American entertainers, conclude their lengthy Australian engagement this week and return to England next Tuesday. These people were two of the first performers of their kind that have played here in years. Personally, they also achieved a creditable distinction.

Ross Soden, formerly general manager of the Fox Film Corporation in this country, is now a fifty-fifty partner in the booking agency firm of Wilson and Soden.

Kennedy Allen, English comed'ian, will be one of the star actors in the McDougall Stock Players, now arranging a tour of N. S. W. The Ethel Hook Trio will be here shortly.

(Continued on page 45)

**MUSGROVE VAUDEVILLE CIRCUIT**  
TIVOLI, MELBOURNE; TIVOLI, SYDNEY; CREMORNE, BRISBANE.  
Sole Governing Director, HARRY G. MUSGROVE.  
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**MUSICAL MUSINGS**

By the MUSE  
(Communications to Cincinnati Office)

Karl L. King's twenty-four-piece band may put in ten weeks at a Florida resort this winter.

R. Eugene Linhart, in advance of Hartigan Bros.' Famous Orchestra, narrates a good crop of bookings.

Billie Hill's Famous Players are gaining popularity as a dance combination thru Wisconsin and Minnesota.

The Halcyon Music Publishing Company, of Indianapolis, reports a big demand for band arrangements of its new number, "Gues".

O. A. Gilson and William Spellburg are with Don Montgomery's Band on the Sells-Floto Circus after closing with the Howe show.

The Pennsylvania Serenaders, under leadership of M. E. Kaufman, now touring the South, proved a worthy feature last week at Jerusalem Temple, New Orleans.

The personnel of the orchestra at the Fraser Theater, Spencer, Ia., is: Jewel Wilson Carter, violin; Clayton Riley, clarinet; Sam Conte, cornet; Harry Hud, drums, and Winifred Caverly, piano and organ.

Will H. Barm, bandmaster at the State Home for Boys, Jamesburg, N. J., has been very busy this season, the band having played twenty dates outside of the institution, including the New Jersey State Fair.

Frederick Brown is director of the recently augmented orchestra of the Center Theater, Ottawa, Can. He formerly was identified with orchestras in London and Allen's Theater, Montreal, Can.

The suit of Ross Franklin, orchestra leader, against the College Inn Amusement Company, for \$600 on account, will be heard in the Circuit Court in Fort Wayne, Ind., November 27.

Jonah Kumalae, "ukulele king", places \$10,000 as the damage suffered when his ukulele factory in Honolulu, the largest of its kind in the world, was visited by fire last week. More than 4,000 "ukes" were destroyed.

The "hot stove league" season is officially open. Let the genuine musings come. The "vets" have been "laying down" on this department too long. How about some of those yams on trompers and troupin' in the good old days?

Louis Shaw postcards from Nevada, Mo., that J. A. Waters and members of his band on the Morris & Castle Shows have a nice combination and are a good bunch of fellows. Shaw identifies himself as "a trouper and musician".

A. Tooter says: "Some of the grifters I have met on various circuses and carnivals could curl up in a peck horn and sleep comfortably, but from the progress of the present clean-up campaign it appears as if 'them days is gone forever'."

Francisco Ramos advises that he is regaining his health in Guadalajara, Mexico, where, on the night of October 8, he took part in the direction of the combined playing of three bands, numbering 260 musicians, in a high-class concert program.

Many of the hand boys with outdoor attractions have put their instruments up for the season and left the closing spot for the place where the "Home Sweet Home" sign hangs. Others will grab off a theater job or hook on with a jazz outfit until the robins call again.

Milton C. Smith, former president of the Rotary Club at Memphis, Tenn., where he furthered the interests of a boys' band, is now located in Greenville, Miss., and has organized a municipal band of twenty-five pieces, with plans for the addition of fifteen members, including troupers who locate there.

William Powers, former first violinist in the Boston Symphony Orchestra, has gone back to his violin after working for two years in a lumber camp near Superior, Wis. On rare occasions Powers played a fiddle owned by one of the woodsmen. He never divulged the reason for his change in occupation, but enemies of jazz claim that the "wild" effect of modern syncopation was the reason.

McNally's Society Orchestra, of Lowell, Mass., said to be in demand for choice dance

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Abroad, the name of Feuchtinger is one to conjure with. The grandfather of the professor was Court Director for the Duke of Waldeck; his father was a great musical leader during the reign of Charles, King of Wurtemberg. Professor Feuchtinger, A. M., is well known in the musical world for the work he has done in discovering and perfecting a series of exercises that will develop the Hyo-Glossus Muscle in any throat—the same training that is being offered you thru the Perfect Voice Institute. He has lectured before many universities and colleges here and abroad. His personal pupils run into the hundreds.

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are only a few of the operatic song birds who have studied under Professor Feuchtinger during his years as a maestro in Berlin.

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dates in that section, line up with Bill Looney on saxophone; Barney James, clarinet; Bert Shaw, trombone; Fred Wilson, drums; Jack Gilchrist, piano; James McNally, violin, and Jack Baxter, cornet, with each member doubling. Bert Shaw is a brother of Bill Shaw, assistant to Bill Denman on the Ringling-Barnum show.

In Cleveland, O., Henry Pfizenmazer, formerly with Loew's theaters, is leader of the orchestra at Reade's Hippodrome. Maurice Spitalny is in charge in the pit at the Stillman Theater. The new Lexington Theater, offering pictures up to 4:30 p.m., and dancing from then until midnight, has Evelyn Harwood as the leader of its jazz orchestra. The Versatile Quartet are entertaining at Peacock Inn, a cabaret. Mike Special is director of the Paul

Whiteman unit established at Carlton's Terrace. The All-Ohio Orchestra, of seven pieces, is holding forth at the Mandarin Cafe. "For the Sake of And Lang Syne" and "Say It While Dancing" are popular numbers with dance orchestras at present in Cleveland, where the one-step is about passe and waltzes are fast regaining favor.

Venetian Gardens, popular Ottawa (Can.) dansant, operated by Clifford Shirley and Harold Vance, opened the new season recently with Manny Gates' Orchestra as the musical feature. The aggregation includes Nat Lurie, piano; P. F. Frazee and Art Derocher, saxophones; Manny Gates, violin, and three other players. Orville Johnston's Orchestra has been re-engaged for the new dancing season at the Rose Room in the same city.

Harry Lincoln, cornet, who succeeded Con Jersperson as band leader on the World at Home Shows the past summer for nine weeks, joined Newton & Livingston's "Tom" Show August 9 and visited this department October 15, when the company was passing thru Cincinnati. The route has been thru Ohio and Harry says the old show's popularity is as great as ever. Among the players with him are Clark Gitchel, clarinet; A. McKinney, cornet; Billy Blythe, alto; Nick Franzem, haritone; Earl Wilson and Earl Newton, trombones; Claude St. Clair and Jack Sweetman, drums. Jack Gamble, peck horn, broke his record for staying on one show when he put in a month or more with Lincoln. Jack has been campaigning for many seasons, but seldom has he gotten away from Ohio. As soon as a show leaves the Buckeyes (Continued on page 44)

## MINSTRELSY

(Communications to our Cincinnati Office.)

My Will Miller is spreading the "hoke" around Ohio with a one-nighter.

The Al G. Field Minstrels make their twenty-ninth annual appearance in New Orleans October 29. The company plays at the Tulane Theater.

Dick Jones says the difference between the present-day blackface artist and the one of the days of Haverly is that the fellow of today puts his cork on with a sponge. The old-timer removed it with one.

A faster-moving, better minstrel show has never been given in Atlanta, Ga., than the Al G. Field Company, according to The Atlanta Journal. "It has the variety of a dozen vaudeville shows, with all the old minstrel stuff still there and any number of modern improvements," said the Journal.

They say Dan Holt has a freshness in his humor that tops off the comedy feature of the J. A. Coburn Minstrels. He put his jokes over in a way that makes the audience throb with laughter and applause every minute. Besides, he plays the banjo and is said to be an exceptional comedy dancer.

"We all miss our dear and lamented friend, Arthur Rigny," pens Dick Jones. "His sunny and cheering saintly will be sadly remembered by us of the old silk hat and the eleven forty-five contingent. We're thinning out fast, but we shall all meet in the big and final parade up yonder. I wonder who will play the ends?"

Billy Bowman, who has weathered many a stormy season with all the present-day minstrel organizations, has at last attained the enviable position of "Parade Marshal" with John R. Van Arnam's Minstrels. He assumes entire charge of the 11:45s and blows his whistle with a demonical vengeance as the boys hustle into their spots, coats and parade hats. Boys, page Buck Leahy!

Fifty-one years ago Duprez & Benedict's Minstrels played in Hartford, Conn. Lew Benedict, Frank Dumont, Geo. Edwards, Warren Richards, John Woolsey, Chas. Heyward, J. T. Gillick, Joe Fox and Wm. Ward were with the troupe. Fox and Ward, said to be the oldest team in the world now in vaudeville, are the sole survivors of the troupe, and were the first to cross to California on the Union Pacific Railroad, it is said.

Ray Zirkel, of the Ray Zirkel and Sank Bros.' Co., Columbus, O., home talent minstrel producers, informs The Billboard representative at Canton, O., that activities of the company will keep them South several weeks. Contracts call for productions at Natchez, Jackson, Meridian, Miss., and Pine Bluff, Ark. This will require one lot of equipment. Pop Sank is planning to send out a second equipment to take care of shows the firm will produce in another section of the country. "We feel that this will be a big season for us and that our reputation is growing with the advancement of the season," said Mr. Zirkel.

The Billy Phillips Greater Minstrels opened the week of October 9 at the Olympic Theater, Newport News, Va., and were well received by a large audience. The company changes its program thrice weekly, and consists of first part, olio and afterpiece. Wednesday evening, October 11, the minstrels were entertained at the local Elks' club rooms at the invitation of Brothers Sherkey and Cramel, it being the twentieth annual reunion of that lodge. The boys went over in full "makeup" and gave an entire show, which was declared by all present as comparing very favorably with the minstrels of twenty years ago. An elaborate supper, beer (as near as could be had) and cigars were served. This show was produced by Jimmie Gorman, son of "Old Dad Gorman", and is on the Spiegelberg Time for twenty weeks.

Wm. T. Spaeth, of the Lasses White Minstrels, writes The Billboard as follows: "We gave the Hagenbeck-Wallace Circus opposition in Charleston, S. C., October 13, and at Sumter, S. C., the 14th. We got a good matinee at Charleston and a big night house. In Sumter it rained all day and night. It was our first visit there. However, we had nice business. The minstrel boys were entertained at the circus in the afternoon, and we in turn held the curtain until 9 p.m. to allow the circus folks to see our performance. I met many old circus



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friends, whom I have not seen in many years (you know I spent a great many years with circuses). I spent a very pleasant afternoon and enjoyed a mighty fine circus performance, one which was full of snap and pep. We have had quite a bit of rain down here. Mighty lucky some of our boys did not get the "Dengue" fever. Jacksonville, Fla., had over 12,000 cases, still we did four capacity performances."

The John R. Van Arnam Minstrels opened their third consecutive season Saturday evening, October 7, in Clyde, N. Y., to capacity business, and, if the approval of the performance be accepted as a criterion, Van Arnam's Minstrels may look forward to a long and prosperous season. The new setting, which discloses a gorgeous and imposing bronze curtain, parts in the center, revealing the first part setting, a satin cyclorama of purple and gold, draped tastefully about the entire enclosure, giving the impression of an enchanted grotto, and, combined with the novel innovations produced by the illuminating devices, leaves nothing to be desired in a first part creation. Ray E. Dion and his Symphony Orchestra are seen on a commodious veranda in the rear, clad in Tuxedos of black satin, trimmed in maroon, while the circle appears in Tuxedos of maroon satin, enhanced with trimmings of black. The end men enter in the conventional full dress, with trousers boasting stripes of gold, and keep the spirit of the audience keyed up unrelentingly with their funny sayings, quips, wheezes and up-to-the-minute jokes. The ballads are all new and under the able direction of Hugh Norton. The chorus is offering a blending of harmony such as few shows can boast of this season. John R. Van Arnam, the owner and manager, has spared no expense to please his patrons, and Frank Gilmore, who is responsible for this season's production, has used every available resource at his command to make it a success. The Second Part or Olio consists of selections by Ray E. Dion and his Symphony Orchestra, the Aerial Barnards, Bill Conklin, monologist; Sears and Norton, musical melange; Whitney Ward, "the man of many voices"; Eddie Bolton, equilibriumist marvel; The Four Aristocrats of Harmony; Kennedy and Reylea, "Just Clubs". The roster of the show includes: Orchestra, Billy Bowman, second violin; Bill Parker, violi; Norman Frazer, bass; Fred Paclull, clarinet; Tom

Casson, flute; Ivor Lewis, cornet; Jesse Des Merrais, trombone; Jack Scarper, drums. Singing contingent, Frank Gilmore, basso and Interlocutor; Hugh Norton, tenor; John Imboden, tenor; Wilbur Van Dyne, tenor; George Fay, yodeler; Maurice Reylea, baritone; Tom Herrick, baritone; George Bird, bass. Comedians, Bill Conkling and Charlie Morris, principals; Bill Sears, Eddie Bolton, Whitney Ward, Bill Kennedy, Phil Burnet and John Lawrence. Sidney Page has been re-engaged as chef, and is assisted by Clifford Bridge. Albert Hallstead is supervisor of the minstrel car and Joe Witherstine is still retained in the capacity of assistant manager and master of transportation.

### THE SPOKEN WORD

(Continued from page 39)

an aspirated-t in "not". To take the tongue from its t-position before making the -l is a bit overcautious. The tongue could stick to its t-position and simply come down for the -l with better effect. We would sense the -t, and we would avoid this elocutionary care for "not" with a puff of breath.

In "Malvaloca" (second act) Mr. Peter said "castle" with flat-a. Mr. Burt joined him in this pronunciation for the moment, where their speeches came together. In other parts of the play Mr. Burt said "castle" with broad-a. This was apt versatility on Mr. Burt's part.

### GLIMPING THE MODE

(Continued from page 40)

signs her own clothes, and thereby attains a striking stage presence.

Fannie Brice is another of the many actresses returning from abroad with a monkey-fur costume. She stepped from the Majestic in a costume of tobacco brown broadened wool, cut long waisted and simple of line. Collar, cuffs and bottom of hem were trimmed with monkey fur.

### THE VANITY BOX

(Continued from page 40)

Compact"? 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 its own soft lamb's-wool puff. There is a mirror on each side of the case. Both compacts can be renewed. This handy twin compact, put up by a famous perfumer, is

listed at 75 cents, plus 5 cents for postage. Please mention your individual coloring when ordering.

(5)

Skin peeling is no longer a painful process. Youth-Ami, the liquid skin peel, makes it possible to remove gradually the blemishes that mar your beauty. Applied morning, noon and evening with a soft cloth or absorbent cotton for six consecutive days, Youth-Ami causes the skin to peel, and in a little while the unblemished under-skin is revealed. This preparation is guaranteed harmless, painless, stainless and nonirritating. In fact, it is so harmless that it is used as an antiseptic to heal cuts, and is excellent for removing dandruff. One of the virtues of Youth-Ami is that it removes freckles. This magic liquid sells for \$5 a bottle.

(6)

Are you troubled with blackheads? Elizabeth Arden's pore cream is an excellent remedy for this disfiguring condition. It also acts as a pore reducer, imparting to the skin an exquisite, satiny quality. If you have ever used Miss Arden's preparations, you need not be told that her pore cream may be relied upon to produce the results claimed for it. It costs \$1 a jar, but lasts for months, as it is used sparingly.

### SIDE GLANCES

(Continued from page 40)

in a little medley of misery, but after thinking it over you'll agree that she told the truth when she said that the only queen extant are those of the stage. Long may they reign!

### I Ammonia Novice!

Man (in drug store): "I want some consecrated eye."

Druggist: "You mean concentrated eye."

Man: "It does nntmeg any difference. That's what I camphor. What does it sulphur?"

Druggist: "Fifteen scents. I never cinnamon with so much wit."

Man: "Well, I should myrrh, myrrh! Yet I ammonia novice at it."—American Mutual Magazine.

### MUSICAL MUSINGS

(Continued from page 43)

State, it is said, Jack hops to new management. Musicians he has met up with have been watching for his name in the "marriage" column for many a moon. Lincoln says that in his tramping career he has seen only one fellow who doubles piano and bass horn. The owner of this distinction is Robert Williams, of St. Francis, Ill.

H. Bernard, cornet, of Victor's Band, communicates that his-side kick, Max Stevens, has resumed his old job as trumpeter at the Trenton Theater, Lynchburg, Va., and opines that O. A. Peterson opens and closes the contest for the jobs record. Bernard states: "We filled in an open date at Thomsville, N. C., recently by parading both sides of the railroad, between two (closed) cotton mills, along which the town is strung rather sparsely. It was some hike. What trouper lays claim to the longest parade?"

### NEW PLAYS

(Continued from page 37)

None of the other roles seemed to me to be played with effective emphasis or uncommon merit.

The stage settings are impressive, but they may have had something to do with the difficulty in hearing distinctly many of the speeches in the first act.

The intention of the Equity Players, Inc., is, I believe, to indicate that a theater free of the restrictions, economic, artistic and dramatic, which the real estate theater displays is the hope of the American stage. It is an excellent purpose! I hope it succeeds. But there are many things to be avoided. The organization should not be a laboratory in which the dramatic experiments or theories of an individual or a small group of individuals are performed or demonstrated. It should avoid the remotest suggestion that it is the sounding board of a theatrical cult. It must make a GENERAL appeal, not a gesture of intimation to the cognoscenti. And it must never, never, never become a source of employment, for friends. If "Malvaloca" had been produced by a professional manager I can see what would have happened to it. The Equity Players, Inc., must do a little better than the managers with whom it must compete, both for the sake of money involved and prestige at stake. It is too important an undertaking to permit manhandling. It is too vital to the theater to be fed on confections, critical or otherwise. It must be conducted for all. All are concerned in its success or failure.—PATTERSON JAMES.



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**Shakespeare Folio**

Another copy of the First Folio edition of Shakespeare's plays, published in 1623, has been acquired by the British Museum. The copy is a trifle larger than the Grenville copy already in the museum, and one of the three of four known in which the engraved portrait on the title page is in its earliest state. It is on view in the King's Library. The purchase has been made possible by the generosity of an anonymous benefactor in contributing about five-sixths of the cost. The famous Daniel copy of the First Folio of Shakespeare was sold to P. R. Rosenbach, of Philadelphia, on May 16 for \$4,300.

**\$2,500 a Week Theater Rents**

Some interesting views on theater rents were given today by Walter Payne, of the Syndicate Vaudeville Tour, in comment on the statements made by Sir Gerald du Maurier. When presiding at the annual festival of the Royal General Theatrical Fund Sir Gerald said that unemployment in the theatrical profession was as bad as it has ever been—or worse. Profiteering in rents, the cost of labor and the entertainment tax were the terrible hardships of the industry. Mr. Payne, who has headed the attack on the entertainment tax, and is deeply interested in entertainment enterprise in half a dozen capacities, said: "There are the unemployed and the unemployable. Particularly, there are many people in the theatrical profession who ought not to be there. As a matter of fact, business is very good in the theaters. They are working, as you may say, full time, even if wages and other expenses are so high. This remark has its application to rents, too. I want someone to define a 'profiteering rent'. I confess I do not understand it. It seems to be lost sight of that there is the economic rent of a theater just as there is of any other property. Why, then, demand a sentimental rent? If your theater rent has gone up, so has your house rent and your office rent. I have no patience when I see a rent of \$400 or \$500 a week, which probably represents the rent payable by a shrewd investor five and twenty years ago, and the 'extortionate' rent of \$2,000 or \$2,500 demanded from a casual tenant today. There is no account taken of a natural and legitimate increase in value, of immensely-increased taxes, of terms during which the theater is unoccupied and of a dozen other details to be charged against that 'extortionate' difference between \$500 a week and \$2,500 a week. A 'profiteering rent' is often the dispassionate valuation of the moment, fully supported by cold figures. Take an instance which I need not closely identify (referring to the old Tivoli). A site purchased for \$825,000 has been condemned to idleness for some time, which has added greatly to its cost. The building of a modern theater will cost at least \$500,000. That theater will cost its owner, ere it opens, \$2,500,000. Allow him 6 per cent on his investment and then you will get at a very reasonable, tho it will, no doubt, look a terribly profiteering rental. Look again at one of our own theaters. For years we have struggled and made sacrifices to wipe off mortgages, debentures, allowing for dilapidations, till the simple shareholders are the unencumbered owners of the freehold. Are we to rent it to a tenant at the market value which our prudence has given it, or at the sentimental value of five and twenty years ago? The 'profiteering' landlord is often the perfectly-moderate, straight man of business ignorantly maligned. There is not justification for charging him with immorality in respect of charging \$2,500 a week for \$2,500-a-week property because it is a theater when it might, of course, be a church."

Referring to the Entertainment Tax, Payne said: "I think it a glaring injustice that while a music hall cannot serve a drink in the auditorium, caharet shows, immune from tax, can go on during the service of a five-course dinner. I understand the disposition is to accord us the modified tax half agreed upon this time last year. But twelve months have passed. There have been many changes of circumstance. The whole thing ought to go now."

**Collins' Music Hall Quits Vaudeville**

Collins' Music Hall, on the Green, at Islington, was just overwhelmed by larger "trust" halls; but it would have been a thousand pities had the quaint old place disappeared; and it should have a vogue as a theater if it is dealt with in the right spirit. The hall, one might almost say, was the enlargement of a public-house singing room, that of the Ladbroke Arms. Its promoter was Sam Collins, an "Irish comedian", who sang of "the Rocky Road to Dublin" in a green coat, drab breeches and a caubeen, bundle and shillelagh. Probably he never saw Dublin, for he was a London sweep, Vagg by name. But he was a good fellow, as his epitaph, written by a music hall bard of the day, might prove: "Farewell, honest-hearted Sam, until we meet before the great I Am."

**Mary Odette's Escape**

Miss Mary Odette, the well-known actress, recently had a narrow escape from death in Amsterdam. With her mother and Rex Davis she was crossing a canal bridge in a closed taxicab, when the cab was struck by a tram-car and dragged backwards. "Suddenly the taxi made a sickening skid round and crashed backwards thru the railings of the bridge," Miss Odette told a correspondent. The two back wheels actually went over the edge of

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the bridge and it seemed that the whole car would follow. Luckily, as the car tilted backwards, one of the front wheels caught in the steps of the tram, which had been brought to a standstill, and that saved the party. A crowd quickly gathered and the actress, her mother and Mr. Davis were quickly extricated from their perilous position. "It was the most horrible experience I have ever endured," declared Miss Odette. She is playing the title role in "The Lion's Mouse", a film version of the book by C. N. and A. M. Williamson. Some of the scenes are being filmed at Haarlem.

**Disguised Musicians**

"Why English composers adopt foreign names is because we are too ready to believe that music from abroad with a foreign name must of necessity be better than any we ourselves produce," said Hamilton Harty, the Halle Orchestra conductor at the Manchester Luncheon Club. "One direct result was that many English singers and instrumentalists flad themselves obliged to use foreign names. I know of many cases of this kind at the present day," he added. "One of the most celebrated being that of Signor Foli, who was really an Irishman from Cork." Our composers say foreign things in broken French, German or Russian instead of saying really English things. The quality of English music was sentiment and broad comedy, and a general, kindly geniality without ostentation. Sir Landon Ronald, principal of the Guildhall School of Music, speaking in London, said music was in a tremendously healthy state in England today. No serious musician should scoff at so-called machines like gramophones and pianolas, because they were of the greatest educative value. They had helped music in England immensely during the last ten years.

**Latecomers at Theaters**

At His Majesty's Theater, for "East of Suez", the management put into force their rule of closing the doors against late arrivals until after the end of the first scene. A notice to this effect was printed on the tickets and the result fully justified the measures taken by the manager to insure the comfort of the audience. When the curtain went up there were only three or four seats vacant in the stalls, and a lady was the sole victim. In the dress circle about three late arrivals had to stand at the back during the first scene, but in the upper circle every seatholder had arrived before the orchestra had finished playing. The rule was adopted for the first time at His Majesty's on production of "Cairo", but on that occasion there were many latecomers and some heated arguments were to be heard outside the entrances to the stalls and dress circle. Mr. Leyel, the manager, says that he was quite satisfied with the success of the rule, which he regards as a proof that theatergoers recognize it is made only in their own interests. It was introduced about two years ago with perfect success at the New Theater, when "The Wandering Jew" was produced, and it has been continued ever since. At St. Martin's Theater also the rule has been adopted with a marked effect on the punctuality of the audience. In adopting this means to insure the arrival of theater patrons before the raising of the curtain managers are only following the usual custom in continental theaters and the accepted rule in opera for many years.

**Vienna and the Cinema**

Gradually Vienna, the "city of songs" and the "city of theaters", is developing into a city of film production. The film environs and the beautiful Alpine scenery of the provinces form a splendid and often romantic background. In many places around Vienna you find the cinema industry at large. On a hill in the Southeast a few weeks ago Sodom and Gomorrah perished in sulphurous flames; on another hill in the Southwest a temple was erected with immense pillars, cracked and splintered by Samson; in the West the Florence of the Medici will rise again in its old magnificence, and in the East the Paris of the eleventh century. At nighttime searchlights play upon the sky and earth. Film managers of English, French, American and other nationalities are at work. Historical plots are

most in favor with them, and the Americans always want a moral ending. Many of the large Vienna studios have been taken for a long time to come. In consequence of the very high exchanges it pays the foreigners well to come over here. A manager from Brooklyn wants to buy a famous old castle near Vienna, with everything belonging to it, on which a wag has remarked that the day may not be far off when the Americans will acquire the whole of the city in order to show later on historic Vienna as a curiosity of a past age.

**AUSTRALIA**

(Continued from page 42)

under engagement to Harry G. Musgrove. Miss Hook is a sister of the famous Dame Clara Butt. Rose Lee Ivy, the California Peach, who walked out of a Fuller show because of a bad spot on the hill, is now playing Musgrove Time. Vaudeville in Perth is going great guns, according to T. A. Shaffo, who is now in this city booking acts. Shaffo owns the Shaftesbury Theater, and for some time has had no opposition. This state of affairs is not general, he it understood.

Nicola, the American magician, is meeting with big success on his New Zealand tour. Toscha Siedel, the wizard of the violin, is now doing a season in New Zealand.

Captain Adams and his seals, after a three weeks' season in Newcastle, start out on an extended tour shortly. Frank Levy will be in advance, whilst William Byron (former Fuller manager) will be in front of the house.

Circus folk are getting active, for glorious spring is approaching. During the warmer weather every canvas show makes its tour of the various payable country towns, and as each combination has been going for several years, it is apparent that there is still tea in this country—and a little sugar.

Frank De Lyall, one of the best carnival workers in the country, is piloting the Bakera Family of daredevil cyclists around the various shows.

While we are on the subject of carnival and circus folk, just remember me to Charlie Kilpatrick and Marray Pennock, not forgetting "Chap" Chapman, who is, or was, with the Foley and Burke shows.

Tom Fox, who was in America with Casey the Chimpanzee, will be over there again before the year is out if plans do not miscarry. Five months ago an English army officer brought over the smallest male ever known. At 22 inches it is full grown, and has a head as big as its body, but is not deformed in any way. According to the Stok Act, the animal must be locked in captivity or returned to the county it came from. Fox has solved the problem by purchasing the animal for £350 from the Taronga Park trustees. It should prove the greatest single attraction in the world for a time at least.

Lola Stantonne, American Violiniste, has signed up another Fuller contract and will open at the Bijon Theater, Melbourne, next week. Miss Stantonne, who had planned a tour of the East, was persuaded to make several appearances at the picture theaters in the principal States, when the Fuller renewal came along.

There is a move on foot by a prominent entrepreneur, long since retired, to seek a wonder show from America. It is not decided whether he will make the trip yet awhile, but that he will do so early next year seems beyond all reasonable doubt. The kind of show he will form will be a few big features—casting, acrobatic and the like, a spectacular act, several versatile clowns, and a number of freaks—particularly midgets who can do something. His contention is that if the Wirths can get a good living, year after year, with a very ordinary show, he should be able to do better with a smaller, but more attractive offering. This gentleman, in a long interview with me early in the week, stated that if any acts were desirous of getting an Australian engagement they could write me, sending over their billing matter and lowest salaries. Early in 1923 he will prepare his

advertising campaign for America. Personally speaking, I feel sure that a wonder show in this country would clean up a lot of money.

Bud Atkinson brought over the last American outfit, and that was ten years ago, but he had the wrong idea, as I told him the day after the show opened. Bud, by the way, is doing nicely with the Fox Films in New Zealand.

The entertainment business in Tasmania is going thru a strenuous time. Robert Anderson, who gave the tight little island the finest little show it has ever had, can see the writing on the wall, and if he lasts another week he will surprise himself.

Harry G. Musgrove, so it is said, will go up to Brisbane next week to inquire into affairs at Cremona. This house, controlled by John N. McCallum for several seasons and still under his management, by arrangement with Musgrove, appears to be getting a bad run, and many disquieting rumors are to the effect that the business has been purposely run down so that somebody else can get into the place. Musgrove, one of the most astute showmen in this country, is determined to see the matter thru, and it is any odds on a new state of affairs being created shortly. Gene Gerars, an English comedian, is the big drawcard at present.

Several picture operators from Los Angeles are said to have recently arrived in New Zealand under engagement to Annette Keller-mann.

Sir George Tallis arrived in Adelaide the other day, en route from London. His return will shortly be followed by Hugh J. Ward, who is expected back here about the first week in October. The great entertainment tussle between the Williamson-Tait forces and the Fuller-Ward combine is awaited here with almost feverish interest.

"Pussyfoot" Johnson, the American prohibition propagandist, is to arrive here next week. The occasion is being availed of by comedians in the various revues and vaudeville.

Madame D'Alvarez, the Peruvian contralto, having terminated a successful season in Adelaide, will play return dates in Sydney next week.

Arthur Middleton and Paul Althouse, the American platform singers, are meeting with conspicuous success in this country.

Captain Adams and his performing seals, not forgetting Odiva, are cleaning up all over N. S. W., where the act is the biggest money-spinner in the history of road shows. Three vaudeville acts are in support, and these performers say that the captain is the finest old sport, and most liberal they have ever worked for.

Ada Reeve is still going strong with "Spengles" in Melbourne, having passed her 200th performance. She will, from all accounts, stay at the Palace Theater till she holds the Australian record for consecutive performances put up by "Our Miss Gibbs", I think it was.

Wee Georgie Wood is proving a wonderful drawcard for Harry G. Musgrove. It is said that an offer has been made the little fellow to appear again in Australia, two years hence, under the Williamson-Tait management.

Lee White and Clay Smith are the headliners at the Tivoli, Melbourne. Rose Lee Ivy, the California Peach, is on the same bill, and doing very fine.

Marie Le Varre, well-known comedienne, is now appearing in "Parlor, Bedroom and Bath" at the Theater Royal. She met with a nasty accident last week, whilst having a bath. The heater exploded and burnt on the performer's eyebrows in addition to scorching her face. Fortunately the injuries are not likely to be permanent.

Sir Benjamin Fuller is to be seen in front of his Castlereagh street house a good deal lately, reflecting, maybe, on just how long it will take the contractors to get on with the proposed new theater on the site of the old girls' high school, now being demolished. The site is one of the finest of its kind in Australia.

Miller and Rainey may return to America next month after spending about three years over here.

Oscar Asche returned to Australia last week and will open in Sydney with "Cairo". Several principals are accompanying the star.

Goodie Reeve, younger daughter of Ada Reeve, is now attached to the staff of The Sunday Times, being sponsored by the Hon. Hugh D. McIntosh, who, somehow or another, always appears to be doing somebody a good turn.

The Great Henri French is now toning Madagascar.

Rosie Flood, former Fuller beauty girl, is to be married to an Australian squatter this year, the engagement now being announced.

Les Revedos, Continental dancers, have been secured by Union Theaters, Ltd., to appear in proteles.

Mabel and Malfie, English comedy couple, have just signed a contract to appear at the Hippodrome next month.

P. T. Seibit's representative is working the smalls of New Zealand with "Sawing Thru a Woman". In addition, about seventy-nine other magicians—good, bad and indifferent—are serving up the feast all over Australia.

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# MAGIC AND MAGICIANS

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Leroy Perryman, of Toledo, Ia., is said to be a clever magician and a friend to conjurers who visit his town.

Professor Agoston, "the Swiss Enigma", is reported to be busy with club dates in and around the Windy City.

Prince Omwah, crystal gazer, is a big success in Iowa at present, according to Joseph La Palmer, his manager.

The Great Blackstone, who recently "jumped" from the U. B. O., is reported to be drawing \$1,750 net per week on the Pantages Time.

J. C. Keller, magician, is back at his home in Dayton, O., after a reported successful season with the Hammond Motorized Shows.

J. M. Wm. Hogl narrates that his magical entertainment is booked far in advance for club dates in and around Wheeling, W. Va.

The Psychic Research Society of Wabash Valley recently entertained Karma, the mystic, and his assistants during an engagement in Paris, Ill.

Don Taylor expects to return to vaudeville when cold weather closes the season for Capt. Emerson's showboat, The Goldouro, on which he has been doing vent. and punch.

The Russels recently closed the tour of their magical and picture show in North Carolina and have returned to Philadelphia for the winter. A profitable season is reported.

W. K. Myers communicates from Parsons, -an., that he and his wife are presenting a full evening show in that section with small magic, crystal gazing and sealed letter tests.

Odeon, "world's famous dummy", proved a traffic stopper in Cleveland last week when he did his mechanical figure act twice daily in the window of a big clothing store in Superior street.

Hugh Johnston, the gay deceiver, made his reappearance at a Chicago theater last week after a professional absence of some months in that city, which is his place of residence. Needless to say the local tricksters viewed Hugh's performance frequently and brushed up their card sleights and manipulations.

Mysto, "the American mystic"; Madam Marine and the Great Firestone, who are now playing vaudeville, it is said, were recent visitors to the hypnotic show of Vernon, managed by Percy M. Jones and booked by Geo. "Doc" Hammond, who had his own show thru Southern territory for the past ten years.

Kara, "original mystery man of India", will return to Pennsylvania territory next week with his crystal attraction, which is headed for New York. Last week the presentation drew big business as added attraction at the Strand Theater, East Liverpool, O., and also attracted much praise from the local press.

Harry Opel writes of the act of Martini and Maximilian, "world's worst wizards", which he witnessed last week at Reade's Hippodrome, Cleveland, O.: "These boys do five tricks and expose three of them. Why they disclose secrets of the art of magic when they have the ability to do a good, straight magical act is beyond me. The idea is bad; doesn't get them much and hurts legitimate magical acts."

The Great Andrews, magician, touring Canada with the Arlie Marks Players, writes that a trunk containing, among other things, a lot of magical apparatus, was found in the ruins at Halleybury, Can., after fire almost wiped out that town on October 4. The owner, states Andrews, may recover the trunk by communicating with E. McMonagle, Box 312, Cobalt, Ont.

Thought transmission, magic, illusions and escapes constitute the program of the "A Night in Arabia" attraction which, says Edw. E. Piers, agent, opened at Spysville, Pa., to good business October 9 for a tour of Pennsylvania, Ohio, Kentucky and Indiana. Abdul Hamid, "India's mental marvel", is featured. R. H. Grock and L. G. Hanson are named as managers.

Lee Teller, presenting the "divided woman" illusion this season on the Al G. Barnes Circus, was visited by De Vo, Prince Manly, Frank Walters, Joseph Stevens, Bill Connors and others in St. Louis; W. H. J. Shaw, illusion

builder of Victoria, Mo., at De Soto, Mo.; the Great Adler at Lexington, Ky.; Mrs. Hankine, Louisville, Ky., and Alfred Rose at Vicksburg, Miss. Rose is a local trickster who makes things pleasant for conjurers visiting Vicksburg, says Teller.

'Tis reported that the Hathaway Mystery Entertainers will discontinue the presentation of their magical offering in collaboration with moving pictures and branch out with a full show of mystery. Hathaway, now in his ninth year on the road, is recognized as an adept at magic, and his co-worker, Ruth, "the wonder woman", is well known thru her ability as a crystal gazer. At present the Hathaways are featuring "sawing thru a woman", "the girl and the monkey" and "the miracle" illusions.

William J. Hilliar added to the prestige of the Rubin & Cherry Shows, of which he is praise agent, and also his own mystery attraction in the same organization two weeks ago in Birmingham, Ala., by conducting the question and answer stunt thru The Montgomery Journal. His glass ball impressions came thick and fast on account of the deluge of queries with which he was swamped. Incidentally W. J. is popularly known to the populace of the Alabama capital as Dr. Hilliar. The "Dr." moniker, it seems, has been tagged onto him the last season or so.

The Associated Press broadcasted the following excerpts from the address delivered by Harry Houdini last week at the annual dinner of the Boston Assembly of the S. A. M.: "Twenty-five years of investigation have convinced me that there never has been a single communication from the dead. I have had nine pacts with the dead, who, while alive, agreed to try to communicate with me from beyond. Each has been fruitless. Since the war many people have been delving into things psychic to the point of hysteria. It is threatening health and sanity."

Alfred Elting, magician and globe trotter, has returned from a rather lengthy sight-seeing tour of Europe. He just missed seeing De Biere in Munich. In Hamburg he saw Harry Steffens, a clever magician, work in a cabaret and saw Bert Fry and Hallam perform at the theater in Coblenz for English troops.

## NEW THEATERS

Clark Porter, of Davis, Ark., is opening a new theater at Charleston, Ark.

A. D. Baker will open his new theater at Luling, Tex., in the near future.

George Boden will erect a \$30,000 theater and store at 3616 Indiana avenue, Kansas City, Mo.

The new Spiegel Theater in Liberty street, Schenectady, N. Y., is scheduled to be opened Thanksgiving Day.

Construction work on the Corry (Pa.) Amusement Company's new Grand Theater, being erected in Corry, was started early this month.

Work of installing the mirrors and plate-glass in the Palace Theater, South Bend, Ind., soon will be completed. More than 300 mirrors, ranging in size from one foot square to three

He reports that the levitation illusion is being presented in an artistic way at the Folies Bergere, in Paris. Elting belongs to the parent assembly of the S. A. M. and also is a member of the International Brotherhood of Magicians.

"Thought Pictures" is the title of a new performance by the Zancigs, in which, it is claimed, they transfer thoughts without words or signs. The "pictures" part of the title has to do with the reproduction on a blackboard by Mrs. Zancig of pictures that are shown to her husband, and is an added novelty to their famous mindreading demonstration. Word from Washington, D. C., has it that the Zancigs are now arranging for their third tour around the world, under the guidance of "Yours Merrily" John R. Rogers, who has encircled the globe eight times. Says Rogers: "I had the Zancigs perform their latest test under the noses of rest showmen and it baffled them completely. This mental radio or scientific thought transfer idea is a genuine mystery."

Dr. R. Rowe and Mystic Mora recently arrived in this country and are now in Florida presenting "Mahatma Mysteries", which includes hypnotic and second sight demonstrations and illusions. Dr. Rowe also delivers a lecture on "How Gamblers Win" and presents his "master mystery", termed "the death test", in which he dedes the power of electricity. He says that he and his wife are Australians and have been on their present tour for seven years. Many countries have been visited by him and his wife, declares Dr. Rowe in telling of meetings with Carter, Gold, Chung Ling Soo and Ching Ling Foo. Their visit to the United States is for the purpose of acquiring new ideas, special paper and electrical fixtures. They plan to work across the country to San Francisco and then go to Honolulu, Japan, China and Australia.

The initial publication of "Magicians' Societies and Clubs" appears in the list department of this issue and contains information that is of much value to professional, semi-professional and amateur mystery entertainers. While the list is rather surprisingly large it will assume greater proportions as it appears regularly each month, usually the last week of the month. Conjurers' organizations, such as those in Cleveland, O.; Winnipeg, Can., and Providence, R. I., are not listed for reason that the exact name of the societies and secretaries, together with their addresses, were not known to this department at press time. Secretaries of these and similar organizations in the United States, Canada and other countries are invited to take advantage of this free list service by submitting the necessary information for representation in future issues.

by five feet, will be placed. The building now is ninety per cent completed, according to the contractors.

The Barter Amusement Company plans to erect a theater to cost between \$40,000 and \$50,000, in Bardstown, Ky. It will be used for pictures.

Demetrius Latchis, of Brattleboro, Vt., recently purchased property in Main street, Keeseau, N. H., upon which, it is rumored, he will erect a modern picture theater.

The St. Johnsville (N. Y.) Theater Association was organized last week for the purpose of promoting a new theater. A two weeks' campaign to raise \$25,000 by stock subscription was launched, and pledges amounting to \$5,000 have already been received. The theater association is to incorporate.

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AT THE FROLIC, BIRMINGHAM

(Frolio Theater, Birmingham, Ala., October 2. Matinee.)

This week's bill opened with Strong and White, who did fifteen minutes in one. It is a two-man act and ran very much to smut. Two encores.

McLennon and McLennon, a holdover from last week, opened fast and held the audience till the end, taking three encores with a clarinet rendition of the "Blues". It ran eighteen minutes and was well peppered with strong stuff.

Jack Wiggins Trio closed the bill. The act is exceptionally clean, well dressed and opens with plenty of pep. All of the trio are good dancers. They have but little talk, and three songs numbers. Jack Wiggins' "Tango Twist" is the outstanding feature of the act. They work eighteen minutes on full stage, and closed to an encore and two bows.—BILLY CHAMBERS.

Lack of hookings compelled the Brown and Brown act and Mrs. Grace Arate to lay off in Birmingham. The acts are reported to have worked three weeks and been obliged to lay off two.

SANDY BURNS MARRIED

Before 3,000 patrons of the Standard Theater, where he has headed his stock company for six consecutive seasons, Sandy Burns was married on October 5 to Fannette Macklin, of Denver, Col. The "Six Sheiks of Arah", a musical act playing on the week's bill, cooperated with the house orchestra and the orchestra from the Standard Theater in providing the music. Father Mallett, of the Episcopal Church, conducted the ceremony. Sam Russell, second comedian in Mr. Burns' company, acted as best man, while Irene Witcheree was the bridesmaid.

After the show, Mrs. Mary Cumberbatch, of 1540 Christian street, served a luncheon to the professionals who attended the wedding. Among those present were: The Jazz Caspers, the Six Sheiks of Arah, Gray and Linton, Brown and Demont, Maran Slater, Gertrude Saunders, Mr. and Mrs. George Wiltshire, Cunney Connors, Helen Poffy, Tinney Gray, Anita Spencer, Mary Devers, Lillian Carrol and others from the Standard Theater bill, the Sandy Burns Company and the "Bon Bon, Buddy, Jr." Company, playing the Dunbar Theater at the time. The happy couple were the recipients of a number of handsome gifts.

THE MODERN COCKTAIL

Norma Thomas is quite proud of the aggregation he has gathered together under this title to support Mrs. Thomas (billed Naomi Hunter). He has a long route booked over the Keith Circuit. Lately the act has been in and close around New York working steadily.

The act comprises Raymond Green, drummer, formerly of the "Ob, Joy" Company; Arthur Bryson, a dancer, who has been with the "Shuffle Along" Company and the revue of that name; Garvan Bushnell, clarinetist, late of the Ethel Waters Troubadors, and the following who are in their second season with the act: A. Major, cornet; Lew Henry, trombone, and, of course, Norma himself.

He says further that "Whatever you do, don't fail to recommend to the profession this hotel. The brother is always welcome and they treat the profession right." So we have told it in his words. It is the Hotel Conrad, M. C. Thayer, proprietor, Amsterdam, N. Y., he speaks of.

AMONG OUR PRODUCERS

Louie Mitchell's "Fun Festival" was last reported from Greenville, S. C., where they are reported to have done well the week of October 18.

Joe Bright has produced a girl act that will in all probability be sent out by the Grismer office in the Putnam Building.

Bob Russell has gotten him a company together in Chicago and gone South over the T. O. B. A. Time. He calls the show "The Dixie Flyers".

Earl Dancer and his entertainers with Sonny Thompson are being booked over some good time by the Pat Casey office. Lester Walton is presenting the act.

Trickle Smith, the Black Swan record artist, has been in Pittsburg and Youngstown with her own band. Reports are favorable. The Refousse Music Publishing Co., is backing her tour.

THE HARVEY MINSTRELS

Newspaper comment from cities in Indiana, Michigan and Ontario seems to justify the advertising slogan of the Harvey Minstrels—"The only show of its kind in the world."

It is always interesting to know just what combination of talent is responsible for such favorable public opinion. While we all know good management is in a great measure to be credited, yet the fact remains that the talent of the performer is in the last analysis the basic goods.

With a letter that discloses considerable

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

pride in the personnel of his company, Manager C. Jay Smith has sent us the roster of the show. He is to be complimented on the rare good judgment displayed in including the cast staff, for these folks are indeed far more responsible for the peace and bodily comfort of a company, and consequently of their degree of perfection, than has been heretofore recognized.

The roster is as follows: Whitney Vine, interlocutor. End men—Charlie Beechum, Duke Anderson, Lawrence Baker, Noah Robinson, Bubble White, Johnny Woods. Vocalists—Curly Johnson, A. J. McFarland, Johnella Gay, Whitney Vine. Dancers—Minnie Watts, Hazel Cannon, Pewee McFarland, Billy Moore, Johnny Middleton, Slim Austen. Octoroon chorus—Josephine Russell, Thelma Williams, Marie Moore, Lillian Johnson, Mahel Edwards, Josie Gardner. Orchestra—L. Parker, leader; Elmer

fox-trot class. The comedy line of the number is: "I saw a midnight blonde, she nearly had a whole dress on." The number will be ready for early release.

PAPERS CONTINUE TO PRAISE GILPIN

Along with a letter containing his annual dues as a "Deacon", Charles S. Gilpin has sent to the Page a number of clippings that show a most favorable impression of "The Emperor Jones" in Grand Rapids, Peoria and South Bend. These cities have endorsed the opinions of the metropolitan centers and of the Canadian public.

The South Bend News says Gilpin "writes new record", while The Grand Rapids Herald says "Gilpin is a great and skilful artist,

EASTON AND STEWART



With Tom Sullivan's "Monte Carlo Girls", one of the very few colored vaudeville acts in burlesque. They celebrated their first anniversary as partners in Buffalo, N. Y., week of October 1.

Falme, Prentice Griffin, Wm. Preston, Clarence Williams, Claude Williams, J. W. Toomey, Drue Bess, Evans Burton. Olo—Alonzo Moore, magician; James Crosby, monologist; Billy and Mahel Edwards, contortion; Cross and Jackson; Margaret, the modern black Patti; Johnny Woods, ventriloquist. Band—Prof. L. Payne, leader; Messrs. Russell, Middleton, Prentice, Austin, Bess, Moore, Williams, Parker, Payne, Claude Williams, Preston, Toomey, McFarland, Robinson, Beechum, Burton and Parker. On the car—Alonzo Moore, steward; Mrs. Chas. Russell, cook. Porters—John Fosten and Harold Garner. Chas. Hicklin, carpenter; Elmer Payne, electrician.

AT THE TATTLER'S BALL

On October 11 The Tattler, an illustrated magazine, gave a ball at the Manhattan Casino in New York. The principal feature of the evening was a style review participated in by about a dozen ladies, most of whom were from the stage, either from our musical comedies, picture companies or vaudeville. The gowns, all of them gorgeous, were designed by our modiste, Jenny Hillman. All of them, including the new radio creation, were of such excellent character as to excite a lot of pleasing comment.

The occasion that drew 3,500 paid admissions and sets a high mark for entertainments of the sort, gave to Chris Smith, the composer, the idea for a new song number in the

regardless of color—one of the giants of the stage."

The Flint Daily Journal says in part: "A distinguished actor in a play of doubtful caliber, and longs to see him in something less grimy."

One publication says: "For once in the history of the stage an actor of African descent rose to the heights of real genius and placed himself upon an equality in perfection of portrayal, in truthness of character, in artistic appeal, with the great names of the drama."

All of which goes far to show to the remainder of the colored profession that whatever may be the type of your offering, if the quality is in it, the American public is willing to bestow upon the worthy one his just meed of praise. The future for the Negro in the amusement world is indeed bright. However, like Gilpin, our artists must forever strive, remembering that the very obstacles that we deplore are in reality but necessary experiences.

Neither Gilpin nor the late Bert Williams, both of whom have achieved enduring fame, each in his line, was ever guilty of trying to substitute smut for talent. Think it over, folks.

The second annual fair of the Atlantic District Association, at Ahoskie, N. C., takes place this week. The Page is in receipt of a most excellently gotten-up program and catalog from Secretary W. D. Brown.

AN EXCELLENT BILL

During the week of October 16 the Coleman Brothers presented a bill at the Lafayette Theater, New York, that may be regarded as a standard for all of our houses. It was a mixed bill. Fifty per cent colored acts, with one of them in the lights; 37 per cent white acts, and the other an Oriental act.

Green and Burnette presented the act that made them subjects of favorable comment on the big time, and that was one of the features of the "Strut, Miss Lizzie" Company. Their operatic adaptations to colored comedy numbers is admittedly one of the funniest things in vaudeville and fully justified their being featured.

The hit act of the bill, third because the act was doubling theaters, was Justa, Marshall and Company. The company was three clever boys who are hot dancers. Boots Marshall opens with one verse of a song number that serves to introduce the boys and later Justa in some fast dance stuff. From then on it's the boys in pairs, a single by Boots, some fancy toe steps—even cakewalking on toes—by Justa, some more by the boys singly and in trio formation, and then a finale in which all work. Folks, it is an act. It runs for fourteen fast minutes and closed to four bows and a pair of encores.

The Three Melifords, a white act, was first. These three fellows in neat black and white costumes, clown face makeup wearing hand masks, did the most ground tumbling, hand and foot balancing and all-round clever acrobatic work we have ever seen crowded into eight minutes. Not a minute of stalling, just meritorious work that got credit from an appreciative audience.

Alberta Hunter, a "blues" singer with a record-made fame, was second. She sang "Da Da Strain", "If You Want Me, Come at My Command" and "Don't Talk About Me When I'm Gone" to a pair of encores, some flowers and a few bows.

Harry Haw and Sister, billed as a Chinese Duo, began the second half of the show with what proved to be a most pleasing diversion. Evidently a pair of American-born Chinese with really beautiful delivery of language, these Orientals offered a dozen minutes of mild satirical comedy that should give them high rank before they are much older.

"The Bridal Suite", a tab, that required four girls and three men, featuring a Jewish comedian, was an amusing blend of comedy drama and burlesque, well staged and equipped with some nice wardrobe changes. Two song numbers by a trio of girls were well rendered. The comedy good; but the finale was a bit weak. The weakness was just a bit of let-down on the pep with which the act had been carried and is easily rectified, apparently pure carelessness on the part of two of the men.

Gulfpot and Brown, old favorites in Harlem, were next to closing and held the spot easily with the old familiar act. The boys are heavier and not so debonair as they once were, but are just as funny; and the misinterpretation of the help wanted sign just as hilariously funny.

"Grinding a Woman", an illusion of rather pretentious dimensions, heavy machinery and requiring six people headed by one Kermis closed the program. The act is an elaboration on the recent offerings of the sort, and would go better with a shorter lecture. The illusion is a good one.—THE PAGE.

SUFFOLK PARK BURNED

East End Park, Suffolk's popular amusement center for colored people, was completely destroyed by fire Friday night, October 27. The new auditorium, the main buildings, the baseball grand stand, bleachers and fences were totally destroyed. The origin of the fire has not been fully determined. The loss can not be fully estimated as yet, though it is known that it will run into the thousands of dollars.

J. W. Richardson, the sole owner and manager, has spent a number of years seeking to make this an ideal spot for pleasure seekers. Numerous excursions from all of the Tidewater cities of Virginia and Eastern North Carolina made annual pilgrimages to this once beautiful pleasure resort, which now is in ashes.

The future plans of the management have not as yet been made known.

Coy Herndon finishes a six-week route out of the Keith Chicago office this week. While more vaudeville dates are being offered the hood roller, he may be seen in a combination soon as a matter of preference.

SEND IN YOUR ROUTE

The Route Department of The Billboard is intended for ALL artists, acts and companies. Colored professionals have neglected to avail themselves of this valuable FREE service. The editor of that department has complained to the editor of this page. He wants his route list to be complete. He wants you to benefit by it. Send in your routes as far in advance as is possible. Address Route Department, Cincinnati, so that your letter will reach there before Friday of each week.



**THE NEGRO PRESS IN THE UNITED STATES**

The most thoroly comprehensive survey of the Negro press, and one most analytical, quite free from prejudice, has just issued from the pen of Frederick G. Detweiler. It is a 275-page volume, replete with extracts, reprints and editorial comment from many publications of the race.

Mr. Detweiler has painstakingly read many copies of each of over 300 publications of the race, and read them with an open mind that readily absorbed the conscientiousness represented in these printed messengers of a handicapped, yet hopeful people.

Nor has this been all. He has studiously read about forty volumes by writers of the race; delved deeply into the early history of our journalistic efforts and consulted the persons, agencies and the associations that might be in position to know authoritatively of our press.

His treatise is so written as to permit our press to evaluate itself. While seemingly dry, the style is such as to make one reluctant to interrupt the reading of the book. The writer has capably registered the march of Negro progress. He has placed before a public we have long hoped to reach the editorials that tell in unvarnished words the mind of the race.

His work is a distinct contribution to the Negro, in that he has placed the Negro press squarely before the great American public in a manner that at once challenges its attention, and must of a necessity arouse a commercial interest in this potent agency of wealth and of service. The book is published by the University of Chicago Press, by the Baker & Taylor Co., New York, and two Asiatic publishing houses. Its price is \$3 and it is well worth the price to one who would know the Negro. We are pleased to find the Page quoted as the authority on the theater.

**PLACING 'EM FAST**

Spencer Williams, the composer, has placed no less than six of his compositions within the past two weeks. Leo Feist has taken "Another Blues", the "State Street Blues", "Strutting at the Strutters' Ball" and "Black Cat Luck".

"Parting" and "Dear One", two ballads, have been placed with the Mittenhall Publishing Company. This is about a record performance for one of our composers, both as to variety of composition and the salesmanship ability of Mr. Williams.

**ROLAND IRVING PROGRESSING**

Roland Irving, the young composer from New England, is making an impression in musical circles. His number, "Somebody's Pal", a feature number sung by James Rutherford in the Dow production of "The Girl Behind the Counter".

The Black Swan Record Company has recorded two of Irving's compositions, "I'm Crazy About That Kind of Man" and "You're Fooling With the Wrong Girl Now". On October 1 he completed a tour of New England and has since associated himself with the professional department of the Chateau Thierry Music Publishing Company.

**HARRISON BLACKBURN COMPLAINS ON REVIEW**

Harrison Blackburn writes from Birmingham, Ala., "I complain of the review accorded his act by Mr. Chambers when he played the Frolic Theater in that city, and published in The Billboard of October 14.

Mr. Blackburn declares his act to be free from smut, says he is booked for a return engagement at the Bijou Theater, Nash-

ville and enclosed Mr. Starr's letter to prove the booking. He further declares that Mr. Starr personally complimented his act, as did the stage manager when he played the house before. He also encloses an offer from Irving Miller inviting him to join an act for Keith vaudeville.

Blackburn says: "I arise to state that my act is free from smut." If such is the case we shall be the most pleased persons to tell the world of that fact. The Page has no desire to injure any act or performer. Mr. Blackburn knows whether he "came clean" in the performance mentioned or whether he did not. If he did, we owe him an apology; and here it is, cheerfully rendered.

**THE GLOBE STAFF**

Bob Davis, manager of the Globe Theater, Cleveland, the recent addition to the T. O. B. A. Circuit, has provided the Page with a lot of information of a practical kind about his house. His letter would make a nice model for others. Its contents enable us always to intelligently assist in furthering the interests of the house.

The theater, located at Fifty-fifth street, near Woodland avenue, seats 1,100 and with studees can accommodate 1,400 patrons. The house is provided with large retiring rooms for ladies and gentlemen, a large orchestra pit, and every modern convenience. Seating is in orchestra, boxes and balcony.

The stage is very large and is equipped with twenty-eight sets of lines and four sets of borders. There are six large dressing rooms. The house is playing T. O. B. A. acts exclusively with pictures at present, giving two performances nightly with four shows on Sunday.

This manager evidently appreciates the work of his staff, from the terms of his letter. He says his ushers are "polite young ladies"; that his operator is "extra good", and that the janitor is "spotless". Appreciation such as this begets loyalty. It is commendable.

The staff is: Israel Horowitz, owner; Bob Davis, general manager; Miss Cohen, cashier; Master Robinson, properties; Ed. Street, stage manager; Mr. Upshaw, house officer; F. L. Redd, musical director, with four musicians;

provide it with the result that we have profited greatly. The colored performer, more than any other group in the amusement world, has profited. The cabaret has been in a number of instances the doorway to complete general recognition. Do a bit of serious thinking based upon these facts.

**NEW LINCOLN MANAGER**

J. Williams Clifford, known to the profession as the president and general manager of the Monumental Pictures Corporation, has been named the new manager of the Lincoln Theater in Washington, D. C. He is the third to have taken a try at handling the big Crandall property since its opening less than a year since.

Oversupply of theaters in the city, strong opposition based on the fact that Negroes are denied admittance to the other Crandall theaters in the city, and difficulty in obtaining the type of attractions requisite to a house of the style and dimensions makes the job an onerous one. J. W. C. has our best wishes.

**WILLIAMS SINGERS IN SOUTH**

The Williams Singers, including Robert S. Killebrew, C. P. Williams, J. H. Johnson, J. S. Crabbe, Mme. Virginia Greene, Julia Mae Wilkerson, Clara K. Williams, Hattie F. Johnson, all under the business direction of Charles P. Williams are touring the South. November 2 they are in Louisville, Ky.

Their repertoire includes classics, jubilee numbers, plantation melodies, sacred and sentimental compositions. The company is one of the most respected Negro organizations on the road, both as to personal impressions and as to their talents.

**ANOTHER CIRCUS-OWNED SHOW**

The executives of the Golmar Circus are going into the colored show business just as has the Heron-Smith-Jackson group from the Walter L. Main outfit. The new show begins rehearsal in Montgomery, Ala., on November 1. It is being put out by Ernest Montague and Raymond Daly. The title will be "Chocolate Town".

THIS department will have four additional pages in the special Christmas Number, dated December 16. It will contain matter that will compel those interested in the colored element of the business to keep it as a reference guide. In this phase of the business it is the recognized guide. Advertisers intending to reach the Negro artist, the manager of houses playing to colored audiences, or the exhibitor of Negro films, will do well to reserve space as early as possible. Artists will do well to have their permanent addresses listed for that issue.

Miss B. Johnson is chief usher, with the Misses Hefey, Fears and Harris as ushers. Mr. Zill is the operator and F. P. Harris the janitor.

Four vaudeville acts comprise that part of the bill. October 16 White and Strong, Mae Kemp, Watts and Wills and Orient and Orient were the offerings.

**ABOUT THE BOOZE**

Performers, do you realize that after the Volstead law created a big, sober and clear-minded cabaret patronage the colored entertainers employed in these places became more numerous, and what's more, commanded higher salaries? Sober people required genuine entertainment, and the managers were obliged to

**HAWAIIAN GARDENS**

Cleveland may boast of fast becoming of consequence in the amusement field with our group. Not long since the Globe Theater became essentially ours. The latest addition is the Hawaiian Gardens, a cabaret of the better sort, located at Fortieth street and Central avenue, that entertained 5,000 people on the first night, according to local newspapers.

Messrs. Turpin and Reddix, the owners, have installed the "Blue Syncopators" with Edna Lewis, Olaf Collins and James White as soloists. It is the announced purpose of the management to provide new faces among the entertainers—famous artists—from time to time.

**HERE AND THERE AMONG THE FOLKS**

The "Shuffle Along" Four doubled on Sunday, October 15, playing both the Century and the Winter Garden, Shuberta best Sunday concert spots.

Eddie Lemon, who has been in the Keith office houses in and around Boston, is back in New York, at the Lincoln last week.

The Chicago Star comments very favorably upon the new edition of Billy McLaurin's "Speedmakers". Tillie Marshall, the Ferrishees, Jimmie Saddler and Billy himself are complimented for their clean work, each good in his or her respective type of work, according to Sylvester Russell. The show is playing all the bigger colored houses.

On October 14 Easton and Stewart, with the "Monte Carlo Girls" show, on the Mutual Burlesque Circuit, celebrated their first anniversary as partners. The Musicians' Association of Buffalo entertained in their honor. Mrs. George Boutte, widow of the late member of the team of Boutte and Carter, staged a nice celebration for them also.

Whirley Wiggins, the manager of the Byrd & Ewing New York Minstrels, writes that his attraction is playing Kansas and Missouri dates, radiating out of Joplin, Mo.

Curly Drysdale, of the Billy McLaurin Company, which lately played opposition to the Harper & Blanks "Plantation Days", in Chicago, writes very enthusiastically of the show, complimenting the stars, Blondi Robinson, Jimmie Johnson and Lawrence Deas. His

letter confirms several previously published reports of the same sort concerning this attraction.

The Globe in Cleveland is bidding high for public favor. It opened with strong drawing acts. Last week's bill included: The Musical Goodlettes, "Enttermilk", Sparrow and Sparrow, and Boots Hope, the king of lars. The house is operating under a T. O. B. A. franchise.

The Capitol at Portsmouth had the following bill a week or two since: Tucker and Gresham, George Williams and Effie Moore, Bobby Grant Trio, Madam Rosetta Brannan, and the Sun-kist Trio composed of Gus Smith, Maud DeForest and Virginia Smith. Show business must be picking up considerably in the tidewater district.

Gus Smith has built a show around the Sun-kist Trio and on October 26 began a series of independent bookings thru the tobacco section of North Carolina with Harrison Jackson in advance. The show is called "Gus Smith's Syncopated Vaudeville Revue".

The Whitman Sisters are the promoters of a casino offering at Manhattan Casino, in New York, November 1.

The Lambs Club is the name of a new business and professional men's association with a club house in Cleveland, O.

A colored company has been attracting a lot of attention and publicity taking "western stuff" in and about Roanoke, Va.

**WHERE CAN YOU BE FOUND?**

Two years' experience has taught the Page that the greatest handicap to the colored artist has been the difficulty of finding the desired artist at the time he was DESIRED.

In most instances our professionals are without the club connections and "hang-out" places in the heart of the theatrical districts of the different centers. As a rule, they have worn out both shoe leather and patience visiting offices, only to be wanted, either after they have grown tired of calling, or by an office upon which they have never called.

We have replied to many hundreds of letters asking for this or that one, and have been instrumental in assisting many. The Billboard will gladly continue this sort of service, but you owe it to yourself and to your hopes to keep your whereabouts known. To that end we are establishing a directory that will be maintained for your interest if you approve and support it. There is no profit in the project. It is The Billboard's contribution to your progress.

It is not the purpose to permit display advertising of any sort—simply to create a dependable directory. You are asked to bear the mere cost of printing. A card of the type listed below will cost \$1 per insertion in advance. Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, clearly stating that the copy is for JACKSON'S PAGE LIST.

This low price, way below normal advertising rates, will not allow for the expense of bookkeeping, mailing bills or postage, hence the advance payment so that the transaction may be completed with as little cost as is possible to the artist.

**COMPOSERS & ARRANGERS (Writers of Special Work)**

**SYNCOPATED TOM HARRIS**  
AUTHOR AND COMPOSER,  
9 West 99th Street, New York City.

**WILLIAM VODERY**  
ARRANGER,  
Gayety Theatre Building, NEW YORK.

**FRANCIS WILSON**  
SKETCHES, ACTS,  
Care Kaley, 2261 Seventh Ave., New York City.

**BIRDIE M. GILMORE**  
AUTHOR,  
62 East 101st Street, NEW YORK.

**DRAMATIC TALENT**

**SUSSIE SUTTON**

CHARACTERS,  
3519 Calumet Avenue, CHICAGO.

**A. B. DeCOMITHERE**

CHARACTERS,  
With Moss & Frye "Dumb Luck."

**CONCERT ARTISTS**

**R. N. JACKSON**

MUSICAL DIRECTOR, with "Step Along" Co.  
Permanent, 2300 East 63d Street, Cleveland, O.

**FLORENCE COLE-TALBERT**

SOPRANO,  
236 West 138th Street, NEW YORK.

**KATHERINE PIPES**

CONTRALTO,  
A. M. B. P., 1519 Lombard St., Philadelphia.

**CLARENCE CAMERON WHITE**

VIOLINIST,  
616 Columbus Avenue, BOSTON.

**ALICE B. RUSSELL**

SOPRANO,  
67 Greenwood Avenue, MONTCLAIR, N. J.

**ORGANIZATIONS**

**THE CLEF CLUB**

SINGERS, DANCERS AND MUSICIANS,  
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COMBINATIONS OF DISTINCTION,  
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CONCERT QUARTETTE,  
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**ROYAL GARDEN ORCHESTRA**

3626 Arch Street, PHILADELPHIA.

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**ULYSSES THE GREAT**

COMEDY MAGIC AND CRYSTAL GAZING,  
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**SIX SHEIKS OF ARABY**

MATT HOUSELY,  
James McGowan, Act. Palace Theatre, New York.

**Exhibitors, Take Notice!**

Real Productions can be secured at any of the following addresses:

**REAL PRODUCTIONS CORPORATION**  
130 W. 46th Street, 616 Film Exch. Bldg.,  
NEW YORK CITY, CLEVELAND, O.  
111 Walton Street, 1717 1/2 Commerce St.,  
ATLANTA, GA. DALLAS, TEX.

**HAWAIIAN GARDENS**

E. 40th St. and Central Ave., S. E., Cleveland, O.

Desirous of hearing from entertainers of the "better kind." Are interested in ACTS, PLAYLETS with "pep."

TURPIN & REDDIX, Props.

**WANTED COLORED TALENT**

A. & B. DOW,  
Roxmax Bldg., 248 West 47th St., New York.  
CAN PLACE first-class Colored Performers with Vaudeville or Musical Comedy experience.

**WANTED COLORED CORNET**

Clarinet, Trap Drummer, Strings and Dancin' Sketch Team. Prefer those who double. Never close. Tick-off Yes.  
Write or wire  
PROF. BOB JOHNSON, Logan, W. Va.

28TH YEAR

# The Billboard

The largest circulation of any theatrical paper in the world.

Published every week

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Phone, Canal 5065.  
Cable and Telegraph Address, "Billyboy," Cincinnati.

## BRANCH OFFICES:

### NEW YORK

Phone, Bryant 8470.  
1493 Broadway.

### CHICAGO

Phone, Central 8480.  
Orlity Building, Monroe and Dearborn Streets.

### PHILADELPHIA

Phone, TIna 3525.  
908 W. Sterner Street.

### ST. LOUIS

Phone, Olive 1733.  
8040 Railway Exchange Bldg., Locust Street,  
between Sixth and Seventh.

### KANSAS CITY

Phone, Main 0978.  
226 Les Bldg., S. E. Cor. Tenth and Main Sts.

### SAN FRANCISCO

Phone, Kearny 4401.  
209 Pantages Theater Building.

### LONDON, ENGLAND

Phone, Regent 1775.  
18 Charing Cross Road, W. C. 2.  
Cable and Telegraph address, "Showworld."  
Sydney, Australia, 114 Castlereagh Street.

### SPECIAL REPRESENTATIVES:

Baltimore, Md., 219 E. Redwood St.  
Cleveland, O., Hipp. Annex.  
Denver, Col., 430 S. W. 10th St.  
Detroit, Mich., Hotel St. Denis.  
Detroit, Mich., 208 Sun Bldg.  
Los Angeles, Cal., 755 Marco Pl., Venice, Cal.  
New Orleans, La., 2632 Dumaine St.  
Omaha, Neb., 216 Brandeis Theater Bldg.  
Washington, D. C., 508 The Highlands.

**ADVERTISING RATES**—Forty cents per line, agate measurement. Whole page, \$250; half page, \$140; quarter page, \$70. No advertisement measuring less than four lines accepted.

Last advertising form goes to press 12 M. Monday.

No telegraphed advertisements accepted unless remittance is telegraphed or mailed so as to reach publication office before Monday noon.

### SUBSCRIPTION, PAYABLE IN ADVANCE.

	U. S. & Can.	Foreign
One Year.....	\$5.00	\$4.00
Six Months.....	1.75	2.25
Three Months.....	1.00	1.25

Remittances should be made by post-office or express money order or registered letter, addressed or made payable to The Billboard Publishing Co., Cincinnati, Ohio.

The editor cannot undertake to return unsolicited manuscripts. Correspondents should keep copy.

If you find a misstatement or error in any copy of The Billboard, please notify the editor.

The Billboard reserves the right to edit all advertising copy.



Vol. XXXIV. OCT. 28 No. 43

## Editorial Comment

**M**UCH to our surprise, we learned from a variety of sources last week that The Billboard advocated the concessionless carnival.

This was edifying in the extreme, because as a matter of fact The Billboard does no such thing.

We believe that it is not only every showman's privilege to realize on every possible by-product of his shows, but his solemn duty.

The legitimate concessions of a show are a legitimate by-product of the show, and revenue derived from them is every bit as legitimate an income as comes from any class of admissions.

But, mark you, we speak of LEGITIMATE concessions.

Illegitimate privileges cannot be justified or defended by anyone.

They have brought shame and reproach on the carnival and circus business to the great and grievous

hurt of the just and upright men and women engaged therein and who comprise nine-tenths of the total number so engaged.

We are in entire accord and sympathy with this honest element. This element wants to save the legitimate concessions, among which are the straight merchandise wheels—and so do we.

**W**HEN the Galety Theater, New York City, was remodeled recently it was made into practically a new theater. This was done by the direction of A. L. Erlanger and under the immediate supervision of Alfred A. Aarons, his general manager.

Practically everything in the house was changed, including the stage, the seating arrangements, the decorations and the dressing rooms. The changes made in the latter have been the talk of Broadway, for not only has the management redecorated the rooms, but it provides linen for the make-up shelves, clean towels are put in the rooms for each performance, the lights are plentiful and well placed, there are plenty of mirrors and there are good carpets on the floors.

When one contrasts this picture with that of many dressing rooms in our biggest cities, New York included, it is no wonder that the actors are say-

actors will disappear. It is up to both actor and manager to see that proper dressing rooms are provided and properly cared for. A closer co-operation to this end will hasten the day, to the everlasting advantage of both.

**T**HE officers of Central Carolina Fair Association, at Greensboro, N. C., who took summary and drastic measures to rid their grounds of objectionable features, earned the unqualified commendation of the Greensboro Board of Education, the enthusiastic endorsement of the Greensboro Ministerial Association, the warm approval of The Greensboro Daily News and the unbounded gratitude, respect and confidence of the community.

**I**N a talk before the Rotary Club of Boston recently, Sir Harry Lauder expressed the following sentiment, viz.:

"What the world needs today is to get into order. Order is a great thing. What would happen if all the taxicab drivers in New York were to drive down Fifth avenue as they pleased? It can't be done. We must have a rule of the road. Surely the nations of the world can create a rule for the nations the same as for the city. . . ."

## Memorializing the Agents' Association

**T**O MR. W. S. CHERRY, President,  
General Agents' Association  
and the Members Thereof:

Gentlemen—Your organization is an institution of the outdoor amusement world, which is now torn with internecline strife and in a state of upheaval over a grave issue of ethics.

More than ninety per cent of the total number of people actively engaged in the carnival and circus field are honest, square-shooting folk, who merit and deserve the respect and good-will of every community they invade during the course of a season.

Owing, however, to the fact that their ranks are infested with an obnoxious, disreputable and highly objectionable element, they are unable to command the confidence of the public or enjoy its favor and esteem.

On the contrary, they find themselves classed with rogues, sharpers, knaves and cheats, and treated with contumely and contempt.

Stung into action finally, this better element of the business appealed by thousands to The Billboard to come to their aid and relief. Our blundering endeavors to give them back their fair fame and former standing fortunately secured the interest and sympathy of Mr. Charles Ringling, who came forward with a simple, practical plan.

He pointed out that it was most unbusinesslike to strangle the business with devious, vicious and unbusinesslike practices, and proposed the elimination of these practices.

So now, then, and, therefore, we call upon your officers and members for an expression of opinion. It is unnecessary to restate Mr. Ringling's proposition. You have all read it and are acquainted with its every detail.

What say you?  
Has or has not Mr. Ringling your endorsement, and will or will you not pledge him your support?

(Signed) THE EDITORS OF THE BILLBOARD.

ing nice things about the Messrs. Erlanger and Aarons. Not only have individuals sounded their praises, but Equity has written them a letter thanking them for their thoughtfulness.

Mr. Erlanger states that he is going to put the dressing rooms of the rest of his theaters into similar shape. It is to be hoped that he will and it is also to be hoped that the players who use them will show a proper appreciation of the good deed by using the rooms properly. One of the reasons for the general neglect of dressing rooms has been the treatment of them by a few players, whose knowledge of the proprieties is, to say the least, primitive. A manager is disinclined to renovate a dressing room if a nice, clean wall is inscribed with the autographs of visiting players and given a Bakst-like appearance with grease-paint decorations. It isn't done by the self-respecting player, but he has to suffer for the misdeeds of the miscreants.

If the players will take it upon themselves to rebuke the dressing-room vandals, either personally or thru their organization, the last remaining excuse of the manager for not providing decent accommodations for

The nations must come together, especially the United States, Great Britain and France. I believe that a glorious year is ahead. Let us love our neighbor as ourselves and maybe we will find that we have not lived in vain."

In pulling that "love your neighbor" thing Sir Harry lays himself open to the charge of stealing Albee's stuff. We wonder if Mr. Albee has his material filed with the N. V. A., and in the event that he has and can make out a case against Sir Harry how will he go about disciplining the latter?

**R**OBERT K. RISK, who conducts a column, entitled "A Londoner's Note Book", in The Weekly Scotsman, published at Edinburgh, speaking of Carpentier's defeat in a bout chiefly entered for the money "the pictures" would yield, pays his respects to the latter as follows, viz.:

"This incident interests me as a further proof that Filmania degrades everything that it touches—even professional boxing, already demoralized by the gate-money element. The 'movies' have degraded the theater and weakened its place as an art and a means of education. They have degraded acting to a bunch of silent

## QUESTIONS AND ANSWERS

A. P. I. P. F.—Anonymous letters are ignored.

E. T. C.—The Billboard does not give advice on legal, medical or financial matters.

C. H. F.—It would require exhaustive research to learn the exact number of ministers of the gospel, lawyers, theatrical people or show people (all lines) that are serving time in the penitentiaries in the United States.

W. C. Y.—The routes requested are as follows: Sells-Floto, Los Angeles, Calif., September, 4-9; San Pedro, 10; San Diego, 11; Anaheim, 12. Ringling Bros.-Barnum & Bailey, Edmonton, Alta., Can., August 14; Calgary, Alta., Can., 15; San Jose, Calif., September 4; Stockton, 5; Modesto, 6; Fresno, 7; Visalia, 8; Bakersfield, 9; Amarillo, Tex., 25; Wichita Falls, 26; Fort Worth, 27; Dallas, 28; Nacogdoches, 29; Shreveport, La., 30.

K. K.—The old plantation home of Stephen G. Foster, who wrote "My Old Kentucky Home", is at Federal Hill, a mile from Bardstown, thirty-nine miles south of Louisville, Ky. The old home was built in 1795, before cheap methods of building had been learned, and when real building material and real workmanship entered into construction. The place is said to shelter a family now, as it has done for all the generations that have come and gone.

I. T.—The banjo is the invention of an American, Joel Walker Sweeney, of Virginia. The Sweeney family numbered three brothers, Joel, Richard and Samuel. The trio traveled together about the Southern States, offering concerts which introduced a variety of instruments. It was at that time that Joel evolved the first banjo. Sam, the youngest brother, did much to make the instrument popular. He was an attaché on the staff of Gen. "Jeb" Stuart during the Civil War, and, because of his musical talents, became a great favorite. He accompanied Stuart upon all of his principal expeditions, and was present at the time of his death. Afterwards he was attached to General Robert E. Lee. He met his death at Orange Court House, Va., in 1863. Sam was a brave soldier, so the records show, and performed many feats of valor. Accompanied by his banjo, he would sing plantation melodies after the day's march, and, when his companions gathered about the camp fire, he beguiled many weary hours.

nothings, posturings, grimacings and monkey tricks. They have flooded this country with American "drama" all of it crude and much of it debasing to the adolescent mind."

That ought to help some, but it won't. It will annoy the big producer just about as much as a fly would in fighting on the back of a rhinoceros.

When, oh, when, will Mr. Hays commence overlording?

**T**HE morning after the "Queen of Hearts", a new musical piece, was produced at the Cohan Theater, New York, a reviewer on "The Times" was made to say that it was "inspired". The following Sunday the paper explained that it was the compositor who said that—not the reviewer—that the latter had written "insipid".

The sponsors of the show advertise it as "A Smash". Under the circumstances Broadway is smilingly inquiring whether that is a boast or an admission.

**T**HE Dearborn Independent says: "In 1916 the total daily attendance at motion picture shows in the United States was 20,000,000. This year it has dropped to 10,000,000, to the great alarm of the motion picture controllers."

Yes, and if the producers do not soon commence to turn out a better grade of pictures it will drop to 5,000,000 next year, and go on dropping until the bottom drops out of the industry.

A company in Raleigh, N. C., of which Daniel Allen is president, will erect a \$150,000 theater in that city, which, according to present plans, will have a seating capacity of 1,400.

THAT THE PROFESSION MAY KNOW
OPEN LETTERS
FOR OF-TIMES VIEWS ARE LIVEST NEWS

Brockton, Mass., Oct. 14, 1922.
Editor The Billboard—As The Billboard never hesitates to express disapproval of anything bordering on the obscene which disgraces the American stage, I beg to enter a protest against the flaunting of the degeneracy that is now not the exception but the rule.

It ceases to be funny when male members of choruses toddle up and down the main thoroughfares of towns visited in roused and powdered up and get in and out of their bedrooms in the hotels wearing women's wrappers. These imitations of men call themselves "actors".

When will the stage be purged of this sort of rotteness?

The disbolically cunning authors of indecent plays may be all wrong, but they at least deal with humanness and not with bestialities. This class of male is a crying shame to the decency of the stage and the country. They about their villainous from the stage and in the streets. Decent people see them and say: "Well, you know he's only an actor."

Colleges encourage this sort of thing. In any other country it is considered a crime for a male to dress and look as much like a female as possible. It would be quite all right if they kept these breeders of foulness where they originated and not encourage them to graduate to the theater.

No matter how rotten the plays of Avery Hopwood may be they are not half as disgust-

ing as the crotches who are encouraged by certain managers to exhibit their trade and their dirt.
(Signed) EDITH HELENA.

San Francisco, Calif., Oct. 8, 1922.

Editor The Billboard—We take the privilege of calling you friend since your Jed Fiske was kind enough to defend us in his review of the bill at the Palace Theater, New York, the week of September 11, when Myers and Hanford, the act that "lifted" our material, was there. We want you to know that we will ever be grateful to you for that.

It seems that The Billboard is our only friend; in fact, the only professional paper that believes in a square deal. We have had a battle all the way since starting the hand-saw music and the naive characters in vaudeville. Despite the fact that we are the undisputed originators, the copy acts, which are numerous now, have never done us the favor of announcing: "An imitation of the Weaver Brothers." Hence the public is at a loss to know just who started it.

Therefore when we saw the mention in The Billboard we felt that we really had one friend, even if we are on the Pacific Coast (Orpheum Time) and unable to fight it out for ourselves. We thank you.

(Signed) WEAVER BROTHERS
(Original Arkansaw Travelers).

The Meaning of Movement

Colonel Barron's Researches Examined by

H. R. BARBOR

BOOKS innumerable have been written on the art of acting, and numberless experts and laymen have endeavored to put down in formulas, diagrams and designs a basic technique of gesture. For the most part these have sought as their models the great exponents of histrionic art—Siddons, Kean, Irving and so on. Lately less attention has been paid to this side of the actors' craft—doubtless because the moribund naturalistic school of acting imagined that emotional gesture and expressive movement, in the words of Mrs. Malsprop, "don't become a young woman" (for a juvenile lead).

But while well tailored and elderly young men were busy walking about drawing rooms as unobtrusively as possible, and while modern young ladies were practicing the art of concealing art under a simper, while the "naturalistic" comedy writer was busy drowning Thespis in a teacup, an English physician was examining thousands of healthy and morbid types and docketing the results which he is now able to elaborate to the greater glory of the theater.

Netterville Barron, O. M. G., M. V. O., a distinguished physician, a Colonel of R. A. M. C. during the war, had for years been engaged in researches in psychological medicine. During the latter war years he applied his theories to the cure of war-neurotics, shell-shock and neurasthenic cases. Some thirty thousand officers and men passed thru the hospitals under his charge, and Dr. Barron has therefore a

vast amount of statistics by which to test his conclusions.

Briefly stated, his researches led him to believe that every emotion had its inevitable and most perfect gesture expression, the manifestation of which was not dependent on volition. Finding certain movements were missed from the gesture gamut of the patient, he always found their emotion equivalent affected, and vice versa.

The next step was to tabulate these gesture equivalents of the dozen or so primary emotions. This proved a long and involved process. For the pure primary emotions were seldom expressed, being complicated by masking movements, or combined with other elements. Eventually, however, the full gestures of the primaries—fear, positive, negative, acquisitive, anger and all the rest—were obtained. Then began the process of applying them curatively to the broken men.

"If you move bravely you will feel brave," was Col. Barron's theory. Having made his diagnosis of emotion lock, he began spoon-feeding the patient who could not feel anger with gradually increasing doses of the anger movements. In a few days or weeks the patient who was thus fed with gesture was re-educated in the emotion which he lacked, and so his psychological co-efficient was corrected.

With his return to civil life this physician realized that, by reversal of his curative process, he had a contribution to make to the theater, of which he had long been an amateur. With all the scientist's care he began a series of experiments, and formed a class of students whom he instructed in his method. (He had previously produced with a cast of soldiers some wordless plays which provoked considerable and favorable comment in the press and among the general public.) With the aid of the cinema he tested his results on a varied audience.

Now the theory is developed beyond the experimental stage. The writer has seen demonstrations of the "Barron Method", and those who have seen it at work have little

doubt that nothing less than a revolution of histrionic technique is contained in the doctor's scheme.

It should be clearly understood that Col. Barron does not claim that he teaches people to ACT. What he claims is that by a study of his gesture technique he can give artists a basic knowledge of the expression of emotions by bodily movement. That is, he can teach them the NOTES.

The gestures of the primary emotions are welded into secondaries. For instance: Misery is an admixture of the primaries, acquisitive and anger. Awe is a mixture of wonder and fear, fascination is a mixture of wonder, fear and disgust—and so on. Thus the whole gamut of human emotions is reduced to the primary emotions, each with its own movement equivalent from which the most elaborate gestures can be built up on a scientific basis.

But in addition to the emotion movements Dr. Barron has studied the gestures which denote and reveal character. Civilized man conceals his emotions, and by "making" movements he seeks to conceal the movements that would betray these emotions. Then, too, there are the simple purposive movements (lighting a cigarette, reaching for one's hat and so on), around which the emotion-expressing gestures may be grouped. There are also "accidentals", like the accidentals of music, which arise from environment or character—and "habit movements" which have but little bearing on psychology but much on expressive playing. All these have been minutely observed and documented, and their bearing on the art of the actor examined, by Dr. Barron.

The divisions of unemotional movement as registered by the doctor are: Automatic, empirical, purposive, habit, indicative, centralizing, convulsive, masking, relaxing, eccentric, miming, warning.

One interesting result of this research is that the writing of a score of movements, similar to a musical score, is now possible. Each actor in a drama, the production of which is worked out on this system, would have a three-line "part". The three lines denote tempo, the lowest being lento, the top presto, the middle moderato. Rising, sitting, moving forward, etc., are denoted by a sign, and the emotional movements are indicated by letters T (Tenderness), A (Anger), M (Modesty), W (Wonder), etc. The grouping of these signs by brackets (like the "tie" in musical notation) ingeniously suggests the

(Continued on page 88)

With the Stage Employees and PROJECTIONISTS
Personals and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.
Address communications to Stage Hands and Projectionists Editor, The Billboard, Cincinnati, Ohio.

Abe Zaisburger recently arrived in Chicago from his home town, Kokomo, Ind. He is in the best of health.

Jimmie (Cactus) Glover is now at the Apollo Theater, Chicago, but expects to go into business "on his own" shortly.

Irwin Austin, of Local Union No. 457, Superior, Wis., is property man with Ibsen's "School House Classic", on the road.

Brother McGill is property man with "The Green Goddess", which is now enjoying a run at the Great Northern Theater, Chicago.

Tommy Speck, of Local Union No. 112, Oklahoma City, Ok., recently closed with the Toby Wilson Show, and is now resting in Chicago.

Jimmy Glover, of Local No. 2, of "clothes pin" fame, has recovered from a slight affliction of one of his ears and is again at the Apollo, Chicago.

Jack Irion, Local Union No. 174, La Fayette, Ind., has closed a successful season as chief cameraman with the Cosmopolitan Producing Co., of Flora, Ill.

With the Shubert Unit, "The Rose Girl", are F. Chenault, stage manager; Charles Summers, carpenter; Henry Naegels, property master, and Sam Ambus, electrician.

The Myrtle-Narder Stock Company, which opened in Frederick, Md., last week, has the

(Continued on page 88)

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON
(COMMUNICATIONS TO OUR NEW YORK OFFICES)

William Marcus, former burlesque agent and more recently a carnival agent ahead of Finks' Exposition Shows, which closed the season at Kingston, N. Y., October 7, is back on Broadway negotiating for a Columbia Burlesque Circuit show.

Able Isaacs, known as Able the Agent, is handling the advertising and handling the ticket box for "The Fantastic Fricensee", at the Greenwich Village Theater, New York.

George Lemon Sugg, former city editor of The Jackson (Miss.) Daily News, and publicity director for the Mississippi State Fair and other amusements enterprises in that section, has enrolled as a student in the School of Journalism of Columbia University in New York City. Mr. Sugg was a caller in the New York offices of The Billboard the past week.

Charles Francis Park communicates that due to the mismanagement of his financial backers and the delay in getting the printing out in advance he was forced to close his show, "The Invisible Empire", en tour, but that arrangements have been completed whereby the show will reopen in Chicago in the near future for a "run". While en tour with his show Charles met numerous press and advance agents and his contribution follows:

While in Columbia I met the No. 1 car of the Ringling-Barnum & Bailey Show and visited the boys. They attended the performance that night and I certainly was proud to entertain them.

George Moxley, ahead of "The Merry Widow", is doing good work for his show. Despite circus and county fair opposition, Moxley "hit" up Columbus.

Mrs. Van Hoven's boy, ahead of De Wolf Hopper, did some nifty work in Birmingham, Ala. Van had the Mayor's Committee meet Mr. Hopper on his arrival from Atlanta. Not so bad, eh, when you consider the State Fair was De Wolf Hopper's opposition?

A. Browne Parke, treasurer of the Jefferson Theater, Birmingham, certainly made my stay a pleasant one, and my brother, James A. Park, assisted by his wife, entertained me royally. James is also connected with the Jefferson Theater.

Tom Connors, boss billposter with the No. 1 car of Ringling-Barnum show, is finishing his thirty-sixth consecutive season. Tom looks so good I believe he will do thirty-six additional seasons.

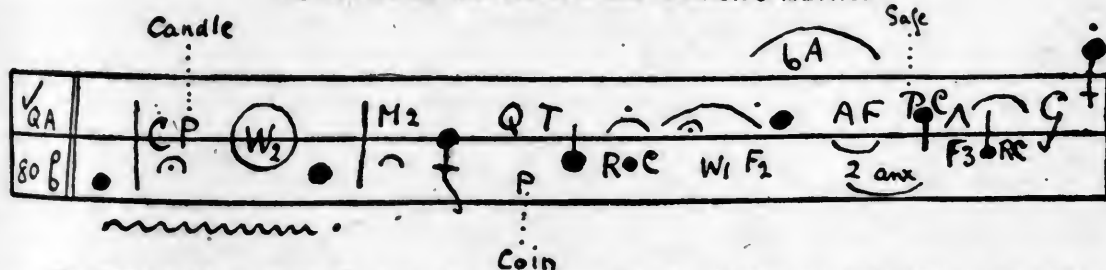
Hinbard Nye has a contract to handle the publicity of one of the big circuses the coming season. I am not allowed to tell which one, but it is a real one.

George Roberts returned to New York. George was ahead of "Hello Prosperity" for several weeks until his present employers notified him they were ready.

Among the boys who are talking it over I noticed George Degnon. (George's show isn't ready at this writing.)

(Continued on page 88)

NOTATION OF MOVEMENT—DR. BARRON'S METHOD



The illustration shows a portion of an actor's part in the Barron notation. The three lines denote tempo, the top implying rapid, the lowest slow, movement. The large black dots indicate progression. The signature QA 80 P means an old Miser, i. e., the predominant emotions are Acquisitiveness and Anger with pain, the age 80 P shows a male. The dotted tremolo below the line denotes the totter of the aged. The vertical lines indicate arrested movement. Q P is a convulsive purposive movement directed to candle. W2 with a ring denotes strong wonder moving in a circle, i. e., the old man looks all around. The large dot with a cross below it denotes a downward finite movement, the tall showing pain, i. e., a painful kneeling. This sort of movement is repeated at the end, but above the top line, meaning that the movement takes place very speedily, i. e., a heading fall. The following then is the story told by this score: AN OLD MISER OF EVIL TEMPER and TREMBLING towards his grave enters a room in which he keeps his hoard. A gust of wind blows out his candle. Fumbling for matches, he lights it and LOOKS AROUND EXPECTANTLY. He STARTS—there is something lying on the floor. He KNEELS DOWN WITH DIFFICULTY and STAGGERS TO HIS FEET holding a sovereign. He STANDS SPELLBOUND. Someone has been in the room—a robber. With an OATH he hurries towards his safe, and, uttering a hoarse cry of CONVULSED RAGE, he sees it has been rifled. He gropes wildly, but finds nothing. He RAISES HIMSELF, aways like a reed in a storm, beats his bosom, and FALLS HEADLONG, dead.

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

## Secretary of Labor Davis Urges Motion Picture Exhibitors To Co-Operate With Federal Department

### Hopes To Diversify Immigration—Plans Formulated at Conference of M. P. T. O. A. at Mooseheart Which Was Largely Attended

The value of the screen as a public benefactor has never been more fully demonstrated than when it was brought forcibly to the minds of those present at a conference Sunday, October 15, at Mooseheart, Ill., when Secretary of Labor James J. Davis asked for the co-operation of all theater owners with the Federal Department in the matter of assisting, by their individual efforts, the advancement of progressive Americanized programs.

Secretary Davis laid stress upon the immigration problems which beset the country, and the immediate necessity of diversifying immigration. The newly-arrived alien prefers to remain in the Eastern cities where his ship arrives, and thus, by helping to congest the already over-crowded centers of the East, he neglects his opportunities in the agricultural and industrial districts.

The screen, with its potential appeal to the untutored foreigner, can accomplish marvelous

results thru enlightening the new arrivals of the chance for progress awaiting them in the vast stretches of land throughout the United States, where a more general development of the nation can be accomplished, with health and prosperity within their grasp.

With the public service offered by the M. P. T. O. A. and the promise of co-operation of National President Sydney S. Cohen and his associates, Mr. Davis feels sanguine of the ultimate success of his long-cherished plan.

The meeting at Mooseheart was largely attended, including W. D. Burford, J. J. Rubens, Assistant Secretary Henning, M. J. O'Toole, Sydney S. Cohen and A. J. Moeller.

### FALL OUTLOOK PROMISING

Business in Motion Picture Theaters Improving Everywhere, According to Reports From Various Parts of the Country

A recent survey made by Associated First National of the conditions confronting the motion picture business proves that the country is rapidly recovering from the severe slump which hit all industries, the motion picture theaters perhaps suffering the most serious reaction. The First National survey was made with the assistance of newspaper publishers and editors in various localities.

In Huntington, W. Va., theater attendance is assuming normal conditions as the city is recovering from the depression caused by the mine strike. The Hippodrome Theater at 50 cents admission price is doing prosperous business. The Orpheum and Lyric at 35 cents are also drawing them in in paying numbers, while the Blue Ridge, which offers vaudeville combined with motion pictures at the rate of

### WEEKLY CHAT

Where, oh, where can be found a person with the uncanny ability to pick worthwhile scenarios that will make genuinely entertaining motion pictures?

Echo answers—"Where"?

One of the chief reasons of failure in the making of a picture is the poor quality of the stories picked by the scenario staff of a producing company. We recall a case in that of a well-known firm, located on Seventh avenue, New York, which, though spending money generously, has never quite reached the position where success can be tacked onto its name. The fault seems to be with the individual whose selection of a scenario is relied upon by the producer before he puts his money into the production end. This man evinces a pitiful lack of perspicacity, possesses little or no knowledge of the public taste in the matter of screen entertainment, but evidently goes on the theory that literature and high-brow sentiments provide proper material for the cinema, when, as a matter of fact, the entertaining values of the story should be considered as the first requisite. While reviewing pictures at another projection room the poor quality of the story, its weak and luscious action, awakened us to the fact that a new head had lately been installed in the scenario department of this firm. This man has served, to our knowledge, in a like capacity with almost all the producing firms in the East, but his tenure has always been short and sweet. He has no grasp whatever upon the needs of the screen, leaning entirely toward mawkish sentimentality, tawdry and archaic ideas. A few more up-to-date readers, new blood and a little more judgment, need in selecting screen material might react to the advantage of a producing concern that frequently wonders why its pictures do not register successfully.

Even a worm will turn, and the much-abused "extra" who fills in mob scenes, carries a spear or tumbles off a horse in substituting to save the skins of a matinee idol leading man, has now carried his plaint to the court of equity with a demand for better treatment from the Czars of Filmdom—the directors. This appeal is justified, for no one is treated more contemptuously than the poor "super", who is a necessary evil, but never considered a human being. Not alone from the director or his assistant has such thoughtless abuse been heaped upon the heads of the defenseless ones, but the arrogant and pusillanimous little runt of an office boy shows his superiority over the timid hireling who dares approach the office gate and ask for a job. These little snubs reflect and try to imitate the manners of their superiors, and nothing is forgotten by them in their efforts to humiliate the supplicant for a cheap position.

Even the furniture, the scenery and all the paraphernalia that goes into the making of a photoplay must be considered, and the "extra man or woman" is of vastly greater importance than these inanimate objects in giving life and atmosphere to the finished product. Every person who earnestly endeavors to earn a living is entitled to a hearing, to courtesy and consideration.

Another phase of the situation has arisen which presages a hard winter for the so-called "super". This is the edict issued at the Famous Players-Lasky studio in Hollywood, that the "super" will no longer be given employment in that plant, but instead actors and actresses of recognized ability will be given preference in minor roles, or as fillers-in for large assemblies, social affairs, etc. In this way the "extra man" will be entirely eliminated with no chance for redress.

This is a very sad condition of affairs and the matter should be given serious consideration by those who wish to oust the untrained individual who has been depending for his living upon the motion picture business. Something should be done to relieve the distress which such a ruling will inflict upon those whose earning capacity has kept them in the poorer ranks of the industry.

The contention is that people of this class should seek other lines in which to earn a livelihood, but it is a well-known fact that once an actor always an actor, no matter in what status the performer may be. And again it is very difficult for anyone to secure employment in lines where experience is necessary. So the "extra man" drifts along, hoping that some day he will be elevated to leading roles

## RARE APPRECIATION

INSPIRATION PICTURES, INC.,

565 Fifth Avenue, New York.

October 11, 1922.

Miss Marion Russell,  
Editor Motion Picture Field,  
The Billboard, New York City:

My Dear Miss Russell—The part I like best about your reviews in The Billboard is your straight-from-the-shoulder criticism of the actors in motion pictures. It is by such criticism that an actor makes progress. He learns to correct his mistakes and improve on his good points. Therefore, it is constructive criticism.

In my opinion you give an unprejudiced report to the exhibitor, which is the same as giving it to the public, and that is what the public is entitled to.

(Signed) RICHARD BARTHELMESS.

### SKOURAS BROS.

Incorporate Missouri Grand Central Company

A deal between the Famous Players and Skouras Brothers, of St. Louis, was negotiated whereby a new corporation was formed, to be known as the Missouri Grand Central Company. The Missouri Theater, formerly owned by Famous, and the Grand Central, controlled by Skouras Brothers, have been combined in the new corporation, with both parties controlling an equal share of the stock of the new corporation.

The Grand Central will chiefly be used for long runs. Skouras Brothers will have active management of the houses, with Herschel Stuart as a representative for the Famous' interest. The directors of the new corporation include S. R. Kent, Harold B. Franklyn, Spyros and Sol Skouras, Arthur Stuckey and Ralph C. Libau.

### "TIGER ROSE" MAY BE SCREENED BY GRIFFITH

Lenore Ulric, who has made such a substantial success in the stage play, "The Tiger Rose", has simply been overwhelmed with offers from motion picture producers for the rights to screen the play with herself in the role that she created. It is reported that as soon as Miss Ulric finishes her work in "Kiki" she may listen to the call of the screen and accept an offer made by D. W. Griffith to enter the motion picture world.

Miss Ulric is under contract to David Belasco, but it is quite probable that the manager will give his consent for the popular star to perpetuate her memorable characterization upon the silver sheet.

55 cents top, is also reported climbing the wave towards prosperity.

In Milwaukee a promising sign is the real estate development which presages continual improvement for the M. P. industry with a \$2,000,000 theater and building being erected at Grand avenue and Sixth street. The new house will seat 3,000.

In Troy, N. Y., the Lincoln Theater, opened last week by the Symansky Brothers, represented an investment of \$200,000. The house seats 1,100 persons and is located in the best part of the business section.

According to a report made by the First National survey conditions in Indianapolis and in other cities throughout Indiana have improved considerably within the past few weeks. Russell E. Smith, editor of The Indianapolis Star, reports: "Unemployment situation improved; extra help demanded. Cost of living lower; business men and banking houses optimistic."

Evanville, Ind.—The Journal, edited by Earl Muehlitz: "... much depends on outcome of present labor difficulties. Better prices for farm products, building shortage, depleted merchandise and equipment stocks—all indicate increased employment and increased buying power."

South Bend—News-Times, Boyd Gurley, editor: "... industrial plants being enlarged with no cessation of new orders. Business men and bankers optimistic. This city is the home of the Studebaker Motor Corporation, which is engaged in doubling its output of 1921."

Caldwell, Id.—Daily News, C. J. Schorb, editor and publisher: "Unemployment situation remedied because money has become more staple and investors feel more secure. Cost of living is lower. . . . Conditions at Caldwell as good as ever before, mainly on account of its wonderful climate."

Mobile, Ala.—The Register, Erwin Craighead,

(Continued on page 53)

### STATE-RIGHT COMPANY FOR LOS ANGELES

A new motion picture company formed in Los Angeles, known as the Burr Nickle Productions, incorporated in California, with offices in the Story Building, is a heavily financed corporation, represented by notable and influential business men of Los Angeles, such as Burr Nickle, president and general manager; Fred V. Gordon, vice-president, and Richard Welty, secretary and treasurer.

Burr Nickle has been engaged in the picture business for the past eighteen years and is well versed with every angle of the business. F. V. Gordon is a successful oil man, having vast holdings in California, Texas and Mexico, as well as being an officer and director in several of the largest oil companies.

Burr Nickle states he will have ready for release November 1 "Sunken Rocks", from the story by E. Temple Thurston, featuring Alma Taylor, and supported by a cast of finished players; that every picture he releases will be from stories by famous authors, supported by skillful players, paying strict adherence to the technique of the picture. Following the November 1 release of "Sunken Rocks", the Burr Nickle Productions will release one picture a month until a series of twelve has been sold. December 1, "Narrow Valley", a whole of a story from the pen of George W. Dewhurst. January 1, 1923, "Tansy" will be released, which is a screen interpretation of the famous novel by Tiekner Edwards. February 1, "The Bargain", from the stage play by Edward Irwin and Henry Edwards. March 1, "The Klusman", from the famous novel by Mrs. Alfred Sidgwick, and one picture to follow every month during the year. There will also be two specials released in addition to the monthly releases. The first special, "Once Aboard the Luggar", which is by the same famous author, A. S. M. Hutchinson, who wrote "When Winter Comes", and will be ready for release about December 15.

These pictures will be sold on the State-right basis thru a generous plan which will benefit the State-right buyer as well as the exhibitor.

### SOUTH AMERICA TO SHOW AMERICAN-MADE PICTURES

A contract for the entire product of the American Releasing Corp. to distribute its pictures throughout South America has been signed with Max Glucksman, of Buenos Aires. The cities to show these American-made pictures will include Argentina, Chile, Uruguay, Paraguay, Peru and Bolivia.

(Continued on page 53)

# BIG STREET NEWS

Agnes Egan Cobb, the well-known State-right agent, has removed to new offices at 1674 Broadway, New York.

Wallace Reid, in "Clarence", plays a saxophone. Isn't it grand for us that the screen remains the silent drama?

Courtland Smith, of the M. P. P. D. A., returned from the Michigan convention after delivering a speech. Easy Hef!

Wallace Beery, one of the foremost screen villains, is cast in a heroic role in "Robin Hood". This proves the versatility of the actor.

Clarence Burton, who excels in heartless villain roles, will play his first sympathetic part in Warner Bros.' screen version of "The Beautiful and the Damned".

Ruth Roland met with a serious accident while filming a stunt of an airplane ten miles off Los Angeles Harbor. She is now convalescing in the Los Angeles Hospital.

Richard Walton Tully will follow his production of "Omar the Tentmaker" with a new version of "Trilby". Guy Bates Post will appear in the famous role of Svengali.

Robert Gordon is to have the lead in "Miles Brewster and the Super-Sex", a picture being directed by Lambert Hillyer. The American Releasing Corporation will distribute.

The Zinken Productions are to film the lives of great composers. The subjects will be treated in two-reel pictures with Beethoven as the first of the great masters to be shown on the screen.

Gustav Seyffertitz, one of the finest foreign-looking screen villains, is to broadcast the story of his life from one of the Newark stations. Doesn't that prove that an actor is not afraid of his past?

"A Little Child Shall Lead Them" has been rechristened with the thousand-dollar title suggested by Miss Julia Gordon, "Who Are My Parents?" The film has two weeks more to run at the Lyric Theater, New York.

John Gilbert, who has made such a success as the heroic Count of Monte Cristo in the picture of that name, has signed a contract to appear as a full-fledged star on the Fox banner. His first picture will be "Saint Elmo".

Another screen aspirant is George Dezet, nephew of the Peruvian Ambassador to the United States, grandson of the former President of Peru and only recently secretary of the Peruvian Embassy to Washington. There's material for the publicity agent!

Madge Kennedy, who disposed of her screen rights to "Dorothy Haddon of Haddon Hall", has obtained two other costume plays for the screen. They are "Janice Meredith" and "Alice of Old Vincennes". These pictures will be produced by the Kenma Company.

The motion picture industry is to add another celebrity to its list when Rufus Gaynor, son of the late Mayor Gaynor, will join the advertising and publicity end of the firm of Harold C. Howe and B. M. Conlin, situated in the Times Building, New York.

Rosemary Theby, one of America's foremost villainesses, has just signed a contract with Mrs. A. B. Maescher, of the A. B. Maescher Productions, to co-star with J. Frank Glendon, one of the screen's most popular male leads, in the "Rip Tide", Mrs. Maescher's next all-star production.

Will Rogers, the lariat-throwing humorist, always has something of interest to say. "D. W. Griffith puts the picture business five years ahead with every new production, while I put it five years back, thus making things normal," says Will. Where is the man who will put motion pictures on a sane level and keep them there? Don't all speak at once.

A sad culmination of the romance between Marshall Neilan and Blanche Sweet is the reported annulment proceedings made by Miss Sweet in an effort to dissolve her marriage to the well-known director. The revelation comes as a surprise to the many friends of the Marshall Neilans, who were married last June 8 in Chicago.

Word comes from Los Angeles that "extras" and "supernumeraries" will no longer be engaged at the Lasky studios in Hollywood.



For all Traveling Amusement Companies and Motion Picture Shows. The Universal 4-cylinder plant has become the "standby" for those who must have a plant that can be depended upon all the time to deliver flickerless light and never-failing power. Write today for a copy of "A Story for the Exhibitor."

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ELECTRIC  
PLANTS ALL SIZES  
From 2 K.W to 25 K.W.

Actors of trained experience are now being sought to fill minor parts in mob scenes, ball-room and social affairs. This is going to be mighty hard on the "extra" men or women who depend upon earning their livelihood as motion picture "fillersin".

## Screenland Favorites

**RICHARD BARTHELMSS**, here pictured, won his spurs thru a successful connection with D. W. Griffith. This apprenticeship with the famous director served to develop the inherent talents of this very young man, and today he is an independent star in his own right. Inspiration Pictures, Inc., is the name of the company handling his productions and the title is well chosen, for no one gives a more inspired performance than Mr. Barthelmess. He is the youngest exponent of juvenile types, accomplishing marvelous results, with a talent for pantomimic expression so far not equaled by any other performer on the screen. His work is constantly illuminated with the breath of realism. He lives the parts he plays and is particularly qualified to portray the youth who throbs and pulsates with emotion. Mr. Barthelmess distinguished himself as a feature player in "Way Down East", "Broken Blossoms", "The Love Flower", "Tollable David" and "The Bond Boy". This young artist was born in 1895 in New York City and was educated in Trinity College, Hartford, Conn. He married that charming young actress, Mary Hay. They are enjoying the comforts of an attractive home at Harrison, N. Y.



**MILTON SILLS**. Girls, you wouldn't believe it, but this is "Milt", whose proboscis has been enlarged by a wad of putty, which looks as if a wart or a carbuncle had taken possession of the usually modest nose of this very popular actor. But sacrificing good looks for art proves Mr. Silles a very brave man, because, as everyone knows, he is a handsome sort of devil, and it required much self-abnegation to wear the disfiguring disguise. But later in the picture he comes back to his own handsome self—and gains his reward. The wonders of modern plastic surgery, not only in making over a seemingly hopeless face, but in restoring a badly marred character as well, form the basis of the picture's theme, which is titled "Skin Deep", a Thomas H. Ince production, released by First National. Of course this transformation of one's features to resemble the countenance of a gangster and making one's character repulsive is not always acceptable to leading actors of the screen. But Mr. Silles proves his belief in cinema art and adds another very vivid portrait to the list of the screen impersonations.



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**BILLIE DOVE** is destined soon to become one of the real celebrities of the screen. The first part which Metro Pictures Corporation has chosen for Miss Dove to enact is the title role of "Country Love", by Hulbert Footner. This charming young actress made a success in the Ziegfeld "Follies", winning many admirers for her grace and perfection of form. She first appeared on the screen with the Robertson-Cole Co. and was immediately retained by the film fans as a new favorite. Miss Dove has a wealth of dark hair and very brilliant dark eyes. She excels in roles calling for deep emotion and is also quite at home in depicting the lighter characteristics pertaining to early girlhood. Perhaps no screen star of recent date has been so happily blessed by nature with the ability to wear silken tights or decolette gowns with the same assurance as this very charming young actress.



**HELEN LYNCH**, the eighteen-year-old blond beauty from Billings, Mont., made her first professional screen appearance in Marshall Neilan's production, "Fool's First". Not many months ago this young actress was the winner of a beauty contest conducted by her home paper. After winning this honor she journeyed to Hollywood accompanied by her mother in an effort to find a position in the film studios. Marshall Neilan gave her her first opportunity. Her next production in which her role assumed more dignified proportions was in a new play, "Her Man". A long-term contract was signed, with Mr. Neilan as her director for the next few years at least. Miss Lynch considers her own name too plain for screen purposes and has therefore started a novel quest in search of a new screen name. Marshall Neilan suggested that she appeal to the public to help her find just such a name as will prove satisfactory. Miss Lynch will be seen in Neilan's next release, "Minnie"



### STATEN ISLAND CHOSEN For Richmond Film Productions, Inc.

A series of two-reel comedies are being made by the Richmond Film Productions, Inc., at a newly-acquired studio at Stapleton, S. I. The product will be released thru the Clark-Cornellus Corporation, with Joseph A. Richmond, member of the M. P. P. D. A., as managing director. The cast includes Edward Noulter as lead, supported by William Favars and Jenning Harris, with Horris G. Plympton, Jr., at the camera.

### FALL OUTLOOK PROMISING (Continued from page 52)

editor: "... more money at easier rates, which encourages investment and increases demand of labor. ... Cost of living lower. ... Local bankers, business men and economists optimistic."

Hartford, Conn.—The Times, edited by C. L. Sherman: "Business outlook good. Industries, 75% normal. Five thousand more men employed in Hartford territory than last fall and unemployment committee discontinued."

Chicago, Ill.—Chicago Journal of Commerce, Glenn Griswold: "Unemployment situation has improved to the extent that the steel industry and some other industries are facing a rather acute problem in finding help. Some of the steel mills in this territory have reduced their operations 10% because of inability to find sufficient labor. ... Cost of living slightly higher than a month or a year ago and promising to turn to lower level soon."

Springfield, Ill.—L. H. Miller, editor Illinois State Journal: "Unemployment situation has been decidedly remedied in this section of Illinois."

Detroit, Mich.—George B. Hassett, financial editor of The News: "... outlook is for immensely better conditions than prevailed last fall and winter. Business improvement is genuine and there is every evidence that this improvement will continue. ... Living cost decreased during the period of depression, but has not shown a tendency upwards. Business men and bankers optimistic."

Atlanta, Ga.—The Constitution, Clark Howell, Jr., editor: "... business outlook indicates decided improvement because prospects of good price for cotton, with tremendous amount of holding, should improve conditions. ... Cost of living has decreased slightly. ... Prospects for the South seem to be particularly bright for the next year as compared to the last year."

Little Rock, Ark.—The Gazette business manager: "Unemployment situation remedied due to big crops, road work, building and oil business. ... State is prosperous. ... As a rule business is better than before the war."

Owensboro, Ky.—The Inquirer, Lawrence W. Hager, editor: "Unemployment situation remedied because plants have been running nearer capacity than since 1919. ... Retail sales of staple commodities have increased."

and thus obtain a standing in filmland. With the over-crowded condition in the studio colony of California there is little hope that such a dream will be realized. But to drop the "extra man" out of the business without any warning is more than a hardship. It is downright cruelty.

### WEEKLY CHAT (Continued from page 52)

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# The Billboard Reviewing Service

## "ROBIN HOOD"

Starring Douglas Fairbanks, story by Eldon Thomas, directed by Allan Dwan, photography by Arthur Edson, reviewed at Coban's Grand Opera House, Chicago, Sunday night, October 15.

Reviewed by LOUIS O. RUNNER

A splendid vehicle for the popular screen here and, tho it has its faults, one of the notable products of the cinema world.

### THE CRITICAL X-RAY

For two hours they fought, scrambled, pushed, pulled and jammed in an effort to get to the box-office, while outside thousands crowded the sidewalks to get a glimpse of "Doug" and "Mary" when they alighted to go into the theater. Just how many patrons were turned away no one will ever know. The police were powerless to keep the crowd in check, and traffic was practically suspended.

As for the show itself it spurns announcement in the moving picture sections of the papers, but occupies space with legitimate shows, therefore it must be reviewed as much as a show as a picture.

