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116 PAGES

November 4, 1922

BETTER POPULAR SONGS

Committee Appointed by National Recreation
Congress Will Inaugurate Campaign for
Production of Good Songs

By KENNETH S. CLARK

(Printed in U. S. A.)



A Weekly
Theatrical Digest
and
Review of the Show World

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Any Belted Mod'ls.
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are daily profits selling "Stick-On" Window Lock.
Wanted on every window, sold at sight, big repeater;
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**STICK-ON WINDOW LOCK CO., 176 Fulton St.,
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\$5.00 100 DOLL WIGS

Marvelous Wig for dolls. Can be dressed in the
latest fashions. Something new to the doll trade.
Write today. Sample, 10c. **ROSEN & JACOBY, 1126
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Gum
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Full size 5-stick packs, Spearmint,
Peppermint and Fruit Flavors. \$10.00
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Deposit required. Prompt shipment.

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ART UTILITY BRUSHES

"GET THIS"
A NEW WINNER
ART BRUSH
SALESBOARD

1,000-Hole Board With 14 Brushes
Costs \$8.50, Returns \$50.00

NEW—BEAUTIFUL—PRACTICAL

Real brushes, set in solid cement. Handmade
"Photopro" process top with fourteen nature
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works of Art, durable and useful for all brush
purposes.

Buy direct of the manufacturer. Special rates
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Streetmen and Peddlers**

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Per Gross Sets.....
No. B. 391—BILL FOLDERS. All **36.00**

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No. B. B. 111—WIRE ARMLETS. **5.00**

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No. B. B. 112—UNIVERSAL MILK **1.60**

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We carry large stocks Slum Jewelry, Watches,
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PRICES REDUCED ON CHINESE BASKETS
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(Set of 5). Price.....\$2.30 Per Set

Baskets come assorted colors. Will ship
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TALCO KETTLE CORN POPPER
NEW LARGE OVERSIZE MODEL
LOWEST PRICED HIGH-GRADE POPPER

Built in a powerfully constructed and handsomely
decorated trunk, which makes it ideal for Road work
and just as good at permanent locations. The
TALCO "closed" Kettle Popper produces delicious,
tender, "popped in flavor" corn, which always out-
sells any other kind and brings greater year-round
profits—at the rate of \$200.00 to \$1,000.00 monthly—
depending upon opportunities. Write for full in-
formation. Electrically operated if desired. We also
make numerous other designs of Kettle Popper Ma-
chines.

TALBOT MFG. CO., 1317-19 Pine St., St. Louis, Mo.

Here Is Another Winner

DEAL No. 7219

A handsome display assortment of 20
Premiums with real Merchandise, such as
Mahogany Clocks, Opera Glasses, Razor
Sets, Alarm Clocks, etc. All premiums of
Merit, with an 800 or 1,000-Hole Sales-
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COMPLETE—\$10.95—COMPLETE

Good Repeater.
25% deposit on all C. O. D. orders.
NOVELTY SALES CO.
902 Walnut St., Philadelphia, Pa.
We also manufacture Salesboards.

LOOK HERE! AT LAST
The "1849" SOUVENIR MINT
Concession Men, Agents, Salesmen, Wanted At Once

California Gold Souvenirs

QUARTERS AND HALVES
THE LATEST JEWELRY CRAZE.
Send 75c for sample, with holder. Complete list.
J. G. GREEN CO., 991 Mission St., San Francisco, California.

STAR GOGGLES
Gouze Side Shield, Cable
Temples. Amber Lenses.
DOZ., \$2.25. GROSS, \$24.00.

**"7-in-1" OPERA
GLASS**
DOZ., \$2.00; GROSS, \$23.50.
Made of Celluloid.
NEW ERA OPT. CO.
17 No. Wabash Ave., Chicago.

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

TOY BALLOONS

Attention, Concessionaires: We have a wonderful proposition for jobbers and
advertising concerns. Two factories. Rock-bottom prices.

THE LAKE SHOPE RUBBER CO., Elyria, Ohio.

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.

SEND NO MONEY

\$2.63 \$3.25

**If You Can Tell It From a
GENUINE DIAMOND Send It Back**

To prove our blue-white MEXICAN DIAMOND closely
resembles a genuine diamond with same DAZZLING
RAINBOW FIRE, we will send a selected 1 carat gem
in Ladies' "Solitaire" Ring (Cat. price, \$1.98) for
Half Price to introduce, \$2.63, or in Gents' Heavy
Tooth Belcher Ring (Cat. price \$6.26) for \$3.25. Our
finest 12k Gold Filled mountings. GUARANTEED
20 YEARS. SEND NO MONEY. Just mail postcard
or this ad. State size. We will mail at once C. O.
D. If not pleased return in 2 days for money back
less handling charges. Write for Free Catalog Agents
Wanted. **MEXICAN DIAMOND IMPORTING CO.,
Dept. N. B., Las Cruces, N. Mex.** (Exclusive controller
Mexican Diamonds)

**How Would You Like To
EARN \$50 A DAY**

See our advertisement on page 115
Goodyear Rubber Mfg. Co.

**ALMOND AND PLAIN
MILK CHOCOLATE BARS**

5c Size, 55 Cents per Box. 10c Size, \$1.10 per Box.
Deposit with order required. **HELMET CHOCOLATE
CO., 523 Walnut Street, Cincinnati, Ohio.**

The Curves

A. W. DAY, Box 249, Atlanta, Georgia

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The Only American Publication in Brazil
Illustrated. Filled with news and information
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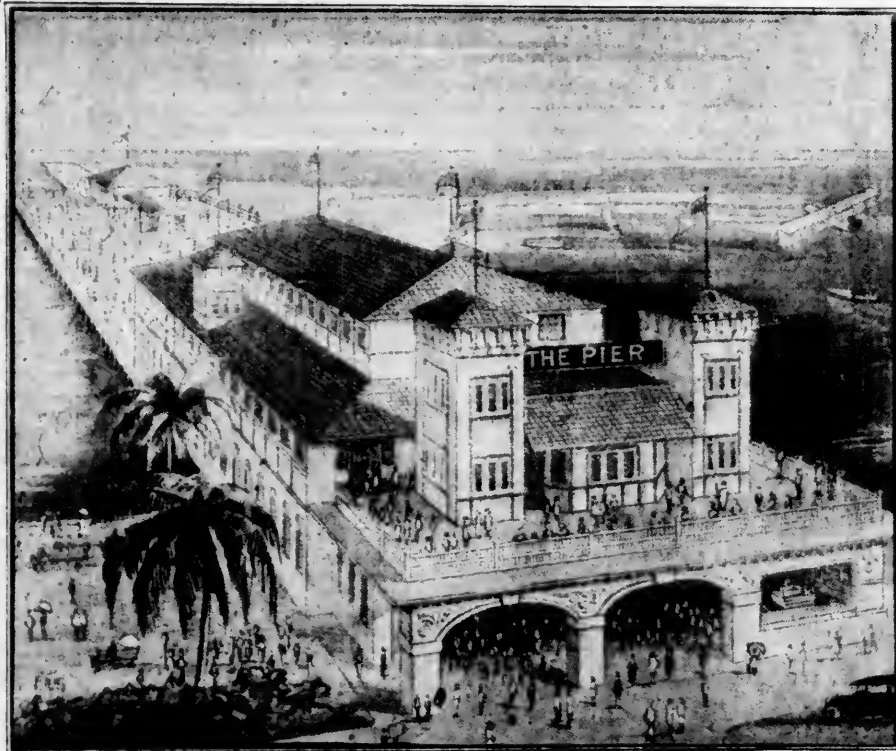
IMPORTANT INFORMATION FOR HIGH-CLASS CONCESSIONAIRES REMEMBER— THIS YEAR IT'S FLORIDA

Everything points to the biggest and most profitable winter season Southern Florida has ever known. The wonderful climate on the east coast of Florida has always attracted many thousands of tourists, but this year the rush will be twice as great and has already started. There is a good reason for this—the coal shortage. The wise concessionaire will always look ahead, see where the crowds are going, get there in time to establish himself and get his share of the real money. The Pier at Miami, "The Magic City"—beyond all question, offers to the concessionaire absolutely the best opportunity anywhere in the United States for a really big season.

THE PIER AT MIAMI

The Largest and Highest-Class Amusement Center of Its Kind on the South Atlantic Coast

Located on Biscayne Bay, across the street from Royal Palm Park, only 250 feet from Municipal Band Stand, where Pryor's Band gives two concerts daily, three blocks from the business center of the city.



SPACE FOR
Games
Novelties
Curio Shops
Soft Drinks
Candy
Lunch Stands
Shooting Gallery
Restaurant
AND
Amusement De-
vices of All kinds

MIAMI, FLORIDA, THE PIER ON BISCAYNE BAY

BOOKS FOR SEASON OF 1922-1923 NOW OPEN

The manager of the Pier has within the last ten days received from the War Department a permit to lengthen the Pier approximately to a further distance of 500 feet. An extension of the Pier has already been started and is contracted to be completed within the next thirty days. On this new space there will be room for a few high-class amusement devices, such as a Ferris Wheel, Aeroplane Swings, Whip, Dodgem, etc.

If you have a high-class attraction or concessionaire proposition you will benefit by inquiring of us for particulars.

WRITE OR WIRE AT ONCE FOR BEAUTIFUL **BOOKLET**

containing complete description and particulars of the Pier. Correspondence from novelty and spectacular acts, such as High Dives, Fire Dives, Wire Acts, etc., is invited.

FRED W. MAXWELL, Manager, THE PIER
MIAMI, FLORIDA

Theatre Concessionaires Attention !!

You can now get at Wholesale our Famous Package

California Mellows

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

Double Your Sales

Standard Candy Company,

150 Wooster Street,
New York City.

Send your order
to nearest office.

320 South Main Street,
Los Angeles, Calif.

SCENERY

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

SCENERY and PLUSH DROPS FOR HIRE

Established 1890. AMELIA GRAIN, Philadelphia.

PHOTOS

ENLARGEMENTS SLIDES

GOLD MOUNT PROMPT SERVICE

TOM PHILLIPS SLIDE CO.

732 W. ONTARIO ST. CHICAGO

WANTED PRODUCING COMEDIAN

Second Comedian, Singing and Dancing Juvenile Man; also ten Chorus Girls. State lowest salary. Don't write. Wire. I pay mine, you pay yours.

GEORGE LATON,

Jefferson Hotel, Columbia, S. C.

WANTED A-1 ACCORDION PLAYER

One or two weeks' engagement. State salary. Address G. C. CHRISTMAN, Gayoso Theatre, Kansas City, Missouri.

DOC FRANKLYN WANTS

a top-notch Lecturer and Office Man, also M. D. registered in Minnesota, Dramatic People, Specialty Team, Novelty Acts doubling Parts and Band. No fancy salaries, but it's waiting every minute. Please don't misrepresent. Everybody works here. Address General Delivery, St. Paul, Minnesota.

WANTED—MUSICIANS, ALL INSTRUMENTS

(Pianist, either sex, wire or write quick.) If you double any instrument state it. 12-piece orchestra. Pictures. R. J. MADDAFORD, Canadian Orchestra, Trenton Theatre, Lynchburg, Virginia.

WANTED MEDICINE PERFORMERS

All kinds. Those doubling Piano given preference. B. ARNOLD, 1763 E. 18th St., Cleveland, Ohio.

AT LIBERTY—WALTER McROBERTS, Trap Drummer. Band preferred. Join on wire. Ticket? Yes. Address BOX 205, Dana, Indiana.

AT LIBERTY—A-1 French Horn Player desires position with band or orchestra. Address HILDE LINDOR, care Billboard, Cincinnati, Ohio.

WANTED—To join on wire, Character Woman, Comed Player, doubling stage or front door. People in all lines write. Address MANAGER GIRL OF EAGLE RANCH CO., Springville, N. Y., Nov. 3; Holland, N. Y., 4; Franklinville, N. Y., 5.

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DATES CARDS AND HERALDS
WRITE FOR PRICES

LITHOGRAPH PAPER

For All Classes of Attractions carried in Stock for Immediate Shipment

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

Salesboard Operators

WHY BUY FROM JOBBERS—SAVE MONEY—BUY DIRECT

OUR OWN SUPREME QUALITY HAND-DIPPED MILK CHOCOLATES.

All Neat Fancy Boxes That Attract.

No. 1—ASSORTMENT
22 BEAUTIFUL LITHOGRAPHED EMBOSSED BOXES
500-HOLE 5c SALESBOARD FREE.
10—50c Boxes
8—75c Boxes
2—\$1.50 Boxes
1—\$3.00 Box
Price, \$5.75

No. 2—ASSORTMENT
22 NEAT ATTRACTIVE BOXES.
500-HOLE 5c SALESBOARD FREE.
10—50c Boxes
8—75c Boxes
2—\$1.25 Boxes
1—\$2.50 Box
1—\$3.00 Box
Price, \$6.00

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

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

Each of the above assortments packed in individual cartons, complete with Printed Salesboard. SEND FOR OUR NEW-ILLUSTRATED CATALOGUE—BUY DIRECT CONCESSIONAIRES—See our previous advertisements in this magazine for prices on attractive packages for the Fair. TERMS: 25% DEPOSIT ON ALL C. O. D. ORDERS.

WEILLER CANDY COMPANY

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

FOURTH ANNUAL TOUR MAJESTIC ROAD SHOW

WANTED—Vaudeville Acts capable of two changes. Sister Team, Novelty Acts, Comedians (Blackface), Musical Acts, Real Performers all lines, Comedy Sketch Team, Second Agent, Orchestra Leader and three pieces—Drums, Violin, Cornet, Piano, Two and three nights. Some week stands. Salary must be low. We pay transportation and baggage. Wait ladies and gentlemen who will appreciate good treatment. Want any people previously with me. Show one a middle November, Eastern tour. Address M. W. McQUIGG, American Annex Hotel, St. Louis, Missouri, Kentucky and Tennessee, send in, open time. Managers Illinois, Indiana, Ohio, West Virginia.

This is a 5c Machine



E-Z MACHINES BRING Real Money
If you like to make big money fast. Don't fail to get the E-Z Nickel Ball Gum Vender.

Salesmen Wanted Everywhere. Write for Particulars.

AD-LEE NOVELTY CO., (Not Inc.) Chicago, Ill.
185 N. Mich. Ave.

MR. W. H. MAVITY

Will you please communicate with me?
MIDWEST HARPISIT,
Care Billboard, Cincinnati, O.

FOR SALE

THE PASSION PLAY AT OBERAMMERGAU.
This is a great attraction for Chautauquas and Lyceums. These are the ONLY and ORIGINAL set of pictures ever taken of this wonderful play. The outfit consists of 304 beautifully colored slides, chimes, black stage settings, silk screen, original anthems, etc. For terms and full particulars address
CHAS. W. BENNER, Jefferson Hotel, Columbus, O.

CHEYENNE FRONTIER DAYS 1922

Territory open. A good chance for a road show. Good advertising matter.
CHEYENNE FRONTIER FILMS,
Box 758, Kansas City, Mo.

THE BABY IN THE BOTTLE

Small, large size, Two-Headed Baby Girl, 16 in. high, exhibited in 7x13 in. museum jar, and lots of other Mumford's Freaks. List for stamp. THE NELSON SUPPLY HOUSE, 514 E. 4th St., So. Boston, Mass.

AT LIBERTY—UNION TROMBONIST

On account of disappointment. Join on wire.
FRANK WEST, 2600 Vine Street, Cincinnati, Ohio.

At Liberty—JESS AND PEARL ADAMS

Strong Sketch Team, for Med. Show, Change for week. Both work acts. Thoroughly reliable. Join at that pays salaries. Address JESS ADAMS, 7056 Wirt St., Benson Sta., Omaha, Neb.

SALESBOARD OPERATORS

Concessionaires and Circus Men

We are now at our new home, with the most modern facilities, and we are in a position to serve you direct from our factory with the highest grade of merchandise and most surprising rates. A glance below will convince you of some of our wonderful values.

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.
With a 600-Hole Board. PRICE, \$5.95.
All Illustrated Lithographed Boxes.

RELIABLE ASSORTMENT
12-75c BOXES ASSORTED CHOCOLATES.
6-\$1.25 BOXES ASSORTED CHOCOLATES.
1-\$2.50 BOX ASSORTED CHOCOLATES.
1-LARGE \$7.50 BOX, for last punch.
With 600-Hole Board. PRICE, \$7.75.
All Boxes Embossed, Lithographed.

Buy direct from the factory and save the jobbers' profit. Send for a copy of our latest Price List. It will save you money and time. Do it today. Why delay? Terms are 25% with order, balance C. O. D.

BANNER CANDY CO., Phone. 117-119 No. Desplains St., Chicago, Ill. Seeley 6586.

SLOT MACHINES, SALESBOARDS

We buy, sell, exchange and repair any SLOT MACHINE made. Full line of parts and supplies for machines always on hand. We make the most ATTRACTIVE and PROFITABLE SALESBOARDS. All premiums used are valuable, useful and within season. Our prices are the LOWEST.
(Write for our new Catalogue, or visit our Show Rooms.)
BANNER SPECIALTY CO., New 808 Arch Street, PHILADELPHIA, PA.


WANTED RED HOT SAX.

Doubling Terrible Blues; Jazz Clarinet, real tone, real faker, improvise, good lead and fake harmony, any key; also Singing Tenor, Banjo Player that can stop the dance with a song. Young, neat attickers; plenty pep. Boneheads, don't plan trip to Florida at my expense. Other feature men write. Wire quick.
COLLINS' JAZZ BAND, Tampa, Florida.

WANTED—MUSICIANS on All Instruments

First Class Men only. Also need Piano and Violin, doubling Band, and other Musicians that can feature specialty numbers. Band going to Florida. Also playing Jacksonville Fair. No tickets. Wire to
JAMES VICTOR, care General Delivery, Columbia, South Carolina.

THE NEW INVENTION DUALITE



Two lamps in one bulb. Do you realize the saving this means? When one of the filaments of DUALITE burns out, remove the bulb, unscrew the little cap on the end, and PRESTO! you have a new lamp. The saving is nearly 50%.

Get the money while this lamp is new on the market. In six months from now all you will hear is DUALITES. Send for circulars, price lists and full particulars.

JONES ELECTRIC COMPANY
802 Chestnut Street, ST. LOUIS, MO.

THE BILLBOARD

Published weekly at 25-27 Opera Place, Cincinnati, O.
SUBSCRIPTION PRICE, \$3.00 PER YEAR.
Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under act of March 3, 1879.
116 pages. Vol. XXXIV. No. 44. Nov. 4, 1922. PRICE, 15 CENTS.
This issue contains 62 per cent reading matter and 38 per cent advertising.

The Billboard

DECORUM · DIGNITY · DECENCY

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MAX HART SUIT MAY BE DISMISSED

Judge Mack After Hearing Case Intimates He Cannot See That the Business of the Keith Interests, the Defendants, Is Interstate Commerce And That for This Reason It Is Out of the Jurisdiction of the United States Courts—Reserves Decision Until Tuesday Morning

TITLE PROTECTION, BESIDES COPYRIGHT, AGAIN EMPHASIZED

"Greenwich Village Follies" Has Two Dates Canceled Because of Alleged Bad Impression Left by One-Nighter of Similar Name

New York, Oct. 30.—The great necessity for title protection by play producers other than that afforded by the copyright law was further emphasized, managers said, last week, by the cancellation of two dates suffered by the Southern "Greenwich Village Follies", caused by the alleged bad impression left with resident managers by an one-night-stand show, called "The Girl From Greenwich Village". "The Greenwich Village Follies" is managed by The Bohemians, Inc., and "The Girl From Greenwich Village" was operated by the Gus Hill offices. Both managements are members of the International Theatrical Association. "The Greenwich Village Follies" is still playing on tour, at a \$2.50 top admission price, while "The Girl From Greenwich Village", which has been playing at \$1.50 top, closed last Saturday in Augusta, Ga.