The story of Robin Hood is sufficiently carried out to be recognizable, and it is beyond question that Fairbanks is of the spectacular fantastic type which popular conception has always given to Robin Hood. Add to the natural adaptability of the star and the role the unlimited resources of a producing firm of experts, and we should have a product better than the ordinary. "Robin Hood" is. It is one of the notable productions of the cinema world. It has its faults, but picture audiences are generous, and Fairbanks is a popular hero, and the good more than outweighs the bad.

A sort of prolog by a baritone in armor on a dimly-lit stage, with a white-robed lady standing in a stage balcony, was twice too long, and not well enough sung to make it interesting. A chorus back stage seceded in tempo between orchestra and soloist. This happily ended in time for the picture to start, thirty minutes late. Main and subtitles need close attention throat. We have a filmy program list of characters, but ninety minutes of darkness during the first part of the film makes the program of no value. Introducing of actors and roles is done so cleverly in pictures less impressive that we feel the lack of such introduction here.

We open with a tournament in which Fairbanks, as the Earl of Huntingdon, wins favor of King Richard by unhorsing his opponent, and likewise is pursued by many would-be "earl-esses". An opportunity to render a chivalrous service to one caused him to lose his heart to her (Lady Marian), and he goes with the King and Crusaders to the Holy Land, but leaving his heart behind. The wicked plotters, Prince John and Sir Guy of Gisbourne, mess up things in general in England, and Huntingdon's lady sends him an S. O. S. to come back and save her and the country.

He comes back, organizes an outlaw band, which becomes powerful, and, of course, in the end does save the country, the king, the maid and himself, and the wicked plotters meet their doom in accepted Fairbanks style.

All this is sumptuously mounted. The program tells us the banquet room in the castle is the largest room in the world. Costuming is lavish, photography excellent. Acting is good, particularly Wallace Berry, as Richard, and Edid Bennett, as Lady Marian. We gasp at the stunts our "Doug" performs, and never give him up as lost. He always is on top, literally and figuratively. The minor details of costuming, props, historical data, etc., received careful attention.

But after this—what? We have a fantastic story, elaborated on to make it interesting as a colossal production, well cast and produced, and with many a thrill. It lacks the gripping realism of "The Birth of a Nation". It lacks the pathos of "Way Down East". But it deals with an age-long past, an age of romance, and an age of growing interest to the young. Clean as a whistle, no racial or sex problems, it still would remain ordinary except for the magnetism of the star. It is Fairbanks who will keep Robin Hood alive as a film story for many seasons, this in spite of the magnitude of the scale of production.

The first part, running exactly one hour and thirty minutes, is in need of pruning. Titles need attention as to wording, additions and frequency. Two hours and twenty-eight minutes of film drama is too much, with only six minutes intermission. All of these points will doubtless receive attention. "Robin Hood" is good as it is. It will be better when minor defects are remedied.

COMMENT—Carl Sandburg in The News: "Will be a screen classic. Fairbanks masterpiece. Production gigantic. Picture for grown-ups as well as children."

Mac Times in The Tribune: "A great picture. Sets that will turn the Griffith eye green with envy. Douglas Fairbanks, in an impersonation few will forget. A thrilling romance, thrillingly enacted."

## "IF I WERE QUEEN"

P. A. Powers presents Ethel Clayton in "If I Were Queen", story by DuVeret Hsbell, directed by Wesley Ruggles. Shown at projection room, New York, Friday, October 13.

Reviewed by MARION RUSSELL

Another Balkan Kingdom—George McOutcheon type of fiction which does not convince in screen adaptation. Ethel Clayton not at her best.

### THE CRITICAL X-RAY

The exterior and interior settings, which have been utilized to fill in yawning gaps in this picture, hold the only real charm, for the story is negligible and too far behind the times to satisfy the modern picture fan. None of the characters arouse sympathy and the interest is deflected because the actors are forced to walk continuously thru stately hallways, up grand staircases and down thru secret passageways, to say nothing of numerous bedrooms, drawing rooms and throne rooms—in fact, it descended into a sort of "Room Nightmare" from which it seemed difficult to extract the wandering heroine. Costume plays and mythical kingdom stories are very much in vogue at the present. Perhaps this was the reason the producer unearthed the old story, "If I Were Queen", and placed that always-charming actress, Ethel Clayton, in the title role. But be it said to her credit, Miss Clayton did her best to make Ruth Townley appear engaging, and if the role failed to please place the blame upon the author and not upon the actress.

Whether it was the fault of the photography, the lighting, or whether Miss Clayton has been ill and her looks affected thereby, we do not know, but she certainly did not screen as well as in former days when she was with the Paramount Company. Perhaps the bobbed hair had something to do with it, and again it may have been just a trick of the camera.

The producer, realizing the frailty of his material, introduced a few thrills in the way of a flooded countryside and a runaway horse stopped by the heroine when at the edge of a lofty cliff. But nothing comes of the migratory actions of the characters and there is not a moment when suspense rivets attention.

Residential sections that admire sentimental romances in which royalty and peasantry show their fighting qualities may find satisfaction in viewing this picture.

ENTERTAINMENT VALUE—Ordinary.

## "WOLF LAW"

Carl Laemmle presents Frank Mayo in "Wolf Law", directed by Stuart Paton, story by Hugh Pendexter, Universal attraction, shown at projection room, New York, October 17.

Reviewed by MARION RUSSELL

A rather disagreeable story, which features for the most part brutality, violence and fear. Action occurring in the year 1870 makes some of the situations more plausible.

### THE CRITICAL X-RAY

In the Ozark Mountains the Wolf Law was the law of the land. A band of renegades infested the territory, and the border line across Missouri offers a haven for the bandits who flourish by thievery and not infrequently murder.

This band which has terrorized the mountain section is led by Jefferson De Grotcan, who becomes involved in a quarrel in which his gun is accidentally discharged, wounding his adversary. Believing he has killed the man Jeff is induced to ride out to the mountain fastness by a false friend who circulates the

## "A TAILOR-MADE MAN"

Arthur S. Kane presents Charles Ray in "A Tailor-Made Man", by Harry James Smith, directed by Joseph De Grasse, released by United Artists Corporation. Shown at Strand Theater, New York, week of October 15.

Reviewed by MARION RUSSELL

This is a great improvement over the last few pictures made by Charles Ray. He is now directed by a capable man, thus permitting the actor to look after his individual work, which is greatly to the advantage of the film-story.

### THE CRITICAL X-RAY

The laughs came spontaneously when the first reel was about half completed and the prospecta of enjoying a humorous comedy seemed certain, but later on strike propaganda and labor discussions are introduced which fatten out the story, putting the audience in a more serious mood. This is too bad, for there were splendid comedy elements in the story that could have been brought out stronger if the serious side of the drama had been relegated more to the background. Then a lot of the old "chase-and-pursuit stuff" is introduced and the people about me were saying: "Oh, that old"—but, nevertheless, it was handled in such a convincing manner by Mr. Ray and his associates that the thrill landed with both feet. Suspense filled this scene, supplying it with the entertaining qualities that the forefront of the picture actually lacked. But no matter how we may reason this out the fact remains that without Charles Ray and his inimitable mannerisms "The Tailor-Made Man" as a screen composition would have fallen decidedly flat. This young star was again seen in one of those roles that gives free scope for his facial expressions, nervous twitching of hands and feet and the ever bashful, hesitating way of approaching any difficult situation. The audience seemed to like him in this new role and was also appreciative of the careful manner in which the picture has been produced. A little stronger adaptation would have put the story over swifter, but the direction by Joseph De Grasse was most praiseworthy.

An excellent cast included Stanton Hack, Victor Patel, Edith Chapman, Frederick Thomson, Kate Lester, Thomas Jefferson, Nellie Peck Saunders, Charlotte Pierce, Douglass Gerard, Frank Butler and Ethel Grandin.

SUITABILITY—All theaters.

ENTERTAINMENT VALUE—Excellent in spots and on the whole above the average.

story that the hero has robbed the bank of \$4,000. But this money is really embezzled by Santay. All the action of the story really occurs in the mountain regions where the hero is held a prisoner. Here he meets a young girl and her father who are also held captive by the gang, and it is in his efforts to rescue them that the swiftest action of the story occurs.

There are no relieving moments, for the theme is placed against a somber background, tho at certain periods in the telling suspense grips tightly. Perhaps the material was chosen to give Mr. Mayo another opportunity to register one of those intense characterizations which seem to fit his vivid personality. But there is no definite explanation of the plot, which is much too obscure to interest. Sylvia Breamer has little to do as the heroine, the important characters falling to the male members of the cast. But the villains are there in pairs and the one higher up bosses the man further down without creating any pleasant impression.

This is not the best picture offered by Frank Mayo, but it may have a strong appeal to men who prefer the rougher elements in a screen story.

SUITABILITY—Where Mayo has a following. ENTERTAINMENT VALUE—Fair.

## "THE FACE IN THE FOG"

Cosmopolitan productions present "The Face in the Fog", starring Lionel Barrymore and Seena Owen, story by Jack Boyle, directed by Alan Crossland, a Paramount picture, shown at Rivoli Theater, New York, week of October 8.

Reviewed by MARION RUSSELL

The Rivoli Theater stood them up this week, probably because of the potential box-office value of Lionel Barrymore's name, or because the public prefers thrills, mystery and excitement to plausibility. The crowd voted the picture a great one!

### THE CRITICAL X-RAY

As a mystery story this feature excels from the opening flash until about the beginning of the fifth reel. Then it begins to drag and padding is so glaringly obvious that the crowd began to move uneasily and start for the nearest exit. This was too bad, because the picture has been so well put on and the cast is of exceptional merit. In fact we might call it an all-star cast, for besides Mr. Barrymore there is Seena Owen, Lowell Sherman, George Nash, Mary MacLaren, Macey Harlam, Gustav von Seiffert and Joe King. The plot is an involved and complicated as are the detective mysteries of Gaborian, but their many twists and constant developing of new angles made the picture approach something of the speed set by our American-made screen serials. But for all that it is mighty fascinating and the exclamations of delight made by the audience when the hero put over a clever hit of strategy on the villains proved how deeply they were engrossed in the story. The photography was rarely beautiful and the interior settings in some instances approached magnificence; even if the theme may smack of crook melodrama, it is played in a refined and subtle manner that robs it of much of its cheap and tawdry resemblance to an opera bouffe offering. There is the Grand Duchess Tatiana, a Russian refugee who has sworn a solemn oath to save the crown jewels of the late Czar's palace, and Count Orloff, a Russian nobleman, played in a stagey manner by the ever-posing Adonia, Lowell Sherman, with a background of ugly revolutionists, treacherous spies and a modern Boston Blackie Dawson, a reformed crook who pits his wits against the gang to foil them at their own game. And as Blackie has had considerable experience in his day he seemed to revel in the new role he was playing. Of course at times the plot grew as thick as the fog which almost obscured the lights of New York and brought us back to our London days. There is a love story, too, but that has been relegated to the background in order that detectives, secret service men and others might carry the story forward to a fitting climax.

Lionel Barrymore seems to grow more brilliant in every screen impersonation, and Boston Blackie affords him every opportunity for supplying those subtle touches which so delight his admirers.

The return of Mary MacLaren to the screen places her in a rather indefinite sort of role and the wearing of her hair in much too old-fashioned for so young a face. Seena Owen looked regal and every inch the duchess in her clinging jet gown, and George Nash was very much in the picture as Kant, a New York detective.

There is no doubt about the entertaining quality of this picture and that it will draw like a house afire.

SUITABILITY—All high-class theaters.

## "THE HEADLESS HORSEMAN"

A C. S. Clancy production, adapted from Washington Irving's "Legend of Sleepy Hollow", starring Will Rogers, released thru Hodkinson Corp., shown at projection room, New York, October 17.

Reviewed by MARION RUSSELL

If the picture follows Washington Irving's well-read story, than in its transition to the screen it has lost much of the humorous qualities found in the original material. Rogers not always convincing as Ichabod Crane. Lack of genuine humor tells against picture.

### THE CRITICAL X-RAY

The producers have been lavish in their efforts to convey the atmosphere of the famous old legend, and many outdoor locations as well as the interior settings of an old inn were taken in the same spot as denoted by the story, namely, in Sleepy Hollow, Westchester County, N. Y. Added to this are the old-fashioned costumes and accessories, which are all faithful replicas of the period when witchcraft and superstition ruled the Dutch settlers in New

(Continued on page 66)



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**Shocking Story About Penitentiary Conditions That Was First Refused To Be Heard by Vincennes, Ind., High School Superintendent Who Drove Speaker to Labor Union Hall and Then to County Court House**

By RALPH BRADFORD

We are about to launch a great "drive" against that loathsome enemy of the race known as cancer. A week has been set apart for education, agitation and the dissemination of information regarding this dread disease. This general alarm has grown out of the appalling fact that cancer has been increasing with a deadly and devastating persistence. Figures for Chicago alone show a steady increase in the number of deaths from cancer between 1918 and 1921. Tables of the Georgia Cancer Commission show that the cancer death rate increased nearly 30 per cent between 1900 and 1916. Certainly it is high time that some effective action was taken to check the malignant growth of this disease.

Recently a most interesting sidelight was thrown on this cancer question by Dr. Albert Abrams, the noted California specialist, who has been startling the world by his discoveries in the electronic method of diagnosing and treating diseases. It is his claim that cancer, tuberculosis and many other diseases can thrive only on syphilitic soil. And for the comfort of many people who may have had one or the other of these diseases, but who would be shocked and horrified if it were intimated that they were syphilitic, he added that ordinary vaccine as administered by physicians and public health departments reveals the same radio-reactions as are shown by syphilitic tissue. He claims that our generations of general vaccination have had the effect of rendering us all syphilitic to a greater or less degree, and so rendering us less resistant to the active encroachments of the disease, as well as lowering our defense against cancer and tuberculosis.

Such discoveries and conclusions we shall have to leave to the realm of science. What comes under the observation of every thinking person, however, is the fact that silt and sanitation generally are prolific sources and breeding places for all of these more terrifying enemies of the living human tissue; and of particular interest and emphasis just now in this connection are the revelations that are being made regarding the silt and disease that exist in some of our prisons, and their relation to the general health of the community.

It is ten years now since Fred High published "Prison Problems", the compilation that soon became a text book on the subject; and in that ten years much has been revealed and much corrected. That much remains to be done, however, is set forth vividly in the latest addition to prison literature—the lecture, "Crime and Criminals", now being given by Mrs. Kate Richards O'Hare. Mrs. O'Hare has made a study of one of our prisons from the inside, and her findings should be read or heard by every person who is interested either in the humanitarian problem of the prison, or in the larger question of the health of the world.

She begins with a logical and dignified discussion of the nature of law and what constitutes a crime. In this she says nothing that any intelligent Democrat or Republican who is not hopelessly and blindly stand pat might not say. The most "radical" passage in this part of the lecture is when she contrasts the application of law in different cases, and gives as an example the following:

Hattie S., one of her prison mates, had been imprisoned for seven years on a charge of arson. It was alleged that she and her lover had burned down an old barn in order to secure \$300 insurance on which to get married. Mrs. O'Hare does not attempt to justify this crime. She merely relates in contrast how, in the summer of 1917, she saw a bonfire a half mile long near a soldiers' camp in construction at

Washington, D. C., and how inquiry revealed that this was not a place of disposal for junk, but a crematory for many carloads of new lumber that had never had a nail driven into it—and for which the contractors received, of course, not only its original cost to them, but their "plus" of approximately 16 per cent of its value!

It is quite true that Mrs. O'Hare tells some unpleasant things in this lecture—some things that are decidedly not nice! She tells, for instance, how 200 women were compelled to bathe in two dirty old bathtubs; how many of these women were loathsome infected with venereal disease; and how absolutely no segregation was made, all being forced to bathe in the same tubs. She tells how a profane matron tried to compel her to bathe in a tub immediately following a woman whose whole body was a mass of open syphilitic sores. The tub had not been washed out, absolutely no disinfectant used, no prophylactic measures taken, and yet she tells that when she refused to use the tub the matron threatened to send her to the "black hole" and "break her"—a fate that she escaped only by pretending to yield, going into the room, drawing water into the tub and splashing it about.

She tells of how one unfortunate woman, who was both consumptive and syphilitic, was set at the task of making baby uniforms for children of three years and up. This woman's

mouth was covered with sores, and she coughed continually—and used the baby garments she was making to wipe off the pus and tubercular froth from her lips!

She tells of brutal overseers, of perverted matrons, of profiteering and graft, and all manner of corruption. Things that Americans ought to know about their prison system. She makes clear that all prisons are not so bad as the one she was in; but it is possible that some are worse. She has no sentimental brief to hold for real criminals, demands no "jail delivery". She sticks close to her theme—the telling of facts about the inside of our prisons. She makes no proposals that would not be heartily sponsored by Thomas Mott Osborn or any other enlightened penologist.

One would think that such a lecture as this would have the approval of progressive people, humanitarians and particularly of educators in every enlightened community. Yet witness these strange facts:

A group of citizens in Vincennes, Ind., arranged for Mrs. O'Hare to come there and deliver this lecture. They went to Prof. Edgar N. Haskins, superintendent of schools, to secure the high school auditorium for their meeting. He, with proper regard for his position as a conservator of patriotism, asked if there was anything "Bolshevistic" or un-American or disloyal in the address of Mrs. O'Hare. He was assured that there was not.

Of course, Professor Haskins knew who Mrs. O'Hare is. Most literate Americans know that she is a Socialist, and editor of a Socialist publication called "The Ripsey"; that she opposed the war along with Debs and some others; that she was arraigned under the Espionage Act, convicted and sentenced, and that she spent fourteen months in prison at Jefferson City, Mo., before being released on the recommendation of former Attorney General Palmer. Professor Haskins knew that since her release she has been lecturing on "Crime and Criminals".

Knowing all this, he leased the hall, accepting in advance the small rental required in such cases.

Then, just a day or two before the lecture was to be given, after all the advertising was out, after considerable time and money had been spent in heralding the "time and place", he wrote a letter to the local man in charge of arrangements, to the effect that he had been

informed by more than one person that Mrs. O'Hare's lecture contained much that was opposed to the conviction of the majority of our people; that it was objectionable; that the American Legion was absolutely opposed to the lecture being given; that the committee had deceived him as to its nature, and that he therefore was returning their rental money and refusing them the use of the auditorium.

Now, as a matter of fact, there is nothing objectionable in this lecture—unless, indeed, it be objectionable to tell the truth about such matter of social consequence as our prison system. The lecture is constructive and not destructive. It is not disloyal or "un-American". It is true that Mrs. O'Hare is a Socialist; but in her most rabid Socialist speeches she does not advocate any sort of violence, but on the contrary, preaches against it; and in the matter of "Crime and Criminals" she leaves socialism almost entirely out of the discussion.

She has given this lecture in schools, churches and colleges all over the country. It is in printed form—a set lecture that anybody may secure and read, carefully constructed and edited. Professor Haskins could have wired any one of a dozen places where Mrs. O'Hare has spoken, or with a little effort he could have secured the printed copy of the lecture, and could thus have satisfied himself as to its nature. But without going further than the statement of "more than one person" with whom he had talked, he arbitrarily denied the lecturer the right to speak in the auditorium.

Professor Haskins would now do well to secure a copy of this lecture and read it. Mrs. O'Hare makes no attempt to justify her action during the war; neither does she make any maudlin plea for sympathy, nor pose as a martyr. She makes the simple statement that she was sentenced to prison under the Espionage Law, that she served fourteen months in the prison at Jefferson City, Mo.—and then she proceeds to tell what she saw there.

The writer of this screed was in the army while Mrs. O'Hare was in prison, so these paragraphs will hardly be taken as an apology for her war-time activities. Neither is it a defense of socialism. My interest would be the same if a Democrat or a Republican had been barred from speaking—or a prohibitionist or an advocate of liquor! It is a question of free speech not only, but of simple justice, and particularly of ordinary common sense. Remember the advice Gamaliel gave the Jews who were going to kill some of the early disciples. "Let them talk," said the wise old patriarch in effect; "let them talk, if they are wrong it won't amount to anything, and if they are right we ought to hear what they have to say!" Assuming for the moment that Mrs. O'Hare had gone there to preach some colossal fallacy, or some positive wrong—then the best way in the world to advance her cause was to attempt to muzzle her.

Did Professor Haskins refuse to let her speak because she is a Socialist? Then he has been guilty of gross abuse of his power. He would not dare refuse a Democrat or a Republican or any other because of party affiliations. Was it because she opposed the war? She has been pardoned and released for that; and for that matter, David Lloyd George opposed the Boer War and got himself stoned and mobbed for doing it, and Abraham Lincoln opposed the Mexican War and caused the president a lot of embarrassment in his continued opposition. This is not to say that Mrs. O'Hare was right; it is merely to point out that others far greater and more powerful than she have done the same thing. Ah, but I am asking merely rhetorical questions, for Professor Haskins stated in his letter that his action was taken because he had been informed that the subject matter of the lecture was objectionable and opposed by the sentiment of most Americans. Very good. Let him read the lecture and point out one paragraph that is disloyal or un-American or even "radical". He will find the greatest difficulty in justifying his action.

Note—We have given Mr. Bradford's article considerable space for the reason that he discusses one of the most fundamental problems that is up for consideration at this time. The mob spirit is just as tyrannical and does as much towards undermining democratic institutions and thereby destroying democracy itself when it is generated by the patriotic as when it is done by the Bolsheviks. The ultra religious carried it to more horrible butchery

(Continued on page 56)

### STATE CONVENTION, MICHIGAN SOCIETY OF OPTOMETRISTS

Muskegon, Michigan, October 14th, 1922.

Community Service Association,

35 North Dearborn Street, Chicago, Illinois.

Gentlemen—Your Association is to be congratulated upon having such a talented man as Fred High upon your list of available speakers.

To say that Mr. High was appreciated would be expressing it mildly. His remarks were so full of good, whole-hearted advice, with a Christian spirit of kindness, coupled with humorous allusions, that he simply carried the Convention en masse.

If at any time you wish to make use of this recommendation, you may do so, because we are more than satisfied with the service rendered and am glad to be able to testify to that effect.

With best wishes, I am

Very cordially yours,  
(Signed) E. EIMER, Secretary,  
Michigan Society of Optometrists.

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**CLEMENCEAU WILL SPEAK**

**At Lecturers' Conference—President Pearson Appoints Executive Secretary—Conference Time Changed**

The dates for the postponed Lecturers' Conference as tentatively agreed on were December 28-30. The place, Washington. In order to secure some of the speakers wanted most it has been necessary to fix the dates for December 7, 8 and 9.

Because the dates have not been fixed until now it is not possible for a few days to announce the speakers, but the list will probably be much the same as first announced for the September meeting. The outline of subjects will interest you.

I.—Economic Problems Underlying World Peace: 1, Tariffs; 2, Raw Material; 3, Exchange; 4, Labor; 5, Exploitation of Undeveloped Areas; 6, Balancing Budgets.

II.—National Aspects of World Peace: 1, China; 2, Japan; 3, Russia; 4, Italy; 5, Near East; 6, Czechoslovakia; 7, France; 8, Austria; 9, Germany; 10, England; 11, Mexico; 12, Canada.

III.—General Aspects of World Peace: 1, The New Diplomacy; 2, Planetary Consciousness; 3, Aids to Understanding; 4, Armaments; 5, America's World; 6, Background of the Problems of the Pacific Near East Conditions in 1922.

IV.—Scientific Aspects of World Peace: 1, Biological; 2, Psychological; 3, Migration; 4, Quantitative Research.

In regard to a secretary it is announced that the Board of directors canvassed the situation rather thoroughly, and authorized the Executive Committee to make the choice. Who can best fill the place? Nobody can please all the members, and the position is entirely new, with duties not yet clearly defined. Both these considerations make it difficult to make a choice. A number of names have been considered. Because there is so much work to be done on the Lecturers' Conference there is not time to look for a secretary. So the Executive Committee has postponed a decision, and has secured for immediate service the Associate Director of the Swarthmore Chautauqua Association, George H. Turner, who is loaned to them for a year, at his present salary. President Pearson says: "There is not time to find a secretary. I have asked for the immediate services of a man I know well. I believe the members want me to have such a man to help me.

The printing is done for George T. Turner's lectures until Christmas and he is now on our festival circuit, I am securing a substitute lecturer at the cost of having to change our printing, so that George H. Turner may begin his new work at once.

"George H. Turner is an excellent executive and a pleasing speaker. He was formerly secretary of Old Salem Chautauqua, Petersburg, Ill. He has been with the Swarthmore Chautauqua since its organization in 1912. He is only loaned to the I. L. C. A. The next administration will have the appointment of the executive secretary."

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**NEWS FROM JOHN B. ROGERS' PRODUCTION PLANT**

In conformance with the John B. Rogers Company's policy for reduction of overhead, Harry E. Munsey has taken the place of Homer E. Frye in the financial department. Mr. Munsey will assume charge of these duties along with those of the production department, which he has managed for some years in connection with Ernest L. Shervey.

Arrangements are on foot to conduct a school of play producing, music, dancing, dramatic and kindred arts in connection with the activities of the company. Headquarters will be in Chicago, detailed plans to be announced in the near future.

Announcement has already been made of affiliation with the Hooker-Howe Company, of Haverhill and Boston, Mass., one of the largest costume houses in the East, their line representing more than 15,000 costumes and many complete scenic effects.

Attention is called to the new plays being featured this year. The first of these, "The Piper", Josephine Preston Peabody's famous prize play, founded on the immortal story of the piper of Hamelin, is now in progress of rehearsal at Erie, Pa., under the direction of Wm. A. Baker and auspices of East High School. Mr. Baker has originated the costuming and entire effects of the play, which promises to be one of the most beautiful in the company's repertoire. It is not a musical comedy, but a dramatic play of intense interest and charm, using about twelve principals with chorus of twenty or thirty adults and children in ensemble scenes. Special costumes have been provided and beautiful futuristic settings devised by Mr. Baker and executed by the Acme Scenic Studio, of Chicago.

**POSTVILLE, WIS., TO TRY HOME TALENT LYCEUM**

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. Douglass 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.—POSTVILLE (WIS.) RECORD.

**CHAUTAUQUA MANAGERS Should Get This Information**

Vermont, Ill., Oct. 16, 1922.

Mr. Fred High, Chicago.

Dear Mr. High—Our big week closed last Saturday night with an amateur minstrel in the big tent, and in spite of the fact that it was raining all evening we had a big crowd. We had a tent 80x120, with 1,000 chairs furnished by a Springfield firm. Our five amateur plays will more than pay all of the expenses of the week, including all entertainment on the street, band, advertising, etc. We did not solicit one dollar donation. The weather was against us most of the time, but the people came out as they have done for years. We can't make a chautauqua pay out here and I think that I know why, but the chautauqua folks will not believe it. This year's experience convinces me more than ever that I do know. Sincerely yours,

PHIL E. WILMARTH.

**SALINA PAGEANT OF PROGRESS GREAT SUCCESS**

The Pageant of Progress came to a most successful conclusion Saturday night in a most glorious rain. The pageant was a great success, and the rain was of vast benefit to the community, so the combination proved a wonderful asset to Salina and all of the tributary territory.

And the Pageant of Progress did not suffer very much financially due to the inch of rainfall, for the attendance Saturday night, even with rainfall, was satisfactory, it was stated.

Early in the evening crowds began to pour into the grounds, even with threatening clouds hanging overhead. A few minutes before seven p.m. the rain started and the crowds rushed into the shelter of the auto exposition and the band followed and the regular concert was given under shelter.

The booths and auto exposition building were covered with water-proof roofs, so the inch of rain did not damage the exhibits.

The pageant was a great success. Everybody who purchased admission tickets got their money's worth and exhibitors are of one mind, that it was a most wonderful method of advertising their goods and to advertise Salina.

No statement was available Saturday night

**LYCEUM AND CHAUTAUQUA NOTES**

Palmer Kellogg, the bustling promoter who advanced Ada Jones for several seasons, has Byron G. Harlan and his own company out this year. The assisting artists are Beth Hamilton, violinist; Mabel Loomis, soprano, and Armstrong, the man of mystery. This is important to many who think this sort of touring can't be done. It can be and is done by Palmer Kellogg. And he books about 150 nights a year on his company.

"The Bubble", an exceptionally well presented comedy, given at the college auditorium last night as the first number on the Redpath-Yawter Lyceum Course, played to a packed house. It is safe to say no entertainment along a similar line has ever been as well received in Huron as last night's offering. The cast of four characters took their parts as if they were actually living their roles, and their enthusiasm was so infectious it was good to see their reflected sentiment on the faces of those in the audience.—HURONITE, HURON, S. D.

Fred Dale Wood has been busy of late delivering Klwanis and Rotary Club addresses in and around Chicago. Fred is a fine speaker for such events and is in great demand.

William Sterling Battis has just gotten out a new folder that is very effective. One of his programs announced is a recital made up of selections that have been recorded by the Victor Phonograph Company, which records have been standard for school work for some time. Mr. Battis is one of the greatest artists in his line. If you want a treat get your dealer to show you Record 35555. Hear "Paul Revere's Ride" and "The Spirit of Seventy-Six".

Dr. H. W. Sears had the misfortune to lose his fine country home, which was burned Thursday, October 12. The fire destroyed about half of the household furniture. The house was insured but the loss was considerable and some of it could not be covered with insurance. But thru it all he was able to smile and take it philosophically. We are certain the doctor has the sympathy of his army of friends in this hour. He has heroically set to work to rebuild the home.

Arthur McMurray has been doing some teachers' institute work in Illinois during the past couple of weeks which makes it seem natural for some of us to see his name on the program once more. He is one of the first-class masters of English who knows how both to entertain and teach.

Miss Marjorie Daw Johnson spoke last week before the College Women's Club on her work among foreign women. Miss Johnson spent several years abroad in social service work, and during the World War spent three years with the Friends Committee. Miss Johnson, whose lecture engagements are made thru the Community Service Association, is one of the best informed women on various phases of the industrial and immigration problems. She spent three years working in shops and department stores in New York, Baltimore and Philadelphia, where she gained a vast fund of knowledge of the problems with which the working girl has to wrestle, and so is able to speak with accuracy and sympathy of her favorite themes.

Friends of Mrs. H. W. Thomas, known to all lyceumites as Miss Verdella Varnum, formerly one of the best-known woman lecturers in the United States, are now offering their congratulations to Mrs. Thomas, who recently won a new Ford car in The Evening American "Ford a Day" contest. Mrs. Thomas won the Ford with an interesting story of another remarkable woman, who at the age of eighty is superintendent of roads in Washington County, Ala.

Tom Burke, who has been in Chicago for a couple of years in charge of the Affiliated Bureau office, has closed shop and moved to Cleveland where he will have charge of the work that has fallen to his department while here in Chicago. Tom was recently re-elected secretary of the I. L. C. A.

The Smith-Spring-Holmes Orchestral Quintet (The Company Artistic) is busy filling a twelve weeks' block of time under the auspices of extension divisions of Wisconsin, Minnesota and Kansas universities. They report every date is sold until they close, December 16, and that they are enjoying their work immensely, and are meeting with crowded houses everywhere. The universities, thru their extension divisions, are doing a great work in bringing the best in music, art and literature to the smaller towns that could not hope to enjoy these privileges otherwise. The universities take the attitude that inasmuch as they are state institutions, maintained by the taxpayers of the whole State, these smaller towns are entitled to share more equally in the benefits therefrom, and they are quite right.

of the total paid admissions, but it ran into the thousands, visitors coming a distance of many miles. Registers on the grounds showed that visitors came from as far west as Goodland, while others from Beloit, Hutchinson and east of Topeka, there being a few present from Lawrence.

J. A. Darnaby, director, declared that it was the greatest affair of the kind that he ever directed and that nothing like it has ever been presented in Kansas. Many people declared that it exceeded the Wichita wheat show.

Under direction of J. A. Darnaby the work of dismantling of the buildings starts Monday and it will probably take a week before the work is completed.

The pageant was so successful that there is not the slightest doubt but what it will either become an annual affair, or an exposition of a similar nature held every fall.—THE SALINA (KAN.) DAILY UNION.

**ARGYLE (MINN.) LYCEUM COURSE**

Our lyceum course last year was a splendid success. The numbers were good and the hall always full. This year we have arranged for an even stronger course and we expect the hall to be crowded to the doors. A committee elected last winter by the Community Club has charge. This committee consists of Mesdames L. I. Hosen and J. Vesina and Messrs. A. Skarstad, T. Chandler and A. C. Pederson.

October 11—Hamilton Entertainers, admission 50c and 25c. November 17—Davis Opera Co. The Mikado, 75c and 35c. January 24—The Little Theater Co., 50c and 25c. March 14—Gny O. Caldwell, birdman, lecturer, whistler, musician, etc.; 35c and 20c. March 21—Cora Latham, elocutionist and high-class entertainer; 35c and 20c.

And a season ticket can be had for \$1.50, or, if you buy two, for \$1.25 each; or, if you buy three, for \$1 each. And all students can get them for 75c each, or two or more in family at 50c each.

**SUPPRESSION OF FREE SPEECH AIDING DIFFUSION OF DISEASE**

(Continued from page 55)

than have the heathens. Cultured mobs in action are more bloodthirsty than hillbillies.

Henry S. McKee in his A. B. C. of Business, in describing our present troubles, says: "The waste of war has cost America tens of billions, not in money but in true wealth." Now who ought to go to the penitentiary, the people who told us before the war started that it would cost us tens of billions of dollars, or the ones who are now telling us that it did cost us that much? Who is the enemy now, the man or woman with opinion and the force of character sufficient to give expression to them, or the spineless ones who try to conduct themselves as tho they were a mechanical weather vane to twist and turn with every breeze?

Our speakers should grapple with this problem. Our men and women of force and character should discuss these things and take a stand on such actions as the one Mr. Bradford reported from Vincennes. If the people want that type of leader they are welcome to him, but they should not object later on if they have that spineless type of young men and women on their hands.—FRED HIGH.

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We will publish the list of American Federation of Musicians, Clubs, Associations, etc., Dramatic Editors, Dramatic Producers, Foreign Variety Agents and Moving Picture Distributors and Producers in the List Number issued last week of each month.

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BLANKETS (Indian)

Oriental Nov. Co., 28 Opera Place, Cincinnati, O. BOOKS FOR SHOWMEN

J. L. Ogilvie Pub. Co., 57 D. Rose st., N. Y. C.

BURNT CORK

Chicago Costume Wks., 116 N. Franklin, Chicago

CALCIUM LIGHT

St. L. Calcium Light Co., 518 Elm st., St. Louis.

CALLOPES

Tangley Mfg. Co., Muscatine, Iowa.

CAMERAS FOR ONE-MINUTE PHOTOS

Chicago Ferrottype Co., Chicago, Ill.

CAMERAS FOR PREMIUMS

Seneca Camera Mfg. Co., Rochester, N. Y.

CAN OPENERS

Berk Bros., 543 Broadway, N. Y. C.

CANDY

Banner Candy Co., Succ. to J. J. Howard, 117-119 N. Desplaines st., Chicago, Ill.

E. G. Hill, 423 Delaware st., 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.

Puritan Sales Co., Ft. Wayne, Ind.

CANDY FOR WHEELMEN

Puritan Chocolate Co., Cincinnati, Ohio.

CANVAS

R. H. Humphrys' Sons, 1022 Callowhill, Phila.

CANVASSING AGENTS

Haleyon Songa, 807 E. North, Indianapolis, Ind.

CHEWING GUM MANUFACTURERS

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. Henry Importing Co., 2007 2d ave., Seattle. Importers' Bk., 815 Cham. Com. Bldg., Chicago. Geo. Howe Co., Astoria, Oregon. 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 E. 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. CONFETTI AND SERPENTINES

D. & I. Reader, Inc., 121 Park Row, N. Y. C.

COSTUMES

Brooks, 143 W. 40th st., New York City. Chicago Costume Wks., 116 N. Franklin, Chicago. Harrison Costume Co., 910 Main, Kan. Ct., Mo. Kampmann Costu. Wks., S. High, Columbus, O. Wm. Lehmborg & 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. Stanley Costume Studios, 306 W. 22d st., N.Y.C. A. W. Tams, 318 W. 46th st., N. Y. C.

COSTUMES (Minstrel)

Chicago Costume Wks., 116 N. Franklin, Chicago.

Hooker-Howe Costume Co., 111averhill, Mass.

CRISPETTE MACHINES

Long Eakins Co., 1976 High st., Springfield, O.

CRYSTAL AND METAL GAZING BALLS

B. L. Gilbert, BB, 11135 S. Irving ave., Chicago.

CUPID DOLLS

Cadillac Cupid Doll & Statuary Works, 1362 Gratiot ave., Detroit, Mich.

CUPS (PAPER) DRINKING

The Chapman Co., Bergen ave., Jersey City, N.J.

CUSHIONS (Grand Stand)

Pneumatic Cushion Co., 503 S. Wells st., Chi.

J. B. Potter, Mfrgr., 617 Howett, Peoria, Ill.

DECORATORS, FLOATS AND BOOTHS

Old Glory Decorating Co., 30 S. Wells, Chi., Ill.

DEMONSTRATORS' SUPPLIES

Berk Bros., 543 Broadway, N. Y. C.

DOLLS, BEARS & ANIMALS

Elektra Toy & Nov. Co., 400 Lafayette, N. Y. C.

Fleischer Toy Mfg. Co., Inc., 171 Wooster, N.Y.

DOLLS AND TEDDY BEARS

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.

DOLLS (Indian Characters)

M. F. Woods Co., 1025 E. Yumbill, Portl'd, Ore.

DOLLS

Aranee Doll Co., 412 Lafayette st., New York.

Anburn Doll Co., 1451 Broadway, N. Y. C.

Art Statuary & Nov. Co., Toronto, Can.

Brown & Williams, 1514 8th ave., Seattle, Wash.

Capital 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.

DOLL ACCESSORIES

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.

Heiler Doll Sup. 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.O. Mo.

DOLLS FOR CONCESSIONAIRES

In 3 sizes, 14, 18 and 19-inch; in 30 styles.

PHOENIX DOLL CO., 134-36 Spring St., New York.

Progressive Toy Co., 102 Wooster st., N. Y. C.

Reisman, Barron & Co., 121 Greene st., N. Y. C.

U. S. Doll Co., 54 Fulton st., Brooklyn, N. Y.

DOLL DRESSES

A. Corenson & Co., 825 Sunset Blvd., Los Angeles.

DOLL HAIR—DOLL WIGS

K. C. NOVELTY MANUFACTURERS

510 Broadway, Kansas City, Missouri. Wigs. Write for prices. Imported Kewpie Waved Hair.

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

MIDWEST HAIR DOLL FACTORY

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, Chi.

Barry Drum Mfg. Co., 3426 Market st., 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

EMBROIDERY NEEDLES

Berk Bros., 543 Broadway, New York City.

ENGRAVERS' STEEL STAMPS, ETC.

Fred O. Kautz & Co., 2833 W. L. St., Chicago.

FAIR ADVERTISING

G. O. Colson Co., Colson Bldg., Paris, Ill.

The Fair Publishing House, Norwalk, Ohio.

(Continued on page 58)

ACCIDENT INSURANCE John J. Kemp, 55 John st., New York City. Kilpatrick's, Inc., Rookery Bldg., Chicago.

ADVERTISING The Fair Publishing House, Norwalk, O.

ADVERTISING NOVELTIES Cohen & Son, 824 S. 2nd, Philadelphia, Pa. Crane & Co., 42 E. 11th St., New York City. Craver Mfg. Co., 2456 Jackson Blvd., Chi., Ill.

ADVERTISING PENCILS S. Musial & Co., 423 E. Walnut St., Yonkers, N.Y.

AERIAL ADVERTISING J. H. Willis, 220 W. 49th st., New York City.

AEROPLANE FLIGHTS AND BALLOONING Solar Aerial Co., 5216 Trumbull, Detroit, Mich.

AGENTS' SUPPLIES Berk Bros., 543 Broadway, N. Y. C.

ALLIGATORS Alligator Farm, West Palm Beach, Fla. Cocoa Zoo, Cocoa, Fla. Florida Alligator Farm, Jacksonville, Fla.

AIR CALLOPES Electrone Auto Music Co., 247 W. 46th, N. Y. Pneumatic Callope Co., 345 Market, Newark, N.J. Tangley Mfg. Co., Muscatine, Iowa.

ALUMINUM COOKING UTENSILS Amer. Alum. Ware Co., 374 Jelliff, Newark, N.J. Carnival & Bazaar Co., 28 E. 4th st., N. Y. C. Perfection Alum. Mfg. Co., Lemont, Ill. Sunlite Aluminum Co., Milwaukee, Wisconsin. West Bend Aluminum Co., 111 5th ave., N. Y. C.

ALUMINUM FEATHERWEIGHT STAGE CURTAIN ROLLERS Amelis Grain, 819 Spring Garden st., Phila.

ALUMINUM WARE Premium Supply Co., 177 N. Wells St., Chicago. Sterling Aluminum Co., Erie, Pa.

AMUSEMENT DEVICES Amuse. Device Co., 434 E. Court St., Cin'ti, O. Blow Ball Race Co., 4015 Pabst, Milwaukee. Dayton Fun House & R. D. Mfg. Co., Dayton, O. H. C. Evans & Co., 1528 W. Adams, Chicago. Great American Sport Co., 519 W. 45th, N. Y. Miller & Baker, 719 Liberty Bldg., Bridgeport, Conn. C. W. Parker, Leavenworth, Kan. Harry E. Tudor, 365 Ocean Ave., Brooklyn, N.Y.

ANIMALS AND SNAKES Bartels, 44 Cortland St., New York. B'ville Snake Farm, Box 275, Brownsville, Tex. Flint's Porcupine Farm, North Waterford, Me. Max Geisler Bird Co., 28 Cooper Sq., N. Y. C. Iowa Pet Farm, P. O. Rosilyn, Va. Louis Ruhe, 351 Bowery, New York City. Hiram J. Yoder, Bee Co., Tuleta, Tex.

ANIMALS (Sea Lions) Capt. Geo. M. McGuire, Santa Barbara, Cal.

AQUARIUMS AND GOLDFISH Aquarium Stock Co., 174 Chambers st., N. Y.

ARTIFICIAL FLOWER BASKETS, ETC. Botanical Decorating Co., 208 Adams, Chicago. Brandau Co., 439 S. Irving ave., Chicago, Ill.

ASBESTOS CURTAINS AND FIRE-PROOF SCENERY Amelis Grain, 819 Spring Garden, Phila., Pa.

ATTORNEYS-AT-LAW F. L. Boyd, 17 N. LaSalle st., Chicago, Ill. A. W. Ellis, 510-110 S. Dearborn st., Chicago. Hofmeister & Samelov, 127 N. Dearborn, Chicago. Richard T. Wallace, 2204 Michigan av., Chicago, Ill.

AUTOMATIC MUSICAL INSTRUMENTS North Tonawanda Musical Instrument Works, North Tonawanda, N. Y.

AUTOMOBILE TOWN PENNANTS (Metal) Will T. Cressler, 536 Main, Cincinnati, O.

AUTOMOBILE ROBES 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. Mill Products Co., Robe Dept., Sanford, Maine.

AUTO TUBE REPAIR KITS R. M. Bowes, Inc., 124 E. Ohio st., Indianapolis.

BADGES, BANNERS AND BUTTONS I. Kraus, 131 Clinton st., New York City. Philadelphia Badge Co., 942 Market, Phila., Pa. T. P. Tansey, Ltd., 329 Craig, West, Montreal.

BADGES FOR FAIRS AND CONVENTIONS Camell Badge Co., 363 Washington, Boston. Hodges Badge Co., 161 Milk st., Boston, Mass. Philadelphia Badge Co., 942 Market, Phila., Pa.

BADGES, SIGNS AND NAME PLATES N. Stafford Co., 96 Fulton st., N. Y. City.

BALL CHEWING GUM Mint Gum Co., Inc., 27 Bleecker st., N. Y. C.

BALLOONS (Hot Air) (For Exhibition Flights) Northwestern Balloon Co., 1635 Fullerton, Chgo. Thompson Bros. Balloon Co., Aurora, Ill.

BALLOON FILLING DEVICES FOR BALLOONS THAT FLOAT Boston Blessing Co., 125 W. Austin ave., Chgo.

BALLOONS, SQUAWKERS AND COME-BACK BALLS The Faultless Rubber Co., Ashland, Ohio.

BALLOONS, WHIPS, CANES, NOVELTIES AND DOLLS Advance Whip & Novelty Co., Westfield,

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
Brandon Art Flower Co., 439 So. Irving ave.,
Chicago.

FILMS
DeWitt Sisters, E. Prairie, Battle Creek, Mich.
(Manufacturers, Dealers in and Rental Bureaus.)
Peerless Film Laboratories, Oak Park, Ill.

FIREWORKS
American-Italian Fireworks Co., Dunbar, Pa.
N. E. Barnaba Fireworks Mfg. Co., New
Rochelle, N. Y.

Byrnae Display Fireworks Co., 127 N. Dear-
born st., Chicago.
Columbus Imperial Fireworks Co., Jos. Cacca-
vello, mgr., 832 St. Clair ave., Columbus, O.

Conti Fireworks Co., New Castle, Pa.
Gordon Fireworks Co., 190 N. State st., Chicago.
Illinois Fireworks Display Co., Danville, Ill.

International Fireworks Co., main office Jr. Sq.
Bldg., Summit Ave., Station, Jersey City, N. J.;
Br. office, 19 Park Place, New York City.
Martin's Fireworks, Fort Dodge, Ia.

Masten & Wells Fireworks Mfg. Co., Boston.
Newton Fireworks Co., 25 N. Dearborn, Chicago.
Pain's Manhattan B'h Fireworks, 18 Pk. Pl., N.
Y.; 111 W. Monroe st., Chicago.

Pan-American Fireworks Co., Ft. Dodge, Ia.
Potta Fireworks Display Co., Franklin Park, Ill.
Schenectady Fireworks Co., Schenectady, N. Y.
Theorie-Duffield Fireworks Display Company, 86
So. State Street, Chicago, Ill.

Unexcelled Mfg. Co., 22 Park Pl., N. Y. City.
M. Wagner Display, 34 Park Place, N. Y. City.
Weigand Fireworks Co., Office and Factory,
Franklin Park, Ill.

FITTED LEATHER CASES
Jayvee Leather Spec. Co., 371 Canal St., N.Y.C.
FLAGS
Chicago Canvas & Flag Co., 127 N. Dearborn, Ch.

THE CHICAGO FLAG & DECORATING CO.
Manufacturers of Flags and Decorations for All
Occasions.
1815 So. Wabash Ave., CHICAGO, ILL.

R. H. Humphry's Sons, 1022 Calumet, Ill.
O. E. Lindh, Inc., 512 N. 9th, Philadelphia, Pa.
H. O. Stansbury Co., 415 Commerce st., Phila.

FLAGS AND FESTOONING
Annin & Co., 99 Fulton st., New York City.
FOOT REMEDIES
Peter's Manufacturing Co., Ridgewood, N. J.

FORMULAS
(Trade Wrinkles and Secret Processes)
S. & H. Mfg. Laboratories, Boylston Bldg., Chl.
FOUNTAIN PENS
Ira Barnett, Rm. 514, 391 Broadway, New York.

Berk Bros., 543 Broadway, New York City.
Fair Trading Co., Inc., 133 5th ave., N. Y. C.
Standard Pen Co., Evansville, Ind.

FRUIT AND GROCERY BUCKETS
Fair Trading Co., Inc., 133 5th Ave., N. Y. C.
GAMES
H. C. Evans & Co., 1325 W. Adams, Chicago.

GASOLINE BURNERS
H. A. Carter, 403 E. Marshall, Richmond, Va.
Talbot Mfg. Co., 137 7th St., St. Louis, Mo.
Waxham Light Co., 550 W. 42nd st., N. Y. C.

GASOLINE LANTERNS, STOVES
AND MANTLES
Waxham Light Co., R. 15, 550 W. 42nd st., N.Y.
GLASS BLOWERS TUBING AND
ROD
Doerr Glass Co., Vinland, N. J.
Kimble Glass Co., 402 W. Randolph, Chicago.

Lancaster Glass Co., Lancaster, Ohio.
GLASS EYES FOR ALL PURPOSES
G. Schoepfer, 106 E. 12th st., New York City.
GOLD LEAF
Hastings & Co., 517 Filbert, Philadelphia, Pa.

GREASE-PAINTS, ETC.
(Makeup Boxes, Cold Cream, Etc.)
Zander Bros., Inc., 113 W. 45th st., N. Y. City.
HAMBURGER TRUNKS, STOVES,
GRIDDLES
Talbot Mfg. Co., 1317 Pine, St. Louis, Mo.

HAIR, FACE AND FOOT SPECIALIST
Dr. S. B. Tusia, 812 Grace st., Chicago, Ill.
HAIR FRAMES, ETC.
E. Scheanblum, 47 W. 42nd, New York.

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Moorehead Producing Co., Zanesville, O.
HORSE PLUMES
H. Schaembs, 10414 59th, Richmond Hill, N. Y.

ICE CREAM CONES AND WAFERS
Alco Cone Co., 480 N. Front, Memphis, Tenn.
Cake Cone Co., 715 Victor St., St. Louis, Mo.
Consolidated Wafer Co., 2822 Shields ave., Chl.

ICE CREAM CONE MACHINERY
Kingsley Mfg. Co., 420 E. Pearl, Cincinnati, O.
INCANDESCENT LAMPS
Manrice Levy, 406 Lyceum Bldg., Pittsburg, Pa.

INCOME TAX ADVISER
Albert B. Holcek, 8 So. Dearborn, Chicago.
INDIANS AND INDIAN COSTUMES
W. H. Barten, Gordon, Neb.

INVALID WHEEL CHAIRS
G. F. Sargent Co., 138 E. 85th st., N. Y., N. Y.
JEWELRY
Averbach Bros., 705 Penn ave., Pittsburg, Pa.
Berk Bros., 543 Broadway, New York City.
Singer Bros., 506 Broadway, New York.

J. J. WYLE & BROS., INC.
Successors to Stegman & Well.
18 and 20 East 27th St., New York City.

KEWPIE DOLLS
Florence Art Co., 2900 21st st., San Francisco.
Kindel & Graham, 785-87 Mission, San Francisco.

"KEWPIE DOLL WIGS AND CURLS"
Rosen & Jacoby, 1126 Longwood ave., Bronx, N.Y.
KNIVES
Hecht, Cohen & Co., 201 W. Madison, Chicago.

LADIES' SPORT HATS, TAMS AND
SCARFS, BOYS' NOVELTY HATS
Dayton Felt Products Co., Dye Bldg., Dayton, O.

LAMPS
C. F. Eckhart & Co., 315 National, Milwaukee.
LIGHTING PLANTS
J. Frankel, 224 North Wells st., Chicago, Ill.

Little Wonder Light Co., Terre Haute, Ind.
The MacLeod Co., Bogen st., Cincinnati, O.
Waxham Light Co., R. 15, 550 W. 42nd, N.Y.C.

MAGIC GOODS
Carl Brema & Son, Mfrs., 524 Market, Phila., Pa.
Chicago Magic Co., 140 S. Dearborn st., Chic'go.
A. Feisman, Windsor Clifton Hotel Lobby, Chl.

B. L. Gilbert, B.B. 11135 S. Irving ave., Chicago.
MAGIC PLAYING CARDS
S. S. Adams, Asbury Park, N. J.

MANICURE AND TOILET SETS
French Ivory Manicure Co., 179 Wooster, N. Y.
MARABOU TRIMMINGS
Amer. Marabou Co., 67 5th Ave., N. Y. City.

Columbia Marabou Co., 69 E. 12th, N. Y. C.
MEDALLIONS (Photo)
Benjamin Harris Co., Inc., 229 Bowery, N.Y.C.

MEDICINE FOR STRETMEN
Allen Drug Co., Hunterville, N. C.
Beache's Wonder Remedy Co., Columbia, S. C.
Cel-Ton-Sa Remedy Co., 1011 Central ave., Cin.

DeVore Mfg. Co., 274 N. High, Columbus, Ohio.
Nn-Ka-Na Remedy Co., Roselle, N. J.
The Quaker Herb Co., Cincinnati, O.

Dr. Thornber Laboratory, Carthage, Illinois.
Washaw Indian Med., 329 N. Brighton, K.C., Mo.
MERRY-GO-ROUNDS
C. W. Parker, Leavenworth, Kan.

MEXICAN DIAMONDS AND RESUR-
RECTION PLANTS
Mexican Diamond Imp't. Co., D-S, Las Cruces, 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., Chi-
cago, Ill.

MUSIC COMPOSED & ARRANGED
Chas. L. Lewis, 429 Richmond st., Cincinnati, O.

MUSIC PRINTING
Rayner, Dalheim & Co., 2034 W. Lake, Chicago.
Stark, W. P., 3804a LeClode ave., St. Louis, Mo.

The Otto Zimmerman & Son Co., Inc., Cin., O.
MUSICAL BELLS & SPECIALTIES
R. H. Mayland, 54 Willoughby, Brooklyn, N. Y.

MUSICAL GLASSES
A. Brannels, 9512 109th st., Richmond Hill, N.Y.

MUSICAL INSTRUMENTS
(Automatic & Hand Played)
Crawford-Rutan Co., 1013 Grand, K. C., Mo.

CARL FISCHER, Headquarters for
Mus. We specialize in Drummers' Outfits. 46-54
Cooper Street, New York.

Jenkins Music Co., 1015 Walnut, Kan. City, Mo.
Kohler-Lieblich Co., 3553 Lincoln ave., Chl., Ill.
Vega Co., 155 Columbus ave., Boston, Mass.

NEEDLE BOOKS AND SELF-
THREADING NEEDLES
Mills Needle Co., 692-694 E'way, New York.

NOISE MAKERS
The Seiss Mfg. Co., Toledo, O.
NOVELTIES
E. B. Novelty Co., 328 1/2th, Sioux City, Ia.

Berk Bros., 543 Broadway, N. Y. C.
Chaster Novelty Co., Inc., 1 Daniel, Albany, N.Y.
Goldberg Jewelry Co., 816 Wyandotte, K.C., Mo.

Joseph Goldstein, 7 Duke street, Aldgate, Lon-
don, E. C. 3.
Harry Kerner & Son, 85 Bowery, New York.

Knickerbocker Toy & Nov. Co., 120 Park Row,
N. Y. C.
Newman Mfg. Co., 641 Woodland ave., Cleve-
land, O.

D. & I. Reader, Inc., 121 Park Row, N. Y. C.
Rubinstein Merchandise Co., 180 Park Row,
N. Y. C.
Schmeizlers, 1216 Grand Ave., K. C., Mo.

OOZE COW HIDE LEATHER GOODS
Bernard S. Michael, 150 E. 125th, N. Y. C.
OPERA HOSE
Chicago Costume Wks., 115 N. Franklin, Chicago.

OPERA AND FIELD GLASSES
Berk Bros., 543 Broadway, N. Y. C.
Jacob Heits, 173 Canal st., N. Y. C.

ORANGEADE
American Fruit Products Co., New Haven, Conn.
Charles Orangeade Co., Madison at Koester, Chl.

Talbot Mfg. Co., 1317 Pine, St. Louis, Mo.
Zeldner Bros., 2009 E. Moyamensing ave., Phila.

PARACHUTES
Northwestern Balloon Co., 1035 Fullerton, Chgo.
Thompson Bros. Balloon Co., Aurora, Ill.

PARASOLS
Frankford Mfg. Co., 906 Filbert st., Phila., Pa.
PEANUTS, ALL VARIETIES
Bayle Food Products Co., St. Louis, Mo.

PEANUT ROASTERS
Holcomb & Hoke Mfg. Co., 912 Van Buren,
Indianapolis, Ind.
Kingsley Mfg. Co., 420 E. Pearl, Cincinnati, O.

PENCILS
Souvenir Lead Pencil Co., Cedar Rapids, Iowa.
PENNANTS AND PILLOWS
American Pennant Co., 66 Hanover st., Boston.

Bradford & Co., Inc., St. Joseph, Mich.
Greenwald Bros., 92 Greene at., New York City.
PHOTO ENGRAVING AND HALF-
TONES
Central Engraving Co., 137 W. 4th, Cincinnati.

Repro. Engraving Co., 5th and Elm, Cincinnati.
PHOTOGRAPHERS
Standard Art Co., 243 W. 34th st., New York.

PHOTO REPRODUCTIONS AND
SLIDES
C. F. Gairing, 125 N. LaSalle, Chicago, Ill.
Motion Picture Products, 3233 W. Harrison, Chi.

PILLOW TOPS
M. D. Dreyfach, 482 Broome at., N. Y. C.
Muir Art Co., 19 East Cedar at., Chicago.

Western Art Leather Co., Denver, Colorado.
PIPE ORGANS
M. P. Moller, Hagerstown, Md.

PLAYING CARDS
H. C. Evans & Co., 1628 W. Adams, Chicago.
PLUSH DROPS
Amelia Grain, 619 Spring Garden, Phila., Pa.

POLICE WHISTLES, REGULATION
Harris Co., Inc., Benjamin, 229 Bowery, N.Y.C.

POPPING CORN (The Grain)
American Popcorn Co., Box 432, Sioux City, Ia.

Bradshaw Co., 286 Greenwich st., N. Y. City.
Iowa Popcorn Co., Schaller, Ia.
National Sales Co., 114 Mulberry, Des Moines, Ia.

POPCORN FOR POPPING
Bennett Popcorn Co., Schaller, Iowa.
POPCORN MACHINES
Kingsley Mfg. Co., 430 E. Pearl, Cincinnati, O.

Long Eakins Co., 1976 High st., Springfield, O.
National Sales Co., 714 Mulberry, Des Moines, Ia.

Peerless Sales Co., 411 Highland, Houston, Tex.
Pratt Machine Co., 2 Bissell st., Joliet, Ill.
Talbot Mfg. Co., 1317 Pine, St. Louis, Mo.

POPCORN SPECIALTIES MFRS.
Wright Popcorn Co., 1905 Geary, San Francisco.
PORTABLE SKATING RINKS UN-
DER CANVAS
Tramill Portable Skating Rink Co., 18th and
College ave., Kansas City, Mo.

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(Continued on Page 60)

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ORGANIST AT LIBERTY AFTER OCT. 20. Experienced, reliable; best references; fine library. ORGANIST S., Billboard, Cincinnati, Ohio.

STRING BASS—EXPERIENCED PICTURES and vaudeville. Married; age, 30. Best dance orchestras considered. Address JULES BOYE, 324 Champion St., Toledo, Ohio. oct28

UNION FLUTIST WANTS POSITION WITH good orchestra. PHILIP SHEA, 70 Abbott St., Hoosick Falls, New York.

A-1 VIOLINIST; pictures and dance; good library. Will consider joining good act. Address C. E. CASTLE, 108 No. Maple St., Sargis, Mich. nov11

AT LIBERTY—Experienced Trombone for Band or Vaudeville and Pictures. Union Address NICK FRANZEM, care The Billboard, Cincinnati. oct28

AT LIBERTY—A-1 C Melody Saxophone, double Clarinet. Read, fake improvise, memorize. Play leads or counter melody. Travel or locate. Union only. H. W. DANKA, 920 14th Ave., So., Nashville, Tennessee.

AT LIBERTY—A-1 Drummer, experienced in all work. In or near city. Tympany Xylophone, Bells. A. F. of M. FRED SCHENK, 344 Greenview Ave., Chicago, Ill. Phone. Wellington 9542.

AT LIBERTY—Violinist: experienced; pictures and vaudeville; desires location. Good library. Address VIOLINIST, Box 522, Mt. Pleasant, Pennsylvania.

AT LIBERTY—Trombone player; A. F. of Musicians; experienced in vaudeville and pictures. Transpose and player of exceptional ability. Cello part with brittons. Salary, the union scale of your local Address V. N. P., care Billboard, Chicago, Ill. nov11

AT LIBERTY—Trombons and Baritone. Experienced in all lines. Solo player. Age, 25 years. Address EDLINO CARBONIA, Box 462, Homer, N. Y. oct28

ATTENTION

At Liberty Artists and Show World Workers

NEW CLASSIFIED HEADINGS THAT WILL HELP YOU TO GET PLACED



IF YOU are At Liberty or want a situation, The Billboard will insert your At Liberty advertisement under any of the following new headings at the rate of

ONE CENT A WORD

but no advertisement for less than 25 cents each. The new headings will be of a great benefit to the Manager who wishes to select special acts or help. He can turn to the At Liberty Department and quickly and easily find the people he needs. That's why it is to your benefit to have your At Liberty advertisement inserted under a proper heading, describing the line of work you do.

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PRESS AGENTS

If you want to put a little pep in your advertisement, we will set it with first line in Attractive Display at 3c per word.

There are numerous other headings in the classified At Liberty columns that may be better for your particular line of professional work. Count all words in the copy, including initials, abbreviations, numbers, also name and address, and figure your advertisement at the rate of 1c PER WORD, cash with copy. All forms close tight on Thursday at 6 p.m. for the following week's issue.

THE BILLBOARD PUBLISHING CO., 25-27 Opera Place, Cincinnati, O.

At Liberty—String Bass Player. Experienced in burlesque, Schubert vaudeville and pictures. Would consider good institution job. Go anywhere. Age, 30. JOSEPH PLINSKEY, Frankfort, New York.

At Liberty—Trick Banjoist and blues singer. Sing blues in costume. Prefer location. Can furnish reference. Union. Write or wire. ROY BURROWS, Fontenelle Hotel, Omaha, Nebraska.

At Liberty — Trumpet and Trombone (slide). Gentleman and lady. Strictly first-class and reliable. Picture or theatre preferred. No jazz. Reliable managers only. CHARLES FOURNIER, Moxie, Iowa.

At Liberty — Violin Leader. Orpheum Theatre. Vaudeville, pictures. Reference C. Miles. NORVAL MASSEY, 4984 Maplewood Ave., Detroit, Michigan.

Cellist at Liberty—Experience all lines. Good tone, technique. Best reference. STADE, 317 Park Ave., Williamsport, Pennsylvania. oct28

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.

Leader-Violinist, With Ability, experience and splendid library collects offer from first-class house Central, Southern or Eastern States. Mention hours, size orchestra, best salary in first. Best references. VIOLINIST, Box 343, Winona, Minn. nov4

Organist—Now playing Loop Theatre. Wants permanent location immediately; smaller city. Play any organ. Solo. A-1 musician. Union. Write or wire details. ADOLPHUS EVANS, Astor Theatre, Chicago.

"Red-Hot Cornetist"—Cut the stuff. Double song. Fair reader. Real jazzier, faker, memorizer. Orchestra or show work. Ticket? Yes. State salary. ELON TYLER, Hancock, Minnesota.

Tenor Banjoist—Union. Sing, double fair violin. Young, congenial, reliable. Go anywhere. Address BANJOIST, Almo Hotel, Tampa, Florida.

Violinist — Unusual Ability. Wide experience all lines. Engaged as soloist Waldorf-Astoria Orchestra, Hotel Biltmore, etc. Reliable. Want permanent position where highest class work is demanded. Complete satisfaction assured. State particulars and highest salary. W. W. W., care Billboard, Cincinnati.

In Answering Classified Ads, Please Mention The Billboard.

BAND MASTER AND CORNET SOLOIST at Liberty. Teach all band instruments. Will work you up a good band if any material at all. Best of references. Write BAND MASTER-CORNET, care Billboard, Cincinnati, Ohio. nov4

DANCE DRUMMER AT LIBERTY—Just finished trip to coast. Believes in rehearsals and desires position with bunch trying to get ahead. Union. Good entertainer. Complete line of traps. Will go anywhere. Join at once. Can furnish references. Wire BROOKS E. MELLECKER, Anamosa, Iowa. nov4

MUSICIAN AT LIBERTY—A-1 Saxophone-Clarinetist desires immediate connection with good dance orchestra. Read, fake, memorize and get good tone in time. F.A.M.E. attractive arrangements (Paul Whiteman style) for Novelty Orchestras, also real "Blues" and Syncopation. Play legitimate and Dixie-land Jazz Band style Clarinet, Novelty "Blues" breaks, etc., on both instruments. Play other Saxophones but at present using C-Melody. Age, 24; weight, 136. Have advertising and advance agent experience. Also good stage presence. Don't ask my home state your limit for feature man. Address EARL CONES, 4414 5th Ave., Pittsburgh, Pa. nov4

VIOLINIST. Leader or Sideman: experienced, reliable. Good library. Picture theatre or dance work preferred. No telegram. E. CLIFTON PARKER, 159 21st St., Bradford, Ont., Canada. nov4

AT LIBERTY FOR PARKS AND FAIRS 30 WORD CASH (First Line Large Black Type) 20 WORD CASH (First Line and Name Black Type) 10 WORD CASH (Small Type) (No Ad Less Than 25c)

Harry E. Bauer, Now Contracting for Southern fairs, Shrine and all indoor circuses. Using the highest rigging on the circuit without nets. A combination of sensational flying trapeze and novelty loop walking. Just doing one act and doing it good. For terms and particulars address MRS. HARRY E. BAUER, 1520 So. 10th St., Lincoln, Neb. nov4

AT LIBERTY—LADY AERONAUT; Parachute drops from balloon or aeroplane. JUANITA ARNOLD, 6 Eye St., N. W., Washington, D. C. oct28

ATTENTION! ATTENTION!—NOW COMING my three different acts for Southern fairs and indoor circuses. High Swinging Wire, Comedy Table and Comedy Juggling Act. JOSEPH CRAMOR, 123 E. New York St., Indianapolis. oct28

BOOKING LATE FAIRS, CELEBRATIONS, Fall Festivals, also Indoor Circuses, Bazaars, Exhibitions, any place or time. The Parents, Lady and gent. Three first-class different and complete free platform circus acts. A daring, sensational high ladder and table act. High backward drops. A single flying trapeze act. A funny clown comedy acrobatic table act. Good wardrobe and apparatus. For price and description of acts write or wire our permanent address. THE PARENTS, Tidonite, Pennsylvania. nov4

CLARK AND SUZINETTA'S MINIATURE CIRCUSE consisting of 3 high-class different free acts. Lady cannon ball act. Comedy juggling and slack-wire act. Now booking indoor fairs, circuses, etc. 284 Franklin St., Springfield, O. nov4

FAIR PROMOTERS. NOTICE—Percy Howell, Free Act, One-Man Minstrel Show, Washington, D. C. or as per route in Miscellaneous column. nov4

GAYLOR AND GAYLOR. 2 Comedy Acrobatic Giant Frogs. Le Toy, Chinese Gymnastic Equilibrist. Juggler, Magician. 4 different acts. Fairs, celebrations, etc. Particulars 3906 17th St., Detroit, Mich. nov4

LADY BALLOONIST will jump from airplane this season and next. Address OLIVE UNDERWOOD ALLEN, Flemingsburg, Ky. R. 4. nov4

THE LA CROIX (Lady and Gentleman), classy Cradle Trapeze Act. Now booking indoor carnivals, bazaar, circuses. A feature act. Write for particulars. Address 1304 Walton Ave., Fort Wayne, Ind. nov18

AT LIBERTY PIANO PLAYERS 30 WORD CASH (First Line Large Black Type) 20 WORD CASH (First Line and Name Black Type) 10 WORD CASH (Small Type) (No Ad Less Than 25c)

At Liberty—A-1 Pianist. Experienced vaudeville and pictures. Desires theater position for season. Orchestra work only. Union. Address PIANIST, P. O. Box 405, Elyria, Ohio. nov4

At Liberty After Nov. 1—Pianist for dance orchestra or theatre desiring piano alone. Prefer Western States. Write; don't wire. Address PIANIST, Box 202, Wadena, South Dakota. nov4

At Liberty—Male Pianist. Desires position vaudeville or picture orchestra. Reliable, union. Ten years' experience. State all in first letter. Permanent position desired. Address PIANIST, 310 W. 9th St., Little Rock, Arkansas. nov4

At Liberty—Piano Player. First-class musician. Read and play anything. Experienced in concert and jazz. Dance work preferred. FRANK SMITH, care Frazier, 280 East Gay St., Columbus, Ohio. nov4

Dance Pianist at Liberty—Union. Top salary. "BENNETTE", 914 Third Ave., North, Fort Dodge, Iowa. nov4

Plays Piano Solos, Classical and jazz. Experience in vaudeville and pictures. Address E. N., care Billboard, Cincinnati, Ohio. nov4

Pianist at Liberty—Vaudeville, tabs, pictures. FRANK STONE, General Delivery, New Orleans, Louisiana. nov4

PIANIST AT LIBERTY. DOUBLE BITS. Work acts. EDW. BAILEY, Oswego, N. Y. nov4

AT LIBERTY SINGERS 30 WORD CASH (First Line Large Black Type) 20 WORD CASH (First Line and Name Black Type) 10 WORD CASH (Small Type) (No Ad Less Than 25c)

At Liberty—Lead Singer. Young. Three years' dance and club experience. Personality; appearance, class. Prefer good trio or quartet. I can deliver. Go anywhere. JAY HILL, 300 Oakland Ave., Austin, Minnesota. nov4

AT LIBERTY VAUDEVILLE ARTISTS 30 WORD CASH (First Line Large Black Type) 20 WORD CASH (First Line and Name Black Type) 10 WORD CASH (Small Type) (No Ad Less Than 25c)

At Liberty—A-1 Lady Pianist. Prefers vaudeville and pictures. BELLA FREY, 7 Broad St., Red Bank, N. J. nov4

Indoor, Outdoor Bazaars—Amusement Director, Producing Clown, Comedian, Musical Act, Lady Violinist, Mezzo Soprano, Vaudeville Act, Contest Promoters, Concession Workers. Local Motion Pictures made and screened. BURNS & ARNOLD, 2706 Calumet Ave., Chicago, Illinois, care Associated Production Managers. nov4

Man and Wife for Act—Man plays Saxophone and Cornet. Wife Sings Rags or Ballads and Novelty Whistle. Three seasons with standard act. Misrepresenting act cause of this ad. Unless you have work don't answer. Have wardrobe. JACK SHAW, Billboard, Chicago, Illinois. nov4

VAUDEVILLE PERFORMER—Man, 30; height, 5-7; weight, 145. Dancer; Classic, Eccentric, Buck, Jazz, Soft Shoe, Acrobat, hand-o-hand, ring artist. Wrestler, Tenor Bassist, Actor, Comedian. Execut. v. Author, Publicist. Address V. B., care Billboard, Cincinnati, Ohio. oct28

ACTS, SONGS AND PARODIES 40 WORD CASH. NO ADV. LESS THAN 25c. 60 WORD CASH. ATTRACTIVE FIRST LINE. nov4

Acts, Monologues and Parodies written to order and in stock. BOX 242, West McHenry, Illinois. nov4

Acts, Sketches, Minstrels, Plays written. Terms for a stamp. E. L. GAMBLE, Playwright, East Liverpool, Ohio. nov4

Big-Time Material of Every description written to order. Double acts, \$10.00; Monologues, \$2.00; Sketches, \$15.00. CARBON & D'ARVILLE, 560 West 179th, New York City. nov4

James Coghlan—Writing the best for the best in the business. Billboard, New York City. nov4

J. C. Bradley, Author. Exclusive material. 110 King St., New York. nov4

Parody With Pep on "They Call It Dancing". A sure hit. Best ever. 25 cents (money). C. GORDON KURTZ AMUSEMENTS, 108-34 New York Blvd., Jamaica, Long Island. nov4

"MALVALOCA" (BALTIMORE EVENING SUN) WITH the entire Actors' Equity to choose from, it is only natural that the piece should be finely cast, and, as there is nothing particularly Latin about the performances of the players who are appearing at the Auditorium this week, it is only fair to say that they interpret the rather mystic story with a great deal of technical skill and suavity. The piece is probably as well acted as it could be by Americans, whose temperamental characteristics are so far removed from those of the various characters they are depicting. Jane Cowl gives a particularly beautiful and tender, quietly humorous and extremely earnest portrayal of the beautiful Malvaloca, while Rollo Peters plays the role of the unhappy, obsessed Leonardo, who takes life so seriously, with a wonderful distinction and the deepest sincerity. The more cynical traits of Salvador's character are also admirably indicated by Frederic Burt and certain "character bits" are high lights in the production, as, for instance, the Martin of Marshall Vincent; the Barrabas of Frank L. Frayne, the Dona Enriqueta of Louis Closser Hale, the Teresona of Jessie Ralph and the Mariquita of Mariette Hyde. As a matter of record, it may be noted that the others who contributed to the success of the first Equity production are Angela McCahill, Lillian Albertson, Lenore Norvelle, Margaret Fareleigh, Grace Hampton, Lalive Brownell, Edith van Cleve, Claude Cooper, Edward Cullen and John Parrish. Scenically the production is beautiful beyond words, a remarkable suggestion of height and solidity and architectural soundness being attained in Woodman Thompson's sets. The costumes, made from designs specially prepared by Mr. Thompson, are very beautiful, the entire production having a dignity and a simple richness that gives it extraordinary distinction. "Malvaloca" is undoubtedly a play that everyone interested in the theater should see, for it is an earnest of the type of production that the Equity Players propose to make during their New York season. "Malvaloca," however, is essentially a literary play, and will make its appeal to a rather highly specialized type of audience. It has not the dynamic forcefulness required to make its message universal.—J. O. L.

The Unknown in an Original Novelty Act. Write BOBBY SWEET, 55 Johnson Ave., Brooklyn, New York. nov4

Week Change—Novelty and Comedy. Work Acts. Ticket anywhere in Michigan. Others send one. "ELVINO", care Dicks Show, Newberry, Michigan. nov4

FEMALE IMPERSONATOR. AGE 21; 5 FT., 6 IN.; A-1 singer, dancer and memorizer, wishes to join good musical show. Write or call. JOE MONROE, 203 Howard Ave., Brooklyn, New York. nov4

AT LIBERTY—Novelty and Artistic Comedy Juggler. Wants reliable Booking Agents who are looking for novelties and new acts of the better class. My act is of my own manipulations, doing the most difficult tricks only in the art of jugglery. J. HALASY, 156 Chestnut St., Newark, New Jersey. nov4

LYRIC TENOR—Will join Musical Comedy, Minstrel Company or Vaudeville Act for straight singing, operatic arias or ballads. Address CLAUDE FORD, 45 Peterboro St., Detroit, Michigan. nov4

MARY LLOYD. Biggest Paper Doll in the World. Open to receive offers after November 1. Good receiver impersonations. A-1 wardrobe. 5043 Dorchester, Chicago, Drexel 6027. nov4

THEATRICAL MANAGER. two Stars. World's Greatest Slack Wit Performer. I man and lady to ride a unicycle and bicycle with stunts in midair, climbing ladder and juggling, walking with tight skirt ring and walking with atlas. The only man today with best costumes. Never played in home, Chicago. If you have a place for this act, let us know. We have tickets for a thousand miles. TWO STARS, 670 N. La Salle St., Chicago. nov4

Wanted—Vaudeville Act of exceptional merit wanted at once—man and wife. Must be novel, but not musical. Funny with pep. "Nuttty" and absolutely new. Give particulars first writing. BOX K. E. H., Billboard, Cincinnati. nov4

ACTS, PLAYS—Free catalog. AL. FLATICO, 1213 Superior, Cleveland, Ohio. nov28

ACTS WRITTEN AND COACHED. NAT GELLER, 538 E. 175th St., Bronx, New York. nov4

ANY KIND OF AN ACT YOU DESIRE. KLINE, 1493 Broadway, Room 308, New York. nov4

AUTHORS—Send me your manuscripts to be typed. Experienced in manuscript preparation in all its phases. Write for terms. JESSE HURLEY, Box 400 Hamilton, Ohio. nov4

BOOK PLAYS FOR SALE—Royalty Plays for lease. Established in 1891. Also complete line Lockwood's Theatrical Make-up. BENNETT'S DRAMATIC EXCHANGE, 36 W. Randolph St., Chicago. A. M. Bennett, Manager. nov11

I WRITE TO ORDER Original Acts, Sketches, Monologues and Special Songs. Exclusive material guaranteed. Reasonable prices. J. C. BRADLEY, 110 King St., New York. nov4

FUNNY PARODY. "Three O'clock in Morning". 50c. "All Over Now". 25c. "Too-Hoo". 50c. Three. \$1.00. JAN. 23, West 49th St., New York. oct28

HAROLD MENTLEY. Vaudeville Author, collaborating with Lily Helena short story writer, will be known hereafter as Lily & Mack, writing Acts, Sketches and Skits to order at prices that are right. Satisfaction guaranteed. Good Acts on hand. LILY & MACK, 142 Smith St., care McNulty, Brooklyn, N. Y. nov4

J. C. BRADLEY SAYS—Quality or quantity Original material means success! I write Original Acts. nov4

MINSTREL SCRIPTS. Musical Comedies, Book Plays Children's Plays, Operas. BANNER PLAYS, Box 235, San Leandro, California. nov11

MONOLOGUES WRITTEN—Terms reasonable. JOHNNY BALDWIN, 1305 Arch St., Footlight Club, Philadelphia, Pennsylvania. nov11

MUSIC ARRANGED. BELLE SCHRAG, 1711 LeGrange St., Toledo, Ohio. nov11

MUSIC ARRANGED FOR PIANO. Orchestra and Band. Mimesograph piano copies made. SOUTHERN MELODY SHOP, 503-B Monroe Ave., Montgomery, Alabama. nov11

MY LOW PRICES for Original Acts, Sketches, Monologues and Special Songs will astound you. J. C. BRADLEY, 110 King St., New York. nov4

PLAYS, ACTS, MONOLOGUES—For professional or amateur use. What do you need? HOOSIER PLAY COMPANY, 204 Fair Bldg., Indianapolis, Indiana. nov11

10 ALL DIFFERENT VAUDEVILLE ACTS and Monologues, 50c; New Joke Book, 25c; 100 different Comic and Dramatic Recitations, 25c; new Make-up Book, 15c; or send \$1 for all, including 150 Parodies on popular songs. Catalog free. A. E. REIM, 3818 North Ave., Milwaukee, Wisconsin. nov18

AGENTS AND SOLICITORS WANTED 30 WORD CASH. NO ADV. LESS THAN 25c. 70 WORD CASH. ATTRACTIVE FIRST LINE. nov4

Agents and High Pitchmen—Write for our proposition. BARR-WILLIAMS CO., Knpmont, Pennsylvania. dec30

Agents, Demonstrators—Something new. Sells to everybody. Sample, 25c. TAYLOR'S NOVELTY SHOP, Columbia City, Indiana. nov4

Agents—Gold Sign Letters for office windows and store fronts. Anyone can put them on. Large profits. Enormous demand. Write for free sample. METALLIC LETTER CO., 431-R, North Clark, Chicago. x

Agents—Make Money. Our fast-selling Formulas, Mail Order Books, Trade Secrets and Novelties bring immense profits. Free literature. BERT WOODS, Mgr., 126 5th St., Milwaukee, Wisconsin. nov4

Big Money in Popcorn—Our \$50 knockdown self-seasoning Popper does the work of expensive poppers. Open up business. Street corners, fairs, carnivals. Make a mint of money. Full particulars. PROCESS POPPER CO., Salina, Kansas. x

Banjo Goff, Erie, Pa., Wants A-1 Wildcat Agent. No shoestring proposition. Fifth season. Reliable. Experienced man only. nov4

Combination Nut Bowl and Nut Cracker. Twist of the wrist cracks pecan and other nuts. Thousands will be sold for Christmas presents. Agents, get busy. Combination Bowl and Cracker and one pound of pecans, only \$2, postpaid. PROCESS NUT CRACKER CO., Salina, Kansas. nov4

Great Profits Assured Capable men joining immediately National Selling Organization for Even Flo Self-Filling Ink Pencil Pen. Write with ink instead of lead. Send for profit proposition. EVEN FLO PEN CO., Dept. 51, Grand Rapids, Michigan. oct28x

Earn Big Money Fast Applying Gold Initials to autos. Every owner buys \$1.35 profit in \$1.50 sale. Particulars and samples free. Write quick. LITHOGRAM CO., Dept. 10, East Orange, New Jersey. x

Every Lodge Member Wants a Wall Emblem. You can make big money selling them. Write quick for free sample plan. FIER FRATERNAL EMBLEM CO., Dept. B. B., 535 S. Clark St., Chicago, Illinois. oct28

Men and Women Make Big Money from start selling exclusively Dr. Blair's famous toilet preparations for every member of the family. Complete line. Business permanent. Remarkable selling outfit. Write quick. A. K. BLAIR LABORATORIES, Lynchburg, Virginia. x

Our Agents Make \$20 Day selling Ornor Vegetable Oil. Advertised throughout the country. O. M. NORCROSS CO., Manufacturers, Dept. B, Pemberton, N. J. oct28

Our Agents Make \$35 to \$50 daily and are getting it with New Marvelous Invention. Sells to everybody. Low price. Pocket outfit. Write SUREN CO., 25 N. Dearborn St., Chicago. oct28Ax

Sales Representative Wanted—Every county, to give all or spare time. Position worth \$1,200 to \$3,000 yearly. No previous experience or capital necessary. Write for full particulars. A. L. SILVER-CHAMBERLIN CO., Clayton, New Jersey. xa

The Agents' Guide—Tells where to buy almost everything. Copy, 25c. WILSON, THE PUBLISHER, 1400 Broadway, New York. nov4

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 62)

The Ronsonara Is the Greatest

Novelty ever produced. Played by anyone. Sounds like a real band instrument. Sample, 10c. RELIABLE SALES CO., 866 E. 172d St., New York. nov14

\$75.00 a Week—"Whirlwind

Sellers". All new samples free. Agents coin the money. Every home, office, automobile, garage, accessory store buys 1 to 100. You get all "repeat orders". FACTORY F, Box 494, Hartford, Connecticut.

A BUSINESS OF YOUR OWN—Make sparkling Glass Name-Plates, Numb'rs, Checkboards, Medallions, Signs. Big illustrated book free. E. PALMER, 501, Wooster, Ohio. oct28Ax

AGENTS—Cost \$5.00, your profit \$39.50, transferring monograms on autos, trunks, bags, furniture, etc. No experience, no license. Write for free samples. TRANSFER MONOGRAM CO., INC., 10 Orchard St., Dept. 149, Newark, New Jersey. oct28Ax

AGENTS—Pure Toilet and Medicated Soaps, under cost COLUMBIA LABORATORIES, 18 Columbia Heights, Brooklyn, New York. dec2

AGENTS—Make 50 per cent profit selling Polycloth, the wonder polish cloth, in tin containers, for all metals, musical instruments, etc. MARXAC SUPPLY CO., 104-A East 167th St., New York. oct28Ax

AGENTS—Earn big money. Write for free catalog. Most complete agents' supply house in the country. 200 fast sellers. ECONOMY SALES CO., Dept. 12, Boston, Massachusetts. nov14x

AGENTS—New invention. Harber's Ten-Use Brush S. L. 13 sweats, washes and dries windows, scrubs, mops, floors, and has fire, etc. Big profit. Big Brush seller. Write for free trial offer. HARBER'S BRUSH WORKS, Dept. 64, Fairfield, Ia. jan13

ANYWHERE—Handy Vest Pocket Reckoner sells on sight. Dime brings sample. NOVELTY WORKS, 33 Willet St., New York. nov4

A BRAND NEW NOVELTY—Make \$15.00 daily. Experience unnecessary. Article costs 5c. Retail \$1.00. Particulars free. K. COLE, 400 S. Halsted, Chicago. oct28

AGENTS—Sell Sanitary Comb Cleaners. Cleans even in one minute. Cost \$1.00 dozen, sells for \$3.00. BARNES' COMBS, Leominster, Mass. nov16

AGENTS—Sell Betty Brown Metal Unbreakable Beads; whitest seller. Retail \$1.00, cost you \$3.00 doz. BARNES, Spruce St., Leominster, Mass. nov11

AGENTS—Beautiful complete new line Combination Toilet Article Sets. Magnificent Display Boxes. Sell instantly, now until Xmas. Tremendous profits. Exclusive territory. FOSTER REID FACTORIES, D. 2091 Mango, Chicago. oct28

AGENTS—Best seller. Jem Rubber Repair for tires and tubes. Super-speed vulcanization at a saving of over \$1.00 per car. Put it on cold. It vulcanizes itself in two minutes, and is guaranteed to last the life of the tire or tube. Sells to every auto owner and accessory dealer. For particulars how to make big money and free sample, address AMAZON RUBBER CO., Dept. 706, Philadelphia, Pa. oct28Ax

AGENTS—Fifty-five fast sellers, needed in every home. \$5 to \$15 a day easily made. B. & G. RUBBER CO., 618 Penn Ave., Pittsburgh, Pa. Dept. 182. oct28Ax

AGENTS—\$21.00 profit on every \$25.00 sales. Biggest selling on earth. Sample free. BARNES, 31 Spruce, Leominster, Mass. oct28Ax

AGENTS. CREW MEN. NOVELTY MEN—Glor-Pen, a 50c mucilage fountain pen. Everybody buys on demonstration. Write for big profit plan. GLO-PEN CO., 54-OC Pine St., New York. oct28Ax

AGENTS—Our Soap and Toilet Article Plan is a wonder. Get our free sample case offer. HO-RO-CO., 107 Locust, St. Louis. nov14x

AGENTS, DEALERS AND TRUST SCHEMERS can cash in quick profits handling our new Self-Threading Needles. Big bargain Needle Assortments and Aluminum Tumblers. Sample and price list 115 free. FRANK J. GONOT, Box 256, City Hall Station, New York. Established 1882. oct28

AGENTS—If you are a live wire and looking for a real proposition, write HAYES, 147 3d St., Port Arthur, Texas. nov11

AGENTS! DEMONSTRATORS!—\$12 daily introducing Lubricant Carb Remover. Particulars free. A. C. SULLIVAN, Fairport, New York. oct28

AGENTS make big money selling my Silk Knitted Ties direct from the mill. Sample dozen, \$3.35, assorted, parcel post prepaid. Satisfaction guaranteed or money refunded. EPSTEIN, 104 East 12th St., New York. nov4

AGENTS—Make big money selling Etil's "Cutwell" wonderful imported Pocket Pencil Sharpener; nothing like it; sells on sight. Send 15c for sample, full particulars. B. G. EARL, 56 E. Randolph St., Chicago. oct28

AGENTS—Wonderful seller. 96c profit every dollar sales. License unnecessary. No stock to carry. Sample free. MISSION BEAD CO., Office L, Los Angeles, California. oct28

AGENTS—Sell Wolverine Laundry Soap, 150 other household necessities. Big line. Big profits. Quick responders. Free instruction. Exclusive territory. Write quick. WOLVERINE SOAP CO., Dept. C, Grand Rapids, Michigan. oct28Ax

AGENTS—600% profit. Free samples. Gold Window Letters for stores, offices. Large demand. Anybody can do it. Big future. Exclusive territory. Can travel, side line. ACME LETTER CO., 2800 Congress, Chicago. oct28Ax

AGENTS—Enormous profits selling genuine Gold Leaf Sun Letters. Guaranteed not to fade. Establish a permanent business or travel. Anybody can do it. Free samples. GUARANTEE SIGN SERVICE, B 429 South California Ave., Chicago. oct28Ax

AGENTS—200 at once, for remaining vacant territory. Harley products sold from coast to coast. They repeat big because people eat them daily. Fast sellers; popular prices; a real profit for live wire. You may be employed, but we make it worth your while to change. We furnish everything to get started quick. HARLEY COMPANY, Dept. 20, Dayton, Ohio. nov14

AGENTS—Sell small storekeepers. 1,500 profit-sharing coupons, one given each customer. Display also, with directions. Dandy Electric Doll Lamp, to give away. Outfit sells \$5.00, costs \$3.25. Sample outfit, \$2.50. A. SIMONS, Room 211, 1493 Broadway, New York. oct28

AGENTS—Sell Curled Hair: 1923 Styles. Dozen stone, home, hair dresser buys. Costs \$7.50 dozen. Sample \$1.00. A. SIMONS, Room 211, 1493 Broadway, New York City. oct28

AGENTS AND READERS—Send for our catalogue. Interesting money-making items. 11c free. GUS TAYLOR, W. COLIEN & BRO., Dept. B, 741 Broadway, New York. nov18x

AGENTS—\$10 to \$15 daily selling "Silk-gloss", the wonderful automobile care. Imparts a new, brilliant finish to old cars which have become dull and shabby, that require a new finish that can be applied by anyone. No brush is necessary. It is applied with cheesecloth. Dries hard overnight. One application will last from two to three months. Free samples make sales easy. Write quick for particulars. Address: THE CRINCO PRODUCTS CO., B-469, Woonsocket, Rhode Island.

AGENTS—Sell and prepare your own Beauty Clar. Instruction and treatment, 50c. Plumbezo, Lubricating Powder, how 50c grows to \$2.40 to \$4.00. Instruction and sample, 15c. ULRICH SISTERS, 499 Marion St., St. Paul, Minnesota. oct28

AGENTS—Make 500% profit handling Auto Monograms. New Pictures, Window Letters, Transfer Plates, Novelty Signs, Catalog free. HINTON CO., Dept. 123, Star City, Indiana.

AGENTS can earn big money selling Guaranteed Siltite Fashioned Hose direct to consumers. Write for price list. SILTITE Hosiery Mills, 8203 Fifth Ave., New York.

AGENTS—Manufacture your own Specialties. Formula for Blackheads, Face Creams, Hair Tonic, Massage and many other toilet remedies. Large profit for \$1.00. Address: O. C. MOBLEY, Box 368, Rossville, Georgia.

AGENTS, Canvasers, Crew Managers, make big money selling our products. Emulsified Coconut Oil Shampoo, 50c size, costs only 15c dozen. Bay Rum, Hair Tonic, Toilet Water, cost only \$1.00 dozen. Retail fast for 50c each. Toilet Powder, Soap, etc., cost only 60c dozen. Retail at 25c each. Large assortment of Combination Toilet Sets \$3.00 brings you one dozen 5-piece Razor Sets, consisting of Safety Razor and Blade, Shaving Stick, Medicated Soap, Cold Cream and Styptic Pencil, worth \$1.50 per set. Sell fast for \$1.00 each. Try a dozen. Hundred other bargains. Order. Write for catalog. UNITED PERFUME CO., 91 Warren, New York City. nov14x

DISTRICT MANAGERS—Big profits. Men capable of organizing and managing crews of lady solicitors can easily clear \$50 to \$100 per week with the B. & G. Protector, the original and best protector on the market. Every woman between fifteen and fifty needs and buys it. Two grades. B. & G. RUBBER CO., Dept. 191, 618 Penn Ave., Pittsburgh, Pa. oct28Ax

DOOR TO DOOR SALESMAN, to handle imported Japanese Kimonos; low priced specialty line. FAR EAST SALES CO., 2222A Market St., San Francisco.

EARN \$6.00 TO \$10.00 DAILY—We start you in business, supplying selling scheme and first stock for 15c. Write quick. CUMBERLAND CO., Box 457, Middletown, Kentucky.

EARN \$15-\$50 WEEKLY writing Show Cards. No canvassing. Experience unnecessary. We train you. Particulars, terms free. SICO-BITE SIGN SYSTEM, INC., 1799-C, Detroit, Michigan. nov14

EXPANDING KUFF BUTTONS—Remarkable convenience; automatically opens and closes cuffs when sleeves are raised or lowered. Great shirt saver. Sells like wildfire. Big profits; fine demonstrator. PLEKO BUTTONS, Shaboyean, Wisconsin. nov25x

FALL IS HERE and the Midget Parlor Game in demand. Every home and poolroom wants one. Costs 50c, retails for \$1. Send \$1 for agents' outfit complete. AGENTS' SUPPLY HOUSE, 164 Dearborn Ave., Toledo Ohio.

FREE SAMPLE "RAIN SHIELD WIPER"—Retail \$1.00; cost you 25c (80% profit). Invention just out. Sold on Clear and Rainy Days. Every automobile buys quickly. No cloth. No paste. No mechanical attachment. 1 rub keeps windshields clear forty-eight hours against rain, snow storms. Prevents accidents. Biley made \$108, three days. Slocum makes \$10 hour. Experience unnecessary. Wonderful pocket advertiser. Write quick for your Free Sample. NULIFE CORPORATION, Hartford, Conn. oct28Ax

KITCHEN SETS, Hot Pot Lifters, Gas Lighters, Broom Savers, Curtain Rods, Sheet Clips, Monograms, etc. Attractive prices. WEST PARK SPECIALTY CO., 841-B Jefferson St., Philadelphia, Pa.

MAKE EASY MONEY selling Printings. Low prices. Daily big commissions. No collecting or delivering. Our methods offer immense sales possibilities. "ADVERPRESS", Station C-4, Milwaukee.

GREAT MEN AT LITTLE JOBS

THE question whether Carpentier, the prizefighter, is or is not to become an actor hardly merits the fervor with which the probabilities are being debated. When a man is extremely good at one job it does not much matter which of all the other jobs, at which he is less good, he takes up for a change. Yet there is a curiously widespread passion for seeing eminent specialists do something which is not their game, and at which, in the sight of the real experts, they can only be second-rate at best. In the distant days before every British statesman played golf Mr. Balfour's golf was the object of much tender public emotion. At the music halls it seems to be almost necessary for an acrobat of genius to begin his turn, a thing of splendor in itself, with a sorry impersonation of a billiard-room loafer or a broken-down tramp. A quite poor professional comedian would do this prelude much better; yet it is held that the public wants to see the gymnast of A-1 grade shuffle thru as an actor of C-2 grade, and will not be happy with anything less. This freak of public taste or curiosity is perhaps akin to the curiously common passion for meeting and conversing with distinguished artists in the flesh—an almost certain recipe for disappointment. For if the distinguished person shines no more when working at his art and expressing his beautiful interior by means of that than he does when he is attempting conversation, then he has not found his proper job. It is a good sound working rule to take a man at his best if you can, and at that only, and, if anything, to look the other way when a Caruso is skating or a Whistler is attempting to conduct an orchestra.—MANCHESTER GUARDIAN.

AGENTS, Streetmen and Demonstrators, to sell Peck's Best Metal Rivets for mending kitchenware. Big territory worked. Sample if desired. 10c. PECK CO., Dept. Q, Medina, New York.

AGENTS, CORN WORKERS—Three minutes gets corns, callouses or bunions. Guaranteed. \$8.00 per gross prepaid. 25 cents brings sample. JOSEPH E. WHALEN, 180 East Jefferson Ave., Detroit, Mich. nov11

A KAPFORM holds soft caps in shape. Large profits. Sample. 25c. KAPFORM AGENCY, 1372 E. 59th St., Chicago. nov18

ARMISTICE DAY WINDOW CAPDS. "Tribute to Soldier Dead" \$1.00 dozen, \$7.00 gross. Sample, 25c. ARTCRAFT PUBLISHERS, 210 Shalet Bldg., Bridgeport, Connecticut.

BOYS, AGENTS—Radum Gas Lighters. No friction. Sells on sight. 300% profit. Sample and Particulars, 20c. RADIUM COMPANY, Ossining, N. Y. nov14

CAN YOU SELL COLORED PEOPLE? Write BECKER CHEMICAL CO., St. Louis, Missouri.

CARD SIGNS for every business. Good profit for agents. SIGNS, 131 N. Rampart, New Orleans. oct28

BIG MONEY MAKERS—Large factory offers you big profits on 150 fast sellers. Toilet Gift Sets, Flavoring Extracts Remedies, Soap bring you \$8.00 to \$25.00 daily. How, of Illinois, makes \$4.00 an hour sample outfit free to workers. LINCOLN CREAM WORKS, Dept. 157, 2956 No. Leavitt St., Chicago. oct28Ax

CANVASSERS—Sell a new tool to users of canned milk. Opens in one second. Pour out what you want, put back or can. Sells at 1c. Sample, 15c. MULLANE STAMPING WORKS, Dept. B, 1522 15th St., Moline, Illinois. dec2

CANVASSERS, Medical Demonstrators, 100% proposition. A fifteen-cent live powder, rapid, quick, and easy seller. \$1.50 brings 16 samples. BOX 99, Canton, Alabama. oct28

DEMONSTRATOR SALESMEN—Earn \$150 weekly. Electret, genuine electrical treatment in own home. Earn big money. Enormous profits. ELECTRET MFG. CO., Peoria, Illinois. jan13,1923

HEATLESS TROUSER PRESS. \$1.00. B. ISRAEL COMPANY, General Post Office Box 169, New York. nov1

MANAGERS WANTED IN ALL CITIES, to appoint agents to sell an Auto Late Shade that will eliminate all dimmers on cars. Fits all makes of cars. Attached in fifteen minutes. This shade is a reflector that controls the reflection of light. Can throw it into any angle preferred. Does not change the lights, but is an attachment that fits on rim. Eliminates expensive lens, dim and bright bulbs. Can use clear, plain glass in lights. Retail from \$7.50 to \$15.00 per pair. Sample pair to managers, \$5.00 to \$12.50 to accompany request, balance C. O. D. JAY B. HARRIS, Box 695, Pawhusks, Oklahoma.

MAKE EXTRA MONEY—Run an amateur My-strel Show. Smaw's Minstrel Guide explains everything. Price 25 cents. F. S. SMAW, 1028 Forest Ave., Brooklyn, New York. oct28Ax

MAKE \$50 DAILY selling guaranteed Specialties. "Sureshot" Selling Method free. C. HOME, 1937 Warren, Chicago. oct28x

MAKE \$50 WEEKLY selling Formulas by mail. We furnish fast-selling Formulas, beautifully printed, and circulars advertising them, with blank space for your imprint. 10c (cost) brings samples and wholesale rates. ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Illinois. oct28

MAN IN EACH TOWN—to refinish chandeliers, brass beds, automobiles, by a new method. \$10.00 daily without capital or experience. Write GUNMETAL CO., Ave. G, Decatur, Illinois. nov11

MONEY-BACK GUARANTEE makes Premier Sharpener fastest seller. Hundreds getting rich. You can. Write. PREMIER MFG. CO., 501 E. Grand Boulevard, Detroit, Michigan. Ax

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; unsold goods may be returned. Your name on packages builds your own business. Free Samples to customers. Repeat orders sure. Exclusive territory. Ask now! FEDERAL PURE FOOD CO., Dept. 36, Chicago. oct28Ax

ORIGINAL DANCING DOLLS—The greatest selling novelty in the world. Samples, 25c. Special inducement to dealers. DEWEY TURNER, Hempstead, Long Island. nov1

PERELESS WASHING TABLETS wash clothes absolutely clean without rubbing. Big profits. Big retailers. Sales guaranteed. PERELESS WASHING TABLET CO., 123 Whitecan St., Cincinnati, Ohio. x

PERMANENT PROFITABLE BUSINESS your own. Have others sell new perfected Self-Threading Needles, Saebet, etc. Give them premiums. Wonderful enterprise. Free instructions, samples, importer's prices. B. PATTEN PRODUCTS CO., Washington, District of Columbia. oct28

SALESMEN ACT QUICK—Ten patented auto accessories: Spark Plugs, Valves, Windshield Cleaners, Hooz, Clamps, etc. Generous commissions. JUBILEE MFG. CO., 216 Sta. C, Omaha, Nebraska. nov1

SALESPERSON—Make 100% on a household need. Every dealer wants right goods. You prove extra. We advertise effectually. SPEC. DEPT., 10703 Quebec Ave., Cleveland.

SAMPLE FREE—to 20 sold in every home. MCHERRIN SPECIALTY CO., St. Louis, Missouri. nov11

SELFOLITE—Agents, Streetmen. Selfolite makes a red-hot blaze by itself. Set it evening and it lights the morning, or any time. Fully patented; big profits; big demonstrator; big profit. Performs surprising stunts also. New thing; works alone, clear, safe. Particulars free. Agents' sample, 25c. Return mail, postpaid. Money back if dissatisfied. Enormous sensation where amply demonstrated \$10.00 and upward a day. Manufactured exclusively by KATYAW MANUFACTURING CO., 135 Station A Boston, Massachusetts. dec2

SELF-THREADING NEEDLES—100 papers, postpaid, \$3.10. Gold Eyed Needle Hooks easy to demonstrate and sell. Every needle in plain view of your customer. \$5.25 per 100, postpaid. Samples, postpaid, 25 cents. PALMETTO NEEDLE COMPANY, Spartanburg, South Carolina.

SELL BOOKS BY MAIL. CHAMBERS PRINTING, Kalamazoo, Michigan. nov11

SELL Boudoir Lamp Heads and Arms, also Boudoir and Telephone Wire Frames, also Electric A. Washment. Sold separate or complete. \$12.00 dozen. Also Lamp Shade Frames. Sell to stores and homes. A. SIMONS, Room 211, 1493 Broadway, New York. oct28

SIGN OUTFIT, ONLY 75c, including Sign, Ink, and 14 dozen letters and figures. (Can be changed daily.) Sample, 50c. No C. O. D. orders. F. & J. DONNELLY, 4841 Gracorn St., Philadelphia, Pa. oct28

SIX NEW INVENTIONS—Homes buy six to forty. 50c brings samples. NEW MANUFACTURING CO. St. Louis, Missouri. oct28

SPIRAL CURTAIN RODS, Iron Sheet Clips, Broom Protectors, Polishing Cloths. Other fast sellers at low prices. Write us and save money. HUNT MFG. CO., Box 1652B, Paterson, New Jersey. nov1

SUCCESSFUL PLAN appeals to theatres: new weekly THEATRE BULLETIN CO., Washington Building, Los Angeles. oct28

TAILORING AGENTS WANTED—Make \$75.00 per week and up selling our fine made-to-measure. All-wool suits at \$29.50 retail, direct to wearer. Direct value ever offered. Possibly sell on sight. Liberal profits paid in advance. We attend to delivery and collections. Write at once, giving full particulars as to your past experience. Full line of samples and everything to work with will be sent with the least possible delay. W. Z. GIBSON, INC., Dept. 102, 161 W. Harrison St., Chicago, Ill. nov14x

TAILORING AGENT—Good men now earning \$50.00 to \$150.00 per week year around, selling our wonderful \$29.50 virgin wool, tailored to order suits. Overcoats. They sell fast because \$50.00 cheaper than store prices. You get paid in advance. Protected territory. Prefer experienced. Will train inexperienced if right man. Write J. B. SIMPSON, Personal, 531 West Adams St., Chicago, Dept. 292. nov14x

WE WANT MEN AND WOMEN who are desirous of making \$25.00 to \$200.00 per week 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 "right sellers" and sure repeat-ers give our agents the fastest selling line in the country. No capital or experience required. Baker, Ohio, made \$600 last month. You can do as well. Send for free sample and proof. L. MITCHELL & CO., Desk 87, 1302-1314 E. 61st, Chicago, Illinois. oct28Ax

WONDERFUL PATENTED INVENTION ends tire troubles eliminated, punctures forgotten. Agents, big profits. Write for sample. Car owners give also. MR. DOUBLEWEAR, 716 Madison, Chicago. oct28

27,000 RECORDS GUARANTEED with one Everplay Phonograph Needle. New. Different. Cannot injure records. \$10 daily easy. Free sample to wholesalers. EVERPLAY, Desk 101, McClure Bldg., Chicago. oct28Ax

\$50,000 Picture Man Friedman made pushing bells. Boys, don't be ordinary door knockers. Get my "bells" and learn how a real picture man takes orders. My free circular explains 24-hour service. Prints, Portraits, Frames, Chandeliers, Signs, Show Pictures, and how I finance you. Write PICTURE MAN FRIEDMAN, Dept. B, 673 Madison, Chicago. oct28Ax

\$4.00 PROFIT ON EVERY \$6.00 SALE—Free sample. New Specialty (money-getter). Every storekeeper, doctor buys quickly. Common made \$20.00 first hour. Dacey made \$60.00 first day. Experience unnecessary. All territories now open. DRAWER, 906, Hartford, Connecticut. oct28Ax

300% PROFIT—Household store and office necessity. Free sample. CHAPMAN CO., 807 Dwight Bldg., Kansas City, Missouri. oct28Ax

\$31.00 CASH PROFIT WITH ONLY \$1.50, selling Pure Gold Leaf Monograms for Automobiles, Trunks, Bags, Window and Wagon Letters. Applied instantly. No experience necessary. No. 1 Outfit brings you \$32.50. Cost only \$1.50. You make \$31.00 profit. Get colored catalog, full particulars. Free Samples (38 designs). Hurry. NULIFE AUTO-AID, Hartford, Conn. oct28Ax

\$75.00 IN TWO DAYS—That's what one new agent made selling "Simplex Ironing Board Covers". Remarkable new invention. Eastast seller in years. Every housewife wants one. Just show it and take the money. Your profit \$75.00 each and \$25.00 to 50 sales a day easy. Write quick. SALES MANAGER, Box 713, Springfield, Illinois.

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6c WORD. CASH. NO ADV. LESS THAN 25c.  
4c WORD. CASH. ATTRACTIVE FIRST LINE.

ALIVE—Two big grizzled Porcupines, only \$10. Great bathhouse. FLINT, North Waterford, Maine. nov1

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BIG SALE—Ped. Chows, \$75; Boston Terriers, \$40; Alpacas, \$20; Poms, \$50; Russian Wolf Hounds, \$50; English Setters, \$35; White Eskimo Spitz, \$15; Collies, \$8. Doctor's certificate with every sale. CHICAGO ANIMAL INDUSTRY, 1321 N. Clark, Chicago, Sup. 4692. Open Sundays and evenings.

CANARIES—Fine lot real Canaries, acclimated, healthy ones, \$12.00 dozen; \$30.00 hundred. Bird Cages, wholesale and retail. We ship everywhere. Free catalog. Terms, half cash, balance C. O. D. NATIONAL PET SHOPS, 2335-2337 Olive Street, St. Louis, Missouri.

CLAWS—Lion, Leopard, Panther, Bear, Eagle, Wildcat, Alligator, Hawk, Owl, Lark, Turtle. JOSEPH FLEISCHMAN, Tampa, Florida. nov4

COON, \$7.50; Odorous Skunk, \$1.00; Opossum, \$1.50. LEM LAIRD, Harper, Kansas. nov4

FOR SALE—Chow Puppies, good specimens, pedigree. Price, \$100.00. F. PARKE, Box 242, Homewood, Illinois. oct28

FOR SALE—Troupe of 4 Doves. Do nice act. All props. ready to work. HARRY SMITH, Gratz, Pa.

FOR SALE—Ferrets, for driving rats, rabbits, etc.; also Angora and Persian Kittens, cats, mice, hamsters. Write your wants. CALVIN JEWETT, Spencer, Ohio. dec2

FREAK ANIMALS AND BIRDS of all kinds, alive and mounted, bought by EVANS & GORDON, White City Park, Chicago, Illinois. dec30-1922

SIX BIG LIVE ALLIGATORS, 3 to 4 feet long. Free \$25.00 takes lot. J. FRANK HAITHCOW, 6 E. Church St., Orlando, Florida. nov11

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WANTED—Freaks, Human, Animals and Poultry. Write particulars, price, photograph. MEARS JUNGLE CIRCUS, 209 Center St., Venice, Calif. nov18

YOUR CHOICE OF HIGH CLASS Boston Bull Pups and grown; all areas. Satisfaction guaranteed. 2332 Orchard St., Chicago, Ill. Lincoln 8813. oct28x

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Shows and Carnivals Making Old Town, Me., write W. E. HOFFMANN, sep22-1923

FREE ACTS WANTED—Work on street, November 11. Strong Man, Diver, Cyclists and others. Also Concessions. American Legion, H. ROBBINS, Eastia, Florida.

JEWEL THEATRE, Blanchard, Ok., just opened. Roomy stage, new scenery. Good open dates for good attractions. PERCY KIDD, Mt., nov4

BOOKS 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Pitchman's Spiel, \$1.00. Money back if wanted. SOLDER CO., 127 1/2 South 20th St., Birmingham, Alabama. nov11

Vaudeville Gambols Contains 12 complete Vaudeville Acts, \$1.25. Complete Minstrel Show, \$5. 3 Parodies, Three O'Clock, Georgia, Stealing, \$1. 23 other Acts, Sketches, Monologues, Parodies, \$2. E. L. GAMBLE, Playwright, East Liverpool, O. oct28

FREE—Upon request will send you illustrated literature describing the following books: Astrology, Character, Clairvoyance, Concentration, H. Holog, Hypnotism, Magnetism, Mediumship, Mysticism, Occultism, Physionomy, Personality, Salesmanship, Scruping, Success, Sex, Will, Yogi Philosophy, Gaining Crystal, etc. A. W. MARTENS, B. 274, Burlington, Iowa. nov25

HYPNOTISM wins your wishes, banishes disease, controls others. Astonishing exhibitions possible; 25 easy lessons, \$1.00. "Mindreading" (any distance); wonderful; 30c. SCIENCE INSTITUTE, BB102, 1014 Belmont, Chicago. oct28x

MAIL ORDER BOOKS—Circulars for stamp. F. HAYES, 147 3d St., Fort Arthur, Texas. nov1

MAKE EXTRA MONEY—Run an amateur Minstrel Show, Spaw's Minstrel Guide explains everything. Price, 25 cents. FRANK SMAW, 1023 Forest Ave., Brooklyn, N. Y. oct28x

TRANSCENDENT (HINDU) SCIENCE SOCIETY, Masonic Temple, Chicago, Illinois. Read "Things Not Secret From the Foundation of the World", \$1.00. Largest line of Occult Literature in America. Send 10c for lists. dec9

WORLD-ROMIC SYSTEM—Mastery to All Languages. Primers, 16 languages, \$1.94 each. Languages: Arabic, Chinese, Danish, Dutch, English, Scotch Gaelic, French, German, Italian, Japanese, Pasjabi, Polish, Portuguese, Russian, Spanish, Swedish, Pronunciation-Tables, 22 languages, 50c each. LANGUAGES PUBLISHING COMPANY, 3 West 40th St., New York. dec2

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JOIN US—Own Silver Foxes without capital. Small monthly dues secure permanent income. Few more members accepted. Write today, 300 E. East 36th, New York.

OPEN CLOTHES, Hat Cleaning and Pressing Establishments. Easy cleaning methods make clothes, hats, etc., look like new. Wonderful opportunity. Particulars free. D. BYRON, 27, Sta. 1, New York. oct28x

WANTED—All kinds circulars to mail. In market for mail order goods. CHICAGO MAILING & NOVELTY CO., 1750 Jackson Blvd., Chicago. oct28

PATENTS—Write for free Guide Book and Record of Invention Blank. Send model of sketch of invention for free opinion of its patentable nature. Highest references. Reasonable terms. VICTOR J. EVANS & CO., 9th and G. Washington, D. C. oct28Ax

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A PROVEN SUCCESS—A complete Chalk Talk Program, with patter, \$1. VIC WAGNER, 822 E. Wabash, Chicago.

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10 PURPLE AND YELLOW SOUBRETTE DRESSES. \$10.00; 13 Lavender Soub. Dresses, \$10.00; 12 Asorted Soub. Dresses, \$10.00; 9 Blue Silk Star Trimmed Soub. Dresses, \$8.00; 10 Long Dresses, \$5.00; 15 Short Lace Dresses and Hats to match, \$10.00; 6 Long White Skirts, \$3.00; 7 Middies, \$2.00; 5 Short White Skirts, \$1.00; 6 Pink Silk Muffs, fur trimmed, \$1.00; 6 Grey Velvet Soub. Dresses, \$4.00; 10 Red Jackets, \$3.00; 8 Skirts and Jackets, Indian set, \$1.00; 3 Cowboy Suits, \$3.00; 4 Indian Sets, \$2.00; 8 Red Jackets and Skirts Cowboy sets, \$5.00; 17 Blue Serge Waistcoats, \$5.00; 2 good Wardrobe Trunks, \$10.00. A lot of good wardrobe. Must be sold at once. MR. GEO. RIESS, 421 Islington St., Toledo, Ohio.