With only a week's notice the one-night-stand dates contracted for by "The Greenwich Village Follies" in Richmond and Norfolk, Va., last week, were canceled by house managers, because "The Girl From Greenwich Village" had played thru there and had left a very bad impression, according to the reasons for cancellation.

The advertising matter of "The Girl From Greenwich Village" is patterned to a great extent after the billing used by "The Greenwich Village Follies", even asserting that the show had been a Broadway success, it is said.

Last season the routes of the two shows conflicted somewhat in the same manner, and complaint against the use of the title and advertising matter of "The Girl From Greenwich Village" was filed with the International Theatrical Association. The complaining management was notified that no ac-

(Continued on page 111)

New York, Oct. 30.—The widely advertised \$5,250,000 suit of Max Hart against the Keith interests went to trial today before Judge Mack in the United States District Court here, with a fine array of counsel on both sides. Everything looked rosy for an interesting legal battle with the powers in vaudeville called to testify in defense of the "system" of operating big-time variety entertainment when the court convened this morning in the Federal Building, after several postponements. Great piles of documents covered the counsel tables, and scores of leaders in vaudeville waited in their offices for the call to testify, but before the case was three hours old the rope that had held it had unraveled to a single strand, representing Judge Mack's sudden resolution to decide tomorrow (Tuesday) whether the case is within the jurisdiction of the Federal courts. The Keith and Orpheum attorneys had moved for a dismissal of the complaint of Max Hart against the B. F. Keith Vaudeville Exchange, the Orpheum Circuit, Inc.; the Excelsior Collection Agency, Inc.; Edward F. Albee, John J. Murdock, Frederick P. Proctor, Morris Meyerfeld, Jr.; Martin Beck, Frank Vincent, Harry Jordan, Maurice Goodman, doing business under the trade name and style of the Vaudeville Collection Agency.

The Keith-Orpheum attorneys depended upon the ruling that baseball is not a business in violation of Interstate Commerce laws, and an argument that the Marinelli-United Booking Office case did not parallel the Hart case to induce the court to dismiss. These contentions were being opposed by Hart's attorneys, when suddenly Judge Mack said:

"If I understand the business of the booking offices, it is not to arrange for transportation of acts, but to arrange for the engagements of these people, and transportation is only incidental. How is the action of the booking agency made Interstate Commerce if they arrange for engagements of performers, which incidentally takes into consideration transportation from State to State?"

This was the first blow to the hopes of the plaintiff, but it was not nearly as staggering as the one delivered by Judge Mack after the arguments opposing dismissal of the complaint were concluded. Then Judge Mack intimated he could not see that the business of the defendants was interstate commerce, and added that for this reason it is out of the jurisdiction of

(Continued on page 107)

ETHEL TAMMINGA



Chicago lyric soprano who sang recently to 600 insane patients in Manhattan State Hospital, Ward's Island, New York. Dr. Marcus Heyman, superintendent of the hospital, selected Miss Tamminga from 1,000 singers for the experiment of soothing the insane patients with song. Her success was reported at length under spread headlines in scores of newspapers.

—Photo by Daguerra Studio, Chicago.

J. D. WILLIAMS RESIGNS FROM FIRST NATIONAL

Leaves Organization Despite Pressure Brought To Bear Upon Him To Reconsider

New York, Oct. 30.—J. D. Williams has resigned from First National. The story has been rumored up and down Broadway for several days—in fact it was hinted at and openly peddled before it really took place, but could not be definitely confirmed until today.

One story had it that Williams' resignation was forced. This is not true in any respect. It was entirely voluntary, and great pressure was brought to bear upon him from several quarters to get him to reconsider. Once he had made up his mind, however, he stood firm, and insisted on getting out. They finally accepted his resignation and gave him a year's salary. Mr. Williams owns twenty

(Continued on page 111)

AIR OF MYSTERY SURROUNDS COLORED THEATER COMBINE

T. O. B. A. and Managers' and Performers' Circuit Reported Consolidating—Bennett Says Report Is Authentic—Reevin Unaware of Amalgamation

An air of mystery surrounds the reported consolidation of the Theater Owners' Booking Association, with headquarters in Chattanooga, Tenn., and the Managers' and Performers' Circuit, with headquarters in Pensacola, Fla., last week. Both are colored circuits. The "New Orleans States", New Orleans, La., of October 25, carried an article stating that the consolidation was effected in New Orleans the day previous, but the strange part of it is this: Clarence Bennett, president of the Theater Owners' Booking

Association, said the article was authentic, while Sam E. Reevin, manager and treasurer of the same organization, said he was not aware of the combine, that "if a 'consolidation' was effected, it certainly was without the knowledge of the Board of Directors, which, of course, is illegal and not binding." Mr. Reevin further said that he was not in New Orleans when the reported consolidation was effected, and that he had not seen Mr.

(Continued on page 111)

Last Week's Issue of The Billboard Contained 1,113 Classified Ads, Totalling 5,630 Lines, and 639 Display Ads, Totalling 21,118 Lines; 1,752 Ads, Occupying 26,748 Lines in All The Edition of This Issue of The Billboard Is 71,725

N. Y. MANAGERS PUZZLE OVER BUILDING QUERIES

Must Answer Eight-Page Department of Labor Questionnaire To Have House License Renewed

New York, Oct. 30.—Theater managers throughout New York State have been sitting up late at night the past week or so literally puzzling their heads off in an effort to fill out a questionnaire issued by the State Department of Labor, which must be returned to Albany with all the queries answered in a satisfactory manner by November 1, to insure a renewal of the license of each playhouse for the ensuing year.

The questionnaire, titled "Application for a Certificate of Compliance", comes as a result of laws passed by the Legislature, following the fatal theater crash in Washington, last winter, for the purpose of safeguarding New York residents from a like fate. The questionnaire takes in eight pages of printed matter and embodies every particle of information concerning the theater from the capacity of the auditorium to the "height of the building from street to parapet."

Managers have had to don their think caps and tell when the building was originally constructed, how often reconstructed, whether or not the structure was erected for its present use, and, if not, what it was formerly used as; to tabulate what other businesses are carried on in the building, if the premises are kept clean and free from refuse, whether the building is safe and fireproof, of what material the floors are constructed and if any non-fireproof structure is located within 25 feet of the premises.

170 Questions Asked

The questionnaire, which includes in all 170 questions, asks on what floor is the place of public assemblage, how many feet above the ground, the slope of the auditorium, length and width of the aisles, stage or screen to rear end, the length and width of the cross aisles, how the aisles are lighted, the number of seats between the aisles, whether people are permitted to stand in the aisles, number of performances given daily, with the time for each, and whether or not smoking is permitted, and if so, where?

Detailed information is desired of all stairs from the auditorium, balconies, stage dressing rooms and all upper floors, as to whether they are enclosed fireproof, have any non-fireproof openings, and if open stairs, how constructed, giving landing width. The number of exits on the ground floor is also desired along with information as to width, type and the direction in which they swing and what means are provided for the opening of same in case of an emergency.

Among other things the manager has had to describe how his house is lighted, whether by electricity, oil lamps, gas or acetylene, and if by electricity, if fixtures, wiring, switches and appliances are installed in compliance with the National Electrical Code and approved by fire underwriters, and if not, if they are installed in practical and safe manner.

Fire Precautions

Detailed information concerning the fire-fighting equipment in each house is also demanded, the manager being required to explain if the building is sprinklered through, the sources of water supply, the number of fire extinguishers, pails of water and sand, and feet of hose provided for each floor. The manager must further inform if the local fire department is paid or volunteer, and the type of fire alarm system in the building.

The following information as to the lobby must also be set forth—lobby ceiling, floor and side walls fireproof, width of lobby, distance from street doors to auditorium entrance, gradient from street level to auditorium entrance, number of steps or stairs in lobby, number of doors opening from auditorium to lobby with aggregate width of openings, the number of doors opening from lobby to street with aggregate width and if doors swing out or revolve?

These queries are asked of the auditorium: A complete description of fire-fighting appliances located on the floor, the number of aisles and location, width between walls and stage end to rear end, depth from curtain line, if any stairs terminate in the auditorium, and the distance of last row of seats or standees' rail from the entrance doors. Similar questions must be answered for each of the balconies.

Stage Information

Of the stage, the State Department of Labor desires to know the width, depth, construction of stage door, how painted on under side, if there is a sprinkler system above

stage or below, the number of standpipes and hose, if the scenery is fire resisting and how tested, if there is a fire wall separating auditorium from stage, specifications of proscenium arch, how constructed; if there are any fire doors other than the proscenium arch, if they are self-closing; how the apron is constructed and distance beyond curtain line, if the footlight trough is fireproof, whether there is an asbestos curtain, with emergency gravity device for lowering same, and if not how it is lowered. A full score more questions are asked as to the ability of the back part of the house to withstand fire.

The questionnaire also demands that the manager fully describe each dressing room, sanitary conveniences for back and front of house, the projection booth, with especial care

NEW YORK MISCELLANY

New York, Oct. 29.—Otto Kruger will have the principal role in "The Inspector General", which is coming to Broadway via the Jewish Art Theater.

The new "Hitchhoo" has ceased to exist as such and some of its component parts, they say, will be seen in the next Winter Garden entertainment.

The next Molner play, "Fashions for Men", will open in Hartford November 10, and in New York the 20th. O. P. Heggle and Helen Cabagan head the cast.

"Mary, Get Your Hair Cut" is heading for New York immediately.

"Little Nellie Kelly", Mr. Coban's new musical piece, is coming to New York after a great success in Boston. It is due at the Liberty in a week or so, which means that "Molly Darling", now pretty well established, will move to another theater.

"The Hurricane", in which Charles Richman was recently seen in tryout towns, has been temporarily withdrawn.