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Manufacture and Sell the "Conquerer", a strong, effective, sweet-smelling disinfectant for use in theaters, hotels, churches and other public places. Formula by expert chemist. Also full instructions and source of supplies, one dollar. F. GALLAGHER, Box 951, Station C, Los Angeles. nov18x

### New York University Little Theater Plans

A LITTLE theater movement, inaugurated three years ago among the students of dramatic art in Washington Square College of New York University, has achieved such preliminary success that it has enlisted the active support of men and women of the professional stage. This little theater enterprise is organized as the Washington Square College Players of New York University.

The chairmanship of the committee, it is announced, has been accepted by Louis Calvert, veteran English and American actor and producer and author of numerous works on the theater, among them "Problems of the Actor". Mr. Calvert is now appearing on Broadway in "He Who Gets Slapped". The other members of the committee are Dudley Digges, whose work as Jimmy Caesar in "John Ferguson", Clegg in "Jane Clegg", and in "Mr. Pim" has stamped him as one of America's leading actors, and Sheldon K. Vile, last season technical director of the Theater Guild and now engaged in designing sets for several productions to be seen in New York this winter.

Mr. Calvert, in addition to being a member of the committee, has consented to give a course of lectures in the dramatic art department of New York University on "Shakespeare on the Stage", with special attention to the interpretation of characters and to the history of the plays on the English and American stage.

Practical experience in play production, directing and costume designing, as well as in acting, is exacted of the New York University students. Much of this laboratory work is obtained thru the work of the Washington Square College Players under the direction of Randolph Somerville, head of the department of dramatic art in Washington Square College of the University, who formed the organization from among his students. Each student is required to stage and direct at least one play as a part of his classroom work, and college credit is given for these performances.

The courses given include "History of the Theater", "Dramatic Interpretation", "Contemporary Dramatic Art", "Principles of Playwriting" and Mr. Calvert's newly installed course in "Shakespeare on the Stage".

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**BLOT MACHINES, GAMES, ETC.**—Big list. Buy, sell and exchange. Send for list. Wanted, 100 Iron Mutoscopes. **SLOT MACHINE EXCHANGE**, 210-212 N. 8th, Philadelphia, Pennsylvania.

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**MAIN APARTMENTS**—Sleeping and light housekeeping rooms, five to seven dollars weekly. 197 East Main Street, next to Whitcomb Hotel, Rochester. **N. Y. JULIETTE MINER**, Lesco. oct28

**RICTON**, Sole Owner Ricton's Rooming Houses, Cincinnati, O. Performers desiring rooms should apply direct to any of the following rooming houses, No. 61 Main, No. 136 E. 9th, No. 617 Richmond, No. 91 Richmond, No. 5 E. 8th, No. 7 E. 8th, No. 1419 Elm St., No. 405 W. 7th, No. 411 W. 7th, No. 613 W. 7th, No. 131 W. 7th, No. 208 Court, No. 815 Sycamore, No. 522 Sycamore, No. 112 E. 9th, No. 114 E. 9th, No. 8 Garfield Place, No. 1206 Plum. A chain of 18 rooming houses. Adding more every few days. Ricton's home is at No. 522 Sycamore St., Cincinnati, Ohio.

**69 W. 52ND STREET, NEW YORK**—Large double room, twin beds, private bath, also tile shower, electric, telephone, Circle 0741. First floor. **WALLACE**. oct28

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**AMATEUR PERFORMERS**—Acrobats, Clowns. See Instructions and Plans. **JINGLE HAMMOND**, Nov4

**BEGINNERS WANTED**—For vaudeville acts. **NAT GELLER**, 538 East 175th St., Bronx, New York.

**DETECTIVES EARN BIG MONEY**—Travel. Excellent opportunity. Fascinating work. Experience unnecessary. Particulars free. Write **AMERICAN DETECTIVE SYSTEM**, 1468 Broadway, New York. nov20

**DIRECTOR FOR CIRCUIT STOCK,** Leading Women and other people in all lines. Call or write, stating all. **THEATRICAL PRODUCTIONS**, 606 Lorie Bldg., Cincinnati, Ohio.

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**COMBINING SEPARATE ACTIVITIES**

AMERICAN concert management seems to be stretching its borders. In New York especially it has done some experimenting that looks like the overturn of old policies of specialization and the start of a movement toward larger showmanship. One man there, Charles L. Wagner, ventured last season to break down the fence that has long stood between the musical and the dramatic fields of management; another, Arthur Judson, plans the coming season to follow him, albeit somewhat cautiously; while a third, S. Hurok, has been on the point of following, but has, for the time being at least, reconsidered.

Mr. Wagner, as manager of John McCormack, the tenor, and of Mme. Galli-Curci, the soprano, has won an unassailably high position in the concert business. But not content with musical success alone, last year he produced a play, "The Mountain Man", which ran twenty weeks in New York; and this year he has a hand in the production of an English form of a piece by the French playwright, Henry Bataille. As for Mr. Judson, who has distinguished himself in the orchestral branch of concert direction and who manages the Philadelphia Orchestra and the New York Philharmonic Orchestra and has private interests as manager, he announces on his list of clients this fall the dramatic company that performs Stuart Walker's "The Book of Job". Mr. Hurok, a recent figure among concert managers, who has just sent Mme. Pavlova and her troupe of dancers for a tour of Japan and China, is reported to have strongly entertained the idea of being the man to sponsor a visit of the dramatic company of the Moscow Art Theater to New York, but to have decided instead to take upon his shoulders a second season of the Russian Grand Opera Company.

Why have the concert managers been seized with this desire for honors in the theater? They give two reasons. First, they say that the concert business has become mere routine, consisting of nothing but booking singers, violinists and pianists with the various managers of the musical circuit and collecting fees and percentages.

Their lines of argument have, indeed, a convincing trend. And yet a certain ethical point may be raised against the new proceeding. It may fairly be contended that money made from the delicate, uncertain and unimaginative business of music ought to be returned to music rather than be devoted to undertakings in another realm. On this ground Mr. Hurok, for his part, did well to forego theatrical ambitions and to prefer the humble role of guardian of the interests of refugee Russian opera singers to the spectacular one of champion of the cause of Russian Soviet actors. He is understood, even now, to have found compensations for his choice. For when a project was lately brought forward for the establishment of an international alliance of concert managers, with the purpose of engaging artists to appear, under a single contract, on all the musical circuits of the world, Mr. Hurok is said to have been asked to represent the combination in the United States.—CHRISTIAN SCIENCE MONITOR.

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The most exciting thing which can happen to a critic in the theater is to discover, or think he has discovered, a new star. Possibly each reviewer is looking ahead to his old age and realizes that when those days come his sole claim to fame may rest upon the fact that he recognized talent even though it happened to be hidden in a small role. From his seat in the chimney corner he may command attention by pointing out that thirty years ago he realized the genius of Miss Katherine Tush even though when he first saw her she did no more than come on as a maid to say "Anything else, mam?"

There must be something like that to his credit or he can hardly endure to be reminded of the fact that he dismissed some standard classic of the stage contemptuously or hazarded the opinion that somebody, who later became unquestionably great, would never amount to anything as an actor.

Jim Ford, for instance, was present when Lillian Russell made her debut and wrote a review in which he said that the young woman was personable enough, but that she certainly had no voice and could never get far in comic opera. This rested on his conscience until he wrote a book ("Forty Odd Years in the Literary Shop") and explained that his slighting remarks about Miss Russell's voice were written at the advice of a musical friend who happened to attend the first night with him.

Several of the current New York reviews remind me of the fact that they said "Peter Pan" had no chance of success when it was first produced in New York. Among the generation of critics who are gone were many who dismissed Insen and Shaw lightly as pretenders who could hardly endure beyond the tether of a temporary fad.

Still there are like dangers in praise. It is disconcerting to announce that a youngster is going to shake New York to its foundation by his acting only to have him drop completely out of sight within a couple of seasons. And four years ago a critic selected an almost unknown actor as the coming genius of the American theater whereupon the player immediately went into a nervous breakdown from the excitement and had to retire for two years.

The most sensational debut of the season has been that of Miss Helen Gahagan (pronounced Gaygan) in "Dreams for Sale", by Owen Davis. Here the virtue of discovery can hardly be claimed entirely by the critics. The judgment of a manager came first. Miss Gahagan was in Barnard College last year and during the summer appeared in a semi-professional production of a play by Harry Gribble called "Shoot!" John Cromwell liked her work and gave her a small part in "Manhattan". In this she received almost no critical attention, altho this reviewer is prepared to lead anybody to the back files and point out that he said she was "promising".

The impression of ability which she made on William A. Brady was much stronger than that, for after a month in "Manhattan" she was taken out of the cast and the leading role of "Dreams for Sale" was assigned to her. When Mr. Brady was asked just why he felt such confidence in the acting capacity of the young woman he found it hard to justify his hunch, except by explaining that she looked so much like Ethel Barrymore. "Dreams for Sale" is a negligible play in spite of an excellent first act, but the role entrusted to Miss Gahagan has excellent opportunities and it is long and difficult enough to enlist the attention of a star.

There was some interest in theatrical circles before the production because of the fact that an actress so little known was to appear in a leading role. Most of the preliminary reports which leaked out during rehearsals were not encouraging. The confidence of the management was shaken. Miss Gahagan seemed listless. However, the first night in New York disclosed the fact that she had availed herself of a veteran's privilege of saving up her best performance for the opening. Indeed the most surprising thing about her work was the play, a rather ridiculous piece of business assigned to one of the other characters set the firstnighters to snickering. With all that ease and presence of mind of a person long versed in the ways of the theater Miss Gahagan acted straight into the laugh and crushed the snicker in a second.

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**THE MOSCOW ART THEATER**

By OLIVER M. SAYLER

At any rate, whether it is a reason for anything or not, the fact is that the Moscow Art Theater is the fountainhead of the entire modern Russian theater. From it stems every important development of the contemporary stages of Moscow and Petrograd, either by imitation of its precepts and practices or by opposition to them. And yet, despite the virility, variety and multiplicity of its dramatic progeny, it is more alive today than any one of them, more formidable artistically than all of them put together.

As conjecture runs high as to how a man preserves supple muscles and a woman the bloom of youth beyond 45, so it is natural to inquire how the Moscow Art Theater is able to compete successfully with its fresh and pugacious descendants, to outplay and outplan them at every point.

That it still outplays them all in the vigor and spontaneity of its performances has been admitted by every traveler, whether a casual or a professional playgoer, who has seen the entire company on its own stage in the Kremlin City or the exile group, which, until it rejoined the main body in Moscow last spring, has been touring in Central Europe and Scandinavia for the last three years.

It is still able, too, to outplan its rival offspring, both inside Russia and beyond her borders. Witness, for instance, the way it has won State support from the Soviet and funds for the expansion of its Studio Theaters while clinging doggedly to its pre-war repertory and in the face of communist charges that this repertory was bourgeois and counter-revolutionary. True, each of the so-called proletarian theaters also has its studio, but the Moscow Art Theater has four to their one. More important than its internal sagacity has been its external diplomacy whereby, in spite of all the complications of a Sovietized regime, it has been enabled to arrange a tour abroad into the world which refuses to acknowledge the Soviet.

There must be substantial causes, of course, for this vitality. And there are. In the first place, the original impetus which led to the founding of the Moscow Art Theater back in 1898 had a definiteness and determination of aim which gave it an impetus which has been gathering momentum with the passing of the years. The preservation and acceleration of this impetus, in turn, may be traced to tireless experiment in the perfecting of its methods and to the recruiting of young blood to take the place of those who had fallen by the way. Not only have new productions had to pass the test of 300 and more rehearsals, but each new play was examined closely to detect the best fundamental esthetic means of interpreting it. And the Studio Theaters, with their scores of eager youngsters under the eye of Stanislavsky, have assured the periodic accession of new vitality and fresh imagination.

There are many ways to tell the story of the Moscow Art Theater, but I know of none which brings out more vividly the salient features.—NEW YORK TIMES.

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**12 TO 25-REEL SERIALS** at bargain, with paper. Also 1 to 5-reel Films, \$2.50 up. Write for list. QUINN FEATURE SERVICE, INC., Birmingham Alabama. nov11

**2ND-HAND M. P. ACCESSORIES FOR SALE**  
5c WORD, CASH. NO ADV. LESS THAN 25c.  
7c WORD, CASH. ATTRACTIVE FIRST LINE.

**BIG BARGAIN** in new and second-hand Machines, Chairs, Supplies. Write me your needs. H. B. JOHNSTON, 538 South Dearborn St., Chicago. oct28

**ELECTRICITY FOR 10c PER HOUR**—Molaco Auto Generator. Operates on any make automobile. Produces electricity for moving picture machines, theatres, schools, churches, homes, etc. Write for particulars. MONARCH THEATRE SUPPLY CO., Dept. AG, 724 South Wabash Avenue, Chicago. oct28

**MOVIE CAMERAS**, \$20 and up; Stenopticon, \$12. Agents' supply catalogue. HEYZ, 302 E. 23d, New York.

**NEW THEATRE CHAIRS**, \$1.85; new Metal Picture Machine, Booths, \$48.00; Picture Machine, \$25.00 up. We can save you money on anything you want. Write for catalog. WESTERN MOTION PICTURE CO., Danville, Illinois. nov18

**ROAD SHOW OUTFIT**—Picture Machine with Mazda Lamp Equipment, including eight reels of Films. Only been used a short time. Everything good as new. \$100.00. MAURICE LESS, Dayton, Ohio. oct28

**START A MOVIE** of your own. Machines, \$10 up. Send 25c (coin only) for catalogue and instructions. MISS R. GORDON, Bellview Terrace, Morristown, New Jersey. nov18

**SUITCASE PORTABLE PROJECTORS**—DeVry, Acme, American; all makes; slightly used; excellent condition. Bargain list free. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Chicago. nov4

**WANTED TO BUY M. P. ACCESSORIES—FILMS**  
5c WORD, CASH. NO ADV. LESS THAN 25c.  
7c WORD, CASH. ATTRACTIVE FIRST LINE.

**A Print of Dante's Inferno**, in good condition. J. PITTS, 505 Webster St., San Francisco, California. x

**Wanted—Life of Christ**, Other Religious and Educational Films. Have 100 reels for sale. HARRY SMITH, Gratz, Pa.

**Wanted—Power's 6A or 6B**. H. D. FAIRALL, Danville, Illinois. nov18

**WANT TO BUY**—Ten Nights in Barrroom, Foreign Travel and Scenes. ELLI NELSON AMUSEMENT ENTERPRISES, Chippewa Falls, Wisconsin. nov18

**WANT TO BUY**—All makes Moving Picture Machines, Suitcase 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. oct28

**WANTED TO BUY**—All makes used Portable Moving Picture Machines. Buy good Educational, Scientific and Religious Subjects. MARYLAND MOTION PICTURE CO., 210 Fallway, Baltimore, Md. nov11

**WANTED**—Religious and Sensational, other Films any length. Also Projectors and Power's No. 5 Heads. Details first letter. GROBARICK MOVIE SALES, Eldridge Park, Trenton, New Jersey.

**LITTLE THEATERS**

(Continued from page 41)

treasurer, Mrs. Henry Jastremak, and secretary, Mrs. G. A. Waterman. The committees: Membership committee, Mrs. W. S. Holmes; Mrs. W. C. Jones and Mrs. Henry Jastremak; Press committee, D. N. Thomas, Mrs. D. N. Thomas, Ida Blanche Ogden, (Mrs. Julia Baker, Marjorie Arbour. Music committee; Mrs. W. C. Jones, general chairman. Properties committee; Mrs. H. W. Stopper, H. W. Stopper and G. A. Waterman. Housing committee; Olive Wetherill Kernan, G. A. Waterman, Mrs. W. C. Jones and Mrs. C. E. Coates. Floor committee; H. C. Yarbrough, Delegates to the city clubs; Mrs. D. N. Thomas and Mrs. Ada Galea. Constitution committee; Mrs. K. Strickland and Olive Wetherill Kernan. Producers committee; Mrs. John R. Conn'ly, J. St. Clair Farrot, Mr. and Mrs. D. N. Thomas, Mr. and Mrs. J. Holliday Dupuy, Mr. and Mrs. A. M. Perkins, Dr. and Mrs. E. P. Flower.

**"THE HEADLESS HORSEMAN"**

(Continued from page 54)

York. But it took the producer or director a painfully long time to establish his characters, and there was nothing humorous in the various situations, which took up at least five reels before we were shown the famous ride of the eccentric and crafty schoolmaster. Even this seemed to have had its comedy edge rubbed off.

Too much space was devoted to filming the singing lesson episode, the quilting party and the master's school-room scenes.

Will Rogers is credited with the titles. Somehow they fall far short of his usually amusing paragraphs. As Ichabod, Rogers seemed at times undecided what to do, and there were only certain moments when he registered convincingly in the part.

A charming impersonation was given by Lois Meredith as Katrina. This young lady possesses a very fascinating manner and her beauty registers clearly upon the screen.

A number of people were employed in the production, but the principals consisted of Mr. Rogers, Miss Meredith and Ben Hendricks, Jr., as "Brom" Bones. The name was spelled Bron at times.

The photography and lighting effects were unusually good. The picture may attract those who hold a sentimental regard for the old-time story, but its entertaining qualities are exceedingly few.

**SUITABILITY**—Wherever Mr. Rogers has a following.

**"SMILES AND KISSES"**

(Continued from page 34)

followed by a dashing exit a la Russian to numerous encores. Princess Livingston, a bobbed brunet of slender form and dazzling smile, sang, danced and worked in scenes in an admirable manner, and as the bride to Groom Young in Parson Ormsby's wedding bit led up to a fast finish for the finale.

**PART TWO**

Scene one was a drape set for a cabaret show with the Misses Binder and Winters, two exceptionally pretty girls, in a duet in which they harmonized well. Juvenile Carson and Dolly Lewis, a bobbed brown hair, pretty, ever-smiling kewpie type of soubret, put over a whirlwind Apache dance that was well blueprinted by the comics, with Ormsby as the feminine.

A table scene, with Comic Binder as the "underwriter" waiter on Prima Mayo's drunk, was all to the good for laughter and applause.

Juvenile Carson did a song and dance in a siffy manner.

Comic Ormsby and Princess Livingston held the stage for some time with a fast and funny dialog supplemented with a slapping contest and song that was well received.

Comic Binder as the cop, Straight Young as the captain and Princess Livingston as the crook worked the bit for much laughter and applause.

Comic Binder and Straight Young handled their prodees in a laugh-evoking manner. Prima Mayo made a great flash of form, and the girls likewise in mantles covering two-piece bathing suits, to repeated encores. Messrs. Binder, Ormsby, Young and Carson, as a comedy quartet, were all to the good.

**COMMENT**

The scenery for the first part was house sets and for the second part company drapes.

The gawking and costuming about the average for the circuit.

The company clean and clever comed makers with bits familiar.

The chorus admirable. A fast and funny show.—NELSE.

In Answering Classified Ads, Please Mention The Billboard.



Dooley & Storey (Keith) Boston.  
Dore Sisters (Academy) Norfolk, Va.  
Doree's Celebrities (Majestic) Cedar Rapids, Ia., 26-28; (Majestic) Dubuque 30-Nov. 1.  
Doss, Billy (Regent) Muskegon, Mich., 26-28.  
Dotson (Royal) New York; (Alhambra) New York 30-Nov. 4.  
Douglas-Ross Co. (Palace) Milwaukee; (Davis) Pittsburg 30-Nov. 4.  
Downey & Claridge (Avenue B) New York 26-28.  
Downing, Dan (Loew) Dayton, O.  
Doyle & Cavanaugh (Shea) Toronto; (Princess) Montreal 30-Nov. 4.  
Drew, Mrs. Sidney (Temple) Detroit; (Temple) Rochester, N. Y., 30-Nov. 4.  
Driscoll, Long & Hughes (Orpheum) Quincy, Ill., 26-28; (Electric) St. Joseph, Mo., 30-Nov. 1.  
Dubois, Wilfred (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 30-Nov. 4.  
D'Wall & Symonds (Strand) Kokomo, Ind., 26-28.  
Duff & Sweeney (Orpheum) Brooklyn; (Bushwick) Brooklyn 30-Nov. 4.  
Dufor Boys (Majestic) Ft. Smith, Ark.  
Dugan & Raymond (Orpheum) New Orleans.  
Dunbar, Chas. & Madeline (Temple) Rochester, N. Y.; (Keith) Toledo, O., 30-Nov. 4.  
Dunnay & Merrill (Majestic) Milwaukee; (Kedzie) Chicago 30-Nov. 1; (Orpheum) Green Bay, Wis., 2-4.  
Dunley & Chesleigh (Loew) Dayton, O.  
Dunne, Thos. Potter (Boulevard) New York 26-28.  
**Earl & Edwards (Regent) Lansing, Mich., 26-28.**  
Eadie & Remden (105th St.) Cleveland.  
Earle, Maude (Pantages) Winnipeg, Can.; (Pantages) Regina 30-Nov. 1.  
Eastman & Moore (Metropolitan) Brooklyn 26-28.  
Ebs, Wm. (Keith) Philadelphia; (Keith) Washington 30-Nov. 4.  
Eckhoff & Gordon (Gates) Brooklyn 26-28.  
Edwards, Gus, Ruxton (Orpheum) Duluth; (Orpheum) St. Paul 30-Nov. 4.  
Edwards, Tom (Palace) Manchester, Eng., Nov. 6-11; (Empire) Birmingham 13-18.  
Elsine & Marshall (Faurot) Lima, O., 26-28.  
Ellmore & Williams (Lyric) Richmond, Va.  
El Rey Sisters (Main St.) Kansas City; (Orpheum) Sioux City, Ia., Nov. 2-4.  
Elkins, Fay & Elkins (Lyric) Atlanta, Ga. Elly (Rialto) Racine, Wis., 26-28.  
Emerson & Baldwin (Lincoln) Chicago 26-28.  
Engel, Marjorie (Lyric) Shreveport, La.  
Erforda Oddities (Hipp.) Cleveland.  
Ergotti & Herman (Strand) Washington.  
Erna & Ernie (Empress) Grand Rapids, Mich.  
Errata, Four (Keith) Dayton, O., 26-28.  
Espe & Dutton (Jefferson) New York 26-28.  
**Faber & Bennett (Keith) Lowell, Mass.**  
Faber & McGowan (Orpheum) San Francisco; (Orpheum) Oakland 30-Nov. 4.  
Fagg & White (Majestic) Chicago.  
Falcona, Three (Orpheum) Tulsa, Ok.  
Falla, A. & G. (Keith) Washington.  
Family Ford (Hill St.) Los Angeles; (Orpheum) Salt Lake City 30-Nov. 4.  
Fanton, Joe, & Co. (Rialto) Chicago.  
Fargo & Richards (Pantages) Portland, Ore.  
Farnell & Florence (Orpheum) Madison, Wis., 26-28; (Columbia) Davenport, Ia., Nov. 2-4.  
Farnum, Franklin (Loew) Memphis, Tenn., 26-28.  
Farrell & Hatch (Pantages) Spokane 30-Nov. 4.  
Farrell & Taylor (Orpheum) Duluth.  
Farrell, Joe & Elsie (Liberty) Terre Haute, Ind., 26-28.  
Farron, Frank (Jefferson) New York 26-28.  
Fate (Pantages) San Francisco; (Pantages) Oakland 30-Nov. 4.  
Faulkner, Lillie Jewell, & Co. (Orpheum) Quincy, Ill., 26-28; (Grand) St. Louis 30-Nov. 4.  
Faversham, Wm. (Shea) Toronto; (Princess) Montreal 30-Nov. 4.  
Fer, Frank, & Callahan Bros. (State) New York 26-28.  
Fay, Mrs. Eva (Kedzie) Chicago 26-28; (Orpheum) Champaign, Ill., Nov. 2-4.  
Fein & Tenyson (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 30-Nov. 4.  
Fenton & Fields (Orpheum) St. Louis; (Orpheum) Memphis 30-Nov. 4.  
Ferguson, Dave, & Co. (Majestic) Little Rock, Ark.  
Ferns, Bob, & Co. (Orpheum) Champaign, Ill., 26-28; (Grand) St. Louis 30-Nov. 4.  
Fieldings, The (Palace) New Haven, Conn., 26-28.  
Fifty Miles from Broadway (Capitol) Hartford, Conn., 26-28.  
Fisher & Gilmore (Orpheum) Los Angeles; (Hill St.) Los Angeles 30-Nov. 4.  
Fisher, Irving, Co. (Keith) Indianapolis; (105th St.) Cleveland 30-Nov. 4.  
Fisher, Walter, & Co. (Majestic) Milwaukee; (Seventh St.) Minneapolis 30-Nov. 4.  
Fiske & Fallon (Electric) Springfield, Mo., 26-28; (Grand) St. Louis 30-Nov. 4.  
Fitzgibbon, Bert (Palace) Chicago; (Orpheum) St. Louis 30-Nov. 4.  
Fitzgibbon & Morrison (Majestic) Houston, Tex.; (Majestic) San Antonio 30-Nov. 4.  
Fishes (Orpheum) Los Angeles.  
Fletcher & Pasquale (Loew) Ottawa, Can.  
Folier & LaTour (Orpheum) Vancouver, Can.; (Orpheum) Seattle 30-Nov. 4.  
Follis Sisters (Bon Ami) Lexington, Ky., 26-28.  
Ford & Williams (Lyric) Charleston, S. C.  
Ford, Senator (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 30-Nov. 4.  
Ford, Margaret (Hamilton) New York 26-28.  
Ford & Price (51st St.) New York.  
Ford, Four (Bushwick) Brooklyn.  
Foster, Rae (Lyric) Atlanta, Ga.  
Four of Us (Seventh St.) Minneapolis; (Majestic) Milwaukee 30-Nov. 4.  
Fowler, Gus, & Co. (Shea) Toronto; (Princess) Montreal 30-Nov. 4.  
Fox & Mayo (Delancey St.) New York 26-28.  
Fox & Britt (Bijou) Birmingham, Ala., 26-28.  
Fox, Harry (Orpheum) Lincoln, Neb.  
Foy, Eddie, & Family (Maryland) Baltimore; (Palace) New York 30-Nov. 4.  
Frabel, Carl & Emma (Lincoln Sq.) New York 26-28.  
Frances & Scott (Jeffers-Strand) Saginaw, Mich., 26-28.  
Francis & Marsell (Rialto) St. Louis; (Orpheum) Galesburg, Ill., Nov. 2-4.  
Franklin & Hall (Broadway) New York.  
Franklin & Charles (Golden Gate) San Francisco; (Hill St.) Los Angeles 30-Nov. 4.  
Fraser & Bunce (Grand) St. Louis.  
Fraser, Barrett & Fear (State) Newark, N. J.  
Frude & Eaton (Bushwick) Brooklyn.  
Fry & Rogers (Strand) Washington

Fridkin & Rhoda (Keith) Toledo, O.  
Friedland, Annot (Orpheum) Salt Lake City; (Orpheum) Denver 30-Nov. 4.  
Fries & Wilson (Orpheum) Madison, Wis., 26-28.  
Frisco (Majestic) Ft. Worth, Tex.  
Fuller's, Earl, Baud (Pantages) San Francisco 30-Nov. 4.  
Fulton & Robbins (Orpheum) Sioux Falls, S. D., 26-28; (Empress) Omaha 30-Nov. 1.  
Fulton & Hurt (Pantages) Ogden, Utah; (Pantages) Denver 30-Nov. 4.  
**Galletti & Kolin (Orpheum) Vancouver, Can.; (Orpheum) Seattle 30-Nov. 4.**  
Gallarini Sisters (Pantages) Ogden, Utah; (Pantages) Denver 30-Nov. 4.  
Galletti's Monks (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 30-Nov. 4.  
Garrett Bros. (Fordham) New York 26-28.  
Gay & Ralphy (Avenue B) New York 26-28.  
Gates, Hal (Houli Bay) City, Mich., 26-28; (Keith) Cleveland, O., 30-Nov. 4.  
Gehan, Bob (Orpheum) Grand Forks, N. D., 26-28; (Grand) Fargo 30-Nov. 1.  
Gellis, The (Orpheum) Duluth; (Orpheum) St. Paul 30-Nov. 4.  
George, Tony, & Co. (Lyric) Birmingham, Ala.  
George, Jack (Orpheum) Seattle; (Orpheum) Portland, Ore., 30-Nov. 4.  
Gerber, Billie, Revue (Orpheum) Joliet, Ill., 26-28.  
Gibson & Price (Loew) Dayton, O.  
Gibson, J., & J. (Orpheum) Salt Lake City; (Orpheum) Denver 30-Nov. 4.  
Gilbert, Walter (Miller) Milwaukee.  
Gilberts, The (Victory) Evansville, Ind., 26-28.  
Gillette, Lucy, & Co. (Greely Sq.) New York 26-28.  
Gifford & Mortou (Palace) Indianapolis.  
Gilmore, Ethel, & Girls (Bijou) Savannah, Ga.  
Girl From Toyland (Loew) Hoboken, N. J., 26-28.  
Girona Girls (Orpheum) Fresno, Calif.  
Givney, Marion (Grand) Atlanta, Ga., 26-28.  
Gienville & Sanders (Regent) Lansing, Mich., 26-28.  
**Glasco, Billy (Orpheum) San Francisco.**  
Glencoe Sisters (Capitol) Clinton, Ind., 26-28.  
Gleue & Jenkins (Orpheum) San Francisco 26-28.  
Glenn & Richards (Hipp.) Toronto.  
Goetz & Duffy (Pantages) Oakland, Calif.; (Pantages) Los Angeles 30-Nov. 4.  
Gold & Edwards (Palace) Waterbury, Conn., 26-28.  
Golden, Maurice, & Co. (Poll) Worcester, Mass., 26-28.  
Gonne, Lillian, & Co. (Columbia) Davenport, Ia., 26-28.  
Goodman & Moore (Regent) New York 26-28.  
Gordon & Ford (Maryland) Baltimore; (Keith) Washington 30-Nov. 4.  
Gordon & Day (Orpheum) Portland, Ore.; (Golden Gate) San Francisco 30-Nov. 4.  
Gordon, Gerlie & Gordon (Broadway) Springfield, Mass., 26-28.  
Gordon & Delmar (Miller) Milwaukee.  
Gordon & Healy (State) Buffalo, N. Y.  
Gordone, Robbie (Keith) Dayton, O., 26-28.  
Gorman Bros (Hipp.) Cleveland.  
Gould, Rita (Majestic) Ft. Smith, Ark.  
Gracese, Jean (Orpheum) Joliet, Ill., 26-28.  
Granville, Bernard (Columbia) Far Rockaway, N. Y., 26-28; (Keith) Washington 30-Nov. 4.  
Graves, Doris, & Co. (Orpheum) Green Bay, Wis., 26-28.  
Gray, Fred, & Co. (Palace) Brooklyn 26-28.  
Gray, Ann (Palace) Jacksonville, Fla.  
Gray, Roger, & Co. (Palace) Jacksonville, Fla.  
Great Maurice (Pantages) Spokane 30-Nov. 4.  
Great Howard (Loew) Memphis, Tenn., 26-28.  
Green & Parker (23rd St.) New York 26-28.  
Green & Dunbar (Pantages) Salt Lake City; (Pantages) Ogden 30-Nov. 4.  
Green & Myra (Princess) Nashville, Tenn.  
Grey, Tom, & Co. (Orpheum) Lincoln, Neb.  
Griffin, Gerald, & Co. (Capitol) Hartford, Conn., 26-28.  
Gruen & Marguerite (Riverside) New York; (Palace) New York 30-Nov. 4.  
Guilford & Brown (Warwick) Brooklyn 26-28.  
**Hager & Goodwin (Murray) Richmond, Ind., 26-28.**  
Hale, Willie (Colonial) New York.  
Haley, Leo (Palace) Ft. Wayne, Ind., 26-28.  
Halkings, The (Palace) Cincinnati.  
Hall, Al K. (Hill St.) Los Angeles; (Orpheum) Salt Lake City 30-Nov. 4.  
Hall, Bob (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 30-Nov. 4.  
Hall, Ermine & Brice (Fifth Ave.) New York 26-28; (Keith) Boston 30-Nov. 4.  
Hall, F. & E. (Palace) Cincinnati.  
Hall, Billy Swede (Pantages) Oakland, Calif.; (Pantages) Los Angeles 30-Nov. 4.  
Halligan, Wm., & Co. (Poll) Bridgeport, Conn., 26-28.  
Hamilton, Alice (Keith) Cincinnati; (Keith) Indianapolis 30-Nov. 4.  
Hammond, Charles Hoops (O. H.) Marshall, Minn.; (O. H.) Wilmar 30-Nov. 4.  
Hauko Japs (Orpheum) Denver; (Orpheum) Lincoln, Neb. 30-Nov. 4.  
Handers & Millias (Proctor) Mt. Vernon, N. Y., 26-28.  
Handsworth, Octavia, & Co. (National) Louisville.  
Haney & Morgan (Colonial) Erie, Pa.; (Keith) Syracuse, N. Y., 30-Nov. 4.  
Hanson & Burton Sisters (Pantages) Spokane; (Pantages) Seattle 30-Nov. 4.  
Harkins, Larry, Co. (Pantages) San Francisco; (Pantages) Oakland 30-Nov. 4.  
Harper, Mabel (Majestic) Grand Island, Neb., 26-28; (Liberty) Lincoln 30-Nov. 1.  
Harris, Dave, & Band (Keith) Cincinnati.  
Harris, Mildred (Palace) Chicago.  
Hart, Wagner, & Etile (State) Newark, N. J.  
Harley & Paterson (Keith) Syracuse, N. Y.  
Hartwell, Three (Princess) Montreal; (Keith) Toronto 30-Nov. 4.  
Harvard, Winifred & Bruce (Palace) Jacksonville, Fla.  
Harvard, Holt & Kendrick (Princess) Montreal.  
Harvey Hener & Grace (Grand) St. Louis; (Columbia) Davenport, Ia., Nov. 2-4.  
Haskell, Loney (Poll) Bridgeport, Conn., 26-28.  
Hagan, Hazel, & Co. (Bijou) Birmingham, Ala., 26-28.  
Hansone, Six (Palace) Chicago.  
Harden-Gordon Revue (Victory) Evansville, Ind., 26-28.  
Haydn, Fred & Tommy (Palace) Waterbury, Conn., 26-28.  
Hayes, Grace (Maryland) Baltimore; (Keith) Syracuse, N. Y., 30-Nov. 4.  
Haynes, Mary (Shea) Toronto; (Princess) Montreal 30-Nov. 4.  
Hayward & Oake (Electric) St. Joseph, Mo., 26-28; (Novelty) Topeka, Kan., 30-Nov. 1.  
Headliners (Warwick) Brooklyn 26-28.

Healy & Cross (Temple) Rochester, N. Y.; (Davis) Pittsburg 30-Nov. 4.  
Healy, Ted & Betty (Keith) Toledo, O.; (Temple) Detroit 30-Nov. 4.  
Hector (Orpheum) Fresno, Calif.; (Orpheum) Oakland 30-Nov. 4.  
Helm & Lockwood Sisters (Rialto) Chicago.  
Hennings, John & Winnie (Orpheum) South Bend, Ind., 26-28; (Orpheum) Madison, Wis., 30-Nov. 1; (Palace) Rockford, Ill., 2-4.  
Henry & Adelaide (American) New York 26-28.  
Henry & Moore (Broadway) New York.  
Henshaw, Bobby (Palace) Rockford, Ill., 26-28; (Majestic) Chicago 30-Nov. 4.  
Heras & Willis (Orpheum) Omaha; (Hennepin) Minneapolis 30-Nov. 4.  
Herbert & Lane (Orpheum) Los Angeles; (Hill St.) Los Angeles 30-Nov. 4.  
Herbert's Dogs (Palace) New York.  
Herberts, The (Majestic) Ft. Worth, Tex.  
Herman, Al (Orpheum) St. Louis; (Palace) Milwaukee 30-Nov. 4.  
Herdson, Coy (Novelty) Topeka, Kan., 26-28; (Globe) Kansas City 30-Nov. 1; (Columbia) St. Louis 2-4.  
Herrmann, Adelaide (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 30-Nov. 4.  
Hill, H. & Co. (Orpheum) Salt Lake City; (Orpheum) Denver 30-Nov. 4.  
Higgin & Bates (Keith) Washington.  
Hightower & Jones (Palace) Springfield, Mass., 26-28.  
Hill, Eddie (Columbia) Davenport, Ia., 26-28.  
Hill & Quinell (Grand) St. Louis; (Grand) Centralia, Ill., Nov. 2-4.  
Hillman, B. C., Co. (Empress) Grand Rapids, Mich.; (Temple) Detroit 30-Nov. 4.  
Hinkel & Mas (Loew) Memphis, Tenn., 26-28.  
Hodges, Robt. Henry (Hipp.) Cleveland.  
Holmes & LaVere (Keith) Indianapolis; (Keith) Cincinnati 30-Nov. 4.  
Homer Sisters (Pantages) Memphis.  
Honey Boys, Seven (Lyric) Shreveport, La.  
Hori & Nagami (Loew) Hoboken, N. J., 26-28.  
Howard & Clark (Shea) Buffalo; (Shea) Toronto 30-Nov. 4.  
Howard & Ross (Robinson) Clarksburg, W. Va., 26-28; (New) Uniontown, Pa., 30-Nov. 1; (Strand) Greensburg 2-4.  
Howard's Poles (Empress) Grand Rapids, Mich.; (Temple) Detroit 30-Nov. 4.  
Huber, Chad & Monte (Gates) Brooklyn 26-28.  
Hudson & Andrews (O. H.) New Munster, Wis.  
Huff, Grace, Co. (105th St.) Cleveland.  
Hughes, Jack, Duo (Hill) Wilkes-Barre, Pa., 26-28.  
Hughes & Pam (State) New York 26-28.  
Hughes, Fred, & Co. (Lyric) Charleston, S. C.  
Humberto Bros. (Seventh St.) Minneapolis; (Orpheum) Sioux City, Ia., 30-Nov. 1.  
Hume, Edw., & Co. (Columbia) St. Louis 26-28.  
Humphrey's Dancers, Doris (Keith) Boston.  
Hunton, Arthur (Hipp.) Toronto.  
Hyams & Evans (Orpheum) Sioux City, Ia., 26-28; (Liberty) Lincoln, Neb., 30-Nov. 1.  
Hyams & McIntyre (Orpheum) Seattle; (Orpheum) Portland 30-Nov. 4.  
Hymer, John B. (Orpheum) Kansas City.  
**Jacob's Entertainers (Palace) New York; (Columbia) New York 30-Nov. 1; (Columbia) Far Rockaway 2-4.**  
Judo Sports (Pantages) Denver; (Pantages) Pueblo, Nov. 2-4.  
Ingales, Rupert, Co. (Davis) Pittsburg; (Keith) Indianapolis 30-Nov. 4.  
Inna Bros. (Lyric) Columbia, S. C.  
Irving & Elwood (Emery) Providence, R. I., 26-28.  
Ishikawa Bros., Four (Empress) Omaha, Neb., 26-28.  
**Jackson, Bobby (Majestic) Milwaukee 29-Nov. 4.**  
Jauls, Elsie (Keith) Washington.  
Jarvis, Willard, Revue (Pantages) Pueblo, Col.; (Pantages) Omaha 30-Nov. 4.  
Jean & Harrigan (Keith) Dayton, O., 26-28.  
Jean & Valjean (Pantages) San Francisco; (Pantages) Oakland 30-Nov. 4.  
Jennings, Al (Pantages) Ogden, Utah; (Pantages) Denver 30-Nov. 4.  
Jerry & Gene (Globe) Kansas City, Mo., 26-28; (Electric) Joplin 30-Nov. 1.  
Johnson & Hayes (Palace) New Haven, Conn., 26-28.  
Johnson, Harry (Princess) Nashville.  
Jones & Jones (105th St.) Cleveland.  
Jonis's Hawaiiana (Palace) Flint, Mich., 26-28.  
Josephine & Heunings (Davis) Pittsburg.  
Joy Al & Mabel (Rialto) Racine, Wis., 26-28; (Majestic) Milwaukee 30-Nov. 4.  
Joyce, Jack (State) Jersey City, N. J.  
Jurgelund (Hennepin) Minneapolis; (Orpheum) Duluth 30-Nov. 4.  
**Kabne, Harry (Palace) Milwaukee.**  
Kajiyama (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 30-Nov. 4.  
Kane & Herman (Palace) Milwaukee; (State-Lake) Chicago 30-Nov. 4.  
Kay, Hamlin & Kay (Majestic) Dallas, Tex.; (Majestic) Houston 30-Nov. 4.  
Keating & Rosa (Strand) Washington.  
Keeler, Joan & Arthur (Keith) Portland, Me., 30-Nov. 4.  
Keeley & Williams (Lyric) Shreveport, La.  
Kellum & O'Dare (Colonial) Erie, Pa.; (Keith) Indianapolis 30-Nov. 4.  
Kelly, Billy, Co. (Pantages) Portland, Ore.  
Kelly, Walter C. (Palace) Chicago; (Hennepin) Minneapolis 30-Nov. 4.  
Kelly, Sherwin (Keith) Columbus, O.  
Keltons, The (Lyric) Richmond, Va.  
Kennedy & Berle (Golden Gate) San Francisco; (Orpheum) Los Angeles 30-Nov. 4.  
Kennedy & Rooney (Pantages) Seattle; (Pantages) Vancouver, Can., 30-Nov. 4.  
Kennedy & Nelson (Majestic) Grand Island, Neb., 26-28; (Liberty) Lincoln 30-Nov. 1; (Electric) St. Joseph, Mo., 2-4.  
Kennedy, Jack, & Co. (Keith) Portland, Me.  
Kennedy, Frances (Orpheum) New Orleans; (Orpheum) Evansville, Ind., 26-Nov. 4.  
Kenny & Hollis (Keith) Lowell, Mass.; (Keith) Portland, Me., 30-Nov. 4.  
Kono, Koves & Melrose (Main St.) Kansas City.  
Kerr & Weston (Fifth Ave.) New York 26-28; (Palace) New York 30-Nov. 4.  
Ketch & Wims (Pantages) Omaha; (Pantages) Kansas City 30-Nov. 4.  
Kimberley & Page (Broadway) Springfield, Mass., 26-28.  
Kinzo (Seventh St.) Minneapolis; (Orpheum) Grand Forks, N. D., 30-Nov. 1; (Grand) Fargo 2-4.  
Kirchland, Paul (Majestic) Little Rock, Ark.  
Kirkeby Sisters (Pantages) Seattle; (Pantages) Vancouver, Can., 30-Nov. 4.

Klissen, Murray, & Co. (Orpheum) Wichita, Kan.  
Klamura Japs (Pantages) San Francisco 30-Nov. 4.  
Klass & Brillant (Warwick) Brooklyn 26-28.  
Klee, Mel (Colonial) Akron, O.; (Keith) McKeon, Pa., 30-Nov. 1; (Hipp.) Youngstown, O., 2-4.  
Knight & Kuave (Palace) Indianapolis.  
Koroll Bros. (Orpheum) Oakland, Calif.; (Orpheum) Fresno Nov. 2-4.  
Kovacs & Goldner (Keith) Philadelphia; (Maryland) Baltimore, Md., 30-Nov. 4.  
Kublick, Henry (Electric) St. Joseph, Mo., 26-28; (Grand) St. Louis 30-Nov. 4.  
Kuhns, Three White (Orpheum) Madison, Wis., 26-28; (Majestic) Chicago 30-Nov. 4.  
Kuna Four (Grand) St. Louis.  
**LaBige Duo (State) Buffalo.**  
LaFleur & Portia (Hipp.) Baltimore.  
LaPalica Trio (Palace) New Haven, Conn., 26-28.  
LaPenti, Roy (Columbia) Davenport, Ia., 26-28.  
LaMaze Trio (Temple) Rochester, N. Y.  
LaTocco, Roy (Orpheum) San Francisco; (Orpheum) Oakland 30-Nov. 4.  
LaToy Bros. (National) New York 26-28.  
LaVall, Harry, & Sister (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 30-Nov. 4.  
Lambert, Eddie, & Co. (Orpheum) Boston.  
Lambert (Majestic) Bloomington, Ill., 26-28; (Orpheum) Peoria 30-Nov. 1.  
Lameza, Five (Pantages) Portland, Ore.  
Lamont Trio (Palace) Cincinnati.  
Lane & Harper (Hamilton) New York 26-28.  
Lang & Blakney (Prospect) Brooklyn 26-28.  
Langfield, Sidney (Rita) Jersey City, N. J.  
Lanning, Don (Palace) Flint, Mich., 26-28.  
Larimer & Hudson (Electric) Springfield, Mo., 26-28; (Main St.) Kansas City 30-Nov. 1.  
Last Rehearsal (Pantages) Memphis.  
Lawton (Orpheum) Vancouver, Can.; (Orpheum) Seattle 30-Nov. 4.  
Laurie, Joe, Jr., (1st St.) New York.  
Legrada, Three (Pantages) Spokane 30-Nov. 4.  
Leavitt & Lockwood (Keith) Cincinnati; (Colonial) Erie, Pa., 30-Nov. 4.  
Ledegar, Chas. (Loew) Toronto.  
Lee, Jack (Capitol) Clinton, Ind., 26-28.  
Lee, Adrian Billy; Grenada, Miss.  
Lee, Laurel (Regent) Lansing, Mich., 26-28.  
Leedum & Gardner (Riviera) New York 26-28.  
Leightous, Two (Palace) Ft. Wayne, Ind., 26-28.  
Leon & Co. (Orpheum) Salt Lake City; (Orpheum) Denver 30-Nov. 4.  
Leopard, Eddie (Orpheum) Kansas City 30-Nov. 4.  
Lerays, The (Academy) Norfolk, Va.  
Lester, Al, & Co. (Novelty) Topeka, Kan., 26-28; (Globe) Kansas City, Mo., 30-Nov. 1.  
Let's Go (Empress) Omaha, Neb., 26-28; (Orpheum) Sioux City, Ia., 30-Nov. 1.  
Levy, Bert (Albee) Providence, R. I.; (Riverside) New York 30-Nov. 4.  
Levy, Ethel, Trio (Loew) Memphis, Tenn., 26-28.  
Levy, Jack, & Four Crowell Sisters (Lincoln) Hipp. Chicago 26-28.  
Lewis, Flo (Orpheum) Kansas City.  
Lewis & Norton (Jefferson) New York 26-28.  
Lewis & Rogers (Fifth Ave.) New York 26-28.  
Lewis, J. C., Jr., & Co. (Columbia) St. Louis 26-28.  
Lewis & Dody (Palace) Milwaukee; (Palace) Chicago 30-Nov. 4.  
Lind, Homer, & Co. (Crescent) New Orleans 26-28.  
Lipton, Jack (Hipp.) Cleveland.  
Little Cinderella (Boulevard) New York 26-28.  
Little, Jack (Keith) Syracuse, N. Y.; (Keith) Boston 30-Nov. 4.  
Little Billy (Orpheum) St. Paul; (Orpheum) Winnipeg, Can., 30-Nov. 4.  
Little Cottage (Greenpoint) Brooklyn 26-28; (Orpheum) Brooklyn 30-Nov. 4.  
Little Pipifax (Pantages) Spokane 30-Nov. 4.  
Lloyd, Arthur (Bijou) Savannah, Ga.  
Lloyd & Goodie (Bon Ami) Lexington, Ky., 26-28.  
Lockett & Hope (Columbia) New York 26-28.  
Loia & Sells (Orpheum) Memphis; (Orpheum) New Orleans 30-Nov. 4.  
London, Louis (Grand) Norfolk, Neb., 26-28; (Majestic) Grand Island 30-Nov. 1; (Empress) Omaha 2-4.  
Lonesome (Seventh St.) Minneapolis.  
Lopez, Vincent, & Orch. (Orpheum) Brooklyn.  
Lerner Sisters (Pantages) Denver; (Pantages) Pueblo Nov. 2-4.  
Louise & Mitchell (Shea) Buffalo; (Shea) Toledo 30-Nov. 4.  
Loret's Concentration (State-Lake) Chicago.  
Lucas, Jimmy (Keith) Boston.  
Lucas, Althea, & Co. (Majestic) Milwaukee; (Orpheum) Madison, Wis., 30-Nov. 1; (Palace) Rockford, Ill., 2-4.  
Luster Bros. (Majestic) Ft. Worth, Tex.  
Lyell & Gibson (Orpheum) Des Moines, Ia.  
Lyell & Macey (Shea) Buffalo; (Shea) Toronto 30-Nov. 4.  
Lyle & Emerson (Pantages) Kansas City; (Pantages) Memphis 30-Nov. 4.  
Lyle & Virginia (Orpheum) Champaign, Ill., 26-28; (Orpheum) South Bend, Ind., 30-Nov. 1.  
Lynch & Stewart (Lyric) Columbia, S. C.  
Lynn & Howard (Albee) Providence.  
**McCarthy Sisters (Orpheum) Portland, Ore.; (Orpheum) San Francisco 30-Nov. 4.**  
McCormack, John, Jr.; Omaha, Neb.  
McCormack & Irving (Metropolitan) Brooklyn 26-28.  
McCurdy, Jas. K., & Co. (Grand) St. Louis.  
McDemott, Marc (Colonial) Erie, Pa.  
McDevitt, Kelly & Quinn (Orpheum) Vancouver, Can.; (Orpheum) Seattle 30-Nov. 4.  
McDonalds, Danling (State) Jersey City, N. J.  
McGivney, Owen (Royal) New York; (Alhambra) New York 30-Nov. 4.  
McGuff, Chas. (Pantages) Kansas City; (Pantages) Memphis 30-Nov. 4.  
McGrath & Bueda (Palace) New Orleans.  
McKay, May, & Waters (Keith) Portland, Me.  
McKay & Ardine (Orpheum) St. Paul; (Orpheum) Winnipeg, Can., 30-Nov. 4.  
McKenna, Banks & Co. (Orpheum) Boston.  
McLean, Bobby, & Co. (Kedzie) Chicago 26-28.  
McLaughlin & Evans (Regent) New York 26-28.  
McLain & Clez (Grand) Fargo, N. D., 26-28; (Orpheum) Winnipeg, Can., 30-Nov. 4.  
Mick, Willard (Pantages) Pueblo, Col.; (Pantages) Omaha 30-Nov. 4.  
Mack & Brantley (Loew) London, Can., 26-28; (Loew) Toronto 30-Nov. 4.  
Mack & Dean (Loew) Toronto.  
Mack, Andrew (Proctor) Yonkers, N. J.  
Mahoney, Will (Prospect) Brooklyn 26-28; (Shea) Buffalo, N. Y., 30-Nov. 4.  
Maker & Redford (Majestic) Dallas, Tex.; (Majestic) Houston 30-Nov. 4.

Mandell, Wm. & Joe (Royal) New York; (Alhambra) New York 30-Nov. 4.
Manlyure Shop (Hippo) St. Louis 26-28; (Orpheum) Quincy, Ill., 30-Nov. 1.
Manley, Dave (Seventh St.) Minneapolis.
Mantel & Co. (Golden Gate) San Francisco; (Orpheum) Oakland 30-Nov. 4.
Margaret & Morrell (Palace) Rockford, Ill., 26-28; (Majestic) Cedar Rapids, Ia., 30-Nov. 1.
Martin & Martin (Shea) Buffalo; (Shea) Toronto 30-Nov. 4.
Markel & Gay (Orpheum) Brooklyn.
Marks & Wilson (Lyric) Charlotte, N. C.
Marry Me (Palace) Springfield, Mass., 26-28.
Marsh & Williams (Palace) Rockford, Ill., 26-28; (Majestic) Dubuque, Ia., 30-Nov. 1.
Martella, Three (American) New York 26-28.
Martin & Moore (Orpheum) St. Paul.
Martin & Maximilian (Regent) Muskegon, Mich., 26-28.
Martin, Johnny (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 30-Nov. 4.
Mason & Shaw (Franklin) New York 26-28.
Mason, Lee, & Co. (Boulevard) New York 26-28.
Maxfield & Gonison (Majestic) Bloomington, Ill., 26-28; (Hipp.) Terre Haute, Ind., 30-Nov. 1; (Orpheum) Joplin, Mo., 26-28.
Maxon & Morris (Globe) Kansas City, Mo., 26-28; (Electric) Joplin 30-Nov. 1.
McGley, G., & P. (Orpheum) New Orleans.
Mellette Sisters (Orpheum) Denver.
Melnette Duo (Orpheum) Sioux Falls, S. D., 26-28.
Melvins, Three (Lyric) Richmond, Va.
Meredith, Gypsy, & Iro. (Grand) Norfolk, Neb., 26-28; (Majestic) Grand Island 30-Nov. 1.
Merlom's Dogs (Orpheum) Brooklyn; (Palace) New York 30-Nov. 4.
Mersonau Trio (Prince) Tampa, Fla., Indef.
Meyerson Trio (Orpheum) Green Bay, Wis., 26-28.
Mickey Sisters (Orpheum) Oklahoma City, Ok.
Middleton Spellmeyer Co. (Temple) Rochester, New York.
Miller, Jessie (Empress) Omaha, Neb., 26-28; (Norelty) Topeka, Kan., 30-Nov. 1.
Miller & Marlin (Temple) Rochester, N. Y.; (Keith) Columbus, O., 30-Nov. 4.
Miller, Madeline & Pania (Keith) Indianapolis.
Miller & Bradford (Alhambra) New York; (Royal) New York 30-Nov. 4.
Miller, Packer & Seitz (State) Buffalo.
Mills & Miller (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 30-Nov. 4.
Mistral Monarchs, Five (Palace) Chicago; (Orpheum) St. Louis 30-Nov. 4.
Miss America (Keith) Toledo, O.
Mitchell, James & Rita (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 30-Nov. 4.
Mittie & Tillie (Flatbush) Brooklyn; (Keith) Philadelphia 30-Nov. 4.
Money la Money (National) New York 26-28.
Monroe & Mace (Majestic) Milwaukee.
Monroe & Grant (Keith) Lowell, Mass.
Montrose, Belle (Orpheum) San Francisco 23-Nov. 4.
Moore, Victor (Orpheum) Portland, Ore.; (Orpheum) San Francisco 30-Nov. 4.
Moore & Arnold (Lincoln) Chicago 26-28.
Moore, George, & Co. (Palace) Waterbury, Conn., 26-28.
Moore, Harry (Strand) Hoboken, N. J.
Moore & Freed (Keith) Washington.
Moore, Jack, Trio (Shrine Circus) Fargo, N. D.; (Hudson Circus) Winnipeg, Can., 30-Nov. 4.
Morgan, J. & B. (Orpheum) Des Moines, Ia.
Morgan Dancers (Orpheum) San Francisco 23-Nov. 4.
Morton & Glass (Orpheum) Vancouver, Can.; (Orpheum) Seattle 30-Nov. 4.
Mossini Family (Palace) New York 23-Nov. 4.
Moss & Frye (Riverside) New York.
Mowatt & Mullen (Norelty) Topeka, Kan., 26-28; (Globe) Kansas City 30-Nov. 1; (Empress) Omaha 24.
Muldoon, Franklyn & Rose (Toll) Bridgeport, Conn., 26-28.
Mullane, Frank (Gates) Brooklyn 26-28.
Mullen & Francis (Temple) Detroit; (Temple) Rochester, N. Y., 30-Nov. 4.
Munford & Stanley (Liberty) Lincoln, Neb., 26-28; (Orpheum) Sioux Falls, S. D., Nov. 2-4.
Murphy, Bob (Orpheum) Omaha.
Murphy Senator Frances (Rialto) St. Louis 26-28; (Hipp.) Terre Haute, Ind., 30-Nov. 1.
Murray, Marion (Keith) Washington; (Maryland) Baltimore 30-Nov. 4.
Musketees, Four (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 30-Nov. 4.
Murphy & Long (Greeley Sq.) New York 26-28.
Myers & Hanford (Bushwick) Brooklyn.

O'Neil Sisters & Benson (Palace) Cincinnati.
Olcott, Chas. (Orpheum) Paducah, Ky., 26-28.
Oldtimers (Miller) Milwaukee.
Olga & Nicholas (Warwick) Brooklyn 26-28.
Oliver & Oip (Majestic) Houston, Tex.; (Majestic) San Antonio 30-Nov. 4.
Olma, J. & N. (Golden Gate) San Francisco; (Orpheum) Oakland 30-Nov. 4.
Olsen & Johnson (Davis) Pittsburg.
Ormsbee & Remig (Majestic) Houston, Tex.; (Majestic) San Antonio 30-Nov. 4.
Ortons, Four (Pantages) Spokane; (Pantages) Seattle 30-Nov. 4.
Osborne Trio (Orpheum) Madison, Wis., 26-28.
Oxford Four (Poll) Worcester, Mass., 26-28.
Page, Jim & Betty (Orpheum) Tulsa, Ok.
Page, Hack & Mack (Pantages) Los Angeles; (Pantages) San Diego 30-Nov. 4.
Page & Green (Pantages) Ogden, Utah; (Pantages) Denver 30-Nov. 4.
Panthron Singers (Majestic) Milwaukee; (Majestic) Chicago 30-Nov. 4.
Pardo & Archer (Pantages) San Francisco 30-Nov. 4.
Parish & Peru (Pantages) Kansas City.
Parker, Ethel, & Co. (Majestic) Chicago; (Orpheum) Madison, Wis., 30-Nov. 1; (Palace) Rockford, Ill., 24.
Parlor, Bedroom & Bath (Orpheum) Des Moines, Ia.; (Orpheum) Winnipeg, Can., 30-Nov. 4.
Patrice & Sullivan (Roanoke) Roanoke, Va.
Patricia & Townes (Alhambra) New York; (Royal) New York 30-Nov. 4.
Patricia (Alhambra) New York; (Royal) New York 30-Nov. 4.
Pearce & Dunn (Cenot) Lima, O., 26-28.
Pearson, Newport & Pearson (Orpheum) Winnipeg, Can.
Perival & Noel (State-Lake) Chicago.
Perrone & Oliver (Hennepin) Minneapolis; (Orpheum) Duluth 30-Nov. 4.
Pesci Duo (Broadway) Springfield, Mass., 26-28.
Philbrick & DeVoe (Broadway) Springfield, Mass., 26-28.
Phillips, Mr. & Mrs. Norman (Greeley Sq.) New York 26-28.
Phillips, Evelyn, & Co. (National) Louisville.
Phillips, Maybelle (Pantages) San Francisco 30-Nov. 4.
Philon & Duncan (Majestic) Dallas, Tex.; (Majestic) Houston 30-Nov. 4.
Pickard's Seals (Liberty) Lincoln, Neb., 26-28.

Pickards, The (Princess) Nashville.
Rick & Wright (Grand) Atlanta, Ga., 26-28.
Rigdon Dancers (Globe) Kansas City, Mo., 26-28; (Columbia) St. Louis 30-Nov. 1.
Rigoletto Bros. (Pantages) Seattle; (Pantages) Vancouver, Can., 30-Nov. 4.
Ring Tangle (Colonial) New York.
Rising Generation (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 30-Nov. 4.
Rives & Arnold (Pantages) San Francisco; (Pantages) Oakland 30-Nov. 4.
Robetta's (Grand) Atlanta, Ga., 26-28.
Roberta, Joe (Shea) Buffalo; (Shea) Toronto 30-Nov. 4.
Roberts, Theo. (Orpheum) Kansas City.
Roberts, Little Lord (Orpheum) Boston.
Robinson & Pierce (Pantages) Oakland, Calif.; (Pantages) Los Angeles 30-Nov. 4.
Robinson, Bill (Orpheum) Vancouver, Can.; (Orpheum) Seattle 30-Nov. 4.
Robledillo (Orpheum) Winnipeg, Can.
Rockwell & Fox (Poll) Worcester, Mass., 26-28.
Roeder & Gold (Loew) London, Can., 26-28.
Rogers, Will & Mary (Palace) Flint, Mich., 26-28.
Rogers, Alan (Orpheum) New Orleans.
Roffe Revue (Poll) Scranton, Pa., 26-28.
Rolley, Joe (Orpheum) Tulsa, Ok.
Roma Duo (Loew) Toronto.
Romano Sisters, Three (Orpheum) Sioux Falls, S. D., 26-28; (Empress) Omaha 30-Nov. 1.
Rome & Gant (Proctor) Newark, N. J.
Rome & Dunn (Riviera) New York 26-28.
Rooney & Bent (Albee) Providence, R. I.; (Riverside) New York 30-Nov. 4.
Rosales, The (Strand) Kokomo, Ind., 26-28.
Roosa, Four (Pantages) San Diego, Calif.; (Pantages) Long Beach 30-Nov. 4.
Rosini, Carl, & Co. (Main St.) Kansas City.
Rosa, Eddie (Palace) Milwaukee; (State-Lake) Chicago 30-Nov. 4.
Ross & Edwards (Pantages) San Francisco; (Pantages) Oakland 30-Nov. 4.
Roth, Dave (Orpheum) Denver; (Orpheum) Lincoln, Neb., 30-Nov. 4.
Rowland & McLean (Orpheum) New Orleans.
Royal Gascones (Orpheum) Vancouver, Can., 30-Nov. 4.
Royal Sidneys (Electric) Joplin, Mo., 26-28; (Grand) St. Louis 30-Nov. 4.
Roye, Ruth (Columbia) Far Rockaway, N. Y., 26-28.
Rudloff (Loew) Dayton, O.
Rugel, Yvette, (Riviera) New York 26-28.

Selbini & Albert (Bijou) Savannah, Ga.
Senna & Stevens (Loew) Montreal.
Sewell Sisters (Orpheum) Omaha.
Seymour & Jeanette (Murray) Richmond, Ind., 26-28.
Seymour, H. & A. (Orpheum) Vancouver, Can., 30-Nov. 4.
Sharkey, Roth & Hewitt (Bijou) Savannah, Ga.
Sharpe's, Billy, Revue (Maryland) Baltimore.
Sharrock, Harry & Emma (125th St.) New York 26-28.
Shattuck & O'Neil (State-Lake) Chicago; (Palace) Milwaukee 30-Nov. 4.
Shaw & Lee (Princess) Montreal.
Shayne, Al (Lyric) Shreveport, La.
Shea, Thos. E. (Empress) Grand Rapids, Mich.; (Temple) Detroit 30-Nov. 4.
Sheftell's Revue (Delancey St.) New York 26-28.
Sheik, The (Palace) Indianapolis.
Shepherd, Burt (Pantages) Portland, Ore.
Sherlock Sisters & Clinton (Rialto) St. Louis 26-28; (Orpheum) Quincy, Ill., 30-Nov. 1; (Orpheum) Galesburg 2-4.
Sherman, Van & Hyman (Orpheum) Champaign, Ill., 26-28; (Orpheum) South Bend, Ind., Nov. 2-4.
Sherwood, Blanche, & Bro. (Temple) Detroit.
Shields, J. & H. (Regent) New York 26-28.
Shireen (Columbia) Davenport, Ia., 26-28; (Orpheum) Galesburg, Ill., 30-Nov. 1; (Orpheum) Quincy 2-4.
Shirley, Eva, & Band (State) Jersey City, N. J.
Shons, Hermione, Co. (Palace) Indianapolis.
Show Off, The, with Fred Sumner (Palace) Chicago; (Palace) Milwaukee 30-Nov. 4.
Sieger, Lillian, Trio (Regent) Muskegon, Mich., 27-28.
Silver, Duval & Kirby (Palace) New Orleans.
Simpson & Dean (Orpheum) Oakland, Calif.; (Orpheum) Fresno Nov. 2-4.
Singer, Johnny, & Dolls (Orpheum) Kansas City; (Orpheum) Omaha 30-Nov. 4.
Singer's Midgets (Orpheum) St. Louis; (Orpheum) Memphis 30-Nov. 4.
Singing Three (Strand) Kokomo, Ind., 26-28.
Skateles, The (Orpheum) Kansas City.
Skuller's Revue (Orpheum) South Bend, Ind., 26-28; (Majestic) Chicago 30-Nov. 4.
Smiles (Regent) New York 26-28.
Smith & Barker (Keith) Indianapolis; (Keith) Cincinnati 30-Nov. 4.
Smith, Mamie, & Jazz Band (Loew) Ottawa, Can.
Smith, Tom (Orpheum) Duluth; (Orpheum) St. Paul 30-Nov. 4.
Smith & Strong (Orpheum) Los Angeles 23-Nov. 4.
Snell & Vernon (Orpheum) Lincoln, Neb.; (Orpheum) Kansas City 30-Nov. 4.
Snow, Columbus & Hector (Colonial) Erie, Pa.; (Keith) Indianapolis 30-Nov. 4.
Snyder, Bud (Bushwick) Brooklyn.
Solar, Willie (Lyric) Birmingham, Ala.
Solis Bros., Seven (Liberty) Lincoln, Neb., 26-28; (Majestic) Cedar Rapids, Ia., 30-Nov. 1.
Songs & Scenes (Hipp.) Cleveland.
Sonny Boya (Shrine Circus) Winnipeg, Can.; (Shrine Circus) Fargo, N. D., 30-Nov. 4.
Sovereign, Mac (Riverside) New York; (Orpheum) Brooklyn 30-Nov. 4.
Sparks of Broadway (Crescent) New Orleans 26-28.
Spencer & Williams (Hennepin) Minneapolis; (State-Lake) Chicago 30-Nov. 4.
Spiders, Web (Bushwick) Brooklyn.
Spillers, Seven Musical (Emery) Providence, R. I., 26-28.
Springtime Follies (Regent) Kalamazoo, Mich., 26-28.
Stanley, Stau (Palace) Chicago.
Stanton, V. & E. (Orpheum) Seattle; (Orpheum) Portland 30-Nov. 4.
Staffano, J. & Y. (Orpheum) Lincoln, Neb.
Stanislaw, Edward, & Co. (Orpheum) New York 26-28.
Stanley, Alice (Princess) Montreal.
Stanley & Attre (Orpheum) Boston.
Stanley's, The (Empress) Grand Rapids, Mich.; (Keith) Toledo, O., 30-Nov. 4.

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Pierre & Ryan (Shea) Toronto; (Princess) Montreal 30-Nov. 4.
Pietro (Palace) Indianapolis.
Picer, Elsie, & Co. (Broadway) New York.
Polly, Chas. & Heleu (Regent) Lansing, Mich., 26-28.
Post & Dupree (Liberty) New Kensington, Pa., 26-28.
Powell & Brown (Poll) Bridgeport, Conn., 26-28.
Powers & Wallace (Riverside) New York.
Prestler & Klaine (Broadway) New York.
Preston & Goelt (State) New York 26-28.
Pittmore Minstrels (Orpheum) Boston.
Princess Jue Quon Tai (51st St.) New York.
Princeton & Watson (Lyric) Mobile, Ala.
Princeton Five (Keith) Lowell, Mass.
Proper & Merritt (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 30-Nov. 4.

Ria & O'Brien (Palace) Indianapolis.
Runaway Four (Temple) Detroit; (Temple) Rochester, N. Y., 30-Nov. 4.
Runyan & Trent (Palace) Minneapolis 26-28; (Empress) St. Paul 29-Nov. 1; (Riviera) La Crosse, Wis., 2-4.
Rusina's Minstrels (Liberty) Terre Haute, Ind., 26-28.
Russell & Hayes (Boulevard) New York 26-28.
Ryan & Lee (American) New York 26-28.
Ryan, Weber & Ryan (Lyric) Birmingham.

Sabini, Frank (Orpheum) Omaha.
Sadler, Dorothy (Orpheum) Oakland, Calif.; (Orpheum) Fresno Nov. 2-4.
Salla Bros. (Metropolitan) Brooklyn 26-28.
Sale, Chic (Keith) Washington; (Maryland) Baltimore 30-Nov. 4.
Salisbury, Moore (Pantages) Salt Lake City; (Pantages) Ogden 30-Nov. 4.
Salt, Elizabeth, & Co. (Palace) Brooklyn 26-28.
Samaroff & Senia (Lyric) Mobile, Ala.
Samsted & Marion (Pantages) Salt Lake City; (Pantages) Ogden 30-Nov. 4.
Sammels, Rae (Orpheum) Los Angeles; (Orpheum) Salt Lake City 30-Nov. 4.
Sandy (Orpheum) Duluth; (Orpheum) St. Paul 30-Nov. 4.
Santry, Henry (Orpheum) Vancouver, Can., 30-Nov. 4.
Saussman & Sloan (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 30-Nov. 4.
Saxton Billy, & Co. (Emery) Providence, R. I., 26-28.
Savo, Jimmy, & Co. (Orpheum) St. Louis; (Orpheum) Memphis 30-Nov. 4.
Scanlon, Denno Bros., & Scanlon (Orpheum) Oklahoma City, Ok.
Scheff, Fritz (Majestic) Dallas, Tex.; (Majestic) Houston 30-Nov. 4.
Schenck, Willie, Co. (Keith) Cincinnati; (Temple) Detroit 30-Nov. 4.
Schepp's Comedy Circus (Majestic) Milwaukee.
Schlicht's Manikins (Maryland) Baltimore.
Schwarza, Fred, & Co. (State) Newark, N. J.
Seale (Orpheum) Champaign, Ill., 26-28; (Orpheum) Peoria 30-Nov. 1.
Seamon, Chas. F. (Orpheum) Boston.
Seamon, Conrad, & Co. (American) Chicago 26-28.
Seattle Harmony Kings (Hipp.) Terre Haute, Ind., 26-28; (Grand) St. Louis 30-Nov. 4.
Seed & Ausin (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 30-Nov. 4.
Seely, Blossom (Orpheum) Brooklyn.
Selbini & Grovini (Orpheum) Sioux City, Ia., 26-28; (Empress) Omaha 30-Nov. 1.

Quinn Bros. & Smith (Bijou) Savannah, Ga.
Quinn & Caverly (Loew) Toronto.
Quixie Four (Orpheum) Tulsa, Ok.
Race & Edge (Emery) Providence, R. I., 26-28.
Radjab, Princess (Orpheum) Wichita, Kan.
Rafayette's Dogs (105th St.) Cleveland; (Keith) Columbus 30-Nov. 4.
Rainbow's End (Grand) St. Louis.
Ramsdelle & Deyo (111th St.) Los Angeles; (Orpheum) Salt Lake City 30-Nov. 4.
Raso (Roanoke) Roanoke, Va.
Raymond, Rnby, Trio (Palace) Jacksonville, Florida.
Raynor & Nerett (Shea) Toronto; (Princess) Montreal 30-Nov. 4.
Realm of Fantasies (Riverside) New York.
Redmon & Wells (Proctor) Mt. Vernon, N. Y., 26-28; (Keith) Philadelphia 30-Nov. 4.
Reed, Jessie (Orpheum) Salt Lake City; (Orpheum) Denver 30-Nov. 4.
Regals, Three (Majestic) Springfield, Ill., 26-28; (Hipp.) Terre Haute, Ind., 30-Nov. 1; (Kedzie) Chicago 2-4.
Regan & Curlew (Rialto) Elgin, Ill., 26-28; (Orpheum) Galesburg 30-Nov. 1; (Orpheum) Quincy 2-4.
Rekoma (Alhambra) New York; (Royal) New York 30-Nov. 4.
Renard & West (Riviera) Racine, Wis., 26-28.
Reo & Helmar (Bijou) Birmingham, Ala., 26-28.
Retter, Dezzo (Royal) New York; (51st St.) New York 30-Nov. 4.
Reynolds & Donegan (Poll) Wilkes-Barre, Pa., 26-28.

Sabini, Frank (Orpheum) Omaha.
Sadler, Dorothy (Orpheum) Oakland, Calif.; (Orpheum) Fresno Nov. 2-4.
Salla Bros. (Metropolitan) Brooklyn 26-28.
Sale, Chic (Keith) Washington; (Maryland) Baltimore 30-Nov. 4.
Salisbury, Moore (Pantages) Salt Lake City; (Pantages) Ogden 30-Nov. 4.
Salt, Elizabeth, & Co. (Palace) Brooklyn 26-28.
Samaroff & Senia (Lyric) Mobile, Ala.
Samsted & Marion (Pantages) Salt Lake City; (Pantages) Ogden 30-Nov. 4.
Sammels, Rae (Orpheum) Los Angeles; (Orpheum) Salt Lake City 30-Nov. 4.
Sandy (Orpheum) Duluth; (Orpheum) St. Paul 30-Nov. 4.
Santry, Henry (Orpheum) Vancouver, Can., 30-Nov. 4.
Saussman & Sloan (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 30-Nov. 4.
Saxton Billy, & Co. (Emery) Providence, R. I., 26-28.
Savo, Jimmy, & Co. (Orpheum) St. Louis; (Orpheum) Memphis 30-Nov. 4.
Scanlon, Denno Bros., & Scanlon (Orpheum) Oklahoma City, Ok.
Scheff, Fritz (Majestic) Dallas, Tex.; (Majestic) Houston 30-Nov. 4.
Schenck, Willie, Co. (Keith) Cincinnati; (Temple) Detroit 30-Nov. 4.
Schepp's Comedy Circus (Majestic) Milwaukee.
Schlicht's Manikins (Maryland) Baltimore.
Schwarza, Fred, & Co. (State) Newark, N. J.
Seale (Orpheum) Champaign, Ill., 26-28; (Orpheum) Peoria 30-Nov. 1.
Seamon, Chas. F. (Orpheum) Boston.
Seamon, Conrad, & Co. (American) Chicago 26-28.
Seattle Harmony Kings (Hipp.) Terre Haute, Ind., 26-28; (Grand) St. Louis 30-Nov. 4.
Seed & Ausin (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 30-Nov. 4.
Seely, Blossom (Orpheum) Brooklyn.
Selbini & Grovini (Orpheum) Sioux City, Ia., 26-28; (Empress) Omaha 30-Nov. 1.

WALTER STANTON CARE THE BILLBOARD. CHICAGO, ILL.

Stars of Yesterday (Keith) Syracuse, N. Y.
Stars of Record (La Salle Garden) Detroit 26-28.
St. Clair Twins & Co. (Orpheum) Peoria, Ill., 26-28.
Stedman, Al & Fannie (Orpheum) Brooklyn.
Steele, Lillian, & Co. (Loew) Ottawa, Can.
Stevens & Hollister (51st St.) New York.
Stepping Stone (Pantages) Los Angeles; (Pantages) San Diego 30-Nov. 4.
Stepping Around (Strand) Washington.
Sternad's Midgets, Billy Hart, mgr.; (Majestic) Chicago; (Palace) Detroit 20-Nov. 5.
Sternards, Two (Temple) Rochester, N. Y.
Stevens & Brunelle (Crescent) New Orleans 26-28.
Stevens & Laurell (Lincoln Sq.) New York 26-28.
Storm, The (Palace) Milwaukee; (Palace) Chicago 30-Nov. 4.
Stranded (Palace) Cincinnati.
Strassler's Wonder Seal (Flatbush) Brooklyn.
Striker, Al (Keith) Indianapolis; (Colonial) Erie, Pa., 30-Nov. 4.
Sullivan, Arthur, & Co. (Regent) New York 26-28.
Sully & Houghton (Orpheum) Los Angeles; (Orpheum) Salt Lake City 30-Nov. 4.
Swalley, Lawrence, & Co. (Piru) Piru, Calif., 25.
Swift & Kelly (Strand) Kokomo, Ind., 26-28.

Tabor & Green (Hipp.) Toledo.
Taliaferro, Mabel, & Co. (Loew) Toronto.
Tamoros, The (Orpheum) Oklahoma City, Ok.
Tango Shoes (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 30-Nov. 4.
Tanzan (Fulton) Brooklyn 26-28.
Taxi (Keith) Portland, Me.
Taylor, Margaret (Colonial) Erie, Pa.
Terry, Sheila (Orpheum) Memphis; (Orpheum) New Orleans 30-Nov. 4.
Thank You, Doctor (Orpheum) Brooklyn; (Keith) Philadelphia 30-Nov. 4.
Theatre Trio (Loew) Ottawa, Can.
Thompson, Dr. (Orpheum) Winnipeg, Can.
Thornton, James (Bushwick) Brooklyn; (Keith) Philadelphia 30-Nov. 4.
Thornton & Squires (Roanoke) Roanoke, Va.
Tollman Revue (Pantages) Spokane 30-Nov. 4.

NEGRO WGS 30c, 50c and 75c Each. German Import Character Wic \$1.50. Real Hair, Catalogue free 8. K.L.P.P.E.R.T. 48 Cooper St., New York City.

WALTER NEWMAN The Big Comedy Success, "PROFITTEERING" Direction W. S. Henessey

Noble & Brooks (Orpheum) Paducah, Ky., 26-28.
North & Keller (Metropolitan) Brooklyn 26-28.
North, Jack (Orpheum) Seattle; (Orpheum) Portland 30-Nov. 4.
Norwood & Hall (Royal) New York.
Northwell, Ned, & Co. (Orpheum) Peoria, Ill., 26-28.

O'Donnell, Vincent (Golden Gate) San Francisco; (Orpheum) Los Angeles 30-Nov. 4.
O'Donnell & Blair (Flatbush) Brooklyn.
O'Donnell, Dave, & French Girls (Regent) Springfield, O.
O'Hara, Rose (Columbia) St. Louis 26-28.
O'Neira, Jerry & Gretchen (National) Louisville.

Tower & Darrell (Fulton) Brooklyn 26-28. Tracy, Hay & Egan (Electric) Joplin, Mo., 26-28; (Columbia) St. Louis 30-Nov. 1. Travesty Four (Palace) Waterbury, Conn., 26-28. Trennell Trio (Palace) New Orleans. Tuck & Claire (Pantages) Seattle; (Pantages) Vancouver, Can., 30-Nov. 4. Tucker, Sophie (Bushwick) Brooklyn. Turpin, Ben (Pantages) Winnipeg, Can.; (Pantages) Regina 30-Nov. 1. Tucana Bros. (State-Lake) Chicago; (Orpheum) St. Louis 30-Nov. 4. Tyler & Crollus (Pantages) Los Angeles; (Pantages) San Diego 30-Nov. 4.

Up Town & Down (Gates) Brooklyn 26-28. U. S. Jazz Band (Orpheum) New Orleans. Usher, C. & F. (Hennepin) Minneapolis; (Orpheum) Duluth 30-Nov. 4.

Vadl & Grgl (Princess) Montreal; (Keith) Syracuse, N. Y., 30-Nov. 4. Valerio, Don, & Co. (Lyric) Atlanta, Ga. Van Cello & Mary (Hamilton) New York 26-28. Van Hoven (Orpheum) Memphis; (Orpheum) New Orleans 30-Nov. 4. Van & Schenck (Keith) Philadelphia; (Colonial) New York 30-Nov. 4. Van & Tyson (105th St.) Cleveland; (Colonial) Erie, Pa., 30-Nov. 4. Venetian Five (Lyric) Charleston, S. C. Verga, Nick & Gladys (Low) Montreal. Verona, Countess (Roanoke) Roanoke, Va. Versatile Sextet (Colonial) New York. Victoria & Dupree (Pantages) Kansas City; (Pantages) Memphis 30-Nov. 4. Villani & Villani (Grand St. Louis; (Orpheum) Champaign, Ill., Nov. 2-4. Vokes & Don (Pantages) Portland, Ore. Volante, Four (Grand Fargo, N. D., 26-28; (Seventh St.) Minneapolis 30-Nov. 4. Vox, Valentine (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 30-Nov. 4.

Wager, The (Royal) New York; (Alhambra) New York 30-Nov. 4. Wabletka, Princess (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 30-Nov. 4. Walman & Berry (Hipp.) Cleveland. Waldron & Watson (Harlem O. H.) New York 26-28. Waldron, Margo (Alhambra) New York; (Royal) New York 30-Nov. 4. Walker, Buddy (Pantages) Saskatoon, Can. Walters & Walters (Keith) Lowell, Mass. Walters & Goid (Palace) Jacksonville, Fla. Waitball, Henry B. (Orpheum) Denver; (Orpheum) Lincoln, Neb., 30-Nov. 4. Walton & Beant (33d St.) New York 26-28. Walton, Florence (Shea) Buffalo; (Shea) Toronto 30-Nov. 4. Walzer, Ray & Helen (Bijou) Birmingham, Ala., 26-28. Waizer & Dyer (Rialto) St. Louis 26-28; (Orpheum) Quincy, Ill., 30-Nov. 1; (Orpheum) Galesburg 2-4. Ward & King (Pantages) Denver; (Pantages) Pueblo Nov. 2-4. Ward & Zeller (Delancey St.) New York 26-28.

Ward, Will H., & Co. (American) New York 26-28. Ward, Frank (Majestic) Ft. Worth, Tex. Wardell & LaCoste (Fulton) Brooklyn 26-28. Warren Bros. (Broadway) New York. Warman & Mack (Strand) Washington. Warner-Amoros Three (Jeffers-Strand) Saginaw, Mich., 26-28. Washington Trio (Delancey St.) New York 26-28. Watson, Harry (Orpheum) Oakland, Calif.; (Orpheum) Fresno Nov. 2-4. Watson, Joe, K. (Colonial) New York. Watts & Hawley (Proctor) Yonker, N. Y., 26-28. Wayne Clifford, Trio (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 30-Nov. 4. Weaver Bros. (Orpheum) Los Angeles 30-Nov. 4.

Weber, Fred, & Co. (Hipp.) Baltimore. Weber & Elliott (Miller) Milwaukee. Weber Girls, Three (Orpheum) Galesburg, Ill., 26-28; (Majestic) Bloomington 30-Nov. 1; (Orpheum) Peoria 2-4. Weems, Walter (Pantages) Ogden, Utah; (Pantages) Denver 30-Nov. 4. Welderson Sisters (Pantages) Portland, Ore. Weldonas, The (Pantages) Saskatoon, Can. Wells, Gilbert (Academy) Norfolk, Va. Wells, Virginia & West (Palace) New York. West, Arthur (Majestic) Houston, Tex.; (Majestic) San Antonio 30-Nov. 4. Weston, Cecilia, & Co. (Royal) New York; (Sixth St.) New York 30-Nov. 4. Wheeler, B. & B. (Royal) New York; (Alhambra) New York 30-Nov. 4. When We Grow Up (Orpheum) New York 26-28.

When Love Is Young (Palace) Milwaukee. White, Porter J., & Co. (Hipp.) Terre Haute, Ind., 26-28. White, Elsie (Fordham) New York 26-28. Whitehead, Ralph (Orpheum) New York 26-28. Whitfield & Ireland (Seventh St.) Minneapolis; (Orpheum) Sioux City, Ia., 30-Nov. 1. Widener, Rusty (Orpheum) Boston; (Broadway) Springfield, Mass., 30-Nov. 1; (Emery) Providence, R. I., 2-4. Wilbur, Crane (Orpheum) Omaha. Wilbur & Adams (Keith) Syracuse, N. Y. Wilcox, Frank (Orpheum) St. Louis; (Orpheum) Memphis 30-Nov. 4. Wilde, Gordon (Pantages) Denver; (Pantages) Pueblo Nov. 2-4. Wiles, Chas. (American) New York 26-28. Willie Bros. (Hipp.) Terre Haute, Ind., 26-28; (Orpheum) South Bend 30-Nov. 1. Williams & Taylor (Maryland) Baltimore; (Davis) Pittsburgh 30-Nov. 4. Williams & Lee (Princess) Douglas, Wyo., 27; (Rex) Idaho Falls, Id., 31; (Orpheum) Twin Falls Nov. 1; (Majestic) Boise 2-4. Williams & Wena (Orpheum) Vancouver, Can.; (Orpheum) Seattle 30-Nov. 4. Willie, Bob (Pantages) Denver; (Pantages) Pueblo Nov. 2-4. Wilson & Kelly (Broadway) Springfield, Mass., 26-28.

Wilson-Anbrey Trio (Orpheum) San Francisco; (Orpheum) Oakland 30-Nov. 4. Wilson, Jack, & Co. (Temple) Detroit; (Temple) Rochester, N. Y., 30-Nov. 4. Wilton Sisters (Palace) Chicago; (Orpheum) St. Louis 30-Nov. 4. Winton Bros. (Capitol) Hartford, Conn., 26-28. Wolford & Bogard (Lyric) Shreveport, La. Wood, Britt (Pantages) Winnipeg, Can.; (Pantages) Regina 30-Nov. 1. Worth & Willing (Orpheum) Grand Forks, N. D., 26-28; (Grand) Fargo 30-Nov. 1.

Worth, Josephine, & Co. (Majestic) Little Rock, Ark. Wylie & Blattman (Lyric) Charleston, S. C. Wyse, Ross, & Co. (Pantages) Los Angeles; (Pantages) San Diego 30-Nov. 4.

Yarmark (Royal) New York; (Alhambra) New York 30-Nov. 4. Yip Yip Yaphunks (Keith) Cincinnati. Yipman's Orch. (Main St.) Kansas City. Yokohama Boys (Regent) Kalamazoo, Mich., 26-28. York & King (Orpheum) Los Angeles; (Hill St.) Los Angeles 30-Nov. 4. Yost & Clody (Maryland) Baltimore; (Keith) Washington 30-Nov. 4. You'd Be Surprised (Victoria) New York 26-28. Young America (Majestic) Dallas, Tex.; (Majestic) Houston 30-Nov. 4.

Zardo, Eric (Albee) Providence, R. I.; (Riverside) New York 30-Nov. 4. Zeck & Randolph (Orpheum) Quincy, Ill., 26-28; (Main St.) Kansas City 30-Nov. 4. Zelaya (Orpheum) Memphis; (Orpheum) New Orleans 30-Nov. 4. Ziegler, L. & H. (Columbia) Far Rockaway, N. Y., 26-28. Zuba & Dris (Palace) New York.

SHUBERT VAUDE. UNITS

As You Were: (Boro Park) Brooklyn 26-28. Broadway Follies: (Garrick) Minneapolis 23-25. (Armed of Fun: (Brandis) Omaha 23-25. Echoes of Broadway: (Shubert) Cincinnati 23-25. Facts and Figures: (Majestic) Boston 23-25. Frolics of 1922: (Shubert) Newark, N. J., 23-25. Funmakers: (Park) Indianapolis 23-25. Gimme a Thrill: (Crescent) Brooklyn 23-25. Hello, Miss Radio: (Academy) Baltimore 23-25. Hello, New York: (Weller) Zaneville, O., 23-25; (Court) Wheeling, W. Va., 27-28. Hello, Everybody: Open week 23-28. Laughs and Ladies: (Palace) St. Paul 23-25. Main Street Follies: (Garrick) Chicago 23-25. Midnight Rounders: Open week 23-25. Midnite Revels: Open week 23-28. Oh, What a Girl: (State) Cleveland 23-28. Plenty of Pep: (Belasco) Washington 23-28. Ritz Girls of 19 and 22: (Aldine) Pittsburgh 23-28. Rose Girl: (Empire) St. Louis 23-28. Say It With Laughs: (Englewood) Chicago 23-28. Spies of Life: (Shubert) Grand Hartford, Conn., 23-28. Steppin' Around: (Central) New York 23-28. Stolen Sweets: Open week 23-28. Success: (Shubert) Louisville 23-28. Town Talk: (Lincoln) Union Hill, N. J., 26-28. Troubles of 1922: (Criterion) Buffalo 23-28. Twentieth Century Revue: (Princess) Toronto 23-28. Weber & Fields: (Chestnut St.) Philadelphia 23-28. Whirl of New York: (Detroit O. H.) Detroit 23-28. Zig Zag: (Bijou) Fall River, Mass., 26-28.

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.

Choy Ling Hoo Troupe: (Fair) Shreveport, La., 19-29.

THE GREAT CALVERT

Big Receptions High Wire Troupe. Southern Fairs and Indoor Events. Address care Billboard, New York City. Diving Ringers: Augusta, Ga., 23-28.

CHARLES DePHIL

AERIAL SENSATION. New Booking Fairs. Address care The Billboard, New York.

Falcons, Three (Fair) Shreveport, La., 19-29. Fishers, Five Flying: (Fair) Shreveport, La., 19-29. Gaylor, Chas.: (Fair) Aboksha, N. C., 24-28. Liehman, Ruber: (Fair) Shreveport, La., 19-29. Maxwell Bros.: (Fair) Nacogdoches, Tex., 23-28; (Fair) Beaumont Nov. 2-11. McGuire Grand Trio: (Shriners' Circus) Galveston, Tex., 23-Nov. 4. McDonalds, Three: (Fair) Mobile, Ala., 23-28.

MARVELOUS MELVILLE

Greatest of All Sensational Free Acts. Address Care The Billboard, New York.

Parents, The: (Fair) Whiteville, N. C., 24-28; (Fair) Dothan, Ala., 30-Nov. 4. Reece, Ed: Mobile, Ala., 23-28; Beaumont, Tex., Nov. 2-11.

HARRY RICH

The Man Who Flirts With Death. HIGHEST AERIAL ACT IN THE WORLD. Two other acts: Op. for Southern Fairs and Home Counties. Address care Billboard, Cincinnati, Ohio. Rita & Dunn; (Elks' Fall Festival) Glenister, O., 23-28. Uncle Hiram & Aunt Lucindy Birdseed: (Cotton Palace) Waco, Tex., 23-Nov. 4. Waite, Kenneth R., Trio: (Fair) Mobile, Ala., 23-28. Wilkins' Bird Circus: (Fair) Beaumont, Tex., Nov. 2-11.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.) Able's Irish Rose: (Republic) New York May 22, indef. Abraham Lincoln, with Frank McGlynn, Chester T. Barry, assistant manager: (Shubert) Kansas City 23-28; (American) St. Louis, Mo., 30-Nov. 4. Anglin, Margaret, In The Woman of Bronze: (2-Ferson) St. Louis 23-28. Anna Christie, with Pauline Lord, Arthur Hopkins, mgr.: Chicago 23-28; St. Louis 30-Nov. 4. Banco: (Ritz) New York Sept. 20, indef.

Barrymore, Ethel: (Longacre) New York Sept. 26, indef. Bat, The (Southern): Wytheville, Va., 26; Johnson City, Tenn., 27; Bristol 28; Martinsville, Va., 30. Bat, The: Birmingham, Ala., 26-28; Montgomery 31-Nov. 1; Mobile 2-4. Beggar's Opera: (Metropolitan) Philadelphia 23-28. Bird of Paradise, Richard W. Tully, mgr.: Indianapolis, Ind., 23-24; Dayton, O., 26-28. Blossom Time: (Century) New York Sept. 29, indef. Bluebeard's Eighth Wife: (Cox) Cincinnati, O., 23-28. Bringing Up Father on His Vacation: (Grand) Toronto, Can., 23-28. Bringing Up Father: (Grand St. Louis 23-28. Bubble, The, with J. Moy Bennett: La Cruces, N. M., 26; El Paso, Tex., 27; Silver City, N. M., 28; Globe, Ariz., 30; Tucson 31; Bisbee Nov. 1; Phoenix 2; Flagstaff 3; Winslow 4. Bull Dog Drummond, with H. B. Warner: (Grand) Cincinnati, O., 23-28. Captain Applejack: (Cort) New York Dec. 29, indef.

Cat and the Canary: (Princess) Chicago Sept. 3, indef. Charlatan, The, Adolph Klabner, mgr.: (Playhouse) Chicago Oct. 15, indef. Chauve-Souris: (Century Roof) New York Feb. 3, indef. Circa, The, Selwyn & Co., mgrs.: Greenville, S. C., 26; Augusta, Ga., 27; Charleston, S. C., 28; Savannah, Ga., 30-31; Macon Nov. 1; Atlanta 2-4. Circle, The, with John Drew & Mrs. Leslie Carter: (Selwyn) Chicago Sept. 17, indef. Dafy Dill, with Frank Tinney: (Apollo) New York Aug. 23, indef. Demi-Blue, The: (Adelphi) Philadelphia Oct. 9, indef. Dover Road: (Royal Alexandria) Toronto, Can., 23-28. Duley, Thomas Namara, mgr.: Pittsburg 23-28; Cleveland 30-Nov. 4. East Side-West Side: (Nora Bayes) New York Aug. 18, indef. East of Suez, with Florence Reed: (Elliage) New York Sept. 21, indef. Emperor Jones, with Charles Gilpin, Adolph Klabner, mgr.: Topeka, Kas., 25; Wichita 26; LaJunta, Col., 27; Colorado Springs 28; (Broadway) Denver 29-Nov. 4. Eve, with Myra Brown & Johnnie Getz, George E. Wintz, mgr.: Kingsfisher, Ok., 25; Chickasha 26. Ever Green Lady, The: (Punch & Judy) New York Oct. 11, indef. Faithful Heart, The: (Maxine Elliott's) New York Oct. 10, indef. Fantastic Fricassee, A.: (Greenwich Village) New York Sept. 11, indef. First Year, with Frank Craven, John L. Golden, mgr.: Cleveland 23-28; Detroit 29-Nov. 4. First Year, with Gregory Kelly, John L. Golden, mgr.: Wilkes-Barre, Pa., 23-28; Allentown 31-Nov. 2; Reading 3-4. Follow Me, I. M. Weingarten, prop.: (Dunbar) Philadelphia Oct. 16-Nov. 11. Gingham Girl: (Earl Carroll) New York Aug. 28, indef. Good Morning, Dearie: (Colonial) Chicago Aug. 27, indef. Greatness, Chas. Frohman, Inc., mgrs.: (Olympic) Chicago Oct. 23-Nov. 18. Greedy Goggles, The, with George Arliss: (Shubert-Northern) Chicago Oct. 1, indef. Greenwich Village Follies, John Sheehy, mgr.: (Hanna) Cleveland 23-28; (Garrick) Detroit 30-Nov. 4. Greenwich Village Follies: (Shubert) New York Sept. 12, indef. Guilty One, The, with Pauline Frederick: (Woods) Chicago Aug. 20, indef. Hamppden, Walter: (Walnut St.) Philadelphia 23-Nov. 4. He Who Gets Slapped, Sam H. Harris, mgr.: (Riviera) New York 23-28; (Broad St.) Newark, N. J., 30-Nov. 4. Hello, Prosperity, with Harry L. Cooper, Chas. Brave, mgr.: South Bend, Ind., 23-26; Kalamazoo, Mich., 27-28. Hello, Rufus, Long & Evans, owners: Richmond, Ky., 25; Pineville 26; Harlan 27; Middleboro 28; Knoxville, Tenn., 30-Nov. 1. Her Temporary Husband, with Wm. Courtenay: (Frazee) New York Aug. 31, indef. Hooligan's Troubles: Mexico, N. Y., 26; Parish 27; Redfield 28. Hotel Mouse, with Frances White & Taylor Holmes: (Shubert) Philadelphia Oct. 23, indef. It's a Boy: (Harris) New York Sept. 19, indef. Joison, Al, in Bombo: (Apollo) Chicago Sept. 22, indef. Just Married: (Bronx O. H.) New York 23-28. Kesne, Doris, Charles Frohman, Inc., mgrs.: (Broad St.) Philadelphia 23-28; (Hollis St.) Boston 30-Nov. 1. 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. Lander, Sir Harry: Allentown, Pa., 25; Lancaster 26; Harrisburg 27; Altoona 28; Pittsburg 30-31; Alliance, O., Nov. 1; Wheeling, W. Va., 2; Warren, Pa., 3; Sharon, 4. Leiber, Fritz: (American) St. Louis 23-28. Lightnin', with Milton Noble, John L. Golden, mgr.: Hagerstown, Md., 29; Cumberland 29-28; Frederick 30; Martinsburg, W. Va., 31; Winchester, Va., Nov. 1; Harrisburg 2; Staunton 3; Charlottesville 4. Lightnin', with Tom Jefferson, John L. Golden, mgr.: Champaign, Ill., 25-26; Bloomington 27-28; Peoria 29-Nov. 1. Lightnin', with Frank Flusher: (Blackstone) Chicago Sept. 1, indef. Listen to Me, Frank Flusher, mgr.: Montpelier, Vt., 20-27; Barre 28; St. Johnsbury 30; Laconia, N. H., 31; Franklin Nov. 1; Concord 2; Nashua 3; Fitchburg, Mass. 4. Loyalties: (Gaiety) New York Sept. 27, indef. Make It Snappy, with Eddie Cantor: (Auldbrin) Baltimore 23-28. Malvaloca: (Equity 45th St.) New York Oct. 2, indef. Mantell, Robert B. J. B. Dickson, mgr.: Springfield, Mass., 23-28; Hartford, Conn., 30-Nov. 4. Merry Widow, Henry W. Savage, mgr.: (Tulane) New Orleans, La., 23-28; Alexandria 29; Shreveport 30-31. Merton of the Movies: (Garrick) Philadelphia Oct. 23, indef. Molly Darling: (Liberty) New York Sept. 1, indef. Monster, The: (39th St.) New York Aug. 9, indef. Music Box Revue, Sam H. Harris, mgr.: (Music Box) New York Oct. 23, indef.

Nice People, Sam H. Harris, mgr.: (Hollis) Boston Sept. 25-Oct. 28. Night Cap: Columbia, Mo., 26; Jefferson City 27; Fulton 28. O'Neil, Nance, Walter Greavea, mgr.: (Shubert) New Haven, Conn., 26-28. Oh, Joy (Tutt & Whitney): (Arlington Theater) Boston, Mass., indef. 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. 16, indef. Partners Again: (Selwyn) New York May 1, indef. Passing Show of 1922: (Winter Garden) New York Sept. 14, indef. Queen of Hearts, with Nora Bayes: (Geo. M. Cohan) New York Oct. 10, indef. R. U. R.: (Garrick) New York Oct. 9, indef. Revue Russe: (Booth) New York Oct. 5, indef. Rohson, May, W. G. Snelling, mgr.: Green Bay, Wis., 25; Appleton 27; Neenah 28; Wausau 30; Eau Claire 31; La Crosse Nov. 1; Winona, Minn., 2; Rochester 3; Red Wing 4. Rose of Stamboul, Allan Attwater, mgr.: (Shubert) Boston 23-Nov. 4. Sally, with Marilyn Miller & Leon Errol: (Forrest) Philadelphia Oct. 2, indef. Sally, Irene, Mary: (Casino) New York Sept. 4, indef. School Day Follies, James Richards, mgr.: Antigo, Wis., 25-27; Elcho 28. Shore Leave, with Frances Starr: (Lyceum) New York Aug. 8, indef. Shuffle Along: (Selwyn) Boston, Mass., indef. Six-Cylinder Love, Sam H. Harris, mgr.: (Harris) Chicago Oct. 2-Jan. 13, indef. Skinner, Otis, Charles Frohman, Inc., mgrs.: (Ford) Baltimore 23-28; (Richard) Norfolk, Va., 30-Nov. 1; (Academy) Richmond 2-4. So This is London: (Hindoo) New York Aug. 30, indef. Spite Corner, with Midge Kennedy: (Little) New York Sept. 25, indef. Springtime of Youth: (Lyric) Philadelphia Oct. 9, indef. Swiftly, with Hale Hamilton: (Playhouse) New York Oct. 16, indef. Thank-U: (Cort) Chicago Aug. 27, indef. Thin Ice: (Comedy) New York Sept. 30, indef. Three Wise Fools, with Tom Wise, John L. Golden, mgr.: San Francisco 23-28. To the Ladies, with Helen Hayes: Milwaukee, Wis., 23-28; Minneapolis, Minn., 29-Nov. 4. To Love (Bijou) New York Oct. 17, indef. Torch Bearers: (Vanderbilt) New York Aug. 29, indef. Uncle Tom's Cabin (Kibble's), Chas. F. Ackerman, mgr.: Waukegan, Ill., 26; Kenosha, Wis., 27; Racine 28; Burlington 30; Beloit 31; Belvidere, Ill., Nov. 1. Uncle Tom's Cabin: (Newton & Livingston's No. 11) Centralia, Ill., 25; Carlinville 26; Jerseyville 27; Carrollton 28; Lincoln 29-30. Under False Pretenses, with Leo Dietrichstein: (LaSalle) Chicago Oct. 8, indef. Up She Goes, with Donald Brian: (Majestic) Providence, R. I., 23-28. Whispering Wires: (49th St.) New York Aug. 7, indef. White's, George, Scandals: (Globe) New York Aug. 28, indef. Why Men Leave Home: (Morosco) New York Sept. 12, indef. Wynn, Ed, in The Perfect Fool: (Illinois) Chicago Aug. 27, indef. Yankee Princess: (Knickerbocker) New York Oct. 2, indef. Ziegfeld Follies: (New Amsterdam) New York June 6, indef.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Bailey, John: Convent, N. J., 30; Toronto, Can., Nov. 2. Clansons, Mme. Julia: Welch, W. Va., Nov. 2. Corton, Alfred: Baltimore, Nov. 2. Crooks, Richard: Trenton, N. J., 27. Dux, Claire: Urbana, Ill., 27; St. Louis, Mo., 28; Memphis, Tenn., 30; Chicago, Ill., Nov. 3-4. Easton, Florence: New York Nov. 2. Gabrieliwitsch, Ossip: (Aeolian Hall) New York 28. Garden, Mary: Cincinnati, O., Nov. 2. Graveure, Louis: (Town Hall) New York 28. Harlan, Byron G., & Co.: Jersey Shore, Pa., 28. Muncy 27; Williamsport 28; Lock Haven 30. Helfetz, Jascha: (Carnegie Hall) New York 28. Howell, Dicie: (Aeolian Hall) New York 31. Jones, Ethel: (Aeolian Hall) New York 30. Macbeth, Florence: Santa Ana, Cal., 27; Los Angeles 31. Maish, Helena: Bloomsburg, Pa., 27. Martinelli, Giovanni: Baltimore 25. Oregin, Sigrid: New York 31. Oswald, Alfredo: Baltimore Nov. 3. Roca, Rosa, & G. Rimini: St. Joseph, Mo., 26. Salmon, Felix: (Town Hall) New York Nov. 4. Samaroff, Olga: Philadelphia Nov. 3-4. Spalding, Albert: New York Nov. 2-3. Sparkes, Lenora: New York 29. St. Denia, Ruth: Baltimore Nov. 1. Thomas, John Charles: Baltimore 27. Tiffany, Marie: Laramie, Wyo., Nov. 2. Ukrainian National Chorus: Chicago 30.

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. Antiochian Players: (Malden, Mass., indef. Ball Jack, Stock Co.: (Rex) Wheeling, W. Va., indef. Bonstelle, Jessie, Stock Co.: (Shubert-Michigan) Detroit Oct. 2, indef. Bijou-Arcada Stock Co.: (Bijou) Battle Creek, Mich., indef. Bonstelle Players: (Providence O. H.) Providence, R. I., Sept. 25, indef. Boston Stock Co.: (St. James) Boston Aug. 21, indef. Broadway Players: (Van Currier) Schenectady, N. Y., indef. Brown, Leon E., Players: (Bijou) Woonsocket, R. I., indef. Bryant, Marguerite, Players, Chas. Kramer, mgr.: (Globe) Washington, Pa., indef.

Carle-Davis Players: (Star) Pawtucket, B. I. Indef.  
 Chicago Stock Co., Chas. H. Roskam, mgr.: (Princess) Truro, N. S., Can., 23-28; (Dubois) 30-Nov. 4.  
 Colonial Players: (Colonial) Lawrence, Mass., Indef.  
 Colonial Players: (Colonial) Pittsfield, Mass., Indef.  
 Colonial Players: (Colonial) San Diego, Cal., Indef.  
 Desmond, Mae, Players: (Desmond) Philadelphia Oct. 14, Indef.  
 Drama Players: (Empress) Kansas City, Mo., Indef.  
 Edwards, Mae, Players, Chas. T. Smith, mgr.: (Princess) Truro, N. S., Can., 23-28; (Academy) New Glasgow 30-Nov. 4.  
 English, Paul, Players: (Kempner) Little Rock, Ark., Oct. 23, Indef.  
 Fealy, Claude, Players: (Orpheum) Newark, N. J., Sept. 4, Indef.  
 Forsyth Players: (Forsyth) Atlanta, Ga., Indef.  
 Garrick Players: (Garrick) Washington, D. C., Indef.  
 Garrick Players: (Garrick) 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, Iowa, Indef.  
 Hippodrome Players: (Hippodrome) Dallas, Tex., Sept. 4, Indef.  
 Hudson Theater Stock Co.: Union Hill, N. J., Indef.  
 Kramer, Ella, Players: Sunbury, Pa., Indef.  
 L'Amour, 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.  
 Maddocks-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.  
 Morocco Stock Co.: (Morocco) Los Angeles, Cal., Indef.  
 Morgan, J. Dong, Shows: Commerce, Tex., 23-28.  
 O'Neil, Ralph E., Comedians: Lott, Tex., 23-28.  
 Orecht, Christy, Co.: Milbank, S. D., 23-28.  
 Palace Stock Co.: Watertown, N. Y., Indef.  
 Permanent Players: Winnipeg, Man., Can., Indef.  
 Peruch Stock Co.: (Lyric) Knoxville, Tenn., Indef.  
 Peruch Stock Co.: (Jefferson) Roanoke, Va., Indef.  
 Peruch Stock Co.: (Bijou) Chattanooga, Tenn., Sept. 4, Indef.  
 Pickett Stock Co., Chas. Dodson, mgr.: (Garden) Pensacola, Fla., Indef.  
 Poll Players: (Grand) Worcester, Mass., Indef.  
 Princess Stock Co.: (Princess) Des Moines, Ia., Aug. 20, Indef.  
 Proctor Players: Albany, N. Y., Indef.  
 Robbins Players: (Palace) Watertown, N. Y., Indef.  
 Roberson, George, Players: Corning, Ark., 23-28.  
 Sables, Francis, Players: New Castle, Pa., Indef.  
 Sherman Stock Co.: (New Grand) Evansville, Ind., Sept. 3, Indef.  
 Srella, W. I., Show: New Albany, Miss., 23-28.  
 Victoria Players: Chicago, Ill., Indef.  
 Westchester Players: Mt. Vernon, N. Y., Indef.  
 Wilkes Players: Los Angeles, Cal., Indef.  
 Wilkes Alcazar Stock Co.: San Francisco, Calif., Aug. 26, Indef.  
 Wilkes Players: (Denham) Denver, Col., Indef.  
 Wilkes Players: (Wilkes) Sacramento, Cal., Sept. 4, Indef.  
 Wilmington Players: (Garrick) Wilmington, Del., Indef.  
 Woodward Players: (Grand) Calgary, Alta., Can., Indef.  
 Woodward Players: (Majestic) Detroit Aug. 27, Indef.  
 Wright's Stock Co., Jos. Wright, mgr.: Hanover, Pa., 26-28; Waynesboro 30-Nov. 4.  
 Wydera, Charlotte, Players: (Lyceum) Paterson, N. J., Indef.  
 Yorkville Stock Co. (Yorkville) New York, Indef.

Morris, Bobby, Co.: (Circle Stock) Minneapolis, Minn.  
 P'roy, B. M., Whirl of Gayety, Chuck Conard, mgr.: (Star) Monessen, Pa., 26-28.  
 Saucy Baby Co., Billy Graves, mgr.: (Liberty) Dayton, O., 23-28.  
 Soladar's Brinkley Girls, Geo. L. Mvers, mgr.: (Tootles) St. Joseph, Mo., 23-28; (Crystal) Ottawa, Kan., 30-Nov. 4.  
 Vogel & Miller's Dayton, O., 30-Nov. 4.  
 Opera House, Wrentham, O., 20-28.  
 Wehle's, Billy, Whiz Bang, Revue, Marshall Walker, mgr.: (Strand) Port Arthur, Tex., Indef.  
 Wehle's, Billy, Naughty, Naughty Co., Billy Earle, mgr.: (Orpheum) Waco, Tex., Indef.  
 Wehle's, Billy, Blue Grass Belle, Bill Dougherty, mgr.: (Manhattan) El Dorado, Ark., Indef.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)  
 Abbott, Ruth, Orch., T. E. Vaughn, mgr.: Lynn, Mass., 26-28.  
 Abbott Sisters' Quintet, T. E. Vaughn, mgr.: Jersey City, N. J., 26-28.  
 Allen's, Jean, Sour Lake, Tex., 23-28.  
 Alpre's, S., Wilson, N. C., 23-28.  
 Antioch Jazz Band, C. A. Potter, mgr.: (Antioch) North Wilbraham, Mass., Aug. 1, Indef.  
 Bachman's, Harold, (Keltch) Dayton, O., 23-28.  
 Baker's, Julia, Ladies' Orch.: (Belrod) Baltimore, until October 31.  
 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.: Cambridge, Md., 28-30; Salisbury Nov. 1; Elkton, Del., 2; Seaford 3; Cambridge, Md., DuCola's, L. J.: Blytheville, Ark., 23-28.  
 Georgian Dance Orch.: Markdale, Ont., Can., 26-27; Kincardine 30-31; (City Hall) Owen Sound Nov. 1-30.  
 Girardot's Orch., Ray R. Gorrell, mgr.: (Orpheum) Bay City, Mich., 25-28; Caro 31.  
 Hartigan Bros., Orch., J. W. Hartigan, Jr., mgr.: New Kensington, Pa., 26; Kittanning 27; Beaver Falls 28; New Brighton 30; Corapolis 31; Ambridge Nov. 1; New Castle 2; Butler 3; Indiana 4.  
 Kentucky Synopators, Eddie Newman, mgr.: (Lorraine) Brooklyn, Indef.  
 Lanford's, Walter: Andalusia, Ala., 23-28; Dothan 30-Nov. 4.  
 Lowe's, Ben, Players: (Boney's Dances) 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.  
 McQuerry, George L. (Himself), and Band: (Garden) Rockingham, N. C. No. 2, Jack Eby, mgr.: (St. John Casino) Miami Beach, Fla. No. 3, M. F. Burgess, mgr.: (Hotel Sevilla) Havana, Cuba, No. 4, E. C. Pinkston, mgr.: (Arcade Hotel) Miami, Fla., No. 5, Eugene Sands, mgr.: (E. W. Athletic Club) Key West, Fla.  
 Miami Lucky Seven, O. G. Irelan, mgr.: (Columbia) Muncie, Ind., 23-28; (Jefferson) Ft. Wayne 30-Nov. 4.  
 Nascia's, Fayetteville, N. C., 23-28.  
 Neel's, Carl: Crumpton, Md., 23-28; Chestertown 30-Nov. 4.  
 Oxley-Sands Society Entertainers: (Far East Cafe) Cleveland, O., Indef.  
 Oxley, Harold (Himself): (Hotel Savoy) Cleveland, O., Indef.  
 Richmond's, Ester, Orch., Harry Edelson, mgr.: (Pythian Castle) Baltimore, Md., Indef.  
 Sanders, Al, Orch.: (Seebach Hotel) Louisville, Ky., Aug. 30, Indef.  
 Soma's, E.: Evansville, Ind., 26; Nashville, Tenn., 27; Chattanooga 28; Knoxville 30; Johnson City 31; Roanoke, Va., Nov. 1.  
 Turner's, J. C., Jr., Orch.: (Garden) Flint, Mich., Indef.  
 Wilde, P. R., Orch.: (Laughry's Daunting Academy) Grand Rapids, Mich., Indef.  
 Winter Garden Orch.: (Winter Garden) Charleston, W. Va., Indef.