The Equity Players have been rehearsing their second play for several weeks and pro-

PART OF BOARDWALK OPENED TO PUBLIC

October 28 Red-Letter Day at Coney Island—Predicted Formal Opening in May

New York, Oct. 29.—Yesterday was a great and eventful day at Coney Island. Borough President Riegelmann, Commissioner of Public Works J. A. Guider, Consulting Engineer Philip P. Farley and other city officials tore down a few boards at the end of the new boardwalk and officially declared the first thousand feet of walk, that is to cost \$2,000,000, open to the public. There was no ceremony and, although police were on hand to keep order, less than a score of persons stopped to watch the barrier removed. The new walk is now open from the foot of Ocean Parkway to West Fifth street, which is just beyond Municipal Baths. It is eighty feet wide and the road of boards rests on concrete base and piles. Mr. Farley predicted that the boardwalk will be completed in January, and that the formal opening will be in May. Nevertheless, October 28 will go down in history of the Island and boardwalk as Red Letter Day.

TO TOUR UNITED STATES AND CANADA



Albert Lambert, star of the Comedie Francaise, who arrived in New York on board the S. S. Homerio and will tour the United States and Canada.—Copyright Keystone View Co.

as to its fireproofing, along with a description of the boiler room and heating plant. Further information is asked as to additional occupancy, the number of tenants, the character of their business, the number of persons employed by them, and if any combustibles or explosives are stored on the premises. When the manager has answered all of these questions he is requested to make a sketch of the location of the stage, projection booth, balconies, grade exits, stairs and dressing rooms.

NEGRO MINSTREL KILLED

Duke Anderson Accidentally Shoots Self While Hunting

Campbellford, Ont., Oct. 28.—Duke Anderson, one of the comedians with Harvey's Greater Minstrels, was accidentally killed here today while hunting. The company arrived early in the day on its two private cars, and, as no matinee was advertised, several of the men went hunting. Anderson accidentally shot himself. Judging from the position in which the body lay when found, Anderson was climbing over a log and the trigger caught on a twig discharging the contents of the gun in his face. Mr. Anderson had been with the Harvey Minstrel two years and was a favorite with the entire company and always made good with the public. His home was in Gaffney, S. C. The funeral will be held Sunday at Belleville, Ont. He is survived by a widow, who is also a member of the Harvey Minstrels.

duction must be imminent. It is entitled "Hospitality" and is the work of Leon Cunningham.

Sam H. Harris' production of "Rain", with Jeanne Eagels in its leading role, showed rare promise in Philadelphia and is being made ready for New York.

Roland Young will be only temporarily with "40ers". Later in the season he will come to town in Clare Kummer's play, "Pomeroy's Past".

Emily Stevens is also on New York schedule. She will be seen in Thompson Buchanan's new play, "The Sporting Thing To Do", which deals with divorce.

"Kempy" is due in Chicago in two weeks. The new Nugent comedy, "A Clean Town", probably will come to the Belmont. What, by the way, has become of the Belmont Theater Repertoire Company?

Mr. Ditrichstein and his new play, "Under False Pretences", will move out of Chicago in another two weeks and are said to be on their way to New York.

"The Man on the Balcony" opened in Stamford Friday night.

"Up She Goes", the musical version of "Too Many Cooks", will open here during the week

"FORGET-ME-NOT" DAY

Once again the members of the profession, both stage and screen, are to the front as willing supporters of a worthy cause. The National Forget-Me-Not Day campaign of the Disabled American Veterans of the World War is to be observed throughout the United States November 4. In almost every city the heads of citizens' committees and veterans' auxiliaries report an intense and keen interest in the campaign on the part of the theatrical folks, ranging from house managers to performers. Stunts to stimulate interest in the day are being arranged in many cities and towns where traveling companies and local talent are contributing their services. Many of the screen stars, especially at the movie colonies, have already agreed to help the disabled veterans in their day's campaign, and some substantial returns are expected from these centers.

In a statement recently issued C. Hamilton Cook, National Commander of the Disabled American Veterans of the World War, asserted: "I do not think any calling has supported the numerous war projects in the splendid manner that the stage and screen artists have, in the recruiting, entertaining, Liberty Loan drives and numerous other war activities, and now in the post-war days in the laudable work of assisting the maimed and crippled war veterans to their feet. The Disabled Veterans of the World War are indeed grateful for the wonderful support received from these kind friends and will not soon forget the many, many favors that have been shown us."

"BUFFALO BILL" FILM CASE

Will Be Heard in United States District Court

Denver, Col., Oct. 27.—Suit to restrain and enjoin the Universal Film Exchanges, Inc., and the Colonial Amusement Company of Denver from exhibiting or advertising a film in which the name of Buffalo Bill is used will be heard in the United States District Court, it was decided by District Judge M. Moore, who, Wednesday, granted a petition for a change of venue.

The suit was brought by the W. F. Cody Historical Pictures Corporation, which maintains that it is entitled to the sole right to exhibit Buffalo Bill pictures.

The suit originally was filed in the Denver District Court upon the promise of the defendants to refrain from exhibiting the film in Denver until the final hearing of the case. Judge Warren A. Haggott last week granted a continuance. Monday the defendants filed a motion for a change of venue to the Federal courts, which was granted Wednesday by Judge Moore.

"THE REVUE RusSE"

MOVES TO CHICAGO

New York, Oct. 29.—"The Revue Russe", which went out of the Booth Theater last week, after a brief career, will open at the Playhouse in Chicago Monday night. The ads in the Chicago papers have it that at last Chicago is to see "The Revue Russe", which, still quoting the Chicago ads, created an epochal furor in New York. It depends a little, of course, on just what you call an epochal furor.

of November 18 at a theater which may not be revealed at present.

The new Negro revue, called "Bon Bon Biddy, Jr.", is reported on its way to Dolly's Sixty-third Street Theater. "On the Stairs" may come downtown again.

LESS CARNIVAL SCANDAL

As the Season Wanes and Shows Close

HARD-BOILED BUNCH ARE STILL OUTWARDLY DEFIANT

But Among Themselves Concede That the Orgy of Abominable Shame, Corruption and Depravity Is Over

OLD ORDER DIES HARD BUT IS DYING FAST

Soon the Burial and After the Obsequies, and Then the Subject of Rebuilding May Be Taken Up

"The jig is up," remarked an old and grizzled veteran of the type grafter last week, in the New York offices of The Billboard. "We are the victims of the dirty girl showmen and the raw, rough East Side grifters' influx into our ranks."

"There would never have been any row over the girl shows," declared a '49 camp proprietor, "if it had not been for the stealum stores, short-change thieves and joints."

Which proves anew the old proposition that "when rogues fell out and disagreed they fell down hard—yes, hard indeed."

The grifters and girl-show men are still making a show or stading their ground, but they not only see themselves vastly outnumbered and beaten by the decent showmen, but are further weakened by mutual recriminations and fighting among themselves.

There are fewer rumbles to report this week, due in all probability to the fact that there are fewer shows on the road. They are closing and seeking winter quarters rapidly just at this time, but much of the abatement is doubtless also owing to better press work, and, to some extent, greater discretion in pulling the strong stuff.

It is during the still, quiet and long winter months that the mistake of grift and depravity is going to sink into the minds and hearts of the men responsible for them.

And it is during that season that the reform will really manifest itself and take shape.

There has been no real money in illegitimate privileges and hawdy shows. The spoils have got to be cut so many ways that there is little or nothing left for the actual perpetrators.

Even in the case of the so-called successful manipulators, i. e., the trust, if one considers the shrinkage in value of the several titles of their shows, to say nothing of the value that they might meanwhile have added to them, the money the grift has yielded has cost them dearly. They would not acknowledge this, of course. They would contend that all their titles were more or less unsavory and polluted when they got control of them, and are no worse now than they ever were, but they are the only ones in the show business that would make any such contention.

A circus title is a valuable thing. It takes long years to build it up, but it grows in worth steadily and in time comes to be a real tangible asset.

Practically all of this value can be kicked out of it when it is used to cloak strong graft in three, four or five years. The graft makes money but the title pays. It soon becomes a by-word and a reproach. Then the men who have destroyed it begin to look around for another one upon which they may lay hands.

And that reminds us—where are the other ones coming from? They are not growing them any more.

There is still real value in the Walter L. Main streamer, and a whole lot of it in Charles

Sparks', and, in the latter, increasing rapidly, but these are unobtainable.

Where, we repeat, are the titles coming from when the last vestige of usage is wrung from the present ones?

With a carnival it is different. A new title answers the purpose—or rather, has up to now—but even in this field a title that means something, stands for something and has a bit of tradition behind it, is becoming to be quite an acquisition. It will grow more so.

Only One Gaff Store at Arkansas State Fair

Little Rock, Ark., Oct. 24, 1922.

Editor The Billboard—The great campaign you have inaugurated for the furtherance of the cleanup in the outdoor amusement circles is certainly a commendable one. I have been carefully following the results in The Billboard and, tho it is a mammoth undertaking, I am sure you will meet with success.

The week of October 9-15 during the State Fair held here the Greater Alamo Shows were on the midway. This organization received good notices from the press, both before and after its engagement. There was no '49 camp, no Cooch Show, no unreasonable graft on this aggregation. Otherwise it could not have operated the entire stay in Little Rock. The only thing to mar this record was the arrest and conviction of one man operating a roll-down. When arraigned in court testimony was introduced to show that the chances on his game were 200 to 1 against the player. I do not know whether he was connected with the Greater Alamo Show or not. He was subjected to a fine and costs. Such as he should read The Billboard during these times and learn from observation.

The people are in favor of carnivals with legitimate concessions. They have no sympathy for shows with graft and indecency. They say: "Give us clean shows with fair concessions and we'll support them."

(Signed) JAMES S. LEAVELLE, Billboard Representative at Little Rock.

Carnival Man Fined \$25 After Admitting Chances Were 200 to 1 Against Player on His Marble Roll-down

"For the first time in many years a night session of police court was held last night," reads an article taken from The Arkansas Democrat of Little Rock, dated October 15.

"Judge Troy W. Lewis early last night called a special session of police court for 8 o'clock. Judge Lewis said that he called the special session to aid the police department. He said that he did not intend to make it a regular occurrence.

"William Axelrod, showman, charged with operating a gambling device, was found guilty and fined \$25 and costs, and his gambling device, a marble roll-down, was ordered destroyed by Judge Lewis. Axelrod said that a person had one chance in 200 of winning a main prize.