BURLESQUE (COLUMBIA CIRCUIT)

American Girls: (Empress) Chicago 23-28; (Gayety) Detroit 30-Nov. 4.  
 Big Jamboree: (Gayety) Kansas City 23-28; open week 30-Nov. 4.  
 Bon Tons: (Grand) Worcester, Mass., 23-28; (Hurtig & Seamon) New York 30-Nov. 4.  
 Broadway Brevities: (Columbia) Chicago 23-28; (Star & Garter) Chicago 30-Nov. 4.  
 Broadway Flappers: (Gayety) Detroit 23-28; (Empire) Toronto 30-Nov. 4.  
 Burlesque Bunch: (Casino) Philadelphia 23-28; (Palace) Baltimore 30-Nov. 4.  
 Chockles of 1923: (Orpheum) Paterson, N. J., 23-28; (Majestic) Jersey City, N. J., 30-Nov. 4.  
 Cooper's Beauty Revue: (Gayety) St. Louis 23-28; (Gayety) Kansas City 30-Nov. 4.  
 Flashlights of 1923: (Empire) Toledo, O., 23-28; (Lyric) Dayton, O., 30-Nov. 4.  
 Finney's Frank Revue: (Olympic) Cincinnati 23-28; (Gayety) St. Louis 30-Nov. 4.  
 Follies of the Day: (Gayety) Milwaukee 23-28; (Columbia) Chicago 30-Nov. 4.  
 Folly Town: (Gayety) Boston 23-28; (Columbia) New York 30-Nov. 4.  
 Giggles: (Cohen) Newburgh, N. Y., 23-25; (Rialto) Poughkeepsie 26-28; (Casino) Brooklyn 30-Nov. 4.  
 Greenwood Village Revue: Lancaster, Pa., 25; Altoona 27; Williamsport 28; (Gayety) Pittsburg 30-Nov. 4.  
 Hello, Good Times: (Gayety) Montreal 23-28; (Casino) Boston 30-Nov. 4.  
 Hippy Hop: (Colonial) Cleveland 23-28; (Empire) Toledo 30-Nov. 4.  
 Howe's, Sam, Show: (Empire) Toronto 23-28; (Gayety) Buffalo 30-Nov. 4.  
 Keep Smiling: (Casino) Boston 23-28; (Grand) Worcester, Mass., 30-Nov. 4.  
 Knick-Knacks: (Gayety) Buffalo 23-28; (Gayety) Rochester, N. Y., 30-Nov. 4.  
 Let's Go: (Gayety) Omaha 23-28; (Gayety) Minneapolis 30-Nov. 4.  
 Mads of America: (Colonial) Utica, N. Y., 23-28; (Gayety) Montreal 30-Nov. 4.  
 Marlow, Dave, Show: (Star & Garter) Chicago 23-28; (Empress) Chicago 30-Nov. 4.  
 Mimic World: (Gayety) Minneapolis 23-28; (Gayety) Milwaukee 30-Nov. 4.

Radio Girls: (Palace) Baltimore 23-28; (Gayety) Washington 30-Nov. 4.  
 Reeves, Al, Show: (Empire) Brooklyn 23-28; (Casino) Philadelphia 30-Nov. 4.  
 Sliding Billy Watson's Show: (Empire) Providence 23-28; (Gayety) Boston 30-Nov. 4.  
 Social Maids: (Majestic) Jersey City, N. J., 23-28; (Miner's Bronx) New York 30-Nov. 4.  
 Step on It: (Lyric) Dayton, O., 23-28; (Olympic) Cincinnati 30-Nov. 4.  
 Step Lively Girls: Open week, 23-28; (Gayety) Omaha 30-Nov. 4.  
 Talk of the Town: (Casino) Brooklyn 23-28; (Empire) Newark, N. J., 30-Nov. 4.  
 Temptations of 1923: (Columbia) New York 23-28; (Gayety) Brooklyn 30-Nov. 4.  
 Town Scandals: (Hurtig & Seamon) New York 23-28; (Empire) Providence 30-Nov. 4.  
 Watson's, Billy, Beef Trust Beauties: (Miner's Bronx) New York 23-28; (Cohen) Newburgh, N. Y., 30-Nov. 1; (Rialto) Poughkeepsie 2-4.  
 Williams, Mollie, Show: (Gayety) Rochester, N. Y., 23-28; Ithaca 30; Elmira 31; Binghamton Nov. 1; (Colonial) Utica 2-4.  
 Wine Woman and Song: (Gayety) Washington 23-28; Reading, Pa., 30; Allentown 31; Lancaster Nov. 1; Altoona 5; Williamsport 4.  
 Wonder Show: (Empire) Newark, N. J., 23-28; (Orpheum) Paterson 30-Nov. 4.  
 Youthful Follies: (Gayety) Pittsburg 23-28; (Colonial) Cleveland 30-Nov. 4.

(MUTUAL CIRCUIT)

Baby Bears: (Howard) Boston 23-28.  
 Band Box Revue: (Star) Brooklyn 23-28.  
 Broadway Belles: (Gayety) Brooklyn 23-28.  
 Follies and Scandals: (Lyceum) Columbus, O., 23-28.  
 Georgia Peaches: (Olympic) New York 23-28.  
 Heads Up: (Band Box) Cleveland 23-28.  
 Hello, Jake Girls: (Plaza) Springfield, Mass., 23-28.  
 Jazz Babies: (Broadway) Indianapolis 23-28.  
 Jazz Time Revue: (Garden) Buffalo 23-28.  
 Kandy Kide: (New Empire) Cleveland 23-28.  
 Laugh Thru: (Lafayette) New York 23-28.  
 Lid Lifters: (Park) Utica, N. Y., 23-28.  
 Limit Girls: (Bijou) Philadelphia 23-28.  
 London Gaiety Girls: Layoff 23-28.  
 Mischief Makers: (Family) Rochester, N. Y., 23-28.  
 Monte Carlo Girls: (Majestic) Albany, N. Y., 23-28.  
 Pace Makers: Layoff 23-28.  
 Pell Mell: (Majestic) Scranton, Pa., 23-28.  
 Pepper Pot: (Folly) Baltimore 23-28.  
 Playmates: (Lyric) Newark, N. J., 23-28.  
 Runaway Girls: Layoff 23-28.  
 Smiles and Kisses: (Majestic) Wilkes-Barre, Pa., 23-28.  
 White, Pat & Irish Daisies: (Empire) Hoboken, N. J., 23-28.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)  
 Famous Georgia, Arthur Hockwald, mgr.: Pueblo, Col., 26; Canyon City 27; Salida 28; Leadville 29; Grand Junction 30; Provo, Utah, 31; Logan Nov. 1; Idaho Falls, Id., 2; Pocatello 3; Twin Falls 4.  
 Field, Al G.: Selma, Ala., 25; Meridian, Miss., 26-27; Mobile, Ala., 28; New Orleans, La., 29-Nov. 4.  
 Harvey's, C. Jay Smith, mgr.: Orillia, Ont., Can., 26; Campbellford 27; Cobourg 28; Perth 30; Smiths Falls 31; Kennewn Nov. 1; Elmira 2; Ottawa 3-4.  
 O'Brien's, Nell, Chas. W. Vaughn, mgr.: Coffeyville, Kan., 25; Pittsburg 26; Joplin, Mo., 27; Springfield 28; (Pershing) St. Louis 29-Nov. 4.  
 Tolliver's Smart Set Minstrels: Jackson, Ky., 27; Ravenna 28; Irvin 30; Beattyville 31; Van Arman's, John R.: Cooperstown, N. Y., 26; Unadilla 27; Walton 28.  
 White's, Lasse, Speech & Co., mgr.: Petersburg, Va., 26; Charlottesville 28; Lynchburg 27-28; Staunton 30; Clifton Forge 31; Roanoke Nov. 1; Danville 2; Greensboro, N. C., 3; Winston-Salem 4.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)  
 Adams, James, Floating Theater: Crumpton, Md., 23-28; Chestertown 30-Nov. 4.  
 Argus, Magician: Deer Creek, Ind., 26; Fulton 27; La Fayette 28; Salem Center 30; Marceline, Mo., 31.  
 Birch, McDonald, Magician: Scipio, Utah, 26; Grantsville 27; Elko, Nev., 28.  
 Bragg, Geo. M.: Vandeville Circus: Tappera Plains, O., 23-28; Chester 30-Nov. 4.  
 Brush, Edwin, Magician: Meadowland, Minn., 26; Nashua 27; Cook 28; Kelly Lake 30; Marble 31.  
 Daniel, B. A., Magician: Carthage, Tenn., 26-28; Cookeville 30-31.  
 Domingo's Filipino Sereaders: Milton, Pa., 23-28.  
 Franco, Hypnotist, F. Hefley, mgr.: Clinton, Ill., 23-26; Mt. Pleasant 25-29.  
 George the Magician: (Grand) Anderson, Ind., 23-28.  
 Gilbert, Hypnotist: (Plinkstein & Ruben Theaters) St. Paul and Minneapolis, Minn.  
 Great Ellwood: (Grand) Anderson, Ind., 25-26.  
 Heverly the Great, Beach & Jones, mgrs.: Calumet, Mich., 23-28; Ishpeming 30-Nov. 4.  
 Howell, Percy: Raleigh, N. C., 23-27; Columbia, S. C., 29-Nov. 3.  
 Kamala's, Charles, Hawaiians: Rosnoke Rapids, N. C., 25; Enfield 30; Scotland Neck 31; Plymouth Nov. 1-2; Arden 3; Farmville 4.  
 Lingerman, Ventriologist: Philadelphia, Indef.  
 Lucey, Thos. Elmore: Richmond, Va., 26-29; South Hill 30; Clarksville 31; Durham, N. C., Nov. 2; Graham 3; Burlington 4.  
 McCabe's, Wm., Georgia Troubadours: Fredonia, N. D., 26-27; Kulm 28; Fullerton 30; Coganville 31.  
 Newman the Great, J. R. Keller, mgr.: Bemidji, Minn., 23-28; Devils Lake, N. D., 30-Nov. 4.  
 Rialdo's Dog & Pony Circus: Higginsville, Mo., 23-28; Kansas City, Kan., 30-Nov. 2.  
 Rajah Rabold Co.: Shreveport, La., 23-28; Austin, Tex., 30-Nov. 4.  
 Richards the Wizard, J. J. Winters, mgr.: (Majestic) Ft. Wayne, Ind., 23-28.  
 Sins Green Show, R. C. Pugsley, bus. mgr.: Albany, Ga., 30; Thomasville 31; Bainbridge Nov. 1; Quitman 2; Valdosta 3; Madison, Fla., 4.  
 Turffe, Wm. C., Magician: Abila, Ia., 26; Nowinger, Mo., 27-28; Kirksville 29-31; Edina Nov. 1-2; Louisiana 3.  
 Wallace, Magician: Oak City, N. C., 25; Bethel 26; Williamson 27; Bath 28; Stonehill 30; Alliance 31; Arapahoe Nov. 1; Trenton 2.

ACTORS' EQUITY ASSOCIATION

(Continued from page 38)  
 performance theater the regular salary is reduced to take care of that point? And with all due respect to the arduous work of repertoire players and their eternal traveling, yet to my mind the stock actor has the harder time with his new part to learn every week. Rehearsals every week-day morning at ten, frequent Sunday night rehearsals, and then those gruelling day-after-day, night-after-night labors, to which is added the mental strain during all the odd minutes. It saps the life out of one.  
 "I can not understand how many managers can be shortsighted enough to think that the perhaps few extra dollars for the first few weeks can offset the unavoidable deterioration of the performances of mentally and physically tired-out players, and the consequent lack of interest on the part of the audience. That is the type of manager who, when he sees his audiences dwindling, howls that he must have his twelve pounds of flesh or be ruined. He makes hurried changes in his company—arouses a brief spurt of enthusiasm, then the drop again and a treasury deficit.  
 "The end of the season brings groups of exhausted actors to throng the offices looking for something better, but minus the enthusiasm and 'zip' to make them likely candidates for the more progressive managers. Ask the agents; they know. I tell you it's a vicious circle, and I feel that Equity, blessed resort for harried artists, will have another luxuriant feather for its headdress if it adds to its long list of accomplishments a quietus on this practice.  
 "Please forgive my cowardice in not signing my name. I don't dare to lose my 'job', but I am a consistent Equity booster."

The Calamity of Prosperity

Another phase of the tent show field is described in a letter from Oscar V. Howland, who writes as follows:  
 "This week's Equity column in The Billboard contained a number of genuine laughs, and I'm prompted to write—no matter if it be 'non-sensical' or 'bad form' perhaps to do so.  
 "It is true that actors in the tented repertoire branch of our business are usually prosperous during their season. However, from now until April 15 or the first of May many of them will be disengaged, for it seems to be a recognized fact that the summer is the 'regular' season in 'rep.' It is also true that many of the tented companies go into the Southern States during the winter season—by this means they are able to work year 'round under canvas.  
 "There isn't room for all to do this and so for many it's a winter of brief engagements, jobbing in city stocks or idleness. During these prosperous summers many actors buy cars, some of them really good cars and some of them are cars that the metropolitan thespian would hardly care to ride in, altho it might sound 'pretty keen' to hear about the usefulness of said cars—aa told in an agent's office or hotel lobby.  
 "I can name a few managers who do not engage people who own automobiles unless it is agreed that they are not to be brought on with the show.  
 "There seems to be a temptation to take long rides and instances can be named where the 'car' was responsible for the actors not returning in time for the night's performance. Yes, even an actor can sometimes find his prosperity an impediment to securing an engagement, and I am hoping that you can find time to thus inform the less fortunate.  
 "P. S.—I still hold that we are in need of more basic points of organization—two more 'right now' in the South."

Equity's Library

Equity is in receipt of a copy of "Doe and Don'ts for the Playwright", by Fanny Cannon, which is being added to our rapidly growing theatrical library.

Mr. Delmaine Recovers Quickly

Frank Delmaine, Equity's Kansas City representative, who was reported quite ill in last week's column from dengue fever contracted in Texas, is now so far recovered that he has started on another trip on association business.—FRANK GILLMORE, Executive Secretary.

Williams, O. H., Mental Mystic: St. Louis, Indef.  
 Wyandot Indian Medicine Show, Nellie King, mgr.: Cortland, O., 25-26.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)  
 Barnes, Al G.: Temple, Tex., 25; Cleburne 26; Gainesville 27.  
 Clark, M. L.: Rector, N. C., 25; Dunn 26; Lumberton 27; Wadesboro 28.  
 Gollner Bros.: Batesville, Ark., 25; Walnut Ridge 26; Paragould 27; Charleston, Mo., 28; Union City, Tenn., 30; Humboldt 31; season closes.  
 (Continued on page 119)

ADDITIONAL ROUTES ON PAGE 119

LIST OF CONVENTIONS CONCLAVES AND ASSEMBLIES

Compiled by Means of The Billboard's Unequaled Facilities and of Special Interest to Novelty Manufacturers and Dealers, Street Men, Fair Followers, etc.

ALABAMA
Apburn—Live Stock Assn. of Alabama. Jan. 1. J. C. Grimes.
Birmingham—Southeastern Retail Shoe Dealers' Assn. Jan. 5-7. C. V. Hobenstein, 412 Gould Bldg., Atlanta, Ga.
Mobile—State Hotel Men's Assn. Dec. — L. W. Savage, Savage Hotel.
Montgomery—Auto Dealers Assn. of Ala. Jan. 24. J. E. Farley, Box 724.
Montgomery—Order Eastern Star. Nov. 21-22. Mrs. F. G. Newsom.

ARIZONA
Bisbee—State Bankers' Assn. Nov. 10-11. Morris Goldwater, Prescott.
Douglas—State Good Roads Assn. Jan. 22-23. Harry Welch, Box 1376, Phoenix.

CALIFORNIA
Los Angeles—S. Calif. Retail Lumber Dirs.' Assn. Nov. 11. F. L. Morgan, 614 Central Bldg.
Los Angeles—General Contractors of Amer. Assn. Week of Jan. 29. G. W. Buchholz, 1639 Mansey Bldg., Washington, D. C.
Los Angeles—Amer. Nat'l. Live Stock Assn. Jan. 30-Feb. 1. T. W. Tomlinson, 515 Cooper Bldg., Denver, Col.
Los Angeles—Southern Calif. Retail Bankers' Assn. Jan. 14. W. F. Ireland, 314 Coulter Bldg.
San Francisco—Western Confectioners' Assn. Jan. — Nicholas Nelson, 209 Wholesale Bldg.
San Francisco—Northern Calif. Hotel Assn. Dec. 16. J. F. Shea, 204 Crocker Bldg.

COLORADO
Boulder—State Retail Merchants' Assn. Jan. 3. Mrs. Leon M. Hattenbach, 619 Denham Bldg., Denver.
Colorado Springs—Mountain States Lumber Dirs.' Assn. Jan. — R. D. Mundell, 516 Chm. of Com. Bldg., Denver.
Denver—State Metal Mining Assn. Jan. — M. B. Tomblin, State Capitol.
Denver—P. of H. State Grange. Jan. 16-18. Randolph Johnson, Boulder, Col.
Denver—State Educ. Assn. Nov. 9-11. H. B. Smith, 532 Commonwealth Bldg.
Denver—Mountain States Hdw. & Impl. Assn. Jan. 23-25. W. W. McAllister, Box 513, Boulder, Col.

CONNECTICUT
Hartford—State Pomological Soc. Dec. 12. H. C. Miles, Milford, Conn.
Hartford—State Grange. P. of H. Jan. 9-11. Ard Welton, Box 133, Plymouth, Conn.
New Haven—Elks' Assn. of Conn. Jan. 28. H. C. Brown, Box 144, New Britain.
New Haven—Order Eastern Star Jan. — Mrs. H. I. Burwell, Box 208, Winsted, Conn.
Torrington—State Sunday School Assn. Nov. 1-3. W. I. Woodin, 18 Asylum st., Hartford.

DELAWARE
Dover—P. of H. State Grange. Dec. 12-14. Wesley Webb.
Wilmington—Odd Fellows' Lodge. Nov. 15. W. W. Douty.

DISTRICT OF COLUMBIA
Washington—Amer. Genetic Assn. Jan. 11. T. H. Kearney, Box 354, Pa. Ave. Sta.
Washington—Natl. Rivers & Harbor Congress. Dec. 6-7. S. A. Thompson, 824 Colorado Bldg.
Washington—Amer. Clan Gregor Soc. Nov. 9-10. J. B. Fernyhough, Forest Hill, Richmond, Va.
Washington—Order Eastern Star. Nov. 12-17. Mrs. M. C. Keyes, Masonic Temple.
Washington—Women's Nat'l. River & Harbor Congress. Dec. 6-7. Mrs. E. G. Lawrence, 456 Locust st., Cincinnati, O.
Washington—Delta Kappa Epsilon Fraternity. Dec. 27-29. J. A. Haves, 30 W. 44th st., New York City.
Washington—American Red Cross. Dec. 13. Miss M. T. Boardman.
Washington—Assn. of Official Agri. Chemists. Nov. 15-17. W. W. Skinner, 200 Pa. Ave. Station.

FLORIDA
Jacksonville—F. & A. Masons. Jan. 16-18. W. P. Webster.
Jacksonville—State Dental Soc. Nov. 9-11. Dr. H. B. Patti-hall, 903 Pensilvan Bldg.
Jacksonville—Amer. Pomology Assn. Nov. 15-18. S. D. Hardaway, Orlando, Fla.
St. Petersburg—State Education Assn. Dec. 27-29. R. L. Turner, Inverness, Fla.
Tampa—State Fed. of Labor. Dec. 4. M. P. Moaty, Box 490, Miami.

GEORGIA
Athens—State Fed. of Women's Clubs. Nov. — Mrs. Albert Hill, Greenville, Ga.
Atlanta—State Automobile Dirs.' Assn. Jan. 1. Atlanta—F. S. Golf Assn. Jan. — C. S. Lee, 55 John st., New York, N. Y.
Atlanta—Amer. Bottlers of Carbonated Beverages. Nov. 15-17. J. Owens, 726 Bond Bldg., Washington, D. C.
Atlanta—Southern Sash, Door & Millwork Mfrs.' Assn. Nov. 16-17. C. B. Harmon, 1026 Candler Bldg.
Macon—F. & A. Masons. Oct. 31. Frank F. Baker.

IDAHO
Boise—State Assn. Optometrists. Jan. 22. P. A. Simmons, Box 969.
Boise—State Fed. of Labor. Jan. 8. P. N. Blair, Labor Temple.
Gooding—P. of H. State Grange. Jan. 18. F. G. Harland, Payette, Id.

ILLINOIS
Belvidere—P. of H. State Grange. Dec. 12-14. Jeannette E. Yates, Dunlap, Ill.
Caro—Southern Ill. Medical Assn. Nov. 2-3. A. B. Capel, Box 3, Shawneetown, Ill.
Chicago—Automotive Equipment Assn. Nov. 18-19. W. M. Webster, 139 N. Clark st.
Chicago—Amer. Berkshire Assn. Nov. 28. F. S. Springer, 510 E. Monroe st., Springfield, Ill.
Chicago—U. S. Ind. Telephone Assn. Oct. 24-27. Chas. C. Deering, Des Moines, Ia.
Chicago—State Veterinary Medical Assn. Dec. 1. Dr. A. L. Merillat, 4753 Gd. Blvd.
Chicago—Assn. Science & Mathematics Teachers. Dec. 1-2. G. W. Warner, 7633 Calumet ave.
Chicago—Horse Assn. of Amer. Dec. 6. W. Dinsmore, 822 Exchange ave.
Chicago—Natl. Commercial Teachers' Fed. Dec. 24-30. J. A. White, 918 Monroe st., Gary, Ind.
Chicago—Alpha Tau Omega Fraternity. Dec. 27. F. W. Scott, 605 S. Queen st., Champaign, Ill.

Chicago—American Economic Assn. Dec. 27-30. Prof. B. B. Weatherfield, Yale Sta., New Haven, Conn.
Chicago—Sigma Alpha Mu Fraternity. Dec. 29. Jan. 1. Root, Borsak, 15 Park Row, New York, N. Y.
Chicago—American Sociological Soc. Dec. 27-29. E. W. Burgess, Univ. of Chicago.
Chicago—Natl. S. C. White Leghorn Club. Dec. 5-10. A. F. Bolf, Box 1204, New Orleans, La.
Chicago—American Farm Bureau Fed. Dec. 11-14. J. W. Coverdale, 55 E. Washington st.
Chicago—Natl. Service Star Legion, Inc. Oct. 30-Nov. 3. Mrs. Bruce W. Maxwell, Route K, Box 49, Indianapolis, Ind.
Chicago—Farmers' Equity Union. Jan. 17-18. Leroy Melton, Box 303, Greenville, Ill.
Chicago—Western Fruit Jobbers' Assn. Jan. 15-18. W. Garfitt, 127 N. Dearborn st.
Chicago—Natl. Assn. Paint Jobbers. Jan. 22. E. R. Drake, 140 W. Van Buren st.
Chicago (Congress Hotel)—Natl. Assn. Amusement Parks. Dec. 6-8. A. R. Hedge, cante Riverview Park Co.
Chicago—Natl. Automobile Dirs.' Assn. Jan. 29-30. C. A. Vane, 320 N. Grand ave., St. Louis.

Chicago—Natl. Shoe Retailers' Assn. Jan. 8-11. John Baird, Columbus, O.
Chicago—Natl. Shoe Travelers' Assn. Jan. 4-6. T. A. Delaney, 138 Essex st., Boston.
Chicago—Merchant Tailors & Designers' Assn. Jan. 23-25. L. A. Danner, 314 E. 5th st., Springfield.
Dixon—State Firemen's Assn. Jan. 9-11. Roy Dixon, Fire Dept., Champaign.
Peoria—State Ind. Telephone Assn. Nov. 14-16. J. G. Mitchell, 309 1/2 S. 6th st., Springfield.
Springfield—State Teachers' Assn. Dec. 27-29. R. C. Moore, Carlinville, Ill.

INDIANA
Evansville—Tri-State Ice Mfrs.' Assn. Nov. 11-12. P. J. Caravanagh, Washington, Ind.
Indianapolis—State Assn. Baking Industry. Jan. — C. P. Ehlers, 817 Merch. Bk. Bldg.
Indianapolis—State Retail Hardware Assn. Jan. 30-Feb. 2. G. F. Sheely, Argos, Ind.
Indianapolis—State Library Assn. Nov. 15-17. Eliz. Orr, Public Library, Evansville.
Indianapolis—Odd Fellows' Encampment. Nov. 21. G. P. Bowman, 1. O. O. F. Bldg.
Indianapolis—State Hotel Keepers' Assn. Dec. — L. D. Weathers, Grand Hotel.
Indianapolis—State Master House Painters & Decorators. Dec. — E. G. McNeal, 3016 Central ave.
Indianapolis—State Hardwood Lumbermen's Assn. Jan. — E. Richardson, 1025 Lewis st.
Indianapolis—State Assn. Optometrists. Jan. 8. H. E. Woodard, 503 I. O. O. F. Bldg.
La Fayette—State Dairy Assn. Jan. — E. A. Cannon, Purdue Univ., La Fayette.
La Fayette—State Corn Growers' Assn. Jan. 12. G. Christie, Purdue Univ.
West Baden—American Fair Brick Mfrs. Dec. 5-6. R. D. T. Hollowell, 130 N. Wells st., Chicago, Ill.

IOWA
Boone—State Firemen's Assn. Nov. 14-15. E. E. Parsons, Marion, Ia.
Council Bluffs—Amer. Pomological Soc. Nov. 15-17. R. B. Cruickshank, State Univ., Columbus, O.
Des Moines—State Teachers' Assn. Nov. 2-4. Chas. F. Pve, 407 Youngerman Bldg.
Des Moines—Fleece Wool Growers' Assn. of Iowa. Dec. 14-15. V. G. Warner, Bloomfield, Ia.
Des Moines—State Implement Dirs.' Assn. Dec. 11-15. T. F. Wherry, 664 38th st.
Dubuque—State Hotel Assn. Dec. — T. H. Hoffman, Hotel Savery.
Des Moines—State Mfrs. Carb. Beverage. Jan. 9. Jas. A. Mitchell, Denison, Ia.
Des Moines—State Veterinary Assn. Jan. 16-18. H. D. Bergman, Ames, Ia.
Iowa City—Odd Fellows of Iowa. Oct. 18-20. L. W. Smith, 615 Locust st., Des Moines.
Ottumwa—S. E. Iowa Lumbermen's Assn. Jan. 31-Feb. 1. W. A. Hinder, Leighton, Ia.
Spirit Lake—Knight Templars. July 11-14. D. M. Brownlee, Sioux City.

KANSAS
Independence—State Bottlers' Assn. Jan. 16-17. John C. Jefford, Wichita.
Topeka—State Beekeepers' Assn. Jan. or Feb. O. F. Whitney, State House, Topeka.
Topeka—State Editorial Assn. Jan. 26-27. O. W. Little, Alma, Kan.
Wichita—P. of H. Nat'l. Grange. Nov. 13-24. C. M. Freeman, Tippecanoe City, O.

KENTUCKY
Lexington—State Dairy Cattle Club. Jan. — J. J. Hooper, Univ. of Ky., Lexington.
Lexington—State Retail Lumber Dirs.' Assn. Jan. — J. C. Taylor, 642 S. 40th st., Louisville.
Louisville—Natl. Assn. Prof. Baseball Leagues. Dec. 5-7. J. H. Farrell, Box 634, Auburn, N. Y.
Louisville—State Mfrs.' Assn. Dec. — O. C. Onley, 78 Kenyon Bldg.
Paducah—Rebekah's State Assembly. Nov. 1. Mrs. A. Briel, 122 Evergreen ave., Newport.

LOUISIANA
Lake Charles—State Teachers' Assn. Nov. — L. J. Alleman, Natchitoches.
New Orleans—Natl. Coffee Roasters' Assn. Nov. 22-24. Felix Costa, 64 Water st., New York, N. Y.
New Orleans—Southern Assn. Ice Cream Mfrs. Dec. 5-7. J. W. Clayton, Decatur, Ga.
New Orleans—American Wood Pigeoners' Assn. Jan. 23-25. S. D. Cooper, cante A. T. & S. F. By. Co., Topeka, Kan.

MAINE
Bangor—State Teachers' Assn. Oct. 26-27. A. W. Gordon, State House, Augusta.

Bangor—State Grange. Dec. 12-14. E. H. Libby, R. F. D. 4, Auburn, Me.
Lewiston—State Pomological Soc. Nov. 14-16. E. L. White, Bowdoinham, Me.

MARYLAND
Baltimore—E. A. Masons. Nov. 23. G. A. Eitel, Masonic Temple.
Baltimore—State Teachers' Assn. Dec. 1-2. Hugh W. Caldwell, Elkton, Md.
Baltimore—State Nurses' Assn. Jan. — Sarah F. Martin, 1211 Cathedral st.

MASSACHUSETTS
Boston—Eastern Soda Water Bottlers' Assn. Jan. 10-11. H. J. McMackin, 39 Portland st.
Boston—Natl. Shoe Wholesalers' Assn. Jan. — L. M. Taylor, 329 Broadway, New York, N. Y.
Boston—Soc. Master Painters of Mass. Jan. 3-5. H. W. Christensen, 2449 Center st., W. Roxbury.
Boston—State Dairywomen's Assn. Jan. — O. W. Curnham, 136 State House.
Boston—New England Dental Soc. Oct. 27-28. Arvin A. Hunt, 992 Main st., Hartford, Conn.
Boston—American Metric Assn. Dec. 30. H. Richards, 156 5th ave., New York, N. Y.
Boston—Botanical Soc. of America. Dec. 27-31. I. F. Lewis, Univ. of Va., University, Va.
Boston—R. & S. Masons. Dec. 11. P. T. Comee, Masonic Temple.
Boston—P. of H. State Grange. Dec. 12-14. Wm. N. Howard, No. Easton, Mass.
Boston—State Forestry Assn. Dec. 14. H. A. Reynolds, 4 Joy st.
Boston—Amer. Assn. for Advancement of Science. Dec. 29-30. B. E. Livingston, Smithsonian Inst., Washington, D. C.
Boston—Amer. Assn. Economic Entomologists. Dec. 28-30. A. F. Burgess, Melrose Highlands, Mass.

MICHIGAN
Ann Arbor—State Teachers' Assn. Dec. — E. T. Cameron, 809 Prudden Bldg., Lansing, Mich.
Detroit—Radiological Soc. of N. Amer. Dec. 5-8. Dr. M. J. Sauborn, 557 Appleton st., Appleton, Wis.
Detroit—Sigma Alpha Epsilon Fraternity. Dec. 27-29. Wm. C. Levere, Box 234, Evantown, Ill.
Detroit—Natl. Soc. Vocational Education. Nov. 30-Dec. 2. C. Ware, 140 W. 42d st., New York, N. Y.
Detroit—Natl. Assn. Merchant Tailors. Jan. 30-Feb. 2. S. H. Spingarn, 50 Bromfield st., Boston, Mass.
Kalamazoo—P. of H. State Grange. Dec. 12-15. Jennie Buel, Box 1, R. 1, Ann Arbor.
Lansing—State Sunday School Assn. Nov. 1-3. J. H. Engle.
Mt. Clemens—Natl. Pigeon Assn. Jan. 17-21. Harry A. Stone, 25 W. Washington st., Indianapolis, Ind.

MINNESOTA
Minneapolis—N. W. Hardwood Lumbermen's Assn. Dec. 5. J. F. Hayden, 1011 Lumber Exch.
Minneapolis—Miss. Valley Lumber Salesmen's Assn. Dec. 30. J. F. Hayden, 1011 Lumber Exch.
Minneapolis—State Cannery Assn. Dec. — E. W. Brown, Olivia, Minn.
Minneapolis—Western Surgical Assn. Dec. 8-9. W. A. Dennis, Hamm Bldg., St. Paul.
Minneapolis—State Agr. Soc. Jan. 10-12. Thos. H. Canfield, State Fair Grounds, Hamline.
Minneapolis—State Veterinary Medical Assn. Jan. 10-11. Dr. C. P. Fitch, Univ. Farm, St. Paul.
Minneapolis—Northern Pine Mfrs. Assn. Jan. 23. W. A. Ellinger, 1103 Lbr. Exch.
Minneapolis—N. Western Lumbermen's Assn. Jan. 16-18. Wm. H. Badesau, 1026 McKnight Bldg.
Minneapolis—Brotherhood of Threshermen of Minn. Jan. 3-5. H. T. Gens, Box 305, Mankato.
Minneapolis—State Retail Implement Dirs.' Assn. Jan. 9-11. D. M. Thurber, Owatonna.
St. Paul—Secretaries of Fed. County Fairs. Jan. 9-10. R. F. Hall, 202 State Capitol.
St. Paul—A. F. & A. Masons. Jan. 17. John Fishel, Masonic Temple.
St. Paul—State Bottlers' Assn. Jan. 17-18. M. J. McMans, 629 Bradler st.
St. Paul—Order Sons of Herman. Jan. 30-31. Charles Anker, 2923 N. Third st., Minneapolis.
St. Paul—State Library Assn. Oct. 31-Nov. 2. Margaret Hickman, Eveleth, Minn.
St. Paul—State Creamery Operators & Mgrs.' Assn. Nov. — James Sorenson, 312 Metropolitan Bank.
Wadena—Northern Minn. Edit. Assn. Jan. — A. G. Rutledge, 3241 Stevens ave., Minneapolis.

MISSOURI
Columbia—State Board of Agriculture. Jan. 16-20. Jewell Mayes, Jefferson City, Mo.
Kansas City—Western Retail Implement Dirs.' Assn. Jan. 16-18. H. J. Hodge, Abilene, Kan.
Kansas City—Western Ice Mfrs.' Assn. Nov. — C. K. Wood, 623 Shubert Bldg.
Kansas City—State Teachers' Assn. Nov. 16-18. E. M. Carter, Box 305, Columbia, Mo.
Kansas City—American Assn. Highway Engineers. Dec. 4-7. C. M. Babcock, State Capitol, St. Paul, Minn.
Kansas City—Phi Delta Theta Fraternity. Dec. 29. G. D. Kierliff, 500 Foxcroft Bldg., San Francisco, Calif.
Kansas City—Western Assn. Nurserymen. Jan. 24-25. George W. Holsinger, Rosedale, Kan.
Monett—Ozark Fruit Growers' Assn. Jan. 2-3. J. W. Stroud, Box 150, Rogers, Ark.
Sedalia—State Grange. P. of H. Dec. 5-7. Lula L. Fugua, R. 2, Hannibal, Mo.
St. Louis—Merchant Tailor Designers' Assn. Jan. 28-26. L. A. Danner, 314 E. 5th st., Springfield, Ill.

St. Louis—State Soda Water Mfrs.' Assn. Jan. 25-26. G. W. Martin, 1813 Olive st.
St. Louis—American Retail Dental Dirs.' Assn. Nov. 16-18. J. R. Stinson, 50 Crescent Pl., Wilmette, Ill.
St. Louis—Natl. Assn. Refrigerating Engrs. Dec. 1. E. H. Fox, 3707 W. Lake st., Chicago.
St. Louis—Alpha Phi Alpha Fraternity. Dec. 27-31. N. C. McGhee, Howard Univ., Washington, D. C.
Sedalia—State Sunday School Assn. Nov. 21-22. P. H. Vietl, 715 Fullerton Bldg., St. Louis.

MONTANA
Bozeman—Retail Merchants' Assn. of Mont. Jan. 26-28. H. W. Schnell, Kallispell, Mont.
Bozeman—State Dairywomen's Assn. Jan. — G. L. Martin.
Great Falls—State Teachers' Assn. Nov. 21-23. Oscar Boland, Lewistown.

NEBRASKA
Alliance—State Corn Improvement Assn. Dec. 6-8. P. H. Stewart, Lincoln.
Alliance—State Potato Improvement Assn. Dec. 7-9. H. O. Werner, Lincoln.
Lincoln—State Assn. of Fair Assns. Jan. — Wm. H. Smith, Funke Bldg.
Lincoln—State Impr. Live Stock Breeders' Assn. Jan. 2-5. M. B. Porson, Univ. State Farm, Lincoln.
Lincoln—State Farm Equipment Assn. Jan. — I. D. Wood, College of Agri., Lincoln.
Lincoln—State Veterinary Assn. Dec. — Dr. C. J. Norden, 130 N. 12th st.
Lincoln—Iowa-Neb. Master House Painters' Assn. Jan. 10-12. F. M. Michael, Waterloo, Ia.
Lincoln—State Historical Soc. Jan. — A. E. Sheldon, Sta. H.
Lincoln—State Farm Bureau Fed. Jan. 4. H. D. Late, 1543 O at.
Lincoln—State Dairywomen's Assn. 1st week in Jan. J. E. Balm, Lindell Hotel.
Lincoln—State Home Economics Assn. Jan. 2-5. Stella Mather, College of Agr., Lincoln.
Omaha—Mid-West Implement Dirs.' Assn. Jan. 3-5. J. Wallace, 517 S. Main st., Council Bluffs, Ia.
Omaha—Farmers' Union. Jan. 9. L. M. Koch, 11th & Jones sts.
Omaha—Amer. Inst. Dental Teachers. Jan. 22-24. Dr. A. Hoffman, 381 Linwood ave., Buffalo, N. Y.
Omaha—State Assn. Farmers' Co-Operative Grain & Live Stock Assn. Nov. 21-24. J. W. Shortbill, City Nat'l. Bk. Bldg.
Omaha—State Mfrs.' Assn. Dec. 8. O. H. Zumwinkel, 10 Orph. Theater Bldg., Lincoln.
Omaha—Neb.-Iowa Greeters. Dec. 6-7. Chas. A. Ryan, Conroy Hotel, Hampton, Ia.
Omaha—R. & S. & R. A. Masons. Dec. 13. F. E. White, Masonic Temple.
Omaha—State Bar Assn. Dec. 29-30. A. Raymond, 712 1st Nat'l. Bk. Bldg.

NEW HAMPSHIRE
Portsmouth—State Grange. P. of H. Dec. 11-14. Geo. R. Drake, Manchester, N. H.

NEW JERSEY
Atlantic City—American Gas Assn. Oct. 23-27. Oscar H. Fogg, 342 Madison ave., New York, N. Y.
Atlantic City—Amer. Spec. Mfrs.' Assn. Nov. 15-17. H. F. Thunbort, 53 Park Place, New York, N. Y.
Atlantic City—Natl. Paint, Oil & Varnish Assn. Nov. 15-18. G. V. Horgan, 342 Madison ave., New York, N. Y.
Atlantic City—Natl. Food Brokers' Assn. Jan. 22-26. Paul Fishback, 326 W. Madison st., Chicago, Ill.
Atlantic City—Natl. Cannery Assn. Jan. 22-26. Frank E. Gorrell, 1739 H st., N. W., Washington, D. C.
Pittman—State Sunday School Assn. Nov. 14-16. J. E. Appleby, S35 Broad st., Newark.
Trenton—State Teachers' Assn. Dec. 27-29. Miss Mary Malon, 651 Broadway, Bayonne.
Trenton—Sons of Temperance. Jan. 26. A. W. Woolf, 425 Lincoln ave., Collingswood, N. J.

NEW YORK
Albany—State Conf. Charities & Corrections. Nov. 14-16. R. W. Wallace, Capitol, Albany.
Albany—State Assn. County Agri. Fairs. Jan. 20-21. Albert E. Brown, 61 N. Allen st.
Binghamton—Master House Painters' Assn. of N. Y. Jan. 8-10. C. Dabeletin, 156 W. 99th st., New York.
Buffalo—State Baraca & Philathea Union. Oct. 29-Nov. 1. Anna Beaudoin, Glens Falls, N. Y.
New York—Automotive Service Assn. Jan. — John R. Eustis, Gotham Bank Bldg.
New York—American Designers' Assn. Jan. — Louis Rubin, 70 Fifth ave.
New York—Amer. Soc. Heating & Vent. Engrs. Jan. 23-25. O. W. Ober, 29 W. 39th st.
New York—Natl. Furniture Warehousemen's Assn. Jan. — R. J. Wood, 4257 Drexel Blvd., Chicago, Ill.
New York—Natl. Horse Show Assn. Nov. 13-18. C. W. Smith, 342 Madison ave.
New York—Rubber Assn. of Amer. Early in Jan. A. L. Viles, 250 W. 57th st.
New York—Ohio Soc. of N. Y. Jan. 13. C. E. Althouse, care Waldorf Astoria.
New York—Natl. Boot & Shoe Mfrs.' Assn. Jan. 16-17. J. D. Smith, 564 Central Bldg., Rochester.
New York—N. Y. & N. E. Assn. Ry. Surgeons. Oct. 28. Dr. G. Chaffee, 170 Court st., Binghamton, N. Y.
New York—Natl. Business Show. Oct. 23-28. J. F. Tate, 60 Church st.
New York—Marine Assn. Nov. 6-11. R. B. Lea, 15 Park Row.
New York—Soc. Naval Architects & Marine Engrs. Nov. 7-9. Daniel A. Cox, 29 W. 39th st.

New York—Aero Club of Amer. Nov. 13. A. Post, 11 E. 39th st.
New York—State Hotel Assn. Nov. 13-18. M. Cadwell, 334 Fifth ave.
New York—Natl. Founders' Assn. Nov. 22-23. I. M. Taylor, 29 S. La Salle st., Chicago.
New York—Amateur Athletic Union of U. S. Nov. 20. Fred W. Rubien, 290 Broadway.
New York—Binghamton, N. Y.
New York—American Soc. Refrigerating Engineers. Dec. 4-6. W. H. Ross, 154 Nassau st.
New York—Taylor Society. Nov. 23-25. H. S. Person, 29 W. 39th st.
New York—Art Alliance of Amer. Dec. — Ellis B. Trimball, 65 E. 65th st.
New York—Amer. Soc. Mech. Engrs. Dec. 4-7. C. W. Rice, 29 W. 39th st.
New York—Un. Order True Sisters. Dec. 5-7. Mrs. Rose Baran, 235 W. 102d st.
New York—Tor Mfrs.' Assn. Dec. 13-14. F. D. Dodge, 948 Broadway.



New York—Music Teachers' Natl. Assn. Dec. 27-29. R. G. McCutchan, Greencastle, Ind.  
 Rochester—State Teachers' Assn. Dec. 12. J. P. Street, 510 Un. Tr. Bldg.  
 Syracuse—State Teachers' Assn. Nov. 27-29. R. A. Searing, 617 Goodman st., Rochester.  
 Syracuse—State Breeders' Assn. Dec. 12-14. A. E. Brown, 61 N. Allen st., Albany.  
 Syracuse—State Fed. Bookkeepers' Assn. Dec. 5. O. W. Bedell, Earlville, N. Y.  
 Syracuse—Assn. Academic Principals. Dec. 28-30. H. Claude Hardy, Box 116, Fairport, N. Y.  
 Watertown—State Dairyman's Assn. Nov. 14-17. Thos. B. Tiquin, Agrl. Hall, Albany.

**NORTH CAROLINA**  
 Raleigh—State Teachers' Assembly. Nov. 30-Dec. 1. A. T. Allen, Dept. Pub. Instruction.

**NORTH DAKOTA**  
 Fargo—Tri-State Grain Growers' Assn. Jan. 17-19. W. C. Palmer, care Agrl. College, N. D.  
 Fargo—State Teachers' Assn. Nov. 22-24. B. L. Brown, Valley City, N. D.  
 Fargo—State Implement Dirs.' Assn. Jan. 24-26. R. A. Lathrop, Hope, N. D.  
 Grand Forks—R. & S. Masons. Jan. 25. W. L. Stockwell, Masonic Temple, Fargo.

**OHIO**  
 Canton—Ohio Fair Circuit. Nov. 20-21. A. B. Schaffer, Drawer M, Wapakoneta, O.  
 Cincinnati—State Dental Soc. Dec. 5-7. Dr. F. R. Chapman, Schnitz Bldg., Columbus.  
 Cincinnati—Internat'l Assn. Clothing Designers. Jan. 17-20. H. K. Burnam, 13 Astor Place, New York, N. Y.  
 Cincinnati—Loyal Men of Amer. Jan. 8-9. S. S. Bonbright, 1712 Brewster ave.  
 Cincinnati—Natl. League Commission Merchants. Jan. 10-12. R. S. French, Munsey Bldg., Washington, D. C.  
 Cincinnati—Amer. Carnation Soc. Jan. 31-Feb. 1. E. Steinkamp, 3904 Bockwood ave., Indianapolis.  
 Cleveland—National Council Lighting Fixtures Mfrs. Jan. 15-20. C. H. Hoffrichter, 231 Gordon Sq. Bldg., Detroit, Mich.  
 Cleveland—United Mine Workers of Amer. Jan. 15. G. W. Savage, 75 Huggery Bldg., Columbus.  
 Cleveland—American Concrete Institute. Jan. 22-23. H. Whipple, 1807 E. Grand Blvd., Detroit, Mich.  
 Cleveland—State Retail Lumber Dirs.' Assn. Jan. — Findley M. Torrence, Xenia, O.  
 Cleveland—N. Eastern Ohio Teachers' Assn. Oct. 27-28. S. D. Shankland, 120 River st., Willoughby, O.  
 Cleveland—American Warehousemen's Assn. Dec. 5-9. C. L. Criss, 1110 Bessemer Bldg., Pittsburg, Pa.  
 Cleveland—Phi Sigma Delta Fraternity. Dec. 23-27. J. P. Sheffel, 548 W. 114th st., New York, N. Y.  
 Columbus—Millers' State Assn. Nov. — F. H. Tanner, 205 Wilson ave.  
 Columbus—State Welfare Assn. Nov. 1-8. H. R. Knight, 1010 Hartman Bldg.  
 Columbus—State Implement Dirs.' Assn. Nov. 17-20. Jos. Goldcamp, Lancaster, O.  
 Columbus—Mason Contractors' Assn. Dec. 4-6. W. T. McGarvey, 1434 Main st., Cincinnati.  
 Columbus—P. of H. State Grange. Dec. 12-16. W. G. Vandenberg, 2200 E. 12th st., Columbus.  
 Columbus—Central States Bowling Assn. Dec. 12-Jan. 2. H. Yockey, 119 Kingsley ave., Cincinnati.  
 Columbus—State Teachers' Assn. Dec. 27-29. F. E. Reynolds, 3610 Lydian ave., West Park, O.  
 Columbus—State Bar Assn. Jan. 26-27. J. L. W. Henney, State House, Columbus.  
 Sandusky—Licensed Trugmen's Protective Assn. Jan. 16. H. H. Vroman, 295 Baynes st., Buffalo, N. Y.  
 Toledo—State Automotive Trade Assn. Dec. 6-8. E. J. Shover, 4045 Cent. Natl. Bk. Bldg., Columbus.  
 Youngstown—State Hotel Assn. Dec. 8-9. C. H. McClung, Hotel Harting, Ironton, O.

**OKLAHOMA**  
 Enid—State Fed. of Women's Clubs. Nov. — Mrs. C. R. Phelps, 806 West 18th st., Oklahoma City.  
 Guthrie—Ancient Order Un. Workmen. Oct. 27-28. G. Ross, Box 654.

**OREGON**  
 Portland—State Teachers' Assn. Dec. 26-30. Prof. E. B. Resnier, Corvallis, Ore.  
 Portland—State Hotel Assn. Dec. 8-9. F. W. Besch, Couch Bldg., Portland.

**PENNSYLVANIA**  
 Harrisburg—State Automotive Trade Assn. Nov. 10. R. Hogerling, 1139 Mulberry st.  
 Harrisburg—State Breeders & Dairyman's Assn. Jan. 22-27. H. H. Harner, State College, Pa.  
 Johnstown—R. & S. Masons. Jan. 16. F. W. Martenia, Masonic Hall, Bethlehem, Pa.  
 Philadelphia—Artisans' Order Mutual Protection. Jan. 10. A. P. Cox, 110 Penn. Sq. Bldg.  
 Philadelphia—State Lumbermen's Assn. Middle of Jan. J. F. Martin, 212 Otis Bldg.  
 Philadelphia—State Hotel Assn. Jan. 8. Thos. C. Leffe, 122 S. 13th st.  
 Philadelphia—Masters, Mates & Pilots of America. Week of Jan. 17. Capt. Fred C. Boyer, 121 Walnut st.  
 Philadelphia—Electrical Credit Assn. Nov. 10. J. W. Crum, 1324 Land Title Bldg.  
 Philadelphia—Interstate Milk Producers' Assn. Dec. 4-5. R. W. Balderston, 721 Heed Bldg.  
 Philadelphia—Omega Psi Phi Fraternity. Dec. 26-30. Prof. W. Gilbert, State Normal, Nashville, Tenn.  
 Williamsport—P. of H. State Grange. Dec. 12-14. F. Brencman, 507 Telegraph Bldg., Harrisburg, Pa.

**RHODE ISLAND**  
 Providence—State Pharmaceutical Assn. Jan. 10. O. E. Barrett, 309 Smith st.  
 Providence—State Dental Soc. Jan. 23-24. Ambrose H. Lynch, 511 Westminster st.

**SOUTH DAKOTA**  
 Pierre—State Education Assn. Nov. 27-29. A. H. Seymour, Aberdeen, S. D.  
 Sioux Falls—State Implement Dirs.' Assn. Dec. 5-8. O. J. Bach, Minnehaha Block.

**TENNESSEE**  
 Chattanooga—State Sunday School Assn. Oct. 31-Nov. 2. Rev. H. L. Walker, 118 17th ave., S. Nashville.  
 Chattanooga—Southern Medical Assn. Nov. 13-16. C. P. Lorans, Empire Bldg., Birmingham, Ala.  
 Clinton—Order Un. American Mech. Nov. 25. M. W. Taylor.

Knoxville—Southern Homeopathic Medical Assn. Nov. 15-17. Dr. F. A. Swartout, 12 Iowa Circle, Washington, D. C.  
 Memphis—Tri-State Medical Assn. Nov. — Dr. A. T. Cooper, 200 Bk. Com. Bldg.  
 Memphis—Southern Surgical Assn. Dec. 12-14. Dr. H. A. Royster, 423 Fayette st., Raleigh, N. C.  
 Nashville—Southern Co-Operative League. Dec. 3-6. J. E. McCulloch, 937 Woodward Bldg., Washington, D. C.  
 Nashville—State Mfrs.' Assn. Dec. — C. O. Gilbert, 1014 Stahman Bldg.  
 Nashville—State Florists' Assn. Nov. 13-14. G. M. Bentley, 403 Morrill Hall, Knoxville.  
 Nashville—Order Eastern Star. Jan. 30-31. Mrs. L. W. Leauer, 606 Fatherland st.  
 Nashville—F. & A. Masons. Jan. 31. S. M. Cain, 306 7th ave. N.

**TEXAS**  
 Amarillo—Daughters of Amer. Revolution. First week Nov. Mrs. Samuel Seay.  
 Brownwood—State Music Teachers' Assn. Nov. 30-Dec. 2. E. C. Whitlock, 1100 Hurley ave., Ft. Worth.  
 Dallas—State Hardware & Impl. Assn. Jan. 23-25. A. M. Cox, Box 932.  
 Dallas—State Laundry Owners' Assn. Dec. 11-16. W. A. Johnson, 25th & Ave. F. Galveston.  
 Dallas—Delta Sigma Phi Fraternity. Dec. 29-31. A. W. Defenderfer, 24 Wyatt Bldg., Washington, D. C.  
 Ft. Worth—Southern Ice Exchange. Nov. 21-23. J. Mitchell, Temple, Tex.  
 Houston—State Teachers' Assn. Nov. 27-Dec. 2. R. T. Ellis, 321 Armstrong Bldg., Ft. Worth, Tex.  
 San Antonio—State Ice Cream Mfrs.' Assn. Nov. 1-4. A. J. White, care Mistieco Creamery.  
 San Antonio—Old Trail Drivers' Assn. Nov. 9-10. R. F. Jennings.  
 Waco—F. & A. Masons. Dec. 5. W. B. Pearson, Box 448.

**VERMONT**  
 Burlington—P. of H. State Grange. Dec. — A. A. Priest, Randolph, Vt.  
 Burlington—State Dairyman's Assn. Jan. 16-18. O. L. Martin, Plainfield, Vt.

**VIRGINIA**  
 Richmond—Daughters of Amer. Revolution. Nov. — Mrs. H. F. Lewis, Bristol.

**WASHINGTON**  
 Seattle—West Coast Lumbermen's Assn. Jan. 26. Robt. B. Allen, 425 Henry Bldg.

**WISCONSIN**  
 Antigo—State Grange. Dec. — J. G. Seyfert, Eagle River, Wis.  
 Milwaukee—State Soc. of Equity. Nov. — M. W. Tubbs, 435 Washington Bldg., Madison.  
 Milwaukee—State Teachers' Assn. Nov. 9-11. M. A. Benschwitz, 455 Kenwood Bldg.  
 Milwaukee—State Pea Packers' Assn. Nov. 14-16. J. A. Hageman, Ft. Atkinson.  
 Milwaukee—Retail Implement & Vehicle Dirs.' Assn. Dec. 5-8. B. G. Nuss, 513 Williamson st., Madison.  
 Milwaukee—Northern Hemlock & Hardwood Mfrs.' Assn. Jan. 25. O. T. Swan, Box 669, Oshkosh, Wis.  
 Milwaukee—State Ten-Pin Pony Assn. Jan. 4-13. C. L. Busse, 162 Farwell ave.  
 Milwaukee—State Cheese Makers' Assn. Jan. 10-12. J. L. Sammis, Madison, Wis.

**CANADA**  
 Montreal, Que.—Canadian Lumbermen's Assn. Jan. 24-25. F. Hawkins, 16 Fraser Bldg., Ottawa, Ont.  
 Montreal, Que.—Quebec Sunday School Assn. Nov. 10-11. A. S. Reid, 201 Coronation Bldg.  
 Toronto, Ont.—Intercollegiate Prohibition Assn. Nov. 24-29. H. S. Warner, 14 W. Washington st., Chicago, Ill.  
 Toronto, Ont.—United Farmers of Ont. Dec. 12-15. J. J. Morrison, 109 George st.

**ALABAMA**  
 Alexander City—East Ala. Fair Assn. Oct. 21-28. L. B. Dean, asst. secy.  
 Aliceville—Pickens Co. Fair Assn. Oct. 23-28. Ilen I. Rapport.  
 Andalusia—Covington Co. Fair Assn. Oct. 23-28. J. G. Scherr.  
 Centerville—Cherokee Co. Fair Assn. Oct. 24-27. Dr. S. C. Tatum, Box 321.  
 Dothan—Southeast Ala. Fair Assn. Oct. 30-Nov. 4. T. M. Weeks.  
 Gadsden—District Fair. Oct. 31-Nov. 4. Livingston—Sumter Co. Fair Assn. Nov. 1-3. L. S. Flinker.  
 Mobile—Gulf States Agrl. & Live Stock Fair. Oct. 23-29. Mrs. W. W. McGuire, asst. secy., care Chamber of Commerce.  
 Troy—Pike Co. Fair Assn. Week Oct. 23. O. J. Stephens, secy.; Thos. P. Littlejohn, mgr., Bainbridge, Ga.

**ARIZONA**  
 Phoenix—Arizona State Fair. Oct. 30-Nov. 4. Shirley Christy.

**CALIFORNIA**  
 Oroville—Northern Cal. Orange & Olive Expo. Nov. 28-Dec. 2. Wm. Boucher.  
 Visalia—Valley Citrus Fair Assn. Nov. 26-Dec. 2. H. J. Beidelman.

**COLORADO**  
 Denver—National Western Stock Show. Jan. 13-20. Harry L. Youngerman, Stock Yard Station.

**FLORIDA**  
 Bradentown—Manatee Co. Fair Assn. Feb. 20-22. O. A. Spencer.  
 Dade City—Pasco Co. Fair. Jan. 24-27.  
 DeFuniak Springs—Walton Co. Fair Assn. Nov. 6-11. R. W. Stotts, Box 88.  
 Fort Myers—Lee Co. Fair Assn. Feb. 27-March 2. C. P. Statley, Box 218.  
 Gainesville—Alachua Co. Fair Assn. Nov. 14-17. George E. Evans.  
 Jacksonville—Fla. State Fair & Expo. Nov. 17-25. B. K. Hanaford.  
 Lake Butler—Bradford Co. Fair Assn. Nov. 7-11. Chas. H. Register.

**GEORGIA**  
 Albany—Albany-South Ga. Fair Assn. Oct. 30-Nov. 4. John H. Mock.  
 Bainbridge—Tri-County Fair Assn. Oct. 31-Nov. 4. Thos. P. Littlejohn, mgr.  
 Baxley—Appling Co. Fair Assn. Oct. 24-28. W. C. Pirkle.  
 Blakely—Early Co. Fair Assn. Nov. 7-11. L. B. Fryer.  
 Camilla—Mitchell-Baker Co. Fair Assn. Nov. 7-11. Thos. P. Littlejohn, mgr., Bainbridge, Ga.  
 Moultrie—Colquitt Co. Fair Assn. Oct. 23-28. P. R. Turnbull.  
 Quitman—Brooks Co. Fair. Nov. 14-18. Thos. P. Littlejohn, mgr., Bainbridge, Ga.  
 Savannah—Savannah Tri-State Expo. Oct. 23-28. B. K. Hanaford.  
 Statesboro—Bulloch Co. Fair Assn. Oct. 24-28. B. R. Ollif.

**ILLINOIS**  
 Chicago—International Live Stock Expo. Assn. Dec. 2-6. B. H. Heide, Union Stock Yards.

**LOUISIANA**  
 Abbeville—Vermilion Parish Fair Assn. Nov. 17-18. T. H. Casanova.

Toronto, Ont.—Amer. Physiological Soc. Dec. 23-30. C. W. Greene, 814 Virginia ave., Columbia, Mo.  
 Toronto, Ont.—Int. Assn. Municipal Electricians. Jan. — S. R. A. Clement, 100 Unity ave.  
 Winnipeg, Man.—Western Retail Lumbermen's Assn. Jan. 24-26. Fred W. Ritter, 407 Scott Bk.

### COMING EVENTS

**CALIFORNIA**  
 Fresno—Pacific Slope Dairy Products Show. Nov. 4-9. Sam H. Greene, secy.  
 Los Angeles (Selig Zoo)—Carnival & Fashion Show. Nov. 30-Dec. 2. Roberts & Meaney, mgrs.

**GEORGIA**  
 Atlanta—Florist & Horticultural Show. Nov. 19-25.

**ILLINOIS**  
 Carmi—Celebration. Nov. 11. H. C. White, secy.  
 Chicago—Automobile Show. Jan. 27-Feb. 3. S. A. Miles, mgr., 366 Madison ave., New York, N. Y.  
 Springfield — Fall Festival Week at State Arsenal. Nov. 13-18. L. A. Minter, secy., 206 S. W. Grand ave.

**KENTUCKY**  
 Covington—Tri-State Tobacco Fair & Fall Festival. Oct. 21-Nov. 4. Will H. Myers, managing director.

**MARYLAND**  
 Crisfield—Old-Home Week. Oct. 29-Nov. 4.

**MINNESOTA**  
 Minneapolis—Flower Festival. Nov. 11-16.  
 Minneapolis—Auto Show. Feb. 3-9. W. B. Wilsmot, 709 Adams Bldg.

**NEW YORK**  
 New York—Automobile Show. Jan. 6-13. S. A. Miles, mgr., 366 Madison ave.  
 New York (Madison Sq. Garden)—World's Championship Cowboy Contest. Nov. 1-10. Tex Austin, producer.

**NORTH CAROLINA**  
 Roxboro—American Legion Festival. Nov. 9-11. P. B. Henley, gen. mgr.

**OHIO**  
 Brookville—Merchants' Fall Festival. Oct. 23-28. S. O. Schafer, chairman.  
 Canton—Elks' Festival of Progress at City Auditorium. Oct. 30-Nov. 4. Chas. E. Shuler, mgr.  
 Toledo—National Farmers' Expo. Dec. 7-15. H. V. Buelow, secy.

**PENNSYLVANIA**  
 Philadelphia—Auto Show. Jan. — Chas. C. Bulkeley, mgr.

**TEXAS**  
 San Antonio—Golf Tournament. Jan. 25-27. J. O'Brien, secy., care Evening News.

**VIRGINIA**  
 Charlottesville—Homecoming. Nov. 1-3.

**WEST VIRGINIA**  
 Huntington—Auto Show. Oct. 30-Nov. 4. F. W. Baesman, mgr.

**WISCONSIN**  
 Milwaukee—Food, Household & Electrical Expo. Oct. 23-29. W. J. Damm, mgr., care Milwaukee Journal.

**SOUTH AMERICA**  
 Rio de Janeiro—Brazilian Expo. Sept. 7-March 31.

## LIST OF FAIRS

The Data Contained in This List Give the Dates and Names of Secretaries of This Season's Fairs Yet To Be Held

## FAULTLESS TOY BALLOONS

Order your Toy Balloons direct from our factory. You get them fresh and of quality that is the very best there is. You'll find our prices down to bed-rock—none lower to be had anywhere, quality considered. Faultless Toy Balloons are big and strong. Their bright colors are non-poisonous and WILL NOT RUB OFF. Long necks, easy to tie. In addition to our Toy Balloons we put out a complete line of Rubber Novelties, Squawkers, Come-Back Balls, etc. WRITE TODAY for information and prices. THE FAULTLESS RUBBER COMPANY, 1030 Rubber St., Ashland, O.

### MAKING MONEY AT THE FAIRS

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## Sugar Puff Waffle Machine

Over one thousand Fairs are coming on July to November—and every one offers a golden opportunity to make \$25.00 to \$70.00 daily with this delicious confection that sells readily and at a profit. **WRITE TO MARSHALL EARNE \$302.00 CLEAR IN THREE WEEKS AT THE FAIRS. YOU CAN DO IT, TOO.**



Made from secret recipe and methods which we teach you. No experience or skill needed. No spilling—beautiful machine—sanitary methods—and enticing looks 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 Pine St., St. Louis, Mo.**

Franklinton—Washington Parish Fair Assn. Oct. 25-28. C. J. Gayer.  
 Hammond—Florida Parishes Fair Assn. Oct. 30-Nov. 4. A. A. Ormsby.  
 Jennings—Jefferson Davis Parish Fair Assn. Nov. 8-11. Percy J. Owens, Box 291.

**MISSISSIPPI**  
 Gulfport—Harrison Co. Free Fair. Nov. 8-11. Glen Fleming.

**MISSOURI**  
 Kansas City—American Royal Livestock Show. Nov. 18-25. W. H. Weeks, 211 Livestock Ex. Bldg.

**NORTH CAROLINA**  
 Asheville—Atlantic District Fair Assn., Inc. Oct. 24-28. W. D. Brown.  
 Bolivia—Brunswick Co. Fair Assn. Nov. 2-3. Jennie Baker Cavanaugh, Southport, N. C.  
 Clinton—Sampson Co. Agrl. Soc., Inc. Nov. 7-10. T. B. Smith.  
 Fayetteville—Cape Fear Fair Assn. Oct. 24-27. R. M. Jackson.  
 Goldsboro—Wayne Co. Fair Assn. Nov. 14-17. W. C. Denmark.  
 Greenville—Pitt Co. Fair. Nov. 7-11. W. H. Dahl, Jr.  
 Littleton—Littleton Agrl. Fair Assn. Oct. 24-28. T. R. Walker, Jr.  
 Pinehurst—Sandhill Fair Assn. Nov. 7-10. Chas. W. Piquet.  
 Raleigh—Negro State Fair. Oct. 23-28. Dr. J. H. Love.  
 Siler City—Colored Fair. Nov. 2-4. Chas. P. Alston.

**OREGON**  
 Portland—Pacific International Live Stock Exposition. Nov. 4-11. O. M. Plummer, 311 Northwestern Bank Bldg.

**SOUTH CAROLINA**  
 Anderson—Anderson Fair, ausp. Chamber of Commerce. Nov. 7-10.  
 Bennettsville—Marlboro Co. Fair Assn. Nov. 1-3. A. L. Miller.  
 Bishopville—Lee County Fair Assn. Nov. 29-Dec. 2. R. L. Heaton.  
 Chester—Chester Fair, ausp. Chamber of Commerce. Oct. 31-Nov. 3. H. B. Branch.  
 Chesterfield—Chesterfield Co. Fair Assn. Nov. — W. P. Odum.  
 Columbia—S. C. State Fair. Oct. 23-28. J. W. Fleming, mgr.  
 Columbia—Colored State Fair Assn. Oct. 31-Nov. 3. A. W. Hill, Aiken, S. C.  
 Greenville—Greenville Fair Assn. Nov. 7-10. O. P. Mills.  
 Marion—Marion County Fair Assn. Nov. 7-10. C. L. Schofield, Lake City, S. C.  
 Orangeburg—Orangeburg Co. Fair Assn. Nov. 14-17. Jerry M. Hughes.  
 Spartanburg—Spartanburg Fair Assn. Oct. 31-Nov. 3. Paul V. Moore.  
 Sumter—Sumter Co. Fair Assn. Nov. 21-24. J. Frank Williams.  
 Walterboro—Colleton Co. Fair Assn. Nov. 21-24. W. W. Smoak.

**TEXAS**  
 Bastrop—Bastrop County Fair Assn. Oct. 24-28. R. E. Scott.  
 Beaumont—South Texas State Fair. Nov. 2-11. E. O. Bracken, secy.; J. C. Fowler, gen. mgr.  
 Cuero—Fair, ausp. Chamber of Commerce. Nov. 9-11. Oscar C. B. Nan.  
 Houston—Houston Fair & Expo. Assn. Nov. 9-18. Mort L. Bixler.  
 Victoria—Victoria County Fair Assn. Nov. 8-11. J. H. Stottfins, Box 613.  
 Waco—Texas Cotton Palace. Oct. 21-Nov. 5. S. N. Mayfield.

**UTAH**  
 Ogden—Ogden Live Stock Show. Jan. 2-6. Jesse S. Richards, care Weber Club.

**VIRGINIA**  
 Orange—Orange Fair Assn. Oct. 24-27. E. V. Breeden, Gordonsville, Va.  
 Suffolk—Four-County Fair Assn. Oct. 14-31. Lem P. Jordan.

**WASHINGTON**  
 Spokane—Western Royal Livestock Show. Oct. 28-Nov. 2. J. Tom O'Brien, 120 Wall st.  
 Toronto, Ont.—Royal Winter Fair. Nov. 22-29. A. P. Westervelt, mgr.

ARMORIES, AUDITORIUMS AND CONVENTION HALLS SUITABLE FOR INDOOR EVENTS

Herewith is a list of Armories, Auditoriums and Convention Halls suitable for holding Indoor Events. The Billboard would like to have its readers send in the names and managers of buildings not mentioned, or any corrections. The blank can be used in giving the information, which should be sent to The Billboard, Cincinnati, Ohio.

Form with fields: City, State, Building, Manager

ALABAMA
Gadsden-Armory, A. C. Herzberg, mgr.
Montgomery-City Auditorium, W. A. Gunter, Jr., mgr.
Tuscaloosa-Elks' Home, Herman Burchfield, mgr.

ARIZONA
Phoenix-Shrine Auditorium, H. B. St. Claire, mgr.
Phoenix-Armory, Adj. Gen. Ingralls, mgr.
Tucson-State Armory, Capt. Franco, mgr.

CALIFORNIA
Alameda-Neptune Beach Auditorium, R. C. Strehlow, mgr.
Eureka-Auditorium, City Ry. Dept., mgrs.
Fresno-Civic Auditorium
Long Beach-Municipal Auditorium, S. F. Du-Rec, mgr.
Oakland-Civic Auditorium.
Pasadena-Armory, Capt. W. E. Jackson, mgr.

Pomona-Legion Hall, W. S. Delinel, mgr.
Sacramento-Armory, Gen. J. J. Borree, mgr.
San Bernardino-Municipal Auditorium, S. W. McNabb, mgr.
San Diego-Civic Auditorium, Miss Ruth T. Ball, mgr.
San Francisco-Municipal Auditorium, J. P. Doussue, mgr.
Stockton-Civic Auditorium.
Stockton-State Armory.

COLORADO
Boulder-Armory, Frank Wolcott, mgr.
Denver-City Auditorium, J. J. Vick Roy, mgr.
Pueblo-Memorial Hall, City Auditorium, John M. Jackson, mgr.

CONNECTICUT
Ansonia-Armory.
Bridgeport-State Armory, Lieut. Richardson, mgr.
Dahbury-Hull's Armory, T. Clark Hull, mgr.
Derby-Gould Armory, Charles Hart, mgr.
E. Hartford-Comstock Hall, Lewis B. Comstock, mgr.
Hartford-State Armory, George M. Cole, mgr.
Hartford-Foot Guard Hall, Henry S. Ellsworth, mgr.
Middletown-State Armory.
Norwich-State Armory, Capt. W. R. Denison, mgr.
Stamford-Elks' Auditorium.
Stamford-Armory.
Waterbury-State Armory, Major James Burley, mgr.
Waterbury-Buckingham Hall, J. Sweeney, mgr.
Waterbury-Temple Hall, Lyman Rich, mgr.

DELAWARE
Wilmington-Auditorium, N. W. Howell, mgr.

FLORIDA
Jacksonville-Armory, Major William LeFila, mgr.
Miami-Elser Pier, Fred W. Maxwell, mgr.
Tampa-Tampa Bay Casino (leased to Shriners, Egypt Temple).

GEORGIA
Albany-Municipal Auditorium, D. W. Brogan, mgr.
Albany-Armory, D. W. Brogan, mgr.
Athens-Moss Auditorium, W. L. Moss, mgr.
Atlanta-Auditorium-Armory, R. A. Gordon, mgr.
Macon-City Hall Auditorium.
Rome-City Auditorium, O. C. Lam, mgr.
Savannah-Municipal Auditorium, L. J. Garfunkel, mgr.
Savannah-Guards Hall, J. J. Blitch, mgr.

IDAHO
Boise-Armory, G. B. Groff, mgr.

ILLINOIS
Bloomington-Coliseum. Fred Woolkau, Jr., mgr.
Cairo-Armory Hall, Wilbur Thistlewood, mgr.
Cairo-K. M. K. C. Hall, Bill Winter, mgr.
Chicago-Armory, 122 E. Chicago Ave., Lieut. Martin, mgr.
Chicago-Broadway Armory, 5875 Broadway, Captain Bachus, mgr.
Chicago-7th Inf. Armory, 31st and Wentworth, Captain Houston, mgr.
Chicago-1st Reg. Armory, 16th & Michigan, James Yerell, mgr.
Chicago-2d Inf. Armory, 2633 W. Madison st. Chicago-Coliseum, 15th & Wabash ave., Chas. R. Hall, mgr.
Chicago-Dexter Pavilion, 42d and Halsted, Union Stock Yards.
Chicago-Municipal Pier, Henry J. Kramer, bus, mgr., 601 City Hall Sq. Bldg.
Danville-Armory, John D. Cole, mgr.
Deatur-Y. M. C. A. Annex, W. H. Duerr, mgr.
Falmount-Victor Gardens, John Beckman, mgr.
Galesburg-Armory, Capt. R. W. Hinckley, mgr.
Keokuk-Armory, Russell T. Neville, mgr.
LaSalle-Elks' Auditorium, H. A. Roy, mgr.
Maywood-Temple Auditorium, P. M. Gonder, mgr.
Peoria-Armory.
Quincy-Armory, Capt. Sidney Lynch, mgr.
Rock Island-American Legion Bldg., D. B. Bergquist, mgr.
Springfield-Arsenal, General Black, mgr.
Waukegan-Armory, Capt. Bradford West, mgr.

INDIANA
Elkhart-Elkhart Armory, J. W. Fieldhouse, mgr.
Evansville-Coliseum, Willis M. Copeland, mgr.
Huntington-Coliseum.
Indianapolis-Cadie Tabernacle, E. H. Cadie, mgr.
Indianapolis-Tomlinson Hall, Board of Works, City of Indianapolis, mgrs.
Kokomo-Armory, Capt. Fred Gover, mgr.
Ferté-Community Bldg., C. C. Hoag, mgr.
Richmond-Coliseum, Herb Williams, mgr.
Terre Haute-K. of C. Hall.

IOWA
Albia-Auditorium, C. A. (Happy H) Hibbard, mgr.
Boone-Armory, Walter L. Anderson, mgr.
Clinton-Coliseum, Dr. Thos. B. Charlton, mgr.
Council Bluffs-Auditorium, Geo. F. Hamilton, mgr.
Council Bluffs-Dodge Light Guard Armory, Robt. Wallace Co., mgr.
Davenport-Coliseum, G. G. Petersen, mgr.
Des Moines-Coliseum, Alex. Fitzburgh, mgr.
Dubuque-Armory, Keads' Burch, mgr.
Ft. Dodge-Exposition Bldg., H. S. Stanbery, mgr.
Ft. Dodge-Armory, Chamber of Commerce, mgrs.

KANSAS
Iowa City-Armory, Col. M. C. Mumma, mgr.
Iowa City-Auditorium, Homer R. Dill, mgr.
Keokuk-Battery A. Armory, Capt. LeRoy Walsh, mgr.
Mason City-Armory, Howard O'Leary, mgr.
Muscatine-Armory, Bower & Bredrummer, mgrs.
Sioux City-Auditorium, H. E. Rose, mgr.

KENTUCKY
Covington-Keaton Tobacco Warehouse.
Hopkinsville-Auditorium, H. L. McPherson, mgr.
Louisville-Armory.

LOUISIANA
New Orleans-Washington Artillery Hall.
New Orleans-Elk Place.
New Orleans-Labor Temple.
New Orleans-Gypsy Smith Auditorium.
Shreveport-Coliseum, State Fair Grounds, W. R. Hirsch, mgr.

MAINE
Auburn-Auburn Hall, Geo. W. Bumpus, mgr.
Bangor-Auditorium.
Bangor-Bowlingdom, Chas. W. Morse, mgr.
Bath-Armory Hall, Hiram A. Stevens, mgr.
Waterville-Armory, Capt. I. E. Thomas, mgr.

MARYLAND
Annapolis-State Armory, Capt. D. J. Murphy, mgr.
Baltimore-Moose Hall.
Frederick-Armory, Col. D. J. Markey, mgr.

MASSACHUSETTS
Attleboro-Armory, Dr. J. A. Reese, mgr.
Boston-Armory on Columbus ave.
Boston-Mechanics Bldg.
Cambridge-Armory.
Chelsea-Armory on Broadway, American Legion, mgrs.
Clinton-Armory, Capt. Denmore, mgr.
East Boston-Music Hall.
Easthampton-Town Hall, O. C. Burt, mgr.
Fall River-Armory, John Cullen, mgr.
Gardner-Town Hall, B. F. Holden, mgr.
Gloucester-Armory, Merrit Alderman, mgr.
Greenfield-Armory, James F. Burke, mgr.
Greenfield-Washington Hall, Chas. S. Barrett, mgr.
Haverhill-Armory.
Leicester-Auditorium, City Hall, R. L. Carter, mgr.
Lowell-Memorial Auditorium, Collin H. MacKenzie, mgr.
Malden-Auditorium, Daniel F. Carew, mgr.
Marlborough-Armory.
New Bedford-Armory, Harold Winslow, mgr.
Plymouth-Armory, Capt. Andrew Carr, mgr.
Southbridge-Hippodrome, Arthur Blomhard, mgr.
Springfield-U. S. Armory, Capt. Paul J. Norton, mgr.
Springfield-Municipal Auditorium, Frank J. Downey, mgr.
Worcester-Town Hall, F. S. Hartshorne, mgr.
Worcester-Mechanics' Hall.

MICHIGAN
Alpena-Memorial Hall, Philip K. Fletcher, mgr.
Bay City-National Guard Armory.
Detroit-Light Guard Armory.
Grand Rapids-Coliseum, Geo. B. Zindel, mgr.
Grand Rapids-Armory.
Kalamazoo-Armory, H. E. Johnson, mgr.
Owosso-Armory, Mr. Muzey, mgr.
Saginaw-Auditorium, F. P. Walter, mgr.
Saginaw-Armory.

MINNESOTA
Hibbing-Coliseum, Laurence Brown, mgr.
Mankato-Armory, Col. W. S. Fulton, mgr.
Mankato-Richards Hall, J. B. Richards, mgr.
Minneapolis-Auditorium, Richard Horgan, mgr.
Minneapolis-National Guard Armory.
St. Cloud-Armory, Frank E. Lee, mgr.
St. Paul-Auditorium.
Winona-Armory, Capt. J. M. George, mgr.

MISSISSIPPI
Natchez-Memorial Hall, Mrs. L. K. Sharpe, mgr.

MISSOURI
Kansas City-Convention Hall, Lewis W. Shouse, mgr.
Kansas City-American Royal Live Stock Expo. Bldg., H. Servatins, mgr.
Kansas City-National Guard Armory.
St. Louis-Coliseum, T. P. Bates, mgr.
St. Louis-Armory.
St. Joseph-Auditorium, H. G. Getchell, mgr.
Sedalia-Convention Hall, F. F. Combs, mgr.

MONTANA
Great Falls-Live Stock Pavilion, I. E. Jones, mgr.
Grand Island-Liederkranz Auditorium, G. Meyer, mgr.
Grand Island-Columbian Hall, George Bauman, mgr.
Hastings-Armory, Capt. L. E. Jones, mgr.
Lincoln-City Auditorium (municipal owned).

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Nebraska-Armory, Col. M. C. Mumma, mgr.
Iowa City-Auditorium, Homer R. Dill, mgr.
Keokuk-Battery A. Armory, Capt. LeRoy Walsh, mgr.
Mason City-Armory, Howard O'Leary, mgr.
Muscatine-Armory, Bower & Bredrummer, mgrs.
Sioux City-Auditorium, H. E. Rose, mgr.

NEW HAMPSHIRE
Dover-Armory.
Keene-Armory, F. E. Howe, mgr.
Laconia-Armory, Daniel Rowe, mgr.
Portsmouth-Armory.
Portsmouth-Freeman's Hall, George Paras, mgr.

NEW JERSEY
Asbury Park-Co. D. Armory.
Bridgeport-Armory, Reuben M. Husted, mgr.
Elizabeth-Armory, Col. Wm. B. Martin, mgr.
Gloucester City-City Hall Auditorium.
New Brunswick-National Guard Armory.
Passaic-Kanter's Auditorium, A. Kanter, mgr.
Trenton-2d Regt. Armory, Major Stark.

NEW MEXICO
Albuquerque-Armory, Sgt. Harry Claggett, mgr.

NEW YORK
Albany-10th Inf. Armory, Col. Chas. E. Walsh, mgr.
Amsterdam-State Armory, Capt. T. Forrest Brown, mgr.
Auburn-State Armory, Chas. M. Nevlus, mgr.
Auburn-Auditorium, Jas. A. Heunessy, mgr.
Brooklyn-23d Regt. Armory.
Buffalo-106th Regt. Armory.
Buffalo-174th Regt. Armory.
Cohoes-Armory, Thos. H. Cowbery, mgr.
Dunkirk-Naval Militia Hall.
Elmira-Armory, Capt. Riffe, mgr.
Fulton-Auditorium, John W. Stevenson, Jr., mgr.
Gloversville-Armory, John Trumble, mgr.
Hornell-Armory, Lieut. F. J. Pierce, mgr.
Ithaca-Armory.
Jamestown-Armory, Capt. Brown, mgr.
Middletown-Armory, Major J. A. Karschen, mgr.
Mohawk-Armory, Capt. C. A. Carroll, mgr.
Newburg-Armory, O. J. Catbarts, mgr.
Newburgh-Columbia Hall, James Grady, mgr.
New York-Madison Square Garden.
New York-1st Regt. Armory, Lieut. James Phen, mgr.
New York-Grand Central Palace.
New York (Bronx)-Hunt's Point Palace.
New York (Bronx)-258th Inf. Armory.
Niagara Falls-Armory, Major Max H. Elbe, mgr.
Ogdensburg-Armory, C. A. Briggs, mgr.
Olean-Armory, Van Simmons, mgr.
Oneonta-Armory, Capt. Louis M. Baker, mgr.
Oneonta-Municipal Hall, Major C. C. Miller, mgr.
Oswego-Armory.
Port Richmond, S. I.-State Island Coliseum, David Kindelberger, mgr.
Poughkeepsic-Armory, Col. W. L. Burnett, mgr.
Rochester-Convention Hall, C. Arthur Poole, mgr.
Rochester-State Armory.
Saratoga Springs-Convention Hall, Comm. of Public Works, mgr.
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Newburgh-Columbia Hall, James Grady, mgr.

# SKATING RINK LIST

A List of Skating Rinks Containing Data of Indispensable Value to Professionals Who Play Rink Engagements—Additions and Corrections Will Be Made as Quickly as Received

**ARKANSAS**  
Little Rock—Joyland Roller Skating Rink, 2014 W. 18th St., Joyland Am. Co., props.

**CALIFORNIA**  
Irrington—Roller Skating Rink, Johnny Daley, mgr.  
Laton—Laton Rink, Alfred Peterson, mgr.  
Los Angeles—Luceon Park Skating Rink, Lutherford & Rolph, mgrs.; no attractions.  
Modesto—Roller Rink, Chas. Sireiore, mgr.  
Richmond—Richmond Rollaway Rink, Frank J. Case, mgr.  
San Diego—Broadway Rink, Edw. A. Kieckham, mgr.; winter and summer.

**COLORADO**  
Colorado Springs—Metropolitan Rink, Colburn & Benson, mgrs.  
Denver—Broadway Roller Rink, J. R. Crabb, mgr.; plays attractions.

**CONNECTICUT**  
Bridgeport—Casino Skating Rink, Laughner Bros., mgrs.  
Hartford—Auditorium Skating Rink, Al Anderson, mgr.

**DISTRICT OF COLUMBIA**  
Washington—Central Coliseum Rink, E. S. Whiting, mgr.; plays attractions.

**IDAHO**  
Boise—White City Skating Rink, G. W. Hull, mgr.  
Pocatello—Skating Rink, McCabe & McDouald, mgrs.  
Sandpoint—Opera House Rink, Thos. Martia, mgr.  
Star—Roller Skating Rink, Geo. Attwood, mgr.

**ILLINOIS**  
Abingdon—Skating Rink, J. T. Dickinson, mgr.  
Carlinville—Skating Rink, F. J. Hartman, mgr.  
Carmi—Skating Rink, T. W. Hay, mgr.  
Carrier Mills—Skating Rink, Jas. Weigant & Sons, mgrs.  
Cerro Gordo—Skating Rink, C. F. Rader, mgr.  
Charleston—Urban Park Roller Rink, Adkina Bros., mgrs.; plays attractions.  
Chicago—White City Roller Rink, S. J. Barrow, mgr.; plays attractions.  
Chicago—Madison Gardens Roller Rink, J. C. McCormack, mgr.; does not play attractions.  
Chicago Heights—Princesa Skating Rink, Wm. Waddington, mgr.; plays attractions occasionally.  
Chicago—Riverview Roller Rink, Wm. Schmidt, prop.; Joseph Donanbauer, mgr.; plays attractions.  
Manteno—Skating Rink, Welch & Kahler, mgrs.  
Mt. Olive—Odd Fellows Skating Rink, Wm. Phillips, mgr.  
Ohio—Dreamland Rink, Thos. J. Burke, mgr.; plays attractions.  
Peotone—Peotone Skating Rink, S. B. Barton, mgr.; plays attractions.  
Rockford—Winter Garden Rink, C. O. Breinig, mgr.  
Rockford—Coliseum Rink, A. E. Aldrich, mgr.  
Rock Island—Empire Skating Palace, Edward T. Dolly, mgr.  
Salem—Skating Rink, Carroll & Garner, mgrs.  
Sandwich—Coliseum Rink, H. Van Winkel, mgr.  
Taylorville—Skating Rink, M. T. Dickson, mgr.  
Ziegler—Skating Rink, G. M. Hubbard, mgr.

**INDIANA**  
Columbia City—Stadium Roller Rink, Chas. Cotter, mgr.  
Ft. Wayne—Washington Skating Rink, Bell & Manocchio, mgrs.; plays attractions.  
Franklin—Franklin Rink, J. O. Ralston, mgr.  
Indianapolis—Riverside Rink, Nig. Shank, mgr.  
Michigan City—Roller Rink, R. H. Weiler, mgr.  
Mishawaka—Roller Skating Rink, Eugene Beck, mgr.  
New Albany—Skating Rink, Adams & Felock, mgrs.  
Orleans—Skating Rink, Field & Field, mgrs.; plays attractions.  
Richmond—Coliseum Skating Rink, Herbert Williams, mgr.; plays attractions.  
Terre Haute—Armory Skating Rink, Pearl Steice, mgr.  
Whiting—Indiana Gardens Skating Rink, M. Madura, mgr.

**IOWA**  
Albia—Urban Roller Rink, C. A. (Happy Hill) Hibbard, mgr.; plays attractions.  
Des Moines—Palace Rink, Geo. Namur, mgr.  
Des Moines—Marvel Roller Rink, Max Kromer, mgr.; plays attractions.  
Dubuque—Palace Roller Rink, G. W. Fern, mgr.  
Fairfield—Roller Rink, Richardson Bros., mgrs.  
Ireton—Ireton Roller Rink, M. L. Mitchell, mgr.  
Keokuk—Palace Roller Rink, J. Holdsworth, mgr.; plays attractions.  
Madrid—Roller Rink, W. A. Carlson, mgr.  
Ottumwa—Jai Alia Rink, Blizard & Moffat, mgrs.  
Red Oak—Roller Skating Rink, Schmidt & Lewis, props.  
Royal—Larson's Skating Rink.

**KANSAS**  
Topeka—Quincy Gardens Roller Club Rink, Winifred Eyre, mgr.; 528 Quincy st.  
Wichita—Loew's Roller Rink, C. M. Lowe, mgr.; plays attractions.  
Whitell—Auditorium Rink, A. J. Pettit, mgr.

**KENTUCKY**  
Fulton—Skating Rink, W. H. Batsel, mgr.  
Nicholasville—Nicholsville Skating Rink, W. M. Hughes & H. M. Sparks, props.; plays at  
Paintsville—Pascoe Hall Skating Rink, F. M. Bondell, mgr.; plays attractions.

**LOUISIANA**  
Lake Charles—Casino Rink, H. B. Howard, mgr.; plays attractions.

**MAINE**  
Bangor—Bowldrome, H. I. Ward, mgr.

**MARYLAND**  
Baltimore—Carlin's Park Skating Rink, Miller & Morton, props.; Jack Woodworth, mgr.  
Crisfield—Gibson's Rink, Paul C. Lawson, mgr.

**MICHIGAN**  
Bay City—Coliseum Skating Rink, Ed Seaman, mgr.; plays attractions.  
Bessemer—Irondrome Skating Rink, F. T. Theibert, mgr.; plays attractions.  
Chebaning—Opera House Skating Rink, A. Cautwell, mgr.; plays attractions.  
Constantine—Opera House Rink, R. D. Lemmon, mgr.  
Detroit—Palace Gardens Rink, 1472 Jefferson ave.  
Escanaba—Coliseum Rink, Richard Flath, mgr.  
Grand Rapids—Coliseum Rink, Geo. B. Zindel, mgr.  
Ionia—Roller Rink, G. B. Jack, mgr.  
Iron River—Cloverland Rink, Wheeler & Edlund, mgrs.  
Ironwood—Armory Roller Rink, Ray H. Palmer, mgr.; plays attractions.  
Muskegon—Merrill Roller Rink, Wm. E. Merrill, mgr.; plays attractions.  
Osego—Palace Rink, D. G. Chamberlin, mgr.  
Saginaw—Plaza Roller Rink, Fred Jenks, mgr.  
Tawas City—Roller Rink, Ben Sawyer, prop.

**MINNESOTA**  
Rochester—Armory Skating Rink, Shellie Charles, mgr.  
Springfield—Roller Skating Rink, Martin Wurm, mgr.

**MISSISSIPPI**  
Jackson—Livington Park Rink, C. W. Payne, mgr.

**MISSOURI**  
Bonne Terre—Roller Rink, B. B. Thomas, mgr.; plays attractions.  
Joplin—Roller Skating Rink, C. M. Lowe, mgr.  
Kansas City—Coliseum Skating Rink, Wesley Bros., props.; A. U. Selick, mgr.; plays attractions.  
Nevada—Lowe's Roller Rink, C. M. Lowe, prop.  
St. Louis—Palladium Rink, Rodney Peters, mgr.

**MONTANA**  
Absarokee—Midnight Frolic Skating Rink, Dave A. Martin, mgr.; plays attractions.

**NEBRASKA**  
Fremont—Roller Rink, L. Mooler, mgr.  
Ord—Bell's Rink, Fred Bell, mgr.

**NEW JERSEY**  
Elizabeth—Armory Rink, Steve Fallon, mgr.; plays attractions.  
Long Branch—Chelsea Roller Rink, Fred Flake, mgr.

**NEW MEXICO**  
Gallup—Pastime Rink, Peter Kitchen, mgr.

**NEW YORK**  
Brooklyn—Amso Roller Skating Rink, 176 Livingston st., L. E. Jennings, mgr.  
Brooklyn—Brooklyn Roller Rink, Halsey st., near Broadway, Al Flath, mgr.  
Buffalo—Maitland Roller Rink, Main & High sts., Edw. Scott, prop. & mgr.  
Buffalo—Dexter Skating Academy, U. C. J. Dexter, prop.  
Buffalo—New Palace Roller Rink, J. T. Sherlock, mgr.  
Endicott—Pastime Skating Academy, 106-107 Washington Ave., Jas. McClelland, mgr.  
Ft. Plain—Pastime Skating Rink, the McClellands, mgrs.  
Franklinville—Casino Rink, Franklinville Amusement Co., mgrs.  
Ithaca—Liberty Roller Rink, H. B. Sanford, mgr.  
Jamestown—Roller Skating Rink, Harry Teets, mgr.  
Moravia—Finger Lakes Garage Roller Rink.  
Oswego—Criterion Roller Rink, Morton & Pierce, owners; Ray Moody, mgr.; plays attractions.  
Penn Yan—Penn Yan Bowling Palace; plays attractions.  
Rochester—Genesee Roller Rink, 110 South ave.; winter and summer; plays attractions.  
Rochester—Stratford Roller Rink, Davenport & McGill, mgrs.  
Syracuse—Valley Dancing Pavilion Skating Rink, Miller & Morton, props.  
Troy—Bolton Hall Skating Rink, Mrs. M. Oesteking, owner; Al Anderson, mgr.

**NORTH DAKOTA**  
Grand Forks—Jack's Roller Rink, W. B. Jack, mgr.

**OHIO**  
Akron—Paramount Rink, 209-11 Main st.  
Alliance—Alliance Roller Rink, Clem Knowles, mgr.  
Canton—Coliseum Roller Rink, Jack Huth, mgr.  
Cincinnati—Music Hall Rink, Al Hoffman, mgr.  
Cleveland—Luna Park Skating Rink, Luna Park Am. Co., props.  
Columbus—Smith's Skating Rink, Smith Park Co., props.; plays attractions.  
Elyria—Kaskade Skating Rink, Jack Woodworth, mgr.  
Lorain—Gen's Skating Rink, A. W. Glendinning, mgr.  
Toledo—Coliseum Rink, P. R. Bralley.  
Zanesville—Winter Garden Rink, H. D. Ruhman, mgr.

**OKLAHOMA**  
Healdton—Dreamland Rink, Frank Westcott, mgr.; plays attractions.  
Oklahoma City—Merrie Garden Roller Rink, O. W. Connelly, owner; C. E. Smith, mgr.; plays attractions.

**PENNSYLVANIA**  
Allentown—Manhattan Auditorium Skating Rink, Harry Gilman, Jr., mgr.  
Columbia (near Lancaster)—Armory Skating Rink, Chas. DelPhillipi, mgr.; Lancaster, Pa. Greensburg—Roller Skating Rink, Jonas Riggle, mgr.  
McKeessport—Palsades Skating Gardens, J. W. Davenport & Jimmie McGill, owners and managers; plays attractions.

**TEXAS**  
Abilene—Skating Rink, C. O. Brucker, mgr.  
Dallas—Gardner Park Roller Rink, Gardner Amusement Co., prop.; J. T. Bell, mgr.; plays attractions.  
Dallas—Fair Park Roller Rink, P. G. Cameron, mgr.  
Ft. Worth—Columbia Skating Palace, Columbia Am. Co., props.; Fred Martin, mgr.; plays attractions.  
Houston—New Rollaway Skating Rink, F. Martin, mgr.  
Port Arthur—Port Arthur Pleasure Pier Park Rink, Sandford & Erickson, mgrs.  
Sipe Springs—Skating Rink, Homer Tappe, mgr.

**VIRGINIA**  
Charlottesville—Armory Skating Rink, Givens & Leterman, props.; plays attractions.  
Front Royal—Roller Rink, C. H. Updike, mgr.  
Martinsville—Roller Rink, T. H. Self, mgr.  
Richmond—Coliseum Skating Rink, Edw. Cowardin, mgr.; plays attractions.

**WASHINGTON**  
Seattle—Koller's Rink, H. G. Koller, mgr.; plays attractions.  
Tacoma—Glide Skating Rink, Russa Hall, mgr.

**WEST VIRGINIA**  
Chester—Roller Rink, Rock Springs Park, C. A. Smith, Jr., mgr.  
Hinton—Auto Skating Rink, Ewing & Peck, mgrs.  
Huntington—Vanity Fair Rink, H. O. Via & J. Hardin, mgrs.; plays attractions.  
Scarbore—Roller Skating Rink, Joe Wren, mgr.

New Kensington—Standard Skating Rink, W. E. Brisbin and W. G. Crooks, mgrs.  
Philadelphia—Adelphi Roller Rink, Moss & Burns, mgrs.  
Pittsburg—Auditorium Rink, Rockershausen & Clark, mgrs.  
Plumville—Roller Rink, Geo. Shaffer, mgr.  
Portage—Garden Skating Rink, C. O. Baird, mgr.; plays attractions.  
Red Lion—Fairmount Park Skating Rink, E. M. Spangler, mgr.  
South Philadelphia—Third Regiment Army Skating Rink, Martin Bain, mgr.; does not play attractions.  
Vandergrift—Roller Skating Rink, Jouaa Riggle, mgr.; plays attractions.

**TENNESSEE**  
Jackson—West End Skating Rink, Geo. W. Troling, mgr.

**TEXAS**  
Abilene—Skating Rink, C. O. Brucker, mgr.  
Dallas—Gardner Park Roller Rink, Gardner Amusement Co., prop.; J. T. Bell, mgr.; plays attractions.  
Dallas—Fair Park Roller Rink, P. G. Cameron, mgr.  
Ft. Worth—Columbia Skating Palace, Columbia Am. Co., props.; Fred Martin, mgr.; plays attractions.  
Houston—New Rollaway Skating Rink, F. Martin, mgr.  
Port Arthur—Port Arthur Pleasure Pier Park Rink, Sandford & Erickson, mgrs.  
Sipe Springs—Skating Rink, Homer Tappe, mgr.

**VIRGINIA**  
Charlottesville—Armory Skating Rink, Givens & Leterman, props.; plays attractions.  
Front Royal—Roller Rink, C. H. Updike, mgr.  
Martinsville—Roller Rink, T. H. Self, mgr.  
Richmond—Coliseum Skating Rink, Edw. Cowardin, mgr.; plays attractions.

**WASHINGTON**  
Seattle—Koller's Rink, H. G. Koller, mgr.; plays attractions.  
Tacoma—Glide Skating Rink, Russa Hall, mgr.

**WEST VIRGINIA**  
Chester—Roller Rink, Rock Springs Park, C. A. Smith, Jr., mgr.  
Hinton—Auto Skating Rink, Ewing & Peck, mgrs.  
Huntington—Vanity Fair Rink, H. O. Via & J. Hardin, mgrs.; plays attractions.  
Scarbore—Roller Skating Rink, Joe Wren, mgr.

**WISCONSIN**  
Green Bay—Park Roller Rink, Winifred Umbmann, mgr.  
Janesville—Coliseum Skating Rink, Nicholas Kiefer, mgr.  
Kenosha—Coliseum Skating Rink, W. J. Frazier, prop.; Peter Slater, mgr.  
LaCrosse—Arcade Skating Rink, Shellie Charles, mgr.  
Milwaukee—Riverview Rink, Emil J. Eichstead, mgr.; plays attractions.  
Milwaukee—Marigold Gardens Skating Rink, Joseph W. Munch, mgr.; plays attractions.  
Sheboygan—Turner Hall Rink, A. B. Sharp, mgr.; plays attractions.  
Wisconsin Rapids—Skating Rink, A. J. Hasbrouck, mgr.; plays attractions.

**CANADA**  
London, Ont.—Simcoe Roller Rink; plays attractions.  
Montreal, Que.—Mount Royal Arena Rink, Thos. J. Duggan, mgr.  
Montreal—Forum Roller Rink, Geo. F. Lum, mgr.  
St. Johns, N. B.—Victoria Rink, F. G. Spences, mgr.  
St. Johns, N. B.—Queen's Rink, Robt. J. Armstrong, mgr.  
St. Thomas, Ont.—Granite Rink, W. K. Cameron, mgr.  
Toronto, Ont.—Riverdale Skating Rink, C. W. Smith, mgr.

## ICE SKATING RINKS

**MICHIGAN**  
Detroit—Arena Ice Rink, Harry Z. Brown, mgr.

**NEW YORK**  
New York City—St. Nicholas Ice Rink, 69 W. 68th st., C. H. Fellowes, mgr.  
New York—181st St. Ice Palace, Mr. Carroll, mgr.  
New York City—Island, 1680 B'way, Cater & Haskeworth, mgrs.  
New York City—Hunt's Point Ice Glades, 167th st. & Westchester ave., Bronx, Co-Ad-Vend Co., mgrs.; plays attractions.

**OHIO**  
Cleveland—Elysium Ice Rink.

**OREGON**  
Portland—Ice Palace, E. H. Savage, mgr.

**PENNSYLVANIA**  
Philadelphia—Ice Palace; plays attractions.  
Pittsburg—Duquesne Garden, Paul Quattrough, mgr.

**WASHINGTON**  
Seattle—Arena Ice Rink, Arena Co., props.; plays attractions.  
Spokane—Spokane's Health Palace, Lew S. Huttig, mgr.; plays attractions.

**CANADA**  
Halifax, N. S.—Arena Ice Rink, F. J. Maher, mgr.  
Hamilton, Ont.—The Arena Rink, H. P. Thompson, mgr.  
Perth, Ont.—Perth Ice Rink, Ltd., George S. James, owner and manager; plays attractions.  
Vancouver, B. C.—The Arena Ice Rink, Vancouver Arena Co., props.  
Victoria, B. C.—The Arena Ice Rink, Victoria Arena Co., Ltd., props.; plays attractions.

## POULTRY SHOWS

**ALABAMA**  
Montgomery—Dixie Poultry Assn. Jan. 9-15. J. J. Massey, secy.; Box 1256.

**COLORADO**  
Denver—Rhode Island Red Club, Jan. 11. W. H. Card, secy.; Box 277, Mauchester, Conn.

**CONNECTICUT**  
Bridgeport—Consolidated Poultry Assn. Jan. 9-11. Harold R. Dorman, secy.

Hartford—Conn. Poultry Assn. Jan. 23-27. Paul P. Ives, secy., 301 Federal Bldg., New Haven.

**FLORIDA**  
Pensacola—Escambia Co. Poultry Assn. Dec. 6-9. W. C. Jernigan, secy., 1308 E. Strong st.

**ILLINOIS**  
Chicago—Coliseum Poultry Show, Dec. 5-10. Theo. Hewes, secy., 25 W. Washington st., Indianapolis, Ind.  
Decatur—Decatur Poultry Pet Stock Show Assn. Jan. 8-15. J. Stairwait, secy., 946 E. Wood st.

**IOWA**  
Cedar Rapids—Cedar Rapids Poultry & Rabbit Breeders' Assn., Dec. 11-16. O. W. Hten, secy., 504 19th ave., W. Cedar Rapids.  
Davenport—Eastern Iowa Poultry Fanciers' Assn. Nov. 27-Dec. 1. H. M. Beaver, secy., 2816 Sheridan st.  
Des Moines—Greater Des Moines Poultry Assn. Dec. 4-9.  
Dubuque—Dubuque Poultry Assn. Dec. 29-Jan. 3. John Ball, secy., 540 W. Locust st.

**KANSAS**  
Topeka—Kansas State Poultry Breeders' Assn. Jan. 8-18. Thomas Owen, secy., R. R. 7.

**MAINE**  
Auburn—Androscoggin Poultry Assn. Nov. 21-23. A. A. Garelson, secy.  
Bangor—Bangor Poultry Assn. Dec. 19-23. Thos. V. Campbell, secy., 15 18th st.  
Calais—Internat'l Poultry Assn. Jan. 24-26. John W. Goode, secy.  
Freeport—Freeport Poultry Assn. Dec. 5-7. L. G. Cushing, secy.  
Norway—Western Me. Poultry Assn. Jan. 9-11. C. Gny Buck, secy., Lock Box 54, S. Paris, Me.  
Portland—Me. State Poultry Assn. Dec. 12-17. W. H. Whipple, secy., Box 325.  
South Berwick—S. Berwick Poultry Assn. Dec. 26-29. Ralph E. Foss, secy.

**MARYLAND**  
Baltimore—Baltimore Poultry & Pigeon Assn. Dec. 5-9. N. S. Thompson, secy., 9 E. Lexington st.

**MASSACHUSETTS**  
Boston—Boston Poultry Assn. Jan. 1-5. W. B. Atherton, secy., 165 Tremont st.  
Springfield—Springfield Poultry Club, Dec. 12-15. G. L. Collette, secy., 244 Main st.

**MICHIGAN**  
Mt. Clemens—National Pigeon Assn. Jan. 17-22. Harry A. Stone, secy., 25 W. Washington st., Indianapolis, Ind.

**MISSOURI**  
Fayette—Mo. State Poultry Show, Dec. 12-16. T. W. Nold, secy., Mountain Grove, Mo.  
St. Louis—Greater St. Louis Poultry Show, Dec. 28-Jan. 1. Chas. Key Cullom, secy., 7105 Canterbury ave.

**MONTANA**  
Billings—Mont. State Poultry Breeders' Assn. Jan. 25-30. John M. Power, secy., Box 1478, Helena, Mont.  
Great Falls—Great Falls Poultry Show, Dec. 11-16. A. E. Howarth, secy., Box 475.

**NEBRASKA**  
Omaha—Omaha Poultry Show, Nov. 27-Dec. 3. Harry Knudsen, secy.

**NORTH DAKOTA**  
 Fargo—N. D. State Poultry Assn. Jan. 15-19. M. N. Hatcher.

**OHIO**  
Cleveland—Cleveland Poultry Breeders' Assn. Jan. 1-6. A. E. Rehburt, secy., 3040 W. 25th st.

**OKLAHOMA**  
Woodward—Woodward Co. Poultry Assn. Dec. 11-16. Fred R. Merrifield, secy., Box 123.

**OREGON**  
Portland—Oregon Poultry & Pet Stock Assn. Nov. 4-11. C. S. Whitmore, secy.

**SOUTH DAKOTA**  
Mitchell—S. D. State Poultry Assn. Jan. 15-21. Wm. Seallin, secy., 208 W. 4th ave.

**VERMONT**  
St. Albans—Vermont State Poultry Assn. Jan. 9-12. Byron P. Greene, secy., 4 Orehard st.

**VIRGINIA**  
Portsmouth—Old Dominion Poultry Assn. Jan. 9-13. C. E. Adams, Jr., secy., Box 271.  
Roanoke—Roanoke Poultry & Fanciers' Club, Dec. 5-8. O. W. Knighton, secy., Box 66.

**WISCONSIN**  
Milwaukee—Greater Milwaukee Poultry Show Assn. Nov. 29-Dec. 3. J. F. Marvin, secy., 2907 Wright st.

**CANADA**  
Calgary, Alta.—Calgary Poultry & Pet Stock Assn. Dec. 12-15. W. N. Gibson, secy., Exhn. Ground Offices.

## Horticultural Conventions

**CONNECTICUT**  
Hartford—Conn. State Hort. Soc. Dec. 8. Samuel H. Deming, secy., 333 Vine st.

**DELAWARE**  
Dover—Peninsula Hort. Soc. Nov. 25-30. Wesley Webb, secy., State House.

**ILLINOIS**  
Urbana—Ill. State Florist Assn. 2d Tuesday in March. Albert T. Hey, secy., 1005 N. 9th ave., Maywood, Ill.

**INDIANA**  
La Fayette—Indiana State Hort. Soc. Dec. 14-15. H. H. Swain, secy.

**KANSAS**  
Topeka—Kan. State Hort. Soc. Dec. 5-7. O. F. Whitney, secy.

**MARYLAND**  
Frederick—Md. State Hort. Soc. Jan. 10-12. S. B. Shaw, secy., College Park, Md.

**MASSACHUSETTS**  
Boston—American Soc. for Hort. Science. Dec. 27-29. C. P. Close, secy., College Park, Md.

(Continued on page 76)

# 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. Use blank below for that purpose.

**CIRCOUSES 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, prop.: Barnes Circus City, Palma, Calif.  
 Campbell-Balley-Hutchinson Circus: Tarboro, N. C.  
 Christy Bros.' Shows: Galveston, Tex.  
 Ellis Bros.' Shows, J. W. Ellis & James J. Lamb, owners: Foraker, O.; offices at 316 N. Jackson st., Lima, O.  
 Gentry Bros.' Show, J. D. Newman, mgr.: Houston, Tex.  
 Goldmar Bros.' Circus, Dan Odum, mgr.: Vandalier Park, Montgomery, Ala.  
 Great Sanger Circus, King Bros., owners: 4 S. Main st., Memphis, Tenn.  
 Hagenbeck-Wallace Circus, Bert Bowers, mgr.: West Baden, Ind.  
 Howe's Great London Circus, Mike Golden, mgr.: (Hawkeye Fair Grounds) Box 232, Ft. Dodge, Ia.  
 Hunt's Circus, Charles T. Hunt, mgr.: 101 W. Rogers ave., Arlington, Md.  
 LaMont Bros.' Show, C. B. LaMont, mgr.: Salem, Ill.  
 Lindeman Bros.' Motorized Circus, Billy Lindeman, mgr.: 504 S. 14th st., Sheboygan, Wis.

Cornell, John, 1520 Broadway.  
 Crawford, Phillely & Zebbrug, 1476 Broadway.  
**D**  
 Dandy, Ned, 1493 Broadway.  
 David Agency, 17 W. 42d.  
 Davis, Al, 1547 Broadway.  
 Davidow & LeBlair, 1493 Broadway.  
 DeGraw, Lotta, 1547 Broadway.  
 DeLyons & Co., Inc., 220 W. 42d.  
 Dudley, Edgar, 1493 Broadway.  
 Dunbar, Ralph M., 1564 Broadway.  
 Durand, Paul, 1562 Broadway.  
**E**  
 Eckl, Jos., 1547 Broadway.  
 Edwards, Gus, 1531 Broadway.  
 Eichner, Marnie, 1547 Broadway.  
 Elliott, Wm., 104 W. 39th.  
 Evans, Frank, Inc., 1564 Broadway.  
**F**  
 Fallow, Sam, 160 W. 46th.  
 Farnum, Ralph G., 1564 Broadway.  
 Feiber & Shea, 1540 Broadway.  
 Feinberg, A., 160 W. 46th.  
 Feldman, N. S., Inc., 1493 Broadway.  
 Fitzgerald, H. J., 220 W. 48th.  
 Fitzpatrick & O'Donnell, 160 W. 46th.  
 Fitzpatrick, Thos. J., 1562 Broadway.  
 Flynn Jack D., 1564 Broadway.  
 Fox, William, 126 W. 46th.  
 Fredricks, Eddie, 1493 Broadway.  
 Friedlander, Wm. B., 140 W. 42d.  
 Friedman, Geo., 109 W. 117th.  
**G**  
 Gaige, Crosby, 229 W. 42d.  
 Garren, Jos., 160 W. 46th.  
 General Enterprises, Inc., 1540 Broadway.  
 Gerard, Barney, Inc., 701 7th ave.  
 Grady, Billy, 1564 Broadway.  
 Graham, Thos., 330 W. 42d.  
 Gran's, Matt, Agency, New York Theater Bldg.  
 Green, Howard, Jr., 110 W. 47th.  
 Gramer, Jos. R., 137 W. 48th.  
 Grismer, Jos. R., 1520 Broadway.  
 Gutman, Arthur H., 1331 Broadway.  
**H**  
 Hallett, Louis, 1493 Broadway.  
 Hart, Jos., 137 W. 48th.  
 Hart, Max, 1540 Broadway.  
 Harvey, Charles J., 162 Broadway.  
 Hastings, Bea, 1547 Broadway.  
 Hastings, Harry, 701 7th ave.  
 Hathaway, O. S., 1476 Broadway.  
 Herk, I. H., 723 7th ave.  
 Henley, Hobart, 363 W. 125th.  
 Henry, Jack, 1493 Broadway.  
 Hirschfeld, M., 1441 Broadway.  
 Hoagland & Carroll, Inc., 137 W. 48th.  
 Hockey, Milton, 110 W. 47th.  
 Hodge, Oscar F., 145 W. 45th.  
 Hogarty, John E., 200 W. 52d.  
 Horn, J. E., 1493 Broadway.  
 Horwitz, Arthur J., 140 W. 46th.  
 Howe, Sam, 701 7th ave.  
 Hughes & Hanlon, 160 W. 46th.  
 Hughes, Gene, Inc., 1562 Broadway.  
**I**  
 International Variety & Theatrical Agency, Inc., 218 W. 42d.  
**J**  
 Jackel, John C., Inc., 1551 Broadway.  
 Jacobs, Miss Jenie, 114 W. 44th.  
 Jacobs & Jermon, 701 7th ave.  
 Jacobson, Louis, Enterprises, Inc., 110 W. 42d.  
 Johnston-Macfarland, Inc., 67 W. 46th.  
 Jovine, J., 226 E. 105th.  
**K**  
 Keeney, Frank A., 1493 Broadway.  
 Keith, B. F., Vaudeville Exchange, 1564 B'way.  
 Keller, R. S., 154 Broadway.  
 Kenny, Samuel J., 1564 Broadway.  
 Kessler, Aaron, 245 W. 47th.  
 King, Miss Frances R., 1564 Broadway.  
 Klein, Arthur, 233 W. 45th.  
 Koneke, E. L., 1451 Broadway.  
**L**  
 LaMont, Bert, 1493 Broadway.  
 Lambert, Clara, 1402 Broadway.  
 Landau, Max J., 1493 Broadway.  
 Lawren, Jon, 220 W. 42d.  
 Le Maire, Rufus R., Inc., 1493 Broadway.  
 Levy, S. J., 269 W. 125th.  
 Lewis & Gordon Producing Co., Inc., Times Bldg.  
 Lewis, Jack, 1583 Broadway.  
 Linder, Jack J., 1493 Broadway.  
 Linton & Lamar, 1493 Broadway.  
 Loeb, Jack B., 1531 Broadway.  
 Loew, Marcus, 1540 Broadway.  
 Loew's Theatrical Enterprises, 1540 Broadway.  
 Loew's, Inc., 1540 Broadway.  
 Logsdon, Miss Oily, 1547 Broadway.  
 Lohmuller, R., 160 W. 46th.  
 Long, Wm. H., 2573 Broadway.  
 Lowe-Bakos Co., 140 W. 42d.  
 Lowe, Maxim P., 140 W. 42d.  
 Lowenstein, Max J., 1579 Broadway.  
**M**  
 MacGregor, E. J., 214 W. 42d.  
 Maddock, C. B., 137 W. 48th.  
 Mann, Joe, 1662 Broadway.  
 Marcin, Max, 220 W. 48th.  
 Marinelli, H. B., Ltd., 245 W. 47th.  
 Marlon, Dave, 1579 Broadway.  
 Markus, Fally, Vaudeville Agency, 1547 Broadway.  
 Maxwell, Joe, Inc., 1568 Broadway.  
 Maynard, C. G., 214 W. 42d.  
 McCarthy, J. J., 1476 Broadway.  
 McClellan Vaudeville Agency, 145 W. 45th.  
 McCormick, Langdon, 17 E. 14th.  
 McGuire, B. C., Co., 245 W. 55th.  
 McKay, Frederic, 75 W. 44th.  
 Megley, Macklin M., 245 W. 47th.  
 Melville, Frank, Inc., 220 W. 42d.  
 Meyerhoff, Henry, 701 7th ave.  
 Michaels, Joe, 150 W. 46th.  
 Michals, Dan, 37 W. 143d.  
 Miller, Harry, Co., 1476 Broadway.  
 Moorq Megley Co., 245 W. 47th.  
 Mosser, Geo., 217 W. 45th.  
 Morris, Jos., 701 7th ave.  
 Morris, Wm., 1493 Broadway.  
 Morrik & Fell, 1579 Broadway.  
 Moss, B. S., Theatrical Enterprises, Inc., 1564 Broadway.  
**N**  
 Nadel, E. K., 707 7th ave.  
 Nazero, Nat., 1579 Broadway.  
 Newman, Dave, 768 Jackson ave.  
**O**  
 Orpheum Circuit Co., 1564 Broadway.  
**P**  
 Pantages' Vaudeville Circuit, 1482 Broadway.  
 Pearson, Arthur, 229 W. 42d.  
 People's Vaudeville Co., 1540 Broadway.  
 Pincus, Harry, 160 W. 46th.

Pilmer, Walter J., Agency, Inc., 245 W. 47th.  
 Plohn, Max and Edmund, Times Building.  
 Plunkett, Jas., 1564 Broadway.  
 (Continued on page 118)  
**NEW YORK VAUDEVILLE AGENTS**  
 (Continued from page 61)  
 Potsdam, Jack, 160 W. 46th.  
 Pouchot, Chas. A., 1564 Broadway.  
**R**  
 Rath, Fred, 160 W. 46th.  
 Rapf & Golder, 1564 Broadway.  
 Redelsheimer, L., 701 7th ave.  
 Reves, Maurice S., 10 E. 43d.  
 Reynolds, George W., 145 W. 45th.  
 Riello Productions, Inc., 130 W. 46th.  
 Riello Vaudeville Representative, Inc., 1562 Broadway.  
 Rice & Graham, 1540 Broadway.  
 Riordan, W. M., 244 W. 42d.  
 Robbins, John A., 1493 Broadway.  
 Roehm & Richards Co., Inc., 1571 Broadway.  
 Rogers, Max, 1544 Broadway.  
 Rooney, Tom, 1531 Broadway.  
 Roze & Curtis, 1579 Broadway.  
 Rosenberg, Henry, 112 W. 34th.  
 Roycroft, Fred, 117 W. 46th.  
**S**  
 Sanders, Paly, 1547 Broadway.  
 Sanford, Walter, 1495 Broadway.  
 Sanger & Jordan, Times Building.  
 Sancer, Harry, 1493 Broadway.  
 Schenck, Nick M., 1540 Broadway.  
 Scott, Paul, 1402 Broadway.  
 Shea, Harry A., Vaudeville Agency, 160 W. 46th.  
 Shea, M. A., 160 W. 46th.  
 Shea, P. F., 214 W. 4th.  
 Sheedy Vaudeville Agency, Inc., 1493 Broadway.  
 Shubert Vaudeville Exchange Co., 233 W. 45th.  
 Silverman, Harry, 1400 Broadway.  
 Singer, Jack, Co., Inc., 701 7th ave.  
 Small, Edward, Inc., 1493 Broadway.  
 Smith, Jo Paige, 1562 Broadway.  
 Smith, Patsy, 1562 Broadway.  
 Sobel, Nat., 1579 Broadway.  
 Sofferman, A., 1493 Broadway.  
 Sofranski, Geo., 160 W. 46th.  
 Solt, David, 417 W. 43d.  
 Spachner, Leopold, 1402 Broadway.  
 Spiegel, Max, 1579 Broadway.  
 Stahl, John M., 220 W. 42d.  
 Stokes, John, 151 W. 42d.  
 Gus Sun Booking Exchange Co., 1493 Broadway.  
**T**  
 Tennis, C. O., 1476 Broadway.  
 Thalheimer, A., 160 W. 46th.  
 Thatcher, James, 1402 Broadway.  
 Thomas Lou, 1544 Broadway.  
 Tunison, R. G., 1493 Broadway.  
 Turner, H. Godfrey, 1400 Broadway.  
**V**  
 Vincent, Walter, 1451 Broadway.  
 Vogel, Wm., Production, Inc., 130 W. 46th.  
**W**  
 Walker, Harry, 1531 Broadway.  
 Weber, Harry, 1564 Broadway.  
 Weber, Herman W., 1564 Broadway.  
 Weber, Ike, 701 7th ave.  
 Weils, Wm. K., 701 7th ave.  
 Westworth, H. H., Inc., 1493 Broadway.  
 West, Roland, Producing Co., 260 W. 42d.  
 Wetli, Albert L., 1493 Broadway.  
 White, George R., 249 W. 42d.  
 White, George R., 457 W. 43d.  
 Williams, Sim, 701 7th ave.  
 Wilmer & Vincent Theater Co., 1451 Broadway.  
 Willbin, Charles S., Inc., 1573 Broadway.  
 Wilson, Ed A., 1547 Broadway.  
 Wilton, Alf. T., 1564 Broadway.  
 Winter, Wales, 1476 Broadway.  
 Wirth, Blumenfeld & Co., Inc., 1579 Broadway.  
 Wolfe, Georgia, 137 W. 48th.  
**Z**  
 Zimmerman, Geo., 1547 Broadway.

## 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).

### MISCELLANEOUS

Main, Walter L., Circus, Andrew Downie, prop.: Havre de Grace, Md.  
 Patterson's Trained Animal Circus, James Patterson, prop.: Paola, Kan.  
 Ringling Bros.-Barnum & Bailey Combined Shows, Ringling Bros., props.: Bridgeport, Conn.; general offices, 221 Institute Place, Chicago, Ill.  
 Rippel Bros.' Show, Gus Rippel, owner: Orange, Va.  
 Robinson, John, Circus, Jerry Mngivan, mgr.: Peru, Ind.  
 Sells-Floto Circus, Zack Terrell, mgr.: Denver, Col.  
 Sparks' World-Famous Shows, Charles Sparks, prop.: Central City Park, Macon, Ga.  
 Campbell Bros.' Trained Wild Animal Shows, J. H. Barry, mgr.: New Egypt, N. Y.  
 Honest Bill & Lucky Bill Shows, Honest Bill, mgr.: Lancaster, Mo.  
**CARNIVAL COMPANIES**  
 Coleman Bros.-Bozzi Shows, Thomas Coleman, mgr.: 520 High st., Middletown, Conn.  
 Corey Greater Shows, E. S. Corey, mgr.: Bakerton, Pa.; P. O. address, Elmora, Pa.  
 Corey's Little Giant Shows, Frank D. Corey, mgr.: 1225 Ashland ave., St. Paul, Minn.  
 Cronse United Shows, A. F. Cronse, mgr.: Morris, N. Y.; offices, 17 Tremont ave., Binghamton, N. Y.  
 DeKreko Bros.' Shows, Jean DeKreko, gen. mgr.: 102 Mt. Vernon Court, San Antonio, Tex.  
 Dobyns, George L., Shows, George L. Dobyns, mgr.: Port Richmond, N. Y.  
 Dominion Expo. Shows, Felice Bernardi, mgr.: Lewistown, Mont.  
 Greater Sheesley Shows, Inc., J. M. Sheesley, mgr.: State Fair Grounds, West Allis, Wis.  
 Bernard's Freak Animal Shows, Willie Bernard, mgr.: North st., Jude, Que., Can. (Mailing address, care The Billboard, Cincinnati, O.)  
 Dandy Dixie Shows, G. W. Gregory, mgr.: Brodnax, Va.  
 Darling Circus, Fred D. Darling, mgr.: 514 B st., Grand Rapids, Mich.  
 Dow Bros.' Circus-Expo. No. 2, J. Edw. Dow, mgr.: 116 Moore st., E. Boston, Mass.  
 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. B. Gilman, mgr.: Montpelier, O.; mail address, Box 170, Filnt, Mich.  
 Graham's Vaudeville Tent Show, Thos. J. Graham, mgr.: Box 749, Tenafly, N. J.  
 Hibbard's, C. A. (Happy H) Hibbard, United Animal Circus: P. O. Box 666, Albia, Ia.  
 Huling Concession Co., A. L. Huling, mgr.: 802 E. North st., Pontiac, Ill.  
 Just Right Moving Picture & Vaudeville Show: Diggins, Mo.  
 Mackey's Comedy Players, J. Frank Mackey, mgr.: Box 57, Avonmore, Pa.  
 Miller's Vaudeville & Picture Tent Show, Geo. M. Miller, mgr.: Ramey, Pa.  
 Pamshaskia's Pets, Coo. E. Roberts, mgr.: 2324 N. Fairhill st., Philadelphia, Pa.  
 Subnequo's Wonderland, W. A. Quackenbush, mgr.: Big Falls, N. Y.  
 Sylvester Ideal Tent Show, S. Sylvester, mgr.: Atco, N. J.  
 Wing's Baby Joe Show, Robert G. Wing, mgr.: Box 19, Canton, Pa.  
 Zeis Attractions, Wald Zeis, mgr.: 1358 Elmwood ave., Toledo, O.

## NEW YORK VAUDEVILLE AGENTS

**A**  
 Abhay Vaudeville Bureau, 16 E. 23d.  
 Adler & Gross, 949 Broadway.  
 Affiliated Theaters Corp., 723 7th ave.  
 Aiston, Arthur C., 1493 Broadway.  
 Allen Theater Enterprises, 171 W. 42d.  
 Amalgamated Vaude Agency, 1441 Broadway.  
 American Theatrical Exchange, 122 E. 25th.  
 Anderson & Weber, 220 W. 48th.  
 Ashland, Wilfred, 144 W. 37th.  
 Associated Theaters, 214 W. 42d.  
 Bacon, Gerald F., 206 W. 46th.  
**B**  
 Bacowitz, Samuel, 160 W. 46th.  
 Baker, Bob, 160 W. 46th.  
 Beatty, Thos. E., 701 7th ave.  
 Beck, Arthur F., 135 W. 44th.  
 Beck, Martin, 1564 Broadway.  
 Becker, Herman, 158 W. 45th.  
 Redini, Jean, 245 W. 47th.  
 Beifrage, Geo. F., 703 7th ave.  
 Benedict, Phil P., 1402 Broadway.  
 Bentham, M. S., 1564 Broadway.  
 Berlinghoff, Henry, 1493 Broadway.  
 Bernstein, David, 1540 Broadway.  
 Betts & Fowler, 1482 Broadway.  
 Ripkoff, Harry L., 472 2d ave.  
 Bloch, A. L., 327 E. 103d.  
 Cooper, Irving N., 1416 Broadway.  
 Cooper, Jas. E., 701 7th ave.  
 Cornell, Charles, 1520 Broadway.  
**C**  
 Cann, Ben, 1547 Broadway.  
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(Continued from page 75)

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FLORIDA Jacksonville—Brentwood Community Players. Jacksonville—Fairfield Community Playhouse. Jacksonville—Jacksonville Community Players. Palatka—Palatka Community Service. Tampa—Community Players. GEORGIA Atlanta—Little Theater, Women's Club. Atlanta—Players' Club. Savannah—Varsity Dramatic Society. Savannah—Village Players. ILLINOIS Chicago—Boys' Dramatic Club, care "Buckets of Blood". Chicago—Children's Theater, Municipal Pier. Chicago—Northwestern University, Campus Players. Chicago—Brownson Players. Chicago—Chicago Arts Club. Chicago—Chicago Little Theater. Chicago—Coach House. Chicago—Hull House Players. Decatur—Decatur Little Theater. Lake Forest—Lake Forest Playhouse. Peoria—Peoria Players. Springfield—Springfield Community Players. Urbana—Urbana Players' Club. Winnetka—North Shore Players. Winnetka—Winnetka Community Playhouse. INDIANA Anderson—Anderson Little Theater. Indianapolis—Little Theater. Indianapolis—Little Theater Society, care Mrs. William O. Bates, 766 Middala Drive. Indianapolis—Pythian Dramatic Club. IOWA Bloomfield—Little Theater Associations. Cedar Rapids—Cedar Rapids Little Theater. Cedar Rapids—Coe College Little Theater. Des Moines—Little Theater Associations. Dubuque—Guild of Dramatic Arts. Grinnell—Little Theater Associations. Iowa City—Iowa Little Theater Circuit. Iowa City—Little Theater Associations. Iowa City—Iowa University Theater. Mason—Little Theater Associations. Newton—Little Theater Associations. Sioux City—Little Theater Associations. KANSAS Lawrence—University of Kansas Little Theater. Lawrence—Little Theater. KENTUCKY Lexington—Lexington Community Theater.

Louisville—Campus Playhouse. Louisville—Louisville Players. Louisville—Louisville Little Theater. Louisville—Dramatic Club of Nazareth College. Louisville—Players' Club.

LOUISIANA

Baton Rouge—Baton Rouge Little Theater Guild. Lincoln Heights—Lincoln Heights Players. Morgan City—Leche Players. New Orleans—Dramatic Club, Tulane University. New Orleans—Dramatic Class of the New Orleans Conservatory of Music and Dramatic Art. New Orleans—Jerusalem Temple. New Orleans—Dramatic Society, Young Women's Hebrew Association. New Orleans—Lafayette Theater du Vieux Carre.

MAINE

Bangor—Little Theater. Bangor—Quillcoote Theater. Ogunquit—Ogunquit Village Studio. Portland—The Maitland Playhouse.

MARYLAND

Baltimore—Everybody's Playhouse. Baltimore—Baltimore Children's Theater. Baltimore—Neighborhood Playhouse. Baltimore—Vagabond Players. Baltimore—All University Dramatic Club, Johns Hopkins University. Baltimore—Stagecraft Studios. Cumberland—Carroll Players. Frostburg—Dramatic Class, State Normal School.

MASSACHUSETTS

Boston—Children's Theater. Boston—Boston Experimental Theater Guild. Boston—Elizabeth Peabody Playhouse. Cambridge—Harvard Dramatic Club. Cambridge—47 Workshop. Deerfield—Dramatic Society of Deerfield Academy. East Gloucester—East Gloucester Playhouse. East Gloucester—Playhouse in the Moors. Jamaica Plains—Footlight Club. Lawrence—Lawrence Community Players. Northampton—McCallum Theater. Northampton—Northampton Players. Northampton—Smith College Dramatic Assn. Northampton—Theater Workshop (Smith College). Plymouth—Plymouth Theater. Tufts College—Ten, Paint and Pretzels Dramatic Society of Tufts College. Williamstown—Williams College Dramatic Club.

MICHIGAN

Flint—Community Dramatic League. Pontiac—Little Theater. Ypsilanti—Players' Playhouse.

MINNESOTA

Duluth—Duluth Little Theater. Minneapolis—Children's Players. Minneapolis—Studio Players. Minneapolis—Stanley Hall Little Theater. Minneapolis—Playbox Theater (University).

MISSOURI

Columbia—The Masquers, State University of Missouri. Kansas City—Drama Players. Kansas City—Kansas City Community Players. St. Louis—St. Louis Artists' Club Guild.

MONTANA

Mission—Mission University Masquers. Red Lodge—Mask and Frolic Club.

NEBRASKA

Omaha—Children's School of the Theater.

NEW HAMPSHIRE

Peterboro—Outdoor Players.

NEW JERSEY

Newark—Catholic Young Women's Club. Newark—Neighborhood Players. Newark—Newark Little Theater Guild. Montclair—Players' Playhouse. Summit—Players' Association. Trenton—Trenton Group Players.

NEW MEXICO

Santa Fe—Santa Fe Community Players.

NEW YORK

Albany—St. Patrick Players. Albany—MacKay Community Players. Alfred—Wee Playhouse. Auburn—Auburn Amstern Dramatic Club. Barnard College—Wigs and Cues. Bay Ridge, H. S.—Ovington Players. (Bronx)—The Lipstick Theater. Brooklyn—Acme Players. Brooklyn—Institute Players. Brooklyn—Clark Street Players. Buffalo—Buffalo Drama League Players. Buffalo—Buffalo Thumb Box Players. Buffalo—Dramatic Society of the Cansinos College. Buffalo—D'Youville Players. Buffalo—Chrysalis Players. Elmira—Community Theater on Wheels. Elmhurst (L. I.)—Elmhurst Jackson Heights Players. Forest Hills (L. I.)—Garden Players. Gouverneur—Gouverneur Players, care Howard Collins. Ithaca—Cornell Dramatic Club, Cornell University. Jamaica (L. I.)—Jamaica Community Players. Jamaica (L. I.)—Jamaica Repertory Theater. Nassau (L. I.)—Nassau Dramatic League. New Garden (L. I.)—New Garden Players. New York City, 138 E. 27th St.—Bramhall Players. New York City, Fifth Ave.—Children's Theater. New York City, 14 W. 12th St.—Civic Club. New York City—Cooper Players of Cooper Union Inst. New York City, 785 Madison Ave.—Cutler Comedy Club of Cutler School. New York City—Dr. Somerville's Drama Class, New York University. New York City—Dramatic Association of Hunter College. New York City—Dramatic Society of Washington Sq. College. New York City, 190th St. and Ft. Washington Ave.—George Grey Barnard's Cloisters of St. Guilhem. New York City, 27 Barrow St.—Greenwich House Dramatic Society. New York City—Guild Players, University Settlement. New York City, 15th Street Theater—Labor Guild. New York City, Grand St.—Neighborhood Playhouse. New York City, 15th Street Theater—Stockbridge Stocks. New York City, 152 W. 55th St.—Stuyvesant Players. New York City, 340 W. 35th St.—Three Arts Club, Dramatic Dept. New York City, Provincetown Theater—Towa Drama Guild. New York City, 67 W. 44th St.—Union of the East and West Dramatic Society. New York City—Verdi Club.

New York City—Brooklyn Repertory Theater, 1482 Broadway. New York City—Columbia University Players. New York City (Carnegie Hall)—Fitzgerald Dramatic Club. New York City—Hunter College "The Pipers". New York City—Inter-Theater Arts. New York City—Morningside Players. Nyack—Nyack Players. Richmond Hill (L. I.)—Richmond Hill South Dramatic Society of Long Island. Richmond Hill (L. I.)—Richmond Hill Players. Rockville (L. I.)—Rockville Center. Rockville (L. I.)—Fortnightly Community Players. Saratoga—Women's Civic Club. Scarborough—Beechwood Players, Beechwood Theater. Schenectady—The Mountebanks. Seneca Falls—Dramatic Club of Myalorse Academy. Troy—The Box and Candie Dramatic Club of Russell Sage College. Troy—Dramatic Society of Emma Willard School. Troy—Ilum Dramatic Club. Troy—The Masque Players. West Point—Dramatic Society United States Military Academy. White Plains—Fenimore Country Club. New York University—Varsity Dramatic Society. Montclair—Montclair Players. Pelham Manor—Manor Club. Plainfield—Plainfield Theater. Poughkeepsie—Poughkeepsie Community Theater. Rochester—Rochester Little Theater. Rochester (Argyle Street)—Prince Street Players. Staten Island—New Brighton Players. Syracuse—Syracuse Little Theater. White Plains—Fireside Players. Yonkers—Workshop Theater.

NORTH CAROLINA

Chapel Hill—Carolina Players of the University of North Carolina. Durham—Durham Community Theater. Raleigh—Playmakers (University of North Carolina). Raleigh—Raleigh Community Players. North Carolina—Fargo Little Theater. North Carolina—Fargo Little Theater. Ohio—Akron—Civic Drama Association, Akron Players. Cincinnati—Cincinnati Art Theater. Cincinnati—Community Dramatic Institute. Cincinnati—Dramatic Dept. of Cincinnati Community Service, Greenwood Building. Cincinnati—Little Playhouse Company. Cleveland—Cleveland Players. Cleveland—Denison Maskers. Oxford—Ernst Theater. Norman—Little Theater Group, University City Center.

NORTH DAKOTA

Fargo—Fargo Little Theater.

OHIO

Akron—Civic Drama Association, Akron Players. Cincinnati—Cincinnati Art Theater. Cincinnati—Community Dramatic Institute. Cincinnati—Dramatic Dept. of Cincinnati Community Service, Greenwood Building. Cincinnati—Little Playhouse Company. Cleveland—Cleveland Players. Cleveland—Denison Maskers. Oxford—Ernst Theater. Norman—Little Theater Group, University City Center.

PENNSYLVANIA

Brookfield—Brookfield Little Theater. Butler—Butler Little Theater. Erie—Erie Little Theater. Erie—Community Playhouse. Germantown—Philadelphia Belfry Club of Germantown Academy. Lincoln—Lincoln Players. Philadelphia—Dramatic Association of Adelphi College. Philadelphia—Dramatic Club of the University of Pennsylvania. Philadelphia—Philmathean Society of the University of Pennsylvania. Philadelphia—Three Arts Players. Philadelphia—Philadelphia Little Theater. Philadelphia—Plays and Players. Pittsburgh—Duquesne Players. Pittsburgh—Pittsburgh Temple Players. Pittsburgh—Dupt. of Drama in the Theater of the College of Fine Arts, Carnegie Institute of Technology. Pittsburgh—Guild Players, Moose Auditorium. State College—Penn. State Players. Titusville—Titusville Little Theater.

Lincoln—Lincoln Players. Philadelphia—Dramatic Association of Adelphi College. Philadelphia—Dramatic Club of the University of Pennsylvania. Philadelphia—Philmathean Society of the University of Pennsylvania. Philadelphia—Three Arts Players. Philadelphia—Philadelphia Little Theater. Philadelphia—Plays and Players. Pittsburgh—Duquesne Players. Pittsburgh—Pittsburgh Temple Players. Pittsburgh—Dupt. of Drama in the Theater of the College of Fine Arts, Carnegie Institute of Technology. Pittsburgh—Guild Players, Moose Auditorium. State College—Penn. State Players. Titusville—Titusville Little Theater.

RHODE ISLAND

Pawtucket—Pawtucket Community Theater. Providence—Providence Players.

SOUTH CAROLINA

North Charleston—North Charleston Community Players.

SOUTH DAKOTA

Mitchell—Dramatic Society, D. W. College of Mitchell. Sioux Falls—Dramatic League.

TENNESSEE

Memphis—Little Theater Players.

TEXAS

Austin—Austin Community Players. Austin—Little Theater. Austin—Austin Little Theater. Dallas—Dallas Texas Little Theater. Fort Worth—Fort Worth Little Theater. Houston—Greenmask Players. Houston—Houston Little Theater. Paris—Little Theater Players. San Antonio—San Antonio Little Theater. Wichita Falls—Studdig Players. Wichita Falls—Wichita Falls Community Theater.

VIRGINIA

Hollins—Hollins Theater, Hollins College. Lynchburg—Little Theater, Assembly Hall. Richmond—Little Theater League. Richmond—Richmond Little Theater.

WASHINGTON

Aberdeen—Aberdeen Community Theater. Hoquiam—Hoquiam Community Players. Seattle—Seattle Repertory Theater. Seattle—Seattle Theater Guild. Seattle—Dramatic Society, University of Washington. Tacoma—Tacoma Drama League.

WISCONSIN

Madison—University of Wisconsin Players. Milwaukee—Wisconsin Players.

CANADA

London—Western University Players' Club. Montreal—Ukrainian Dramatic Club. Montreal—Montreal Little Theater. Naramato—Naramato Dramatic League. Ontario—Little Theater. Ottawa—Ottawa Drama League. Ottawa—Eastern Dramatic Club. Toronto—Toronto Little Theater. Toronto—Hart House, Trinity College Dramatic Society. Vancouver—Vancouver Little Theater Assn. Victoria—Victoria Dramatic Society. Winnipeg—Winnipeg Community Players.

ENGLAND

Leeds—Leeds Industrial Theater. London—Phoenix Society.

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HAAG SHOWS

In New Territory Next Year

Will Make Pennsylvania, Ohio, Michigan and Wisconsin With Two-Ring Overland Outfit

The Haag Shows are going to play Pennsylvania, Ohio, Michigan and Wisconsin next season for the first time on wagons. It will be a two-ring show, carrying twenty cages and five elephants in the menagerie, two bands and a railrope. It will be one of the largest overland shows ever organized and will put in the usual season of forty to fifty weeks. The parade will be a special feature, with all new harness, cages and trappings. This show is always clean, never carried a girl show or joints and even the 10-cent merchandise concessions will be eliminated. All of which is according to Frank McGuire, with the Haag Shows.

REVISING CIRCUS TARIFF

The Louisville & Nashville R. R., which has long had a wickedly extortionate circus tariff in effect, has found that it has driven all the shows to other roads. Now they are going to revise it and for the purpose of compiling data are sending out the following letter to general agents:

- We are now giving consideration to a revision of our current circus tariff with a view of arriving at a scale of charges that will be fair to both the circus and the carrier. One of the important elements to be considered is the number of persons actually belonging to the show or circus ordinarily traveling with shows having six or more cars. We need your assistance in working this out and shall appreciate information from you as to the following, covering your show: 1. Number of passenger cars. 2. Number of stock cars. 3. Number of other cars. 4. Total number of cars of all kinds (total 1, 2 and 3). 5. Number of people with show. 6. Average population of towns or cities at which stops are made. 7. Average length of runs (between stops) in the Southeast. We appreciate, of course, that you may have to estimate items 6 and 7. Your prompt attention to this matter will be greatly appreciated. Yours truly, (Signed) E. A. DeFURNIAK, General Freight Agent.

CHARGES COVERING OF PAPER

Birmingham, Ala., Oct. 20.—Sells-Floto Shows and Ringling Brothers-Barnum & Bailey Circus have been running so close together in their engagements in Alabama and Mississippi that at Meridian, Miss., warrants were sworn out for advance agents of the Ringling Brothers-Barnum & Bailey Circus charging them with malicious mischief in connection with the alleged covering up or interfering with the posters of the Sells-Floto Shows. The case has not been tried yet.

The Sells-Floto Shows appeared in Meridian Tuesday, October 17, and the combined Ringling Brothers-Barnum & Bailey Circus came to the same place the following day. The warrants were sworn out by representatives of the Sells-Floto Circus. The latter circus has managed to beat the Ringling Brothers' aggregation at most of their engagements in this territory and have advertised in each instance the "last parade of the season".

R.-B. CANCELS MEMPHIS

Memphis, Tenn., Oct. 19.—For some reason known only to themselves, the proprietors of the Ringling-Barnum & Bailey Circus decided to cancel Memphis and eliminated this city from their schedule. The Sells-Floto Show apparently has taken advantage of the R.-B. cancellation and booked into Memphis on October 23—the day the big circus was to have played here.

Behind the booking of the Ringling show there is a story of harassed billing and a desperate attempt made earlier in the season to get the best locations. At that time the Hazenbeck-Wallace crew and that of the R.-B. show hit Memphis about the same time. The Hazenbeck-Wallace Show came on Labor Day, and did a fair business, but the Ringling management evidently found more fertile fields in other sections.

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Dramatic Tents

You're planning right now for next season.

Send in your specifications Ask those who have them

AT HOWE'S WINTER QUARTERS

The writer, on October 14, had the pleasure of meeting Mike Golden and looking over the Howe Great London Shows, which are in winter quarters at Hawkeye Fair grounds, Fort Dodge, Ia. They have a fine location in one of the finest equipped fair grounds in the country. The animals are all quartered under the grand stand, which is well heated. The draft horses are quartered in two of the large horse barns, while the ring stock is in the speed barns, and practically each horse has a private box. Just now about thirty people are being employed as caretakers. The painters, blacksmiths, wagon workers, etc., will come in a very short time and every bit of equipment will be thoroughly gone over and repaired before going out in the spring. Mr. Golden has a cookhouse and rooms for all on the fair grounds, and it is really a happy family. The thirty railroad cars are about one-half mile from the headquarters. These cars are all being overhauled and will be repainted.

The general offices are maintained in the administration building. The famous six-lion act which was worked in the steel arena on the show left a few days ago for a twenty-two weeks' engagement in vanderbilt. The menagerie is open to visitors, at all times, an admission fee of ten cents being charged. This is proving a winner and during the nice fall weather the Sunday crowds have been big, people in autos driving a long distance to look over the animals. The show will go out early in 1923, much bigger and better than ever before.—G. W. TREMAIN.

VIRGINIA LICENSE HIGH

The State of Virginia put over a very nice and considerate State license last July that no one knew anything about until entering the Old Dominion this fall. It is as follows, viz.:

- In country and towns up to 3,000 inhabitants for each day, circus and menagerie, \$150. Between 3,000 and 10,000 inhabitants, \$200 per day. Between 10,000 and 60,000, \$250 per day. Over 60,000 inhabitants, \$500 per day. This, of course, is prohibitive to all except the very largest shows and even these will regard it as unduly high.

JACK WARREN ENGAGED

As Press Agent for Hazenbeck-Wallace Winter Circus

Jack Warren, press agent for the Hazenbeck-Wallace Circus, has been engaged to handle the press back with the Hazenbeck-Wallace Circus Winter Edition, which will stage indoor circuses in the larger cities this winter.

WARREN IN CHICAGO

Chicago, Oct. 19.—"Whitey" Warren, trainmaster with the Walter L. Main Circus, was a Billboard visitor this week. "Whitey" will winter here for the first time, having in the past always spent the cool season in the South.

CANCELS YAZOO CITY, MISS.

Yazoo City, Miss., Oct. 20.—The Sells-Floto Circus, which was billed to show here on October 25, has canceled this date on account of a switch in route.

I. A. B. P. & B. LOCAL NO. 5

St. Louis, Oct. 18.—At the regular meeting of Local No. 5 yesterday, the following new members were installed: J. Beckman, Perry Steinkoff and D. Shaffer. Meeting night of the local is the third Tuesday of each month and all traveling members of the I. A. B. P. & B. are welcome.

Charley Slattery, an old-time circus billposter and agent, formerly with the Mighty Haag Shows, reports that he is now located at the billposters' headquarters. John Dix, former business agent of Local No. 5, is now advertising agent at the Gayety Theater. John Choate is advertising agent of the Majestic in East St. Louis. John is a member of Local 5, and the corresponding secretary. Clyde Weston is doing the local billposting in East St. Louis. Thomas Marson and William Lyper are doing the billposting for the St. Louis Poster Advertising Company on the East Side. Both are members of Local 5. Chas. Betts, formerly billposter on the No. 1 car of the Ringling Bros. Circus, reports that he has moved into his new home, 4636 Taft avenue. Mr. Betts is treasurer of Local 5. William Masor and Walter Dix are in the local advertising business and report that they are making good. Sam Murphy is advertising agent of the Kings Theater. William Keiser is now doing the local billposting in Granite City, Ill. He is a member of Local 5.—BEN F. MILLER.

PLAYS HIS HOME TOWN

Birmingham, Ala., Oct. 20.—Eileen years a featured artist with Sells-Floto Circus and yet he had never played his home town, Birmingham, until last week—that was Roecoe Goodwin, well-known heel and toe, drop, flying artist; son of W. F. Goodwin, assistant superintendent of the Woodward Iron Works. When Sells-Floto played Birmingham in 1918 Roecoe was still with the boys on the Rhine, at Coblenz. He returned to the States within the month, however, and has been with the big show ever since. Goodwin had his wish gratified last week of playing his own home town with his own relatives looking on with a gasp.

PACKED 'EM IN NEW ORLEANS

New Orleans, Oct. 17.—The Ringling Brothers-Barnum & Bailey Showa combined played a two-day engagement in this city October 15 and 16. The immense tents were unable to hold the throngs that attended the four performances and many were turned away. The performances were above the average in all departments and gave universal satisfaction. The police report that this circus was the cleanest as regards grafters and camp followers that has ever visited New Orleans, there being no reports made of pickpocketing, skin games or short changing of any character.

NOW IN WINTER QUARTERS

The Honest Bill and Lucky Bill Shows pulled into Lancaster, Mo., their new winter home, on October 14. A thirty-mile move very muddy, billy roads delayed the caravan to the extent that it was Sunday afternoon before the last wagon rolled in. Already an order has been placed for an entire new spread of canvas. Two new calliope are expected at any time. Animal acts will prevail on the shows next season.—J. H. BLAIR (for the Show).

THE BEST SHOW TENT HOUSE IN THE WORLD THE BEVERLY CO. LOUISVILLE KENTUCKY GOLDEN BROWN CHOCOLATES

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Want People in all departments, Horses in all positions. Winter job for experienced Office Man; also rest Circus Blacksmith that can do woodwork. Correspondence solicited. Very best sleeping car accommodation; cookhouse, none better. FOR SALE—10 60-ft. Flat Cars and 4 Sleepers. Address all mail JAMES PATTERSON, Winter Quarters, Paola, Kansas.

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## UNDER THE MARQUEE

By CIRCUS SOLLY

That's a jolly bunch of boys who meet at the Palmer House in Chicago.

Sam Hiller writes that there are indications of business revival on the Coast.

Andrew Downie wired Charles Ringling pledging his support as soon as he read the latter's proposals.

Emmett Kelly, who did single traps on the John Robinson Circus this season, has returned to St. Louis.

Some sixteen men are already at work on repairs at Andrew Downie's winter quarters in Havre de Grace, Md.

X. E. Bains informs that Frank B. Smith and Fred Sandham are showing activities in putting out a new circus next season.

W. H. Middleton reached Broadway October 18 thoroughly pleased with his incursion into advance work. He declares he enjoyed every minute of it.

Louise E. Cooke is of the opinion that the fight for better standards in the outdoor world was won when Charles Ringling volunteered to head the movement and give it direction.

Claude Orton and wife closed a very pleasant season with the Walter L. Main Circus and are now visiting relatives in Knoxville, Tenn. They will again be with the Main Show next season.

K. Riley Mathuze, aerial gymnast, writes: "After closing with the Gentry Bros.' Most Famous Shows am located in Winaton-Salem, N. C. for the winter. I intend to play a few indoor dates."

Frank B. Hubin was recently elected as one of the executive committee of the Pleasantville (N. J.) Chamber of Commerce. This former circus man is a live wire and a big booster for Pleasantville.

Billy Exton, handling banners on the Sells-Floto Circus, writes that he expects to close with the show in a few weeks and go back to Toledo, O., where he will handle the Temple Theater publicity for the winter.

Frank T. Kelly, the transcontinental trouper, writes that he has closed with the Al G. Barnes Circus. He was in the cookhouse, under the supervision of Slim King. Kelly is now working at the Sacramento (Calif.) Hospital.

Word from Frank W. Leasia, owner of Leasia's One-Ring Circus, reaches us that he did not put out his show this season on account of conditions which did not look favorable to him. He expects to take out the show next season.

Mrs. Al Ringling recently made a gift of \$10,000 to the Luther Memorial Church Fund being raised for completion of a \$250,000 student cathedral at Madison, Wis. The contribution is given for purchase of a memorial window in the edifice.

Frank Wirth called at our New York offices Wednesday, October 18. He is noncommittal on next season. Rumor contends that he and Mey will be with Downie, however, and when rumor is cocksure, as it is in this case, rumor is sometimes right.

The Bealls closed their shows at Cape Charles, Va. They sold part of their outfit to the Brown & Dyer (carnival) Shows. The Bealls expect to open early in April with an entirely new outfit, to be known as Howard Beall's One-Ring Circus.

Roland Botler, in advance of the Sparka Circus this season, closed his season at Wilmington, N. C., September 30, and returned to Boston to do newspaper work for the winter. Botler informs that he had a most enjoyable season with the Sparka show.

Dave Costello, of the original Costello Bros., who died at Henderson, N. C., October 16, age 82 years, in private life was D. C. Loughlin, husband of Aldia Costello (nee Walliet) and father of the famous Riding Costellos and Edith Walton of the Riding Walltons.

Rumor has it that there will be three new animal circuses on the road next year. Enthusiasts are going to find that it is not the "on salaries" thing with this sort of an attraction that makes for success, but a peculiar genius and ability in the manager. This peculiar genius, moreover, is comparatively rare.

After a long season the Ringling-Barnum Brigade No. 1 will close the season at Macon, Ga. On the brigade are Doc St. Clair, agent;

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ATLANTA, GA. ST. LOUIS, MO. NEW ORLEANS, LA.  
DALLAS, TEXAS

Babe Baudnot, Eddie Horton, Eddie Brannan, Senator Haines, Clyde Willard, Nat Goodman and P. T. Clements. Clements will visit his home in Portsmouth, England, but will be back for next season.

A correspondent from Meridian, Miss., under date of October 18, writes: "Sells-Floto was here yesterday and had about 3,000 people at both performances. The matinee was very light. On account of getting in late the big show did not start until 3:45 p.m. The Ringling-Barnum Show is here today and packed them in at both performances. Both shows are high-class."

Frank McGuire writes that he closed with the Haag Shows March 17, 1922, opened with the John Robinson Circus as contracting agent March 20, finished the season with the latter show at Centralia, Ill., September 23, and opened "back home" with the Haag Show September 25. Said that he had a very pleasant season with the Robinson Circus and was treated royally by the management, receiving his bonus in full—a check for \$812—at the end of the season, besides his regular salary for a "first-season" agent.

The Madison (Va.) Exponent, issue of October 6, says: "The Rippeil Bros.' Show did a tremendous business here last week. The show gave the best of satisfaction and the performances were so good that the people went again and again. The management of the show are splendid men and follow the Golden Rule, treating others as they wish to be treated. We unhesitatingly commend Rippeil Bros. and their splendid show to any town or community they select to visit. The show moved from here to Stanardsville, where they are exhibiting this week."

Spider Green, of Mt. Vernon, O., sends Solly the following: "Jimmy Sant, pianist, with the Campbell, Bailey & Hutchinson Circus this season, has returned to Mt. Vernon. Mickey Russell, who was with one of the Wortham (carnival) shows, is now chef at the Crider Hotel. Frank Kuba is married now. His wife was leading lady of Newton & Livingston's Repertoire Company this season. Frank was ticket seller and later in advance for the show. Jim McCullough, trap drummer, is home again. The writer, who was chef on the John Robinson and Patterson shows, is chef at the Log Cabin Restaurant. Kuba is again night manager."

R. F. Myers' Circus is now in Zeigler, Ill., where it will remain until the middle of May, where it will go out on five wagons and play Indiana and Kentucky territory. Mr. Myers will also have a small stock company next season, to be known as Myers' Egyptian Stock Company, and which will probably be managed by Claude Vaughn. The title of the circus will be R. F. Myers Bros' Circus and Wild West. Howard L. Myers will be the brother in the circus title. The circus will play in small towns under auspices of the Boy Scouts whenever possible, and charge from 15 to 30 cents.

Thomas S. Plank submits the following from Venice, Calif.: "Wild Horse' Mike Brahm had an indoor circus at Robertson's Department Store, Los Angeles, on October 14. Alice Brahm worked a high school horse and a group of dogs. Mike rode his famous high school and pickout white mule. Brahm and myself did the clowning. Mr. and Mrs. Dusty Rhodes are enjoying their honeymoon at the Venice Beach. G. E. Glids is at Venice, and will probably be back with the Howe Show next season. Henry Fankendorf has his little 'Tom' show on an auto truck on the Venice Pier and is playing to good crowds. I expect to hit the road again next spring."

### BOOSTS RESPECTABLE CIRCUSES

The following article, headed "Laughter and Thrills. Still the Biggest Force to Draw Crowds," appeared in The San Antonio (Tex.) Express, issue dated October 15. It gives the circus business a big boost:

"This is about building a greater San Antonio and a circus. At first thought there may appear to be little in common between the two subjects. But the circus is mentioned because one was here last week and the memory of it still is fresh to the children who have the building of a greater San Antonio as one of their tasks, and it also is fresh to their elders, a surprising number of whom seemed to find an excuse for being in the big tent on South Pines street last week.

"Perhaps 25,000 people saw the circus. The management said at least 5,000 more could not get inside the tent. So probably 30,000 people of San Antonio and its surrounding territory were attracted by circus day and they willingly parted with at least a dollar apiece for their amusement. The total sum spent in that one day's enjoyment would buy a great many things, but probably nothing it could buy would bring so much pleasure in return as did just what it purchased. There is no value in speculating on what \$25,000 spent in a day for amusement might have done in other directions. Amusement is as necessary for normal people as food, clothes and fuel.

"But behind that sum of money, back of the good-natured crowds that thronged to the circus, knowing beforehand what they would see and thenceforth content afterwards with what they were provided, is the interesting lesson for city-builders which the big circus can bring home.

"Not so many years ago circuses drew no such crowds. The 100-car show is the product of only the last few years. The three-ring, four-stage entertainment was unknown to the bosom of any San Antonian now hearing his thirteenth. It is not so far back that 'church people' frowned on the circus. Children who, as a great favor, were permitted to visit it, were carefully chaperoned. Having visited the circus the preceding week was not a subject one mentioned at Sunday-school.

"What has made the difference? There is only one answer, and that is that the big circus management, the brainiest heads of any amusement attraction in the United States, had sense enough to see that respectability is good business. So they made the circus respectable.

"The Ringlings, it may be remembered, were the first showmen to hire their own law-enforcement officers to keep undesirable from following them about the country. They advertised this protection, and it was not long before people learned that their circus was free from pickpockets, gamblers and thugs.

"The circus management went further. It decreed that everybody employed in the organization, from star to stoke-driver, would conduct himself or herself according to a strict code of personal morals, or get out. It was not long before the public found out about that also, altho it was not advertised. The world's biggest circuses is made up of entire families, each member of which has some job in the organization, from the children up to and including both parents, and the wholesome atmosphere of family life is encouraged and protected behind the scenes. Circus people, newspaper readers may recall if they will think about it, never figure in sensational stories. One never reads about their divorces, their riotous parties or encounters their names in connection with celebrated crimes. Respectability has been made a necessary part of life in the circus, not from Puritanical motives, but because the cold, calculating business men at the head of the organization know that respectability pays.

"Why does the circus, when it comes to town, draw such a big crowd and make so much

money? The reason is simple. People like wholesome laughter and wholesome thrills. From one end of the circus to the other nowadays one can find nothing that is based upon the "sex appeal" supposed to be so essential in catering to public amusement. The man who goes to the biggest circus these days can find no opportunity to gamble, despite those who argue that a "wide-open" policy is necessary for a town. Not a clown in the circus finds it necessary to use a suggestive gesture or an off-color joke. None of the performers ever resort to suggestive dancing on the plea that it is artistic. One, in fact, may study the entire circus from beginning to end and eventually he will awaken to the discovery that it is censured to a point where most other amusement enterprises would declare it impossible to operate. At least they would assert the public doesn't want to see such tame entertainment."

"But the circus people go on furnishing the homely foolishness of the clowns, the daring physical feats of athletes, the amazing tricks of animals patiently trained to do unusual stunts, and they go on getting the money for it—money in such amounts that other amusement enterprises are envious. Their envy, however, seldom leads them to study just why the circus draws.

"Laughter and thrills, based upon old-fashioned ideas of humor, and the daring of physical prowess, are the two elements which have made the circus draw. Enforced respectability has made it possible for them to continue to draw. It has been exceedingly good business.

"City-builders, working to build a bigger San Antonio, one that will continue to be First Always, can get a pointer from the circus, even if it does come from a much smaller town than this one. The public wants amusement, but it prefers the wholesome kinds. It wants opportunities to laugh and opportunities to hold its breath. It is not the function of a city to provide a circus for its inhabitants, but it should be the aim of those entrusted with the making of a city to see that the public gets what it most wants. Parks and playgrounds are opportunities. Their use needs encouragement. If the public be given a chance for wholesome play it will not want other kinds. Athletic contests in every park of the city are to be encouraged. The Fiesta every year can be made a season of good-natured fun, and there is no need to make it also the opportunity for thinly-veiled gambling. The circus found out long ago the latter had to go from its establishment.

"The modern circus grounds have no room these days for the bootlegger. Should a modern city that wants to build itself on lines of good business have any room for him?

"Respectability, enforced respectability, despite the silly buncombe of 'personal liberty' parrots, has been proven an avenue to money-making for the circus. It is an avenue to greater growth for any city which wakes up to it.

"Make San Antonio First Always."

### TEXAS TOUR PROFITABLE

For Ringling-Barnum Circus

The Texas tour of the Ringling-Barnum Circus ended at Beaumont and the business was the largest we could remember, with turn-aways at Dallas, Ft. Worth, San Antonio and Houston and exceedingly large business at Beaumont. Ike Rose's Midgets recently spent a day visiting Andrew Casino, Joe Burgundy and other Lilliputians of our company.

Jack Newman, accompanied by the city manager of Houston, Mr. Belt, visited at Houston. Other Houston visitors were Edward Warner, Fred Beckman and C. W. Finney. Mr. Naylor, press agent of Sells-Floto, was a visitor at New Orleans. C. H. McCarthy, vice-president and general manager of the Oklahoma, New Mexico & Pacific Railroad, admirably followed the super-expert handling of the top by Jimmie Whalen. Mr. McCarthy pronounced him a wizard at speed and a genius in handling men. Mrs. Austin King joined at Lake Charles.

Frank Schaefer, Pop McFarland, James F. Fenelon, Charles Bedwards, John Garvey, Elliott Foreman, Campbell B. Casad and De Wolf Hopper were among the many showmen who visited during the New Orleans engagement. Business was so big in Houston that it was necessary to take the reserved seat wagon downtown, and it stayed there till late in the afternoon. Rosie Arceris visited at San Antonio. "Pacer" was renewing acquaintanceships in the menagerie during the Houston engagement. Curly Murray and Jansita (Mrs. Murray) gave a party to Pete Stanton and Delno Fritz at Beaumont.

Silvers Holland joined at Little Rock. Cupid's darts have been flying around and at San Antonio Marion Tabar and Anznet Jansley slipped downtown and were quietly married. Along with marriages and other vital statistics I think it timely to remark, as Billy Geren and "Oofie" have asked me to, that on October 5 a year ago, Micky Martin passed away and that on October 18, our closing day of 1921, our friend Ed Schaefer died.

The Luster Bros. and Frank Orvel and Tom Hibbard were also visitors at Houston. Forgot to mention that "Doc" B. Pratt, formerly of the ticket department, came early and stayed late at New Orleans. It was a real treat to have "Doc" spend a day with us. Margaret

(Continued on page 82)

**"DRIVER BRAND THE BEST ON EARTH"**

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## THE CORRAL

By ROWDY WADDY

Wonder who will be the winners at Madison Square Garden.

The majority of contests in the Northwest this year have been successful.

While there have been fewer big events during 1923 by counties in the West there have been many more of them, thus providing an increasing number of dates for the bands.

Capt. Jack Coddin writes that he had a pleasant and prosperous season with the Walter L. Main Circus. Captain did knife-throwing in the side-show and rope-spinning and trick-riding in the concert.

An unsigned communication states that a certain "cowboy rube clown" is in a hospital in Minnesota, undergoing an operation. We cannot print unsigned notes of this nature, even if they read good between the lines. To the contributor—please confirm and sign your name.

Persistent rumor is afloat that Milt Hinkle will have a nifty Wild West show, playing independent of any other organization, on the road next season. According to Milt's advertising and the rapid advancement he has made this year, especially as to added equipment, buffalo and other live stock, it sure does savor of the rumor being well founded.

Report has it that Leonard Stroud's combination of frontier sports entertainers have received words of commendation for their praiseworthy efforts as free attraction at fairs this year. While no date has been received from the combination itself, several have written commending it and told how it was being received by the fair patrons and associations.

Tiger Bill (Emmett Snyder) and wife are back at their home in Charlotte, Mich., after concluding their season with Sells Bros. Circus with which they had the strange freak of human nature, Tony, the Alligator Boy. And now, doubtless, many will ask if the Tiger Bill show will be resurrected for next year. Whatsay, Emmett? Tiger Bill, Jr., (Leo Snyder) has the Wild West with the Con T. Kennedy Shows for the latter half of this season.

If things materialize according to all reports reaching Rowdy as to plans of contestants, the fans—the wise ones and the laymen—will certainly see some action and real contesting at Tex Austin's coming rodeo in Madison Square Garden, New York City. This is judged from the fact that many of the best contestants in the country are said to intend being on hand, and from as far West as the Pacific Coast, to put real life into the occasion. This, together with another fact, viz.: a sufficient number of Easterners have seen the big contests in Western localities and become deeply interested in this sport to wake up advance interest in the affair.

Mrs. Al (Lena) Faulk, because it was not necessary on account of there being sufficient presentations to allow her a little physical recuperation, was not called upon to extend herself in the performance of the Wild West concert with the Hagenbeck-Wallace Circus this year until a few weeks ago. With the departure of the Bowmans for the Coast, however, Lena has again stepped snugly into harness, and in addition to her former work this season is right on the job with her clever trick riding, trick roping and rope spinning. And "Hubby Al" still functions in announcing and bronks, trick riding, etc., along with Johnny and Ethel McCracken, "Shorty" Flemm (the "Cowboy Jew") and the others of the concert personnel.

Notes from the Montana Belle Show—Business has been fairly good thru Southeastern Missouri and Arkansas. Most of the old bunch are still with the show. Lillian Smith does fancy riding and roping. Clinton Cutler is the producing clown—and a good one. Esther Hall does roping and riding. George Orendorf is a good rider, as is Carl Demor. Harry Damoth has charge of the top, which is brand new—in fact, all the canvas is new, from the front door to the cook house. J. S. Smith looks after the stock and it is kept in excellent condition. The concert is put on by Clinton and Nina Cutler, Mr. and Mrs. Bert Reed and Fred Smith. A small band is also carried. There are thirty people in all. Montana Belle is holding up wonderfully in the recent loss of her husband, Clovia Bailletyne. The show is headed South with J. C. Marglin in advance.

"Dock", in Pittsburg, "temporarily"—You have probably overlooked the fact that sectional disputes (as to the United States) were settled at the close of the Civil War. If your argument was put into effect there would only be airplanes and cash registers at Dayton, O. Many of the up-to-date appliances now enjoyed in the West would only be used in the Eastern half of the country, where they originated; clothing made from cotton grown in the South could not be worn by Northerners, and maple sugar could only be a luxury of people in the North—why, even Western films and actors who hail from the plains country could only be worked in Western localities. Sure, contests and rough riding (so far as this country is concerned) originated in the West. But does that mean that the people and producers in other sections of the States must not become interested in them? Think it over—carefully! (Rowdy Waddy is partial to no particular part of the country, East or West. What he wants is to increase interest in this great sport, and help to make it national, if possible, and without showing Eastern folks what it's all about how else could it be done—and the stronger the show, the more interest. But possibly you did not figure it that way).

Have you thought that frontier sports have not been materially brought to the attention and interest of people living east of the Mississippi, even to the Atlantic Coast, the

past few years? You have? You're decidedly wrong. Read the following as an instance, it being a press dispatch sent out from New York City, October 7, during the recent baseball world series:

"Today from the Polo Grounds there was an echo of the recent trip of the 'rough writers' to Oregon which reached the ears of some 2,000,000 persons in every State of the union, and as far away as Cuba.

"Walter Trumbull, of The New York Herald, who was one of the party of writers who went to Portland, was broadcasting the world's series story over the radio from the press box at the Polo Grounds and he found time to say:

"I hope some of the friends I made on my trip with George Putnam to Oregon are listening in, away out West. Please remember me to Bill McMurray and Bill Hofmann, of Portland; David Whitcomb, of Seattle, and Hank Collins and Jodo Strang, of Pendleton. There is more money involved in the world's series, but it isn't a bit more exciting than the Pendleton roundup."

The following received relative to the recent roundup at Pawnee Bill's Buffalo Ranch, Pawnee, Ok.: Cal Moss, who has quite a reputation as promoter of roundups thruout Oklahoma, has just closed the most successful roundup ever held in Pawnee County. Many of the contest stars were present and the time made in the roping events was proof of the excellent talent on hand for the festivities. There were from fifteen to thirty entries in each event and the cattle were fat and plenty "rollicky"—so much so that the best of the hands had no "lead-pipe clinch" at any time. All the contestants worked hard for

them in their characteristic good-fellowship manner. They went still further (as they brought out the contrast), many of the most prominent Oregon citizens proudly, but somewhat awkwardly, donning the "old-day" habiliments, only to faultlessly change them for immaculate evening togs for social functions—and don't think the Easterners haven't been telling their "folks back home" all about it.

### TEXAS TOUR PROFITABLE

(Continued from page 81)

and Joe Simon rejoined at New Orleans. It was necessary for Margaret to leave at Houston, and Joe stayed back with her. During Joe's absence the "Strawberry Cont" officiated as librarian of Evans' Military Band.

Irene Millet is very much missed by Buck Baker since she and her baby sister left. A bunch of Wooster people in New Orleans for the legion visited Fred Kettler. The cars were fullman cars and special trains from all over the United States in there for the American Legion. Evan Prosser, the veteran railroad passenger agent, joined at New Orleans and is busy lining the boys up for the different points they will journey to at the end of the season.

As usual, Marshall King will be on at Sparatburg to help us close. This has become an institution with him. Cukoo Dolan, Carl Steinbrook, "Band Top Dutch" and Philip Dabronge expect to spend the winter at Great Kills, Staten Island. At Butler and George Meighan were visitors at New Orleans. We have heard from Charley Ryan from Los Angeles and he reports that after two weeks at home that he has fully recovered his health.—STANLEY F. DAWSON (for the Show).

### WHOOPEE! RIDE HIM, COWBOY!



Ray Bell, of Wyoming, put a high polish on Safety Week by riding his favorite bit-thrower, "Epileptic", to a white blister. Ray is hanging onto a subway strap and probably praying that the strap holds, and is noted as winner of the Cheyenne Rodeo. Bell is entered in the great Western Rodeo, to be held in Madison Square Garden, New York, early in November, and will bring "Epileptic" along to uphold the honor of the Cheyenne ranches. This is a copyright photo by Doubleday.

—International Newsreel Photo.

### TURNAWAYS IN TEXAS

For Ringling-Barnum Circus

Turnaway business has been the rule for the Ringling-Barnum Circus in Texas, not in one or two stands, but in practically all, reports Stanley F. Dawson, with the show. The combined shows had as visitors during the Texas tour quite a number of proprietors of other circuses and so distributed that the show has had practically a visitor every day. The most recent prominent visitors have been "Lawrence Bill" in private life known as Major Gordon W. Little, and Tom Smith, who came on at San Antonio. Rumors are thick as to why and wherefore, but there is no answer at this time so far as Dawson knows.

### R.-B. ASSESSED \$950

New Orleans, Oct. 20.—The Ringling Bros. & Barnum & Bailey Circus was assessed \$950 by the city for fees for two days' performance here October 15 and 16. Of this sum \$800 was paid as a license, \$100 goes to Charity Hospital and \$50 for the permit, which goes into the Mayor's charity fund.

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

## BILLBOARD CALLERS

(NEW YORK OFFICE)

Jessie Lee Nichols, William Marcus, Johnny J. Kline, Harry Witt, William Bremerman, King Karlo, Harry E. Skelton, Sir Edw. St. Ita-Diem, Jim Dick, C. H. Armstrong, John O'Brien, Samuel Kitz, Joseph A. McFields, Harry C. Moore, Eddie Hayden O'Connor, Louie J. Beck, Tom E. Hayes, Harry Mountford, James E. Orr, Hamda Ben, C. Bartel, Walter E. Sibley, Charles Arthur Rober, Kerney P. Speedy, Albert Herman, formerly of the Joyland Shows, now in the real estate business in New York.

Dolly Lewis, comedienne with "The Gingham Girl", playing the Earl Carroll Theater, New York.

Mile, LaViva. Played the Dreamland Park, Newark, N. J. She is known as the Physical Culture Girl and will play the Physical Culture Exposition, Madison Square Garden, New York. Charles E. Pelton, who has a War Exhibit at Seventh avenue and 48th street, New York. Stopping at Longacre Hotel.

C. H. Armstrong, is Eastern representative for H. F. Maveson, new sides.

E. J. Kilpatrick, international amusement promoter, stopping at Commodore Hotel.

Fred N. Withey, lecturer.

Charles Halperin, concessionaire.

Frank Wirth, of the Wirth, Blumenfeld & Company Fair Booking Association, New York.

George Lewis, manager Lewis' donkey act.

Plays fairs, parks, vaudeville and indoor events.

M. H. Miller, past season concessionaire at Olympic Park, Newark, N. J. Has invented several amusement devices. Will winter in Baltimore and develop them for season 1923.

William Hamilton, of the World's Standard Shows, Inc., New York.

Benjamin Williams, well-known Eastern showman. Home in New York for the winter. The Williams Brothers' Shows are now in winter quarters at Washington Park Warehouse, Brooklyn, N. Y.

Great Calvert, high-wire artist. Will play some indoor events this winter.

Dr. Julian Siegel, dentist to the outdoor show and theatrical profession, with office in New York.

Edward Walton, of the Riding Waltons. Playing indoor circuses. Back from a successful one in Williamsport, Pa.

James Cota, connected with Charles E. Pelton's War Exhibit in New York, which opened Saturday, October 14, for an indefinite run.

Mile, Pauline, who had Pauline's Leopards on the Brown & Dyer Shows. Closed with them at York (Pa.) Fair. She sails November 7 for Cuba to join a circus booked by Charles L. Sasse, New York, accompanied by Louie J. Beck and Thomas E. Hayes, both of the old livestock animal interests. Mr. Hayes was with Sasse in London.

Mandy Hendricks, singing and talking comedienne, formerly booked by Pete Mack. Plans to go to the Brazilian Exposition, Rio de Janeiro, to engage in a commercial line for the exposition period.

E. C. Eversen, concessionaire. Been playing independent celebrations and fairs in the East.

Harry Nelson, high striker concessionaire, of Coney Island. Been playing fairs and celebrations in the East.

Walter S. Kelly, says he will build a number of show novelties for the season of 1923. is now in a commercial line in New York, his home town.

Louie King, comedy magician. Resting in New York.

H. F. Hildreth, manager Cyclone Dairy and his motorhome. Says the deal to go to Santo Domingo, Haiti, with the Bernstein Carnival Tour has been called off and they will go with Ben Krause to Cuba.

J. H. Horwitz, press agent and former theatrical journalist, New York.

Ed A. Kennedy and Al S. Cole. Now in the advertising business, with office in New York.

Thomas Keenan, Jr., midget comedian. Will enter vaudeville.

Edwin Stephens, talker, of Coney Island N. Y. Has offers to manage a park in the East. Was accompanied by George P. Eldman, electrician, of Coney Island.

June Houghton, expert rifle shot. Is returning to the business after a rest of ten years. Has a novelty act ready for presentation in big-time vaudeville. Making her home in New York. Was recently in an act with Arthur Guy Kempy.

Frank Griffin, concessionaire. Been playing Eastern Canadian exhibitions and fairs.

Joseph H. Hughes, general manager World's Standard Shows, Inc. Headquarters at Central Hotel, New York.

Thomas Phillips, amusement promoter, of Boston, Mass.

Barney H. Demarest. Is presenting Jessie Lee Nichols and her posing horses and dogs at the B. S. Moss Broadway Theater, New York. Will get a long string of vaudeville bookings to follow.

W. H. Middleton, past season contracting agent for Campbell, Bailey & Hutchinson Circus. In town from the South.

F. A. Coto, business manager Habana Park, Havana, Cuba. Back from a visit to the John-

(Continued on page 99)

### FIRST LOOK AT ELEPHANT

Gadsden, Ala., Oct. 20.—An elephant was seen for the first time last Friday by Jack Reeves. He had come to town each circus day for twenty years, but always missed the elephant. "Do you know," said Jack, "this is the first time I haven't been able to get a drink, and I guess that's why I got to see the elephants. I always used to get drunk and when the parade would start the police would have me locked up. Then when I'd get sober and they'd let me out of jail the circus would be gone." Reeves contended that had it not been for prohibition he would never have attained his life's ambition—to see a real, live elephant. "I've never been in favor of prohibition," he said, "but there are some good points about it."

### MARY BALLARD HAS PASSED THE CRISIS

Chicago, Oct. 20.—Ed Ballard, of the Mugger-Bowers-Ballard interests, who was in Chicago today, informed The Billboard that his daughter, Mary Ballard, who has been dangerously ill with pneumonia, in her home in West Baden, Ind., has passed the crisis and that substantial hopes are entertained for her recovery.

# The Press and The Press Agent

By ARNOLD HEIDT

Speaking first as a newspaperman I want to comment briefly on a recent article appearing in The Billboard...

There are too many billposters cluttering up newspaper office in the guise of press agents. There are too many "fixers" doubling as publicity men.

Any newspaperman will say the same. I have before me as I write "Pressa Book No. 5" of a large circus organization...

Here's the situation in a nutshell: I never saw that press agent; yet I am hostile to him. Why? Here's why: I had to do a job that he gets paid for...

Mr. Donaldson was right—it isn't a fair proposition. And particularly is it not fair from the newspaperman's standpoint and viewpoint.

No reputable show organization would send out a ragged, drunken contracting agent. No show that is worthy of the name and a lot to pitch its caravan on a hall to exhibit in would send out its equipment without paint or would dress its stage in tattered scenery.

But reputable, financially sound, going concerns in the show business send out men to represent them to and with the newspapers of this country who are inefficient in their jobs...

Show owners probably have considered the situation too little with regard to the real importance of the "press job".

Now, here goes speaking as a press agent—one who was tamed incidentally who "got away with the job". I went out a season, and one only, a newspaperman with an outdoor show...

It "got by". And that is the real test, I think, I met newspapermen as one of their own tribe, and in only one office was there the slightest hint of discourtesy...

But the point of the whole thing is that a newspaperman, speaking the language of his profession, appreciating the needs and requirements of publications, realizing that a story with a real, actual news element will get thru when a "press agent" yarn will never see daylight...

When a showman needs a teamster he looks around for a man who knows horses, and his band leader must be at least something of a musician. But when the average show owner starts filling his staff almost any old body will "do" for press agent.

It's all wrong, Rudolph. There are newspapermen who would welcome press-agent jobs. There are bright, active, well-equipped young fellows who have a desire to travel—not tourists, but workers with jobs and ambition to get on in their profession...

These boys can't post bills, and they don't want to learn how. They have no banking to grind in front of your shows, nor have they ambition to become merry-go-round magnates. But they are newspapermen, and they know their trade...

Publicity handling and news writing are professions. The craft is not learned in a day or a week or a year, neither is the law nor medicine. But when a show owner goes to law he retains an attorney, and when he is ill he calls in a physician...

And, as I said, there are newspapermen who are qualified for these publicity jobs and who want them. And I am not one of those, for I have had mine and plenty.

There are some newspapermen in show press jobs, and when one strikes an office he is welcomed genuinely. But the other boys—well, what can you expect? It isn't fair to them and it certainly isn't fair to the papers.

## VERNON C. SEAVER RETIRES

All health, attributable to advancing age, is causing the retirement to a sunny home at Miami, Fla., of Vernon C. Seaver, one of the most widely-known theatrical circus and amusement park men in this country...

# Perhaps

YOU don't care to be told over and over again what The Billboard means to you.

One thing we'd like you to feel sure of, however, your Dollar will buy its utmost in The Billboard—more than it will buy elsewhere; hence our better value is more fully appreciated.

The showman must have a paper that meets his every-day needs or quit thinking about the show business. The Billboard is the triumph of all these grim needs. You don't want arguments. You don't want claims. You don't want promises. You Want Results—then why not make The Billboard your Producing Representative?

It gives you the doubly secure feeling that your advertising is rewarded with satisfactory returns—that it is an investment for profit for you, rather than an item of expense. It eliminates all the guesswork and groping in the dark for the most efficient medium thru which to deliver your sales message to the interested public.

The Annual Christmas Billboard, to be issued December 11th, dated the 16th, the edition of which will be 101,000 copies, will be as far ahead of any other medium you can employ for increasing your sales as the tractor is ahead of the worn-out, hackneyed mule or horse power.

Now is the time to reserve your space if special position is desired, copy to be furnished by or before November 25th, as no special or preferred position will be guaranteed after that date. The last forms close at Cincinnati December 9th.

## 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

cent Theater, located on Main street, and his immense faith in the then infantile moving picture business led him subsequently to build and operate the Empress, the Duchess, the Princess and the Hippodrome of that city...

the Seaver Amusement Co. of Peoria and built Al Fresco Park on a lovely location on Illinois River and Peoria Lake, just north of Peoria. This park became widely known as one of the model "White Cities" of the country...

## FOR A GRAFTLESS 1923

The following, in regard to the graft fight for 1923, under way by Charles Ringling and others, appeared in The Daily Paragraph, Dennison, O., issue of October 11. It was written by R. E. Knassell, the city editor, who was formerly a troupier in the carnival business.

Tuscarawas and Harrison county towns which have been visited by circuses, carnivals and other outdoor tent shows in past years, including independent shows, concessions, etc., at county fairs, can breathe a sigh of relief after this year's fairs are over, because next year will find the fair grounds clean of all gambling and questionable shows and the "stench" which was always remembered by the better citizens of the community will no longer be...

A band of outdoor showmen, under the leadership and suggestions of Charles T. Ringling, of the famous Ringling Bros. Circus, are organizing for the purpose of eliminating all these inequities from every traveling show in the country and thru the aid of The Billboard, the leading amusement weekly published in this country and with a worldwide circulation, it is expected that every manager and representative of any traveling organization of this nature in the United States will have been "taken into the fold" or be placed on the unclean list...

The honest showmen who are at the head of this move will pay all costs of this clean-up campaign in order that the outdoor show business will not face a financial crisis, which is sure to come if present conditions in the field are allowed to exist.

State and county fairs have been for many years the "Heaven" of short-change artists and other crooks and parasites of honest showmen who have endeavored to always present a clean show to the public, but their efforts to rid their aggregation of this class have failed considerably, therefore this most important move by America's representative showmen who hold that "honesty is the best policy."

The city mayor, city attorney, editor of each newspaper, chief of police, principals of schools, president of library board, each minister of the Gospel, sheriff, county attorney, county judge, presidents of women's clubs, president of civic league, president of Chamber of Commerce, commercial clubs or others, and perhaps a number of leading business men all will be mailed circular letters from the headquarters of this proposed organization, which will no doubt be Cincinnati, O., the mecca for showmen of the outdoor show world.

These circular letters will give a list of all the circuses, carnival companies and other outdoor shows which have been declared eligible to membership in this organization and also the names of those placed on the unclean list.

When a representative of any traveling organization wishes to visit a town or city the name of his aggregation will be given and the city officials, or who may have authority to grant the permit, need but look on the list for the name of the agent's show. If he is found to be authorized representative of the company he claims to be and that company is on the unclean list, the person granting the permit or license can rest assured he is doing the public no injustice by allowing that particular show to enter the territory of his jurisdiction. On the other hand, if a show has been booked to play your city and any unlawful acts such as gambling, immoral shows, etc., are allowed to proceed the citizens may rest assured that their officials in charge have been "fixed" or, in other words, are plain, downright grafters.

O. A. GILSON



Mr. Gilson was bandmaster with How's Great London Circus the past season.

# PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

## PLAN ELABORATE DISPLAYS FOR N. A. A. P. CONVENTION

Early Applying Exhibitors Named by A. R. Hodge, Who Predicts Banner Meeting

Chicago, Oct. 21.—A. R. Hodge, secretary of the National Association of Amusement Parks, announces that the early filing of applications for exhibit space at the annual convention of the organization, to be held in this city at the Congress Hotel December 6 to 8, is accompanied by plans which call for an elaborate display of devices and merchandise by manufacturers, jobbers and investors. Early arrangements provide for something like 75 booths, 90 per cent of which already have been spoken for, declares Mr. Hodge. Among the exhibitors named by him at his office in River-view Park are the following:

William H. Dentzel Co., W. R. Tothill, Monarch Electric Co., Perry Manufacturing Co., Stecher-Pratt, Dodgem Corporation, Philadelphia Toboggan Co., Miller & Baker, Dayton Fun House, Lusso Brothers, Charles A. Sturk, Kentucky Derby Co., K. S. Uzzell Corporation, Traver Engineering Co., Amusement Builders Corporation, Wm. Gent Vending Machine Co., The Billboard, Fascination (Candy Co.), Shotwell Manufacturing Co., Sanisco Co., Scenic Ball Race Co., Republic D-41 & Toy Co., Thearle-Deufield Fireworks Display Co., J. L. Art Co., Temptation Chocolates, Adolph Koss, Chester-Pollard Amusement Co. and N. Shure Co.

That the success of the coming conclave will surpass those in former years is the firm belief of Mr. Hodge. "The N. A. A. P. is growing rapidly," he says, "as park owners and managers are alive to the necessity of organization and the co-operation that goes with it. To keep pace with the progress of their department in the outdoor amusement world there is nothing I know of that betters an annual convention and exhibit for an exchange of ideas and an insight into what is up-to-the-minute in rides, novelties and other items of interest to their business. All of this is done in a single visit. The convention and exhibit is of equal advantage to the exhibitor."

## RECEIVER SOUGHT

For People's Park Amusement Company by Stockholders

Cumberland, Md., Oct. 19.—Asking that a receiver be appointed to take possession of the defendant's property, assets and business, and that the officers of the company be enjoined by injunction from restraining the receiver from selling or disposing of any of the property or effects, a bill of complaint has been filed in the Circuit Court by Fred Rephan and Joseph E. Rephan against the People's Park Amusement Company.

The plaintiffs are stockholders in the corporation which partly constructed an amusement park in 1920 on a 117-acre tract along the National Pike above La Vale. They each hold \$1,000 worth of stock.

It is charged that the corporation sold \$97,309 worth of stock. It is asserted that no annual financial report of the condition of the company has been made and that all the affairs of the corporation have been "grossly and incurably neglected by Millard H. Riley, its president."

The complaint tells of the formation of the company and its incorporation August 26, 1921, by Millard H. Riley, Conrad H. Felton and W. H. Marshall.

The corporation was formed to operate amusement devices and was incorporated at \$100,000, with Riley as resident agent. Felton and Marshall were named as directors.

In the report of the audit attached as an exhibit to the suit, it is claimed that due to loose methods by the defendant company in carrying on its business there has been no stock ledger written up or a regular stockholder with their addresses kept, while there are over 400 shareholders who live in widely scattered places.

President Riley, it is claimed, received 15 per cent commissions on the stock sales, which with other expenses ran the stock selling up to \$17,245.86. The plaintiffs further claim that Riley had no legal right to these commissions, and were in violation of his duty and without the knowledge, consent or ratification of approval of the stockholders.

## NEW PENNSYLVANIA PARK

Jenkintown, Pa., Oct. 20.—It is reported that interests closely connected with the P. R. T. have obtained options on several hundred acres of land near Neshaminy Falls, including the Devil place and tracts adjoining on which it is said to be their purpose to establish a first-class amusement park on the order of that at Willow Grove. It is stated that the trolley line now being extended to Norwinton will be further continued to connect with this park.

## FIREWORKS FOR CELEBRATION

Montgomery, Ala., Oct. 21.—American Legion Post No. 2 has contracted with the Pan-American Fireworks Co. for a pyrotechnic display at Crampton Bowl on the nights of November 10 and 11. The spectacle, "The Spirit of No Man's Land," will be a mimic battle between the "Americans" and the "Germans" and is to feature the local Armistice Day celebration.

## NEW RIDE FOR AKRON PARK

Akron, O., Oct. 21.—The management of Summit Beach Park has contracted with George Sinclair for the erection of a big ride at its resort for next season. Several nearby parks, it is understood also will add Sinclair rides before spring.

## LONDON'S WHITE CITY

To Pass to Highest Bidder for Operation Next Season

London, Eng., Oct. 20.—Who will buy White City? The highest bidder is to become owner of this famous site, it being decided that the disposal of White City shall be placed on a competitive basis. The resort is expected to reopen next May, the scheme being to carry on large popular exhibitions and provide a place of recreation during the six warm months of the year.

## WHIP FOR BRAZILIAN EXPO.

New York, Oct. 20.—Frederick W. Mangels, son of W. F. Mangels, well-known amusement device manufacturer of Coney Island, will sail from here tomorrow for a two months' trip to South America. He is to combine business and pleasure and will be accompanied by his two sisters. The first stop will be at Rio de Janeiro, where Mr. Mangels will install a whip at the Brazilian Exposition. The Mangels will then go to Bogota, Colombia, where another whip will be installed. After visiting many South American points of interest they will return home by way of the Panama Canal.

## \$300,000 IMPROVEMENT

Started at Carsonia Park by New Owners for Coming Season

Reading, Pa., Oct. 21.—The improvements planned for Carsonia Park by its new owners promise to give Reading one of the finest amusement resorts of the kind in this section. Work has started on the new \$75,000 swimming pool. The management, it is said, will spend \$300,000 on improvements to be completed for the 1923 season. Fifty carpenters are at work now and, according to report, 100 more will be added shortly.

## HAZLE PARK ADDS RIDES

Tom E. Kerstetter communicates from Newark, N. J., that he has contracted with the Lehigh Traction Co., of Hazleton, Pa., to place a coaster, whip, airplane swing and ferris wheel in its Hazle Park. The resort, says Mr. Kerstetter, is less than ten minutes' ride from the heart of Hazleton, and has excellent car service. The drawing population is 100,000 and, with the addition of the new rides, Hazle Park will assume a leading place with parks in the Keystone State, according to Mr. Kerstetter.



## Cleared More Than \$1500 the First Year!

that's what Mr. W. O. Hopkins did—selling Butter-Kist Popcorn. Many are making much more. Do what Mr. Hopkins and hundreds of others are doing. Put a Butter-Kist Popcorn and Peanut Machine to work at Carnivals, Street Shows, Circuses, Tent Shows, Vaudeville Houses, Movie Theaters and other amusement places.

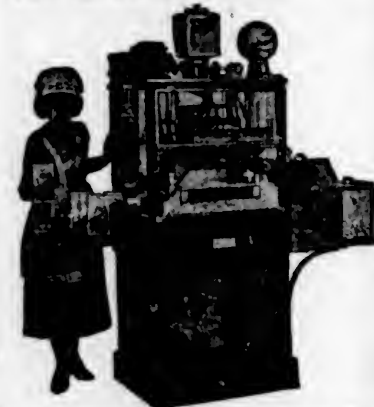
This machine takes up only a few square feet of space. It manufactures the famous Butter-Kist Popcorn and sells Roasted and Salted Peanuts. Just the kind of treats that appeals to all classes of people.

The Butter-Kist Machine makes its own profits. And more—it actually pulls trade. Let the people on pleasure bent merely smell the fresh fragrance of Butter-Kist Popcorn and they'll buy it. Because people do like Popcorn, especially the kind that's made by Butter-Kist Machines.

And profits? Out of every dollar's worth you sell, you keep 70 cents! And you can sell many dollars worth each day. People come back for more. Butter-Kist Popcorn actually develops regular customers. They like its delicious taste—its toasty flavor. All this means profits for you, wherever you go to sell Butter-Kist products to the thousands of merry-makers out for a good time. Write for the Butter-Kist Easy Payment Plan.

## BUTTER-KIST Popcorn "America's Oldest Treat"

The coupon, filled-in, will start you on the road to Quick Profits. The information it will bring will show you how easy it is to make money with the Butter-Kist Machine—especially at Fairs, Carnivals, Circuses, Tent Shows, etc., where people are in the mood to spend money. Send in the coupon Today.



## HOLCOMB & HOKE MFG. CO.

World's Largest Manufacturers of Popcorn Machines and Peanut Toasters  
2122 Van Buren St. Indianapolis

HOLCOMB & HOKE MFG. CO.,  
2122 Van Buren St., Indianapolis, Ind.

Please send me, without obligation on my part, your free Butter-Kist book, "America's New Industry," that tells how easy it is to make money selling Popcorn and Peanuts the Butter-Kist way.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City and State \_\_\_\_\_  
Business \_\_\_\_\_

## BUTTER-KIST Popcorn and Peanut Machines

# CONEY ISLAND, N. Y.

The new Boardwalk is now 9/10 finished, and will positively be completed early in spring. This will make Coney Island the greatest amusement place in the world. Our property is located in the heart of the Boardwalk.

We will lease: All or any part of vacant space, 200x300 ft. on Surf Avenue, from 20th to 21st Street, one block below Steeplechase Park. Also over 400 ft. on Ocean front, running from 20th to 22nd Street. Best spot in the country for any amusement enterprise. Will also lease the Washington Baths (3,000 bath houses). Apply at once to

DAVID FRIEDMAN, 44 West 77th Street, NEW YORK CITY  
Telephone: Schuyler 6566.

## 99-YEAR LEASE

# AL FRESCO AMUSEMENT PARK

PEORIA, ILL.

16 successful seasons. Owner retiring. 200,000 to draw from. Steamboats, street cars and steam roads to its gates. Address WEBB'S BANK, Peoria, Ill.

# Modern Skill Games

BALLOON RACER, CONEY RACER,  
FOOT BALL GAME, DIVER GAME  
and the IRON PIRATE combination Shooting Gallery and Game.  
CHESTER POLLARD AMUSEMENT CO.  
1416 Broadway, NEW YORK CITY.

# MILLER & BAKER, Inc.

DESIGNERS AND BUILDERS OF  
Amusement Parks and Amusement Park Devices  
and MILLER PATENTED COASTERS  
Suite 719 Liberty Bldg., BRIDGEPORT, CONN.

# The Whip

Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.

W. F. MANGELS CO., Sole Manufacturer  
CONEY ISLAND, NEW YORK

# FOREST PARK, Dayton, Ohio

WANTED—For the season of 1923. Rides of all kinds, Shooting Gallery, Fun House, Penny Arcade, etc. Liberal terms. Flat rate or percent. This is Dayton's coming park. Our first season just closed, was very satisfactory to all parties connected. Write VILLIE MARKEY, Manager, Forest Park, Dayton, Ohio.

# The DODGEM Ride

(PATENTED)

Perhaps the highest tribute that can be paid any riding device is the commendation of the purchasers, and the admiration of the millions of people that patronized the **DODGEM** this season.

**THE DODGEM**—The ride that is different and appeals to the amusement-loving public more than any other ride on the market. Let us prove this to you by showing you the percentage of repeaters on Dodgem rides in various parts of the world. Send for descriptive catalog. Sold with a guarantee.

**DODGEM CORPORATION**

WRITE OR WIRE FOR APPOINTMENT  
**706 Bay State Building**  
 RALPH PRATT, Salesman and General Manager.

**LAWRENCE, MASS.**

Venice Pier Ocean Park Pier Santa Monica Pier  
**LOS ANGELES**  
 WILL J. FARLEY, Venice  
 Long Beach Pier Redondo Beach Seal Beach

Los Angeles still is able to report everything in good condition theatrically, for while in spots there is a slump in business, yet we find generally that it is good among all theaters, especially so in the down-town loop. Out at the beaches it is very quiet, nothing that looks like business being in sight only on Sundays or holidays. All the amusement piers are arranging big Halloween celebrations as well as the big Armistice Day celebrations. Then they must rest until Thanksgiving Day and the Christmas holidays. With the rains due in a very short time it looks as tho the season is finished for the piers. The notable event of the week was the success of "A Midsummer Night's Dream" for the Actors' Fund Benefit. Mr. Frohman will leave Los Angeles with almost a complete studio membership for the fund. At the end of the week he will leave for Santa Barbara, then San Francisco and Sacramento on this same mission. On October 18 another big event will be the opening of Grauman's New Hollywood Theater, also the first presentation of Douglas Fairbanks' new picture, "Robin Hood". All the managers and picture theater owners of San Francisco and surrounding towns are demanding reservations, as well as every studio celebrity and others interested here. Opening night's seats are placed at \$5 per and it looks as tho there will not be room for all who want to attend.

Daisy Dease, who was three years with the Gay Woodward Stock Company and last on the Orpheum Circuit, has reached Los Angeles, and this time for good.

Under the direction of Technical Director Tom O'Neill the big open stage of the Century studios is being weatherproofed. Work will go on all winter at this studio.

Ivan Snapp, of the Snapp Bros.' Shows, arrived in Los Angeles this week ahead of the show, which plays the Pomona Fair next week. The show will then play Phoenix, Ariz., before reaching winter quarters at San Diego.

Carter de Haven began production at the Robertson-Cole studios this week. The program ahead is extensive and they will be kept busy all winter.

The local French speaking people have started a movement to build a French theater in the heart of Los Angeles.

Mr. and Mrs. Clifton Kelley are in Los Angeles. Mrs. Kelley was looking much better after her long summer of illness. She will remain for a few days and then go to Dallas, Tex., for the winter, where her mother lives.

T. M. Martin has been made captain of the guard and the men are uniformly armed in the newly reorganized Police Department of Universal City. Irving G. Thalberg and his Police Department are quite an important part of the personnel of the Universal studios.

John S. Berger arrived in Los Angeles this week from the Springs, where he went to regain his strength. He will leave next week to take up the task of building the San Diego Exposition, which is set for opening in February.

The close of the present week "Able's Irish Bone" will mark the play's 354th performance, and still going at top speed. Over 325,000 people have witnessed it and it may run into a world's record.

Doc Barnett arrived this week from Texas and the Wortham Shows. He will remain for the winter.

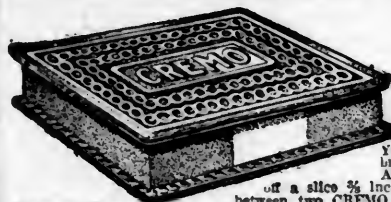
Charles Keeran has been with the Foley & Burk Shows for the last three cities, but will

## INDIANOLA PARK

### COLUMBUS, OHIO

Under New Management  
 Now Booking Free Attractions, Amusement and Riding Devices and Concessions for the season of 1923.  
**STEELE & MCKINLEY,**  
 Operators. **B. P. SANDLES,**  
 Manager.

## ICE CREAM SANDWICH WAFERS



For the Concessionaire.  
**"CREMO" WAFERS**  
 at Parks, Circuses, Carnivals, etc.  
**50¢ TO \$1.00 PROFIT ON EACH BRICK.**  
 You can make from 16 to 20 Sandwiches from one brick of Ice Cream, at the total cost of 40 cents. All you need is a knife and a plate. Simply cut off a slice 3/4 inch thick from the brick of Ice Cream and serve between two CREMO WAFERS. Can also be used in the Santicco Sandwich Machine. Price, \$2.00 per Box of 500 Wafers. 12 Boxes to a Case. We don't ship C. O. D. Send money order for \$24.00 for full Case, or \$12.00 for one-half Case, to  
**THE CONSOLIDATED WAFER CO., 2622 Shields Ave., 21 Years in Business CHICAGO**  
 Mid-City Trust and Savings Bank of Chicago will guarantee all Money Orders sent by mail. Money cheerfully refunded if not satisfactory.

## MR. SHOWMAN:

**CONEY ISLAND, the Largest and Best Known Amusement Resort in the World, will open up the season of 1923 with a New (\$2,000,000) Boardwalk on the Ocean Front. Now is the time to obtain the choicest plot of Land on Surf Avenue, near Luna Park, THE HEART OF CONEY, and the Boardwalk and Municipal Beach Entrance.**  
 We are Developing the "CULVER LINE TERMINAL" Property, the only Large Lot of Land now Available on the Island for a Big Show or Concessions. We would like to hear from reliable Showmen what they have to offer, either on Rental or Percentage Basis. All Communications Strictly Confidential. Address  
**LOUIE J. HARRIS,**  
 1118 Surf Avenue, Coney Island, N. Y.

## Wanted—OLD MILL and MINIATURE R. R.

Will give long term contracts at attractive percentages.  
 MID-CITY PARK (P. O. Box 918), Albany, New York.

close to take care of his own dates at Glendale, Bakersfield and other celebrations.  
 Sky Clark is fast getting his new home in shape for the entertaining of the visiting showmen this winter.  
 Irving Cummings will take his entire producing organization to Italy, to film the exterior scenes for "The Last Days of Pompeii".  
 Mande Fulton, who is now playing in her seventeenth week with "The Humming Bird" at

the Egan Theater, announces that she has just finished a play of circus life, which she will call "The Puppets". She also has a commission to provide a play for Mrs. Leslie Carter for next season.

Neal Hart has completed his first series of eight five-reel Western feature pictures for William Steiner Productions.

Lillian Rich has been engaged to play the feminine lead opposite Harry Carey in "The Canyon of Pools".

Harley Tyler arrived in Los Angeles this week, having left the Al G. Barnes Shows at Dallas, Tex. Harley states that the season has been good in spite of many obstacles.

Kathleen Key, who has just finished the part of Rachel Jeryl in Warner Bros.' production of "The Beautiful and Damned", has been signed by Jess Robbins Productions to play opposite Edward Everett Horton.

At the big benefit of the victims of the late Jackson coal miners' widows Priscilla Dean and her company of studio girls will give a series of dances as a special feature of the big ball.

John T. Backman, who now resides in Venice, is having a busy fall playing all the fairs in this locality. He has again adopted the glass business and making a reputation with same.

The Southern California Fair, being held this week at Riverside, is proving one of the most successful held. The Foley & Burk Shows are on the midway.

Matt Gay is featuring his high dive at the Riverside Fair, and is proving a great drawing card.

Walter Van Horn is making good at the Burbank Theater with his company of mostly girls. As a director of these tab. shows and musical skits he has made the patronage of the Burbank sit up and take notice. Among the company he is directing are Lee Bud Harrison, George Clark, Jean Darby, Dolly Daye, Marie Celeste and Betty Burnett.

Production has started at the Fine Arts studios by Dick Hutton, portrayer of Western characters. "Playing Double", a thrilling story of the plains, is the first picture.

The work of building the Seig Park is scheduled to start about the first of November.

At the first view of Thomas H. Ince's latest film, "Skin Deep", a most representative audience filled the Mission Theater. Besides the exhibitors from all the neighboring cities it was attended by no less than 150 of the most prominent of the film colony.

Jack Rollens, who has been playing successfully in pictures, has received many offers to again go into stock, and is considering them.

The last few weeks have brought to Los Angeles several visitors of importance, among them John C. Flynn, of New York; Pola Negri, the Polish star; Arthur S. Kane, president of the American Exhibitors of New York, and Daniel Frohman.

Mark Hanna, the technical director of New Aloha Park at Honolulu, writes that the new park has caught on big.

The breaking of a pin on the two-car roller coaster train last Sunday evening caused some twenty persons to be injured at the Lincoln Park. Manager Shell Barrett of the Lincoln Amusement Company states that the coaster will be wrecked to make room for a more elaborate ride.

Edwards Novelty Company, of Ocean Park, has been forced to keep a large force busy making the Edwina Dolls, which have caught  
 (Continued on page 88)

FROM OCEAN TO RIVER **OPENS NEW YEAR'S DAY** **THE ONLY ALL-YEAR-ROUND PARK SUMMER AS BIG AS WINTER**

# DAYTONA BEACH AMUSEMENT PARK

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, FLORIDA**

# FAIRS AND EXPOSITIONS

## THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

### AN IOWA FAIR THAT IS BUILDING FOR THE FUTURE

#### Hawkeye Fair and Exposition at Fort Dodge a 365-Day-a-Year Proposition—Is Natural Get-Together Spot of the County

On Friday, October 13, a day and date that would make the superstitious quail with fear, the people of Webster County, Ia., gathered at Fort Dodge for the annual barbecue of the Hawkeye Fair and Exposition. Friday the thirteenth had no terrors for them, and the barbecue had many joys—joys that they had learned to know and anticipate thru the happy gatherings of other years.

This year there was the usual "good time had by all"—but there was something more. The 1922 barbecue was of greater significance than any of its predecessors, for it came on the threshold of an era of great expansion for the fair. The Hawkeye Fair has been steadily growing and widening its sphere of usefulness until it has become necessary to provide more capital upon which to operate, and this year's barbecue marked the beginning of a campaign to sell stock to the amount of \$240,000, the authorized capital having been increased from \$200,000 to \$400,000. The people of the county are responding nobly to the call and doubtless they will put this campaign over successfully just as they did the original campaign that launched the fair upon its successful career.

The Hawkeye Fair and Exposition is one of the leading fairs of the Middle West. The located in a city of less than 20,000 people it has during the past four years attracted more than 50,000 people a year, and it offers and disburses thru the county upwards of \$10,000 in cash premiums annually. One of the secrets of its success is the fact that it is a people's fair in the best sense of the word. Originally capitalized at \$200,000, of which \$150,000 was paid in, it has almost a thousand shareholders distributed thruout the county, and these shareholders have given their best efforts to the upbuilding of the institution they established. Some \$300,000 has been expended, the shareholders bearing the burden willingly, for they saw the fair paying dividends, not in cash but, like the school or church, in something vastly more valuable.

The announced purpose of the fair association is "to promote the live stock, agricultural, educational and industrial interests of Webster County." The plant is a 365-day-a-year proposition, being used

For the annual fair.  
For special sales.  
For conventions, pageants and special exhibitions.

As a year-round tourists' camp ground.  
As a winter circus and for many other purposes.

The fair has the endorsement of every bank in the county, of the county farm bureau and various State departments and bureaus. Its grounds include 79 acres within the city limits of Fort Dodge, with paving, city water, sewer, gas and electric connections. The price originally paid for the land was \$75,000. A conservative estimate of its present value is \$150,000. This is for the land alone. Buildings and other improvements cost something over \$200,000. The buildings are of stone, brick or cement construction calculated to last fifty years.

A visit to the fair grounds is indeed a pleasure. One notes instinctively the substantial construction of the buildings, their serviceable character, their excellent location, and then sees in his mind's eye the ordinary jumbled, ramshackle, tinder-box construction and layout of many county fairs. At the Hawkeye fair grounds there are miles of good roads, fine fences, sidewalks, and there is a park-like neatness and perspective that is very pleasing. The race track and grand stand present an appearance of which even a State fair might well be proud.

With its increased capitalization the fair contemplates the addition of many new buildings and many departments of service. A woman's building will be one of the next buildings put up. Girls' club work, women's clubs of various sorts and other departments will be organized and housed in the new building.

Webster County is fortunate in having more than the usual share of progressive business and professional men who are far-sighted enough to see that the county goes up or down as a unit. If the value of farm production increases it means that the city business man will have the opportunity of competing for a larger volume of business, and he sees in the fair a means of indirectly increasing his profits by directly increasing the profit of his customer, the farmer. Enlightened selfishness!

The fair is the natural "get-together" spot of the county, and the competition it inspires among the younger generation is a positive inspiration. The many and varied improvements anticipated will put the fair grounds to work

during the entire twelve months. Special features will hold the boards on the various holidays. When the industrial building is built it will be the scene of spring and fall style exhibits, annual automobile shows and other events of interest to the entire county.

And now a word about the men who have built up the fair to its present successful state. While all of the shareholders have done their part and deserve credit, the greatest part of the work has fallen to H. S. Stanbery, sec-

(Continued on page 88)

### DOVER DATES MAY BE ADVANCED

#### Movement on Foot To Hold Tuscarawas County Fair Three Weeks Earlier

Dover, O., Oct. 18.—Officials of the Tuscarawas County Agricultural Society this week admitted an effort in being made to have dates of the 1923 fair advanced at least three weeks. The fair association in recent years has suffered loss due to inclement weather, resulting, it is believed, in the lateness of the exhibit. The fair was extended an extra day this year because of the bad weather and at that but 20,000 adults paid admission to the grounds, while the children's tickets were estimated at 1,500. There is a possibility of the Tuscarawas exhibition being held a week following the annual Stark County Fair at Canton. Many horse owners were disgusted with the condition of the track last week, and it is doubtful if they will again enter their horses. More than 12,000 persons paid admission to the grounds the opening day, which was ideal for the fair. The balance of the week it rained every day.

The date for the West Jackson County Fair, to be held at Pascagoula, Miss., has been set for November 17. V. G. Jackson is the president.

### OPPOSES FREE FAIR

#### Suggestion That Admission Fee to South Dakota State Fair Be Abolished Hits Snag

At the close of the South Dakota State Fair at Huron, this year, Secretary John White made the suggestion that, beginning next year, the admission fee to the fair be abolished and the free fair idea be adopted. One of the chief advantages pointed out by Mr. White was the increase in attendance that would result from the change. No action was taken on Mr. White's suggestion, tho there was considerable discussion and some of those interested in the fair were inclined to look favorably upon the free-fair idea.

But the plan has met an opponent in the person of Hugh Smith, member of the State tax commission and for fifteen years superintendent of the speed department of the fair.

"The free-fair idea appears very attractive at first thought," says Mr. Smith, "but after a more extended consideration of the matter it occurs to me that the disadvantages far outweigh the advantages to be gained; that any change in that direction would be a mistake at this time, and I doubt very much if it would be advisable at any time to change to the new and uncharted ways of the free-fair idea."

Continuing, Mr. Smith says: "County fairs generally have one or two big days and the State fair generally has about three days of big attendance. On those days the grand stand and bleachers are filled to capacity—on those days a larger crowd could not be handled successfully and probably, and I fall to see where much greater revenue could be derived from that source were admissions at the gate free to all. The admission fee at the gate is so small as compared with what the average visitor at the fair spends on shows and other entertainment features on the grounds that I am forced to the conclusion that the number of people who stay away from the fair on account of an admission fee being charged is small indeed."

"I am in accord with the statement sent out from Huron that the State fair is an educational enterprise; I believe that the boys who are exhibitors in the calf and pig contests will be the leading exhibitors in the livestock shows of the future and that the girls who contest in the baking, preserving, fruits and needle-work classes will in the future be the mainstay of the State, but I submit that the small entrance fee at the gate does not keep any one from entering these contests or exhibiting at the fair, nor does it keep many, if any, from enjoying the educational treat of viewing such exhibits."

"Many thousands of dollars have been expended in permanent improvements on the grounds in the past ten years out of funds received at the fair as the result of hard work and good management on the part of those in charge of its affairs. It is one institution in the State that is self-sustaining and in my opinion should remain such and not be placed in a position to be huffed about by future legislatures."

### NEW AUTO RACING ASSN. HOLDS ITS FIRST RACE

Little interest was manifested in the first race held under the auspices of the newly organized Western Kentucky Racing and Athletic Association, at Owenboro, Ky., October 14. Attendance was small. A \$500 purse was offered for the fifty-mile race and there were eleven entrants, most of them local boys. Eddie Bell, of Owensboro, won the race with a Chevrolet car, his time being one hour and nineteen seconds. This was Bell's first race and he proved himself a clever driver. A. Schroeder, of New Albany, was second in an Essex, and Harry Brumby, a one-armed driver, was third in a Ford. Only five cars finished the race.

### ALLEGED GAMBLING AT FAIR CONDEMNED

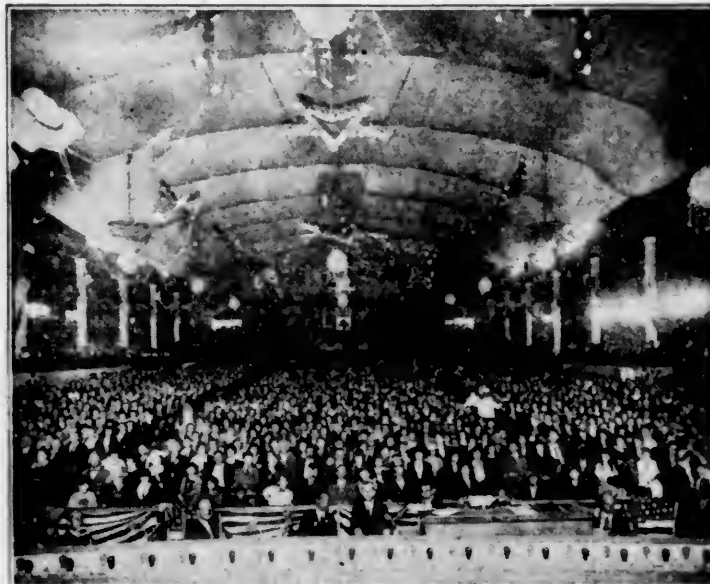
Birmingham, Ala., Oct. 20.—Alleged gambling devices permitted by the South Mississippi Fair, at Laurel, Miss., last week were severely condemned at a meeting of the Laurel Ministers' Association called the last of the week. The secretary was instructed to register a protest against the action of the fair association in allowing gambling devices to operate on the fair grounds.

"This would have been done beforehand but the ministers were assured that such gambles would not be allowed," says a statement from Rev. O. S. Lewis, secretary. "In the face of such assurances, which were published in the Laurel Daily Leader, the action in permitting the gambling devices to operate is all the more reprehensible."

### FAIR BANKRUPT

The Northeast Texas Fair of Pittsburg, Tex., filed a voluntary petition in bankruptcy in Federal Court at Texarkana, Tex., October 8. Total liabilities are listed at a little in excess of \$20,000, of which \$15,750 in outstanding claims are secured and the rest unsecured. Total assets consist of real estate valued at \$6,800 and \$23 in cash.

### AT THE COLISEUM, TEXAS STATE FAIR



Large, enthusiastic audiences were the rule at the State Fair of Texas, at Dallas, October 8-15, both in the Coliseum and before the grand stand. The accompanying picture is a flash-light of a Coliseum crowd for the vaudeville bill given every afternoon and evening. On the bill were Rovin's Midgets, billed as handliners and closing the bill; the Simmons Dancers, with Dorothy Lang and Walls and Winthrop, out of Ernie Youg's "Margold Garden"; Joe Thomas' Saxotette, with Clarice Gannon, dancer; Kane, Morey and Moore, perch pole act, and the Four Bards. The midgets went over in great fashion, holding the folks in their seats. The dance revue was given the full appreciation it deserved, and the other acts were voted among the best ever booked for the State Fair. Afternoon shows opened with a concert by the Mexican Artillery Band, while at the evening performances Thavin's Band furnished the music, with Lillian Cummings, soprano; Alfred Kanberg, tenor, and Milo Lukka, baritone.

### EXCELLENT SHOWING MADE

#### By Arkansas State Fair and Permanent State Organization Seems Assured

Little Rock, Ark., Oct. 18.—The Arkansas State Fair, which came to a close Saturday, was one of the most successful fairs ever held in the State, both from the standpoint of attendance and finances. While the fair represents an attempt to bring back to life the Arkansas State Fair and establish it upon a permanent footing and was the second annual exposition, the fair management is jubilant over its success and is confident that it on the showing made this year and from the State legislature and from other sources can now be obtained which will assure a permanent State organization.

Nothing but the cleanest of amusements were tolerated. Daily inspections were made of the midway by the fair management and some of the amusements were closed as a result. Exhibitor prices from concessionaires were also prohibited, the owners being required to post all prices in a conspicuous place and adhere to them. The midway attractions were supplied by the Greater Alamo Shows and free hippodrome program by F. M. Barnes, Inc., of Chicago.

E. G. Bylander, former manager of the Missouri State Fair, was in charge of the exposition this year. George L. Turner, of Little Rock, is president of the fair association.

### TEXAS FAIR NOTES

The 1922 West Texas Fair which came to a close at Abilene October 7 was a success financially and otherwise. The fair paid its own way and had a record-breaking attendance. Plans for a bigger fair than ever are already being laid for next year.

The Ennis County Fair at Ennis, Tex., closed October 1. It was the most successful one ever held at Ennis.

The Navarro County Fair at Corsicana, Tex., closed October 1, with record-breaking attendance. The exhibits were unusually good. The Navarro County Historical Pageant was the closing feature and drew an unusually large crowd. Margaret Wright, local secretary of the Community Service, was director of the pageant. Over 2,000 Navarro County citizens were included in the cast.

### ARRESTED FOR ALLEGED GAMBLING

Birmingham, Ala., Oct. 17.—On charges of operating a gambling game, T. J. Walsh and J. E. Walsh, concessionaires at the Madison County Fair at Huntsville, Ala., were arrested last week by deputies from the Sheriff's office. Their trial has not been set.

Fifteen thousand people attended the opening of the South Louisiana Fair at Donaldsonville the opening day.

ON THE STREETS

ON THE STREETS

# HOME COMING CELEBRATION AND PAGEANT

Historical Addresses, Historical Pageants, Parades, Bands, Torch-Light Processions.

## CHARLOTTESVILLE, VIRGINIA, NOV. 1-2-3-4, 1922

10,000 PEOPLE ON THE STREETS EVERY DAY—BETTER THAN A STATE FAIR

**WANTED**—To be located on the streets, high-class Shows and Rides, Wild West, Minstrel, Animal, Platform Shows, Merry-Go-Round, Whip, Ferris Wheel, Airplane Swings, Concessions, Drinks, Lunch, Ball Games, all kinds of legitimate Merchandise Wheels, Novelties, Balloons, Buttons, Badges. Everybody address

**HOME COMING COMMITTEE, Chamber of Commerce, 306 National Bank Bldg., Charlottesville, Va.**

### HUGE SUCCESS SCORED

By State Fair of Texas—Attendance Nearly 700,000

Dallas, Tex., Oct. 12.—Almost 700,000 people visited the State Fair of Texas this year, and the fair was a huge success from every standpoint. Already plans are being made for the 37th annual fair, according to Harry Olmsted, president, and many tentative arrangements have been made.

The ten days' attendance for the fair just closed was greater by far than that of last year when there were sixteen days' running time. The actual figures are 689,163, which is considered as a remarkable showing indeed owing to the prevalence of Dengue fever, which notably cut down the attendance.

Sunday—everybody's day—rivaled the two greatest days of the fair, with 55,530 passing through the gates.

Among the outstanding successes of the fair closed have been the loud speaker, installed by the Southwestern Bell Telephone Company; Lillian Boyer, in her darling airplane stunts; the magnificent fireworks display, called "Mystic China"; the revived horse show and the wonderful Coliseum vaudeville program.

All of the shows and concessions were put on in a notably clean and perfect way and so far as was learned there were no complaints of graft of any kind. Great credit is due Harry Olmsted, president of the fair association, and also to its general secretary, W. H. Stratton, whose many years of experience have again proved his entire fitness for the responsible position he holds with the fair.

Everybody connected with the association, both financially and otherwise, were exceedingly pleased with the results of the 1922 event, and everyone left the grounds feeling perfectly satisfied.

### SUCCESSFUL FOUR-DAY FAIR HELD AT KENEDY, TEX.

The Karnes County Fair, Kenedy, Tex., closed Saturday, October 14, a successful four-day show. The county organized the association last year, sold stock sufficient to buy 64 acres of land, erect two large barns for live stock and poultry, a race course, grand stand and a large exhibit building.

On October 11 a parade headed by the Alzafar Shrine band, patrol and drum opened the fair. The parade consisted of beautifully-decorated automobiles and trucks, loaded with the society and business element of the county, also a large representation of the schools, both country and city. These were followed by a big troop of cowboys.

The buildings were well filled with splendid exhibits from the farms. The women's department was filled with rare, tasty and useful exhibits.

The J. George Loos Shows played at the Karnes County Fair. Mr. Loos has a model carnival, according to Howard Stoltz, secretary of the fair.

The race track at Kenedy has proven to be one of the fastest in South Texas and plans are being made for matinee races during the winter and spring of 1923.

### FLUVANNA FAIR

The Fluvanna Fair, Carysbrook, Va., closed its eighth annual meet October 13, having had only one rainy day, which, however, was covered by insurance. The attendance, however, was not nearly up to the management's expectations, altho about double the usual amount of advertising had been done. The exhibits were fine in the farm produce, fancy work and domestic economy departments, and the association will pay out considerable cash as premiums. The midway had been contracted to W. A. Strode, for the Southern Exposition Shows, and he made good on all lines, according to Secretary J. B. Underhill.

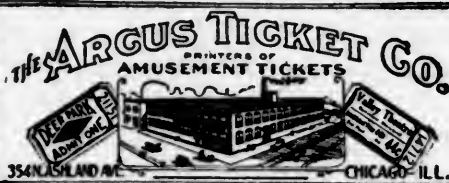
### BOY AWARDED DAMAGES AGAINST FAIR ASSOCIATION

Syracuse, N. Y., Oct. 21.—The Cortland County Agricultural Society must pay \$15,000 to little Arthur Kellen, aged 11, who was burned and scarred by an explosion in one of the concession booths on the fair grounds two years ago, according to the verdict of a Supreme Court jury here yesterday afternoon. The boy brought suit for \$50,000 thru his father. The case is believed to establish a precedent in this State, as it sets up the decision that a fair association is responsible for the acts of concessionaires and for acts of negligence on the part of exhibitors at the fairs.

### YORK (PA.) FAIR HAD SPLENDID ARRAY OF TALENT

With beautiful and mild weather the York, Pa., Fair opened to tremendous crowds, exceeding the opening-day attendance last season by 15,000 and continued to break all records.

Herbert D. Smyser, the popular and genial manager of attractions and the director of



ROLL (RESERVED COUPON) FOLDED FOOTBALL TICKETS CARNIVAL  
DIAGRAM AND ADVANCE SALE RACKS  
BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

**WANTED! FOR WANTED!**  
**WAYNE COUNTY FAIR AND HOME-COMING**  
WEEK OF OCTOBER 30 TO NOVEMBER 4, AT JESUP, GA.  
Independent Shows, Rides and Concessions of all kinds open. No exclusive. Also can use Band and Free Act for this occasion. Send all wires or mail to H. C. GILLY, Mgr. and Sec'y, Jesup, Ga.

### FREE ACTS WANTED---Last Fair of the Season

Can use two or three high-class Acts for outdoors. Must be strictly high-grade and bed-rock salary. Wire or write quick at your own expense. Open November 2nd, close November 11th. State all, 2 Shows—Afternoon and Night. J. C. FOWLER, Business Manager, South Texas State Fair, Beaumont, Texas.

...racing, excelled himself on the wonderful selection of acts. The show started off at one o'clock sharp each day and concluded right to the minute of five. Frank Wirth, of the Wirth-Blumenfeld Fair Booking Association, was in complete charge of all the attractions in addition to supplying eight of the big acts of the show, putting everything over with fine snap.

Among the acts, which were conceded to be one of the finest programs ever put together, were John Robinson's Elephants, Thaler's Circus, Four American Aces, Six Stella Sisters (dancing acrobatic beantles), especially loaned by the Shabert Circuit; Lucile Anderson's New York Hippodrome Diving Belles, Jordan Girls, Paring Cromwells, Hip Raymond and Mildred Maisson, the Six Belfords, Gertrude VanDeinse and Parson's Band.

It has been H. D. Smyser's policy for many years to secure absolutely the best acts submitted and he is a secretary today who does not look at the expense. His policy is nothing too good for the York Fair. The way this show has been going ahead from year to year signifies his policy is the only one.

### BUILT FOR PERMANENCY



Entrance to one of the great steel and concrete buildings at the Southeastern Fair, Atlanta. These buildings are built for permanency and for all-year-round use, a plan which is being followed each year by more and more fair associations, as it greatly increases the usefulness of the fair plant. The fair grounds of the future are destined to become community centers, where not only the fair, but conventions, chautauques, concerts and civic events of various sorts will be held. Watch them!

### FULLER DENIES THERE WAS GOUGING AT TRI-STATE FAIR

Frank D. Fuller, secretary and manager of the Memphis Tri-State Fair, Memphis, Tenn., in a letter to the editor of The Billboard denies that there was any gouging of patrons at this year's fair and that the story copied from a Memphis paper is very misleading. Mr. Fuller's letter is as follows:

Editor The Billboard—I have just read in the Fair Department of The Billboard, October 14, the article supposed to be copied from The Memphis (Tenn.) News in regard to the Tri-State Fair, and headed "Fair Visitors Gouged".

This whole article is entirely misleading, and very unfair to the Tri-State Fair Association, in the first place the article was probably copied from The Memphis Press, and not from The News, as there is no such paper in Memphis, and fair visitors were not gouged in the manner this article would indicate. There was never any time that soft drinks could not be purchased on our grounds for 5 cents. Many of the concessionaires did, however, charge 10 cents for drinks. This is practically a uniform price on most fair grounds where concession privileges are paid for and also applies to ball parks, circuses and other entertainment enterprises where special service is rendered and a concession purchased.

The statement that parties were required to pay 20 cents for soft drinks is just a little misprint that The Memphis Press is fond of using. The Memphis Press being a member of the Scripps Syndicate, which is fond of using pepper in its writeups.

The article would also lead one to believe that we had splendid wheels, operating on our grounds. We would like to state that no splendid wheels of any kind whatever were operated at the Tri-State Fair and the public was in no way gouged for cars. We had a high-class lot of restaurant and eating stands on our grounds and first-class meals could be secured all the way from 35 cents to 75 cents. A meal could be purchased for 75 cents on the fair grounds that could not be secured for that amount at any restaurant in Memphis.

We do not object to just criticism and are not objecting now for the Tri-State Fair alone. I have noticed recently in the fair columns of your paper equally unjust and unfavorable and misleading criticisms in regard to other fairs. If The Billboard is going to print criticisms of this character it should, in justice to the fairs, send a special representative to these fairs and hand out first-hand criticism rather than misstatements from local sources.

Very truly yours,  
(Signed) FRANK D. FULLER,  
Secretary-Manager.

### REJECT PLAN TO BUY FAIR GROUNDS

Waterloo, Ia., Oct. 14.—Black Hawk county supervisors at a special session this week rejected proposal of stockholders of the Cedar Valley Fair Association to submit at the November election a proposition to purchase grounds and buildings of the association. C. S. Santee and W. H. Merner, who submitted the plan, told the board that \$100,000 is invested in the 50 acres, buildings and race track, but that the plan would be sold to the county for \$50,000. Six members opposed the purchase and only one voted for it. County's financial situation was explained as reason for rejection.

### EXHIBIT BUILDING BURNS

New Orleans, Oct. 17.—Advices from Shreveport, La., state that the poultry building at the State Fair grounds, which was to house the automobile show, was destroyed by fire Saturday night, entailing a loss of \$11,000. The structure will be rebuilt as soon as possible.

### FAIR NOTES

The first annual Rice Day Carnival to be held in Louisiana will be staged November 18 at the opening of the Calcasieu Parish Fair, at Lake Charles, under the auspices of the Lake Charles Association of Commerce.

The receipts of the recent Erie County Fair, Sandusky, O., amounted to \$9,133, or about \$1,000 more than in 1921, according to a report made to the Erie County Agricultural Society.

New members elected to the Board of Directors of the Defiance County Fair Association, Hicksville, O., are: C. A. Waltenberger, Dr. J. S. Hull, C. E. De Muth, Jim Butts, Marion Smith and B. F. Meyers.

John Hinton and Company, who recently arrived from Chicago, will be seen around New York in a new act shortly.

LOS ANGELES

(Continued from page 85)

on here. This new concern has made great strides in the doll line.

Ivy Sheppard, well-known stock leading woman, is receiving many offers for her return to the stage, but she is vacationing here and will be in readiness for a strenuous winter season of theatrical work.

Arthur Craner, a member of the Pacific Coast Showmen's Association, has just finished some very commendable work. Thru his efforts the Jewish Hospital at Duarte has been able to provide entertainment for its patients. The Gogly Bros., Ramsh & Sol Lesser have donated to them a motion picture machine and thru their efforts the Universal Film Studios, thru Carl Laemmle, will furnish them with their programs free. They again in turn thru the West Coast Theaters, Inc., have taken a \$500 membership in the association. This was all thru the untiring efforts of Mr. Craner.

Doris Eaton, who comes direct from her recent success with Ziegfeld "Follies" in New York, and a list of capable singers and dancers, will provide the entertainment program which Joseph K. Gorham is putting on for the guests and visitors of the Ambassador Hotel. "Gorham's Follies", which is the title of the musical, will be put on in the coconut grove of the Ambassador.

Oscar V. Babcock, in his loop-the-loop, is thrilling the natives of Honolulu at the New Aloha Park. He recently arrived from the Peace Exposition at Tokio, and also played engagements thru China and was featured at the Manila Fiesta, en route to Honolulu.

H. S. Fowler has the big Fall Fiesta under the auspices of the Oil Workers' Union, on the Anaheim road, just outside of Long Beach, near Signal Hill, the last week in October.