"Dewey Crager, employed at the Biddle Shops, and Luther Reynolds, of Roland, were the prosecuting witnesses and are mainly responsible for calling the attention of the 'eyes of the law' to the device. They had played the game five times and lost and on the sixth time they said that they won and that the operator would not give them the prize blanket. Crager is said to have picked up the device and started walking away with it. Axelrod said that when he learned of the dispute he gave the men their prize.

"The two young men were also arrested by Acting Police Detectives Whitlock on charges of disturbing the peace.

"He said that the young men had been drinking and were conducting themselves in a boisterous manner. Crager, he said, was worse than Reynolds. The former was fined \$5 and costs and the latter was fined \$1 and costs."

P. C. Wheels at Negro State Fair, Raleigh

At least two percentage wheels were in operation at the opening of the 4th annual Negro State Fair, Raleigh, N. C., October 24, according to The Raleigh News and Observer. That portion of the article referring to the p. es. reads: "... at least two of them frankly spinning a wheel for money payments ranging from '50 cents for a dime' to '\$3 for a quarter', to the winners."

Says Two "Men Only" Shows at Frederick (Md.) Fair

Brunswick, Md., Oct. 24, 1922.

Editor The Billboard—Billyboy, you and I have "met" nearly every week for a number of years, but this is my first note to you. I want to tell you that I am in entire sympathy with your clean-up campaign. Having played in vaudeville and as a free act at street fairs, and being in the neighborhood I thought I would play at Frederick, Md., "on my own." Went to the expense of a side-wall only but it was clean, and we gave a good show but we could not get much of an audience from the midway because it seemed the decent ones that visited the fair did not come on the midway at all, or if they did by accident they got away as quickly as possible. The monkey speedway was the only thing on the grounds that made what you might call anything. I left the fair \$35 lighter in my pocket than when I arrived because apparently the people had been led to expect nothing but fake shows and dirt. I went up town and gave a show on the street, and without my saying a word a man passed a hat and no one refused to donate. They said if they had known a show like mine had been on the midway they would have made it a point to see it, which goes to show that dirty and fake shows are simply killing all chances of a real show.

Now, Billyboy, I want to give you a laugh. At the Frederick Fair there were two "men only" girl shows—one arrived there fully equipped, the other had to promote all its stuff, and one thing it got was a bass drum (a drum that belonged to the Salvation Army. They knew what it was to be used for when it was borrowed by "Fatty" Welch, as I talked with one of them who was collecting. You may use this letter or throw it into the waste basket, but all that I have written is based upon facts.

We are this week with Jack W. Schaffer at Brunswick, Md. We were to open last night, but it rained so hard that it was impossible. The top, belonging to the Hercules Show was blown down by a storm that followed the rain and other minor damage was done. Schaffer has seven shows and thirty-two concessions, but there is no girl show or grift—a clean little outfit.

Wishing you what you deserve, the best of luck.
(Signed) H. S. GATCHELL, With Duke E. Duchess' the Dogs That Understand.

Carnival Employees Charged With Theft

The New Orleans States, of New Orleans, La., carried the following in its issue of October 18:

"Charged with assault and highway robbery, Charles Evans and his wife, Sarah, who were connected with a tent show here, were arrested early Thursday morning and locked in the First Precinct Station.

"The pair is accused of being implicated in the robbery of Robert Kirby, 30 years old, who resides on Rochablaye near Canal street.

"Kirby was on his way home shortly before 3 o'clock in the morning when he noticed two white men and a woman standing near a tent at Claiborne street and Cleveland avenue. He said just as he approached he was struck over the head with some heavy instrument, knocked down and robbed of \$88 and a pocket knife.

"Captain Jackson and Corporal Girard later arrested Evans and his wife at Elks Place and Canal street. The police say that the knife stolen from Kirby was found in the possession of Evans. The police are still looking for the

(Continued on page 102)

JIMMIE COOPER



This young actor, manager and producer has found the solution to the long puzzling problem of filling the gallery along the Columbia Circuit thru the addition of a hot combination of colored entertainers to his "Beauty Revue", in itself a high-class burlesque attraction, which has been registering many sell-outs and grossing almost \$2,000 a week more than other shows in the same houses this season.

COSTUMERS CONSOLIDATE

Brooks Theatrical Costumers and H. Mahieu & Co., Inc., Form One of Largest Firms of Its Kind in Existence

New York, Oct. 26.—Thru the recent amalgamation of Brooks Theatrical Costumers and H. Mahieu & Co., Inc., one of the largest firms of its kind came into existence. Mahieu & Co. have given up their former sales and work-rooms and moved their entire plant into the Brooks Building, with entrances at 1437 Broadway and 143 West 40th street. Brooks Theatrical Costumers has for years been under the management of the Brooks Uniform Co., noted creator of stage attire, while H. Mahieu & Co., Inc., is also noted in the same field, its latest achievement being the costumes used in the "Radium Luce Ballet" in the Ziegfeld "Follies". The new firm has secured an unparalleled staff, containing names noted in the costume field, including Bertha Heller, recently in executive charge of the work-rooms with Schneider-Anderson, and C. Alexander Ramsey, famous authority on historical and character costuming. Designers include Miss "Kiviat", considered foremost in her line; also Shirley Baker, who was with the late Anna Spencer, Alice O'Neill and Ann Burrows, well known in the costume trade, conclude the staff of executives in the production end of the business. The new enterprise gets away to a good start, having secured the contract to furnish the gowns, costumes and male attire for Oliver Morosco's "Somebody's Luggage", the new James T. Powers musical production now in rehearsal. A name prominently known in the trade will later be announced in the capacity of sales manager. Brooks-Mahieu will do a general costuming business reaching every branch of the amusement world.

THREE "JUST MARRIEDS"

Chicago, Oct. 28.—Three companies are now presenting "Just Married", the piece which recently closed a notable run here at the La Salle Theater. Sylvia De Frankie heads the Eastern company; Vivian Martin and Lynne Overman the original company, and Nellie Pennington the Southern company. The Martin and Overman company has been playing continuously for eighty-seven weeks.

WIFE GETS DIVORCE

Frances Walker Hughes writes from Philadelphia that she, and not her husband, Ray Aher Dee, known professionally as Rae Deane, as was stated in the October 21 issue of The Billboard, was granted a divorce in Burlington, Ia., September 20. Mrs. Dee was also given the custody of their child.

TAKES MOCK EXCEPTIONS

New York, Oct. 29.—Kenneth McKenna, in a facetious letter to the New York Times, takes mock exceptions to an assertion made in that excellent paper to the effect that all the characters in a forthcoming production will be played by insects. Kenneth is to play one of the characters himself, hence his protest.

NEW McVICKER'S OPENS WITH "OLD HOMESTEAD"

Name Venerable in Chicago's Theatrical History
Now Borne by Splendid Structure Erected
by Jones, Linick & Schaefer

Chicago, Oct. 27.—Superb in its new appointments, but venerable in Chicago theatrical history, McVicker's Theater opened last night in the fourth building that has borne the same name on the same spot. Jones, Linick & Schaefer, the owners, recently razed the old building and erected the present splendid structure. The massive gothic front is easily the most imposing playhouse front in town, barring the Chicago Theater. McVicker's is now a cinema house, with the bill including spectacles and a splendid orchestra. For many years it played Loew vaudeville and pictures as a side line.

Paramount photoplays will be used exclusively in the house and the opening film last night was "The Old Homestead". Incidentally, back in the old days Denman Thompson, the star in the spoken drama of the same name, often played "The Old Homestead" in McVicker's when it was the premier legitimate house here, Theodore Roberts is the leading character in the film shown last night, appearing as Uncle Josh Whitcomb, the part played for more than a generation in spoken drama by Mr. Thompson.

The new McVicker's is among the most sumptuous playhouses in Chicago. Sixty years ago the late James McVicker, brilliant actor-manager, built the first theater of that name where the present house stands. Many of the greatest artists that the theatrical world has known played year after year in the house on their Chicago engagements. In those days stage folks knew Chicago by McVicker's, St. Louis by the Olympic, where Col. Pat Short managed the house for forty years; Kansas City, by the Coates Theater and the Warder Grand, and so on.

Among prominent Chicagoans who financially backed Mr. McVicker in the early history of the playhouse were Potter Palmer, Marshall Field and a number of others. While the old house was being torn down preparatory to building the present edifice a program, yellow with age, was found. It contained the original cast of "The Old Homestead", which played in McVicker's in 1876. Among the names of the cast were Denman Thompson, Lillian Stone, George A. Beane, Alfred Schwartz, Gus Kamerle, Charles Kruger, Linda Clevelier, V. Ackerly, Walter Gale, Minnie Luckstone, Louise Morse, P. D. Frawley, Walter Lennox, Jr.; J. P. Atwell, Frank Mara, Virginia Marlowe, Anne Thompson and C. E. Kracet.

The opening of the house last night was something of an event and the place was jammed.

NO THOUGHT OF CLOSING

Shubert Unit Shows in St. Louis, Says Manager Smith, in Telling of Ten-Year Theater Lease

St. Louis, Mo., Oct. 29.—Rumors have been going the rounds that the Shubert-Empress Theater will close before the middle of November. Art Smith, resident manager at the Empress, when interviewed by a representative of The Billboard, stated that the rumors were false and without foundation. "The Shuberts have taken a ten-year lease on this house," he said "and Shubert Advanced Vaudeville is here to stay. Shows or parts of shows that are not up to standard are being replaced rapidly. We have some of the finest attractions on the road booked for this theater. Rome was not built in a day, and it will take a little time to get things going the way they should." Neither stage hands nor musicians have been given notice. The Empress Theater has been enjoying excellent business, and when Gertrude Hoffmann was here the night performances were sold out completely.

Mr. Smith has speeded up his newspaper advertising campaign and is now running a 120-line announcement, giving the names of the shows four weeks in advance. A circular naming the principals behind the Shubert idea of advanced vaudeville are distributed to patrons at each performance.

SHOW FOR PEGGY WOOD

New York, Oct. 27.—The musical show in which Henry W. Savage will present Peggy Wood has been written by Zelta Sears, with music by Harold Levey. It will be called "The Clinging Vine".