Leo Carrillo, who is closing his two weeks' engagement in "Mike Angelo", has received much comment upon the cleanliness of his show. He proved to the Los Angeles public that more amusement can be got from a pure plot than most of any other kind.

The following additions to the roster of the Pacific Coast Showmen's Association came in this week: H. H. Beall, Wayne Barlow, Chas. H. Cohn, Peter Callander, Thomas L. Godfrey, Harry H. Hargrave, Louis H. Kroll, Claude Lawes, John Politt, H. L. Steneman and Harry E. Wooding. The charter is near closing and a rush to have initiation cost will bring many more in the next week or two. November 1 is the deadline in charter members.

AN IOWA FAIR THAT IS BUILDING FOR THE FUTURE

(Continued from page 86)

retary and manager, and to him is largely due the substantial growth the fair has made. Mr. Stanbery has been manager of the fair for four years. L. E. Armstrong, president of the fair; T. K. Peterson, vice-president, and E. R. Campbell, treasurer, all have done much to aid in the fair's growth. So have the fifteen directors, ten representing the supervisor districts of the county and five directors at large. Secretary-Manager Stanbery came to Fort Dodge with years of experience in managing fairs. He helped to organize the Mason City, Ia., Fair in 1905 and for five years was one of the directors and superintendent of speed. In 1913 he was offered the position of manager of the Cedar Valley Fair and Exposition at Cedar Falls, Ia. This fair was started by George Hocutt, but for some reason Mr. Hocutt severed his connection with that association in July, 1913, without having completed the buildings and equipment, and when Mr. Stanbery took charge in July of that year there were no buildings erected except the grand stand. He completed all the buildings and conducted the fair that year, and for five continuous years was secretary and manager. Since then he has devoted his energies to the Fort Dodge Exposition, where he has put his knowledge of fairs to the best use.

The 1922 Hawkeye Fair offered its patrons not only some of the best entertainment obtainable, but also numerous educational features that meant much in a practical way, presented in a manner that aroused the keenest interest. An epitome of one day of the fair is set forth thus by the citizens' committee: Thousands of exhibits, beautiful, instructive, entertaining; several horse races; a great hippodrome of the best circus vaudeville acts in the country; pageant of "Civilization"; 300 people in the cast, \$10,000 investment in scenery and equipment; superb fireworks; cattle show; poultry show; agricultural show; horticultural exhibit; home economics; art exhibit; magnificent band concerts; lectures; instructive literature; souvenirs; social contact with thousands of acquaintances; attractive grounds; comfortable conveniences and accommodations representing a \$300,000 investment for the patron's benefit; 12 hours of varied delight. Price of all this 50 cents.

Is it strange that a fair that offers such a program and that has back of it hundreds of enthusiastic boosters is taking its place as a leader among county fairs? Not at all.

MASSACHUSETTS FAIRS HAVE HAD A GOOD YEAR

Boston, Oct. 18.—Agricultural fairs this season have shown a great improvement in Massachusetts, states the Department of Agriculture. At the Eastern States Exposition in Springfield the total attendance was 236,000. At Brockton it was nearly 300,000 for the five days and would probably have been larger if it had not rained the last day. Worcester, Northampton and Great Barrington report unusually large attendance. Midway shows have never been so clean. Following the fairs will come the poultry exhibitions, which will begin very soon. October 20 will come the first meeting of the committee to arrange the program for the union agricultural show in Horticultural Hall January 16 to 19. The corn show will come at the same time.

ATTENTION! SPECIALS FOR HALLOWE'EN, CARNIVALS AND FAIRS

- Standard Confetti, in Tubes, Per 100.....\$2.50
Standard Confetti, in Sacks (50 lbs. to Sack), Per Sack.....4.50
Standard Serpentine, Per 1,000.....2.50
No. 601—Patriotic Carnival Hats, Gross.....2.00
No. 603—Special Fancy Paper Hats, Gross.....3.00
No. 186—Pumpkin Head on Springs, with Fur, Gross.....3.50
No. 425—Large Squeaking Bird on Stick, Gross.....6.00
No. 428—Small Squeaking Bird on Stick, Gross.....3.00
No. 391—Tis Rattle with Whistle, Gross.....3.00
No. 371—Large Tin Rattle with Whistle, Gross.....4.00
Sample Collection of FLASHY PECKKNIVES.....3.00
No. 487—Fancier March Jumping Frog, Gross.....1.30
No. 113—Australia Jumping Kangaroo, with Sliding Board, Gross.....7.20
No. 402—The KISSBURGLAR Animated Photograph, Gross.....3.60
No. 604—Fancy Assorted Peper Parasols, 18 \$9.50
No. G-10—Bakerstrather, Gross.....1.60
Assorted BIMPO Dolls, with Fur, Gross.....3.00
No. 172—Toy Wood Extension Scissors, with Leather Ties, Gross.....2.10
No. 200—Snapping Motives for All Occasions, Gross.....4.00

FUR NOVELTIES AND RUBBER BALLOONS

- No. 50—Two-Color Round Air Balloon.....\$2.15
No. 60—Plain Air Balloon.....1.00
No. 65—Large Airship Balloon.....3.00
No. 66—Two-Color Patriotic Prints.....3.50
No. 70—Round Toy Sweet Gas Balloons.....3.50
No. 75—Round Gas Balloon.....3.50
No. 80—Round Gas Balloon.....3.00
No. 1—Special Package Balloons, containing 25 Big Airships, 25 Sausage Sewawkers, 25 Large Round Balloons, 25 Round Picture Balloons, in beautiful packages, Per Pk.....2.60
No. 105—The "FLYER" Balloon, Large Airship, with Propeller.....9.60
No. 101—Gezle Woole Bird.....9.00
No. 104—Balloon Silks.....4.50
No. 13—Cafora Silks, Best Quality......55
No. 181—Jazz Monkey, 11 in., Full Size.....8.00
No. 183—Jazz Monkey, 10 in.....7.00
No. 185—White Foaming Monkey, 7 1/2 in., 7.00
No. 189—Bird of Paradise on Springs.....1.70
No. 189—Small Monkey with Fur, 5 1/2 in.....3.00
No. 170—Toro with Fur, 4 in.....2.50
No. 191—Small B-things Negro with Fur......80

SPECIALS

- No. 2130-11—Accordion, 6 1/2x10 1/2 inches, 10 Keys, 2 Metal Stays, 2 Basses.....\$28.00
No. 1932-10—Accordion, 12 1/2x10 inches, 10 Keys, 3 Registers, 2 Basses.....34.80
No. 2134-111—Accordion, 12 1/2x10 1/2 inches, 10 Keys, 3 Registers, 2 Basses.....48.00
No. 1108-10—Mouthorgan, 3 1/2x1 in., Nickel-Plated, Cover.....1.10
No. 81-8—Mouthorgan, 3 1/2x1 in., Nickel-Plated Cover.....1.15
No. 1340-20—Mouthorgan, 5 1/2x1 in., Nickel-Plated Cover.....2.40
No. 457-32—Mouthorgan, 5 1/2 in., Double Sided, Superior Quality.....5.50
No. 3311—Fancy Brass Wire Basket, in Gold-line Finish, Will not tarnish.....1.10
No. 49—Gillette Style RAZOR BLADES, Rustproof, Per Gross.....3.00
No. 45—Nickel-Plated Blade Sharpener, Suitable for Gillette or Imported Razor Blades, Leatherette-Covered Case, Per Dozen.....4.80
No. 50—Combination Razor Set, Safety Razor with Blade Sharpener, in Attractive Leatherette Box, Per Dozen.....6.00
No. 55—THE HORSE RACE Novelty, Wonderful Pastime, Per Gross......65
No. 439—Jumjank Jack Acrobat, Per Gross.....3.45
No. 419—Army and Navy Needs Envelopes, Per Gross.....7.40

Write for our special price lists of GRAB BAG ITEM, PARTY FAVORS, TOYS and BISQUE DOLLS.

TERMS:

25% with order (money order or certified check), balance C. O. D. Uncertified checks will delay your order.

C. SCHWARZ & COMPANY, 404 WEST BALTIMORE STREET, BALTIMORE, MARYLAND.

BLUE GRASS PARK, LEXINGTON, KY.

FINISHED A SUCCESSFUL SEASON OCTOBER 1ST.
SPLENDID OPENING FOR NEW DEVICES AND CONCESSIONS SEASON 1923, STARTING MAY 12TH
28 ACRES OF LAND, PLENTY SHADE
WE HAVE Coaster, Carousel, Bathing Beach, large Dance Hall, Restaurant, Ice Cream Stands, etc. With erect new buildings for reliable people having something worth while.
MANAGER BLUE GRASS PARK, Box 727, Lexington, Ky.

PRESS AND ADVANCE AGENTS

(Continued from page 51)
Charles Knapp will advance or manage a grand opera festival.
Eddie Smith, diamonds 'n' everything, smearing Broadway with throwaways for "East Side-West Side" at the Nora Bayes Theater.
I haven't had time to get around as I am busy casting "Genevieve", the book and lyrics by myself, score by Rudolph Frank, but Neise, you can depend on me to send you in any news I know to be authentic.

COMMENT

Atta boy, Charlie, let it come frequently if it's authentic, for we can pick up enuf "Bull Ring" chatter to fill the book, but you know, and we all know, that for the most part it's not authentic, for it's a conceded fact that agents are the most secretive fellows on earth

when it comes to telling theatrical journalists what shows they are booked up with.—NELSE.

John E. Barnett, our valued correspondent of Cumberland, Md., is Johnny on the spot when it comes to spotting advance agents who make Cumberland, and John, being a versatile publicity promoter of theatricals in Cumberland, desires it to be made known thru this column as to the sayings and doings of agents while in his town and his latest contribution reads, viz.:
The advance agent realm has many workers, but the realm cannot boast of many like Kirk Smith, business manager of Billy Allen Musical Comedy Company, that is playing a week's engagement at the Maryland Theater. "Smitty" has all the qualifications of a real agent, and a real business manager he is, by-gosh.
Frank Cruickshank, business manager of

OREST DEVANY



Mr. Devany, who is manager of Dreamland Park, Newark, N. J., is seen in the above picture standing on the bridge, while back of him are the park crowds. Mr. Devany has made an excellent start with Dreamland Park and promises to make it one of the leading amusement resorts of the East.

"The Passing Show", stepped into Cumberland, Md., after getting Mellinger Bros. to sign on the dotted line and left town with an able billing representative in charge of the Cumberland showing, none other than our mutual friend, Geo. Aruold, who by the way hails from the city that made heads famous. George billed the city, and is one of the few second men that oppose giving out decaets to the house advertising agents. Two men of ability in the right place say we.

Gentlemen, here is a name unusual however, it identifies a clever business manager—Lodwick Vroom, the man ahead of Otis Skinner, in "Mister Antonio", that plays the Maryland Theater October 21. Vroom is an advance agent who believes in 'billing' everything, from "soup to nuts".

Fellow business managers, meet J. C. Connor, business manager ahead of Stuart Walker's "Book of Job" show. Brother Connor is one of the few oldtimers and fits wonderfully into the modern scheme of things. He has a Biblical piece with most unusual lithographic billing.

Not Listen Lester, but Lester Davis, if you please. Davit hit Cumberland with a bang and promises the natives a play with all the modern fringes and everything. He is business manager of "Greenwich Village Follies", which shows here two days, October 24 and 25. Lester has enough tack cards to bill New York.

Milton Nobles, star in "Lightnin'", picked a winner in L. E. Garman, the man ahead of the play that Frank Bacon made famous. From the billboard showing, not to mention other billing in evidence, Cumberland has taken on the appearance of Chicago when a real circus hits the burg. Three days of "Lightnin'" at the Maryland Theater and S. R. O.—can you beat that?

Ned Aivard, business manager ahead of "Up in the Clouds", arrived in Cumberland accompanied by his truck load of billing. When Ned unloaded his paper at the Maryland Theater the advertising agent, "Blinker" Rice, asked for a vacation. Aivard is known as a worker with a big W.

"Jimmie" Cocharan, who does his flying in an auto truck for the Thomas Cusack Company, tells us that he expects a new car. Jimmy intends to christen it "Irish", and an addition of Irish Flyer is suggested to make the name fit Jimmy.

Cleveland N. Bramble, property man, billposter, lithographer, trunk hustler and man of various qualifications at the Maryland Theater, is making history. Cleve claims he is so blame busy that when he goes home at night he meets himself coming back to work. Which all indicates he is faster than his shadow.

Who is the greatest pest the business managers have to contend with? The house advertising agent that says: "Say, be sure to fix me up before you leave." A wise move in the business would be to remove this pest by advocating the employment of theater advertising agents that draw down a salary and do not have to sell "passes" in order to keep the woves away from the door. Gentlemen, let's get busy, and remember there is one press agent in Cumberland, Md., that will lend a hand with publicity and everything. Shoot in a few letters so we can locate these "dneat" hounds. This species is killing the business, so let's remove his identification and have house advertising agents that work, not collect passes for a living. By removing this "bird" we remove that chap who wants the "order" on the box office for distributing circulars and placing a few window cards.

THE MEANING OF MOVEMENTS

(Continued from page 51)
combination of emotions, and the application of such a gesture score to a melody or to a progression of words is a simple matter.
Colonel Barron is continuing his researches, in particular in relation to moving-picture production, in which a great future is prophesied for his method by those who have witnessed demonstrations of his work by pupils versed in the new system. The publication of a book already announced has been postponed owing to new and surprising developments of the researches which cannot be indicated in a brief article.

SHOW PRINTING

Best Workmanship—Prompt Service
TYPE and BLOCK WORK
Dates, Cards, Heralds and Banners
Stock Pictorial Paper for practically every attraction.

The Donaldson Litho Co.
NEWPORT, KENTUCKY
OPPOSITE CINCINNATI



**RINKS & SKATERS**

(Communications to our Cincinnati Office.)

**"FREEZY" RETURNS TO RINK GAME**

E. S. Fries, known among the roller skating fraternity as "Freezy", is back in the game after an absence of a couple of years. He postcards from Dover, N. J., that he is with George Karns, well-known rink operator.

**MORELS MOTORING TO COAST**

Billy and Babe Morel were in Chicago last week on their motor trip to the Coast and write that their daughter is a big hit with their act. They add that their eight-month-old son is able to do the hand stand.

**PRIZE MASK PARTY A MAGNET**

The prize mask party at Riverside Rink, Indianapolis, October 17, proved a real attendance magnet, says Manager John E. Baldwin. The affair was repeated a week later. Phil Miller, who has managed local rinks for the past twelve years, is floor manager of this roller.

**CHICAGO HEIGHTS RINK PASSES**

The Satorium and Roller Rink at Chicago Heights, Ill., at one time known as Tinney's Roller Rink, is being converted into a commercial and apartment building. Wm. Wadsworth, Jr., managed the rink for the past year.

**CINCINNATI RINK REOPENS**

The Music Hall Rink, Cincinnati, will reopen October 28 with Al Hoffmann again handling the managerial reins. A new floor has been laid. A seven-piece jazz band will provide musical accompaniment for the fans during the season which, it is said, will see numerous races between local and visiting speedsters.

**ROLLO AND BARGERS END FAIR SEASON**

Cy Barger and his wife have returned to their home in Cincinnati from a ten weeks' play of fair dates in the Central West with a skating act in which Rollo was the third member. Rollo has returned to his home in Janesville, Wis., where he may operate the local rink for the season. Cy is loud in his praise of White City Rink, Chicago, and of the treatment accorded him and Mrs. Barger by Manager Will Higgins when they visited there recently.

**NEW DALLAS RINK A WONDER**

Revolving Stedley communicates that he exhibited to big attendance September 29 and 30 at Lowe's Rink, Wichita, Kan., and at the Coliseum Rink, Kansas City, Mo., October 7 and 8. He contemplates a return to Dallas, Tex., for the winter to perform at the Gardner and Fair Park rinks. The latter rink, says Stedley, is a new wonder. It is 500 feet long and 155 feet wide with an all maple floor. The opening at Fair Park is expected around November 1.

**PITTSBURG ICE RINK REOPENS**

Duquesne Garden, Pittsburgh, Pa., claimed to be the largest indoor ice rink in the world, has reopened for skaters. During the summer the auditorium was given up to dancing. Afternoon and night sessions will be conducted daily, except Sunday, with a special program every Saturday morning for children. New decorations of richly assorted colors cover the ceiling rafters and picturesque designs adorn the walls, with heavy velvet draperies hanging from the rest-room entrances. Other improvements include a new lighting system. As in the past an excellent musical combination is in attendance.

**SKATING NOTES**

The Unusual Duo (Frank Fivlek and George Jennev) are still rolling on the big time. Earl Beeman, of the well-known skating act, Beeman and Grace, will become a Shriner this week while appearing in Kansas City, Mo., his home town. The Reynolds-Donegan act whirled to big returns on the hill last week at the Palace Theater, New York.

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

**WHY? "CHICAGO" ROLLER SKATES?**



They mean satisfaction and their low cost of upkeep means money to you.

**CHICAGO ROLLER SKATE CO.**  
4456 W. Lake Street, CHICAGO, ILL.

**FOR SALE—COMPLETE ROLLER RINK EQUIPMENT**

Richardson's Fiber and Steel Skates, late model North Tonawanda Band Organ, eighty-two keys, ivory decorated, colored lights and decorations and four turnstiles; 14-foot Portable Stage, with Bally Stage and Ticket Booth.  
E. R. SHERLOCK, 33 Fourth St., Woodlawn Beach, Lackawanna, N. Y.

**EXHIBITIONAL AVIATION**

**BALLOON ASCENSIONS AND PARACHUTE DROPS**

**ITALIAN AIRCRAFT DESIGNER AERIAL STUNTS ENDORSED**

**To Supervise Construction of U. S. Dirigible**

Akron, O., Oct. 18.—Umberto Nobile, managing director of the Italian government's aeronautical factories near Rome, arrived in Akron this week to supervise the building of the United States government's semi-rigid dirigible. Nobile was one of the original designers of the semi-rigid type of aircraft and will remain here three months. Work on laying the 300-foot keel for the giant dirigible has been started at the Goodyear Tire & Rubber Co. aeronautical factories in East Akron. The ship is to have a capacity of 750,000 cubic feet of gas and when completed will be the world's biggest semi-rigid dirigible—larger than the ill-fated Boma.

**FREMONT (O.) AERO CLUB**

**To Have Landing Field**

Fremont, O., Oct. 18.—A farm in Rice township has been obtained by the Fremont Aero Club for a landing place for airplanes. Work on marking out the field will be commenced at once. The club has asked Mayor William H. Schwartz to appoint a permanent advisory committee to be known as the Fremont Air Board for the purpose of getting recognition for Fremont as a station.

**TEST IS SUCCESSFUL**

Mt. Clemens, Mich., Oct. 17.—In an official army test to determine whether such landings are practical, Lieut. S. E. Johnston made a successful landing at Selfridge Field today in an airplane without landing gear. When Johnston reached a height of several hundred feet he tucked away his retractable landing gear, and then glided to the field, coming to a stop within 100 yards. The machine was not damaged. Further tests, at gradually increasing speed, are to be made to determine how fast a plane may land in this manner without damage.

At the Fluvanna Fair, Carysbrook, Va., on October 10-13, Daredevil (George M.) Sparks and Aviator A. B. McMullen (Flying Farmer) of the Merry Mills Aviation Co., Cobham, Va., thrilled the crowd daily by their bold and breath-taking air work. This was the first airplane act ever staged at the Fluvanna Fair, it is said, and was the great center of interest. The Flying Farmer on the first day staged an opening thriller on his first flight over the grounds when just over the crowd, and facing a high hill, he made a nose dive that convinced all that he was going to his death. He lightly volplaned nearly to the bottom of the hill, then flattening out he skimmed up, holding the machine to the curve of the hill, and alighted on the exact top as gracefully as a bird. The crowd simply held its breath. The daredevil's wing-walking and acrobatic work on the plane, followed by the parachute jump each day, kept the crowd on its toes. But the real thriller came the last day, when Mrs. Sparks volunteered to make the jump—and did it "to the queen's taste", making from a height of about a half mile one of the finest jumps ever staged. They put over all they thought and more, and the fair association, thru J. B. Underhill, secretary, gladly takes this opportunity to most heartily endorse them and their work, and their earnest interest, coupled with skill.

**AIR COMPANY INCORPORATES**

The Grisard Field Company, owners of the aviation field at Blue Ash, O., near Cincinnati, was granted incorporation papers at Columbus, O., October 16. The capital stock authorized by the incorporation papers is \$35,000, of which \$20,000 will be issued to the contributors to the fund which was used to purchase the field from the Baldwin Piano Co., of Cincinnati. The remaining stock will be issued to the contributors of another fund for the preparation of the field for actual flying. The latter work will be done under supervision of the United States aviation officers.

**ALL IN THE PUBLIC EYE**



Left to right: Captain G. J. McGowan, night flyer and stunt pilot; Mayor William Hale Thompson, of Chicago; Dick Seal, daredevil. The photo was taken at the Fagocant of Progress in Chicago, where Seal created quite a bit of excitement.

**AVIATION NOTES**

V. P. Taylor, the balloonist, is an Australian.

All stunt exhibitional flying for parks and fairs next season will be practically monopolized by the glider and helicopter men, says an authority. And yet—well, the old-time balloonist and parachute leaper will still be doing business—not as many of him, perhaps, but he will still be among those present. Daredevil Jamie Anderson is a big drawing attraction with the J. F. Murphy Shows, according to Puneer Elmer, press agent. Anderson does a trapeze performance after his balloon leaves the ground and after the parachute opens. He also makes triple parachute leaps.

**STAGE EMPLOYEES AND PROJECTIONISTS**

(Continued from page 51)

following stage crew: Fred Woodbery, carpenter; Louis Herron, electrician, and Jack Lynch, property man.

Walter Weidner, the obliging property man of the Orphenm Theater, Reading, Pa., has been confined to his home for the past three weeks nursing an injured leg suffered in an automobile accident.

Managers and operators at Sherman, Tex., (Local Union No. 468) have agreed upon the terms of a new contract whereby the latter will receive a comfortable scale with ample provision for overtime.

Frank Murphy, of Local Union No. 2, is now throwing half-hitches on the fly floor of the Colonial Theater, Chicago. Mr. Murphy has acquired the exclusive concession privilege of a large carnival for next season.

George E. Schell, a member of Local Union No. 533, Frederick, Md., was recently discharged from a Baltimore hospital after recuperating from an operation. Mr. Schell has been under the knife twice this year.

This season will see the last of the Grand Opera House, Shreveport, La. On March 1 construction work on the new million-dollar theater will be started. Manager Ehrlich hopes to have it completed by September 1.

Frank Merchant, of Providence, R. I. (Local No. 23); Harry Hawkins, of Local 76, San Antonio, and Lew Wilson, of Local 116, Trenton, N. J., arrived in Chicago week before last and anchored their attraction, "The Charlatan", at the Playhouse.

Enid, Ok.—Lonie Rabbia is back as chief projectionist at the Royal Theater, and Edward Browning as assistant. The American Theater has opened again with tabloid. Brother Wilson is the carpenter and L. Baker is in charge of the projection at that house.

International Vice-President of the I. A. T. S. E. and M. P. M. O. Richard (Dick) Green, who has been ailing for some time and who was thought to have been recovering, suffered a relapse a few days ago and was obliged to go to a hospital. Mr. Green is in Chicago.

"Liz" Leslie, of Local Union No. 13, Minneapolis, Minn., traveling with Singer's Midgets, is in Chicago at present and states that he is bound for Cuba, where the act is booked for the season. Brother Rogers, of Local Union No. 306, Westchester County, N. Y., is also with the Midgets.

William H. Pottmeyer, of Local Union No. 148, Logansport, Ind., recently with the Elwin Strong Attraction, takes exception to our referring to him as "Andy Gump", which we unwittingly did in a recent issue. Someone who purported to know Mr. Pottmeyer wrote in about him and attributed to him the above sobriquet. No offense meant, Mr. Pottmeyer.

Members of the T. M. A., of Minneapolis, Minn., were victims of bandits who invaded their rooms in the Lyric Theater last week and made away with \$336 in cash and five watches. The bandits were masked and wielded large revolvers with which they lined the unfortunate T. M. A.'s against the wall and persuaded them to part with hard-earned cash and treasured timepieces.

Wesley Tront, projection engineer, and Seth E. Barnes, also a projection expert, have opened a theater supply house in the Miller Theater Building, Wichita, Kan. They will handle a complete line of theater supplies and parts for all makes of projectors. Mr. Tront will be on the road most of the time, and Mr. Barnes will be in charge of the office. Mr. Tront is now touring Kansas and Oklahoma in the interest of the firm.

Theater managers of Shreveport, La., have come to terms with Local Union No. 222. Little or no difficulty arose over the new contract. Eddie A. Little, president of Local 222, reports that many of the boys are slightly ill with late malarial fever but with the advent of cool weather will be o. k. The crew at the Grand Opera House, Shreveport, includes Joe Walker, carpenter; Teddy Brody, property master; Eddie Little, electrician; Tom Hasty, flyman, and N. S. Laird, projectionist. The Grand O. H. is the only house in that city playing vaudeville and road attractions.

**RICHARDSON SKATES**

THE FIRST BEST SKATE, THE BEST SKATE TODAY.

In any business it is superior equipment which insures profits and in the rink business it is Richardson Skates which earn real profits.

WRITE FOR CATALOG TODAY.

**Richardson Ball Bearing Skate Co.**  
1209 Belmont Ave., CHICAGO

250 Pair Skates for \$200 and enough parts to last for 5 years, including Straps, Riveting Machine, Belts, Tickers, Fibre Wheels, Axles, etc. A. E. LIND, 1833 East 65th St., Cleveland, Ohio.

170 PAIRS SECOND-HAND RICHARDSON ROLLER SKATES, regulation size, in good running condition. Will sell cheap.

JAY COVER, 315 Bellevue Ave., Lajunta, Cal.

SAY "I SAW IT IN THE BILLBOARD."

RIDING  
DEVICES  
AND  
CONCESSIONS

FAIR GROUND EXHIBITION **CARNIVALS** EXPOSITION MIDWAY SHOWS

BANDS  
AND  
SENSATIONAL  
FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

NIFTY APPEARANCE MADE BY  
MORRIS AND CASTLE SHOWS

Billboard Representative Visits the Large Caravan, Which Is on Its Way to Shreveport, La., Winters Quarters, at Chillicothe, Mo.

Kansas City, Mo., Oct. 19.—The Kansas City representative of The Billboard last Saturday greatly enjoyed a visit to the Morris & Castle Shows and the courtesies shown during their week's engagement at Chillicothe, Mo., last week. The "taking in" of the various attractions on the grounds was included in the pleasurable visit.

This organization, with its twenty-five cars, which looked very attractive in bright green and yellow paint, while settling on one of the sidetracks, is working its way to winter quarters at Shreveport, La.

The attractions, on a large lot, were displayed to advantage, all shows, rides and concessions having plenty of space. The Kiwanis Club, Rotary Club and Lions' Club of Chillicothe endorsed the organization. Mr. Morris said, during its engagement in that city, under the auspices of the Baseball Club.

Practically all of the caravans was purchased the latter part of this season and there was no litter or trash on any part of the lot. There was plenty of electricity, and all the stands were kept immaculate. Morris and Castle own all the shows and rides with their organization, with the exception of the Peppy Arcade, which is owned by Mr. and Mrs. John Good. The following were the attractions, the Water Show having been taken off the first week of October at Clinton, Ia.: Dr. Dippy's Sanitarium, a walk-thru show, with Earl Riebe as manager; Circus Side-Show, managed by Charles Zerm, Mrs. Charles Zerm lecturing on the inside; "The Spotted Boy", Fire Eater, Indian Joe, cage of monkeys of various sizes, Human Skeleton, Mrs. Zerm with her Buddha, and "Pooch" Zerm (said to be the youngest mind-reading act in the show business), a child about six years of age. Dixie Amusement Show, with Pete Thompson manager and a cast of fourteen people, all clever entertainers, with a tent and side wall recently purchased, good curtains, back drops and effects and stage, and an orchestra able to get good music out of its instruments; Schwackhammer's Wild West Show, with seven or eight cowboys, bucking horses and steers and a "bucking bear"; Baby Doll, "largest girl in the world" (weight said to be 540 pounds); Stearns' Jungleground, featuring Jumbo, the big snake, with Dr. Stearns in charge; Midget Theater, showing Major John Hall and La Petite Stella in her Hawaiian dance, and managed by J. Keppie; "Over the Waves", with "Doc" Rowntree as manager; Athletic Arena, managed by John Klonis, with three wrestlers; Hecuba, the Astetic Twins, and the following four rides and their managers: Seaplanes, Harry Roberts; whip, Bob Gruer; ferris wheel, F. Miller; merry-go-round (three-armed), H. Wright. There were about 25 concessions, J. L. Rammie having five handsome stores; the Chinese lamps and baskets of Louis (Jew Murphy) Friedeli, who also has a hoop-la. Tom Klonis has the cook-house and Mrs. Castle has the palmistry with Tricie Scanlon, wife of Billy Scanlon, who featured in mindreading and crystal gazing.

Prof. J. A. Waters' twelve-piece band furnishes the music and it has the necessary "pep" to draw the crowds and hold them.

The staff: Milton M. Morris and John R. Castle, managers; Dave Morris, general agent; F. E. Lawley, secretary; Dr. T. E. Hoyt, assistant secretary; H. H. Wherry and F. G. Walker, special agents; Pete Thompson, general superintendent; R. M. (Happy) Hamilton, lot superintendent; F. South, electrician; E. O. Malley, superintendent of transportation.

In the office wagon hangs the prize awarded the Morris & Castle Shows "for meritorious attraction 1922" by the Chippewa Falls Northern Wisconsin Fair.

Mrs. John R. Castle entertained the writer on their private car and she proved herself a genuine hostess, competing the pleasure of the visit. Mrs. Castle said it was very possible

she would be in Kansas City this winter, as Mr. Castle has relatives here, and that after the show is put away they are planning on making a trip North, not to return to Shreveport until about the first of the year.—IRENE SHELLEY.

NOYES CONCLUDES BOOKINGS

Harry S. Noyes, general representative for the J. George Loos Shows this season, and for many years in advance of the James A. Patterson amusement enterprises, advised that he had concluded his duties for this year with the Loos organization and had returned to his home in Kewanee, Ill., where he then expected he would remain for the winter.

"I do not think," stated Mr. Noyes, "that The Billboard will have to go to extremes in this cleanup, as I believe all the circus managers and carnival owners will attend to the cleanup with credit to themselves and the business they are in."

SICKELS SELLS SHOW

Bob Sickels advises The Billboard that he has sold his Great Lyric Shows to J. A. Anthony and Fred C. Clark, the sale including all the show paraphernalia and the use of the title until the current season closes.

SMITH'S GREATER UNITED ENDS SEASON ABRUPTLY

Tour Closes at Catlettsburg, Ky., Where Management Secures Commodious and Convenient Winter Quarters

Catlettsburg, Ky., Oct. 18.—After 24 weeks of the poorest business known to K. F. (Brownie) Smith, he finally decided to halt his Smith's Greater United Shows here at Catlettsburg for the 1922 season. The weather at the start of the season was ideal for outdoor show enterprises, but toward the end was cold and rainy. "K. F." attributes poor business, first to the coal strike, which upset things in general, especially in Western Pennsylvania. Then, the railroad strike, which was the cause of cutting down the show from fifteen cars to five, in order to make passenger moves, which finally terminated in moving by boat from town to town along the Ohio River. This, to be sure, was slow travel and more than once caused the loss of Monday's business, and railroad troubles caused all Southern fairs for which contracts were held to be canceled.

The last two weeks were played under the auspices of the Independent Order of Foresters, first at Ashland, Ky. (right in town), which had been closed for two years or more, then here at Catlettsburg, which formerly had a prohibitive license of fifteen hundred dollars, but owing to the good impression made by the shows at Ashland a special meeting was held by the Council, which voted unanimously to set that ruling aside for the week of October 9 to 14 to allow S. G. U. to show on the streets one block from the post office.

It was not definitely decided to close here until late Saturday, as all arrangements had been made for the next stand, but several of the citizens got together and called on Manager Smith, pointing out to him the good features of wintering here, even going so far as to pick out two spacious buildings suitable for the purpose. The one agreed on is right on the river front and is a three-story brick building, 120x70, with steam heat, electric light and gas, also the latest improved freight elevator.

The work shops will be on the second floor, paint shop and varnish rooms on the third, while the first floor will be used for exhibits from the 10-in-1, where admission will be charged. Open to the public on Saturdays and holidays.

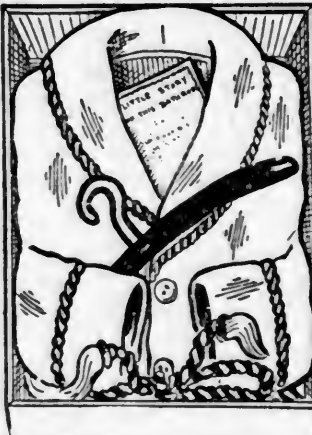
Most all the showmen, as well as concessionaires, left for the Huntington Fair, which is being held this week. Adolph Kuhlman went to Philadelphia and New York on business, Mr. and Mrs. Walter Holiday, who had their cook-house and eight concessions on the show the best half of the season, left for their home in Wellsville, O. By the time The Billboard goes to press Mr. and Mrs. K. F. Smith and K. F. Jr., will be at their cozy little home at Fallsburg, N. C., taking a much-needed rest. "Pop" Erbe and "Kid" Hackensmith were among those who went to Huntington Fair, and after filling their contract there they will remain in that locality, promoting wrestling matches in the nearby towns.

R. O. (Heavy) Cook, lot superintendent, left for his home in Southern Kentucky, where he expects to remain until the first of the year, "resting up". The writer, superintendent of lights, and George VanZant, special agent, leave here about October 30 for Texas and Alabama respectively. Fred L. Stebbins will have full charge of the winter quarters, as a former years, with "Whitey" Shears as his assistant and a crew of five men until January 1, at which time this number will be increased to fifteen or twenty, according to the present plans. Mrs. Fred L. Stebbins will have complete charge of the commissary department, and all hands enjoy "ma's" cooking.—R. F. (DICK) CARLIN (for the Show).

Something New!

TO TAKE THE PLACE OF COMMONPLACE BLANKETS THE UNIQUE "INTERNATIONAL" BATH ROBE

FALL DAYS ARE BATH ROBE DAYS



"INTERNATIONAL" BATH ROBES

WILL OUTSELL ANY OTHER PREMIUM OF SIMILAR VALUE, FIVE TO ONE!

"THE BATHROBE WITH THE HANGER" Reg. U. S. Pat. Off.

SEVERAL SURE-FIRE CARNIVAL ROBES

F523A—Lady's Bathrobe. Made of Indian Blanket Cloth. Flashy colors. Girdle at waist. Boxed individually, with clever enameled hanger. (See center illustration.) \$2.50 EACH.

F5239A—Lady's Bathrobe. Made of Indian Blanket Cloth. Collar, cuffs and necklets trimmed with high lustrous ribbon. Girdle at waist. Flashy, glowing Indian colors. Boxed individually, with clever hanger. \$2.75 EACH.

F134A—Man's Bathrobe. Made of Indian Blanket Cloth. Flashy colors. Buttoned neck. Girdle at waist. Boxed individually, with clever hanger. \$2.75 EACH.

F724A—Man's Bathrobe. Made of Indian Blanket Cloth. Shawl collar. Trimmed with silk cord. Three buttons. Girdle at waist. Bright Indian colors. Boxed individually, with clever hanger. \$3.25 EACH.

Each "INTERNATIONAL" Bathrobe is packed in an attractive display box, together with a clever enameled hanger.

Terms, 25% with order, balance C. O. D. No Robes at retail.

ATLANTIC BATH ROBE CO.

Fair Distributors of the "INTERNATIONAL" Bathrobes. 127-129-131-133 West 26th Street, NEW YORK CITY

**AIR CALLIOPES**  
  
 DRAWS ALL THE CROWDS, PLAYS AUTOMATIC OR BY HAND. TWO STYLES FOR INSIDE OR OUTSIDE PLAYING.  
 TANGLEY CO. MUSCATINE IOWA

THIS FACT SHOULD NOT BE FORGOTTEN—WOOL WILL ALWAYS OUTSELL COTTON

In order to get a wide distribution for **Cayuse Indian Blankets** we quote the following reduced prices for a limited period:

CAYUSE BLANKETS, \$5.00 CAYUSE SHAWLS, \$6.00  
 WHITE GLACIER PARK BLANKETS, \$6.75

We are direct Mill Representatives. Prompt deliveries from either New York or Chicago.

**CAYUSE INDIAN BLANKET CO.**  
 S. W. GLOVER, Mgr.  
 Office and Salesrooms: 207 Putnam Building, 1499 Broadway, New York (Adjoining Billboard Office), 300 Palmer House, Chicago, Illinois

**One-Third Off On Carry-Us-All Repair Parts**

Until NOVEMBER 15th ONLY a Discount of 33 1-3% Will Be Allowed on All Orders for CARRY-US-ALL REPAIR PARTS.

LOOK YOUR MACHINE OVER AND DECIDE WHAT YOU ARE LIKELY TO NEED FOR NEXT SEASON AND ORDER NOW, THEREBY SAVING ONE-THIRD.

A small expenditure at this time will save you many dollars next season. We have plenty of time to give your orders immediate attention NOW. Next spring, as usual, the rush will be on and orders can only be filled in the same rotation in which they are received. Send for your copy of the price list and repair parts if you have none.

**C. W. PARKER,** World's Largest Manufacturer of Amusement Devices. **Leavenworth, Kansas.**

WE'RE BOOSTING YOUR GAME. BOOST OURS—MENTION THE BILLBOARD.

K. G. BARKOOT SHOWS

Encounter Railroad Delay Between Lagrange and Dublin, Ga.

Dublin, Ga., Oct. 17.—The K. G. Barkoot Shows' engagement at the Western Georgia Fair at Lagrange was a big one, one reason being the hearty co-operation and support of the directors of the association...

YOUNG BROS.' SHOWS CLOSE

Winter Quarters at Jamestown, Kan.

The following account of the closing and winter quarters arrangements of the Young Bros.' Shows appeared in The Kansas Optimist (Jamestown, Kan.), of which Walter A. Carlisle is editor and proprietor...

H. B. POOLE UNDER KNIFE

General Agent J. C. Gates, of the Poole Shows, advised last week that the show's head, H. B. Poole, was operated on for mastoiditis by Dr. Walton at the P. & S. Hospital, San Antonio, Tex., October 7...

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



SPILLMAN ENG. CORP.

Manufacturers of SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 40-FT. PORTABLE ROUSSELLES, 50 FT. AND 60-FT. PARK MACHINES.

BANKRUPT STOCK

of "JOLLY PAL" 10c CIGARS

\$2.50 Per 100 or \$23.00 Per 1000

GUARANTEED IN FIRST-CLASS CONDITION. Revenue tax paid by bankrupt manufacturer on the basis of retailing above for not less than 8c each, and each box is labeled accordingly...

STANDARD CUTLERY HOUSE, 443 South Dearborn Street, CHICAGO, ILL. P. S.—We specialize in Razor-Blades, Platers and Safety Razors, Scissors, Pocket Knives, Clippers, etc.

"THE FLAPPER"—DROPS IN PRICE



50 CENTS

50 CENTS

10,000

READY TO DELIVER, "BOYS"

We will kill inferior competition—even if we have to give away real California Ostrich Plumes, FREE.

YOU PICK 'EM WE PAY 'EM

CORENSEN, 825 Sunset Boulevard, LOS ANGELES, CALIFORNIA. Don't Waste Postage. No Goods Sent Unless Paid For. If Interested Send \$5.00 for Sample. Around Chicago, Ill. ZIV, of the Western Doll Company, 175 N. Jefferson St., carries a full line of our goods.

WURLITZER BAND ORGANS

REPAIR DEPT. Most Complete in the Country EXPERT REPAIRMEN All Work Guaranteed NOW IS THE TIME. STORAGE DEPT. ABSOLUTE PROTECTION Ship your Band Organ to us for storage. We will keep it safe and sound for you all winter FREE OF CHARGE. THE RUDOLPH WURLITZER MFG. CO., North Tonawanda, New York

RIO GRANDE AMUSEMENT CO.

WANTED—Manager for 10-in-1. Prefer man with wife. Concessions of all kinds, except Cook House, Grinders, Talkers, Freaks, Chorus Girls with winter salary, Glassblowers, etc. H. KATOO & NAPOLION, Moulton, Texas.

DeKREKO BROS.' SHOWS Enjoy One of Best Weeks of Season at Alexandria Fair

New Orleans, La., Oct. 17.—One of the largest weeks of the season for the DeKreko Bros.' Shows, so far as the ledger in the office was concerned, occurred last week, in Alexandria, where this organization was the big midway attraction at the fair.

Charleston, W. Va., Oct. 17.—Handicapped by rain and cold weather the Smith Greater Shows played White City Park week of October 9 and scored a big success as to good business and pleased patrons.

MRS. HUDSON CONVALESCING Wichita, Kan., Oct. 17.—Mrs. Chas. Hudson, who, with her husband, is well known in outdoor amusement circles, is convalescing at her home, 1756 South Waco street, this city, after undergoing an operation.

By JACK HANLY Charleston "PICKUPS"

Charleston, W. Va., Oct. 17.—Handicapped by rain and cold weather the Smith Greater Shows played White City Park week of October 9 and scored a big success as to good business and pleased patrons.

The Minstrel Show has been strengthened by adding five more performers, giving one of the finest minstrel shows possible. T. H. Rufus is handling the front. The whip has been newly painted a beautiful silver and red combination.

W. E. McCoy, veteran trouper, is on a visit to Chicago and New York. McCoy spent a great part of the summer visiting on the different circuits, including a long visit on the Hagenbeck-Wallace Show early in the spring.

Johnnie Wilson has returned to Charleston for the winter after closing with the Feldman & Pacific Shows. Johnnie has nothing but praise for the Z. & P. Shows and says he will again be on the road season of 1923.

"Ask Shirley Ross" has become quite a by-word with all circus and carnival agents making Charleston, and many will verify the statement that Shirley can put one on the right track and get the "key to the city" if necessary.

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

WORTHAM'S WORLD'S GREATEST

Have Remarkably Good Start at Mississippi State Fair

Jackson, Miss., Oct. 18.—Arriving here at noon Sunday, the C. A. Wortham's World's Greatest Shows got away to an early start in their work of setting up and when Old Sol arose Monday morning every tent was up, and every show and riding device was ready for the public.

This is the nineteenth annual Mississippi State Fair, and is also Jackson's 100th anniversary. Elaborate and interesting programs have been arranged for the entire week, and nine parades are scheduled to take place, all of them ending at the fair grounds, which have brought thousands to the fair early each day.

Mrs. C. A. Wortham returned last night from Dallas, Tex., after an extended trip, during which she visited the different Wortham interests, and found everything in good shape and everyone working hard in an effort to make the success of the shows more pronounced than ever.

Mrs. Henry Knight left yesterday for Dallas, Tex., where she was called by the illness of her sister.—WM. F. FLOTO (Press Representative).

MRS. HUDSON CONVALESCING

Wichita, Kan., Oct. 17.—Mrs. Chas. Hudson, who, with her husband, is well known in outdoor amusement circles, is convalescing at her home, 1756 South Waco street, this city, after undergoing an operation.

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 St., Chicago, Ill.

MASKS Per Gross, \$2.65; Dozen, \$30.00. Wax Noses, Novelty, Animal Masks, Caps, Hats, etc. Free Catalog. S. KLIPPERT, 40 Cooper Square, New York.

# 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.

**Batavia, N. Y., Oct. 11, 1922.**  
Editor The Billboard—I have read with great interest the past few weeks the many articles in The Billboard in relation to correcting the criticisms on the carnivals. The Billboard is deserving of much credit in its efforts on the clean-up job it has undertaken, and I sincerely hope it succeeds. I take this opportunity to express my appreciation of its efforts and my services are at your command any time that I may be able to help.

Mr. Charles Ringling's article in the October 7 issue of The Billboard is mighty good, but his scheme would not work in all localities, neither will any scheme, but, let's get together February 1, as Mr. Ringling suggests, and arrange for some organized scheme for 1923, correct it in 1924 and continue until, thru an organized effort of actual operators and The Billboard, we may rid the country of the cheater that breaks into fairs and carnival companies. Mr. Ringling's suggestion that the organization be perfected thru The Billboard, which should write to a long list of individuals holding various official and clerical positions in each city where a circus or carnival is to exhibit, is similar to what the Civic League has been doing for several years in New York State. I think it is dangerous, for the reason that many who hold the positions whom these letters will reach are inexperienced in knowing what is legal or not, what is skill or chance, what should be censured or not. Local organizations about to have a carnival company and a week of more or less hilarity, to raise funds for the purchase of a home or some local benefit, are permitted to go too far. On the other hand, certain officials often attack a carnival company unjustly, thru the churches or other sources, in order to make political capital for themselves.

May I not suggest the following: It may be too expensive, but it should save the carnival companies and fairs from having on their hands an immense amount of stale property because, when we are no longer operating we would be willing to pay a price had we not been put out of business. At Cincinnati, February 1, elect a censor board to co-operate with The Billboard, divide the United States into zones, an official censor for each zone. This board to be composed of a chairman, secretary and treasurer and the zone censors. Each of these censors to have a certain territory to cover and inspect any carnival, circus or fair in operation and pass on same. These canvassers to be experienced men able to judge every game or show with which they may come in contact, and vested with authority to immediately eliminate anything obnoxious, and then instruct the management to continue without any change.

The expense of this censor board to be met in the following manner: Every circus and carnival company to be charged a license fee. Every fair or other organization contracting with a circus or carnival company to operate under their auspices, to pay a license fee. In other words, operate just as we do with the trotting associations. We pay for membership and have to report to them the names of winners and horses. They inform us if there are in good standing. This censor board should be furnished with names of all concessionaires, and it should in turn inform us of any not in good standing. Yours very truly,  
(Signed) FRED B. PARKER,  
Secy., Gen. Mgr. Genesee County Agrl. Society.

**Lumberton, N. C., Oct. 11, 1922.**  
Editor The Billboard—I don't know what it is all about, but there seems to be a great deal of trouble and a very little practicing in regard to the "clean-up" movement in the outdoor amusement field. I have hesitated to voice an opinion on this matter, but when I see so many empty promises and hypocritical statements being made I cannot help but express myself in writing, even tho' it may never get into print in your columns. Agents and managers who have had "the racket" attached to their shows for years have recently vowed in the columns of The Billboard that they have seen the light, been washed in the blood of the lamb, and have hit the sand-dust trail as confirmed converts and Sunday-School showmen. Yet when I visit their lots today I see no change in their methods. I admit that the outdoor show business needs cleaning up badly to insure its endurance, but I do not approve of the way in which The Billboard has gone into this matter. If The Billboard had wanted to help the showman, co-operate with him in this movement, why could it not have done so by the exchange of letters, pamphlets, etc., instead of making this grandstand play, and throwing our dirty linen out into the streets for the world to behold? In fact a great deal of our trouble today must be laid at the feet of the "Public Educator"—The Billboard.

Barnum said that the American public wanted to be humbugged, and he was right, but it does not want to be told about it afterward, for that takes all the fun out of it. A certain degree of mystery must prevail in the atmosphere of showdom that is peculiar to any other business. We do not set stages with the curtain up, nor do the actors "make up" in full view of their audiences. Suppose that the acts of Kellar, Hermann and Houdini had been exposed to the public by the press. Do you think that they would have been appreciated for so many years by the public? No, the working of their magic was carefully guarded from the public, and they were then enjoyed and appreciated. So must it be with all branches of amusements. Has The Billboard ever stopped to consider how hard it is for a disinterested person to secure a catalog of ordinary merchandise? Just sit down and write Butler Bros. who are extensive jobbers, or Hart, Shaffer & Marx, the tailors, and tell them that you desire one of their catalogs so that you can find out how much your merchant profits on every step pan or suit of clothes that he sells to you, and you will receive a reply that their price lists are only sent out to bona-fide merchants. Yet in a matter of a carnival want to know how much profit the concessionaire derives from each doll, blanket or any other article, or whether the device which he is operating has a gas or not,

he only has to spend 15 cents for a copy of The Billboard, and he is then and there made familiar with the show business in its every phase, for it is all contained therein in plain figures. The supply houses are also to blame for this condition, and their greed for quick sales and large profits. The Billboard has been as a necessary evil to the showman. It has helped him a great deal at times, but it has sold the showman's business secrets to the unsophisticated, and reaped a huge fortune for its publishers at the ultimate expense of the showman, who must now build up his business along new and secret lines, which must be kept sacred from the public and the columns of any theatrical publication. Still the showman must be clean in these new tactics. Let us all remember that actions speak louder than words, and that the streets of hell are paved with good intentions.

Enough has been said about The Billboard, even yet—today—running paid advertisements for gaming devices, such as wheels, salesboards, corn games, etc., and the operators and prizes therefor, so I will not dwell at length on this subject, but let me tell you that merchandise wheels are illegitimate, and they are subject to confiscation and the operator liable to arrest and imprisonment in every State in the United States, with a single exception. If you are going to clean up, and the showman is sincere, it must be done until it hurts. Advertisements for gaming devices, operators, merchandise, and privileges for same, must be kept from the pages of our outdoor show journals, and managers, promoters, committees and fair secretaries must cease selling those privileges, or this movement is all a joke; and that is all it is anyway, in my humble estimation. There is one other thing that I would like to be enlightened upon, and that is how many people making their livelihood in the carnival business (except possibly The Billboard) asked Charles Ringling to tell them how to conduct their respective businesses? I do not think that anyone in the carnival business, or any of his competitors in the circus field for that matter, cares what Mr. Ringling thinks about the way that they are running their respective institutions. Surely Mr. Ringling does not care for any of them, except when loss or gain is at stake concerning the Ringling show. If Mr. Ringling had his way in the matter I feel safe in saying that he would legislate all carnivals and smaller circuses out of business so that he might have the entire outdoor field to further his own selfish gain and profit.

The above is not written as an expression of Matthew J. Riley or the Matthew J. Riley Shows, of which I am general agent. Mr. Riley has his own views on these matters, and I only write from a personal standpoint. For the past twenty years I have felt the sunshine and rain, success and failure, triumph and disaster of the show business, and loved it all, and still love it, but when I see bread and butter being snatched from my mouth and from my friends' and families' mouths by a few penny pushers who never learned to drive a stake straight or tie a half-hitch around it, or by a circus baron, who fears, apparently, that some of his competitors will yet topple him from his lofty position in the circus field, I cannot help but resent their dictations. Showfolk, may they always be right, but right or wrong, showfolk! (Signed) R. A. JOSSELYN.

[Note—Mr. Josselyn writes "according to his lights", but at least he writes honestly. That's something.—The Editors of The Billboard.]

**Atlantic City, N. J., Oct. 13, 1922.**  
Editor The Billboard—Every outdoor showman should welcome with open arms the clean-up that The Billboard has started, and the men who have large sums invested in good, clean carnivals should lend their assistance in helping drive the so-called "carnival and circus" organizations out of the business. Where some of them got the nerve to use the word "circus" is beyond my conception, unless it is used to beguile the public into thinking it will see circus attractions.

During my experience as press representative with different circuses I often heard about the ways used to keep a carnival going and, on account of not landing a circus position the season just passing, I decided to take a try

with a carnival, and I was surprised at the way things were run.

The carnival represented was supposed to be clean and, in fact, at the time of joining at Norfolk, Va., I was given to understand that nothing objectionable in the way of shows or games would be tolerated. This order of things kept up just one week, and from then on until my leaving it kept getting worse. Probably not a town played would have them back again on account of the grift and generally bad personnel. Towns were cancelled at the last minute and several times we did not know on Saturday where we would open Monday.

This carnival started out with good equipment and a splendid array of attractions, which would compare favorably with any fifteen-cent show on the road, but on account of the tactics used people were afraid to come near the lot after the first part of the week. We carried a legal adjuster, who looked after no one's interest but his own, he having the percentage wheels, which were a source of trouble in every town. Drunkenness and gypsy camps also added more troubles to fight.

Every town booked by the general agent (?) would have to be given the once over by the owner to see if it could be fixed. One town in particular I want to mention. At Pleasantville, N. J., the Matthew J. Riley Shows played in June and, by keeping everything down in the grift line, did a big week's business. We showed it the first week in July and from the time the first concession was up until our departure two weeks later the strongest kind of grift was used. The second night everything was closed by county detectives until things were fixed. From then on the crowds were wise to the "boys", who were up against it the rest of the stay. Things became so bad that a delegation of ministers was on the lot most of the time to keep tab on the girl shows, and they registered strong kicks, but the county officers just laughed at them.

At Hammonton, N. J., the same tactics were used during a big Italian celebration, which resulted in the Kiwanis Club of that city passing a resolution condemning the carnival, the results being that without a doubt that town will be closed from now on.

Space forbids my giving more details. What I have stated can readily be proven by the papers at Hammonton and an article in one of the Atlantic City dailies.

To my iden your crusade is one that all honest carnival men will welcome, as the time has come when things have got to be on the level with the amusement-going public, also the newspapers cannot be covered up as in former days. I, for one, will give any information as to local fixes in towns that we were in during the season and hope many others will do the same, as it seems to me that it is high time something should be done to help the biggest and cleanest showman in the world, Charles Ringling, to rid the country of crooked carnivals. If something is not done soon it is going to be a menace to the circus world.  
(Signed) R. B. DEAN.

**Portland, Ore., Oct. 14, 1922.**  
Editor The Billboard—The splendid article, "Let's Get Together for a 'Griftless' 1923", by Charles Ringling, in the October 7 issue of The Billboard, is one of the best things I have read in a long time. If showmen will follow Mr. Ringling's advice it will be a comparatively easy matter to stamp out the crime that now besets the outdoor amusement world.

The crusade that is being made by The Billboard is bound to bear fruit, and the public will give you its thanks and heartfelt appreciation.

The Billboard is still the prime favorite with the show people of the West. It is, if possible, growing better every issue. Success to you and more power to your good right arm.  
(Signed) GEORGE L. HUTCHIN  
(Pageant Producer and Originator of the Portland Rose Carnival).

**Hugo, Ok., Oct. 8, 1922.**  
Editor The Billboard—Publicity is the life of trade, but sometimes, when directed the wrong way, is detrimental.

We have noticed in the last few issues of The Billboard letters from various tented theatrical companies telling of unfair treatment they received from city officials, also high licenses that have been put over by local theater managers, etc.

We believe publicity should be given to this matter in a way that will be effective, and that is locally and not in The Billboard. (This is not a criticism on The Billboard, but merely an opinion derived from observation.)

It is natural for the human race to be selfish in the matter of business, and if a man can learn a way to eliminate competition he will take advantage of it. In some of the let-

ters reproduced in The Billboard the "way means" are supplied. There are, we should judge, about as many Billboards read by local people as there are by "trouper", but the local people who read it are not the ones interested in the promotion of tented organizations.

The tent show manager has a good argument for his business if he will take advantage of it. The majority of the folks in the various towns are for him. The theater manager has been the biggest factor in the promotion of tent show business because he has closed his theater to dramatic organizations or he wants such a large percentage of the gross that it is prohibitive to the producer. Therefore the producer does the next best thing and furnishes his own theater, and the large attendance he receives proves conclusively that the people want the drama. Dramatic art is taught in the schools. The little theater creates interest. It has lived, is living and will live.

Not long ago after making proper arrangements with a city clerk for the appearance of Brunk's Comedians in an Oklahoma town I came in contact with the Mayor, who happened to hear me shouting the merits of this particular company. The first thing he asked me was when we were coming. I answered "next week". He said: "I told the clerk not to issue any more licenses to tent shows." I asked him his reason, and he told me the people did not want them. I asked him how he came to that conclusion, and he said: "Some of the business men had complained to him." I told him if the people did not want tent shows it was not my business, but a very good town for us, as we were looking for business. If they did not want them they would not attend. He then stated that everybody attended and that was the main reason for complaint. I then said: "Mr. Mayor, by your line of argument you have convinced me that the people of your city want this line of amusement. Those who don't are in the minority, and it is your duty, as we are looking for business, to give the people what they want. He said he had never looked at it that way before, and invited us to come on in, also other shows.

We succeeded in reducing the license in a town this season that is the home of the best-known tent theater companies. The company has always paid the high license without argument. It should be chronic among tent show managers and agents to complain about high licenses.

This is a supposed to be a free country. We all have a right to live. We are not trespassing just because we happen to be in another town from that in which we live. We have rights and should not be afraid to stand up for them. You don't have to speak into a megaphone. You have a legitimate business by the fact that many towns have built theaters in order to have dramatic attractions and, as stated before, the schools teach dramatic art and the most prominent people of the community are interested in it, proving that it is worthy. You should be proud of the fact that you are in the business. Stand by.

One theater manager asked me how much we had to pay the city to show a week. I told him enough. He said that we should have to pay a high license, as we came in and got the big money, while he stayed there the year around, paid the city license, donated to charity and helped to build up the town; also spent his money in town. I told him that we probably paid the city as much in one week as he did in the year and that our aid was always welcome for a worthy cause. He also told him that our thirty people had to eat and sleep in town in the city. Just as a matter of information I looked up the status of this particular manager. I found that we paid the city \$10 more for one week for our theater than he did for a year, that every time any particular organization had need his theater they had paid him for it, that he bought most of his supplies out of town and that our people spent nearly as much in the city in one week as he did in a year. He was not popular in the town and is, as a rule, the kind of a fellow who does not prosper and helps to make it tough for the tent show.

I met another theater manager who asked me if I had any allies that we could run in his theater. The question stunned me for a moment, and I told him that most managers wanted to run me out of town instead of running allies. He said: "It's different here. I figure if you are successful in converting a showgoer next week I will have a shot at him after you leave." This man is popular in his town and a hard one to beat. He does business all the time and the license is cheap.

Where there is a high license in a town there is usually some particular reason for it. It may be caused by inferior shows, it may be caused by ignorance in classing various kinds of attractions, or it may be caused by competitive "pull". Whatever the reason, it is not the vote of the majority. They want clean dramatic shows, and you have this fact to work on in any community.

We are heartily in favor of The Billboard's clean-up campaign. It will be a great thing for those who are going to get their toes stepped on, if they could only see two inches beyond their nose, to say nothing about the fellow who is trying to give full value.  
(Signed) H. HENDRICKS,  
Ag't. Brunk's Comedians No. 2.

**Twin Bridges, Mont., Oct. 16, 1922.**  
Editor The Billboard—in regard to your crusade to improve conditions of public carnivals, I believe that the movement is a good one. It strikes me as if it is closely related to the crusade now on to improve the quality of the moving pictures. All carnivals and fairs have a tremendous influence on the minds of the people and the nature of these public institutions will have a great influence in molding the lives of the next generation.

I am especially interested in the type of entertainment which we can use at county fairs. So many of the county fairs have lost their educational value and are largely carnivals of entertainment, much of which is quite unwholesome. I believe that all chance games, lotteries, etc., should be banned from county fairs, also all side-shows, unless they are distinctly of a wholesome nature. I believe counties and communities can furnish a great deal of their own entertainment in the way of athletic contests, pageants, etc.

At our recent fair we put on a Madison County Historic Pageant which was a decided success. It was the greatest drawing card we had. About 200 people participated in it. It was given in three episodes and only required about two weeks' time to drill the participants. These communities of the county put on this pageant. Each staged one episode. This county happens to have a great deal of important early history and conse-

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GENUINE OSTRICH PLUME SHADES AND DRESSES

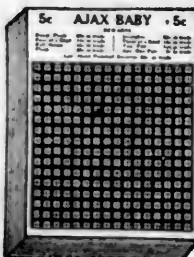
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Use it as a dress on the Hair Doll. Use it as a dress and shade combination on the Lamp Doll. 20 in. wide, 20 in. high. Samples, 75c. 25,000 on hand. All orders positively shipped same day received. Terms: One-third amount with order, balance C. O. D. Jobbers, write for special discount. Large users, write or wire for special quantity price.

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# Puritan CINCINNATI Chocolates

You Will Find the People on the Show Your Best Customers If You Handle Puritan.

Express charges allowed up to \$1.50 per cwt. Write for Catalogue.

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## ARMADILLO BASKETS

Best Selling Novelty on the Market

From these nine banded, horn-shelled little animals, we make beautiful Baskets. Highly polished, lined with silk. Make ideal work baskets. Write us quick for quantity prices.

The APELT ARMADILLO CO., Comert, Texas

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has moved his  
**BUDDHA SUPPLIES  
HOROSCOPES  
FUTURE PHOTOS**

to the  
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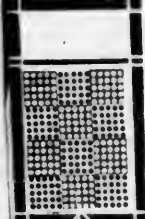
Makes a memo. of new address. Orders to the old one will be delayed. Full info. of complete line for 4c in stamps.

## SALESBOARD AND PREMIUM ITEMS

- Military Specta. Gold color, large round lenses, all numbers, Doz. \$ 3.00
- Military Specta. all tortoise shell frame, large round lenses, Doz. \$ 3.00
- 3 1/2-inch lenses, Dozen \$ 6.00
- Cigarette Cases, Nickel, Dozen \$ 1.90 to 12 C
- 6-Piece Ivory Manicure Rolls, Dozen \$ 6.00
- 21-Piece Ivory Manicure Kit, Each \$1.35 and 1.65
- Gent's Gold-Filled Pen and Pencil Sets, Each \$ 1.35
- Same in High-Grade Gold-Filled, Each \$ 2.75
- Self-Filling Pens, Full Mounted Goldline metal, Dozen \$ 2.35
- Propelling Pencil, Gold and Metal Chased, Small Lead, Gent's Size, Gross \$ 12 C
- White House Ivory Clocks, American Movement, Each \$ 2.75
- Indestructible Pearl No. Klack, Each \$ 1.75
- Delta Indust. Pearls, Gold Class, Each \$ 2
- Delta Indust. Pearls, White Gold, Diamond Class, Each \$ 6.50

25% deposit required. CATALOGUE FREE. Celebration Goods, Jewelry, Etc.

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ALL SIZES  
IMMEDIATE DELIVERY  
Boards are guaranteed. We also manufacture a full line of Pull and Push Cards for all purposes.  
Write for Our New Catalog.

We also build catalogs, make layouts and print business stimulating mailing folders and in general do commercial printing.

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## FUTURE PHOTOS—New HOROSCOPES

Magic Wand and Buddha Papers  
Send four cents for samples.  
JOB. LEDOUX,  
169 Wilson Ave., Brooklyn, N. Y.

**WANTED—Exclusive Territory Distributors**  
for the sensational new Talco Kettis Corn Popper. Name territory wanted. High-class proposition. Big money for right man. TALCO MFG. CO., 1317-19 Pine St., St. Louis, Missouri.

**MARABOU AND OSTRICH TRIMMINGS.**  
We guarantee satisfaction in both quality and price.  
ROYAL FEATHER TRIMMING CO.,  
Vauxhall, New Jersey. Phone, South Orange 1084.

# CARNIVAL CARAVANS

Conducted by ALI BABA

There is a reason for everything. Deaf ears to town smut show encouragers—the answer.

"Hog-tie" the local fixers and the concessionaires will work clean.

Far from all successful business men are scholars. Experience backed by resourceful energy is the best instructor in any business.

Geo. L. Dobyns: Are you still with us? And for us? Enthusiastically? If so, proclaim the fact. Proclaim it boldly. Declare your position again.

to undergo an operation for hernia. Mr. Murphy has been placing his show in winter quarters at Norwich, Conn.

Fred (Spot) Dixon, who finished the season with the Loof shows at Ellendale, N. D., spat on his hand, clapped his finger on it forcibly and the escaping quantity bounded toward Aberdeen, S. D.—so, Aberdeen "Spot" will call home for the winter.

Thanks to good judgment the idea of judging the amount of entertainment furnished an organization by the number of railroad cars it uses is a dead issue—on the part of the committee, and the attempt of managers thru their agents. Let it not be revived.

## THE CONCESSIONLESS CARNIVAL

Will it come to pass?

A great many people in the outdoor world are asking themselves and others this question.

Furthermore, its feasibility has been demonstrated. A carnival company proved at Columbus, Ohio, that it is possible to get by without the wheels.

Will the individual showman and riderman insist upon it?

The answer, it would seem, is up to the concessionaires themselves.

If they persist in working with money prizes, indulging in buy-backs and cutting loose whenever and wherever they are able to fix, they will make the concessionless carnival a thing to be greatly desired.

If, however, they decide to do now what they know in their hearts—what their own judgments tell them—they will have to do eventually, the merchandise wheels (as legalized under the laws of the State of Virginia) can be saved and there will be no occasion for the carnival-sans-privileges.

There you have it.

Make a thing sufficiently desired and longed for and you will surely bring it into being.

Take time by the forelock, look the situation squarely in the eye, get busy, clean up the stables and no one will want to build new ones.

With free attractions, good ballyhoos and worth-while shows and rides the pay gate will recompense for ousted gift concessions—to say nothing about the good night's sleep a clear conscience will bring.

Jack Goodman, concessionaire, ended his dates North at the Lancaster, O., Fair—a bloomer, he says—and passed thru Cincy October 16, en route to Louisville, Ky. Will go to Florida soon for the winter.

Report shows that quite a number of managers have been prevailed upon by chambers of commerce and other civic bodies to winter their organizations in various localities, and inducements have been offered toward such decision of the managers.

A report reached the New York office of The Billboard last week that Frank J. Murphy, of the shows bearing his name, would have

If the show trains don't get painted in winter quarters this time, and this is really put into effect a few weeks after the show is on the road, please (politely please) let a read some facts instead of such misleading impressions between now and next opening time.

In answer to an inquiry, "What is meant by a '49 camp?'" in the comment on such attractions (by whatever camouflaging title), it is in any outfit in which the traveling women dance with the townspeople on a portable floor, charging a fee (from the townsmen) for the dances.

Whether the old saying that "a woman's eyes can either make or break a home" holds good in domestic circles, or not, it's a dead chuck the women of the country are going to figure muchly in either building up or completely "busting up" popularity of carnivals. The result lies with the owners

# Ride Owners!

Is your power equipment dependable? Did you lose any of the cream of your season's business? The ELI POWER UNIT has given reliable service on the BIG ELI Wheel, Merry-Go-Round and Mangin Whip. It is reliable, practical power for YOUR ride. It will keep you smiling thru your playing season. Ask us about it today.

**ELI BRIDGE COMPANY**  
N. West St., Jacksonville, Ill.

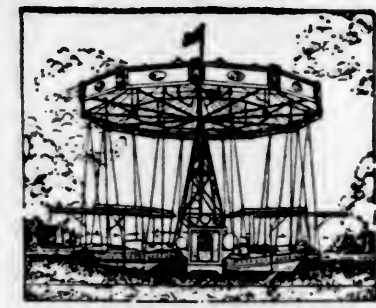


PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

**ALLAN HERSCHELL CO., Inc.**,  
NORTH TONAWANDA, N. Y., U. S. A.

## THE AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie Co., N. Y.



We are Ride Experts. Let us figure your needs.  
**The Ehring Engineering Co.**  
Factory Agents, COLUMBUS, O.

## 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 Essei Display Cards, per Cr., - - \$10.25
- Extra Leads, three in each tube, per Gr. tubes - - \$4.00
- Special 120G Pencils in bulk per Gross, - - \$8.00
- Cigarette Cases, made of Goldline metal, per Gr., - - \$9.00

25% deposit on C. O. D. orders. include remittance with parcel post orders.

**ORIENTAL MFG. CO.**  
Dept. 10, 891 Broad St., Providence, R. I.

**GIORINI COMPANY**  
Proprietors  
HIGH-GRADE ACCORDIONS.  
Gold Medal, P. P. I. E.  
27-27 1/2 Columbus Avenue,  
San Francisco.

# CHINESE BASKETS



## FOUR-LEGGED BASKETS

Four to the Set \$6.00 Per Set  
Five to the Nest \$2.50 Per Nest and up.

## HANGING TUB BASKETS

Large Size, \$2.00

ALL KINDS OF CHINESE BIRD CAGES  
Deposit required on all orders.

**J. J. DAVIS,**

185 Stevenson Street, SAN FRANCISCO, CAL.

# BALLOONS

## CANES, KNIVES, NOVELTIES

- Jazz Song Whistles, Per Dozen.....\$ 2.00
- Jazz Song Whistles, Per 100..... 4.00
- No. 50 Air Balloons, Per Gross..... 1.75
- No. 60 Air Balloons, Per Gross..... 2.50
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- No. 70 Gas Balloons, Per Gross..... 3.00
- No. 75 Air Ship Balloons, Per Gross..... 3.00
- Dying Pie Balloons, Per Gross..... 3.00
- Large Broadway Chicken Squawker, Per Gross..... 13.00
- Small Broadway Chicken Squawker, Per Gross..... 8.00
- Aviation Balloons, 500 Lots..... 15.00
- 100 Ass. Knives for Knife Racks, \$4.00, \$5.00, 6.00
- 100 Ass. Canes for Cans Racks, \$5.00, \$7.50, 10.00
- Best Flying Birds, with sticks, Per Gross..... 6.00
- No. 0 Return Balls, threaded, Per Gross..... 3.25
- No. 5 Return Balls, threaded, Per Gross..... 4.50
- No. 10x Return Balls, taped, Per Gross..... 7.20
- Owl Chewing Gum, 100 Packages..... 1.00
- 23-1/2" R. W. & B. Parasols, Per Dozen..... 1.00
- 8 1/2" Back Base Balls, Per Dozen..... 1.00
- Carroll Slippers, R. W. & B. Per Gross..... 2.00
- No. 80 Jap Blow Outs, Per Gross..... 2.00
- Novelty Push Pencils, Per Gross..... 2.00
- Jap Clear Fans, Per Gross..... 2.00
- Tongue and Eye Balls, Per Gross..... 8.00

CATALOGUE FREE. NO FREE SAMPLES.  
TERMS: Half Deposit. No personal checks accepted.  
All Goods sold F. O. B. Cleveland.

## NEWMAN MFG. CO.,

41 and 67 Woodland Ave., CLEVELAND, OHIO

### AGENTS! CANVASSERS!

Reduced Prices!!!—3-1 BAGS  
"The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Size folded, 6x9 in. Size open, 13x17 in.

**\$3.25**  
Per doz. Sample bag, prepaid, 50c.  
**\$35.00**  
Per gross, in gross lots.

Same as above, in assorted colors, \$5.00 per dozen. Sample bag, prepaid, 65c.  
"AUNTIE MAY" WOMEN'S WATERPROOF APRONS

Size 24x36. Twelve different patterns or custom patterns to choose from.  
PRICE, \$3.00 PER DOZEN.  
Sample, 40c. Prepaid.

"AUNTIE MAY" CHILDREN'S APRONS  
In Nursery Rhyme.  
PRICE, \$3.00 PER DOZEN.  
Sample, 40c. Prepaid.

PLYMOUTH BAGS  
Dull or bright leather, etc. Size 14x15 in., \$5.25  
Dozen, Sample Bag, 60c. Prepaid. Size 12x13 in., \$4.00  
Dozen, Sample Bag, 55c. Prepaid.  
Plymouth Bags, in assorted fancy colors, \$6.00 per dozen. Sample Bag, Size 14x15 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 Price."  
223 Commercial St., Dept. B., BOSTON, MASS.

## 3 BEAUTIFUL KECKTIES For \$1.00

This EVERWEAR NECKWEAR is made from the very best fibre silk, in various colors. They are washable, reversible, have a fine luster and appearance and are packed in individual gift boxes. See check, money order or stamps. Postage prepaid. If for any reason goods are not satisfactory, return and money refunded. Good Xmas proposition for agents, church fairs and carnivals.

**FISHER KNITTING CO.**  
1040 Jefferson Ave. Buffalo, N. Y.

**TINSEL BRAID AND METALINE**  
Marabou Hair Nets, Elastic Hair Pins, Tinsel Garland,  
L. S. TRADING CO., 49 Essex St., New York City.

and managers—and, if not them, the individual real representative showmen and concessionaires.

H. B. Reeve and wife were callers at the Cincinnati office of The Billboard October 17, while on their way South with their concessionaires for the winter. They played several State fairs, including Indianapolis, and finished their season of fair dates in the North at Dover, O., October 12.

Col. I. N. Fisk returned home to Cincinnati last week and is soon to get busy with several indoor dates he practically lined up in the Central States during the past summer. Colonel came up from the South, and—well, he went down there, but only stayed about two weeks—said he found business conditions very bad.

H. Gene Daniels, musical artist, wrote that Capt. O. E. Ellison, of Deep Sea Show fame, since closing with the Johnny J. Jones Exposition has been busily engaged at Jefferson, Ind., rebuilding his outfit to play theaters this winter. Daniels will be among the personnel. Lee (Curly) Marvin is doing the advance work.

Coming down to hard-pan facts, how many disappointments did you meet the past season—while looking for all those "gold-leafed" fronts you read of being so literally covered with it last winter? The gold on many of them seen by all must have "turned black" and been re-embellished with plain old bronze.

One can dig a well deep enough to strike water, but if the vein produces a stench so strong to usually strong stomachs one can work a little harder and dig a little deeper and possibly strike a life-giving flow that will materially relieve the nauseating situation. Which is saving a mouthful to a few certain show executives. Read it again!

Legitimate concessionaires, jobbers, manufacturers: The meeting of fair secretaries this year will be held at Toronto, Can., November 28, 29 and 30. There has been a conflict on the part of some "powers that be" as to what constitutes "grift"—which is killing your business. It behooves you to have representatives at Toronto.

A concessionaire wrote Walter Yaggy, secretary of the San Angelo (Tex.) Fair, according to report, asking what a "p. c." would cost him for the week there. Yaggy's reported reply was that San Angelo had a \$6,500 county jail, a 'l' paid for, and that it would make a beautiful resting place for any person trying that racket during the fair.

'Tis said that R. C. (Heavy) Cook, lot superintendent of Smith's Greater United Shows, sure did look nifty when he left Catsburg, Ky., for his home, and was "right there" with a whole new rig. But Curly Johnson, of the 10-in-1, had to put "a fix in the ointment" by intimating that Heavy had the new suit all season—got it with his new ball game hood made by the Beverly Tent Company.

Albert Albright and wife, having concluded their outdoor season, after working independent dates over their old circuit thru Indiana, Ohio and Pennsylvania with ice cream sandwiches, motored into Cincinnati early last week to spend a couple of weeks among friends, especially with Mrs. J. A. Straley, who is still operating the confectionery store, she and her late husband purchased about three years ago.

If the foundation policy regarding the attractions offered is to furnish satisfactory entertainment for the women and children of the communities played, then the carnivals will increase their prestige—the men folks will be there, don't worry. However, a dirty, immoral exhibition, or games whereat "fathers" and "brothers" are being fleeced out of their wages unquestionably destroys the above-mentioned (often claimed) foundation.

Some shows have transported on as high as twenty-five or thirty cars and with a third of them sleepers, privilege car, etc., for the convenience of the attaches en tour. Others of like size have but three or four cars to transport the people. For a company presenting eight or ten shows and several rides some managers load their entire outfits into three or four less cars than others. Sleeping cars don't represent the number of attractions.

All "ball games" are not what they appear to be in print. In a game in which the player actually throws baseballs at objects about ninety per cent of the results are governed by his straight-throwing ability. But when little balls are tossed into the mouth of a pop, clown head, a swiveling ball, etc., and with several "sticks" (cappers) lined up in front to confound the unwary into being trimmed, the "ball game" isn't what it seems.

Rube Liebman, fair and special event announcer and advertiser, and well known to most showfolks, postcarded that he would close his most successful season at the Shreveport, La., Fair. Rube also stated that he is planning to go to Germany in the interest of one of the big shows in search of exhibition curios and also intends while there to visit his aged mother, who is still living in that country. Liebman highly praises the clean-up campaign.

After commending The Billboard for its stand against strong joints and wishing us a Happy New Year, an anonymous letter writer (his "epistle" was dated at Detroit, Mich., October 19) swung into this: "We will now hum a little tune:

"They can't fix The Billboard  
Be they Irish, Dutch or Jew,  
But Billyboy will fix the joints  
(and fixers)  
Before he gets thru."

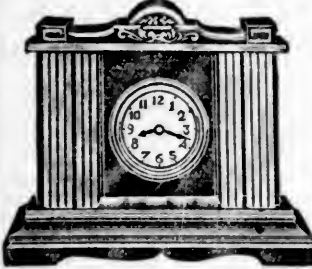
Some writers imagine that if they (many times by searching thru a dictionary) use big technical words, their readers will think them "sure lettered". Also, some think if they throw "deep ones", leaving two-thirds to the imagination of the readers will pronounce them "smart folks"—they might be—in vauvauville. In common comment just plain but good everyday American and sufficient of it to readily determine what is meant in far more ap-

(Continued on page 96)

## The Biggest Mantel Clock Value Ever Offered

2 CLOCKS FOR THE PRICE OF ONE

**\$6.00** For Two Mantel Clocks

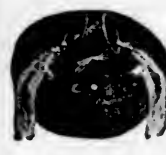


This ornamental Polychrome Design Clock is set off in a most attractive manner with peacock blue, light green and a touch of rose. The narrow ridges between the embossed pillars are also a beautiful shade of peacock blue. Guaranteed movement. Actual size, 11 1/4 inches high, 14 inches wide, 5 inches thick. This clock must be seen to be fully appreciated.

No. BW192—FOR CONCESSION AND PADDLE WHEEL MEN—Two Clocks, in carton. Each..... **\$3.00**

No. BW192 1/2—FOR SALESBORAD OPERATORS—One Clock to be raffled and one for premium. Complete with Raffle Card. Bringing in \$12.55. Two Clocks, in carton. Each..... **\$3.00**

## CHINESE BASKETS



Chinese Baskets, 10 rings, 10 tassels, genuine coins, 5 to nest, **\$3.25**

## INDIAN BLANKETS



No. 43D22—Esmond Indian Blanket, size 61x73. Each \$2.75.  
No. 43D34—Seacon Indian Wiyam Blanket, size 60x80. Each, \$3.30.  
No. 43D42—Travelin Blankets, brilliant colors, size 68x80 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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Madison and Franklin Streets, CHICAGO, ILLINOIS.

## LOWEST PRICED RUBBER BELT DEALER IN THE WORLD

**\$13.75**  
Gross

**\$13.75**  
Gross

Here is the GREATEST RUBBER BELT VALUE IN THE WORLD at \$13.75 per gross, in grey, black and brown. Also corrugated if desired. In one-inch or three-fourths-inch width. Lengths to 46.

Shoot in your orders. You take no chances, as our policy is YOUR MONEY BACK IF NOT SATISFACTORY.

Don't forget that you are dealing with the greatest rubber belt value giver in the world. Send \$3.00 with each gross order, balance C. O. D.

Samples, 25c  
**AKRON** — **ROSSEN RUBBER BELT CO.** — **OHIO**

## Beaded Bags Beaded Necklaces

Buy Direct—Big Value for Your Money.

Bags from \$5.00 Doz. up to \$5.00 Each.

Necklaces from \$2.00 Doz. up to \$6.00 Doz.

25% with your order, balance C. O. D

## RACHMAN NOVELTY CO.

34 E. 28th St., N. Y. CITY

# Concessionaires, Attention

We are ready to serve you with Merchandise of Merit at right prices. Immediate delivery. Aluminum Ware, Doil Lamps, Silverware, Beaded and Mesh Bags, Blankets, Dolls, Bears, Baskets, Candy, Wheels, etc.

Write for catalogue.

## PREMIUM SUPPLY COMPANY

EDWARD A. HOCK, President.

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WE'RE BOOSTING YOUR GAME, BOOST OURS—MENTION THE BILLBOARD.





**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..... 11.60  
 180-Number Wheel, complete..... 12.60

**COLOR WHEELS**  
 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  
 Headquarters for Dolls, Candy, Aluminum Ware, Silverware, Pillow Tops, Vases, Novelties, High Striker, Wheels and Games. Send for catalogue.

**SLACK MFG. CO.**  
 128 W. Lake St., Chicago, Ill.

"Let those that serve you best, serve you most."  
**Quality-Service-Price**  
**PROGRESSIVE SPECIALS**  
 Hula Hulas, Fatimas, Flirts, Lamps and Fan Dolls.  
**PROGRESSIVE TOY CO.,**  
 102-4-6 Wooster St., New York, N. Y.  
 Phone: Spring 2644.

THIS BEAUTIFUL  
**REED LAMP**  
 (As Ill.)  
 16 in. high, with assorted shades, complete.  
**PRICE**  
**\$24.00**  
**PER DOZEN**  
 Sample, \$2.50. Prepaid 25% with all orders, balance C. O. D.  
**A. KOSS**  
 2012 North Halsted Street, CHICAGO, ILL.  
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**WAKE UP**  
**Wheelmen and Premium Users**  
 Use merchandise that gives you a steady pay. **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 Corduroy Bathrobes, \$4.50. Ladies' Lawrence Indian Robes, \$3.50. A big Fair Number, Indian Blanket, also 66x30, \$3.75. Flaid Blankets, 66x30, \$3.00. Terms are 25% deposit with order, balance C. O. D.  
**H. HYMAN & CO.,**  
 338 W. Madison St., Chicago, Ill.

**OSTRICH PLUMES**  
 IN ASSORTED FLASHY COLORS.  
 For Head Dress, Star and Flapper Doll Dresses.  
**"MAKE YOUR OWN"**  
 and Save Lots of Money.  
**\$5.00 Per Pound**  
 (About 1,000 Plumets to Pound.)  
 25% deposit on all C. O. D. orders.  
**SOUTH AFRICAN PLUME IMPORTING CO.**  
 2 East 14th Street, NEW YORK.

**CARNIVAL BULLETIN**  
**FREE TO CARNIVAL MEN.**  
 Write for it.  
**SINGER BROS.**  
 536-538 Broadway, New York.

**WANTED**  
**FOR THE BIGGEST INDOOR SHOW**  
**IN THE MIDDLE WEST**  
 Week of November 13th to 16th, Springfield, Illinois. A-No. 1 Pitt Show and Good Freak Show. Write of wire L. A. MINTER, 206 S. W. Grand Ave., Springfield, Illinois.  
**GIVEAWAY CANDY**  
 \$11.00 PER 1,000.  
 \$2.75 per Carton 250.  
 One-half cash with order.  
**H. J. MEYER CO.**  
 Box 380, FT. WAYNE, IND.

day morning after playing a week's engagement at Clayton, N. M. Shots were fired at him, one of them passing within a few inches of his knees and another within an inch of his ear. It is thought that turning his head following the first shot probably saved him from death, and that in trying to shield himself with an old-fashioned, single-action, .45-caliber revolver the gunman's hand was caught beneath the hammer of the weapon, thus preventing the shot from being fired. The clipping also stated that within forty-five minutes after the shooting three men had been arrested and placed in jail and that one confessed, incriminating the others.

A press representative writes that a certain attraction with his company, which, as he says, "many people think a '49' is but a mirror show. A 'mirror show'?" There are numerous mirror shows. What's the nature of this one? For instance, there's the "well" show, in which the "performer" (a woman or female impersonator) dances over a mirror (as bad as a '49), another is that in which female "performers" do the cooch or other indecent dances or poses in one compartment of the stage with their gyrations, etc., reflected to the audience in a mirror at the back of the platform, while many very creditable, interesting, scientific attractions—illusion shows, crystal mazes, laughing galleries, etc.—are also presented with mirrors. That an attraction is a "mirror show" is rather inexplicit as to description. Wonder how it is that so many "thought" it a '49 all summer. Probably it was because of the mirrors.

Happy (Happy Hooligan) Wells, the veteran entertainer and spicler, was bedecked in his regular advertising street makeup and walked down the streets of Quanaah, Tex., on opening day of the John T. Wortham Shows there. Some of the town boys decided they would have a little fun and loudly declared they would elect Happy "Mayor of the town", also conveying the information that they would give him a "Texas education". Probably Happy thought of what a shining mark his tin-can skypiece would make, and 'tis said the way he zig-zagged along the pavements was wonderful. There was no shooting, but it was some "man". Speaking of Wells, reminds that the J. T. W. boys might get him to tell of when he tried to crawl up the wall in Illinois, Miss. (winter of 1904, with Morris & Berger). Let's see, Deacon Delmore, Henry Casey, Ralph Pearson and some other oldtimers were there, and might also enjoy the recollection—even Happy take a good laugh.

Capt. Roy Ramsey, ex-animal trainer, for the past three years off the road—since the late war—returned to Cincinnati last week to enter the U. S. P. Hospital, Ft. Thomas, Ky., to undergo another operation to his foot which was fractured during the hostilities overseas, during which Ramsey served in six countries, and for seventeen months before and ten months after the armistice. He was formerly with several of the large circuses and carnivals. Has been taking vocational training at Chillicothe, O., since July. Roy is now also in the ranks of the benedict's and the proud "daddy" of a ten-month-old boy. His wife (formerly Princess Cleo, animal trainer) is with her mother in Indianapolis while her husband is in the hospital. Ramsey called at The Billboard and among other things said to tell the folks that he is off of getting any "road fever" until the grift is cleaned from the lots. Friends may address him care of the above-mentioned institution.

There are several kinds of crooked agents. One kind has made promotions as plentiful as "hen's teeth". Another picks up some other show's paper at express offices. Another overbids other agents at fairs to get bookings and relies on later using his "personality" toward getting a part of the "forfeit" remitted. Another kind figures mostly on "trimming" some manager, just starting as a head executive. And another gets dates by "selling" the committee somebody's show, afterward claiming disappointment and running in some independent attractions. Head of a case where in the Greater Alamo Shows, while playing the Oregon State Fair about a year ago, was "copped" for a date at a widening of the railroad tracks town. Another report was that the John T. Wortham Shows was this fall "offered" to a small town in Texas—but that General Agent H. B. Danville was so well known in that territory it didn't go over. Incidentally, one of the guilty parties recently wrote, endorsing the "cleanup".

One of the strongest fights being waged against indecent shows and grifting concessions is that of the women folks. And don't think for a minute that their pleadings are not being listened to and acted upon by the officials. There are all sorts of women's clubs and organizations for the uplift of home-town environment in all cities, and there is a federation of these associations, and all are in the fight. This has been going on and gradually increasing in violence for the past several years (it was mentioned in these columns as long as three years ago—but not considered seriously by the majority of show-folk readers—as was the case with numerous other "tips" on conditions). Granting that the activity has been at the instance of "propagandists" (camouflaged objectors to carnivals) to some extent, still hundreds of these women have been and are real conscientious, for the sake of their sons, daughters—their families. Hundreds of newspaper clippings have been received bearing on this feature of the "fight". Now, since there are so many "show-me" people in the profession, following is a sample—a reproduction of an article which appeared in The Sleepy Eye (Minn.) Progress, under the head of "No More Carnivals", October 12: "Carnivals will not be tolerated longer while Dr. L. A. Fritsche is Mayor within the city limits of New Ulm. Mayor Fritsche informed a delegation of women at the council meeting, October 3, when they presented a long (Get that, "long"—ALL) petition asking that such action be taken." People of the carnivals, without the supporting attendance of women and children, or the nearly grownups of families, on the lots, what chance is there for the showman or the concessionaire (except the coochie and like shows and the strong-arm joints) to receive patronage? Truly, the old saw of "the hand that rocks the cradle rules the world" applies in this instance, and materially, too!

**LOOK** **\$1.95 Each** **REAL COWHIDE LEATHER BAGS**



**AT LESS THAN MANUFACTURERS' COST**  
 Real Cow Hide Leather Traveling Bags at a great sa rize. Strongly made of crepe or walrus grain split cowhide. This extra large bag is well sewed, has strong clasps and lock, neatly lined and has spacious inside pocket. Length, 18 inches; height to top of frame, 12 1/2 inches. Black only. Regular factory price, \$35.00 per Dozen. Our price, while this quantity lasts, in lots of six or more, \$1.95.  
 Sample sent postpaid upon receipt of money order for \$2.50.

Everybody wants one. It is a necessity, not a luxury.



**\$15.00 GROSS**

No. 398B—Gold Shell, Eagle Brand, White Stone Tiffany Rings, also colored stones at less than manufacturer's cost. Regular price, \$42.00 per Gross. Our Price, while the quantity lasts, \$15.00 per Gross.  
 White Stone Scarf Pins, Per Gross..... \$2.25  
 Write for our new 1923 Catalog. NOW READY.

**JOSEPH HAGN COMPANY**  
 (The House of Service)  
 Dept. B, 223-225 W. Madison St., CHICAGO, ILL.



**VACUUM BOTTLES.** Imported Aluminum. 2 1/2 qt. size. Per Doz., \$8.25. Quart size. Per Dozen, \$15.50.  
**ICY HOT** Nickel Plated Corrugated. No. 222—Pint size. Each \$1.38. No. 662—Quart size. Each \$1.98.

**SMASHING PRICE REDUCTIONS**  
**ON THE FAMOUS K. & G. Plume and Lamp Doll Sensations**



**AND GENUINE CAYUSE INDIAN BLANKETS**  
 No. 8—PLUME DOLL ..... \$50.00 per 100  
 No. 5—PLUME DOLL ..... 100.00 per 100  
 No. 43—PLUME LAMP DOLL (as illustrated) ..... 150.00 per 100  
 JUNIOR STAR PLUMES (as illustrated) ..... 27.50 per 100  
 No. 42—PLUME LAMP DOLL ..... 250.00 per 100  
 SEPARATE PLUMES (as per cut, real or rich feathers) ..... 50.00 per 100  
 OUR NEW FLAPPER PLUME (Skirt and Shade complete) ..... 65.00 per 100  
 All the above Plume Dresses and Shades come in a variety of ten different colors.  
 Try Our New Hair Giveaway Dolls. Special, \$25.00 per 100.  
 U'KELES, Quantity Price ..... \$1.50 Each  
 BANJO UKES, Quantity Price ..... 1.75 Each

**WE ARE DIRECT MILL REPRESENTATIVES FOR THE FAMOUS CAYUSE INDIAN BLANKETS.**  
 Blankets ..... \$5.25 Each  
 Shawls (with Fringe) ..... 6.25 Each  
 Glacier Park Blankets ..... 7.00 Each  
 Anticipate Your Requirements. Order at Once. Goods Shipped Same Day Order is Received.  
**KINDEL & GRAHAM,**  
 785-787 Mission Street, San Francisco, Calif.

**CONCESSIONAIRES—WHEEL MEN**



**Aluminum Specialties**  
**THE HIGH-QUALITY KIND THAT DRAWS AND HOLDS THE CROWDS.**

**THIS 10-in. DOUBLE ROASTER, ONLY \$9.00 DOZEN**

Per Doz.  
 10-Qt. Preserving Kettle.....\$11.75  
 10-Qt. Dish Pan..... 10.50  
 6-Qt. Covered Kettle..... 10.50  
 8-Qt. Water Pail..... 10.50  
 8-Cup Percolator..... 10.50  
 Per Doz.  
 3-Qt. Water Pitcher.....\$11.25  
 2-Qt. Pan. D. Faler..... 11.25  
 10-in. Heavy Fry Pan..... 10.50  
 14-in. Oval Roaster..... 13.00  
 5-Qt. Pan. Tea Kettle..... 15.00

The boys all say: "Winners so fully satisfied that they keep playing. Your goods splendid. Prices and service O. K."

**TERMS:**  
 25% with order, balance C. O. D.

**24 HOUR SHIPPING SERVICE**  
**PERFECTION ALUMINUM MFG. CO., Lemont, Ill.**

**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.**

LINE O' TWO OF NEWS

New York, Oct. 18.—Jesus Artigas, of Santos & Artigas Circus and motion picture magnates of Havana, Cuba, was a recent business visitor in the city and held several conferences with Charles L. Sasse, their American representative.

New York, Oct. 18.—The company making up the Bernstein Carnival Troupe, under the management of Freeman Bernstein, sailed yesterday for Santo Domingo, for a proposed tour of several months.

Coney Island, N. Y., Oct. 18.—C. D. Captel, international amusement promoter, was here recently and shipped some amusement devices from the Pinto Bros.' factory to points in France.

Bridgeport, Conn., Oct. 18.—Harry Baker, representing Miller & Baker, left a few days ago for New York, Washington and Norfolk in the interest of their various amusement park enterprises.

New York, Oct. 18.—Roy Felts, associate owner and director Shipp & Felts' Circus, sailed last Saturday on the S. S. America, of the Lambert & Holt line, for Rio de Janeiro, Mr. Felts has been at his home in Bloomington, Ind., all summer, at the bedside of his ill wife, who is rapidly regaining her health.

New York, Oct. 18.—Arturo A. Shaw, South American amusement magnate, arrived on the S. S. Vauban, of the Lampert & Holt line, last Sunday. He was met on arrival by his brother, Fred C. Shaw, who has been handling his North American interests for several months.

"FLASHES FROM ALL QUARTERS"

James W. Boyd says Con T. Kennedy has a magnificent carnival, and that Kennedy for the show and rides at Oklahoma City and Muskogee, Ok., was great—but concessions did not fare well, there being altogether too many of them of the "gyp" variety and otherwise mixed together.

Report have it Little Rock Ark, was good for the Greater Alamo Shows and no gr. ft. The failure of the Siegrist & Sibson Shows in St. Louis, Mo., was, according to reports, due to the fact that it was not a big city show and had nothing of especial show merit to command attention in a city so large.

The Billboard has been advised that one of the greatest menaces to the concession game in the local, or what is commonly termed the "chump" concessionaire. They are generally pawns of the local Exers and infest the outside lots of carnivals, parks and circuses alike in many localities over the continent.

The concessionaire who counts his money on the register counter of a hotel is a "boob" beyond hope, in the way one real business man concessionaire puts it to the Billboard's attention to have something done about it.

One concessionaire writes: "I have paid my last dollar to help buy any badges for officials, or to buy any pole to keep them bright. Next season I am going out on a tour with four times the number of legitimate stores I carried the past season."

The days have passed when any officer can come on a lot and choose any article of merchandise he wants and have it sent to his house

HOW DO THESE PRICES STRIKE YOU?

BRAND NEW GUARANTEED FIREARMS



GN. 915—Brownie Automatic Pistol, American make, .22 caliber, S&W. Each \$3.75

DOZEN LOTS, \$3.50.

GN. 931—Imported Break-Open Revolvers, .32 and .38 calibers. Nickel. Each \$5.75

GN. 932—Same as above. .32 and .38 calibers. In blue. Each \$6.25

GN. 925—Imported Side-Ejecting Revolvers, .32 and .38 calibers. Blue and nickel finish. Each \$15.00

SPECIAL. GN. 917—Bony Hammerless Revolver, .32 caliber. 6-shot. Each \$3.50

GN. 919—Walther, Blue Steel, High-Grade Automatic Revolver, .32 cal. 8-shot. Exceptional value. Each \$8.75

GN. 923—Fritz Mann German Automatic. Smallest ladies' automatic made. Each \$6.50

GN. 918—Original German Automatic Pistol, .25 and .32 calibers. Shoots 7 and 9 shots. Each \$8.50

GN. 902—Original German Luger Officers' Pistol, .38 caliber. Each \$16.00

GN. 903—Same as above. 9 millimeter. Each \$17.00

GN. 912—Original Mauser German Automatic Pistol, .25 and .32 calibers. Shoots 11 shots. Each \$10.00

GN. 921—Model Automatic Revolver, .25 caliber. 7-shot. Shoots 11 S. cartridges. Each \$6.50

WE CARRY AMMUNITION AND HOLSTERS TO FIT ALL PISTOLS.

Big Specials in Imported French Indestructible Pearls, beautifully graduated, 2 1/2 inches long, solid gold clasps. Put up in an attractive box. COMPLETE, \$17.50.

Write for quotations and let us save you money. If there is anything in the Concession line worth while handling we have it. No goods shipped without a deposit. When ordering goods by parcel post enclose extra postage.

M. GERBER'S Underwriting Streetman's Sundry House, PHILADELPHIA, PA.

505 Market Street, PHILADELPHIA, PA.

KAHNLINE



0120 Boudoir Lamp, 13-1/2 inch (Illustrated). Each, \$1.75.

401 Colonial Art Metal Lamp, 16 1/2-inch, ivory finish, opaque shade. Each, \$4.00.

505 Beautiful Art Metal Lamp, 14 1/2-inch, with silk shade, Each, \$4.25.

Streetmen's and Pitchmen's Items!

Table listing various items like Ladies' Stone Set Rings, Small Metal Trays, Cigar Cases, Gold and Silver Bead Necklaces, etc., with prices per dozen.



922 Mama Doll, 15-inch (Illustrated). Per Dozen, \$10.50. 921 Mama Doll, 14-inch. Per Dozen, \$7.50. 15 Mama Doll, 27-inch. Per Dozen, \$21.00. 150/3 Mama Doll, 27-inch. Per Dozen, \$24.00.



Table listing pencils and pens: 1205 Gold-Plated "Symbol" Three-Lead Pencil, 305 Silver and Gold Exel and Rezel Pencil, 302 Heavy Nickel Clutch Pencils, 030 Nickel Clutch Pencils.

Table listing pens: 1040 Midsize Pen, smallest over made, 2010 Same Pen, with silk necktie, in box, 2016 Regular Size Fountain Pen, 14-K gold.



No. 6 Ejector Cigarette Cases, \$11.00 per Dozen.

Salesboard and Premium Items!

Large table listing various items like Photograph Cigarette Cases, Ladies' Sewing Boxes, Flashlights, etc., with prices per dozen.

Note: 25% deposit required on all C. O. D. orders. WE DO NOT DELIVER FREE. When small items are ordered, include enough to cover parcel post charges, otherwise shipment will be made by express.

M. L. KAHN & CO. 1014 Arch Street, PHILADELPHIA, PA.

WANTED---MAJESTIC SHOWS No. 2---WANTED FOR SWAINSBORO, GA., HOME COMING FAIR, OCT. 30-NOV. 4

Shows, Rides and Concessions of all kinds. Stay out all winter. Six Fairs to follow. Address IRVIN NARDER, Baxley (Ga.) Fair this week.

free of all cost, just because he happens to see someone win a doll on a legitimate merchandise wheel, says one of the biggest general agents in the business. He says in the old days the officers would pass a fruit store, grab an apple, a handful of peanuts or chestnuts, and the stand keeper would smile and let him get away with it day after day—but those days have passed. The business of the uniform is no longer tolerated in highly efficient police circles, he says.

THE "POLL PARROT" SERVED DOUBLE PURPOSE

Do any of the "oldheads" remember when another oldtimer—but let the veteran showman, W. W. Downing, tell it as follows: "A good many years ago, in Philadelphia, Harry Keller, the famous magician, leased a hall on Chestnut street, close to where the Hotel Adelphi now stands. This place was known as 'Keller's Egyptian Hall'. Mr. Keller's business was very bad right from the start, owing to people being compelled to climb a very steep flight of stairs in order to reach the hall. So Mr. Keller in the course of time gave up \$800 to relinquish his lease. Some way Frank Cushman, who lived in Philadelphia, found this out

Cushman came to me and told me that he wanted a poll parrot cage to use with his song. He told me that when he came to the last line of the song, which was 'The poll parrot sprung it on me,' the property man was to hold the parrot cage on the end of a stick out of the first entrance. I told him all right and that I would get the cage. But imagine my surprise, when, just one hour before it became time to give our first performance, Cushman came running to me, meeting me on the stairs as I was on my way to give orders to open the doors, and said: 'Bill, I must have a poll parrot to put in that cage—the song would not go over without the parrot.' Of course, I was pretty 'sore' to have him come to me at the last moment for a prop that would be very hard to get, especially at that hour of the night. However, I kept my temper and told Cushman to go back and make up and that I would get the parrot.

"I then ran down to South street and bought a hantam rooster, and, hurrying back to the hall, told the property man to take the perch out of the cage and paint the rooster green, and when Cushman sang the song to hold it so high above his head that he would never know whether the cage contained a parrot or a canary bird. The curtain went up on time and everything moved like clock work. At the proper time, the interlocutor, Gov. Add Ryman, introduced the comedians, Willis P. Sweatnam, and Frank Cushman. After they were seated Mr. Ryman arose, stepped to the footlights and announced Mr. Cushman would sing a comic song, entitled 'The Poll Parrot Sprung it on Me'—and at the end of the song the property man threw out the stick with the cage on the end and the rooster inside. The song went over with a bang, and, strange to relate, Cushman never knew the deception until after the show broke up.

About a week after the show closed I told Frank that I would go to New York and organize a variety show with him as the headliner and we would try it again. In about a week I wrote him that I had about completed the organization, had a few towns booked and that I would send for him in a few days, and this is the reply that I received from Cushman, from Philly: "Friend Bill—Your letter just came in. For goodness sake hurry up and let's get out. Last Sunday we had no meat in the house to eat, when all of a sudden I thought of the 'poll parrot', and I wrung his neck and ate him for dinner."

The above story is as true as grass grows green. Many members of that famous organization have long since passed away, while I, the writer, reached my 50th year on the recently passed September 24, and I feel as young and as active as I did when I managed 'Cushman's Progressive Minstrels'. I am still in harness in the capacity of advance agent for one of the very best and largest outdoor amusement enterprises, The Brown & Dyer Shows, and at the present time I am paving the way for their entrance in the South for their string of fairs. And I hope that the above will be interesting to those who read it."

LITTS AMUSEMENT CO.

At Pateau, Ok., where the Litts Amusement Company played its first Southern fair, crowds beyond expectation turned out daily and business was very satisfactory for the shows, rides and concessions. Secretary S. J. Dugel proved an efficient executive and handled the fair and the crowds admirably, and also a young man attended commendably to all the major and minor details of the event. The Stillwell Fair was a bloomer for the show, while the Magazine Fair was quite satisfactory. At this writing, Carlisle, under the auspices of the City Planning Committee, looks very favorable. Following is the roster of the executive staff and attractions:

G. F. Litts, owner and manager; Mrs. G. F. Litts, secretary and treasurer; Macon E. Lewis, general agent; "Whitey" Harris, lot superintendent; Floyd Hill, electrician. The shows and their managers: Athletic Show, "Bull Dog" Martin—with Kid Curley as a boxer and Lefty Hopkins as wrestler; Crazy House, Ben Lasser—May DeVan, tickets; "Whis Bank" Albert Schott; "String Show" J. C. Maxwell. The ferris wheel is operated by Edgar Brance, with Paul Kunk as assistant. The concessions: John R. Ward, cookhouse, kewpies, ball game and high striker; C. B. Woods, plow; "Si" Spencer, kewpies and ham and bacon; William Willis and Roscoe Meadows, agents; Madge Spencer, palmistry; George Smith, ball game; P. Sweeney, ball game; "Dad" Warren, jokes; "Bob" Kady, novelties; Jack E. Hagedorn, game, kewpies, buckets, blankets and bird; George Wright, John Gabuchen, "Whitey" Harris and Mrs. Harris, agents.—M. E. WILLIS (for the Show).

JUST TWIXT US

By WHATSHISNAME

After much hard work by the fair secretaries and others interested, it was made possible to operate merchandise wheels in the State of Virginia. It seems the concession men would have appreciated it, but they fail to do so. The secretary at Richmond, W. C. Saunders, is one of the best friends the showman and concessionaire has and it is a shame that some concessionaires should have imposed on him and run in the gambling joints. That is the way to lose friends—impose on their goodness to you, and you will soon find out that you have no friends. It seems that some of the men in the carnival game have taken an overdose of sleep powder and will never wake up.

The Mayor, town sergeant and a former police officer of Phoebus, Va., had three hills returned against them last week by the grand jury for accepting bribes. That grand jury evidently was not made up of cheap, one-gaining politicians.

You must admire Thomas R. Freeman. Just meet do it. He told you just what he saw, and he saw no more than many others, but the only difference is Thomas R. wants to see the carnival game what it should be. Perhaps there are many others who would like to see it even worse than it is. I don't know Mr. Freeman, but wish I did. You tell it to Tom. Thomas R. Just send in everything that is not right to The Billboard, and it will be published—and appreciated as well. Just want to say one more, Mr. Manager, that if you think The Billboard is not in earnest (Continued on page 106)



The lowliest of these shall rise to great heights. Their voices now almost inaudible shall resound in robust intonations and will be heard around the world. For it is for the good of the show business they will speak.

# RANDOM RAMBLES

Submitted for the Consideration of Those Who Have the Best Interest of the Outdoor Show Business at Heart

By WILLIAM JUDKINS HEWITT

This is not the day of our discontent. It is the hour of our awakening. As long as the mind is kept open there is hope. Be not blind to facts in evidence or truths as have been proven. It is the day for men and not mice.

### IT IS WISDOM BORN OF MOST PAINFUL AND COSTLY EXPERIENCE THAT HAS TAUGHT THE CARNIVAL OWNER AND MANAGER THAT THE GENERAL AGENT SHOULD NOT HAVE ANY DIRECTLY INVESTED INTERESTS EITHER ON THE LOT OR TRAIN. IF HE IS A GRAFTER AT HEART HE IS NATURALLY GOING TO PROTECT HIS GRAFTING ASSOCIATES AND ALWAYS AT THE EXPENSE OF THE ORGANIZATION HE REPRESENTS. "QUITE SO," WE HEAR THE ECHO.

Now that the trains are being run into the sheds and the tents folded and rides dismantled and greased for the winter's rest, thoughts as always are directed to the rebuilding and organization for the new season, which will dawn a few months hence.

Many of them have most commendable systems of operation "back with" the show, but the problem of booking is still of much concern.

Some operate on the circus plan. Some book on the percentage basis. Some pay flat rates all thru. What is most vital to the success of the booking for season 1923 is for an agreement on a universal plan for operation. This is a real problem for consideration just now.

The most equitable method seems to be percentage for shows and rides and flat rate per foot for concessions.

Every carnival owner should see that his organization is an advertised feature adjunct to every celebration or exhibition and fair date. This is one clause that should be inserted in every contract and should not be left open as optional with the exhibition or fair management.

Percentages must come down. That fact is fully established now in the minds of every owner and manager.

Where were all the carnival general agents when the recent rate hearings were taking place in Washington, D. C.? There must be a rate and classification for carnivals. Who is looking after this matter?

You have heard of passenger service. Did you ever get any (of the service)?

Wonder how many carnivals are going to install RADIO STATIONS on their lots season 1923? At least give this matter a thought before dismissing it from your minds.

It seems to us that the carnival should advance ideas and have "Advanced Ideas" in operation at every turn the visitor makes on a lot for him to gaze and wonder at.

Just how does it happen that Johnny J. Jones is always given first call on all new portable rides? Oh, yes—but he is.

The World at Home Shows will be under the direct personal management of Irving J. Polack season 1923.

Sad was the passing of Mrs. Mary T. Bernard. We mourn with Felice.

Edward C. Talbot—Why can't we have an expression from you as to the right way out in some of the present-day problems? What man in the business is better qualified by experience and long years of service to speak than you?

Don't some of those "Oh, I am not looking for any publicity fellows" make you sick?

Put a Bubble Blower in one of your pits next season, Mr. Pit Showman.

John P. Martin is right. He said W. H. Middleton would be the world's greatest advertising medium if he had better circulation.

Reputation is what people think you are. Good reputations are much in demand these days. Veracity is a great asset. The greatest eliminator is a lie, in the mouth of a liar. If some would only tell the truth, the whole truth, and nothing but the truth.

The Greensboro facts are bound to come out in the end.

He that buyeth a fair or exhibition date must suffer accordingly.

The new Golden Rule is so much flat rate from the whole grounds—and it doesn't work.

Welcome back to the lots George F. Dorman, general manager of J. George Loos' Shows, season 1923. Who gets the Rice and Dorman Shows' title?

If one lacks a progressive brain—what's the use?

C. Frank Stillman bought an auto truck to play fairs. He said he played garages instead.

When this writer was a "kid" his father told him it was bad business policy to close the "bung" hole of a barrel and then leave

the head out. Don't know where he got the expression from—sad to say the advice was not heeded.

After reading Charles Ringling's article on "Who Is the Rube?" in last week's Billboard.

Charles E. Peiton turned to the writer and said: "It all depends upon who is asking the question."

Harold Busha—About ten years ago you said the carnival business then stood as if there never had been any carnival business, and that its possibilities were unlimited for future development. Now, Harold, will you please let us have your expressions in writing as to what you think now? Tell them how Frank W. Gaskill would do it today—you were his general agent.

for Bob Martin, promoter. Last week they played at Albuquerque, N. M., under the auspices of the Elks. They report a very nice business and congenial bunch of Elk buddies. Other acts with this aggregation are: Large and Wagner, hand balancers; Beckman and Todd Trio, flying act; Conby Duo; The Odions, Ollis Johnston; Glyden Burns, wire performer; Orville and Frank, foot jugglers and balancing act; McCune Grant Trio, comedy bar performers, and Bob Bailey has charge of the Joke Galveston, Tex., is their next date.

Mrs. Hattie Howk, president of the Ladies' Auxiliary of the Heart of America Showman's Club, has returned from a six weeks' trip to the State of Washington.

J. E. Sundstrom has returned to K. C. for the winter after a few weeks in the South. He was with the Noble C. Fairly Shows this summer.

Mr. and Mrs. Gilbert Parsons and son "Buster" returned to K. C. at the close of the season of the Briggs-Wilson Overland Shows in Western Kansas.

Mike Lewis, independent concessionaire, has been "hop scotching" around the country and came in to K. C. October 5, for a week's stay. He will make a few fairs before "tying up" for the winter.

L. Shortz was here October 15, leaving that evening for Meadville, Mo. He is still making the fairs and celebrations.

E. W. Elwick is once more "at home", for thus he considers K. C. He started the season as manager for the Isler Greater Shows, but the last two weeks of the season was with the J. L. Lande Shows. At their close in Sylvan Grove, Kan., October 7, Mr. Elwick came in to K. C.

J. L. Lande, proprietor of the Lande Shows, is in town for the winter. The season closed October 7, and the outfit is stored at Abilene, Kansas. Mr. Lande states he was highly successful this season.

J. L. Hart and Lola Hart are also two of the folks on the Lande Shows who are making K. C. headquarters this winter.

Frank Delmaine, traveling representative of Equity, recently returned home after a protracted trip thru Texas.

J. K. Sherlock has assumed the management of the Grand Theater. Mr. Sherlock is well and favorably known in Kansas City's theatricals. When the Grand was operated by Hudson & Judah Mr. Sherlock was treasurer.

Emil Uman is the assistant manager of the Garden Theater, where Al and Lole Bridge and their musical company are offering musical stock, with books by Margaret Echard. The Bridges are getting excellent crowds.

Jim West has joined Ernest Latimore's "Mutt and Jeff" Company at Cooper, Tex., as director. He also plays parts.

Hal and Mayme Russell closed with Crawford's Comedians October 14 at Pleasanton, Kan., and are vacationing here.

John J. Justus, of the Romayne Production Co., offered "Peggy O'Neil" to the patrons of the Grand Theater week of October 15, and drew satisfactory business. They start on a tour of one-night stands from here. Emily Lindsey and Harry Leigh were prominent in the cast.

The Drama Players at the Empresa offered a new one, "The Night Cap", last week, and did an unusually big business.

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

## SAN FRANCISCO

By STUART B. DUNBAR  
209 Pantages Theater Bldg.

With the removal of the vaudeville and photoplay policy from the Hippodrome Theater, on O'Farrell street, to the Casino Theater, Ellis and Mason streets, the latter house announces an exceptional box-office trade as a result of the popular-price idea, introduced by Ackerman & Harris. The fortunes of the Casino have been far from bright since Will King closed there last spring and it has proved a difficult matter to keep the big house filled.