Miss Sears and Mr. Levey are the writers of "Lady Billy", in which Mitzl is now playing. They are also under contract to provide her with a new show for production later in the season.

Entire pages in the daily newspapers, of course, helped. Among the highly attractive features of the house equipment is the immense Wurlitzer organ, played by W. Remington Welch, a distinguished New York organist.

Six weeks before the great Chicago fire the then new McVicker's opened with "Extremes". Twice the house was destroyed by fire. Mr. McVicker launched a stock company in the theater in 1858, playing the lead comedy part himself. "The Honeymoon" and "The Rough Diamond" were the first two presentations. Veteran actors tell The Billboard that they believe no other theater in America had so many successes as McVicker's during its years as a legitimate house.

MINNEAPOLIS TO CONTINUE

With Shubert Unit Shows, Changes
for Which Are Carded by
Harold Burg

Minneapolis, Minn., Oct. 28.—Plans for reorganization of the Shubert vaudeville circuit, calling for the closing of theaters in several cities and changes in production methods and afterpieces for Shubert unit shows, were announced this week by Al G. Kells, manager of the Garrick Theater, on receipt of information from Harold Burg, supervisor of booking and routing of Shubert acts, who is to come here soon. The local theater will be retained as part of the Shubert Circuit.

The entire Shubert writing staff is to be used in preparing afterpieces for the unit shows, with Jack Lait, Mark Swan, Edgar Allen Wolfe, Edwin Burke, Andy Rice, George Kelly and others on the staff, Mr. Kells said. Musical comedy productions tentatively scheduled as afterpieces include "The Hotel Mouse", now on tour with Taylor Holmes and Frances White as stars, in which both stars will be retained as headliners; "Make It Snappy", an adaptation of the musical revue starring Eddie Cantor; Al Jolson's production of "Sinbad"; with his brother, Harry, headlined; "Blossom Time", the musical comedy, now playing its second season at the Century Theater, New

COMEDIE FRANCAISE COMPANY TO BE OFFERED IN NEW YORK

Mme. Cecile Sorel Heads Distinguished
Cast—To Present Modern and
Classic Pieces

New York, Oct. 28.—A company of artists representing the Comedie Francaise, of Paris, and headed by Mme. Cecile Sorel, who is one of the most distinguished actresses of the European continent, is to appear in New York in a repertoire of plays for the week beginning November 13. This tour is under the patronage of the Minister of Beaux Arts of France, and, 'tis said, before the journey could be made it was necessary to obtain official permission.

The New York engagement, which will be played under the direction of the Messrs. Shubert, is due largely to the efforts of Augustus Thomas, who made the necessary arrangements with the French Government. The last time such permission was granted was when the great Coquelin brought a company to America in 1897. The theater at which Mme. Sorel and her company are to appear has not been selected as yet.

Every member of the organization is claimed to be an artist of high standing in Paris and some of them, notably Albert Lambert and Louis Ravet, both of the Comedie Francaise, and Charles Gerval of the Theater Sarah Bernhardt, are said to be reigning favorites in the French capital. The Odeon, the second French national theater, sends three of its artists—Mlle. Rachael Berendt, Georges Sciller and Mme. Marsons. Other members of the company are Fernand Chapin, of the Theater des Champs Elysees; Rene Stern, of the Theater des Vieux Colombier; Mme. Farnel, of the Theater Porte St. Martin; M. Parotte, of the Theater Vandeville, and Mme. Liersal, of the Theater Renaissance.

The repertoire to be presented in New York includes "L'Adventuriers", by Emile Augier; "La Demi-Monde" and "La Dame aux Camelias", by Dumas; "Le Misanthrope", by Moliere, and a French version of "The Taming of the Shrew", given under the title of "La Megere Apprivoisee". It is expected that at least three other plays, equally famous but of contrasting character, will be offered.

Mme. Sorel's "Camille" will arouse especial interest, because in Paris it has been acclaimed even a greater tour de force, report has it, than Sarah Bernhardt's, and her portrayal of this role in New York will bring her into direct comparison with famous actresses, native and foreign, who have played it here.

It is likely that the company, will play in other American cities.

RULES AGAINST EXHIBITOR

Oklahoma Supreme Court Holds Dis- tributor Unaccountable for De- livery Failure of Film

Oklahoma City, Oct. 28.—The Supreme Court of Oklahoma, in a decision handed down here this week involving the Lubin, Selig, Essany and Vitagraph companies, held that an exhibitor could not recover damages for the failure of a film to arrive on time, and at the same time collect damages for the amount he expended in advertising. The suit was brought by W. S. Billings, manager of the American Theater at Enid, on account of the failure of the film "Over the Top" to arrive for a showing on July 4, 1918, when the scenes it depicted were of great current interest.

Mr. Billings claimed that he lost more than 3,000 admissions on account of failure to receive the picture. The trial court awarded Billings damages for amounts he spent for advertising and also the money lost on admissions. The defendant took the case to the higher court, which gave a verdict for the plaintiff in the sum of \$721, but refused to allow any claim for advertising expenses.

The film company's claim as a defense was that another exhibitor had retained the picture a day longer than his contract called for, which made it a day late in reaching Enid.

DUBIN FOR HIMSELF

New York, Oct. 30.—Al Dubin, for six years with M. Witmark & Sons, and the writer of many song hits, among which are "All of the World Will Be Jealous of Me", "Only an Irishman's Dream", "Crooning", "Trippoli" and "That's How I Believe in You", is going into the music publishing business for himself, with offices at 260 West 46th street, this city. Messrs. Rath and Garron, writers and producers of vaudeville acts, including such well-known productions as "Past, Present and Future", "Marriage vs. Divorce" and "Timely Review", will be associated with Mr. Dubin in his new venture. Mr. Rath is a clever writer of material, while Mr. Garron formerly was identified as an expert harmony man in the music profession. The first numbers of the new firm are "Broadway", a fox-trot novelty number, and "Just a Girl That Men Forget", a modern sapper ballad.

BACK TO BROADWAY—LEONORA HUGHES RETURNS FROM EUROPE



Photo shows Miss Hughes, dancer, on the S. S. Majestic, arriving at New York last week.
—Copyright by Underwood & Underwood, N. Y.

STAFFS ON NEW TWIN THEATERS

Chicago, Oct. 27.—The staffs of the elegant new twin theaters, the Selwyn and Harris, are: Selwyn—Walter Duggan, manager. Mr. Duggan was once with The Billboard. Abe Holley is treasurer, and was formerly with the Hanna Theater in Cleveland. Sidney Chon is assistant treasurer. John Rudolf is at the door, and W. Soderling is stage manager.

Harris—William Roche, manager, was formerly manager of the Palace Theater. James Shean, formerly of the Apollo Theater, is treasurer, with E. Saunders, assistant treasurer. Walter Call is on the door and Tom Tipping, stage manager.

SARAH PRICE IN HOSPITAL

New York, Oct. 29.—Sarah Price, said to be a former equestrienne with the Barnum & Bailey Circus, was taken to Bellevue Hospital yesterday for observation. Reports were that she had been acting queerly of late. She said she had been taken home from Lenox Hill Hospital last week and that she had been in vaudeville for the past few years under the name of Sally Price.

York; a revue based on "The Passing Show", another suggested by "The Last Waltz", and a vaudeville arrangement of "Marjolaine", the musical version of "Pomander Walk".

LARDNER WRITING ANN'S SHOW

New York, Oct. 27.—Ring Lardner is to write the musical show in which Ann Pennington will be starred by George White and Charles Dillingham. Lardner will be well represented on Broadway this season, for he has written some material for Ziegfeld's "Follies"; has provided the book for the Fannie Brice show now in rehearsal, and will have a sketch in the forthcoming show of the "49ers" at the Punch and Judy. He also has worked over the dialog of another show now on Broadway.

CHARLOTTE BALLETT IN CUBA

Havana, Cuba, Oct. 27.—The Charlotte Ice Ballet, which had a good run at the Hippodrome, New York, is being presented here with great success at the Capitolio Theater. Three performances are given daily. The attraction is affording opportunity for many people of this climate to get their first glimpse of a "lake" of ice. After the local engagement the Charlotte players leave for Spain, where they are booked for a long tour.

BLUE LAWS DISCUSSED BY INDIANA EXHIBITORS

M. P. Men Meet With Anti-Blue Law League of America To Consider Means of Opposing Restrictive Legislation

Indianapolis, Ind., Oct. 25.—Sunday blue laws, censorship and music tax were discussed at an autumn conference of more than 100 motion picture exhibitors from all sections of Indiana, held at the Hotel Severin here today. The conference was called by the Indiana branch of the Anti-Blue Law League of America, Inc., and thru this neutral agency the exhibitors in attendance forgot past differences and presented a united force opposed to restrictive legislation. Plans were made to defeat revision of the Sunday laws in the Indiana Legislature in January, as well as censorship. A fight against the music tax will be vigorously prosecuted.

F. C. Dalley, executive secretary of the Anti-Blue Law League of America, Inc., presided at the conference. In his opening address, welcoming the exhibitors and film exchange men, many of whom were present, he emphasized the necessity of organizing the people of the State prior to the legislative session in January. Stress was also laid on the fact that the league is not an anti-prohibition organization and takes no part whatsoever in the liquor fight. In proving this Mr. Dalley read the principles of the league on the "America Sunday" of rest, religion and recreation which uphold law enforcement and the constitution of the United States.

An exhibitor from each county in the State to work with the Anti-Blue Law League of America, Inc., in perfecting its State organization was adopted.

The discussion on censorship was led by women members of the Indiana Board of Endorsers and some of the film exchange representatives who were in attendance. The music tax question developed a spirited discussion, led by F. J. Rembusch, owner of a chain of theaters, with headquarters in Indianapolis. Earl R. Cox, an Indianapolis attorney, explained the provisions of the music-tax scheme, and the methods being followed in combating it by some of his clients. A committee was appointed by Chairman Dalley, of which Mr. Rembusch was named chairman, to go into the music-tax problem and endeavor to fight the encroachment of the rights of the exhibitor in this respect. This committee will probably call another meeting of Indiana exhibitors soon to formulate plans to fight the tax from an organized standpoint. Exhibitors who were present agreed that the meeting was the most successful gathering of Indiana motion picture men that has ever been held here.

Mr. Dalley related many incidents thruout the country to show the rapidly increasing wave of reform legislation. He also referred to the recent agitation in Indiana, in several sections, and called upon exhibitors who had been arrested for alleged violation of Sunday laws and others who had been notified to close their theaters. The Lord's Day Alliance, Mr. Dalley announced, had established Indiana headquarters at Ft. Wayne, with the expressed intention of revising the Sunday laws at the January session of the Legislature, so that they will specifically prohibit Sunday motion picture theaters, golf, tennis, football, amusement parks, bathing beaches and other forms of recreation.

Ralph Hayes, first assistant to the president of the Motion Picture Producers and Distributors' Association, of New York City, delivered a short address in which he depicted the strides the motion picture industry had made since its inception and the fact that the association he represents is making every effort to co-operate with the exhibitor and the public in bringing about a better understanding of motion pictures and their values.

A paper written by Mrs. David W. Ross, president of the National Board of Motion Picture Endorsers, was read by Mrs. Robbins, an officer of the Indiana Endorsers. The paper clearly depicted the work these women are doing, both in Indiana and in a national way, in advocating endorsement rather than censorship. The entire plan of how pictures are viewed and then endorsed or rejected was explained by Mrs. Ross.

Discussion of Sunday closing agitation was led by Billy Link, Culver; E. W. Swartout, Ansonia; F. G. Heller, Kokomo; J. B. Stine, Clinton; Joseph Hartley, East Chicago; T. A. Walsh, Brazil, and William H. Lipps, of Alexandria, who was the oldest exhibitor in attendance at the meeting. A resolution introduced by Exhibitor Lipps, of Alexandria, to perfect an exhibitors' organization under the auspices of the Anti-Blue Law League and have

ARRIVALS FROM EUROPE

New York, Oct. 29.—Among the arrivals from Europe yesterday were Ignace Jan Paderewski, famous piano virtuoso. He stated that he was thru with politics and in the future would devote himself exclusively to his art.

Others who arrived Saturday were Giuseppe de Luca, baritone, and Gnarro Papl, conductor of the Metropolitan Opera Company.

"INSECT COMEDY" CHANGES TITLE

New York, Oct. 30.—William A. Brady has changed the title of the Capek play, "The Insect Comedy", to "The World We Live In".

ANN PENNINGTON AT B. S. MOSS' COLISEUM

New York, Oct. 30.—Ann Pennington will make her initial appearance as a vaudeville headliner at B. S. Moss' Coliseum this week.

NEW HOLLYWOOD THEATER

In Los Angeles Opened With Many Screen Celebrities Attending

Sid Grauman's new Hollywood Theater, which was thrown open to the public October 18, was the scene of magnificent inaugural festivities in which numerous celebrities associated with the silver screen participated. Among those prominent in these festivities were Mr. Grauman himself, in whose honor the vast and brilliant first-night audience rose to its feet in silent tribute; Jesse L. Lasky, Cecil B. DeMille, Rupert Hughes, Charley Chaplin, Fred Niblo, Mayor George L. Price and George Eastman, of the Hollywood Chamber of Commerce. Douglas Fairbanks' super production, "Roba Hood", was the opening attraction, the worth of which was unanimously extolled by the L. A. critics.

The Hollywood is one of the most magnificent, appointed theaters on the coast, or in the world, for that matter. No expense has been spared by Mr. Grauman in making his newest contribution of the movie industry an example of modern theater design and safety. The seating capacity is 1,760.

"SUCCESS" MAKES RECORD

Max Spiegel's "Success" wound up what is thought to be the end of Shubert advanced vaudeville showing in Indianapolis October 28, with the faish of a two weeks' engagement. According to Max Quintman, manager of the attraction, "Success" is the only show held over in the Hoosier capital for a second week and justified the distinction, he says, by setting a new box-office record for the Shubert-Park Theater, where a colored show is holding down the boards this week. No other Shubert unit, it is said, has been held over in one house for a second week. Flossie Everette, souhret, closed with the show in Indianapolis, because of her dis-

A NOTABLE RECORD

THIS week the Chicago office of The Billboard, thru Walter D. Hildreth, the manager, signed up the largest single contract ever closed for advertising in this publication. The customer was the Universal Theatres Concession Company, which signed up for fifty full back cover pages of advertising for 1923. Mr. Sidney Anshell, of the above company, in commenting on the contract which he signed, said that in his opinion there were some unusual features involved. First, he said, Billboard advertising carried by his house had reached millions of people in the past four years and substantial results had been gained. Next, he said, The Billboard had never, according to his information, received a single complaint about the quality of his goods or the service given by his house. This, Mr. Anshell said, he regarded as a compliment and a boost for his methods and his service. He pointed out that in almost every line of business somebody occasionally lines up a kick. He said the theatrical and concession trade is no exception to this rule and that criticisms are often gratis and frankly given. He has had no such criticisms. From every part of the theatrical and concession world this house has had hundreds of thousands of orders, and no complaints have been registered.

FILM BOARD OF TRADE FORMED IN ALBANY, N. Y.

Albany, N. Y., Oct. 30.—The Albany Film Board of Trade has been organized by representatives of the twelve film distributing exchanges in Albany for the purpose of adjusting differences between the exchanges and the exhibitors. The by-laws provide for arbitration of all disputes by the selection of three arbitrators from the exchanges and three from the exhibitors, with one to be selected by the board. The officers elected are: President, C. R. Halligan; vice-president, B. A. Gibboas; secretary, Marie Wheeler; treasurer, M. Kemper. The Albany exchange officers supply about 500 theaters in a territory covering the greater part of the State and sections of Vermont and Massachusetts, and employ about 350 people. The Goldwyn, Hodgkinson and Metro companies are expected to establish booking offices in Albany January 1.

"BEFORE BREAKFAST" STRANDED

New York, Oct. 30.—P. W. Wachtel's production of "Before Breakfast" stranded in Danville, N. Y., according to an announcement of the Actors' Equity Association. Because the actors' organization warned the members of the company that the manager had failed to establish financial responsibility and that by signing contracts they did so at their own risk, Equity refused to advance money to bring the stranded troupe home. The Equity, however, has taken action to collect the claims of members of the company.

AGED THESPIANS SEE "MALVALOCA"

New York, Oct. 29.—Resident guests of the Actors' Fund Home at West Brighton, Staten Island, were guests of the Equity Players at a performance of "Malvaloca", at the Forty-Eighth Street Theater, yesterday afternoon. There were twenty aged actors and actresses in the party.

satisfaction with the part allotted her, and was allowed by Max Spiegel to break off her two years' contract. She left for Chicago and probably will be seen soon in vaudeville. Her part in "Success" has been divided between Bee Bell and Florence Scarfb.

IRENE CASTLE INJURED

Bruised and Shocked When Auto Collides With Steam Roller

Auburn, N. Y., Oct. 30.—Irene Castle, who has been headlined in the vaudeville road show, "The Dances and Fashions of 1921", was injured late Sunday afternoon in an automobile accident near Lodi, Seneca County, when the automobile in which she was riding collided with a steam roller. She was thrown from the car and was bruised about the face and hands and today is suffering from shock. Her chauffeur and maid escaped with minor injuries.

The dancer was taken to her home in Ithaca. The company appeared at the Auditorium in this city Saturday afternoon.

ANNA FRANCIS SCORES FAVOR

LaMont Trio Also Goes Big at Palace, Cincinnati

Among acts to score positive favor on the Palace Theater, Cincinnati, bill last week was Anna Francis, petite singing and dancing comedienne, and in the difficult spot following the headliner, "Straded", the minstrel ensemble number featuring the veteran George Wilson.

Another applause-gainer was the excellent tight-wire offering of the LaMont Trio, which closed the show. Billy and Mrs. Lamont have added several features to their act, one of the notable ones being their young daughter, who puts pep, skill and grace into the presentation.

Walter Tupper Jones recently joined the Frits Leiber Company in Chicago.

NEW SCALE HITS MUSICIANS' PAY

New York Dramatic Houses That Play Musical Comedies To Have M. C. Scale

New York, Oct. 29.—Local 802, of the Musicians' Union, as the result of negotiations with Ligoa Johnson, attorney for the International Theatrical Association, has released dramatic houses here that play musical comedies and has fixed a scale that will materially reduce the amount such houses will have to pay musicians.

The scale for houses which play dramas is \$57.50 a week. The union has consented to change this scale so that dramatic houses playing musical shows will have the same scale as musical comedy houses. The ruling will immediately affect the Broadhurst Theater, where "The Sprigtime of Youth" is playing, and the Playhouse, where "Up She Goes", a musical comedy, is due shortly.

EIGHT-YEAR LEASE

On Shubert Theater, Minneapolis, Secured by A. G. Bainbridge, Jr., Who Will Revive Stock Co.

Minneapolis, Minn., Oct. 30.—A. G. ("Buzz") Bainbridge, Jr., who closed a deal several days ago with Finkelstein & Ruben whereby he takes over the lease on the Shubert Theater, which runs to 1930, announces that he will again operate his own stock company, commencing November 12, with the players now offering stock at the Shubert forming the nucleus of the new organization.

Before the war Mr. Bainbridge had his own dramatic and musical stock companies at the Shubert. He gave up the lease to enter the army. Finkelstein & Ruben sublet the theater from the Shuberts in 1919. During the 1920-1921 and 1921-1922 seasons Mr. Bainbridge managed a stock company for them. Since the opening of the current season he has been managing the State and Capitol theaters, in which capacity he will be succeeded by Harold Finkelstein.

"Main Street" is carded as the first week's offering by the Bainbridge Players and will mark the return to the stage of Marie Gale (Mrs. Bainbridge), after an absence of several months. John Dilson, Joseph De Stefan and Helen Keers, stock favorites here for the past two years, also will return as members of the new company. Mr. Masson, director, and Ben Taggart, leading man, of the present company will be retained by Mr. Bainbridge.