Oliver Morosco met with the first of his San Francisco misfortunes when he proved unable to make the Casino go as a musical comedy stock theater and for a time it looked as though the house was to be left permanently dark. The introduction of popular-price vaudeville, however, seems to have been just the tonic the Casino needed and Ackerman & Harris are succeeding in packing them in at every show.

Word reached here during the week just past of the suicide in Spokane, Wash., of E. Claire Walker, for thirteen years manager of the Pantages house in that city. Walker's suicide, it is reported here, followed his notification of removal as manager of the Pantages house and it is thought to have been provoked thru despondency over this.

Arthur Stone, well known in tab. and musical comedy circles, was a Billboard visitor during the past week, having arrived here unexpectedly from the East via Los Angeles. Stone stated that it was his intention to remain in San Francisco for a few days, following which he will depart for Honolulu, where he has business. He hopes to have time to make a quick jump over to Australia, his old home, returning to America for the Christmas holidays.

L. C. Zelleno is still in San Francisco and a frequent Billboard visitor. Zelleno is at present engaged in the real estate business here and is doing very nicely, he says. It is his expectation to leave here for Southern California the first of the month and to spend the winter in that section of the State. Zelleno is stopping at the Dalt Hotel.

Fred Wilkins, of the Miss San Francisco Doll Company, has just secured a contract with the Elks' Lodge, Richmond, Calif., to put on an indoor circus early in November. Wilkins has had much success in this line, having re-

cently successfully staged a like affair at Eureka, Calif., netting himself a substantial sum. Wilkins is deserving of much credit in securing the Elks' contract at Richmond, as there were numerous difficulties to surmount in doing so.

J. J. Davis, well-known concessionaires' supply man, was a Billboard visitor during the past week. He reports that he is doing a very good business at his Market street store—more in fact than he had hoped for when he opened it. He still retains his factory and salesrooms on Stevenson street, where he is now engaged in getting out a large stock of holiday carnival and bazaar novelties.

Levitt, Brown & Higgins will close their season in Portland, Ore., where they are playing the week of October 16, according to advices reaching this office during the past week. It is likely that the big carnival company will winter in Portland, opening the coming season in the Northwest. W. C. "Splice" Higgins is expected in San Francisco within a few days and may spend the winter here.

John Q. Wilson, who operated a number of concessions on the boardwalk at Santa Cruz, was a Billboard visitor during the past week. Wilson has completed a very good season at the popular Northern California beach resort and expects to remain in San Francisco for the winter. He states that he has arranged to go to Santa Cruz again for the coming season and will increase his concession holdings there.

Peggy Bremer and brother, who are featured at the Golden Gate Theater (Junior Orpheum) the week of October 15 in their spectacular ladder and pole balancing act, were Billboard visitors during the week just past. While in this city they are stopping at the home of their sister-in-law, Mrs. Leon Meyer, and are finding themselves the recipients of much entertainment. They leave here for Los Angeles Sunday, October 22, on the Orpheum Time.

Palika Dillingham, "The Hawaiian Nightingale", left here Wednesday, October 11, for Honolulu on the Matson steamship Maona. A large gathering of professional folk were on hand at the dock to bid him farewell and wish him bon voyage. He will remain in Honolulu all winter, returning here at the opening of the spring season.

## KANSAS CITY

By IRENE SHELLEY,  
226 Lee Bldg., Tenth and Main Streets.  
Phone Main 0978.

This week sees more and more show people in every branch coming to this city and soon the winter gaiety will be in full swing with all the "stay-at-homes" extending a cordial welcome to the folk off the road.

The Dave Lachman Exposition closed its season at Dodge City, Kan., October 14, and the shows and cars are stored at Leavenworth for the winter, with a great majority of the people coming here for the closed season.

Mrs. J. E. Mahoney, who visited her mother in Des Moines, Ia., for two weeks, rejoined the Morris & Castle Shows at Chillicothe, Mo.

Mr. and Mrs. John Cloud, owners of the Penny Arcade on the Morris & Castle Shows, were recent K. C. visitors.

A letter from Mrs. Noble C. Fairly informs: "We closed the carnival September 18 and put it in winter quarters at Leavenworth, brought

our car and minstrel show over here (Tyler, Tex.) and are on the Con T. Kennedy Shows for the balance of their season. As soon as these close we will take our minstrel show out and play two-night stands for the winter. So far we have been doing good here."

Joe Callis, who had the minstrel show on the Con T. Kennedy Shows, is in K. C. for the winter. Mr. Callis closed before the show's season ended because of poor health.

A. U. Eslick, band leader on the Con T. Kennedy Shows, has his Coliseum Roller Skating rink, located at 39th and Main streets, in prime condition for the winter season. Mr. Eslick is planning some interesting races and events at his rink this season.

Harry De Onzo writes from San Antonio as follows: Stoffer & DeOnzo, after their season of Western fairs, are now making indoor circuses

PHILADELPHIA

By FRED ULLRICH. 908 W. Sterner St. Phone Tlora 3525. Office Hours Until 1 p.m.

Philadelphia, Oct. 21.—Sir Harry Lauder in his one week's stay here did capacity business at the Walnut Street Theater.

Mac Desmond and her players at the Desmond Theater (formerly the New People's) presented "East Is West".

"Sally", the musical comedy in its third week at the Forrest, continues with packed houses.

"The Beggar's Opera" in its first time here at the Metropolitan Opera House has proven a huge success.

All 14 set for the opening of the Shubert vaudeville at the Chestnut Street Opera House week of October 23, with Weber & Fields in "Reunited".

Yvette, the dainty violinist, and her company scored finely this week at the Allegheny Theater.

Emmet Welch and his Minstrels at the DuMont Theater are putting on some dandy shows and drawing big houses.

At the Beaux Arts Hall, Broad and Girard avenues, they are holding concerts on Sunday nights from 10 to 12.

The Orpheum Theater with its new policy of two-a-day with Keith's vaudeville is showing mighty fine bills and doing a big business.

El Brendel and Flo Bert were a big hit with "Hitchy Koo" of 1922 at the Shubert Theater this week.

Walter Hampden comes to the Walnut Street Theater for a two weeks' stay with a repertoire of Shakespearean plays.

Fay Marbe, well-known musical comedy favorite and motion picture star, is at the Broadway this week in songs and dances.

Fay's Theater, with six big vaudeville acts and a fine feature picture, is doing fine business.

FELIX BLEI EXPLAINS

Referring to an article emanating from Dunn, N. C., and published in The Billboard, issue of October 21, and in which he was mentioned as having had the Brown & Dyer Shows attached.

"I want to call your attention to this article published in your issue dated October 21. As this is dated from Dunn, N. C., it was no doubt sent to you from the management of the Brown & Dyer Shows.

"You were misinformed, as I did not attach the Brown & Dyer Shows, but had attachment papers served on B. M. Turner and Al Dornberger at the York (Pa.) Fair and the sheriff levied on property of Al Dornberger.

A FEW FLASHES

FROM ALL QUARTERS

The summed-up opinion of all showmen and ride operators is that no "fixing" should have to be resorted to for any legitimate operation.

The hold-up local fixers have on the necks of showmen is beginning to loosen, writes a prominent independent showman.

Ruth Finney, prominent in Eastern carnival amusements, says The Billboard is now doing what he suggested four years ago at the meeting in Chicago.

A working man with a circus says that "red light" working men off running trains should entitle the one who does it to a long jail term.



BUY DIRECT FROM MANUFACTURER!!

Sensational Cut in Prices

- 26-in. Fan Doll, ostrich trimming, 3 doz. to case.....\$13.00 Per Doz. 20-in. Fan Doll, same as cut, ostrich trimming, 6 doz. to case. 8.50 Per Doz. 20-in. Hoop Skirt, trimmed in marabou, 6 doz. to case..... 7.50 Per Doz. 17-in. Fan Doll, trimmed in ostrich, 6 doz. to case..... 7.50 Per Doz. 17-in. Hoop Skirt, trimmed with tinsel, 6 doz. to case..... 6.00 Per Doz. 23-in. Electric Lamp, trimmed in ostrich, 6 doz. to case..... 11.50 Per Doz. Same as above, with four pointed Shades..... 14.50 Per Doz.

25% deposit must accompany all orders. No catalog.

MERMAID DOLL & TOY CO.,

540 Broadway,

Phone: Canal 8634.

NEW YORK CITY.



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.

19 East Cedar St., CHICAGO, ILL



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.

and that if he doesn't go off his nut soon, he is going to take it up with the attorney-general of the United States, and have it stopped.

SIGNIFICANT IF TRUE

Duke Barry, press representative of C. D. Scott's Greater Shows, says the following letter (which, by the way, is quite different from the one published from E. B. McElroy, secretary Wise County Fair, Wise, Va.) was unsolicited:

Rutherfordton, N. C., Oct. 14, 1922. C. D. Scott, Owner and Manager, C. D. Scott's Greater Shows.

Dear Sir—It is gratifying to me to write a few lines of appreciation on behalf of your shows, which were secured for the Rutherfordton, N. C., Fair.

On entering into arrangements for our third annual fair, October 10-14 inclusive, our main issue was to secure a clean, wholesome amusement enterprise, one that would not conflict

with the fair's sponsors, who are mostly connected with the various church organizations and who had various concessions here this week.

Before closing the contract for your carnival you will undoubtedly recall that I stipulated that no gambling devices of any nature, nor any girl show of any description would be tolerated.

Wishing you further success, I beg to remain,

Yours very truly, (Signed) O. C. ERWIN, Secy.

EMPIRE GREATER SHOWS

The Empire Greater Shows played the Lenson County Fair at Shipman, Ga., to good patronage both afternoon and night.

Concerning a Letter—And a Type of Letter

WE PUBLISHED the enclosed letter in our "Outdoor Forum" last week, but for fear that all of our readers did not "get" it we reproduce it again.

There is one misspelled name in it—and inquiry reveals that our printers are not to blame. Euthavitch should be spelled Udowitz. But that is a small matter. Here again is the letter:

Roanoke, Va., Oct. 9, 1922. Editor The Billboard—We just closed our 1922 fair and had with us the World at Home Shows, Robert Gloth, manager.

We know that the carnivals have been up against the hardest proposition this year in their existence and it speaks well for "Bobbie" that he got thru the season with the shows in the condition they were.

I have had some fifteen years' experience dealing with carnival companies and their staffs, but I have never had as pleasant dealing in my life as I had with "Bobbie" Gloth and his crowd this year.

"Bobbie" Gloth had with him Louie Schmidt, "Duke" Golden, Ed Kennedy and Al Cole. These fellows are princes, and I believe any one who does business with them will be glad to have them come back.

Euthavitch, I believe, had charge of the concessions, and we did not have a single squawk. I have never seen concessions run any smoother.

The general consensus of opinion of the Roanoke Fair bunch was that they said good-by to "Bobbie" Gloth and his crowd with sincere regrets.

We like to print all sorts of letters. We like to let them in—to let all have their say. We find that everyone is judged by his or her say, and that The Billboard's readers are very sharp and discerning judges.

T. A. WOLFE'S SUPERIOR SHOWS

Now on Last Lap of Season's Activities

Raleigh, N. C., Oct. 16.—With the closing of the engagement at the Danville Fair the T. A. Wolfe Superior Shows entered upon the last lap of their season's activities.

While Danville is known as "A City of Churches" it is also built like the City of Rome—on seven hills—and the fair grounds located so as to be easily accessible to the patrons.

There was nothing remarkable in the engagement. It seemed more like a carnival date in an enclosure, with the bulk of the attendance coming at night, and all business was done within a four-hour period.

Opening day, Tuesday, business was nil, but the following days all attractions and rides romped along to fair results.

This week finds the shows in Raleigh for the State Fair, record crowds are anticipated from the Statewide publicity that has been given the event, and at this writing (Monday) accommodations are at a premium.

C. D. SCOTT'S GREATER SHOWS

The C. D. Scott's (No. 1) Greater Shows exhibited at the Rutherford County (N. C.) Fair, at Rutherfordton, and catered to the thousands of pleasure seekers attending the highest and best fair that this association has ever had.

Scott's All-Star Minstrels have proved to be the banner attraction, capacity audiences continually greeting the performers at every show from early afternoon until late evening.

The writer and Owner C. D. Scott visited the No. 2 Scott's Greater Shows at Bakersville, N. C., where it was playing a still date.

Jimmy Murphy had a Musical Comedy at that place and did not operate his Athletic Show. The Society Circus, with "Jap" Pond in charge, was one of the big attractions.

# SINGER BROS. New York

IMPORTED INDESTRUCTIBLE PEARLS

C. B. 69S2  
SIZE, 4 to 8  
24 INCHES LONG  
SOLID GOLD CLASP

## \$1.55

Complete With Handsome Plush Case



C. B. 7184—Indestructible Imported Pearls. Length 24 in. Solid gold clasp. Put up in velvet box. Complete. **\$1.75**

# PIPES

by GASOLINE BILL BAKER

Wonder who all made the Legion Convention at New Orleans?

Who had the biggest day this year? (Wait a minute! Stop! Let it pass—too blame much argument!)

Current meditation: "Should I go to Florida and save the price of a 'benuey', or stay North and save railroad fare?"

Bill would answer the question, "What's in a name?" thusly: It wholly depends on what one thinks of his own himself.

Provided you are a clean worker yourself, has any would-be "big gun" tried to "lord" over you lately? What did you do about it?

Rex Evans postcarded: "Coming thru St. Louis. Nothing there—for me—except a plenty of weather. Am en route to Columbus, O."

It doesn't require a great deal of effort to be polite to every person one comes in contact with—in fact, humanity demands it—the trait can be cultivated.

Have you noticed that the boys have refrained from giving the exact amount of days' receipts (in pipes) the past several years? Have you? Good! Much better, don't chut-think?

It's about time for George A. Groom to kick in and, as usual, tell us where he and the Missus put in the summer. George keeps mighty silent during summers, but always pops up with the info. in the fall.

Within a couple of years there will again be a plenty of "Old Soldiers' Reunions", and there will be a woad of summer and fall dates for the boys, provided the game-killers don't put the kibosh on the whole works before they get well started.

You can't jump to the top of a high ladder without somebody springing you a good boost. But you can climb up by easy stages if you possess the nerve and energy to try. Concentration on purpose also aids materially.

Dr. Heber Becker "shot" from Holdenville, Ok.: "I recently ran into Dr. Long, of Long's Big Show, at Weleetka, Ok. Dr. Long was married October 7 to Ethel Kurtze, at Oklahoma City, Ok. They will spend their honeymoon in Florida."

An error crept into a pipe last issue. It is J. W. Burke (instead of Boyd) who recently closed a successful season with the Earl Wolts Show and has teamed up with Dan Pomeroy to put out a med. show to play ball and "opry houses" this winter in Pennsylvania.

While personal mention is not being given, except in a few instances, it would surprise the "destructive policy" roadmen to know facts regarding the many letters received commending the encouragement of clean workers and the campaign against forced-sales workers and other retarders of favor and business to the big majority of pitchdom.

Kelley King advised from Parkersburg, W. Va. that his show opened at Parkersburg last spring, in April, and played in four States—West Virginia, Kentucky, Ohio and Michigan, closing at the Hamilton, O., Fair. Says the season was not as good as last, but was satisfactory. He adds: "We have just purchased a new 'six' and will be southward bound for Florida in a few days."

Here's a coincidence: Bill mentioned a few weeks ago about a certain fellow giving a long list of the boys whom he "knew" would object to their names being used "without permission". Do you remember that Bill said afterward that several of them were many times contributors to the pipes column? Well, the latest info. to that party is that one of the men he mentioned, assisted by another old-timer, will contribute a long, specially-written

# The Original Jumbo Manos Fountain Pen

**\$14.00** Per Gross. **\$14.00** Per Gross.

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4-PIECE DUPLEX BUTTON SET, consisting of Duplex Front, Flat Tite Back and Snap Apert. Links. Very good assortment. Wonderful sellers. From \$12.00 to \$15.50 per Gross Sets. Send in your order today.

**\$18.00** Per Gross

Just received a large shipment of the Famous Original 7-in-1 Combination Glasses, celluloid frame—not tin—real magnifying lenses—not window glasses. Special low price, \$18.00 per gross. Prompt shipments.

One-fourth cash, balance C. O. D.

Our catalog just off the press. Get your copy. None mailed to consumers.

543 BROADWAY **BERK BROTHERS** NEW YORK CITY

F. P. 6710—Fountain Pen and Pencil Set. Pen is gold-plated, with solid gold point; self-filler, and with clutch; engine-turned engraved design. Pencil is gilt throughout; with clutch and with chased design. Put up in very attractive box, per illustration, and is one big leader. Make it yours and profit on many profitable sales.

**\$1.20**

Per Dozen Sets **\$13.50**

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B. 69—Rare Sport Watch. Dozen. \$4.00  
B. 70—21-Piece Manicure Set. Dozen. 15.00  
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B. 72—One-Bell Alarm Clock. Each. .72 1/2  
B. 73—1 1/2 Size Nickel Watch. Each. .85  
B. 74—Miniature Time Clock. Each. .85  
B. 75—16-Size Gilt Watch, Chain and Knife. In Case. Set. 1.85  
B. 76—Opera on 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. 2.15  
B. 78—Monte Carlo Game Watch. Each. 1.75  
B. 79—Shaving Stand with Mirror. Cup and Brush. 1 1/2 inches High. Each. .75  
B. 80—Indestructible Pearl Necklaces, 24-inch Gold Clasp, in Plush Case. Set. 1.55  
B. 81—Wm. A. Rocera 26-Piece Silver Set. 4.75  
B. 82—Beaded Bag. Draw String Top. Doz. 6.00  
B. 83—Opera Glass, in Box. Dozen. 4.50  
B. 84—Cigarette Case, Nickel. Dozen. 12.90  
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—3-in-1 Pocket Tool Kit. Gross. \$18.50  
B. 2—Pencil Sharpener, with File. Gross. 7.50  
B. 3—Pencil Sharpener, Clear Cutter and Mirror. Gross. 10.50  
B. 4—Needle Threader. 100 for. 1.00  
B. 5—Opera Glass and Laryngoscope. Gross. 21.00  
B. 6—Same as B. 7, only Black Metal. Gross. 15.50  
B. 7—4-Fold Maroon Bill-Book. Gross. 5.25  
B. 8—Nickel Clutch Pencil. Gross. 7.50  
B. 9—Stem Lighter. Gross. 8.50  
B. 10—Safety Razor, in Nickel Case. Gross. 30.00  
B. 11—Same as B. 12, only Domestic. Gross. 22.50  
B. 12—Bates' or Safety Razor. Gross. 3.00  
B. 13—Key Case, Leather. Gross. 17.00  
B. 14—Folding Pocket Sissors. Gross. 13.50  
B. 15—Leak-Back, Novelty. 100 for. 2.25  
B. 16—Wire Arm Bands, White. Gross. 8.75  
B. 17—Climbing Monkey. Gross. 12.50  
B. 21—Rushing Mice. Gross. 3.00

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B. 40—Men's Betsy Ring, 1-Kt. Stone, Gold Plated. Gross. \$10.50  
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B. 43—Two Stone Ring, 1/2-Kt. each, Platinum. Gross. 9.50  
B. 44—Same as B. 43, only with 3 Stones. Gr. 10.50  
B. 45—Sart Pin, Tiffany, 1-Kt. Stone, Platinum. Gross. 8.50  
B. 46—Sart Pin, 32-Facet, Cluster. Gold Plated. Gross. 4.00

### CANVASSERS AND AGENTS

B. 30—"Special" Needle Book. Gross. \$3.75  
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 Threader. 100 for. 1.00  
B. 35—Victor 6-in-1 Can Opener, etc. Gross. 8.50  
B. 36—7-Tool Can Opener, etc. Gross. 7.25

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UNBREAKABLE TRADE "AMBERLITE" MARK. FINEST QUALITY COMBS

PRICES


59130—Fins Combs, 3 1/2 x 1 1/2. Gross. \$15.80  
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59312—Dressing Combs, 7 1/2 x 1 1/2. Gross. 15.80  
59313—Dressing Combs, 7 1/2 x 1 1/2. Gross. 21.00  
59330—Carbor Combs, 6 1/2 x 1. Gross. 13.80  
59218—Pocket Combs, 4 1/2 x 1. Gross. 8.80  
Leatherette Slides, Metal Rims. Gross. 1.50

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS, BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.

THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.

YOU ALL KNOW THE BUTTON SET THAT IS GETTING THE MONEY

My new, nobby, Self-Filling Pens are getting the money. You turn the knob and it fills itself.



Get my new list. Full line of Fountain Pens. All American made. **KELLEY, The Specialty King, 21 & 23 Ann St., NEW YORK CITY**

### CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 23 lbs.

Satchet Basket, trimmed with Tassels. \$18.00 per 100  
Nests of 5, 5 Tassels, 5 Rings. at. 2.20 per Nest  
Nests of 5, 7 Tassels, 7 Rings. at. 2.85 per Nest  
Packaged 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., San Francisco, Calif.**

WRITE OR CATALOG 21-Piece Manicure \$15.00 Doz.



Round Gold-Plated Watch, with Bracelet and Box. \$2.75.  
Beautiful Platinum Finish Wrist Watch, ten-jewel, white dial, grey or black ribbon. A REAL FLASH

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YOU CAN MAKE MORE MONEY WITH THESE GOODS

Reented Sachet, small size. \$1.85  
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Prompt shipments always. Deposit must be sent for C. O. D.

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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.  
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Also have Wooden Needle Cases and Needles of every description. We have them in such "putups" that everyone must buy. We guarantee in some instances 500% profit on every sale. We defy anyone to undercut us.

If desired, will send samples upon receipt of \$1.00, which we will return if not satisfactory in every respect.

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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.

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THE STALEY WATER PEN  
The Discovery of the Age.

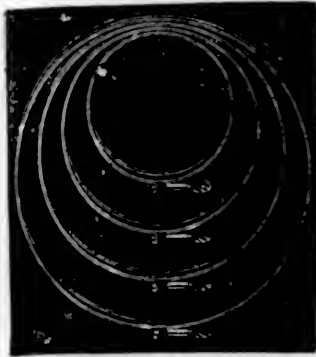
A pen which when dipped into water will write a complete letter—no ink being required. NO INK! NO FILLERS! NOTHING TO GET OUT OF ORDER! Will last longer than a fountain pen, and is worth four times the price charged. AGENTS, STREET MEN—Here is your chance to clean up. \$5.00 per 100. Samples, 25c. Samples Dozen, 75c. **DEXTER NOVELTY CO., 39 West Adams St., Chicago, Ill.**

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Write immediately for our new price list, containing paid-in-full special offers on trade publications, automobile, tire, phonograph, music, radio, moving picture, farming, machine shop, coal, etc. All at standard, first-class publications.

**TRADE PERIODICAL SERVICE CO., 6400 L. A. Highway, NEW YORK, N. Y.**

PARISIAN PERFECT ADJUSTABLE HOOPS



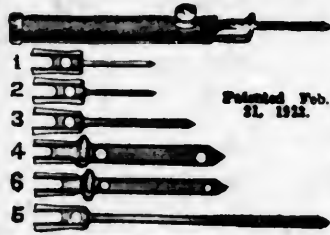
Just what you want. Note the thumb screw. It is headed and set in such a way that the necessary pressure to tighten the hoop. HOW EASY!

A hoop that will meet EVERY DEMAND. Can be used for all classes of fancy work. Every lady will see its merits. Can not be outclassed when used for the heavy FRENCH EMBROIDERIES.

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(ALWAYS) 6 POINTS. FIRST BEST NEEDLE! LAST BEST NEEDLE! BEST NEEDLE ALWAYS! QUALITY OUR STANDARD.



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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 rags. 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, \$20.00 per 100, in 100 lots.

Send \$1.00 for sample of our Needle, complete with 6 different size points, rosette 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-size Pillow, designed in colors; four balls of Perle 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.

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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

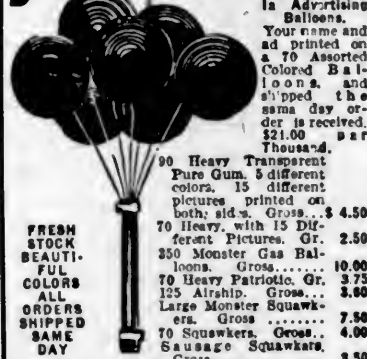
These goods are of extra fine grade of crash. All of our goods are of quality.

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.

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BALLOONS DIRECT FROM THE MANUFACTURER



We specialize in Advertising Balloons. Your name and ad printed on a 70 Assorted Colored Balloons, and shipped the same day order is received. \$21.00 per thousand.

90 Heavy Transparent Pure Gum, 5 different colors, 15 different pictures printed on both sides, Gross, \$4.50

70 Heavy, with 15 Different Pictures, Gr. 2.50

350 Monster Gas Balloons, Gross, 10.00

70 Heavy Patriotic, Gr. 3.75

125 Airship, Gross, 3.50

Large Monster Squawkers, Gross, 7.50

70 Squawkers, Gross, 4.00

Sausage Squawkers, Gross, 3.50

Balloon Sticks, select stock, Gross, .35

Catalog free, 25% with order, balance C. O. D.

YALE RUBBER CO.

15 E. 17th St., NEW YORK CITY.

article for the Christmas edition of this publication. Really it's strange how some folks do get themselves twisted.

"Pipes", up to a few weeks ago, was intended to be sort of neutral regarding bad and good policies of operation among the knights—along with a few suggestions now and then. Now, however, since a stand has been taken strongly in favor of the clean workers, there are twice the number of contributors to the "old column" as formerly. Which unquestionably means that the writers will impressively support the issue. Fine! Let's hear from all straight workers!

E. H. Dresden pipes: "While in Kokomo, Ind., the other day I saw an inmate of the House of David making several 'pitches' on the square and doing a fair business with religious books. Wonder if the public classes him as a 'faker'?" "A native here," adds Dresden, "cracks a good one. He says that the cause of so many automobile accidents is the lack of horse sense. Must the car be improved?" E. H. has another one on file for next issue.

E. W. Moore writes that next spring he will start out a big medicine show from his headquarters town, Converse, Ga., carrying an eight-piece band and two lecturers, one for oil and soap and the other for herb remedies. E. W. also states that his picture show will soon star vaudeville in conjunction with pictures. Also that a big new motor truck was recently sent to be put into shape for a large platform and that an orchestra pit will be a part of the next year's outdoor show.

Word came from St. Louis October 15 that John H. Haloway, who had been working at Twenty-Third and Market streets, was bitten and seriously injured the night before by a gila monster, which he used for bait. Haloway is credited with telling attendants at the City Hospital that also he had had the gila for a number of years, this was the first time it had bitten him. The wound was inflicted on the middle finger of his right hand and serum treatment was being administered to counteract the poison.

Walter C. Dodge, still in Albany, N. Y., sends the following paper clipping: "Views Father's Handiwork" Thomas Edison, Jr., son of the electrical wizard, and his wife were interested spectators at the New York Electrical Show. An amusing feature of the display was a doughnut-eating contest." Walter wants to know if Mike Whalen won first prize at the contest. (Nepel. According to Bill's "wireless" the ex-hanky merchant is still treating corns around Detroit! How 'bout this doughnut affair, Mike—can it be "opposition"?)

James E. Johnston says one thing he would do, if he fell heir to a miser's millions, would be to purchase the next arena Tex Rickard builds, then corral all the jammers and knocker 'pitchmen, and after employing a good army of guards make 'em "fight it out" with each other, two to a session, and with the legitimate workers as spectators, gratis. Adds that he would spend more of the doughsy engaging

(Continued on page 104)

ANOTHER BIG SENSATION

WHITE STONE RINGS AND PINS THAT KNOCK YOUR EYE OUT

If you want something new—something that nobody has ever seen before and something that sells like hot cakes—here they are. Mounted with the King of White Stones—Lanzl-Parerantis Egyptian Diamonds. Same sparkle—same fire—same dazzling brilliancy as genuine diamonds. Each ring a reproduction of expensive originals costing up to \$500.00. Hurry up and get your share.

YOU CAN MAKE THE NUT EASY WITH A FEW OF THESE RINGS



No. 207. 1/2-K Stone, Green Gold Band, with White Gold Top, Engraved Top and Sides. \$1.75 Per Doz. \$18.00 Per Gross

No. 208. 1/2-K Stone, Green Gold Band, with White Gold Top, Engraved Top and Sides. \$2.25 Per Doz. \$24.00 Per Gross

No. 209. 1-K Stone, Green Gold Band with Black Onyx. Set in White Gold Mount. Engraved Top and Sides. \$3.00 Per Doz. \$32.00 Per Gross

No. 210. Black Onyx. Set in Green Gold Mount. Engraved Top and Sides. \$2.50 Per Doz. \$27.00 Per Gross

No. 211. Shell Ring, with Shell Head Cut in Stone. Like a Cameo. Silver Studs Mounting. Looks Like a Million Dollars. \$4.50 Per Doz. \$48.00 Per Gross

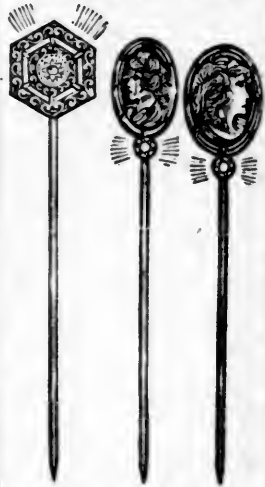


WHISKY FLASKS

This is the very latest. Made to carry upside-down in vest pocket, and looks exactly like a cigarette case. Beautiful silver finish and hand engraved. Lined with sterling silver and non-leak lock top. They retail for \$5.00 apiece, so get busy and get in the money.

SPECIAL PRICE \$2.00 EACH OR \$21.00 PER DOZ.

OUR NEW STICK PINS



No. 22. Each Pin hand made—very highest quality. Number 22 is silver finish engraved. Number 23 and 24 gold finish, with Coral Cameo, and all of them mounted with best quality Bohemian Stones. \$1.25 Per Doz.; \$12.00 Per Gross

OUR BIG SAMPLE OFFER

We want you to see these wonderful new creations and examine them to your own satisfaction, so if you will send us a P. O. Money Order for one dollar and fifty-four (\$1.54) cents, we will send you one (1) each of the Rings and Stick Pins by registered mail, postage paid; or—

OFFER No. 2

If you desire a sample of the silver Whisky Flask included, we will send you one (1) each of the Rings and Pins and one (1) Whisky Flask for (\$3.32) three dollars and thirty-two cents.

AMERICA'S Largest White Stone Dealers KRAUTH REED Importers and Manufacturers. 159 No. State St., CHICAGO. AMERICA'S Largest White Stone Dealers

ANNOUNCEMENT UNBREAKABLE COMB CO., INC.

NOW UNDER NEW MANAGEMENT. W. CAFF, formerly of Gotham Comb Co., is now General Manager. We have a large stock of Unbreakable Combs to close out at Special Reduced Prices. Send for our Special Comb Catalog.

UNBREAKABLE COMB CO., INC., 122 Fifth Avenue, New York City

"JUNIOR" A SALES SENSATION The new "JUNIOR" Football, heavy khaki covers, using special balloon bladders. THEY ARE BUILT ON HONOR. An extremely fast seller for Concessioners. Price, per gross, \$23.00. Per dozen, \$2.00 Sample by mail, 35c. 25% with order, or cash. Salesmen wanted. Address THE BALLOON KINGS, NEW LONDON, OHIO

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THE BEST MONEY GETTER



Four-Piece Set, Heavily Nickel Plated. Non-tarnishable. (As illustrated.) Set consists of 6 1/2-inch glass tobacco or cigar jar, with top, ash tray with glass receptacle, match holder and 10 1/2-in. tray. \$1.75 EACH IN DOZ. LOTS.

SAMPLE, \$2.00. 25% deposit with order, balance C. O. D. All of our merchandise is sold on a money-back guarantee basis.

We manufacture all kinds of metal novelties, such as Shaving Stands, Metal Photo Frames, Silver Hollow Ware, etc. Send for Catalogue today.

DUTCH SILVER NOVELTY MFG. CO.

99 East Houston St., NEW YORK.

Concessionaires STREETMEN, AGENTS

Best Quality Silk Knitted Ties

Every Tie guaranteed first quality. Guaranteed not to wrinkle. Beautiful assorted colors.

\$4.25 per doz. \$43.00 per gross

Sample Tie, prepaid, 50c.

25% with order, balance C. O. D

Write for Catalog. IT IS FREE.

M. K. BRODY.

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NOVELTY

TOY AEROPLANE THAT FLIES. The greatest sensation of the season, and will be the best Christmas present for boys and girls. \$40.00 Gross. Sample, \$1.00.

MICHIGAN DISTRIBUTING CO., 25 West Jefferson, Detroit, Michigan.

Dam-breakers, Pitchmen—\$130 made in one day with Shur-Stick Cement. Special price gross lots. Sample 10c. The "Pitchmen" are made by the "Pitchmen" factory.

UNITED CEMENT CO., 332-334 Plymouth, Chicago.

BIG SPECIAL OFFERS TO CONCESSIONAIRES, CARNIVAL WORKERS, AGENTS AND CANVASSERS



Our Special Big EIGHT-Piece Toilet Set is the largest, flashiest set on the market. 55c Set, in Dozen Lots. Big Gold Labeled Face Powder, 60c per Dozen Boxes. Send for 1922 Illustrated Catalogue.

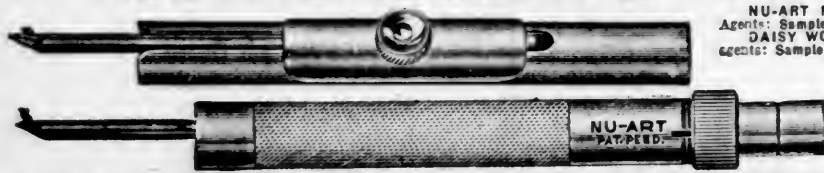
National Soap & Perfume Co. 20 East Lake St., Chicago, Illinois

One of Our Agents Sold 1200 DAISY NEEDLES Last Week

# BETTER THAN EVER

Another Agent Sold 600 NU-ART NEEDLES

THIS PROVES THAT OUR NEEDLES ARE THE BEST. YOU CAN DEMONSTRATE THEM 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.



NU-ART NEEDLES make any stitch. Shined like a piece of costly jewelry. Works on any material. Prices to Agents: Sample, 50c. \$2.40 per Dozen, \$20.00 per 100, \$28.80 per Gross. 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.

AGENT'S OUTFIT NO. 1 consists of one Pillow Top, partly embroidered; one Nu-Art Needle, six Balls Size 3 O. N. T. Cotton, enough to complete Pillow—all for \$1.50. NO. 2 is same outfit, with Pillow Tops, \$2.50; Scarfs, \$3.75; Center Pieces, \$4.50. One-half cash with C. O. D. orders. Send today for handsome book that illustrates all Embroidery Stitches done with the French Knot Needle. Only book of its kind on the market. Sample copy, 15c; 75c per Dozen.

MOLTER-REINHARD COMPANY, 366 W. Monroe Street, CHICAGO, ILL.

## 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 dull 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.

## PIPES

(Continued from page 103)

legal talent to let some of the country's wisecrack officials know that pitchmen and demonstrators have rights as Americans and furnished proportionately as many soldiers in the late war in the "cause of liberty" as any other profession.

The story comes from New York that "Honest" John Whalen strolled into the company of a German and a Jew in upper New York City some time ago, and soon found himself engaged with them in a game of draw. Finally it came the Hebrew's turn to deal—Whalen, three queens; the German, three kings; the dealer, three aces. Contest waxed warm, but finally they became tired and somebody "called". In answer to Whalen's inquiry the German told what he held, whereupon the Irishman (Whalen) arose in wrath and struck him on the nose, and then turned to the Jew and asked: "What have you got?" The reply was: "I ain't got nothing—I was only bluffing." "Tis said that Whalen then departed from the scene and invested in German marks.

John R. Noon, the veteran entertainer (of Noon and Gentry in the early '80s, and partner of Frank McNish, also in the '80s), has been spending the past couple of weeks in Cincinnati and was a frequent caller at The Billboard. John R. looks nifty and spry—in fact, says to tall the boys he can still cut fancy capers and do dancing steps like a 20-year-old. As this is being written he has several offers from shows, with jumps in as many directions, and he has not decided just which he will accept. Mrs. Noon, also well known as an entertainer—vocalist, banjoist, etc.—to hundreds of road folks, is spending the fall and winter with relatives in and near Batti Creek, Mich. John and the Missus intend putting out their own medicine show next season.

Jack Farrington, who some time ago forsook the sheet for a new prop., says he is still plugging along and with a winner. He compliments the boys who have sufficient courage to admit having bloomers now and then—an everybody has them. Says he met Jack Smart, Bangor, Me., and was told by him that he was "selling mud guards for airplanes." However, Farrington infers that Jack was working from a car—a new make, which operates as the "Raccoon Twin Skip"—and keeps a crew with him. He met Charlie Wright, of tri-tone fame, and he was doing fine, from all reports. Farrington was on his way from Rochester, N. Y., to Kansas City, where he expects to join Harry Carson some time next month.

H. T. Maloney, the congenial manager of the DeVore Manufacturing Co., Columbus, O., shoots a pipe: "The Mexican Diamond King and manager of the Great Leon Show (King Leon, former well-known medicine worker and now engaged in the wholesale novelty and jewelry business on Randolph street, Chicago) was a caller at our plant here and made arrangements for his supply of goods to take care of the five medicine shows he is starting on the road this fall. Mr. Leon is one of the habit kind of live wires in the medicine game, and states that his office in Chicago is always open to the boys, and one can always find a group of the boys gathered around his place of business. King Leon had a good word to speak for all the medicine workers and hopes that they are all enjoying health and prosperity as he is."

Joe E. Sawyer is one of the "youngsters" still capable of doing his share of entertaining. Joe piped his first "pipe" from Bluffton, Ind., last week and it read something like this: That he spent the past season, from May 11 to October 7, with Lalloy's Motorized Circus, doing singing and talking clown, silence-and-fun and high kicking in the big show and blackface in the concert. (Incidentally, Bill heard recently that Joe can yet put over his high-kicking stunts admirably, even at the age of about 61.) Sawyer tells us that he was stopped in his act on July 27, his birthday, and presented with a fine pipe and two pounds of smoking tobacco by Mr. Lalloy as a gift from the performers and band. Although not a valuable gift, Joseph states this was greatly appreciated and the sentiment of the occasion made him somewhat "nervous" for the rest of his antics before the audience. He is staying at his home in Bluffton for a few weeks, but after getting the family all set for the winter expects to troupe with some med. or other show for the winter.

When you are in the presence of whole-souled, naturally pleasant (from the heart out) personages, and those not continually breaking of great accomplishments, isn't it a glorious feeling? Such was the case last week one day when who should stop Bill's meditation for a few happy moments but Dr. and Mrs. Thos. P. Kelley, who were accompanied on their visit to Billyboy by Mr. and Mrs. Edward Seyler, of the Seyler Medicine Co., Inc., Cincinnati. Thomas and the Missus had just motored down from Detroit for a visit with friends in the Queen City and on business, and to say they presented every sentiment evidence of continued prosperity and contentment would be to rehash past due compliments, and the same goes for Mr. and Mrs. Seyler. Kelley's show worked through the season just recently closed in Wisconsin. In fact, his show has not exhibited outside that State during the past five years and in the same communities. He reported excellent results in the face of generally below normal industrial and mercantile conditions. The

## 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, \$3.25 and \$3.50 per dozen. Sport Bows, \$1.50 per dozen. We also have Pure Silk Knitted Ties, Original Grenadines and Motters of all grades.

WRITE TODAY for full details. American Neckwear Exchange 621-A Broadway, NEW YORK CITY, N. Y.

## CREW MANAGERS AND GENERAL AGENTS

Newest Model Aluminum Accelerator for Passenger Autos. You pay 20 cents and sell it for 50 cents, the standard price—giving you 150% profit. Combinations for use of man or woman. Handsome—cannot rust. Feather-weight model. Will make you both money and friends, which means repeat orders.

FREE SAMPLE will be mailed if requested on your letterhead. A few territories open. Apply quickly if you want the speediest seller you have handled in your whole business career.

ALLOY FOUNDRY & MACHINE CORP., Des. 55, NEW ROCHELLE, NEW YORK.

## AMBEROID GOLDEN BEAUTY COMBS

We Make 'Em

- No. 410—Ladies' Dressing, 8 1/2 x 1 1/2. Gross..... \$20.00
  - No. 411—Ladies' Case, 8 1/2 x 1 1/2. Gross..... 20.00
  - No. 412—Men's Barber, 6 1/2 x 1 1/2. Gross..... 13.00
  - No. 413—Fin. or Dust Comb, 3 1/2 x 1 1/2. Gross..... 13.00
  - No. 414—Pocket Combs, 4 1/2 x 1 1/2. Gross..... 6.50
- Buy direct from the largest manufacturer of Amberoid Combs in the U. S. BARNES, THE COMB MAN, Loomister, Minn.

## NEW SIGNS

Embossed in 4 Colors FREE SAMPLE AND CATALOG Beautiful Embossed Stock Signs for every kind of store. Write today for Sample and Catalog. NATIONAL DISPLAY CORP., 18 West 34th Street, New York City.

## WE WANT MEN AND WOMEN WHO ARE Desirous \$25 to \$200 Per Week of Making \$25 to \$200 Clear Profit

from the start in a permanent business of their own. MITCHELL'S MAGIC MARVEL WASHING COMPOUND washer clothes spotlessly clean in ten to fifteen minutes. On 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 "sight-seers" and sure repeaters give our agents the fastest selling line in the country. No capital or experience required. Baker, Ohio, made \$600 last month. You can do as well. Send for free sample and proof. L. MITCHELL & COMPANY, Desk 107, 1302-1314 E. 61st Street, Chicago, Illinois.

## Ford Owners

The wonderful newly patented Sun Automatic Spark Regulator eliminates all timing trouble. Gives proper spark automatically for every speed of the motor. More power and greater mileage at less cost on either rough or smooth roads or when climbing hills. Prevents carbon. Does away with use of spark lever. Back kick impossible. Outlasts all other Timers. Fully guaranteed. Sold on 30 days trial. Agents wanted. Splendid Profits. Auto Sun Products Co., Dept. 1, Cincinnati, O.

## 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. Big profits. Travel and see the world. We carry a full line of supplies in stock. Black and White Paper Plates, 2 1/2 x 3 1/4, \$1.25 per 100; \$11.25 per 1,000; 1 1/2 x 2 1/4, 65c per 100; \$5.85 per 1,000. Mounts, 25c and 50c per 100; \$2.00 and \$4.50 per 1,000. Developer, 50c per pkg. Something new, Daydark Tinting Solution, to make your tintypes and direct cards a lighter color, getting away from the tintype effect. Enough solution to tone 500 tins of cards for \$1.00. Write for catalogue.

DAYDARK SPECIALTY COMPANY, 2827 Benton St., ST. LOUIS, MO.

## PAPER MEN

Experienced Farm Paper Men wanted by well-known farm paper of Maryland, Virginia, West Virginia, North and South Carolina, Kentucky and Tennessee. Liberal proposition. Address: CIRCULATION MANAGER, Box 1234, Richmond, Virginia.

# RUBBER Belts \$15.00 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.

# \$14.50 PER GROSS RUBBER BELTS \$14.50 PER GROSS

With Roller Bar Buckle, any style, any color. \$16.50, with Giant Grip Buckle.

Keystainers, \$12.50 Gross. Highest Quality and all Firsts. \$3.00 deposit on each gross.

New Belt & Specialty Co. AKRON, OHIO.

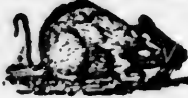
GO INTO BUSINESS for Yourself Establish and operate "New Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either man or woman. Big Cash Bonuses Free. Write for it today. Don't put it off. W. WALTER BASSDALE, Drawer 604, EAST ORANGE, N. J.

### AGENTS Make 100% Profit SELLING Plymouth Handbags



One salesman sold 12 dozen in 3 days. His profit was \$93.00. You can do the same. Made of leatherette, 15x16. Satin lined and waterproof. Sample Bag, 65c. Ladies, sell them in your spare time. Money back if not satisfactory. Write for wholesale prices and make some real money.

28x38 ARTZKRAFT FELT RUGS reduced to \$13.00 per Dozen. Sample, \$1.50. Presaid. E. H. CONDON, Dept. 1, 77 Bedford St., Boston, Mass.



Running Mice, every one guaranteed..... \$5.00 GROSS Best Quality Rubber Fabric Belts, Grey, Brown and Black..... \$16.50 GROSS

25% deposit, balance C. O. D. PITT NOVELTY CO. 407 Fourth Ave., Pittsburgh, Pa.

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; unsold goods may be returned. Your name on packages builds your own business. FREE SAMPLES to customers. Repeat orders sure; exclusive territory. Ask now! FEDERAL PURE FOOD CO., Dept 33, Chicago.



# 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.

**COAL BILLS CUT ONE-HALF**

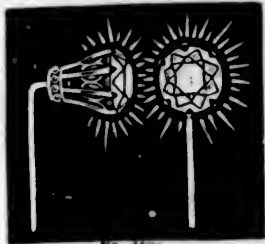
Fits any stove or furnace. No experience necessary.

**DEMONSTRATING BURNER FREE**

The profit that you can make during the next sixty or ninety days showing and selling our kerosene (coal oil) burner for any stove or furnace is so startlingly great as to be almost unbelievable. For FREE particulars write

**EVEN HEAT GENERATOR CO.,** 5123 West 25th, Cicero Station, Dept. 15, **CHICAGO, ILL.**

**THE FLASHIEST and MOST SUPERIOR PIN ON THE MARKET TODAY**



Ms. 1984.

A 1-Karat dazzling White Stone Brilliant, the finest jet produced, set in a high Tiffany, platinum finish basket mounting, each on a cord.

Sample **90c.** Per Dozen, **Gross, \$7.50**

Our White Stone Circulars contain hundreds of values like this. Have you a copy? Free for the asking.

**S. B. LAVICK & CO., Inc.**  
411-415 So. Wells St. CHICAGO, ILL.

Kelloys said the first half of the motor trip to Cincy was a dandy one. They left the same day, back to Detroit, where Thomas has local business interests, and they will again be home there for the winter.

George West, comedian (the "Old War Horse"), writes from St. Louis: "The Mardian Comedy Company closed its spring and summer season of twenty-two successful weeks October 14 and will open its winter season about November 6. J. Edward Dandran and Dr. John C. Marshall have their offices in this city. Little Sunshine, who was on a two months' vacation visiting friends in the East, returned in time to work a few nights before the show closed. The Three Rapiers have a week's vaudeville engagement to fill here in St. Louis, after which they will take out a musical comedy company thru the South. Miskell and May visited us recently and said that they took over the Jerome show this summer, engaging Arthur Jerome to do the lecturing, and did a very nice business. Mrs. Cox, who has officiated at the piano and worked in acts all summer with the Mardian show, has had an addition built to her house here and will give piano and singing and dancing lessons. The Millers have gone to St. Joseph, Mo., where they have purchased a large rooming house, and the writer is going home, to Indianapolis, where he will visit until the show opens. The Mardian out season will again start next May."

### "CHIPS" FROM CLEVELAND

(From Dr. Harty C. Chapman)  
Dr. Stell, Dr. Hammond and Dr. Louis, three clean medicine workers, have all closed very successful seasons and are back home, in Cleveland, in time to vote.

Dr. Andrew Rankin closed his seventeenth season on lots in Cleveland on Monday, October 16. He received a telegram informing him of the death of his brother-in-law, M. Tuilgren, of Milwaukee, and left at midnight for that city.

Three of our old retired pitchmen met at the beautiful home of Dr. Chas. M. Simpson on West 40th street last week, and the subjects conversed on included the big "clean-up" campaign for 1923. Charlie served a real old-time "Dutch lunch"—Oh, boys, it was good—and we tossed one off to the good fortune of all clean workers and Gasoline Bill. (Thanks, fellers—GASO. BILL)

Johnny Folger, garters and combination cuff and collar buttons, writes friends in Cleveland, from Erie, Pa., that he is pitching in a store-room right in the heart of the city and doing a nice business. The real estate agent granted him the store gratis, and he is going to put in toys and novelties and stay a while—says he had a load of coal put in to keep the natives warm during his talks and demonstrations.

It surely appears that a person invested with authority to let out concession space (which includes pitchmen and demonstrators) at fairs should be capable of judging good from bad, or that someone (a person who does know or can discriminate what should be and what should not) be selected as an assistant. Many an honest pitchman and demonstrator has been abruptly (sometimes insultingly) refused even a chance to prove his merit, because of just such inefficiency, and later to see strong grift, jam sales, etc., work with impunity. Just because one holds the responsible position of secretary of a fair this distinction does not carry with it the moral right to assuming cast reflections on the reputation of any inquiring concessionaire—demonstrator or otherwise—especially if the subscriber comes to the fair from a distance in answer to the advertising of the fair association; at the very least without giving the inquiring one a chance to explain his line of work, even a chance to show it. In this country all citizens are individually judged innocent until they are shown to be guilty, although sometimes the wrong person in a transaction is "judged" guilty of indiscretion or purpose. Because some demonstrators and pitchmen have shown themselves to be wrong, all of them should not be so judged any more so than that all fair secretaries will accept "fix" money from grifters because some have. The pitchmen and demonstrators are fast cleaning out the riff-raff of their profession, and they deserve an even break—and justice—with other concessionaires at fairs.

From Ed Foley: "What my friends, including Dr. Geo. Reed and Herman Steuber, have to say about going into towns that have been jammed by 'load-em-up' workers is right, and it is truly hard to get consent of officials to let a straight worker work. However, Dr. Thurber and myself are pretty well known thruout this territory and this year we have succeeded in convincing officials that many pitchmen and demonstrators, including ourselves, sell their goods in the square and on the street. We have opened about a dozen towns that were closed by jammers. The only two cities that we could not get open to work were Canal Dover and New Philadelphia, O., although the Mayor at Canal Dover allowed a man to work one night in a doorway. Cambridge, O., my home town, is not closed to straight, clean workers. Our honorable Mayor (James Stewart) will issue license or give permit to those manufacturing their own goods, or to bona-fide ex-soldiers, but he says there will be no mercy on the itinerant salesmen whom the officers catch making a jam sale here, and several other Mayors have told me the same thing." Foley adds that because of rain he did not work the Dover, O., fair, but that he had a good Saturday night at Byesville. He is going to get together a good line of toys and Christmas specialties and work the entire Ohio winter.

(Continued on page 106)

**DISTRICT MANAGERS CREW MANAGERS PAPERMEN**

## Something New Something Different

We want producers—men who can stand prosperity and will work every day. If you are a worker and making less than \$25.00 daily you are on the wrong proposition.

**A TWO-PAYMENT PLAN, BUT THE BEST SELLER OF THE YEAR**

Our proposition is sweeping the country!

**THE RATIONAL AMERICA LEAGUE, 201 American National Bank Building, WASHINGTON, D. C.**

## PAPERMEN

Oldtimers, real paper men, can secure publication selling to dealers of Auto, Tractor, Trucks and Power Farming Implements. No turn in. Real cash bonus. Also publication selling to Farmers. No turn in. No bonus. Write for particulars. CIRCULATION MANAGER, R. 305 Merchants Bank Bldg., Indianapolis, Ind.



**\$16.00 per Gr. - RUBBER BELTS - \$16.00 per Gr.**

Same Belt formerly sold at \$18.00

KEY HOLDERS, made from Composition Rubber, \$13.50 per Gross, \$1.25 per Dozen. Sample, 25c.

**INTERNATIONAL DISTRIBUTING CO.**

CHICAGO, ILL.

**WE ARE HEADQUARTERS** for Fountain Pens, Razors, Razor Straps, Manicuring Sets—get our prices first.



Silver nickered Arm Bands. First quality **\$4.75 PER GROSS**



**5-IN-1 TOOL CHEST \$15.50 PER GROSS**

One-fourth cash, balance C. O. D.

All goods shipped promptly.  
**R. & S. MFG. CO.**  
32 Union Square, New York City.

### STREET-PITCH-HOUSE-TO-HOUSE MEN

The New 1922 Handy Knife, Scissor and Tool Sharpener. "Made in America" and guaranteed this year a best seller. Ask the boys. See \$50 for sample and prices.  
**HANDY CO., 209 N. Los Angeles St., Los Angeles, Cal**



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.

**JUNG-KANS MFG. CO.**  
Collapsible Advertising Novelties.  
1397 Green Bay Ave., Milwaukee, Wis.



### AGENTS WANTED

Match Scratcher for the Steering Wheel. Handiest novelty yet to be sold. Simply snap on the spider. Ornamental and durable. Handy for driver to strike a match. Sample, 25c. \$1.50 a Dozen, \$10.00 a Gross. C. O. D., postage paid.

**JOHN LOMAN MFG. CO.**  
Box 341, Bristol, Conn.

**ADVERTISERS** More than 300,000 circulation in the Central West at only 40 cents an issue. Write for sample copy now.  
**J. GEIGER, 6340 N. Maplewood Ave., Chicago, Ill.**

## 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 milady'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!** Sella like hot cakes—men and women are coughing \$10 to \$20 a day—a baby could sell "Nifty Nine" 30 a day—a baby could sell a minute. Each day a delay means big money loss to you. **SPECIAL OFFER TO BILLBOARD READERS:** 10 Boxes Nifty Nine, with Display Case free, for \$7.50. \$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.**

**E. M. Davis Products Company, Dept. 9347, CHICAGO.**

### SAME SUPERIOR QUALITY



**\$20.00 Gr.**

**No. 8-7—GENUINE FINE BLACK LEATHER 7-in-1 Billbooks.** Heavy, smooth finish, the better grade. Not to be compared with others for less money. Each book stamped "WARRANTED GENUINE LEATHER." Each book wrapped individually. Sample, 35c. **\$2.00 PER DOZEN, \$20.00 PER GROSS.** One-third deposit with order balance C. O. D.

**BREDEL & CO., 337 W. Madison St., Chicago, Ill**

### WANTED AGENTS

To sell the new Superior Comb Cleaner. Retail for 25c. Agents sample free. Write for wholesale prices. **SUPERIOR NOVELTY CO., Hartford, Conn.**

**SAV 'I SAW IT IN THE BILLBOARD'**

## TIN FOOTBALLS

No. 123—Tin 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.



### RUBBER BELTS

1st. No. 2ds. Roller Buckles \$4.50 Gross, \$7.50 1/2 Gr. Acms Roller Buckles \$15.50 Gross, \$8.00 1/2 Gr.

Fibre Silk Neckties.....Doz., \$3.75; Gross, \$43.00  
Gents' Silk Hose, Mill Run.....Dozen, 3.75  
Ladies' Silk Hose, Mill Run.....Dozen, 4.00  
Send in \$1.25 for sample of each of above.  
Send in for new Catalogue.

**MEXICAN DIAMOND KING**  
36 West Randolph Street, CHICAGO, ILL.

## 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.

## Demonstrators, Hustlers

The Best AUTO Polish and Furniture Polish Formula in the world. No long polishing required. Makes old cars and furniture like new. Put on, rub off. Also Mechanics Soap Paste. Is fine for cleaning auto bodies. NO WATER USED. Leaves hands soft and white. Both Formulae \$1 bill. FREE with each order. GENUINE Leather 7-in-1 Billbook, one Ner-B-Fall Clutch Pencil, FREE. Send \$1 now. Offer limited. TAYLOR'S NOVELTY SHOP, Columbia City, Indiana.

**KIRBY TUFTING NEEDLES (Nickel-Plated), \$10 per 100.**

"OVER-STOCK" dull finish, same make, much lower while they last. \$1 required on each 100 order. Balance, C. O. D. Postpaid. Rug Machine, \$15.00. Please mention Billboard in ordering. Address: **KIRBY BROTHERS, Collinsville, Oklahoma.**

**\$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! Matches silverware. We deliver and collect. Pay daily. Free sample and automobile offers. Write today.

**NEW ERA MFG. CO.,** 803 Madison St., Dept. 55H, Chicago, Ill.

**MENTION US, PLEASE—THE BILLBOARD.**

NOVEL — EFFECTIVE — GOOD LOOKING — AND — INEXPENSIVE!

**PRICE LIST**  
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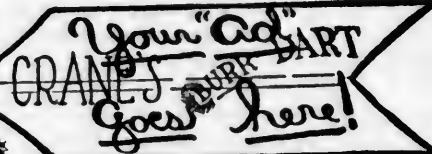
1,000	..\$18.50	Without Ad
2,000	.. 17.00	
5,000	.. 15.50	<b>\$14.80</b>
10,000	.. 14.25	
25,000	.. 13.40	..... 12.25

These prices include 3 1/2" shape, special color, and special four 3-in. line ad. Extra lines at 10% more per line.



LATEST ADVERTISING NOVELTY

IT CARRIES THE MESSAGE THAT STICKS



Especially Effective for Theatrical Specials, Department Stores, Carnivals, etc.

Tell us what you want to advertise. WE TURN OUT A NEW IDEA EVERY DAY

CRANE & COMPANY

Advertising Department, 42 East 11th Street, NEW YORK CITY

SEE OUR GLASS ANIMAL AD ON PAGE 93

PIPES

(Continued from page 105)

districts until Christmas. "Boys," he adds, "keep up the good work, in regard to jam work and other bad features, and help to keep the towns open and prettified for pichmen. It means bread and butter to many, many honest street salesmen."

James Minroy wants to express a complaint as follows against treatment accorded him when he asked to buy space to work at a fair at Jackson, Miss.: "I applied at the secretary's office and a man at a desk asked what I wanted and I told him. I was introduced to the lady secretary in this manner: 'A man out here wants to see you.' 'Send him in.' I applied for a concession to sell seven-in-one opera glasses or fountain pens and was cut short with 'No space.' When I walked out of the office a special officer came after me and inquired if I got in on a pass and I answered that I had paid fifty cents for a ticket. I started to walk away, but was called back and told that the secretary did not want me on the grounds, and he would give me my fifty cents back. I was an 'undesirable.' Now, to any of my acquaintances this is to laugh. I started out on the road from New Orleans with the Buffalo Bill Show in 1885 and was with it in 1896 and 1897. Previous to this I was propertyman at the St. Charles Theater, in London, Eng. (in 1887). I was checker-out at the Earl Court Exposition and Queen Jubilee, also at Chicago World's Fair under Frederick Bowman. I have also made fairs for a good many years, but was never insulted and considered an 'out-law' for applying for a legitimate concession. The only reason I can account for my treatment at Jackson is that about four years ago four jam (forced-sales) workers worked on the fair grounds there and 'burned them up' and I hear that last year someone demonstrated fountain pens, and one day attempted to sell a jewelry package, and came near getting into trouble—they probably thought he was jamming. Anyway, I came along somewhat like the following old story of the fellow with the 'hoky-poky': One year at a fair a grifter got a three-shell game on and called it 'hoky-poky' to the secretary—he 'just wanted five feet for each', and he sure 'knocked 'em dead'. The secretary got a heavy reprimand from the community. The following year a fellow was applying for ten feet of space for his 'hoky-poky' ice cream stand and explained it thus in answer to the usual inquiry and—the results may be guessed at, and it was the same, practically, in my case—I was cut off short with no chance to explain."



Here is a Gold Mine

LATEST IMPROVED ELECTRIC LIGHTED VANITY CASES. Gold lined. Has all the necessary fittings and beveled mirror. B.G. FLASH.

REDUCED TO \$22.50 Dozen. Sample, prepaid, \$2.25. Every girl or woman a customer. Details for \$5.00. Send for Samples same day as received. All orders shipped same day as received. 25% deposit, balance C. O. D. R. RUTENBERG MFG. CO. 100 N. Wells Street. 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



Streetmen and Fair Workers

THIS AD IS FOR YOU. All you have to do is to sell seven gross a week and you earn \$300.00

Something brand new as a money maker. Men's Rubber Belts, each Belt packed in an individual fancy holiday box with jewel buckle, very attractive. A corker to sell at \$2.00 and 50c. We have just started making this article, and by the way orders are coming in, they will sell like hot cakes. A sample one-half gross of each and be convinced. A deposit required on all orders. \$1.00 will bring a complete set of samples and will be allowed on your first order for two gross. If you work this article until Christmas you will clean up a fortune.

Rubber Belts, bulk packing, \$15.00 per gross and up 569-71 Broadway, NEW YORK

LASTIK LEATHER PRODUCTS CO.

JUST TWIXT US (Continued from page 98)

In this campaign all you have to do is to invest your money in the carnival business and try to operate your shows other than clean, and you will soon find out that you made one very bad investment. Do as you like. It is your money. If you want to throw it away, Barkus is willin'.

Hope Benny Kransie will return from Cuba in time to organize his show for next season. He is needed in the business. George Looe is to be congratulated upon securing the services of George F. Dorman as his manager. Managers of Mr. Dorman's ability are very scarce.

It will not be long before the dishonest concessionaire will be looking for something to do. Well, he need not worry, the railroads and brick yards need good, strong, able-bodied men, and there are many such men among the dishonest concessionaires. A little work won't hurt them.

Felix Biel tells a good one. Get Ed Kennedy to tell you about it. Well, Mr. General Agent, have you made up your mind what you are going to do to help make the carnivals clean? You are the man to tell the manager what he must do if he wants your services. Don't be afraid. The manager who would not want you because you expressed yourself in The Billboard as being opposed to "49" camps, grift and coach shows is not worth considering, and if you have the ability you will find many positions open to you. The manager needs you much worse than you need him. Don't forget that. What would some of the managers who are now up in the show world have amounted to if it had not been they were fortunate enough to secure the services of an agent who made them what they are?

It's amusing to hear a manager say his agent is breaking him. We all have heard that. But did you ever stop to think that in some instances the agent is too big for the show, and the manager is outclassed by the agent, and rather than admit that the agent is a bigger man than he is he wants to let it be known that the agent is no good. Yes, that is often the case.

"The shows will remain over another week by request." You have often heard that. That means the railroads request the money before the move is made to the next town. Bad dope, Mr. Manager; don't ever use the express on.

The Mayor of Philadelphia will allow no more permits to be issued for some carnivals. That means another good carnival spot is closed. In a few years the owners of carnival companies will be in a helluvah fix. They will have the carnival, but will not be able to find any place to put it. Then what are you going to do? If you will act in time you can prevent such a condition, but if you continue as you are, you will have no one to blame but yourself.

little show, need a little lot, take in a little money, and would appreciate it if you would charge us a very little license." The Mayor accommodated him by saying you cannot bring your show in the city at all, therefore there will be no license, which should be "little" enough.

"The World Renowned Shows, the biggest and best on the road." This show is in a class by itself. Correct. This high-sounding show as a rule consists of 36 attractions, namely, one broken-down merry-go-round and 35 lucky boys. And they wonder why people and towns are tired of carnivals.

What is the meaning of carnival? Well, if that is what it means how many of them have we on the road today? A certain young man who was very successful as a promoter wanted to be an agent. This year his wish was granted, and at last accounts he was wondering how he was going to collect the several hundred dollars the show owes him for services as general agent. I am reliably informed that the young man is open for an engagement as promoter next season.

Several days ago I discovered that all in the carnival business are not pleased with the fix. The Billboard is making to clean up carnivals. Some seem to think it cannot be accomplished. Well, I am liberal and concede the right to everyone to think as they please, and to do as they please. That is their American privilege, but I am inclined to think that the one who thinks The Billboard is not going to accomplish what it has undertaken are badly mistaken. Time will tell.

Many of the boys are returning from the South, and report they failed to see the big business some of the press agents are telling the readers of The Billboard about.

The wild ducks are going South now, and that is a sure sign that some of the "boys" will be coming North soon.

A few days ago I had a very pleasant talk with an old friend of mine who has been in the show business for many years, and is a man who is well thought of by all who know him, both in the profession and out, and he is a thorough convinced that The Billboard is going to rid the carnival business of many of the objectionable features that now exist. He seems to think it strange that the managers and owners, some of them, should take exception at what The Billboard is doing, and they should lend their influence in every way to assist in this campaign. He says that any manager with common sense should know that something has to be done, and he is at a loss to know why they do not get into the fight and see that this clean-up campaign is a success.

It is to be hoped that the general agents will realize the importance of organizing, and will affiliate at once with the General Agents' Association. There is work for them to do, and they are the people who can do much toward cleaning up the business.

AMONG CHICAGO VISITORS

Chicago, Oct. 20—Charles M. Watmuff, who was general agent for the H. T. Freed Exposition the past season and Billy Owens, special agent for the same organization, were Billboard callers this week. Mrs. Watmuff accompanied her husband from their home in Jamestown, N. Y., and they are taking in the local theaters this week.

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

AGENTS' 100-WEEKLY PROFIT WONDERFUL SELLER

MASCOT BURGLAR PROOF SAFETY DEVICE



MASCOT the Portable Keyless or window without tools (key in pocket). Absolutely new. Force and jimmy proof. Our 2 1/2" size weighs 1.500 Mascaros a month. POPULAR MECHANICS SAID: MASCOT. "A device that makes locks burglar proof. Ordinary locks can be easily picked and the best lock can be opened with a master key, but this new device can be used on any lock to make it practically burglar proof." Send \$3 for a TRIAL DOZEN (50c a pair). \$28.00 a Gross Cash or C. O. D. Satisfaction guaranteed. Mill-Truck Products Corp., 404-4th Ave., Dept. 101, N. Y. City

Radio Gaslighter



No 2 A HOUSEHOLD NECESSITY Sells for 25c. Easy to sell and demonstrate. Large profits to agents. Territories eleven. Sample, 15c.

IGNITION PRODUCTS CO., 12 Union Square, NEW YORK.

LET THEM ALL LISTEN IN FOR \$1.95

THE RECOMPO RADIO HOME WILL FIT ANY RECEIVER. Home is made of high quality rubberized fibre, fitted with two reproducing cylinder, which makes an extra loud speaker. Positively no distortion of music and etc. Attached to headset in a jiffy. THE RECOMPO, COMPLETE, \$1.95. REYNOLDS COMPANY, 2281 Catherine Street, Detroit, Mich.

PAPER MEN

Best proposition in all States west of Ohio. If you know me, write at once for credentials and supplies.

T. H. CARTMELL, Union National Bank Bldg., Box 113, Wichita, Kansas.

AGENTS—BIG MONEY

Brand New Oil Burner. Fits any heating stove. Easy to install. No plumbing or pipe fitting necessary. Burns common (coal oil) Kerosene or distillate. Cheapest fuel known. 5-1/2" burner on grate of stove—turn on oil. Regulate by valve. Simple, safe, clean. Nothing to get out of order.

A new invention that has perfected the method of burning oil in any heating stove. Our agents having wonderful success. No experience necessary. Work spare time or full time. B.2. Agency every day. Write for agency. JENNINGS MFG. CO., Burnet 123, Dayton, Ohio.

PRICE TALKS

Hi-Quality Waterproof Aprons

- 1 dozen, \$4.00 per dozen
- 3 dozen, \$3.75 per dozen
- 6 dozen, \$3.50 per dozen
- 12 dozen, \$3.25 per dozen

Aprons made with heavy black rubber back. Three colors—Pink, blue and black, small checks. Always good sellers. Send for a dozen today. You cannot go wrong.

3-in-1 BAG



This Bag is made of strong 32-ounce fabricoid. In semi-dull finish. When open it measures 12x17. Holds its shape and has the look of an expensive Bag. It cannot be compared with low-priced Bags, made of soft, mushy, flimsy material.

\$4.00 per dozen. Sample, Postpaid, 50c.

Terms, 25% deposit, balance C. O. D. P. O. B. Chicago.

PELLETIER BAG & APRON CO. 115 So. Dearborn, CHICAGO

PICTURE MENI AND OTHER AGENTS

(Man or Woman) Work the small stuff. Quick sales. Big profits. 6x8 oval Medallion, hand colored, from any photo or snapshot. You pay 60c—sell for \$1.95 to \$3.95. Four-day service. Write for information to PERRY PHOTO NOVELTY CORP., Section 22, 360 Bawary, New York.

10c WORTH OF CHEMICALS

RETAIL FOR \$2.00

Guaranteed Formula. Sample Label. Directions and Contract. \$1.00. 2-in-1 Furniture Polish, cleans and polishes in one operation. Formula, 50c.

JOS. HOLTZBLAU, P. O. Box 162, Wichita, Kan.

SAY "I SAW IT IN THE BILLBOARD."

# CARNIVAL AND CIRCUS NEWS

## Harry E. Billick Denies Statements Made in Hazel Dunlap Letter

Harry E. Billick, manager of the Gold Medal Shows, takes exception to the letter signed Hazel Dunlap and published in the last issue of The Billboard. If any statements contained in said letter were misleading and have done Mr. Billick any harm The Billboard is sorry.

"There is nobody connected with the Gold Medal Shows who seems to recognize the name Hazel Dunlap," writes Mr. Billick. "The official mail man never had the name on his list. The letter says Hazel Dunlap joined the show at Newton, Ia. Fact is the Gold Medal Shows have never played Newton, Ia. The letter says at Des Moines a dancer is said to have received \$100 for giving a nude dance. Fact is the Gold Medal Shows have never played Des Moines, Ia. The letter says to write the agent at Lawrence, Kan. Fact is the show has never played Lawrence, Kan. The letter states that the secretary of the show borrowed \$25 from her on August 26. It is a joke. My secretary is worth at least \$100,000. People acquainted with the man know there is no foundation to the Hazel Dunlap statement at all.

"Hazel Dunlap—Where were the Gold Medal Shows on August 26? Hazel Dunlap—I will donate \$1,000 to charity, or better yet to you, if you can prove your statements. Not \$100 in useless conversation but real cash.

"Now, my dear editor of The Billboard, the facts of the case are I did have a cooch show when I opened the show this spring and I carried it until I reached Rochelle, Ill., about the middle of May. It got the show in very serious trouble and I immediately got rid of it.

"I think in justice to me and the reputation of the Gold Medal Shows you should give me an apology thru your columns."

It is with pleasure that The Billboard gives space to Mr. Billick's rejoinder.

### GREAT EMPIRE SHOWS

#### End Year's Exhibiting at Detroit, Where Winter Quarters Has Been Established

Detroit, Mich., Oct. 21.—The past week marked the closing for this season of the Great Empire Shows, following a successful engagement on the Del Ray show grounds in this city. A few days before the opening of the Detroit engagement the Great Empire Shows' train was ferried across the Detroit River from Windsor, Can., where the aggregation moved en route from its last Canadian fall fair, at Leominster, Ont. The last Canadian spot exceeded all expectations and was a good one for all concerned. Visits were exchanged during the Detroit week between the showfolks on the Wade & May Shows, playing in River Rouge, and others, including Mr. and Mrs. James Thompson, who had a string of concessions on this show when it played Canada last season.

Following the closing of the season here the shows' entire paraphernalia was stored in winter quarters in this city. The Great Empire Shows opened their season the last week in April and played thru New Jersey, New York, Vermont, Canada and Michigan.

The various officials of the shows' executive staff are now all on their way to their respective vocations for the winter. Charles Cohen, general manager, and formerly with the World of Mirrh Shows, will have business interests in New York State, as will George Westerman, the special agent. General Agent Maurice B. Lagz departed for Cleveland and New York. F. Percy Morency, accompanied by Mrs. Morency, will motor to Mobile, Ala. John N. Ostrander, secretary and treasurer, will be treasurer of the Manhattan Theater, New York City after a short rest on his farm at Westbrookeville, N. Y. Walter A. Schilling, general advance representative, expects to have business connections which will take him thru the Middle West and later Canada. Tom ("Stickers") Kennedy, advertising agent, has departed for his home in Passaic, N. J.

During the season the management and executive staff received many gratifying tributes on the attractive array of amusements provided by the aggregation. The season was a fair one for the show and active preparations will be under way during the coming winter, which will insure the attractions being on a more pleasing scale than ever during the 1923 season. All of which is according to a representative of the shows at winter quarters.

### REISS SHOWS CLOSE

#### Season Ends at LaGrange, Ill.—Streator Again the Winter Quarters

The Nat Reiss Shows closed the 1922 season at LaGrange, Ill., Saturday, October 14, and the outfit was shipped direct to the winter quarters at Streator, Ill., where it will be stored and gotten ready for the 1923 season. After finishing probably the worst season ever experienced by outdoor shows it can be truthfully stated that the Reiss shows fared as well as could be expected under the existing conditions. It kept its head and shoulders above water and closed with a balance on the right side of the ledger.

The season covered a period of 24 weeks, with two misden towns that had never before had a carnival. Their engagements included ten weeks in Chicago and vicinity and five dates were exhibited on the streets. Every show, with the exception of one, that opened with this caravan last spring closed the season with it, and this also applied to most of the concessions. Mr. Melville and Mrs. Reiss will make their home in Streator, where they can be near the winter quarters, to superintend the rebuilding. General Agent G. H. Coleman is organizing his indoor circus for the winter season and opens it at Gary, Ind., Armistice

Day. L. C. Hogan and Col. Beckwith, of the advance, are also embarking in the indoor game. Earl Bunting, special agent, will be with the Coleman enterprise, as will Fred Bird, secretary and treasurer, who will act as assistant manager. Nathan Miller, the Reiss shows' concession manager, will winter at Peoria, his old stamping grounds. Mr. Miller will also double in the indoor show game this winter to some extent.

It is the intention of Manager Melville to enlarge the Reiss shows for next season and five cars will be added to the train. A line of fairs will be contracted to play, instead of depending on the city dates as was the case this season. Chicago has always been a garden spot for the Reiss shows, but conditions have changed to such an extent it is almost impossible to play it at all for any profit, especially by a big show. A great deal of credit is due the advance staff in getting by as well as it did, as most every conceivable obstacle was thrown in the way. Manager Melville also deserves mention for the sticking qualities he had in going thru with it under the circumstances. However, never again under such conditions as now prevail in Chicago. The Nat Reiss Shows left a reputation in every town visited that any carnival organization could be proud of. It can be truthfully stated that no town was closed to carnivals by any actions on the part of the Reiss shows, and in a great many of those played the management was invited back for another date next season. The Nat Reiss Shows are strong for the outdoor show cleanup that is now in progress. All of which is according to an executive of the above shows.

### WORTHAM'S WORLD'S BEST

#### Make Remarkable Run From Dallas to Shreveport, La.—Kickapoo Indian Show Added

Shreveport, La., Oct. 19.—After a remarkable run in almost passenger time Wortham's World's Best Shows arrived in Shreveport at 2 o'clock Tuesday morning and at daylight began moving onto the Louisiana State Fair grounds. The conclusion of the engagement at Dallas was as highly successful as the first week.

In the closing days of the Texas State Fair many distinguished visitors dropped in. Among them were Messrs. John G. Kent, John Ross and Joseph Hay, of the Canadian National Exhibition; Con T. Kennedy, Don T. Moore, secretary of the International Association of Fairs and Exhibitions; John T. Wortham, of the John T. Wortham Shows; "Doc" Danville, general agent for the same company, and Harvey Harrell, of the Austin (Tex.) Fair.

The visitors were highly satisfied with Wortham's World's Best Shows, and also were pleased with the manner that Texas amusement lovers took to the Wortham offerings.

Just before the shows left Dallas Secretary William Hirsch, of Shreveport, wife that the poultry building and shooting gallery had burned to the ground. He sent out an S. O. S. for canvas. There was some extra canvas on the shows and as much more as was needed was quickly secured. It filled Mr. Hirsch's needs to his entire satisfaction.

It is an ill wind that blows no man good. The burned building had stood in front of the midway of the amusement attractions. Its site was quickly cleared and the attractions were placed on both sides of the board walk

## BROWNIE-BUB-BLO BUBBLE-DOLL



Patented.

Greatest Novelty on Earth.

RETAILS AT 75 CENTS

Made of wood, enameled in bright colors. Will blow 3,000 to one filling. 7 inches tall. A real doll. Just the thing for concessions and streetmen.

Send 75 cents for sample, postpaid.

An all-year-round novelty. Send your order today. Immediate delivery.

TARNEDOR MFG. CO., Inc. Connellsville, Pa.

## The Medicine Show an Ancient Institution

IN his "History of Theatrical Art," Dr. Karl Mantzius writes entertainingly of the medicine shows of old. The following excerpt deals with their vogue in France from 1578 to the end of that century, viz:

"In the provinces several smaller companies were traveling about, longing to go to the capital, but unable to satisfy their desire except at the times of the fairs; for, in spite of all their resistance, the Passion Brothers had not been able to drive away the actors from the large fairs of Saint Germain and St. Laurent.

"King Henry IV, who was very fond of visiting the fairs, where he gambled and amused himself in different ways, granted a special license for the performance of plays there, of which actors were not loath to avail themselves.

"Some of them were engaged by the great traveling quacks, who used them to advertise their remedies. We must not understand by this that one or another of them was paid to play the mountebank, to beat a drum and shout witticisms from a platform. Far from it. The quack doctors were great and mighty people, who grudged no expense in advertising. Here is a contemporary description of their proceedings: "They are wont to parade thru the streets on horseback in superb and magnificent raiment; from their necks hang gold chains, which have, perhaps, been borrowed from some goldsmith. They are well mounted on Spanish jennets, Neapolitan palfreys and harlequins. Thus, in gorgeous procession, they visit the cross-roads and public places of towns and villages, where they set up their platforms or theaters, from which their buffoons and cunning rogues amuse the people with a thousand tumbings, buffooneries and conjuring tricks, while they advertise and sell their goods, or, rather, their quack remedies, to the crowd."

"The quacks would engage whole companies of actors, even of the better sort. Thus, for instance, the 'miracle-actor,' Francois Braquette, hired the distinguished Italian troupe, I GELOSI, to give performances for him in Lyons. Several of the Hotel de Bourgogne actors are said to have won their spurs on the improvised stages at the fairs in the service of so-called 'operators.' Jean Farine, for instance, who is supposed to have been a traveling doctor himself, but who afterwards mounted the boards of the Hotel de Bourgogne in Gros-Guillaume's branch of the art; Deslauriers, surnamed Bruscanille, who gained fame by his comic prologues, which he composed for himself, and Bertrand Hardouin, whose name as a farce-player was Guillot-Gorju, and who ridiculed professional physicians in the character of the pedant, which was his class of part.

"Others never rose to be more than mountebanks. Such was Jean Salomon, whose theatrical name, Tabarin, was as well known as the Pont-Neuf, where he played his farces for the benefit of the pills and ointments of the quack Mondor.

"How close was the connection between the jugglers and the actors properly so-called may be seen, for one thing, from the fact that a daughter of Tabarin was married to Gaultier Garguille, one of the leading actors of the Hotel de Bourgogne. It may be supposed, on the whole, that neither the public nor the actors of the time made any distinction between the art of the fair and that of the theater. And, indeed, the only difference lay in the localities; the repertoires and the style of acting were the same, for even at the fairs plays of a higher order might be seen, like those which formed the repertoire of the Hotel de Bourgogne, together with the farces."

### TEXAS KID'S FRONTIER SHOWS

Albany, Tex., Oct. 19.—Texas Kid's Frontier Shows are playing here this week and with prospects for a remunerative engagement. The shows played to the largest crowds of the season last week at Throckmorton, where a big barbecue and picnic were given, and good business was the result. Marion, Tex., is next week's stand.

In this section of the State crops are in excellent condition, with a great deal of cotton, and there is plenty of money in circulation. A rain recently was a blessing and came at a time when it was badly needed to aid the planting of fall-sown crops. Texas Kid has been experiencing some misfortune with his horses, one having died and two had their legs broken. "The Wild West," the feature attraction, is providing quite sufficient riding for the "bronk busters" the riders including Bud Ross, Brown Brothers and "Shorty." Miss Billie Basin is doing nicely with her new ball game, as are the Misses Nannie and "Dutchie" Klinghilde with their new cat rack.—MRS. TEXAS KID (for the Show).

### ANOTHER LARGE CROWD AT CONEY ISLAND, N. Y.

New York, Oct. 23.—Beautiful weather forced another large attendance at Coney Island Sunday. All the attractions open did good business. The general opinion is in current there among showmen and concessionaires that this resort will in time become an all-year-round mecca for amusement seekers of this section. The support the public is giving to this section fully warrants the prediction.

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

leading thru the fair grounds. The fair opened with Children's Day, and in order that none might feel offended on their classification of the fair, all under the age of eighteen, the result was a throng of little folk swarmed the midway all day and had things their own way. Milton and "Plain Dave" Morris, of the Morris & Castle Shows, dropped in at Shreveport the day before the fair opened. The Morris & Castle Shows winter here. "Plain Dave" was on the guest list just long enough to enjoy one meal in the cook house and then he was put to work.

One of the new attractions added at Dallas is a Kickapoo Indian show. The red men came to Shreveport and played to wonderful business. While they had a good spot on the Joy Zone they would have been located easily, as there was a ceaseless thump of the cowhide drum the tribe brought along. Sam Feinberg is doing remarkably well, his nickname having been changed from "Mr. Rockefeller" to "Mr. Ford" as a result of recent press reports sent out from financial circles.—BEVERLY WHITE (Press Representative).

### R.-B. ADV. CAR NO. 1 CLOSES

Advertising Car No. 1, of the Ringling Bros.-Barnum & Bailey Circus, in charge of George W. Goodhart, closed the season October 20, at Greensboro, N. C. The following closed with the car: W. L. Wilkins, contracting press agent; Tom Connors, boss billposter, and the following billposters: F. S. Campbell, steward of car; E. Mahastov, N. J. Nary, Pat Connors, N. Kravat, E. Sullivan, S. J. Clanson, Ed Orth, George Orth, N. Tindal, Charles Lavesque, U. F. Wise and G. O'Connor; Harry Johnson, in charge of lithographs, with the following assistants: A. Stearns, E. Hite, R. Timkham, L. Knowles, E. H. Shanks, E. Riche, A. Newberger; H. Bechtold, pastemaker. The boys all were laud in their praise of the fine treatment accorded them by the management thru the

## SALESBOARDS AT FACTORY PRICES

	Price.	Size of Board.
100-Hole Board	\$0.12	2 1/2 x 3 1/2
200-Hole Board	.17	3 1/2 x 4 1/2
300-Hole Board	.22	4 1/2 x 5 1/2
400-Hole Board	.27	5 1/2 x 6 1/2
500-Hole Board	.30	6 1/2 x 7 1/2
600-Hole Board	.35	7 1/2 x 8 1/2
700-Hole Board	.40	8 1/2 x 9 1/2
800-Hole Board	.44	9 1/2 x 10 1/2
1000-Hole Board	.55	11 1/2 x 12 1/2
1200-Hole Board	.65	13 1/2 x 14 1/2
1500-Hole Board	.80	16 1/2 x 18 1/2
2000-Hole Board	1.05	20 1/2 x 23 1/2
2500-Hole Board	1.25	24 1/2 x 28 1/2
3000-Hole Board	1.50	28 1/2 x 32 1/2
3500-Hole Board	1.80	32 1/2 x 36 1/2
4000-Hole Board	2.00	36 1/2 x 40 1/2
5000-Hole Board	2.50	44 1/2 x 48 1/2

Send for our new Catalog—just off the press. 25¢ with order, balance C. O. D. ORDER FROM THIS AD.

## PURITAN NOVELTY CO. 1911 W. Van Buren St., CHICAGO.

### SEAPLANES

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

8,777 carried in one day

**For PARKS and CARNIVALS**

A sensation everywhere. 62 built in 1921. Big cars. High speed. Wonderful fish. A top speed of 60 m.p.h. Has earned \$200 to \$1,500 in one day. Price, \$4,200 to \$7,250. Cash or terms. TRAVER ENGINEERING CO., Beaver Falls, Pa.

## Billposters STAY AWAY FROM CINCINNATI UNFAIR

Local No. 11

season and no doubt most of them will be seen back on the car "when the blue birds fly again" and it starts its next season's tour of the country.

**THEY BARRED 'EM**

The following appeared in The Muncie (Ind.) Chronicle of October 16:

"Muncie, Ind.—Despite the fact that for the first time in history the Muncie Fair Association barred both games of chance and girl shows at the fair this year, the association has announced that attendance records were the largest in ten years, and the season the most successful, financially, in the last five years."

### McDermott Makes Denial of Statements He Says Were Directed at Him

In The Billboard of last week appeared a letter, signed Hazel Dunlap, telling of alleged conditions on the Gold Medal Shows. In a letter to The Billboard, signed James P. McDermott, secretary of the Gold Medal Shows, and dated at Van Buren, Ark., October 20, exceptions is taken to statements made in the Hazel Dunlap letter, which Mr. McDermott claims were directed at him. If any injustice has been done Mr. McDermott thru the publication of the Hazel Dunlap letter, The Billboard sincerely regrets it. Mr. McDermott writes:

"Your issue of October 21 has just come to hand, and on page 107 you have a letter about the Gold Medal Shows that is a mass of mis-statements. The letter is signed Hazel Dunlap, whoever that is. No such name appears on the mailing list of this show. I have never met this party, but I take it for granted that you know who the party is. This letter goes on to say that the secretary of this show borrowed \$25 of said Hazel Dunlap, and that when she asked for the return of the money it was refused her and she was subjected to further indignities. As I am the only man who ever held the position of secretary on this show, that puts it squarely up to me. Allow me to tell you that I have never made a practice of borrowing from anybody, and the Gold Medal Shows have plenty of financial backing and do not need to borrow from anyone."

### SQUAWKS AND RUMBLES

By HARRY BONNELL

The 1922 outdoor season is practically at an end. They say 'twas a tough old bird. THEY ought to know—THEY picked it. That can be taken either way. Some of the "picking" must have been done with a fine tooth comb. The new indoor season is now on. How 'bout you, Mr. Promoter, are you getting "set" along proved practical lines, or are your system and methods chiefly theory? Have a care. Already one big and very promising promotion enterprise is fast on the rocks, a monument to inexperienced and incompetent management. While it's not yet too late, get busy and weed out the "inefficiency experts". Don't leave the steering gear of your ship in the hands of anyone who doesn't know the channel. Much is going to depend on your pilot.

More hints of wisdom: Brains and practical experience and knowledge can always be purchased. The market is ever open and easy of access. This is a quiet and useful tip to people with available capital and promotion ambitions, but misis perhaps the other very important essentials. Briefly, candidly and plainly, if you don't know the business, engage the services of someone who does. Let him direct the undertaking for you. He is quite likely to both save you and make you money.

Probably no industry has any more angles to it than the show business, each of which is almost if not quite distinctly different from the others. This fact many of the oldest and most seasoned veterans of the game seem to have muffed. It is really one of the underlying causes for the two recent failures of the International Fraternal Amusement Association, Inc., of Chicago. The management of this concern was too heavy with men thoroly trained in vaudeville and fair booking and theatrical producing, but with no practical experience and knowledge in the field of outdoor or indoor promotion, and they imposed an added handicap on their project by stubbornly resenting the friendly and sincere suggestions and advice offered by others who do know something about it. Truly, experience is a wonderful if costly educator.

If your watch needed repairing would you take it to a plumber? If you were planning an expensive indoor celebration would you engage a bricklayer to direct the promotion work? Would you care to trust the success of the undertaking to an "inefficiency expert"? Do you get the moral? Simple of analysis, isn't it?

In its indoor operations this winter one very prominent Middle-Western concern—the American Circus Corporation of Chicago—is reported to be planning to eliminate practically everything in the way of "special-event" promotions. With a "nut" totaling pretty closely to twenty "grand" on the week it is going to be interesting to observe from whence and how they will be able to show the auspices a net profit of any material proportions. Unquestionably the present proposed plans of the American Circus Corporation management are going to be an innovation in indoor promotion work, and if financially successful John W. Moore and other winning operators will still have something new and worth while to learn. The initial effort of the A. C. C. is scheduled for November 14 to 19 in the Auditorium at Milwaukee, under the auspices of the local Shrine Temple, and more than one pair of curiously interested eyes will be strongly focused on the outcome of the event.

Everything has a season all its own. The Business Men's Association outdoor celebration on the West Side in Chicago, week of October 16, was an almost pathetic as well as striking illustration of the truth of this contention. Old-seasoned show-trotters trying to "turn 'em" in top coat and fur weather—they oughta know better.

Returning to the subject of "inefficiency experts", there was a regular parade of them at that recent "Masonic Circus" of the International Fraternal Amusement Association on the South Side in Chicago. Where they didn't "monkey wrench" the works is scarcely worth mentioning. Never before saw so many "inefficiency expert" managers and superintendents assembled at any one time and place, and, to all appearances, none of them had the remotest idea what it was all about—at any rate, not so far as any practical knowledge of detail promotion work is concerned. It wasn't even a good burlesque.

Anyway, what is an "inefficiency expert"? This is another Einstein "relativity" problem, only it's easier of solution. Ponder over

## Live Wires Don't Delay—Season On

Earn 200% Profit—Men's Gas Mask



# GOODYEAR BRAND \$1.80 RAINCOATS, Each

Heavy India Rubber Lining—Tan, Oxford or Diagonal Shades. Sizes 36 to 46; 10% extra 48-52.  
LADIES' RAINCOATS. Diagonal Shade, Belted, with large collar. Sizes 16 to 46. \$1.90 each  
BOYS' AND GIRLS' GAS MASK COATS. Sizes 6 to 16. \$1.65 each  
Add 25c to each item for Sample Coats.

20% Deposit, Balance C. O. D., Express or Postpaid Collect. Prompt Shipments Guaranteed. Additional Numbers on Request.  
**CHESTER WATERPROOF CO.**  
202 East 12th Street, New York

## W. S. CHERRY

### General Agent AT LIBERTY SEASON 1923

Will not consider proposition from show of less than fifteen cars. Can report Toronto Meeting if necessary. No show too large. Address all wires and letters to The Billboard, New York, N. Y.

## H. S. KIRK'S UNITED SHOWS WANT

Shows, legitimate Merchandise Wheels and Concessions. Cook House open. Oakland City, Ind., until October 28; Dekoven, Ky., October 28 to November 4. Two big Saturdays. Answer quick.

It for a while and then when you think you have the correct answer send in for the paper mache "monkey wrench". No kit of tools will be complete this winter without one of these.

Final arrangements for the last sad rites of the International Fraternal Amusement Association are still pending a final meeting of the Board of Directors. In the meanwhile the creditors are getting theirs in "drives and drabs".

George Wright, expert candy and popcorn butcher and purveyor of novelties, is showing much indoor activity in and around Chicago this fall. He was much in evidence at the recent Food Exposition in the Coliseum, and week of October 16 had the privilege at the Uptown Chicago Exposition in the Broadway Armory.

It is reported and from seemingly good authority that John W. Moore's recent Shrine Circus promotion in Kansas City hit the humps uncomfortably hard. Old msa "John Law", it appears, did a little "monkey wrenching" with the "season-ticket" sale and later on struck an adverse attitude against the wheels.

The announcement in last week's Billboard that the hat of Fred A. Bradna, he of the

Engling Brothers-Barnum & Bailey Show arena, has landed in the indoor celebration ring is an interesting bit of information in independent promotion circles. With the new Tigra Shrine Temple in Syracuse, N. Y., already under contract and several other Shrine engagements in negotiation, the equestrian director of the World's Greatest Shows gives rich promise of becoming a commanding figure this winter in the indoor field. His ability to give 'em a good show cannot be questioned. Surrounded by a competent staff of "special event" men, he should come thru in fine style. Beware of the "inefficiency experts". Promoter Bradna!

The 1922-'23 indoor season is now on. What will the harvest be? "Everybody's doing it" will shortly be the favorite indoor ballad and more than one incompetently directed promotion may be expected to bear the double-F tag—"failure and in a"—ere the end of the season. Those "double-F" things are not going to be of any benefit to the game, either.

The indoor season promises to be productive of an unusually large crop of "inefficiency experts". Like the proverbial weed, they already seriously threaten the growth of the real grain. Weed 'em out? Yes, why not?

## VANISHING WILD LIFE

Dr. WILLIAM T. HORNADAY, director of the New York Zoological Park, and Dr. Alwin K. Haagner, director of the National Zoological Gardens of South Africa, have issued "a warning and an appeal" to prevent the extermination of South Africa's "finest game." There are two reasons why Dr. Hornaday intervenes: He is a champion of wild life in any part of the world and he would persuade American sportsmen who contemplate expeditions to South Africa to join the ranks of the conservationists by advocating rational protective laws. The impression that big game is overabundant in South Africa has no foundation. It is calculated that only 200 specimens of the handsome antelope known as the bontebok survive. Other antelopes, the kudu, black wildebeest, Vaal rhebok and eland, are becoming scarce. "Nothing but quick, energetic and drastic action will save them to the fauna of their native land," says Dr. Hornaday. There should be, he urges, a three-year closed season "on all scarce game" from the Zambesi River to Cape Town. What has already happened in South Africa will happen again: Precious classes of the fauna will cease to exist unless the legislators provide protection and game laws are enforced. The quagga, a horse-like animal once prolific in Natal and Cape Colony, disappeared fifty years ago. By 1890 the bluntpoint, perhaps the largest of all antelopes, had been exterminated by the Dutch farmers of Cape Colony.

Dr. Haagner says that but for encouragement of his American friends he would have "thrown up the sponge" long ago and quit the fight to conserve wild life in South Africa. To raise a few pounds to carry on the campaign there a zoologist has to go down on his banded knees. Altho the Transvaal Game Protection Association includes "some very enthusiastic gentlemen," its resources are meager. Pot-hunters abound; poaching on Government and private grounds in defiance of game laws is considered legitimate by many; poisoning large tracts of wild land is arduous; the natives, with snares, traps and droves of mongrel dogs, "destroy annually an enormous number of specimens of the white or square-mouthed rhinoceros are now alive. There may be a thousand of the kudu, a beautiful antelope, remaining in Zululand. A few hundred mountain zebras may be found in the mountainous country of the Cape Province. The black wildebeest is found only on fenced farms of large area, and the deer types, kudu and Southern oribi, exist in small numbers because they are afforded as much protection as is practicable.

A word should be said in praise of those Boer farmers who are interested in the preservation of wild life. The game-inhabited farms they inherited, or have acquired, are fenced and patrolled to perpetuate the mountain zebra and several kinds of antelope. But there are other landholders who abuse the privilege of legalized free-shooting, using the automobile to overrun the wild. Dr. Hornaday thinks that hunting by everybody, including proprietors, should be restricted to definite open seasons.

Dr. Hornaday thinks that the automobile has become "more deadly than the rifle." He submits that "the people of South Africa are no longer on the frontier of civilization," and with their flocks and herds can subsist without "wild meat." Dr. Haagner concludes that "unless the reserves in South Africa are nationalized we can say goodbye to many beautiful forms."—NEW YORK TIMES.

George H. Coleman, late general agent of the Nat Reiss Shows, has started in on his first indoor promotion in the Middle West with Earl Bunting, an ex-Reiss show promoter, to handle the "special events" Coleman is reported to be actively stepping along, but the exact place and date of his promotion is an announcement that Brer George has thus far seen fit not to disclose. L. S. Hogan and "Col." L. C. Beckwith, also into "special event" men of the Reiss shows, are also understood to be planning some early activities in the indoor field. The scenes of their operations will be in the Middle West proper.

Following the closing of the Greater Sheesley Shows for the season, Olive Hager, wife of Billie Owen, the Sheesley general agent, has been favoring the Chicago "loop" with her genial smile and presence. Other Sheesley show personages in the "Windy City" for a limited stay are Concessionaires Henry Curtia and Harry Burke. Both of the latter were hooked up with last week's outdoor celebration on the West Side.

Jerry Mugivava, the circus magnate, is reported ill in Peru, Ill., following the recent housing in water quarters at that city of the John Robinson Circus.

Bob Cavanaugh, special event promoter from the Pacific Coast and more recently associated in a special agent capacity with the ill-fated "Masonic Circus" promotion of the International Fraternal Amusement Association in Chicago, is now conspicuous there by his absence, all of which is taken as an indication that the former has departed for pasture fields aw.

The National Poultry Dealers' Association just literally jammed the Hotel Sherman, Chicago, the fore part of week of October 16 with an egg convention. It does not follow, however, that all of the "hard boiled" were to be found at Clark and Randolph streets. The "loop" is full of 'em.

Following the going into winter quarters of the Nat Reiss Shows at Streator, Ill., on October 15, Director of Concessions Nat Miller bled himself to Peoria, where he will habitat for the winter.

Charles Waittmuff, late general agent of the Freed Exposition Shows, is now an attaché of the executive staff of the American Circus Corporation. Accompanied from the East by Mrs. Waittmuff, he has been staying at the Hotel Planters in Chicago, pending orders to take the road for the A. C. C.

General Manager Cooper, of the Cooper Blaino Shows, is another outdoor trooper who has been cracking the Hotel Planters with his presence lately. He reports that the show paraphernalia and equipment is in winter quarters temporarily at Youngstown, O., but will presently be moved to Toledo, where he is planning to open the 1923 season. Sam McCracken is again to pilot the show, according to the present managerial plans.

Peter Rogers, veteran canvasser of many years, is now established in the headquarters of the Showmen's League at 177 North Clark street, Chicago, where he is assistant to "Circusman" Tom Rankine. "Dan" Pete' never looked better than he does right now and it is needless to add that there in the league, among so many of his old outdoor friends and acquaintances, he is enjoying a feeling of pleasurable contentment.

Gardner Wilson, a former Chicago newspaper scribbler and until very recently press agent (back) with the John Robinson Circus, has been a Chicago visitor since the closing of the circus in Peru. A few days ago he received a call from his old friend, Al Clarkson, in Boston, to go East and take hold of a managerial position with the opera "Red Widow" road attraction. Looks like there's where Wilson will be for the winter.

Herb Maddy and Arthur R. Hopper, circus agents, have just lately severed connection with the American Circus Corporation and cast their fortunes with the Detroit Shrine Circus Corporation, a new concern that is reported to hold contracts for several big indoor celebrations, including the Shrine Temples in Grand Forks, S. D., and Hammond, Ind., and the Elks in Milwaukee, Wis. At the executive head of the Detroit company is said to be Orrin Davenport, of circus fame.

George C. Moyer, former general agent of the Mugivan, Bowers & Ballard Circus enterprises until laid up with a physical ailment, has lately been taking advantage of the nice weather in Chicago by going out almost daily in his "slide wheeler". One of his most pleasurable evening trips was over to see the big Dave Marion show in the Columbia Theatre. A corps of the circus-advance brigade boys act as his escort.

Timora are current within the Chicago "loop" that a couple of ten-car shows are to be organized early next spring and be sent out of there with the policy shaped along the lines followed by such outfits in ye olden days. The reader will have to guess who will sponsor them.

Another report says that Fred Buchanan, former proprietor of the Yankee Robinson Circus in the East with the Burr Robbins show title as his main objective.

More rumor: This time it says that one Gavin, an assistant manager on the John Robinson Circus, and Buster Kronka, banner solicitor, have the circus bag to the extent of contemplating the organization of one of those ten-car outfits for 1923.

Robert Hickey is to be press agent ahead this winter for the American Circus Corporation and the veteran Frank Braden is mentioned prominently for the position of publicity back-with-it.

### PARK B. PRENTISS RECOVERS

Park B. Prentiss, bandmaster, advises that he left the Norwalk State Hospital, fourteen miles from Los Angeles, on October 14, is feeling fine and in better health than ever before. While in the hospital Prentiss was not allowed to receive letters which were sent to him, and wishes to thank friends who had written him. His present address is care Musicians' Union, Second and Hill streets, Los Angeles, Calif.

### BERNARDI THANKS FRIENDS

Felice Bernardi, owner-manager the Dominion Exposition Shows and who suffered the loss of his wife, the operating head of the Bernardi Greater Shows, who passed away October 18, wishes to express his sincere thanks thru The Billboard to all his and Mrs. Bernardi's friends for their expressions of sympathy and condolence in his hour of bereavement.

TAMPA, FLORIDA—DECEMBER 4th to 9th Inclusive
POLICE BENEFIT FUND CIRCUS AND EXPOSITION
WANTED FOR CIRCUS

Trained Animal Acts, Aerial Acts, Equestrian Acts with own stock, Wire Walkers, Risley, Perch, Acrobatic, Roman Rings, Trapeze and any other Acts suitable for high-class Circus. One Producing Clown, with ten other Clowns that can work Band Act. Ten or Twelve-Piece Road Band. Frank Meeker, write. Performers doing two or more turns given preference. Complete Wild West Show or Performers for Concert. No. 1 and No. 2 Side-Shows on salary basis. Riding Devices, salary or per cent. Equestrian Director, Canvasman, Props and Candy Butchers. A-1 Program and Banner Men quick.

Space in Exposition Building at reasonable rates for Legitimate Concessions. Wheels will not work. Will lease or buy 500 ft. 10-ft. and 500 ft. 8-ft Wall; two Tents 30x50 to 50x70, and one 70-ft. Round Top, with 70 ft. of middles. Address POLICE BENEFIT FUND CIRCUS, Third Floor Police Building, Tampa, Florida. Circus Acts closing in the South and Carnival Showmen and Concessioners, this will be a red one, but you must have clean, Legitimate Shows and Concessions.

COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them:

EXPOSITION PARK CO., B. H. Nye, mgr. Complainant, Marvelous Nelson, Care The Billboard, Cincinnati, O.

GALLAGHER, WESLEY (Prince Leo, the Pony With the College Education), Complainant, Al G. Richardson, Owner Dominion Vandeville Booking Office, 214 Church St., Toronto, Ont., Can.

CUNNINGHAM, BOB. E. Complainant, Robbins & Mondello, Oregon Medicine Show, Care The Billboard, Cincinnati, O.

ACKLEY'S INDEPENDENT SHOWS

Close Season and Go Into Winter Quarters at Saginaw, Mich.

Saginaw, Mich., Oct. 19.—Ackley's Independent Shows finished their season at the Powersville Fair and shipped into winter quarters here. The show property is all securely packed away in one of the big buildings on the fair grounds and the members have mostly taken up their usual winter vocations. Manager Harry Ackley has established his office downtown and plans are already under way for next year.

Billy McGregor, Circus Side-Show manager, and wife have taken a comfortable hat here for the winter. "Red" E. Mann, owner and manager of the Motordrome, and Mrs. Ellman left for their Milwaukee home in their new automobile and passed back from Gary, Ind., that they were having a fine and fast trip. Len Hull, talker on the Motordrome, and Harry Melton, coxer on the lake, have returned to taking magazine subscriptions for the winter months. The Larose family, of cookhouse fame, write that they have reached their North Longwood, N. Y., home, and are enjoying a rest. Colonel Sweeney plans to spend a vacation in Detroit before making winter plans. Harry Bickman, manager of the Crazy House, and his family are well on their way South in their new auto. Dick Powers, of the Mystery Show, is back with the Orpheum Theater at Day City. Vern Davis, Whip manager, has a "steam-heat and white-collar" job for the winter, while Charles Bennett and his entire ferris wheel crew have found good places and George Lusch, carousel manager, is on a vacation trip. Many of the members of the show have their homes here, but although they were glad to "get in" they are already expressing the usual wish. It was time to get out again. Jimmie Parker, handyman, will spend the winter with the show property on repair work, while John White, trainmaster, left immediately for Southern climes. All are looking forward to a good season in 1923.—CHAS. H. SWEENEY (for the Show).

From a reliable source comes this information: "American Legion convention in New Orleans was good for novelty workers, but an old-time novelty worker was in charge and put the privilege at \$10 per day, so there were plenty of 'squawks' from the boys. The convention was a success."

Electric Garter (Serpentine) NO KNOPS PADS—NO BAGGY SOCKS. Improved Buckle Allows Renewal of Web. Patented in Canada. U. S. Patent applied for. A live wire ac for Pitchmen, Window Workers, Canvasing Agents and Trade. Illustrated folder shows many uses. Gives selling pointers. Finest quality stock ALL the time. Eight to ten flashy colors, assorted. Folded. Sample Pair, 25c. Postpaid. Per Gross, \$7.50. I pay charges. 25% deposit balance C. O. D. "Growing Bigger All the Time." Manufactured by E. V. NORRIS, 102 Fifth Avenue, BUFFALO, N. Y. Factories: Buffalo, N. Y.; Ft. Erie, Canada. Address all mail to Buffalo.

MELRAY EXPOSITION WANTS SHOWS THAT DON'T CONFLICT

Ten-in-One and Platform Show. Concessions, come on. No exclusives. Going South. Winter rates. Louisa, Ky. this week; next week Elk Horn City, Ky., and then North Carolina. FOR SALE—One Pullman Stateroom Car, guaranteed to stand inspection. Bargain if taken at once. Address MELRAY, Manager Melray Shows, Louisa, Ky.

JACK W. SCHAFFER SHOWS GOING SOUTH

Want Shows, Rides and Concessions; Man and Wife for Snake Show, Performers and Musicians for Minstrel, Young Agent who knows Georgia and Florida. Southern Fair Secretaries, wire; have open time. Brunswick, Md., this week; Siler City, N. C., next. Everybody address JACK W. SCHAFFER.

COREY BAZAAR COMPANY

WANTED AT ONCE—Comedian, Jazz Orchestra, Freaks, Palmist and Grind Stores. Address E. S. COREY, Elmora P. O., Bakerton, Pa.

BRAUER LEAVES HOSPITAL

Returns to Home in San Antonio, Tex.

Los Gatos, Calif., Oct. 20.—Mr. and Mrs. Archie Brauer and their little daughter have left for their home in San Antonio, Tex. On November 5, 1921, Brauer came to Los Gatos with the Palmer Bros.' Circus. When the circus was leaving Brauer was riding on the running board of an automobile. The car swerved suddenly, and Brauer was thrown to the ground directly in the path of a heavy truck. Unconscious and unable to leap to safety Brauer was run over before the truck driver could stop. He was so badly crushed that it was at first thought he could not possibly live. Rushed to the county hospital Brauer regained consciousness and asked that his wife and daughter in Texas be notified. Mrs. Brauer and her daughter came here. Brauer regained enough strength to withstand an operation. The operation was costly, taking practically all of the Brauers' funds. Mrs. Brauer sought employment, supported herself and daughter, and earned enough money to pay for six succeeding operations, which finally resulted in her husband being able to leave the hospital, part of his body still in casts.

WHAT JEAN DEKREKO SAYS HE HAD AT LA FAYETTE (LA.) FAIR

New Orleans, La., Oct. 20, 1922. Editor The Billboard—On page 99 of your current issue we note an article headed "Griff on D Kreko Midway".

Your informant is somewhat in error in the statement. At the La Fayette, La., Fair we had on our midway seven wheels, cany race track, two bucket joints—and they are not gaff buckets—two corn games, three spind (but since when has a needle joint or straight sium spindle, with a wooden arrow and spool, been classed as "set" joint?) and three marble tips. We also had photo gallery, several ball games and several soft drink and eating stands. Three enough concessions were ordered closed, or requested not to open until 2 p. m., and the shows and rides naturally did more business while the concessions were not open. But it was on account of a show previously playing

the fair and having trouble with its concessions on Children's Day and not on account of any of our concessions.

I am enclosing carbon copy of a letter written by V. A. Guidroz, secretary of the La Fayette Fair, to R. C. Bowers, secretary of the Alexandria Fair, which speaks for itself. This letter was unsolicited and we knew nothing of it until receiving this copy, which I wish you would return for our files.

We refer you to the mayor, chief of police, sheriff or any of the officials in La Fayette, and feel sure that they will say that the DeKreko Bros.' Shows were the cleanest they have ever had there.

This show does not permit any "buy back" of any kind whatsoever. It does not permit any concession working for over ten cents except blanks and makes every concession use merchandise and put it out. If every carnival operated its midway as clean as we do there would be little complaint and the sailing would be much easier. (Signed) JEAN DEKREKO, Gen. Mgr. DeKreko Bros.' Shows.

EDWARDS AMUSEMENT CO.

T. K. Edwards, after being connected all summer with a carnival company, has launched his own little caravan, the T. K. Edwards Amusement Co., playing thru Georgia and Florida.

The first engagement for the show was at the Laxrange, Ga., Fair, and it was a red one, despite cold, windy weather. The week following, at Haganville, was exceptionally good for all with the show. No like amusements have been allowed there for over a year. At this writing the engagement at Greenville has started off fine. The lineup is small, but is

FINGERHUT'S CONCERT BAND



Fingerhut's All-American Concert Band is furnishing a first-rate brand of music for the Zeldman & Pollio Shows this season. Shown in the accompanying picture are, left to right: First row—Wm. Stein, Frank Hall, G. Stegall, Ray Speers, John Fingerhut, director; Jack Hall, Billy Willard and Al Weinberg. Back row—Sam Lamb, Joe Chase, John Keyser, Andy Fingerhut, Harry Burks, Tony Lamb, Ed McGarry and Midge Dean.

representative of clean entertainment, devoid of grift and shows of the "40" caliber. The ferris wheel, belonging to Manager Edwards, is one of the best framed on the road and has the addition of a large Tonawanda organ. There is also a beautifully framed Snake Show and by the time this appears in print, a fine Old Plantation Show will be included. Among the concessions there are two ball games, with the writer in charge; a Score Ball, and Mrs. Edwards' hoopla, blanket wheel, lamp dolls and cockhouse. The staff: T. K. Edwards, owner, manager and general agent; Mrs. T. K. Edwards, treasurer; Billie Edwins, secretary and superintendent of concessions; Theron Edwins, superintendent of rides and special agent; Walter Norwood, lot superintendent and trainmaster; Norman Young, electrician; Alexander Brown, superintendent of construction. The train has been moving every Sunday morning.—BILLE EDWINS (for the Show).

SAYS THEY CONFESSED

Sylvester Holtcamp advised The Billboard in a telegraphic communication, October 22, that later developments than those contained in mention in another department in this issue relative to the attempted holdup and shots being fired at L. B. Holtcamp, manager the show bearing his name, at Cayton, N. M., were that the three men arrested had all confessed and had been bound over to the grand jury under \$10,000 bond each, and their trials set for next March 1.

AS DREIBELBEIS TELLS IT

The following letter was recently received from H. H. Dreibelbeis, well-known showman: "First, I wish you much success in your clean-up campaign. For the past two seasons I have used the title, The Enterprise Amusement Company, but I note that some Eastern company has picked off the name, so I will change to the Enterprise Shows. (Last week was the first time I had ever heard of this Eastern organization.) "When I take to the road next season anyone can bank on it that there will be no indecent shows or grift with it. This has always been my policy, as I refuse to use my three rides to cover up grift. The first 'guy' to talk 'p. c.' and grift roll-down to me needs to get himself in motion at once or his vest pockets will dip sand on every corner. "Something has to be done and at once or it is going to be hard for us to 'get by'. I know that I play medium-sized towns which wouldn't grant license to a regular carnival company. They are so-called 'closed' because some one or some ones took advantage of them. Anyway, it can be jotted down that the Enterprise Shows are for you and the clean-up."

WATCHES At Low Prices



15,000 GOLD PLATED EXPOSITIONS Price, ..... \$1.50 Each 6 Doz. Lots or More, \$1.40 Each M. WEISMAN, 129-31 S. Eighth St., PHILADELPHIA, PA.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

**ILL AND INJURED AT AMERICAN HOSPITAL**

Chicago, Oct. 21.—Among the show folks who are receiving treatment at the American Hospital, or have just left the institution, are the following:

Ruth De Mar, doing single in vaudeville, operated on for adhesions.

Levere Prescott, late with Al Johnson's "Sinbad", operated on for appendicitis.

Emma Andress, wife of Closs Andress, late with the White City and Sells-Floto Shows, operated on for appendicitis.

Charles Gilroy, of Gilroy, Haynes & Montgomery, suffering from osteomyelitis, will be at the hospital for some time, but is doing well.

Ruth Lachman, chorus girl, operated on for appendicitis.

Miss Elliott, motion picture actress, foreign-baby in eye removed.

Dell Knowlton, dramatic actor, suffering from heart trouble.

Mrs. Mand Warner, dramatic actress, operated on for gall stones; left the hospital cured.

May French, of the Columbia Circuit, operated on for appendicitis and tumor; left cured.

Margie Meyers, in vaudeville, operated on for chronic appendicitis; left cured.

Peggy McCann, late with Donald & Brown, operated on for tumor; left cured.

Ada Caproni, with "Tips and Taps", was brought in with a ruptured appendix, in very serious condition. She was operated on and left cured.

**NEW TRIAL DENIED**

(Continued from page 11)

Tuesday. The court had the case on a writ of error. Pope's attorney announced that he would again seek a rehearing on the ground of newly discovered evidence. Rawlins is serving a life sentence at the State Prison Farm. Pope was convicted of being "constructively present" at the killing of Hickman, which occurred when he resisted Rawlins' attempt to rob the theater of which he was manager.

**GRAND AT KANSAS CITY NOW ROAD SHOW HOUSE**

Kansas City, Mo., Oct. 21.—The new season at the Grand Theater has opened with every indication of a prosperous and successful year.

The entire trade district surrounding Kansas City has reported business conditions very good this fall, which points to good returns for the theaters, and with a drawing population of nearly a million people the Grand Theater management expects to secure a part of this prosperity.

The policy of the management is to offer high-class musical comedies and traveling road attractions. J. K. Sherlock is manager for the Grand and that name, associated formerly with the Grand in the good old days of Hudson and Judah, means popularity for this theater, for Mr. Sherlock is a favorite in Kansas City and Kansas City theatricals.

**LONG BEACH THEATER SOLD**

Long Beach, Calif., Oct. 20.—The State Theater, this city's newest and most beautiful playhouse, changed hands October 16 for the second time since its opening two years ago. The new owners are W. J. Johnson, manager of the Palace Theater, and William Fahy, until recently owner of the Palace.

The deal was completed in San Francisco, according to Mr. Johnson, who declares that the vaudeville and picture policy, inaugurated when the house opened as Loew's State Theater, will be continued. The property was acquired from Ackerman & Harris, who operate a chain of vaudeville theaters on the Coast and a few months ago bought the interest of the State Theater held by Marcus Loew.

**LENOX HILL PLAYERS**

New York, Oct. 23.—The Lenox Hill Players, who came into existence a year ago, will make a series of ten productions this season at the Lenox Little Theater, 52 East 78th street. They will give their first program on November 6, when they will offer "The Pardon", by Jules LeMaitre, and "The Unrecorded Tale", by Robert Hannan. Later they will offer plays by Edwin Arlington Robinson, William Butler Yeats, Rabindranath Tagore, Shaw, Drinkwater and others.

**BALTIMORE NOW HAS THREE STOCK BURLESQUE HOUSES**

Baltimore, Md., Oct. 21.—The Gayety, former home of Columbia burlesque shows here, opened this week with stock burlesque. This again makes three burlesque houses for Baltimore and certain theatrical folks are wondering whether that is not a bit too much. The Palace and the Folly have been enjoying a very good season and the addition of the Gayety may be a further stimulant to this form of entertainment.

**DISAGREE ON SALARY TERMS**

New Orleans, Oct. 21.—The Saenger Company, which will open the St. Charles Theater November 5 as a stock house, presenting the Saenger Players, is reported to have called off negotiations with Francis X. Bushman and wife, Beverly Bayne, being unable to agree on salary terms. The Saengers had been negotiating with the erstwhile movie stars to appear here for four weeks with the stock company.

**MARJORIE RAMBEAU'S PLANS**

The manuscripts of two new plays were received last week by Marjorie Rambeau, who was playing an engagement at the Cox Theater, Cincinnati, in "The Goldfish". There is a possibility that Miss Rambeau will be under her own management next season, as her five-year contract with A. H. Woods expires in the spring. It is certain that she will be seen in a new, modern play next season, and probably also in occasional performances of one or two Shakespearean productions.

**STAGE CARPENTER INJURED**

New York, Oct. 21.—Jack Corrigan, stage carpenter of the Music Box Revue, was injured last week when hit upon the head by a hastily lowered haton. Corrigan's scalp wounds were dressed at the French Hospital and he returned to work.

**MASONIC ORDER ENTERS FIELD OF THEATRICALS IN DETROIT**

**Shadukiam Grotto Leases Orpheum for One Year—Feature Movie To Precede Run of Musical Comedies**

Detroit, Oct. 23.—Charles H. Miles has leased the Orpheum Theater to Shadukiam Grotto, composed of several thousand members of the Masonic order, for one year. The Masons, under management of Nate C. Chapman, secretary of the Grotto, enter the Detroit amusement field by having outbid managers of local motion picture houses on the contract for the first production here of Douglas Fairbanks' eleven-reel film, "Robin Hood", to open November 6.

Mr. Chapman plans for a series of revivals of old-time musical comedies and comic operas. These will begin January 1, 1923, and are to include "Little Woppe", "Mary", "Miss Springtime", "The Firefly", "Wizard of the Nile", "Wang" and about a dozen others.

Last summer Mr. Chapman conducted Shadukiam Grotto's big outdoor spectacle, "The Awakening", which netted about \$70,000.

**CARTOON PLAY STANDS 'EM UP**

A telegram to The Billboard from Kansas City, under date of October 22, and signed

**WALTER K. HILL'S NEW, NOVEL, UNIQUE PUBLICITY**

New York, Oct. 19.—There have been so many changes in the Columbia Circuit shows that it has been found that the press notices for shows require revision, and Walter K. Hill, publicity promoter for the circuit, will entrain Friday evening, October 20, for Montreal, to look over James E. Cooper's "Folly Town", October 21; "Sam Howe's Show", at Toronto, October 22; Harry Hastings' "Knick-Knacks", at Buffalo, October 23; "Mollie Williams' Show", at Rochester, October 24; J. Herbert Mack's "Melods of America", at Utica, October 25, and Irona & Clamage's "Temptations of 1923", at New York City, October 26. On his return Mr. Hill will prepare press notices more suitable to the shows as he reviews them.

Mr. Hill and his assistants are now at work sending out a letter of explanation to house managers on the circuit calling their attention to the possibilities of interesting local editors in having their women fashion reviewers visit the Columbia Circuit shows for the purpose of reviewing the gowns and costumes worn in the shows by the feminine principals and chorus, along the lines introduced by Elita Miller Lenz, editor of "Feminine Frills" in The Billboard, under date of September 16, in which she gave a pictorial layout review of the gowns and costumes worn in William K. Wells' "Bubble Bubble" show.

To give the local reviewers a practical illustration Mr. Hill is sending out a reprint page of The Billboard with Miss Lenz's review.

**RADIO MONOPOLY CHARGED**

Omaha, Neb., Oct. 20.—A charge that the Radio Corporation of America, the General Electric Company and others have entered a conspiracy to obtain a monopoly of wireless service and prevent individual use of the radio was made in a suit filed in United States District Court yesterday by John O. Yelzer, Jr., of this city, who asks an injunction to enjoin the defendants from interfering with his right to broadcast.

Yelzer alleges "there are 25,000 wave lengths that may be used in transmitting distinct non-interfering radio service, and yet the said defendants, by conspiring with unknown underlings in the department of the government assuming to exercise authority over the radio service, have crowded all broadcasting stations sending music, lectures and educational matters to waves of 360 meters.

"The Radio Corporation, General Electric Company, the American Telephone and Telegraph Company, the Northwestern Bell Telephone Company and the Westinghouse Electric Manufacturing Company and other persons and corporations unknown to Yelzer, he avers, intend to erect distinct sending stations and commercialize the same by charges for broadcasting."

**GEORGE R. SHAWEKER**



Here is "Sober George", the man you can't make smile or laugh. For four years he worked for two shoe companies of St. Louis impersonating George Washington; one season with Ringling Bros' Circus, one season with Sells-Floto and the last four years as a free attraction. He also worked four or five times for a tobacco company out of New York City. He is now introducing a new novelty street stunt, taking moving pictures, "Sober George" has a life membership in the Moose of Cleveland, O.; the T. M. A., I. O. O. F. and U. C. T. in Newark, N. J., and the Elks and Masons in Chicago. He is at present in Atlantic City, where he recently worked for the Elks' Big Carnival and Bazaar for two weeks and made quite a hit.

**HILDA GRAHAM**



Miss Graham is leading woman with the "Why Wives Go Wrong" Company.

**COLUMBIA SHOWS BEING CONSISTENTLY CENSORED**

New York, Oct. 18.—Jess Burns and Tom Henry, the official censors for the Columbia Amusement Company, who returned from a censoring tour in the early part of the week, are preparing to go on tour again in another direction for the purpose of seeing that the shows on the circuit are kept up to the standard, and where they find it necessary to notify their office that a show is not up to the standard it's only a matter of a few hours until the negligent manager receives an order from Sam A. Scribner to put his show in order.

**TO PREVENT SUNDAY MOVIES**

Marion, O., Oct. 20.—The first step toward prevention of the Sunday opening of picture shows in Marion was taken Monday by the Marion Ministerial Association. A committee of ministers has been named to issue a statement outlining the position of the association regarding the opening of picture shows on Sundays.

Marion motion picture men Tuesday denied there is a movement on foot to open theaters here on Sunday. The denial was made following the action of the Marion County Ministerial Association.

"Grand Theater", states: "E. J. Carpenter's 'Bringing Up Father' Company opened a week's engagement tonight at the Grand Theater to standing room only business, all seats being sold before 7 o'clock. The cast and production gave entire satisfaction and the advance sale indicates a record-breaking week."

**"JAZZ BABIES" OPEN BIG**

A wire to The Billboard from W. S. Bates, manager of "Jazz Babies", in Indianapolis, Ind., announces: "Peck & Colb's 'Jazz Babies' (Mutual Burlesque attraction) played October 22 to biggest opening of season at the Broadway Theater. The show was a sensation and a record week's business seems assured. Scottie Friedell stopped the show several times, and Caroline Ross was greatly admired in her dancing number."

**STOCK-SELLING CAMPAIGN**

Utica, N. Y., Oct. 22.—The Criterion Theater Company, of Utica, Inc., has started a stock-selling campaign to raise at least part of the \$500,000 with which to erect a magnificent 3,000-seat theater on the present site of the Hippodrome. Preferred stock paying 8 per cent cumulative dividends will sell for \$100 a share. It is the idea of the men promoting the venture to make the theater a community affair.

DETROIT DELINEATIONS

The many friends of Bella Belmont, formerly of the National and until recently with "Hello Good Times" Company, regretted her non-appearance here at the Gayety, she having closed in Chicago.

Eddie Dale, a well-known comedian, closed in Chicago with Sam Howe's Show, and is planning to enter vaudeville with his wife.

We were greatly pleased to renew our acquaintances with members of several shows recently, viz.: Peggy VasCamp, Alice Singleton, formerly of the National, now with "Maid of America"; "Diaky" Dare, "Mollie Williams" Company, and Helen Herman, while "Knick-Knacks" had several from the National, including Dorothy Alexander, Wanda Wilson, Billy Renard and sister, Betty Taylor and Daisy Howard. Sam Howe's "Joys of Life" had Gertrude Bernia, Alice Dunn and Mildred Stevenson.

Ausa Trotman, a former attractive chorister at the National and now with Sam Howe's show, was successfully operated on for appendicitis in a Chicago hospital, and is now on the road to recovery.

David King, general manager of the National, returned from a business trip to New York and Chicago, well pleased with the outlook for business at the National this winter.

Vic Travers, local manager of the National, left recently for a few days in Chicago, to obtain a new producer and a nearly all new cast for the National. On his return we will publish the new roster, which no doubt will prove interesting news to the former performers of the National now on the road.

Jack Malose, middle-weight champion, battling from St. Paul, and personal friend of James Bennett, comedian de luxe at the Avenue, also well known to many burlesquers, was in the city and in his match at Daaceland with Bob Sage, a University of Detroit student, lost the decision thru an unintentional foul.

Bob Fitzgerald, well known to the profession while chief clerk at the Hotel Metropole, is now pleasantly located as manager of the Belmont Hotel and assures us that he looks forward to much theatrical business this fall.

Bernia Nelson writes from Ashland, Ala., that she is enjoying life in the sunny South while en route with Miller's Greater Shows.

The Interational Booking Exchange is fulfilling all expectations of big business this fall, furnishing many bills for smokers and clubs, besides having booked solid Harry Brown's "Yaukeeland Girls" and several others.

The Rauce Gray Players are doing nicely at the Liberty Theater in conjunction with photoplays.

The Orpheum, an excellent theater, well situated opposite the main post office, continues to present "Wild Oats"; and while musical comedy, dramatic stock, vaudeville and photoplays have been presented here without success, it is an assured fact that good burlesque will do more than break even if presented in this desirable location, if obtainable.

Authentic information received is that Irons & Clamage are negotiating for another theater here in the city, in the down-town section, in which they will install another stock burlesque, but as no one is disclosing the whereabouts we are led to believe that the Orpheum or perhaps the Columbia, on Monroe, will house same.

The Orpheum, commencing November 6, will again try out musical comedy. Further details were not obtainable at this writing.—THE MICHIGANDER.

HASTINGS-MINSKY-HOWARD

New York, Oct. 20.—For several weeks past there has been much litigation in the courts over the claim of Harry Hastings, the producing manager of "Knick-Knacks", on the Columbia Circuit, and Minsky Bros., who conduct the National Winter Garden, on the lower East Side, and the New Park Music Hall, on Columbus Circle, as to who was legally entitled to the services of Comic Tom Howard.

Mr. Hastings claimed that Comic Howard had two more seasons under contract to him, whereas Howard claimed that the contract was void and that he was entitled to contract with the Minskys to be featured on Broadway.

Their contentions have been aired in court and an injunction was served on Comic Howard prohibiting him working for any other than Hastings, whereupon Howard's attorneys secured a temporary stay from the court order until the Appellate Division could render a decision on the appeal.

The decision was handed down yesterday, and the Court ruled that the Hastings contract was legal and that Comic Howard would have to fulfill his obligations to Hastings.

With the wisdom of real showmen Hastings and Minsky got together and by mutual agreement Comic Howard will continue as a featured comic in Minsky Bros.' Burlesque "S", at their New Park Music Hall until July 1, 1923. Mr. Hastings will not give out the amount of his monetary gain by the agreement with the Minskys, but it is admitted

THRIFT AND PADLOCKED POCKETS

Canny Scottish Man Says There's a Vast Difference Between Keeping "Siller" in Your "Pooch" and Actual Stinginess

By SIR HARRY LAUDER

IF SOMEONE mentions the word Scot I'm sure you'll be thinking right away of "thrift". Thrift is a Scottish characteristic sure enough—but all Scots aren't thrifty. There are some that are a long way from being thrifty—aye, many of them! But they are, for the most part, in the cities. Edinburgh and Glasgow have a way of punching holes in the money "pooch" and letting out the "siller". Just like New York and Chicago. Those who live in the mountains and on the moors—the herdsmen, the cotters and the farmers—are thrifty. They have to be, for rural Scotland is a poor country, and the people are able to lay aside "something for a rainy day" only by the strictest economy.

The hard conditions of life in many parts of Scotland have made thrift a necessity—and, therefore, a virtue. My "mither" taught me the need and value of saving, and I would feel that I was insulting her memory if I threw away money as I have seen many others do. In Scotland the bairns imbibe the idea of thrift—not stinginess, I'd have you know, for there's a world of difference between the two—at their mother's knee along with their prayers, and when the Scottish lads come to America (as many of them do), and by their thrift and caniness succeed in building up fortunes (as many of them have done), they'd be doing wrong to take too much credit to themselves. It was "mither" or "faither" who started them right. Aye, and they'll be free to admit it, too.

There're too many people in the world who are afraid to practice thrift for fear they'll be called "stingy". That's a mistake.

Maybe you'll be wanting my definition of the difference between thrift and stinginess. Thrift is keeping your money in your "pooch" hiding the day when you'll need it. Stinginess is putting a padlock on your pocket—and your heart—to keep from helping the other chap when HE'S needing it.

When, by the generous aid of so many big-hearted Americans, I was able to raise a tidy fund for the disabled soldiers and sailors of Scotland we didn't give them the money outright as a rule. Nay, that would have been a poor way to practice thrift. We lent it to them. Aye, we knew many of them never would, and never could, pay it back. But when we started a poor, crippled laddie in a wee business of his own and gave him a bit of capital to carry on with, and said to him, "No hurry, laddie—take your time—but pay it back when you can!" it took away the sting of charity and cultivated the idea of thrift; and, let me tell you, in the majority of cases they did pay back, and the money was used again and again to help disabled veterans.

All I've got to do to make an audience laugh is to say, with a little chuckle, that I'd got something for nothing. But that is only for the laugh. I'm never too thrifty to pay for what I get from the other chap, but I'm thrifty enough to insist that he shall pay for what he gets from me.

I'm not preaching thrift to anyone who doesn't want to believe in it; I'd be wasting my time and the paper; but if you're a stranger to thrift and have an open mind, get acquainted with it. You'll be surprised to see how comfortable a friend it is to be traveling around with.

Thrift is a wonderful thing for nations as well as individuals. The city or country that spends its taxes before they are in sight needs to be converted to the religion of thrift.

Thrift is the best insurance against old-age poverty that I know. It's often a wee thing when you start with it, but it grows and grows—aye, like compound interest in the savings bank.

Thrift is just another name for self-respect.

The spendthrift may think he's "putting something over" on the world when he goes about in clothes he hasn't paid for and tramps the streets in boots he's owing for, but you'll never find the thrifty man sneaking thru the alley to avoid his creditors, and if he rides in his own automobile there's money enough in his pocket to pay for the petrol—tho he may be too thrifty to spend his "siller" for a chauffeur.—NEW YORK SUN.

NOTES FROM READING, PA.

Reading, Pa., Oct. 18.—Whether Reading has had too many shows lately in one week or whether the theater-going folks are picture fans is a question, but it looks as if they lean to the canned drama, judging from the large audiences these houses are entertaining.

October 4, "Mut and Jeff", very disappointing to only fair returns. Gus Hill ought to

RADIO-INSTALLED FOR STAGE HANDS



The world's series games created so great an interest among the stage employees of Loew's Grand Theater, Atlanta, Ga., that they threatened to quit if they could not hear the scores being broadcasted from The Atlanta Journal station "WSB". They became more restless as the week progressed until the veteran stage manager, Jimmie Bramblett, installed a radio set in the Green Room and invited everyone to a party Friday afternoon from one until three. The acts playing there the last half were present, namely: Swift and Dalley, Sherman and Bal, LaCaste and Bonawe, Jack Symonds and the Santiago Trio. After the party a photo was taken of the artists in the Green Room. Thomas H. James, manager of the theater, is shown standing at the extreme left.

give a premium in the way of cash money to all attending this show. Just a passable cast with worn-out burlesque bits and a terrible looking chorus.

October 5, "The Circle" with an all-star cast, which included Wilton Lackye, Amelia Bingham, Charlotte Walker, Henry Dixie and Norman Hackett. Poor house but a wonderful performance.

October 6, McIntyre and Heath in "Red Pepper". Stars seem to be sneaking thru on their reputation as the performance didn't measure up to the prices asked. Dan Quilan, ex-minstrel man doing straight, and Bud Williamson, ex-burlesquer doing characters, which included his well-known had-man impersonation.

October 7, Irish Regimental Band, of Toronto, Can. Its first week out. It gave a very creditable program of Irish music exclusively.

Kolb and Peck's new Columbia offering, "Hipity Hop", arrived in town Saturday night, October 7, giving a dress rehearsal Sunday, October 8, and opening its season October 8. It played a week of one nighters into Pittsburg, where it opened its week stands October 16. This show going in eliminates any lay off by Louisville going out. Owners Peck and Kolb came with the show, the former being accompanied by his wife. Billy Kond, who is producing the numbers, is also with the show. Met quite a few I knew including McAllister and Shannon, Mattie Delece, Irene Leary and most of the chorus. Reading will have a Columbia attraction one day each week from now on, the shows playing a week of one nighters from Washington, D. C., to Pittsburg. One thing I want to call to the attention of performers coming to play this town, and that is that the hotel rates are high, much too high, and not worth what is asked. The Penn Hotel seems to offer the best rate and they are getting the majority of the people.—ED SIGN DALY.

PICKED UP IN PHILLY

"The Pepper Pots" when we last saw it was a dandy show, and last week at the Bijou Theater it was still better, having gained much more speed, snap and vim from start to finish. It drew fine business all the week. Every song, bit and specialty went over with a bang, including excellent work by the chorus.

The Casino had a dandy show in Slim Williams' "Radio Girls", featuring our Philly-Town boy, Billy Gilbert. Two other hometown favorites were Arlene Johnston and Alice Carmen, both scoring finely, as did all the rest of the show. Big houses all week.

The Nut Club tendered one of its famous banquets after the show last week at the Casino to the "Wine, Women and Song" show playing there. Over 200 sat down to the "big feed" and made merry, with many speeches of good wishes. Then came the time-honored "Snake Dance" followed by dancing until early in the morning that sent everybody away happy.

Another good show at the Trocadero that drew good business with its excellent specialties and some new bits. The principals were Thelma Alton, Josie Fontaine, Rene Vivienne, Billy Bendon, Homer Denis, Oce (Fat) Hamilton. And the celebrated Troc. chorus was right on the job every minute.

The Gayety always puts on a good show with snre-fire principals that are well known in the burlesque field. Last week they were May Mitchell, Flo Owen, Connie Fuller, Frank Cramer, Frank Fairchilds and Lew Gordon. The Gayety chorus, in new costumes, never looked better. Good business.—ULLRICH.

SHOWED UNCENSORED FILM

Richmond, Va., Oct. 20.—Kenneth Boyle, proprietor of the Victoria Theater, was recently arrested on a charge of showing an uncensored and unapproved motion picture. It is claimed by the authorities that Boyle showed "The Lotus Blossoms", a picture that has never been passed upon by the censorship board, and did not bear their stamp of approval. Judge Maurice made it plain that Boyle was not accused of showing a picture that was in any respect objectionable even to the most critical, but that it was merely a legal matter, and not a moral question.

TO PLAY IN ENGLAND

Hal King, whose "Halking's Comedy Sketchettes" have been on exhibition in many vaudeville houses in this country, has contracted to tour the Moss-Empire Circuit in England. Mr. King is scheduled to open in London February 19, 1923. He plans remaining in the British Isles about a year.

TABLOID STOCK BILLS APPEAL

Detroit, Oct. 23.—C. O. Cooke, manager of Liberty Theater, one of the Kinsky string of up-town picture houses, is trying a novel experiment that is being watched with interest. In conjunction with the afternoon and evening picture program tabloid stock bills are given with a chance of play each week. The house, (Continued on page 115)

WEEK  
OF  
NOV.

20th to 25th

WANTED FOR  
**EAGLES' INDOOR BAZAAR**  
APPLETON, WISCONSIN

CONCESSIONS OF ALL KINDS FOR OUR BAZAAR. WE WANT  
CORN GAME AND LEGITIMATE STOCK WHEELS.  
Wire, write in at once. T. E. BEASON, Sec'y Eagles' Club, Appleton, Wisconsin.

WEEK  
OF  
NOV.  
20th to 25th

Trade Shows and  
Indoor Expositions

SUCCESS SEEMS ASSURED

For Big Indoor and Outdoor Event at  
Covington, Ky.

The two weeks' Tri-State Fair and Fall Festival, scheduled for October 21 to November 4, in the mammoth concrete Kenton Tobacco Warehouse, Covington, Ky., and on adjacent land space, got under way to a wonderful start Saturday night. If the attendance, comprising several thousand, and interest manifested can be taken as a predictive criterion, the final accounting as to the outstanding success of the venture will surpass even the expectations of the producers and exhibitors. The whole offering is being presented within a specially built, fenced enclosure, the gate admission being 25 cents. Tobacco was originally intended to be featured, but this was eliminated in the final plans.

Mayor George H. Carrel, of Cincinnati, and Mayor Thomas F. Donnelly, Covington, were among the prominent civic officials making addresses at the opening exercises.

The thousands of feet of floor space are completely filled with mercantile and industrial exhibits, allowing only numerous, altho comfortable, aisles for the visitors. The building, all the booths and streets and grounds are immaculately decorated. There are some 200 exhibits. On the Joy Zone numerous independently-booked shows, riding devices, cleanly-operated concessions, free acts, etc., are serving as a greatly appreciated mecca for diversified entertainment, and the crowd patronized the various attractions liberally Saturday night. Because of concluding other engagements all the presentations on the Joy Zone were not in place for the opening, but these were to be added Sunday and Monday. Further details of the event will be contained in a later issue of this publication.

WALSH REPORTS ACTIVITY

Says Hibbing "Circus" Looks Very Promising

Joe E. Walsh, the past season on the advance staff of the Greater Sheesley Shows, now manager of the Coliseum Amusement Company, advises that he has secured some fine contracts for indoor expositions for the winter months in Hibbing and Duluth, Minn., and Superior, Wis. Preparations are now under way for an indoor circus, with automobile and popularity contests, at Hibbing, under the auspices of the American Legion, November 4 to 11. Mr. Walsh further advises: "This is the first indoor circus to be staged in Hibbing in the past two seasons. The Coliseum has been secured for the engagement. The money conditions on the Iron Range, where Hibbing is located, never looked better, and this certainly ought to be a big success from the outlook and the way advertising, etc., has been done."

ENTERTAINING ACTS' PROGRAM

Presented by Bob Martin Combination

A letter from Stofer and DeOnzo, roller skating artists, states that after concluding their season as free attraction at Western fairs they have been appearing at indoor circus promotions of Bob Martin in Albuquerque, N. M., under the auspices of the Elks, they report the show as going over nicely and to a very nice business. Their next date was to be Galveston, Tex. The following acts were with the combination. Stofer and DeOnzo, Todd Trio, aerial act; Cenby Duo, The Odloes, Allie Johnston, Glenden Burns, wire artist; Orville and Frantz, foot juggling and balancing; McCune-Grant Trio, comedy bar act, and Bob Bailey, producing clown.

S. ASCH

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383 Canal Street, New York

Booths and Decorations. Special Features designed and built. Largest Exposition Builder in the East. Largest Stock of Booth Furniture in the U. S. Recent installations, Nat. Merchandise Fair, Masonic Fashion Show, Madison Square Garden Pool Decorations, Closed Car Show, Physical Culture Exposition.

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COMPANY ASSOCIATION  
OUTDOOR CIRCUS INDOOR CIRCUS

32 OF THE GREATEST ACTS 32

ever assembled under one  
tent or roof.

Both press and public in Wichita Falls, Tex.; Waco, Austin, Galveston, Tex., and Albuquerque, N. M., proclaim this show to be the finest, the cleanest and the best value ever seen for the money.

WHY?— I do not carry any concession agents.  
I do not carry any side shows.  
I do not carry amateur performers.  
My 32 Acts get real money.

THE RESULT—My contracts with Dallas, Beaumont, Galveston, Ft. Worth and San Antonio will keep me busy until January 1.

BOB MORTON, Southland Hotel, Dallas, Texas.

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FOR

INDOOR CIRCUS

BAREBACK RIDERS  
ACROBATS  
AERIALS and CLOWNS

for two weeks' engagement at Detroit, February 5th  
to 16th, inclusive. Address T. E. STINSON,

Chairman Circus Committee,  
Moslem Temple, Detroit, Mich.

RICE FESTIVAL

ON THE STREETS, STUTTGART, ARK., NOVEMBER 15, 16, 17.  
Want to contract Independent Free Acts, good clean Shows, legitimate Concessions. Average daily attendance, 15,000.  
H. B. ALLEN SICKEL, Manager.

K. OF C. INDOOR CIRCUS

Prominent Acts on Bill at Youngstown

Youngstown, O., Oct. 20.—Under auspices of the Knights of Columbus, an Indoor Circus will open in the Palace Skating Rink, in the city auditorium Monday. Performances will be given afternoon and evening. Among acts on the bill are Dean Devon, Yosotio Japs, Willie Karhe and Girls, Hamids Arabs, Baby Mary Rose, Devold Brothers, aerialists, and Cedora in her gilded cage. The usual promotions are under way and indications are that the show will have big success since it is the first of the local season.

FIRST FOOD SHOW HELD

Kenton, O., Oct. 18.—Hardin County's first Food Show is being given in the armory this week, opening Tuesday. The Kenton show is staged by the Grocers' Association, of which Raymond D. Briggs is president, and is modeled after shows being staged in the larger cities of the country.

LEGION-AUXILIARY SHOW

Jackson, Minn., Oct. 18.—A carnival dance and radio show are to be included in the program for the big indoor fair and bazaar to be given at the armory here, November 10 and 11, by the local American Legion post and Women's Auxiliary.

The committees in charge of the amusement program are busy working up original features to amuse the big crowds. There will be blanket stands, doll racks, aluminum counters, candy stands, corn games and other devices of like nature.

The women will have many fine articles of needlework, home-made candies and baked goods on sale. The proceeds from the event will be used to furnish the legion rooms in the new armory.

ELKS' CIRCUS AT ELYRIA

Elyria, O., Oct. 18.—What promises to be one of the most successful indoor circuses ever held here opened Monday night in the Elks' Hall. The affair is being held under auspices of the American Legion and both professional and home talent is being employed to present the program offering.

ELKS' FESTIVAL OF PROGRESS

Under Direction of C. E. Schuler and  
J. D. Wright, Jr., at Canton

Canton, O., Oct. 18.—The Schuler Company is promoting the Canton Elks' Festival of Progress, to be held in the City Auditorium the week of October 30. C. E. Schuler has completed all details for the event and J. D. Wright, Sr., is now here attending to lining up the exhibits and completing the necessary arrangements for the opening of the local exposition.

Several thousand dollars in prizes, including an automobile, are to be offered during the week. The Elks' lodge, under which auspices the event is being held, has a membership of 1,000 and a committee of live-wires are aiding Messrs. Schuler and Wright in making the show a big success.

The Festival will show exhibits of many Canton manufacturing concerns. Afternoon and evening sessions will be held. According to the promoters the event looks like the biggest thing the local Elks have attempted. Vaudeville act features will be employed to entertain the crowds and it is planned to feature park plan dancing. Excellent publicity is being given the show by Canton newspapers.

MINNEAPOLIS FLORAL SHOW

Gives Assurance of Prätentious Event

Minneapolis, Minn., Oct. 17.—It was last week announced that 20,000 tickets had been taken by Minnesota florists for the Flower Festival to be given at the Minneapolis Armory, November 11 to 16, under the auspices of the Minnesota State Florists' Association and the Minneapolis Florists' Club.

It will be the first large exhibition of flowers to be shown in Minneapolis since 1910. Already 150 out-of-town flower growers have registered at Minneapolis hotels to attend the show, it is said.

The exhibit will consist entirely of flowers, the best of the florists' art to be entered by growers from every State in the union. While no merchandise will be exhibited, merchants in various lines are co-operating to the full in boosting the show. There will be an automobile parade on Armistice Day, when various automobile concerns will compete in a contest for the handsomest decorated car. At the parade hour an airplane will circle over the downtown district, scattering daisies to commemorate the city's soldier dead.

Managing the show are Theodore Wirth, general chairman; Dr. Arthur Allen, Max Kaiser, R. A. Latham, O. J. Olson, A. Laritzen, Hugh Will, Hans Rosacker, John S. Rovik, J. J. West, H. E. Philpot, C. L. Lindskoog, A. S. Rice, F. W. Topel, James Souden, Louis Bogelin, A. Forchax, O. H. Carlson, C. F. Kimmey, Otto Vasatka, John Peterson, F. Nussbaumer, Prof. Le Roy Cady.

SUCCESS CALLS FOR ANOTHER

Cincinnati Shriners Vote To Repeat  
Indoor Circus in February

The gratifying success of the Indoor Circus given by Syrian Temple, Ancient Arabic Nobles of the Myatic Shrine, at Music Hall, Cincinnati, last year, has prompted the members to vote unanimously to stage a similar affair next February.

Potentate Ralph A. Tingle, of Syrian Temple, appointed Past Potentate William J. Howard, who had charge of the circus last year, to be chairman of the Circus Committee for next year. Chairman Howard will select his committees at a meeting to be arranged for later.

It is the intention to give the circus the week following the Shrine ceremonial in February, and new acts will be obtained. Noble John F. Robinson, the widely-known showman, will again have charge of the work incident to selecting and staging the acts.

RESULT EXCEEDS EXPECTATION

Wabpeton, N. D., Oct. 17.—The Legion Carnival recently held here at the Armory was a greater success than even its sponsors had figured it would be, both from the entertainment and financial standpoints.

A nice sum was realized to be used for the entertainment of the American Legion State Convention, to be held in this city next June. Nothing like it had ever been attempted here before and it provided a very popular pastime for all entertainment seekers.

TRADE SHOW BIG SUCCESS

Acclaimed Greatest Ever Staged at  
Troy, N. Y.

Troy, N. Y., Oct. 18.—In the vernacular of vaudeville, the Troy Industrial and Mercantile Exhibition, held in the State Armory last week, was a "riot". Upwards of 80,000 attended and more were turned away. Everything and everybody functioned 100 per cent efficient. There were no accidents; patrons were delighted and exhibitors enthusiastic, while the press was liberal in its space to a point undreamed of. A half million dollars' (Continued on page 113)



# Outdoor Celebrations

### ROUSING GOOD TIME IS GIVEN "THE BOYS"

New Orleans, Oct. 19.—The local legend of Elks, under the leadership of Col. John P. Sullivan, exalted ruler, gave the visiting members of the American Legion the time and surprise of their lives last evening when the "Elks Frolic" was staged in the open for the visitors and home folks as well. Secretary Phineas Moses, who, after viewing the official legion and city program, decided that the generals and other distinguished guests were getting more than their share of banquets, balls, free feeds on the side and the like, suggested that the boys who carried the flag and fought the enemy should be looked after a little more than they were. Phone messages reached Earl Steward, manager of the Orpheum; Colonel Campbell, Tulane; Walter Kattman, Crescent; Walter Gueringer and Mearice Barr, of the Saenger Amusement Company, who agreed to put on the biggest outdoor festival ever staged in New Orleans in record time. And everything was to be free, including the "eats". Artists from all the houses donated their services, visiting bands vied with each other in their choicest music, and, taken all in all, this program presented by the Elks and the theatrical managers mentioned pleased the enlisted men, who are in the majority, 10 to 1, more than any feature in New Orleans.

### REAL "PLANTATION" SHOW

New Orleans, Oct. 18.—The real thing in "Plantation Shows", the kind of entertainment that has been popular with the Negroes since slavery days, is being staged at Kingsley house nightly during this week, under the auspices of the Kiwanis Club, by genuine Southern cane cutters from the sugar fields. The show is for the benefit of Warren House, the well-known haven for friendless men. Many distinguished guests from the North are witnessing the performances.

### TRADE SHOW BIG SUCCESS

(Continued from page 112)

worth of goods were on exhibition and souvenirs galore were given away. The show without a shadow of doubt was the greatest of its kind ever staged in this vicinity. The local Chamber of Commerce was sponsors and James D. Fleming general officiating officer. Mr. Fleming in no small degree goes the credit for putting the exhibition "over the top" with such a tremendous bang.

### ST. CLOUD K. OF C. BUSY

#### Planning Fall Festival for Late in November

St. Cloud, Minn., Oct. 17.—A Fall Festival, and of no small proportion, was planned last week at a regular meeting of St. Cloud Council No. 961, Knights of Columbus. The time of the festival was tentatively set as the last week of November. The entire Knights of Columbus building will be occupied by the events of the program.

### ALL EYES ON TORONTO

(Continued from page 5)

Washington October 19 to look into the matter, and Kenneth Barnard, of New York City, will endeavor to get to Toronto. In case he cannot arrange to, H. J. Kenner, also of New York, will endeavor to go in his stead.

The Better Business Bureaus are organized mainly to protect investors against professional stock swindlers. Mr. Barnard is associate director of the National Vigilance Committee and Mr. Kenner is the executive secretary of the New York Bureau. Other members of the board are: E. J. Brennan, St. Louis; Ferris R. Miller, Los Angeles; F. X. Wholley, Washington, and G. F. Owin, of Indianapolis.

The Civic League will probably be represented by Rev. O. R. Miller and George H. West. Other societies that will send representatives are: The Child Welfare League of America, C. C. Carstens, 130 East Twenty-second street, New York; Joint Committee on Methods of Preventing Delinquency, 245 East Twenty-third street, New York; National Child Welfare Association, 70 Fifth avenue, New York; Playground and Recreation Association of America, 1 Madison avenue, New York.

Charles Ringling has not yet determined whether he will go or not. He may not even send a representative. He does not want to embarrass the fair managers, and, besides that, has sufficient support already pledged for his central bureau, which he regards as the final solution.

### At Alexandria, La., Fair

Alexandria, La., Oct. 14, 1922. Central Louisiana's first fair opened to big crowds and fine weather. Held in city park. De Kreko Bros. Shows on a crowded midway. No wheels allowed, but all working, such as tipups, riddowns, bucket jumps, corn or keno games, set spinlides, etc. Can you imagine the powers that be taking a penknife from a cowboy and giving a high-jacker a six-shooter—same thing? Close the stock wheels and let sure-things games run. And one of the shows—a well show called IZAN, the Human Fish—a girl in a bathing costume posing supposedly under water, showing to ladies and children, also in the South to mostly Negro men. Can you imagine it? And these are facts.

### An Actor Kicks In

(EXCERPT FROM A LETTER)

With a grafting circus the grafter got the cream, and the performer, on his way to the

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Above prices hold good on case lots only. Less than case lots, 50c extra per Dozen. Special discount to quantity users, 25% deposit required on all orders. OUR DOLLS ARE THE FINEST ON THE MARKET. MADE OF WOOD PULP UNBREAKABLE COMPOSITION, WITH THE SUPERIOR "MINERAL" FINISH.

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## FOR ELKS—INDOOR CIRCUS—SHRINE

We can furnish our "Big Tash-Moo Circus", fully organized. Played Fairs all summer. Or any number of Circus Acts that can double. We also have twenty-five beautiful Concessions, small inside Merry-Go-Round. We handle the whole thing. Make you money. GATE CITY THEATRICAL EXCHANGE, Omaha, Nebraska.

cars at night, received the sticks, stones and a yip in the restaurant because the owner of the restaurant received his at the show in the afternoon. To make it more interesting, many, many times with a graft show in the South the whole company in union would receive the "Southerners' Fairwell", i. e., shooting the show out of town.

A very interesting episode, all hands dropping to the floor from the hattracks, as we termed the upper berth.

I was with a show once that was armored with steel plates laid on the old wooden cars they had at that time, and if the sleepers were spotted at a crossing in town on Saturday night, which was pay day, we were not paid till all the stores in town were closed, so we could not buy anything in town.

At all costs the "privilege car" had to be patronized. Some show business!

sophisticated citizens could get out another coin to repeat their trials.

### WHEEL SPINS MERRILY

"The wheel was spinning merrily thruout last week and the patrons spent magnanimously. Beneath the foundation of the revolving arrow there was a small lever. The operator touched it without being seen. When he did so it stopped in that space including numbers held by his pal. Teague explained it in detail, qualifying as an expert apologetically with the statement that he is not particularly proud of his knowledge along this line. But he took pleasure, he said, in showing the gathered assembly just how easily money got away last week.

"The charge against Ross was running a gambling table, and it was that offense which brought about the forfeiture of the bond. But the registered crime was a misdemeanor. What ever Ross may have done other than that he was not indulging in any gambling. Gambling involves the element of chance. Certainly there was nothing of a hazardous nature about Ross' machines. If ever anything was sure, the result of his paraphernalia's antics was a certainty. He knew where the numbers would come up before he closed the pot. Profiteering in chewing gum might have been a more appropriate charge. For with every chance there was given a stick of the confection to keep the sure-thing operations within the law. Substitute Judge Weaver, presiding in the absence of Judge Wells, said he had no sympathy for those who were felled, and Solicitor Bennett agreed they deserved to lose their money when they attempted to beat a stranger at his own game. But both wished a bigger bond had been posted, so the school could have got a bigger rebate on the expenditures of its wise citizens."

### "Midway" Now "Entertainment Row"

The News and Observer, of Raleigh, N. C., dated October 15, carried the following on its front page: "The 'midway', with its shady concessions disguised as 'games of chance', 'games of skill' and the like, has gone forever from the North Carolina State Fair, under the personal orders of Mrs. George W. Vanderbilt, its president. There will be lots of attractions. But the 'Midway' has become 'Entertainment Row'."

"Contracts for all amusements have been closed with T. A. Wolfe's Superior Shows. . ."

### Says Grift at Jasper Street Fair, Joplin

Joplin, Mo., Oct. 17, 1922. Editor The Billboard—The Jasper Street Fair is on. Set joints, six-arms and all are going. I had two clean concessions, but would not put them up because there was so much grift. Go to it and clean up this game so a man who works clean can make a living. (Signed) ROY HUGHES.

### Grift Sloughed at Huntington, W. Va., Fair

New York, Oct. 23.—There was enough grift on the opening day of the Huntington, W. Va., Fair to burn up any half dozen well-established fairs. After the second day the police closed them all and let the legitimate merchandise wheels operate, and all did well following this action. This fair is a maiden one and, in the opinion of showmen, is destined to become one of the most important on the continent, the attendance being enormous every day of last week.

## Carnival's Threats Answered by George Mauk

The following article is reprinted from The Phoenix (Ariz.) Gazette of October 13, not as an argument against carnivals, but for the news interest contained therein:

"Despite the threats of carnival companies that they will show in Phoenix during fair week George A. Mauk, chairman of the State Fair commission, is standing firm in his determination to eradicate such attractions. "Some of the companies are now threatening Mr. Mauk, and from their correspondence it would seem as if they were under a misapprehension as to the powers of the commission."

"Heretofore it has been customary to grant an exclusive franchise to some one particular carnival company with the privilege of staging a down-town show in addition to a wide variety of doll games and other gambling devices along the midway at the fair grounds."

"Nothing doing on the carnival stuff this year, was the declaration of Mauk upon assuming the chairmanship of the commission. "We are going to stage a clean show this year, and as a matter of protection to local merchants we are going to see that thousands of dollars usually carted out of town by these cheap attractions during fair week are turned into legitimate channels and kept at home."

"Unable to secure any concessions on the grounds the carnival companies are now threatening to pitch their tents outside, staging their shows in competition to the fair itself. It is interesting to note how Mr. Mauk in handling this difficult situation."

"For instance here is a letter from Snapp Brothers' Show in which its general manager, L. O. Kelley, says: "On account of this way our show is forced to play Phoenix either with or without the consent of the State Fair Commission. Have been advised that as long as we play outside of the city limits and pay either the county or State fair the per cent the State laws of Arizona call for that we are within our rights."

"This we hate to do, but are forced to. "Should your commission change your attitude regarding the placing of any midway attractions on the fair grounds or down town we would much prefer to show with you and for you than in opposition to you. Can give you the finest lineup of shows and riding devices ever seen on a State fair grounds. If at all interested you can reach me by wire to the Continental Hotel, Los Angeles."

"In answer to which Chairman Mauk has written a letter to Mr. Kelley, reading, in part, as follows:

"Your threat to play Phoenix, with or without the consent of the State Fair Commission, has been duly considered. I want to say to you that if you think it is good business to fight the people of Arizona thru their State Fair Commission, and do not consider that it will reflect in the future on yourself and all other carnivals, you have another guest coming."

"The Fair Commission, after due consideration, decided there would be no carnivals allowed at the fair, or in Phoenix, during fair week. We have the power to keep out, and the courts will undoubtedly be behind it, so that my advice to you is to 'lay off'. In the future it might be that your carnival could be used at or during the fair. As to whether or not this is so will depend on your action at this time."

### MISSISSIPPI STATE FAIR SCORES SUCCESS

(Continued from page 5)

deal of credit for the interest that was aroused this week and the large number of people at the fair grounds. Mayor Walter A. Scott, chairman of the board, and all of the members are greatly pleased. One of the big features on Friday night was the Ku Klux Klan parade in front of the grand stand. All members were in full regalia and about 1,500 marched.

Nothing but praise was heard for the Wortham Shows, which furnished the midway attractions, and the excellence of the shows, their attractiveness and cleanliness proved a wonderful magnet, assisting materially in drawing big crowds to the grounds. The press was unstinted in its praise of the shows, and it is understood that negotiations are under way to bring the shows back again next year.

### "THE DOORMAT" CO. LEAVES NEW YORK 100% EQUITY

(Continued from page 5)

unset, as he had made it clear he was not planning to retain the part except on the road. The author of the piece, however, having stated his belief in Equity and the importance of having a cast guaranteed by the actors' union, urged Fisher to join the organization immediately rather than stand on a technicality. Fisher quickly saw the importance of the harmony that would result from his application for membership and sent his check to the union. The good will that followed this move was more than Fisher or the others associated with him sponsoring the production could have hoped for. The cast now being all Equity, required a deputy and the players showed their appreciation of and faith in Fisher by electing the new union member deputy for "The Doormat" Company.

This is the second piece sponsored by Players and Patrons Associated, which was promoted by A. G. Dalamar, the first being "Her Temporary Husband", now at the Frazee Theater here. After showings at Wilmington, New London, Stamford and possibly one or two other towns it is expected "The Doormat" will be ready for Broadway.

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

## Street Men!

Does Crane & Co.'s Ad on page 106 mean anything to you?

## DEATHS

## In the Profession

**ABRAMS**—Isaac, father of Hiram Abrams, president of United Artists, died in Portland, Me., last week.

**ALEXANDER**—Rue Marie Mears, wife of L. V. Alexander, died in a Chicago Hospital September 18, following a year's illness. She was buried in Montrose Cemetery, Chicago. She leaves a host of friends in the show world.

**ALLEN**—"Bert" E., 52, who for 35 years had been known as the "Orange King" on almost every fair ground in the United States, died at Jackson, Miss., October 15. Mr. Allen's demise came very suddenly, he having been stricken with a fatal malady while en route from Birmingham, Ala., to Jackson. Interment was in Cave Hill Cemetery, Louisville, Ky., October 17. A widow, who resides at 512 N. 26th street, Louisville, survives.

**BELMONT**—Murray, 30, of the vaudeville team of Carlton and Belmont, died October 15 at the Hotel de France, New York, after a sudden attack of appendicitis. He was a brother-in-law of Sam Lewis, of the vaudeville team of Lewis and Body. His mother and sister, Florence, survive. The latter is also on the stage.

**BLONDEL**—Well-known French comedian, died recently in Marseilles.

**BURDICK**—Mrs. George, wife of the assistant manager of the Rialto, Chicago, died at her home there October 7 at the age of 32. Her husband and three children survive.

**CALHOUN**—W. E., manager of a motion picture theater in Scottsbluff, Neb., was drowned in a government irrigation ditch two miles from Scottsbluff, when, disregarding his inability to swim, he plunged in to rescue a favorite game dog. Mr. Calhoun had shot a juck, and the dog, in an effort to retrieve, had been caught in the swift current of the canal. The dog swam to safety.

**CHAPPLE**—William Waycott, 84, who composed a number of widely-sung songs, died of heart disease October 14, at his home, 9 E. Bernard street, W. St. Paul, Minn. Mr. Chapple came to this country with his family from England, in 1885, going directly to St. Paul, where he resided for 37 years. One of Mr. Chapple's marches, composed during the World War, "The American Victory March," was dedicated to General John J. Pershing. He is survived by a widow, three sons and a daughter. Funeral services were conducted from the Ascension Church, W. St. Paul, October 17, followed by interment in Riverview Cemetery.

**COLLINS**—Mrs. J., mother of Nina Lester, vaudeville actress, passed away at the age of 59 at her home in Lynn, Mass., recently. Death was due to arterio-sclerosis, from which the patient had been suffering for some time.

**COOL**—Mrs. Bertha, 51, wife of Leonard B. Cool, general manager for the Felber & Shea theaters in Ohio and Pennsylvania, died October 16 at her home in Cleveland. Mrs. Cool was born and reared in Canton, Ohio, for the past four years had resided in Cleveland. Besides her husband she is survived by three brothers and a sister. Burial was in Canton.

**COONEY**—Mrs. D. M., 43, of Los Angeles, died at the Angelus Hospital, that city, October 17, following an operation. Mrs. Cooney was the mother of Marie Merritt, of the vaudeville team of Bryson and Merritt. Mrs. Merritt was playing for the Association of Time in Chicago when she learned of her mother's visit to the hospital, and left immediately for Los Angeles, but arrived too late to see her parent alive.

**CURRAN**—The father of Mickey Curran, of the Curran & Davenport Agency, died October 9 in Chicago at the age of 59. Another son, J. C. Curran, who is with Sam Fallow, also survives.

**DONOVAN**—James T., Australian musical and dramatic critic, died August 29, at Parramatta, Sydney, at the age of 61. For over thirty years the deceased was in the front rank of critics, his knowledge of music and singers being unequalled in that country.

**GILMORE**—Nelson W., 31, died at the Kinsell-Hatfield Hospital, Huntington, W. Va., October 13, of a complication of diseases, following a lingering illness. Mr. Gilmore had been with the Hagenbeck-Wallace John Robinson, Flower's Great London and Rhoda Royal circuses. He had been ticket-seller with the first three of the above-named shows and press agent with the Rhoda Royal Circus, his engagement with that organization terminating at the end of the season just passed. He was also known to the "paper" fraternity. Services were held by the Elks at Huntington immediately before the body was shipped to Cincinnati, where interment was made in Spring Grove Cemetery, October 16. Surviving are a widow, two-year-old son, parents and two sisters.

**HAMMOND**—The mother of Percy Hammond, dramatic critic of The New York Tribune, died recently at her home in Cadiz, O.

**HARTZ**—Edward, 57, prominent Akron, O., musician, died at his home in that city October 14. He was an organist and organizer of the widely-known Palmer's Band of Akron, and was a member of the original Goodrich Elph'g Regiment band. He leaves a widow, four sons and three daughters. Burial was in Akron October 16.

**HEILER**—Thomas, picture showman, died August 22, at Kerang, Victoria, Australia, after a long illness.

**HOFFEY**—Sylvester, 10 years old, was instantly killed October 18, at races conducted by the Cedar Rapids (Ia.) Motor Club at the old fair grounds track. A racer over-turned on the track, and the crowd, unmindful of the other machines, swarmed across the oval to witness the wreck. Another racing machine, coming down the track, caught the Hoeffy boy and killed him. Mike Haddad, the driver, was nearly prostrated when he realized the tragedy. He drove later to Cedar Rapids, where he was held pending a coroner's investigation.

**IVANOFFY**—Eugene, Hungarian tragedy actor, died recently in Budapest.

**JOHNSON**—"Ocean" May, 34, wife of David Fisher, who some eight years ago was Australian representative of several American theatrical publications, died in that country August 16.

**JOHNSON**—Grace, colored, of the Walker and Johnson team, her partner being "Chinese" Walker, died in New York October 11 and was buried on the following Sunday. The deceased was a native of New York, once a member of the original Buddy Gilmore "Pickanlonies" and

later soprano with the Lubric Hill "My Friend From Kentucky". For the past three years she had been in vaudeville.

**JUNIPER**—John, 36, colored, died in a New York City hospital recently. He was born in Boston and was at various times a member of the teams of Juniper and Robinson and Juniper and Herrington. He is survived by his brother Billy, who is also a professional.

**JUSTICE**—Ewen, one of the best known men in the exploitation and executive field of the theatrical and motion picture business, died October 16 in Berlin, Germany, from a complication of diseases. He had gone abroad several months ago.

**LAWSON**—Henry, Australian poet, whose works have been used on stage and screen for some years, died September 2 and was accorded a State funeral two days later. For some time prior to his death Lawson was a pathetic figure around Sydney. Strange to say, his finish was just similar to several other brilliant laureates of Australia.

**LOEW**—William Noah, lawyer, author and translator of Imre Madach's Hungarian play, "The Tragedy of Man", died in Brooklyn, N. Y., October 17, at the age of 76.

**MAITLAND**—The father of Gerald Maitland died October 13 in Boston. He was 93 years old.

**MCINTYRE**—W. L., glass blower on the Johnny J. Jones Exposition, died suddenly in Atlanta, Ga., October 22. He is survived by a sister, Mrs. Sadie Littall, living at Ocean side, L. I. Details of Mr. McIntyre's death will be published in the next issue of The Billboard.

**MELVIN**—Wallace, of the team of Melvin and Mayo, died at Leicester, England, October 5.

**PARSONS**—John W., piccolo and flute soloist with various orchestras in Hartford, Conn., died in that city October 4. Mr. Parsons at one time traveled with J. K. Emmett, playing the flute obligato for Emmett's famous yodel song. He also played with Colt's Band, and, at the time of his demise, was a member of the Capitol Theater orchestra, Hartford.

**POLLARD**—Tom, veteran producer and founder of the subsequently famous Pollard's Juveniles, died in Christchurch, New Zealand, August 30, after a lingering illness. He was well over 60 years of age.

**ROCCO**—Charles S., well-known outdoor showman who for several years operated the Rocco Exposition Shows and, the past season, the

Model Exposition Shows, died at Lincoln, N. C., early on the morning of October 20, of kidney trouble. Death was sudden and unexpected. The remains were shipped to Evansville, Ind., his home town, where they were interred. The foregoing is all that could be learned of the circumstances attending Mr. Rocco's death.

**RUSSELL**—Joseph Smith, tenor, who had been with several large opera companies, died suddenly at a hotel in Quincy, Ill., October 13. Mr. Russell had been teaching at Quincy College.

**SIEBERT**—George, 53, a circus trouper for the past fifteen or more years, died the night of October 12, at Research Hospital, Kansas City, Mo. Mr. Siebert resided at 4409 Garfield avenue, Kansas City. Surviving are four brothers, and three sisters. Funeral services were held at the Carroll and Mast Chapel October 14, with interment in Forest Hill Cemetery, Kansas City.

**SOTHERN**—The mother of Stella Sothen, Australian film actress, and mother-in-law of Harrington Reynolds, Jr., well remembered in American vaudeville as principal in an act called "The Haberdashery", died at a private hospital in Sydney, Australia, recently.

**STEINER**—Mrs. Alexander, wife of "Doc" Steiner, died October 16 in New York City following a long illness.

**VANDENBERG**—Henry, composer, who wrote the opera, "Le Crook", which was produced with success at the Opera Comique, Paris, in 1911, died from a heart attack October 13 at his home, 750 Amsterdam avenue, New York City.

**WALKER**—E. Clark, for 13 years manager of Pantages Theater, Spokane, was found dead in his office in the theater just before the October 12 matinee. He is survived by his widow and 14-year-old son. Walker was 45 years old, a native of Indiana and a graduate of the University of Indiana.

**WALLACE**—The father of Fanchon Wallace died suddenly September 27.

**WINTER**—Mrs. William Banks, old-time character actress and who in the late 80's was chosen as the most beautiful woman in Alabama, died several days ago at her home in Battle Creek, Mich. She was a member of an old theatrical family.

**WOLD**—Rose, wire-walker with Harmon's Circus, died in the Far East recently of appendicitis.

## MARRIAGES

## In the Profession

**BARRISON-LENFUME**—Phillip Barrison, who is appearing in vaudeville with Wilfred Clarke and Company, was married recently to Yvonne Lenfume, a non-professional, of Nantes, France.

**CHAVDARIM-OSOVSKA**—Vladimir Chavdarim, bass, and Helena Osowska, alto, both members of the Ukrainian National Chorus, were married at the Greek Orthodox Church, Newark, N. J., October 15. The couple motored to Newark directly after the Sunday concert at the Hippodrome, New York, on the day of their wedding.

**CROSBY-SOLOMON**—Ernest Crosby, English comedian, with the "Smart Set Diggers", playing in Australia, was recently married to Beatrice Eileen Solomon, non-professional. Crosby's family name is McKnight.

**FIELDER-BARRETT**—Carl L. Fielder, juvenile lead, and Marie Eloise Barrett, ingenue, both members of the Dale-Daiton Dramatic Company, were married at Walton, Mich., October 16.

**GILBERT-O'NEAL**—Robert B. Gilbert, of New York City, a member of the vaudeville team of Gilbert and Bagie, "Slueths From Comedy Land", and Bettie O'Neal, of the Crawford Stock Company, Cleveland, were married in the latter city October 9.

**GILL-MINCHER**—Charles E. Gill, well-known tabloid actor, and Grace Mincher, of Youngstown, O., were married recently at Oklahoma City, Ok. Mr. and Mrs. Gill plan to go into vaudeville shortly.

**GUNN-ANGELMYER**—Manny Gunn, manager of the minstrel show on the C. R. Leggett Carnival Company, and Bessie Angelmyer, of Neosho, Mo., were married at Leesville, La., October 14.

**HENDERSON-WORRALL**—Ethel Henderson and B. Worrall, members of J. C. Williamson's Gilbert and Sullivan Company, were married last month. They will probably go out East with the combination.

**HUNT-FOWLER**—M. A. Hunt, manager of the Hunt Stock Company, and Flora Fowler, leading lady during the past season for the same company, were married in Chicago October 19. Mr. and Mrs. Hunt are at present residing in Grand Rapids, Mich.

**JANSLEY-TAHAR**—August Jansley and Marion Tahar, both members of the Ringling Bros.-Barum & Bailey Circus, were married in San Antonio, Tex., October 9.

**LONG-KURTZE**—Dr. Long, well-known medicine showman of Long's Big Show, and Ethel Kurtze, non-professional, were married at Oklahoma City, Ok., October 7.

**MAHONEY-WILSON**—William Mahoney, vaudeville actor, and Sue Wilson, formerly with the "Spice of 1922" Company, were married in New York October 13.

**MARTIN-STEPHENS**—David N. Martin, formerly publicity manager of Universal Films, with headquarters in Sydney, Australia, and now in the capacity of lieutenant to the managing director of the Universal in that country, and Isla Stephens, non-professional, were married in Sydney September 16.

**O'NEILL-MOLLOY**—Austin O'Neill, of the Universal Picture Theater, Blaney, New South Wales, and Aileen Molloy, of Dairy Park, Sydney, Australia, were married recently.

**PAYNE-BANTA**—P. H. Red Payne, with Professor Allen's All-American Band, and Mrs. Frankie Banta, with the Hawaiian Theater, both on the C. K. Leggett Shows, were married at Many, La., October 16.

**SEAL-AKINS**—Herb A. Seal, a member of the Clifton Comedy Company, a tent show, and Gladys Akins were married September 12. It was learned last week.

**SHERWOOD-PROUD**—Ed T. Sherwood, technical director and juvenile man, and Marcia Proud, pianist with the Calkins Ladies' Orchestra, were secretly married at Gnyman, Ok., October 3. They plan spending the winter in Texas.

**SPENCER-MATTIS**—Marion Mattis, chorus girl with the "Plenty of Pep" Company, and Alexander Spencer, stage carpenter at the Park Theater, Utica, N. Y., announced their mar-

**BERNARDI**

**MRS. FELICE BERNARDI**

**A**NOTHER prominent figure in the outdoor show world has passed on in the person of Mrs. Felice Bernardi, the queen of concessionaires. Probably no lady in that business enjoyed a wider reputation for fair dealing than she did. She amassed a fortune in her line of work and "made it clean". She was one of those ladies not satisfied unless she was progressing. She despised the procrastinator. She was generous to a fault in all worthy undertakings, and she turned a deaf ear to no one in need of deserved assistance. Everywhere she went she made friends, and once a true friend of hers one was always a valued friend.

Death overtook this energetic lady October 17 at the Tucker Sanitarium, Richmond, Va. It was caused by pneumonia, from which she had been ailing for about three weeks. The latter part of September she was reported very ill at the Franklin Hospital, Baltimore, Md., and a telegraphic message from The Billboard's representative there on September 29 said she was improving wonderfully, and that if improvement kept up she would be able to leave the institution in a week or ten days.

Mrs. Bernardi was born in Liverpool, England, March 20, 1880. At the age of sixteen years she came to this country. Ten years later she was married to Felice Bernardi in Boston, Mass. For a number of seasons she and her husband operated strings of concessions with carnivals and at fairs thruout this country, and were very successful. Following this Mr. Bernardi organized Bernardi Greater Shows, which title the past season was changed to Dominion Exposition Shows.

Last winter Mrs. Bernardi, who was reported as being financially interested in the Mighty Doris-Col. Ferrari Shows, of which the late John Brunen was manager, bought the show and owned it in fee-simple. The title was changed to the Bernardi Greater Shows, and she managed it personally until illness overtook her. Mr. Bernardi closed the Dominion Exposition Shows early this season so that he could handle the newly-acquired organization during his wife's illness.

The remains of Mrs. Bernardi were laid to rest with fitting, impressive ceremonies in Oakwood Cemetery, Richmond, Va., October 21. A number of showfolk attended the funeral services, and floral tributes were profuse. The deceased is survived by her husband.

Thus ends the story of the life of one who made living more enjoyable for those with whom she came in contact. What more could one person do? To live and let live is a rather passive way of accepting the general order of things here below, but to live, let live, and, over and above that, to help live, seems an improvement over that naively philosophical manner of accepting Life's burdens. This latter Mrs. Bernardi accomplished, and therefore her memory should be perpetuated by the many to whom she extended a helping hand. Perhaps it may mitigate the grief of those near and dear to her to know that others not included in that pale of relationship will mourn to a degree her untimely end.

riage the night of October 17. Miss Mattis lives in Chicago and Mr. Spencer in New York City.

**TAYLOR-MYERS**—Ruth I. Taylor, professionally known as Rena Titus, who was formerly with the Troctor Players in Troy, N. Y., her home town, was married to Frederick H. Myers, a non-professional, in Albany, N. Y., October 16.

**THOMAS-DANE**—Darvall Thomas, baritone, and Dorothy Dane, revue artist, both natives of Australia, were married in Queensland recently. They are principals in the Coleman-Taylor touring revue company.

**WHITE-KRYL**—Paul Taylor White, musical composer, of Boston, and Josephine Kryl, violinist and daughter of the noted musician, Bohumir Kryl, were married in Boston last week. Mrs. White had promised her father some years ago that she would not marry until she was thirty years old and when she reached that age her father promised her a gift of \$100,000. However, as the bride is only 24 years old she forfeits the money. She is contracted to appear in Europe this winter with various symphony orchestras.

### COMING MARRIAGES

#### In the Profession

Mr. and Mrs. Gustave F. Snn, of Springfield, O., announce the engagement of their daughter, Louise Alfrido, to William Samuel Stackhouse. The marriage will take place at 8:30 Saturday evening, November 4, at 840 North Fountain avenue, Springfield, with a reception following immediately (9 to 11 o'clock). Invitations were sent out last week, and The Billboard acknowledges receipt of one with thanks. The prospective bride and groom will be at home in Springfield after December 15. Mr. Snn is the head of the Gus Snn Booking Exchange. It is reported that Audrey Chapman will soon retire from the screen and marry Richard Evan Roberts, a banker.

Mary Crandon Judah, actress, of 20 West Forty-eighth street, New York, and Robert Emmett Sherwood, a writer, of 71 West Twelfth street, New York, will be married the end of this month.

Billie Wood, of the "Broadway Belles" Company, has announced her engagement to Homer J. McCormack, a non-professional. The wedding is to be about the middle of December.

Gertrude Weser and James Bradley, Jr., will be married at the Ritz-Carlton, New York, October 28. Miss Weser is the daughter of Mrs. John Weser, prominent in New York musical circles and connected with the piano house of Weser Bros.

Fair E. Binney, motion picture star, is engaged to marry David Carleton Sloane, wealthy society man of Philadelphia. The couple will be married in Philadelphia October 27.

### DIVORCES

#### In the Profession

Marc MacDermott, vaudeville actor, at present touring the Keith Circuit, was recently made defendant in a suit for separation filed by Mrs. Miriam MacDermott, known professionally as Miriam Nesbitt, in the petition Mrs. MacDermott charges her husband with neglect, abandonment, failure to provide, etc.

Dorothy Meikle, with the Emille Polini Company in Australia, is suing William Thomas Meikle, now residing in Paris, for divorce. The latter, according to the petitioner, was a "sensible sort of chap" and life with him became unbearable.

Floyd Gottzbach filed suit for divorce from Mrs. Margaret Matzenauer, celebrated grand opera singer, in San Francisco October 14.

Paul Gordoni was granted a divorce in New York October 19 from Nora Bayes, widely-known vaudeville and musical comedy star. Supreme Court Justice Lehman approved the report of John Godfrey Saxe, referee, recommending that Mr. Gordoni be granted the divorce from his wife. The divorce is alleged to have been granted on grounds of misconduct.

Mrs. Elizabeth Casper, of 536 Hopkins street, Cincinnati, filed suit for divorce in that city October 19 from Walter Casper, actor. The plaintiff is said to have objected to traveling 6-8 months during the year with her husband.

Mrs. Slim Summerville was granted a divorce in Los Angeles last week from her husband, the Fox star comedian, alleging cruel treatment.

Freda Held has been granted a final decree of divorce from Paul Allen, the booking agent.

### BIRTHS

#### To Members of the Profession

To Mr. and Mrs. Johnny Herman, of the team of Herman and Clifton, at the Bay Ridge, Brooklyn, N. Y. private sanitarium, October 8, a girl.

To Mr. and Mrs. Jack Henley, at their home in San Francisco, a son. Mr. Hurley is connected with the Frisco office of M. Witmark.

To Mr. and Mrs. Jesse Lasky, at Los Angeles, October 18, a daughter.

To Mr. and Mrs. W. Lewis, at their home in Windsor, Victoria, Australia, a daughter, recently. Mr. Lewis is the owner and manager of a picture theater in Windsor.

To Mr. and Mrs. A. E. McAuliffe, in Boston, October 18, twin daughters. Mrs. McAuliffe before her marriage was Margaret Stanton, one of the diving girls in "Good Times" at the New York Hippodrome.

To Mr. and Mrs. Carl L. Snodgrass, at their home in Morganfield, Ky., an 8-pound son. October 18. Mr. Snodgrass will be remembered by theatrical trouper as Dr. Inside lecturer on the "Nabob" mummy of Dr. Chamberlain, on the World's Fair '21.

To Mr. and Mrs. Bruno Zirato, in New York City last week, a boy. Mr. Zirato was for many years secretary to Enrico Caruso. Mrs. Zirato is Nina Morgana, soprano of the Metropolitan Opera Company. The son has been named Giovanni Bruno Enrico Zirato.

### JACK LYLES WITH FAIR

Jack V. Lyles, who has had wide experience in the presentation of outdoor amusements, with organized companies, special events, etc., and the past season as one of the special agents for Zeldman & Polle Exposition Shows, a few weeks ago anchored at Greenville, N. C., as business manager for the Pitt County Fair, which event will be held this year November 7 to 11 inclusive. Mr. Lyles has not made it known whether he will remain so, at least as it may, his activities in connection with some indoor events in the Southeast might prove quite profitable.

### TABLOID STOCK BILLS APPEAL

(Continued from page 111)

which has a capacity of about 700, enjoys largely a transient patronage, but since the introduction of the miniature stock bills Manager Cooke reports that the number of repeaters is constantly growing. The bills are well presented by a capable short cast, which includes Rance Gray, leading man; Elinor Jackson, leading woman; Trna Powers, character woman; Clarence Sterling, character man, and George Robbins, comedian. The little company will hold forth at the Liberty as long as business warrants.

### ANONYMOUS ACTRESSES AID DESTITUTE FAMILY

An article in The Macon (Ga.) Daily Telegraph of recent date tells of an incident that attracted considerable attention and com-

### EASTON (PA.) CHATTER

By ED ECKRETT

The Broadway Players, with Barry McCormick and managed by John E. Hogerty, opened at the Orpheum Theater Monday, October 16, for what is advertised as a limited engagement. The opening bill was "Wedding Bells". There is a well-defined rumor current that the stock engagement will be extended thruout the season if business warrants. It is sure to last for a month, during which period the Orpheum management will play one road attraction each week. We all know John E. Hogerty, and if he falls to put stock over at Easton the project will be a dead issue for many future moons. Howard Weisenbach, who has charge of the Orpheum billroom, wears a long face these days. Says that the prospective change of policy at the Orpheum, if carried out for the season, will prevent him from meeting many of his advance agent friends. It will be tough on Howard. No more "circus" the town for road attractions—just ordinary commercial work.

### DRAWS LARGE AUDIENCE

Pittsfield, Mass., Oct. 18.—Booth Tarkington's "Intimate Strangers" was presented at the Colonial Theater Tuesday night to a large audience. Elsa Ryan had the Billie Burke role. It was the first play at the Colonial under the management of J. L. Ernest.

## THE GERMAN ACTOR

FOUR years of war left the elaborate machinery of the German theaters intact. Four years of the purgatory called peace have even seen a sharp advance in electrical equipment. Critics and managers of the victorious nations and of the neutrals who enjoy a sound exchange may complain of the quantity and quality of the theatergoers, but the vanquished have suffered less. At forty performances in Germany and Austria I saw hardly two rows of vacant seats all told in the dramatic theaters, the one or two musical shows were no more than two-thirds full.

The German theater has suffered, however, in one spot. The unfortunate truth is that it is a vital spot—acting. Only the richness of trained talent in its post-war companies enables it to suffer the drain of the past years and still give performances far better than those one may see in England or America. War affected the German actor less than it did the actor in the allied countries; Germany kept her players on the home front, fighting disheartenment. Peace and the movies, however, brought dispersal. Companies were scattered, players exiled.

The spectacular collapse, of course, was the dissolution of Max Reinhardt's famous company that filled his two Berlin theaters. Molssi, Bassermann, Pallenberg, Konstantin, Eibenschueitz, Wegener, Dietrich, Arnold, Lehman, Eysoldt, Bertens, Diegelmann, Helms, Jannings, Schildkraut—not one of these names appears on the ZETTEL outside the old Reinhardt house. Some are in the movies and some are stars, but all are gone.

If American films could have entered Germany in the face of the depreciated mark, Reinhardt's theaters might be still giving true repertoire, Reinhardt himself might still be there, and certainly many of the old company would be playing together in Berlin. Other factors, personal, financial and artistic, gradually drew Reinhardt out of production, but he himself declared with much truth that repertoire was impossible when actors had to give their days to the movies, instead of to rehearsal, and that the theater was impossible for him without repertoire and actors. As for the players themselves, with the mark at a cent and pomade at two hundred marks, it must be either the movie or stardom.

The star-system of England and America, imported into Germany, has done little to keep even the popular players in Berlin. The audience is exhausted sooner than in New York or London, and then tours must come. Alexander Moissi, knocks about Switzerland and Austria. Leonidine Konstantin, the fascinating slave girl of "Sumurun", is supposed to be starring in Vienna, but one finds her one night at Der Blaue Vogel, the imitation "Chanve-Souris" which one of Baileff's assistants has installed in Berlin. Pallenberg goes up and down the country with "Der Wauwan", the German edition of "Grumpy".

Even the younger stars are wanderers. That fresh, exotic actress, Maria Orska, competes with the traveling troupe of the Moscow Art Theater for the patronage of Stockholm. She plays in the cosmopolitan German of a Russian against the Swedish of a resident company. The play is Wedekind's "Erdgeist", the first half of that staggering duology of sex which ends with "Pandora's Box" and Jack the Ripper, and goes under the name of "Lulu". In Berlin Mme. Orska is thought a little sensational. Her Lulu is anything but that. She does not dwell on the corporeality of this daughter of earth's joy. Her Lulu is not a human being made hideous and fascinating with eternal lures. She is a kind of mask, thin mask, a shell of tinted and whitened silks over a face streaked dry of all but passion and the shrunken charms of decadence. She is a sort of doll—a PRITZELNUPPE—with her long black legs and her pale face thrust out from either end of a pierrot's costume. Very much of a doll when the play is most bitterly cruel. Dr. Goll flops to the floor when he finds her with Schwartz, the artist. Orska tiptoes stiffly toward him, maneuvers past his body like some marionette, pokes him with a stiff toe and squeaks the squeak of a doll. Is it fear or pleasure or both? A clever way to do Wedekind, but rather futile for the actress night after night, with only self-display to remember.—THE FREEMAN.

### HOME TALENT PRODUCTIONS

Rockford, Ill., Oct. 21.—American Legion posts here and in Freeport, Ill., are preparing their annual home talent production of "Katcha-Koo", under direction of the John B. Rodgers Producing Company, Fostoria, O. Freeport's play was given this week in the Germania Theater and drew large crowds. Walter Craig Post, Rockford, will present the play November 6-9 in the Rockford Theater.

### TO ELIMINATE "JAZZ"

Columbus, O., Oct. 20.—Ohio has a new State official and her duty is to eliminate "jazz". She is Miss Nelle I. Sharpe, State Supervisor of Music.

### AT THE OLD TOWN HALL

By Sam M. Young

Say, oldtimer, do you ever go to shows much any more? Well, me nuther—somehow they all seem mitey pore. The folks up to the city take me now an' agin Hifalutin shows to that cost a heap to git in. But I'll say to you, oldtimer, they ain't no shows a-tall. Like 'em we used to see at the Old Town Hall.

'Bout the best, as I recollect, was the minstrels that came along with their music dancin' an' jokes in coon an' sentimental song an' Henry's, Happy Cal Wagner's, Haverly's, Hooley's, Duprez an' Benedict, an' Simons and Slocum's. Beat all these "Follies" an' "Reviews" with their upty up-to-date hokum. For right down fun, pure an' elevatin' entertainment an' all. There ain't nothin' now like the minstrels at the Old Town Hall.

Wonder if you kin git the thrill, long gone by of pure delight, When the curtain rolled up an' the show'd begin on minstrel night? There they were, black as crows, sittin' all in a circle row, Bones a rattlin', tamboreens a-spinnin'—that sho was some show. No sich actin' now we see; no air, none a-tall. Nothin' like we used to see in the minstrels at the Old Town Hall.

The jokes the end men used to tell—maybe some of 'em were old, But they kept us laffin' like as if they'd never before been told. ('Pears to me like I heard one of 'em just the other day. In one of these upty up-to-date "Reviews" at a city matinee.) No, sirc, oldtimer, none of 'em puts anything over a-tall—None like we used to see in the minstrels at the Old Town Hall.

You remember? Course y' do, fat Billy Rice—never seen his heata. When Billy opened his month folks fell right off their seats—They'd sho laff at him, no matter what at all he said; Just had to laff, couldn't held it, if they fell stone dead. There were George Wilson, George Thatcher, Ben Cotton, The Germans an' E. M. Hall. None like 'em, none—now a-tall, none like the minstrels at the Old Town Hall.

An' there was a chap, swell in black, Billy Emerson, he sho was neat; "Mortality" pretendin' in his song to be helpin' a lady cross the street, An' singin', goodness me, they had some singin'—plum to sleep. Mr. Norcross, stately, middle man, "Rocked in the Cradle of the Deep"; H. W. Frilman, George Gale, Jose or Dixon, humdingers—why dang it all I kin beer 'em yit tonight in the minstrels at the Old Town Hall.

After the first-part, an hour or more, seemed just a minute or so; They'd break up the circle to fix for what they called the "olio". Then the orchestra would come out and go into the pit. Eddie Fox a-leadin' at the fiddle—sich music, I hear it yit. No ragtime or crazy jazz—just good old music, that was all. Ain't heard nothin' since like the minstrels at the Old Town Hall.

When, at the second part, they all got fairly started in. We jist had a commence laffin' right all over agin. There'd be Add Ryman, a speech on politics, nothin' could be richer. He'd fill a glass with water an' after all he drinks outen the pitcher. That sho made some folks laff that never before had laffed a-tall—Don't tell me there's anything now like the minstrels at the Old Town Hall.

Then there was Frank McNish, "allence and fun" he called his tun. Just so easy, you can't see how he done it, by dern. Then, maybe, would come George Coes with Luke Schoolcraft an' his old banjo, Or Milt G. Barlow, we'd hear comin' in the distance, "O'd Black Joe". Oldtimer, you can't tell me, you sholy got t' admit, after all, There can't possibly be nothin' like the minstrels at the Old Town Hall.

I recall, an' so d' you, two young fellers, Primrose and West, in fancy togs. In dancin' they properly named "Poetry of Motion", in the silver clogs. That was some tall dancin' I'm here to say for sho—We'd clap 'em till it seemed they couldn't dance no more. No dancin' like them boys done—no str, not a-tall. These new dances ain't a shadder to the minstrels at the Old Town Hall.

The "Only Leon", Hinghey Dangherly, Welch an' Rice, Macklin an' Wilson, Lamont an' Ducrow. P. C. Shortis an' J. W. McAndrews, the watermelon man, all were in the show. Smith, Waldron, Morton an' Martin, the Rankins—memory goes a-gallopin'—They could sholy give these new upty up a thunderin' wallop! Talk about your actin', there ain't none now a-tall. Nothin', there jist ain't nothin' like the minstrels at the Old Town Hall.

Well, after we'd enjoyed ourselves an' laffed 'till we near bust in two. On would come what they called the after-piece, or "Buriesk-Q". "Ghost in a Boardin' House", "Over the River, Charley", or "Razor Jim". An' thier by dogies, the fun would commence all over agin. Oldtimer, it sholy makes me sad to think that nothin' a-tall. They now git up is a patchin' to the minstrels at the Old Town Hall.

Don't y' know when it was done an' over—at about 11. We'd feel like we'd jist been let out o' heaven. An' when the next would come along we'd almost fight to git in. To miss a minstrel, why it would a been a mortal sin. Guess we seen 'em all that come our way. Me an' you, most all. An' we've never seen anything since like the minstrels at the Old Town Hall.





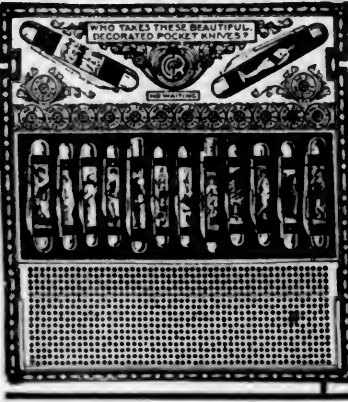
LETTER LIST

(Continued from page 117)

- Alphabetical list of names and initials, including Martin, Wm., Morris, J. D., Odeklirk, C. J., Pope, Frank C., etc.

JOE QUINLAN'S SHOW

Without any blowing of trumpets or newspaper publicity, a new show was launched last month which looks like a winner. Joe Quinlan, an old-time showman, has been superintending several of the larger circuses in the past, and for the past three years with Christy Bros. Circus, dropped into Cincinnati, O., from Galveston, Tex., and purchased some monkeys from Chester Park, besides several other animals, including "Dixie", the perfectly formed horse, 26 inches high, new automobile trucks, a new top from Julius Thomson and a new banner front from the United States Tent & Awning Co. The show is one of the newest framed on the road, everything being new from stakes up. The show travels overlaid by trucks and opened September 20 at the Falmouth (Ky.) Fair for five days, and took top money of all the shows on the grounds. This show also topped the shows at the Lawrenceburg (Tenn.) Fair, October 6 and 7. The outfit has been playing thru Kentucky, Tennessee, Alabama, Missis-



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gather them up. Contrary to expectations, the occurrence did not break up the show, but the management made the ponies double up on their tricks until the dogs could be brought back.

SEYMOUR, TEX., TAINTED

We are reliably informed that Seymour, Tex., can be fixed for graft, cooch ahora or '49 camps. Almost anyone can buy the privilege of plundering the citizens of that town or debauching the minds of its youth, and for a pitifully small consideration.

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issippi and is now in Louisiana. No grift or games of any kind are carried. It is absolutely clean. The writer, well-known publicity promoter, is general agent, and Patterson is the hippster. The show is heavily billed with a good line of paper. Mr. Quinlan is well pleased with the business done so far and will enlarge the show in the spring. The show will stay out all winter, playing the South.—FRANK M. SWAN (of the Show).

WHERE MUGIVAN, BOWERS & BALLARD SHOWS WILL WINTER

The Sells-Floto Circus will close at Ardmore, Ok., November 8, and winter at Peru, Ind., instead of Denver, Col., which city has been the winter home of this circus for some years. The quarters at Peru have been enlarged and will accommodate both the John Robinson and Sells-Floto Shows. The Hagenbeck-Wallace Circus will again winter at West Baden, Ind., following the

close of the show at Clinton, Tenn., November 2. The fourth of the Mugivan-Bowers-Ballard circuses—Gollman Bros.—will again make Montgomery, Ala., its winter home.

NEARLY BROKE UP SHOW

Shelbyville, Mo., Oct. 21.—A nondescript mongrel from the country broke up Professor Asher's Trained Dog and Pony Show in this city this week and afforded about as much entertainment and amusement as the real show. The dogs of the show were being put thru their paces and were responding nobly. When the canine from the rural districts sauntered up to the ring and gave his educated brothers the once-over, they seemed to resent it and broke for him. Seeing that he was outnumbered, the country dog concluded that safety was in flight and started out, with the whole show bunch in hot pursuit. They chased him to the outskirts of the city while attendant dogs of the show hurried after him to

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## CIRCUS & WILD WEST

(Continued from page 71)

Haag Shows: Hackelburg, Ala., 25; Hamilton 20; Brilliant 27; Winfield 28; Guin 30; Sulligent 31.  
 Hagenbeck-Wallace: Thomasville, Ga., 25; Albany 26; Bufaula, Ala., 27; Troy 28.  
 Hunt's New Modern: Dayton, Md., 25; Cooksville 26; Sikesville 27; Eldersburg 28; Reisterstown 30; Leesville 31; season closes.  
 Ringling Bros. and Barnum & Bailey combined: Athens, Ga., 25; Augusta 26, Columbia, S. C., 27; Spartanburg 28; Greenville 30; Charlotte, N. C., 31; Greensboro, Nov. 1; season closes.  
 Sells Floto: Greenwood, Miss., 25; Jackson 26; McComb 27; New Orleans, La., 28-30; Honms 30; New Iberia 31; Orange, Tex., Nov. 1; Port Arthur 2; Galveston 3; Brenham 4; Sparks: Dalton, Ga., 25; Cedartown 26; Newnan 27; Lagrange 28; Cordele 30.

## CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Atlantic Coast Shows: Murphy, N. C., 23-28.  
 Barkoot, K. G., Shows: (Fair) Sylvania, Ga., 23-28; (Fair) Madison, Fla., 30-Nov. 4.  
 Benson, James M., Shows: (Fair) Fayetteville, N. C., 23-28.  
 Brown & Dyer Shows: Moultrie, Ga., 23-28; Albany 30-Nov. 4.  
 Brundage, S. W., Shows: (Fair) Enid, Ok., 23-28.  
 Clark's Greater Shows: Midland, Tex., 23-28.  
 Clark's Blue Ribbon Shows: Weldon, N. C., 23-28.  
 Clark's Broadway Shows: Orange, Va., 23-28.  
 Cudney & Fleming Shows: Wetumka, Ok., 23-28.  
 Dixie Amusements, Edw. H. Koch, mgr.: Greenwood, Tenn., 23-28.  
 D. Greko Bros. Shows: Baton Rouge, La., 23-28; (Fair) Hammond 30-Nov. 4.  
 Dufour, Lew, Shows: (Fair) Rockingham, N. C., 23-28; (Fair) Chester, S. C., 30-Nov. 4.  
 Dykmas & Joyce Shows: Cartersville, Ill., 23-28.  
 Empire Greater Shows, Wm. R. Harris, mgr.: (Fair) Littleton N. C., 24-28; (Fair) Woodland 31-Nov. 1.  
 Foley & Burke Shows: Santa Ana, Calif., 23-28.  
 Gold Medal Shows: Mena, Ark., 23-28.  
 Greater Alamo Shows: Texarkana, Tex., 23-28.  
 Gray Shows, Roy Gray, mgr.: (Fair) Grenada, Miss., 23-28.  
 Great Lyric Shows, Bob Sicksels, mgr.: (Fair) Russellville, Ala., 23-28.  
 Harrison Shows: Muscatine, Ia., 23-28.  
 Herb L. J., Shows: (Fair) Andalusia, Ala., 23-28; (Fair) Dothan 30-Nov. 4.  
 Holkamp, L. B., Expo. Shows: Sayre, Ok., 23-28.  
 Horon Bros.' Shows: Montgomery, Ala., 23-28.  
 International Shows, Robt. E. Shaw, mgr.: (Fair) Bastrop, Tex., 23-28.  
 Jones, Johnny J., Ex-co.: Columbia, S. C., 23-28; Spartanburg 30-Nov. 4.  
 Kennedy, Con T., Shows: Waco, Tex., 21-Nov. 4.  
 Legett, C. R., Shows: Sour Lake, Tex., 23-28.  
 Lewis, Harry J., Shows: Alvin, Tex., 23-28; W. Columbia 30-Nov. 4.  
 Littlejohn's United Shows: (Fair) Troy, Ala., 23-28.  
 Litts Amusement Co., G. F. Litts, mgr.: Des Arc, Ark., 23-28; DeWitt, 30-Nov. 4.  
 Macy's Expo Shows, J. A. Macy, mgr.: Sharpless, W. Va., 23-28; Clothier 30-Nov. 4.  
 Majestic Shows: Baxley, Ga., 23-28; Swainsboro 30-Nov. 4.  
 Mathews, M. L., Expo. Shows: St. Charles, Ky., 23-28.  
 Miller Bros.' Shows: Athens, Ga., 23-28.  
 M'n World Shows: (Colored Fair) Waco, Tex., 24-Nov. 4.  
 Morris & Castle Shows: Sallisaw, Ok., 23-28.  
 Moss, T. O., Shows: Opelousas, La., 23-28.  
 Murphy, J. F., Shows: Suffolk, Va., 23-28.  
 Murphy, D. D., Shows: Blytheville, Ark., 23-28.  
 Nail, Capt. C. W., Shows: Bonita, La., 23-28.  
 Poole Shows, H. B. Poole, mgr.: Waco, Tex., 21-Nov. 4.  
 Richards' Amusement Co., Jack Richards, mgr.: South Birmingham, O., 23-28.  
 Riley, Matthew, Shows: Whiterville, N. C., 23-28.  
 Roberts' United Shows: Aliceville, Ala., 23-28.  
 Snapp Bros.' Shows: San Pedro, Calif., 23-28.  
 Texas K'dd Shows: Moran, Tex., 23-28.  
 Veal Bros.' Shows, Mrs. John Veal, mgr.: Rome, Ga., 28-Nov. 4.  
 West's, Frank, Shows: Roxboro, N. C., 23-28.  
 Wortham, John T., Shows: Ballinger, Tex., 23-28; Lampasas 30-Nov. 4.  
 Wortham's World's Best Shows: Shreveport, La., 23-28.  
 Wortham's World's Greatest Shows: Mobile, Ala., 23-28; Beaumont, Tex., Nov. 2-11.  
 Zeldman & Polls, Expo. Shows: (Fair) Statesboro, Ga., 23-28; (Fair) Bennettsville, S. C., 30-Nov. 4.

## ADDITIONAL ROUTES

(Received Too Late for Classification)

Alla Ragh, B. H. Nye, mgr.: Columbus, O., 23-28; Cumberland, Md., 30-Nov. 1.  
 Almond, Jethro, Show: Hoffman, N. C., 23-28.  
 Bird's Band: Athens, Ga., 23-28.

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Bringing Up Father, E. J. Carpenter, mgr. (Correction): (Grand) Kansas City, Mo., 22-28; St. Joseph 29-30; Sabetha, Kan., Nov. 1; Hiawatha 2; Atchison 3; Carrollton, Mo., 4; Carlisle, The (Correction): (Piaza) Buffalo, N. Y., 23-28.  
 Cole Bros.' Circus: Hemp, N. C., 25; Gulf 26; Silver City 27; Liberty 28; Thomasville 30; Kannapolis 31; Belmont Nov. 1; Bessemer City 2; Cowpens, S. C., 3; Liberty 4.  
 Corson, C. G. Youngblood, Sextet: Tacoma, Wash., 23-28.  
 Fritchey, Chas.: (Orpheum) Ft. Madison, Ia., 23-28; (Majestic) Des Moines 30-Nov. 4.  
 Hawk, Earl, Stock Co.: Chipley, Fla., 23-28.  
 Henderson, Gus: (Fair) Moultrie, Ga., 23-28.  
 Jolly Jesters, Six: (Strand) Emporia, Kan., 23-28; (Rialto) Lincoln, Neb., 30-Nov. 4.  
 Lee, Adrian Billy: Grenada, Miss., 23-28; Canton 30-Nov. 4.  
 Legare, Lionel: Waco, Tex., 21-Nov. 5.  
 McMillen's, Budde, Whirl of Gaiety: Ft. Madison, Ia., 23-28; Des Moines 30-Nov. 4.  
 Rose, Ellis & Rose: (Orpheum) Winnipeg, Can., 23-28.  
 Roberson, Geo. C., Tent Theater Co., Clarence Auskings, bus. mgr.: Corning, Ark., 30-Nov. 4.

## As in a Looking Glass

Sidelights, Reflections, Impressions and Reminiscences From Here, There and Everywhere  
 By SYDNEY WIRE

The procession of new shows for Broadway continues. Side streets are congested with loaded scenery trucks and the sidewalks near the stage doors are piled high with crates, scenery, trucks and lumber, all coming in or going out, and all a part of the mad rush to get new productions started, all of which continues without cessation or without a pause.

The critics continue with their policy of praise and condescension and, with few exceptions, everything, so far, has been labeled "O. K." by the friendly pens of the men who know!

Colonel Sam Dawson says: "Business is good and growing all the time. It's what's on the platform that counts. The people here are 'shoppers' in amusements. They ask the other fellow if it is a good buy. Sam is satisfied with the arrangement and admits that the public has been fooled with promises until it refuses to believe at all." Sam is highly optimistic and is certain that if the standard of the shows keeps up, the Olympic will have little to fear from the much-heralded opposition. In the meanwhile Sam is keeping four live circus billers and a distributor going six days a week. His bill room is stacked ceiling high with stock papers, eights, threes, ones and halves. All black on Cincinnati yellow. Yes, indeed, Sam is a fighter all right.

The whole front row of the orchestra seats at the Ambassador Theater has been removed to enlarge the orchestra pit, the orchestra at this theater having been enlarged for the "Lady in Ermine", which opened there October 1.

With the passing of Clarence Wortham the carnival world has lost its most prominent figure. No man in the open-air field ever made the rapid strides nor the marked success of C. A. In the brief space of ten years this indefatigable hustler jumped from comparative obscurity to fame and fortune. He was a great mixer, and it is doubtful if any carnival manager can boast of as many friends as the deceased. City, county, State officials, railroad executives and fair secretaries all knew Clarence Wortham and, more than that, they liked him. He built his success and reputation on clean attractions, square business methods and by surrounding himself with a selected staff of capable showmen of ability and long experience. His friends he gained by his smiling and magnetic personality and by his natural hospitality and good fellowship. Rest assured, that his memory will live long in the outdoor amusement field.

Charles A. Glenn, dead. I last saw Glenn at the old Lyceum, London, supporting the late Sir Henry Irving with whom he was long associated in Shakespearean plays. Glenn spent many years in New York with Lester Wallace appearing in "Moths", "An American Wife" and many other plays. He was back in England with Irving, appearing in Shakespearean plays, and was more recently associated with Matt's Harvey in "Richard the Third". He died at Worthing, a seaside place about eighty miles from London. He was about 65 years old.—R. I. P.

Sir Harry Lauder's opening at the Lexington Theater the other night was a real record breaker. Thousands were turned away and extra police were called to handle the crowds.

FOREIGN DRAMATIC AND VAUDEVILLE AGENTS

(Continued from page 79)

Mayer Co., Daniel, Ltd., Grafton House, Golden square, Piccadilly, W. 1.  
 Montague, E., 59 New Oxford st., W. C.  
 Milburn, Hartley, 22 Leicester square, W. C.  
 Miller, Marmaduke, 14 Leicester st., W. C. 2.  
 Milgrom's Concert Agency, A. E., 324 Regent st., W.  
 Morrison, Frank, 8 Talbot House, 95 St. Martin's Lane, W. C. 2.  
 N. V. A. Ltd., 18 Charing Cross road, W. C.  
 Napoli, F., 35 Waterloo road, E. E.  
 National Entertainment Association, Room 9, 18 Charing Cross road, W. C.  
 National Orchestral Association, 13 Archer st., Soho.  
 Newman Orchestral Agency, The, 67 Newman st., W. 1.  
 National British Concert & Entertainments Direction, 193 Regent st., W. 1.  
 New Oxford Agency, 26 Charing Cross road.  
 Newman, Robert, 320 Regent st., W.  
 Neville & Baster, 44 Trygon road, S. W. 8.  
 Norris & Clayton, Ltd., 23a Charing Cross road, W. C.  
 Nokes, William, Booking Offices, 14a Leicester st., W. C. 2.  
 Novelty Vaudeville Agency, 47 Charing Cross road, W. C.  
 Olney's Agency, Will, 40 Stockwell Park road, S. W. 9.  
 Olney's Agency, The Knapp Harrowdene road, Wembley.  
 Parry, H. Perry, 48 Leight road, Highbury Park, N. 5.  
 Peacock, Walter, 20 Green st., Leicester square, W. C. 2.  
 Pearce, W. S., 23 Colet Gardens, W. 14.  
 Perry, George, 19 Stamford Road, Dalston, N. 1.  
 Perry, Frank, 201a High Holborn, W. C. 1.  
 Peel's, Ltd., 10 Albion House, New Oxford st., W. C.  
 Piena, Maurice, 55 High st., Bloomsbury, W. C. 2.  
 Pitt's Agency, Archie, 149 High road, Balham.  
 Piena, Maurice, 56 High st., Bloomsbury, W. C. 2.  
 Philpott Concert Agency, The, 25 Tavistock Crescent, W. 11.  
 Popular Performers' Touring Agency, 100 Essex road, Islington, N.  
 Powell, Lionel, 44 Regent st., W. 1.  
 Quinlan International Musical Agency, Ltd., 60 Chondos st., W. C. 2.  
 Reade's Agency, Leslie, 345 Brixton road, S. W. 9.  
 Reeves, F. & H., & Lampert, 18 Charing Cross road.  
 Regent Agency, 122 Regent st., W. 1.  
 Richards, Sam, 88 St. George's square, S. W. 1.  
 Robinson Direction, E. L., 135 Piccadilly, W. 1.  
 Rogers & Co., E. R., Amcater House, Cra-bourne st., W. C. 2.  
 Rouse Concert & Variety Agency, Willie, "Brytewelle," Hayter road, Brixton Hill, S. W.  
 Rowland, P. W., 52 Shaftesbury ave.  
 Russon, E., 14 Leicester st., W. C. 2.  
 Salon Orchestra Society, and Musical Conductors', Institute, 34 and 36 Oxford st., W. 1.  
 Savoy Direction, 9 St. Martin's Court, Charing Cross road, W. C. 2.  
 Screen and Stage Booking Office, 34-36 Regent st., W. 1.  
 Selbit, P. T., 54 High st., New Oxford st., W. C. 1.  
 Sharpe, L. G., 61 Regent st., W.  
 Shaw & Co., Tom, 3 Leicester st., W. C. 2.  
 Shaftesbury Direction, The, 22 Great Windmill st., W.  
 Sherk's Agency, B., 17 Lisle st., W. C.  
 Sheridan's Concert Artists' Agency, 27 Shaftesbury ave., W.  
 Southern Co-operative Agency, 66 Gt. Prescott st., E. 1.  
 Standard Variety Agency, 102 Charing Cross Road, W. C. 2.  
 Star Agency, 356 Kennington Road, S. E. 11.  
 Stone School of Dancing, Lottie, 23 Treat Road, Brixton, S. W. 2.  
 The Society of Entertainers, The Society of Lecturers, 44 Upper Baker st., N. W. 1.  
 Somers & Co., Ltd., Jack, 1 Tottenham Court road, W.  
 Stedman's Musical Agency, 43-44 Great Windmill st., W. 1.  
 Stanley, Walter, 1 Waller road, New Cross, S. E. 14.  
 Stokvis, Joseph, 73 Cuthles road, Balham, S. W.  
 Stone, George M., 11 Golder's Green road, N. W. 4.  
 Straker, Jean, Cecil Chambers, Little Newport st., W. C. 2.  
 Strand Vaudeville Agency, 319 Queen's road, New Cross, S. E. 14.  
 Terry's Theatrical Academy, 4 Alexandra Mansions, West End lane, N. W. 6.  
 Three Arts Club Bureau, The, 19a Marblebone road, N. W.  
 Tiller's School of Dancing, John, 143 Charing Cross road, W. C. 2.  
 Taft, Volta, 18 Charing Cross road, W. C.  
 Universal Bureau, 39 Victoria st., W. 1.  
 Universal Variety Agency, 10 Jermya st., S. W. 1.  
 Uneedus, 201 High Holborn, W. C.  
 Vert's Concert Agency, 40 Great Pultney st., W.  
 Victoria Cinema College and Studios, 36 Rathbone Place, W.  
 Victoria Agency, Broadway House, Hammer-smith, W.  
 Wallace, Lionel, 11 Garrick st., W. C. 2.  
 Waller, Ltd., Lewis, 59 St. Martin's lane, W. C.  
 Waller & Bertram Fryer's Cinema Agency, E. Lewis, 12 Broad court, Bow st., W. C. 2.  
 Waller & Sargeant, 4a Pantton st., Red Lion square, W. C. 1.  
 Waller, Ltd., Lewis, 59 St. Martin's Lane, W. C.  
 Wallis and Rose, 156 Strand, W. C. 2.  
 Walter's Musical Direction, Mmc., 3 Macclesfield st., Shaftesbury ave., W.  
 Warner & Co., Ltd., Richard, Lyric Chambers, 27 Shaftesbury ave., W.  
 Warwick Variety Agency, Warwick House, Warwick st., Regent st., W.  
 Weatherby's General Theatrical Agency, 3 Bedford st., Strand, W. C.  
 West's, Ltd., 12 Moor st., Charing Cross Road, W. C. 2.  
 West End Production & Theatrical Offices, Ltd., 18 Charing Cross road, W. C.  
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 Willoughby, Leonard, 156 Charing Cross road, W. C. 2.  
 Wieland's Agency, 16 St. Martin's st., W. C.  
 Zeitlin, Alf., 17 Charing Cross Road, W. C. 2.  
 Zeitlin, Frank, 34-36 Regent st., W. 1.

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 Bliss Agency, George, 1 Castle st.  
 Goldin's Vaudeville Agency, Bert, 3 Gothic Arcade, Snow Hill.  
 Harris Agency, Alf., 4 Temple Row.  
 Kirby's Midlands Variety Agency, Alfred, 106 Bow Heath, King's Norton.

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 Leaton, Harry, 420 Sauchiehall st.  
 Lee & Richardson, 124 West Nile st.  
 Macquenn's Variety Agency, 11 Miller st.  
 Macfarlane, A. D., Renfrew Chambers, 136 Renfield st.  
 Stewart's, David A., Variety Agency, 132 West Nile st.  
 Miller & McBride, 37 West George st.  
 Swingleton's, Ltd., 115 Renfield st.  
 Milne's Vaudeville Agency, 135 Wellington st., Glasgow.  
 Unity Vaudeville Agency, Ltd., 96 Renfield st.  
 West, John E., 96 Renfield st.

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 Jackson, Will A., 395 Stockport road, Long- sight.  
 Loman's Agency, 17 Everton road, C. on M.  
 Seranton's Variety Agency, 140 Oxford road.  
 Sley's Agency, Will, 180 Oxford road.  
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 Levey's Dramatic & Variety Agency, 3 Green- field place, Westgate road.  
 Sleep, Arthur, 81 Westgate road.  
 Smythod's Agency, 57 Eaward row.  
 Stoker, George, Fourth place.  
 Zaira, George, 18 Archbold terrace.

**NOTTINGHAM**

Joel, Arthur, 6 Bromley place.  
 Knowles' Variety & Theatrical Agency, Vic- 20 East Grove, Sherwood Rise.

**PAISLEY, N. B.**

Swanson, Donald, 9 Galloway st.

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Pearson, Geo., 17 Market place, Banbury.

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Clifford's Agency, 20 Murray st., West Stanley, Co. Durham.

## PARTY FAVORS

See Cross & Co's Ads on Pages 93 and 106



"BUBBLE-BUBBLE"

(Continued from page 34)

ing describes plays he has seen on Broadway they become visualized thru transparent inserts in which "Vengeance" is revealed in the killing of a flea on a dog by Comic Wallace and a more serious crime, "The Woman Pa'd", in the pulling of a tooth from Comedienne Hendrix by Comic Freed. This bit must be seen and heard to be appreciated.

Scene 5 was a drape for a singing and dancing specialty by Soubret Rose that was full of pep and personality.

Scene 6 was a wooded set for an ensemble number by the wood nymphs, and it was some pretty picture. Dancing Dan Dody, who is programmed as the producer of dances and ensembles, deserves credit for the number.

Scene 7 was a wooded set for Character Man Browning as Eve and the comics as cave-men lovers in a bladder duel that kept the house in an uproar of laughter and applause.

Scene 8 was a Mexican dance hall with Browning characterizing a Mexican gunman. Never have we seen anyone do it better, for in the battle with his jealous woman, impersonated by Prima Gibbs, she hands him a backhand slap in the mouth that apparently draws blood and as Browning stands aghast at her action it makes a picture that was never excelled on the dramatic stage, for it was perfection personified. Comic Freed as the sheriff gunning for the Mex burlesqued it for an uproar of laughter and applause.

Scene 9 was a drape for Lee and Van Dyke in neat attire to excel all their former intricate dancing steps.

Scene 10 was a revelation of what William K. Wells has every right to claim a masterpiece of costuming for burlesque in black, white and silver.

COMMENT

A scenic production of splendor along altogether different lines from burlesque and one that stands out pre-eminent for costly attractiveness.

A talented company well cast in their respective lines. The picture blends so harmoniously personally, artistically and scenically that one cut would mar the entire picture. To blend harmoniously the sublime and ridiculous is an accomplishment that Billy Wells can be justly proud of, for he has done that in "Bubble-Bubble", and this goes especially for Joe Freed and William Browning, who are capable of gracing any Broadway stage.—NELSE.

"PAT WHITE AND HIS IRISH DAISIES"

"PAT WHITE AND HIS IRISH DAISIES"—A Mutual Circuit Attraction, produced by Pat White, presented by Manhelm & Vail at the Star Theater, Brooklyn, N. Y., week of October 16.

REVIEW

THE CAST—Pat White, Harry Stratton, Chas. Pendley, Bob Robertson, Red Walters, Bessie Baker, Gene Fox, Helen Dale. THE CHORUS—Marie Laurie, Dolly Clark, Peggy Walters, Gene Hall, Mabel Manard, Mary Fox, Marj's Ackers, Doris Stone, Violet Dale, Catherine McDonald, Genevieve Phillips, Elenore Stanton, Agnes Holligan, Rose Gorjup, Lois James and Madeline Gelger.

PART ONE

Scene 1 was a garden set for an ensemble of exceptionally skinny and overly-fat, bare-legged choristers, whose imperfections could have been camouflaged to good advantage with silk tights. Gene Fox, a titan-haired prima, was followed by Red Walters, a uniformed bellhop; Harry Stratton, a typical burlesque Hebrew comic, and Charles Pendley, a tall straight man. Bessie Baker, a blond soubret, breezed in with song and dance, followed by Bob Robertson as a Western bad man.

Helen Dale, a statuesque black-haired ingenue, sang listlessly, but made an admirable picture. Straight Pendley and Comic Stratton put over the dollar dialog and were followed by Ingenue Dale collecting charity from Comic Stratton. Pat White's appearance in his overall number was the signal for an ovation. Peggy Walters, a slim brunet with a pallid face, in a solo dance, did it far better than many of her predecessors in burlesque, for she was up on her toes all the time and cheated not.

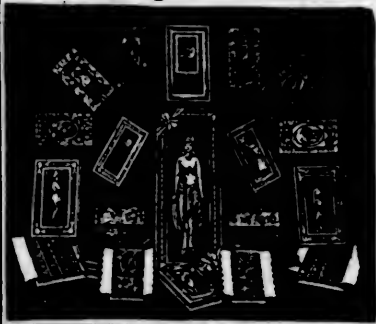
Straight Pendley staged a sleeping tent and hammock bit for Pat and two girls outside the hotel, and then sold keys alike to the comics for drying the ocean. Soubret Baker made exceptionally good in her "Ukulele Blues" number in a silk ribbon Hawaiian costume and dance apropos. Straight Pendley staged a slapstick drink bit on the comics, who burlesqued it on the feminine principals.

Bob Robertson, in the guise of an elderly man, staged a sentimental bit with the elopers, Juvenile Walters and Soubret Baker, that made a pretty stage picture, but slowed up the show and fell flat.

Scene 2 was a drop for Pat's "Coo-Coo" song and his byplay with his ball-playing buildog, Jack, which later caught the house by accompanying Pat in an Irish jig, which Jack did well.

Scene 3 was a cyclorama back drape for a background for posing pictures by the girls in

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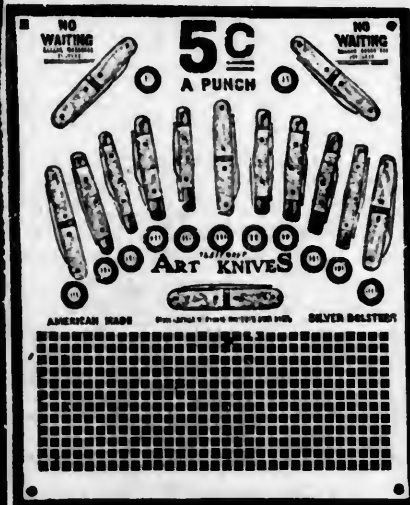
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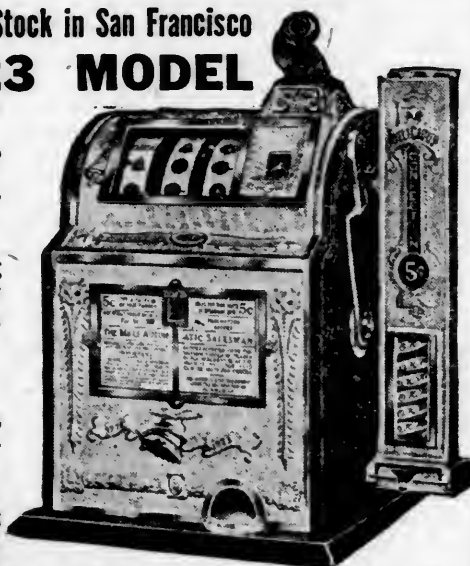
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one-piece bathing suits, during which the comics put over much double entendre.

Scene 4 was a drop for Juvenile Walters to do a nifty song and dance specialty.

Scene 5 was an Oriental cabaret scene for Straight Pendley and the comics as a comedy singing trio, the choristers singing 50-50 to the applause of the audience and a crazy Ophelia bit by Soubret Baker that was all to the good. Pat and his jazz bandits led up to the finale.

INTERMISSION

During the intermission Joe Valle, leader for the company in the orchestra pit, put over a piano-concertina-accordion solo that was a classic and merited the applause given his ability as an instrumentalist.

PART TWO

Scene 1 was a roof garden drape set for an ensemble number with the male principals in tuxedos and Pat's "Casey" and "Green High Hat" number and it was noticeable that most of the applause for the latter came from a party of Italians.

Straight Pendley and Pat worked the "have a cigar" dialog for laughs. Characterman Robertson staged the whisky-drinking-from-club bit. Straight Pendley staged the "Little French Girl From the Country", with Soubret Baker working the comics for diamond pins and the comics working the double entendre.

Straight Pendley staged a "Peace Conference" bit with the other principals burlesquing various characterizations and Pat swinging the mallet for laughter and applause.

Princess DeVeer, one of the classiest classic dancers in burlesque, gave the audience an eye-ful in her abbreviated costume of silk ribbons and bare legs in her sinuous serpentine dancing, which closed the show.

COMMENT

The scenery was house sets and company drapes, the gowning and costuming ordinary.

The company did all that was required of a company giving a Pat White show, for it was a typical Pat White show and one in which Pat draws from the patrons their laughter and applause.—NELSE.

SEEN AND HEARD

By NELSE

A correspondent of Spencer, Mass., is very desirous of ascertaining the present address of Peggy Harris, who is now in the chorus of a circuit show. The correspondent's name and address can be obtained from Nelse.

George Woods replaces Ray Lynch as Juvenile in James E. Cooper's "Keep Smiling" Company at Brooklyn, N. Y.

Sam Reider, formerly manager of the Gayety, St. Louis, is now in New York City negotiating an engagement with the Columbia Amusement Company to tour the Columbia Circuit, arranging special theater party nights at the various theaters.

Gertrude Avery, the diminutive soubret, has closed with Joe Levitt's "Giggle" Company on the Columbia Circuit and joined Roife's "Musical Revue" playing in Philadelphia.

Frank and Mite, Davenport and their famous posing act, formerly with the James E. Cooper attractions and later on a theatrical feature with a theater of their own at Luna Park, are now touring The Argentine, South America, and communicate that they have found The Billboard on sale at newsstands everywhere they have appeared.

Mike J. Kelly, who framed up a vaudeville act that had a trout and made good, has disposed of it to Flynn & Kenny.

Ralph Rogers, a former "wop" comedian in burlesque, is now playing vaudeville over the Loew Time as one of the team of Rogers and Donnelly in a comedy singing and talking act.

Sidney Easton and James Steward, a singing and dancing team, now being featured in Tom Sullivan's "Monte Carlo Girls" Company on the Mutual Circuit, were the guests of honor of the Musicians' Association during their play date in Buffalo.

Ed Sign Daley, former advance agent of burlesque and now an artistic sign painter of Reading, Pa., is loud in his praise of Peck & Kolb's "Hipplity Hop", a new show on the Columbia Circuit, that had its opening at Reading, Pa. Charlie Burns, formerly of Cleveland, is the company manager.

'Tis said, but can not be verified at present, that Art Moeller, former company manager of J. Herbert Mack's "Maid of America", is pencilled in for a house manager's position on the Columbia Circuit.

Eddie Lloyd has no more ardent admirer than himself when he confines his efforts to a singing and dancing juvenile role at which he is specialist above the average, and we are glad to note that Ed has decided for himself that he mars his juvenile appearance when he makes up as a dirty tramp comic. Anyway Ed has given up his comedy role in Frank Damsel's "Pacemakers" and hereafter will do the juvenile in place of Bert Hall. Ambarc All will do the comedy opposite Jim Pearl. Mema Morris will replace Pauline Hall as ingenue. With this change in cast and Damsel working straight thru the show it should prove to be a winner.

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

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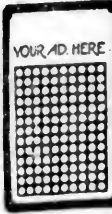
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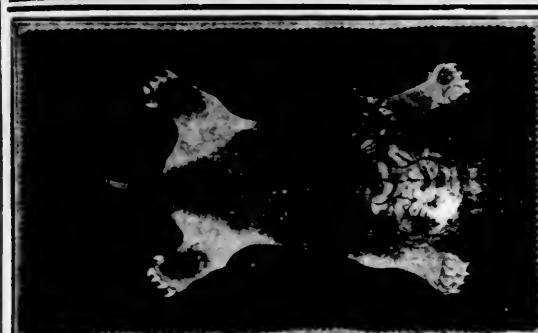
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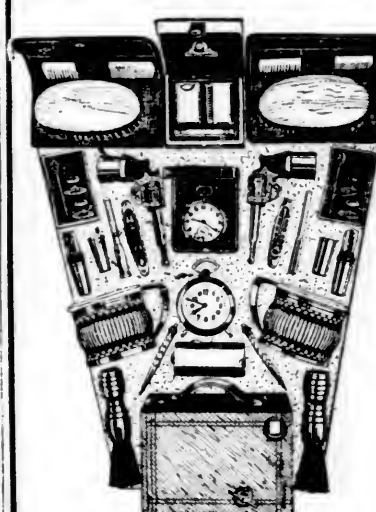
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