SANTOS & ARTIGAS OPEN FALL SEASON IN CUBA WITH VAUDE.

Havana, Cuba, Oct. 25.—Santos & Artigas have opened the fall and winter season at the Payret Theater, their usual stand, earlier than customary this year by giving straight vaudeville turns without circus acts. They will start the circus engagement when the regular season opens in November.

The opening bill consisted of Shaw's Sporting Dogs, Randow Trio, acrobats; Grand Vulcan, Armstrong and Nerille, Ronnell's Dancing Models, Sig. Franz Company, cycle act; the Apollo Trio, Grecian-Roman, poelag act, and General Pisano, in his sharp-shooting and fancy gun act, which is proving a hit here.

The Four Haas, booked for the Payret, were unable to erect their nets and aerial apparatus on account of the smallness of the house, and are returning to Chicago by way of New Orleans.

The torrential rains and general bad financial condition of the country have not contributed to any great extent in filling the coffers of the box-office, but business is fair and the producers are looking forward to better times, as some of the \$50,000,000 loan, which is to be paid this year, will clear up a lot of back hills to government employees, and a proportionate share of it is expected to go to amusement enterprises.

MRS. HELMS RECOVERING

Chicago, Oct. 25.—Frank Helms, who has been playing motion picture theaters booked by the Carrell Agency, opened on the Pantages Circuit this week, in Indianapolis. He was called to Chicago last week by the illness of his wife, Stella Helms, who was with him under the team name of Helms and Evans until her retirement from the stage three years ago. Mr. Helms is reported to be recovering.

"SWEET PETUNIA" CLOSES

New York, Oct. 30.—"Sweet Petunia", Wilson Collison's new show, closed in Allentown, Pa., last Wednesday owing, it is said, three days' salary.

INDEPENDENT EXHIBITORS ORGANIZE IN NEW ORLEANS

William Isseman Heads Mutual Protection Association Which Proposes Membership Thruout Southern States

New Orleans, Oct. 30.—Independent exhibitors here have formed an organization for mutual protection which, it is said, will also include all the Southern States, particularly Louisiana and Mississippi. Two years ago an independent organization was formed and, after a brief and turbulent existence, passed into the great unknown. It embraced the territory proposed by the new body. "Politicians" gained entrance in its ranks and created dissensions. After the death of that body a second attempt was made, but the roll showed houses as hostile to the idea, to say nothing of film exchange owners, who paid the entrance fee for the purpose of selling their wares, which in many cases was "junk" of the vilest nature. Following its father, as it were, the second of the "independent family" gave up the ghost and joined the ranks of affiliated houses, eating the crumbs which fell from the tables of the favorites or first-run suburban houses. For two years this condition of affairs has existed and today, it is claimed, the independent exhibitor cannot even announce on his screen the coming of a picture that he booked until sixty days has elapsed from the time his competitor has played it, the distance separating the two houses might be two miles.

Goaded to desperation by having dates canceled thru suspicion that he has a slide in his possession announcing the fact that he might some time or other show the same film that his competitor will show, twenty independent exhibitors of this city met last week and formally organized by electing officers, outlining by-laws and throwing the gauntlet down to exchanges and so-called affiliated booking agencies.

The officers elected are: William Isseman, Iberville Theater, chairman; William Ellison, Peters Avenue Theater, secretary, and Rene Brunet, Imperial Theater, treasurer. The main objects of the association will be to buy or lease heavy features for their individual houses, and paying for same pro ratio on their seating capacity. To this end a central office will be established where the films will be allotted to the members and, after the circuit has been completed in this city, sent to independent houses elsewhere. In addition to features, it is proposed to handle programs and, in fact, any new film which can be bought or leased for this territory, paying therefor a lump sum, to be contributed by the members who desire to book the particular film. Exhibitors who are only 75 per cent independent

will not be admitted to membership. Those who, after gaining admittance to the organization, break their obligation will never again be classed as an independent.

The affiliated houses in this city number twelve, against twenty independents who, in all probability, will control the State in a short time. There will be no time-honored first runs, each new picture being allotted in rotation. The officers of the new organization, which will receive its official title at a special meeting to be held the early part of next week, are seeking information, by-laws and the like governing such associations from older bodies which are now in existence and are obtaining results thru co-operation.

New Orleans is in a bad way as regards new features and many films which have gained favor in the East and North have not been shown here. The features that have been booked to a select few, leaving the majority of local picture houses out in the cold, so to speak.

BUSINESS RECORDS

NEW INCORPORATIONS

New York Charters

Albany, Oct. 28.—Five new amusement incorporations, with an aggregated capitalization of \$100,000, were chartered this week. They include:

Tuscan Theater Corporation, New York, motion pictures, \$5,000; F. Bein, Jr.; J. L. Freider, H. Weiss. (Attorney, F. Bein, 280 Broadway.)

Ben Bon Buddy, New York, musical comedy and moving pictures, \$10,000; A. C. Davis, W. Brooks, J. E. Cort. (Attorney, H. S. Hechheimer, 1540 Broadway.)

The Curtain, New York, theatrical, 240 shares preferred stock, \$100 each; 10 common, no par value; active capital, \$10,000; H. S. Mazzola, A. J. and V. Decanville. (Attorney, J. Well, 289 Broadway.)

Christian Herald Motion Picture Bureau, New York, \$5,000; R. D. Henkle, A. A. Kelly. (Attorney, H. H. Nieman, 100 Broadway.)

Winthrop Theater, Brooklyn, motion pictures, \$60,000; F. and H. Gregory, G. Hollis. (Attorney, H. Perlman, 63 Park Row.)

Name Changes

Universal Film Manufacturing Company, New York, to Universal Pictures Corporation.

Discharges

William Shapiro, professionally known as Billy Sharp, a vaudeville actor playing the Keith Circuit, with Billy Sharp's Revue, has been discharged from bankruptcy.

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:

Anrona Amusement Company, Inc.; City of New York; \$75.40.

Avitable Martelli; English Opera Company, Inc.; same; \$60.65.

Utopia Film Corporation; same; \$90.20.

Hampton Amusement Company; same; \$45.18.

Irving Film Corporation; same; \$90.20.

Alethe Amusement Company; same; \$30.98.

Lewis, Sheldon; G. W. Roberts; \$1,124.95.

Goldberg, Louis; Morris Eiseman and Boris Thomashefsky; Gibraltar Credit Union; \$1,011.97.

Thomashefsky Theater and Louis Goldberg; E. Z. Troy; \$2,583.45.

Republic Doll and Toy Company, Inc.; Edmund Wright Ginsberg Company, Inc.; \$413.95.

Picture Theater Pub. Company, Inc.; Inter-type Corporation; \$24.44.

SATISFIED JUDGMENTS

New York County

Interstate Theatrical Enterprises, Inc., and Isidore D. Mihlman; J. Margolies; \$404.64; May 10, 1922.

Bronx County

Interstate Theatrical Enterprises, Inc., and Isidore D. Mihlman; J. Margolies; \$404.64; May 3, 1922.

Stockholder Sues Columbia

For the second time suit has been instituted in Circuit Court at Baltimore for an injunction to restrain the Columbia Graphophone Factories Company from issuing additional bonds and additional preferred stock to pay alleged excess costs of its plants in Baltimore and Toronto, Canada. Suit was brought by Walter H. Lipincott, of Philadelphia, who holds bonds and preferred stock of the company. The suits also are against the Columbia Graphophone Manufacturing Company and the Mercantile Trust and Deposit Company, trustee for the bond.

FILM FOLKS INTERESTED IN CUBA AS FIELD FOR FILMING

Havana, Oct. 24.—The continuous arrival of various film companies here to take whole or part of projected films is attracting more attention among the makers of the silent art. The J. P. McGowan Company of twelve persons arrived yesterday from Key West, Fla., by the Governor Cobb. The company includes directors, actors and cameramen, who proceeded immediately to their hotel. They are going to film part of their newest production, "Millions in Jewels", in Havana.

Pictures will be taken of the famous old "Morro Castle" and Cabana fortress, also the Ocean Driveway known as the "Malecon". Some pictures were taken yesterday as the steamer slowly glided into Havana harbor past many of these historical points.

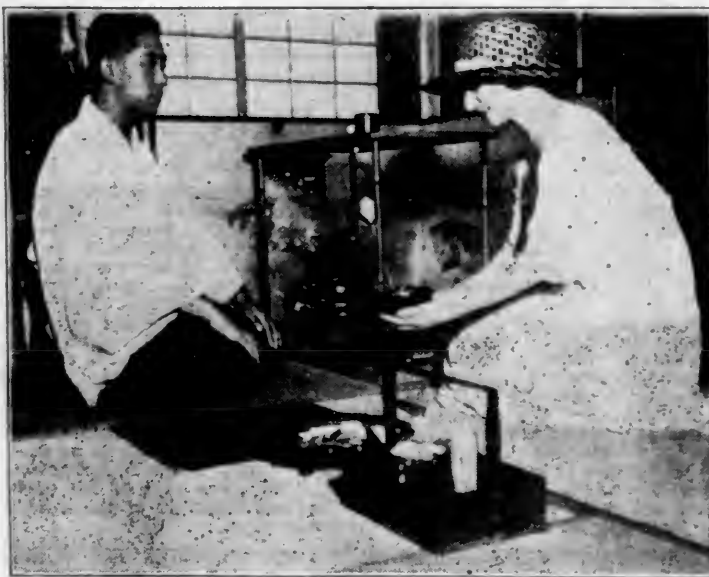
The dare-devil star of the party is Helen Holmes, and with her is Ellinore Fair, a recent success in the film world. Those in the party arriving yesterday were: J. P. McGowan, director; Leslie J. Casey, Mrs. E. Fair, Mrs. N. P. Spaulding, William Tenra, James Pergola, Charles Craig, Fred Kalgren, Tommy Lynn, Charles Storck and Lytell Hull.

PROPOSES FUND FOR "VETS"

Newspapers thruout the country printed a story from Chicago last week to the effect that Lee Shubert, theatrical producer and manager, planned to raise a fund of \$5,000,000, from firms and corporations that profited most during the war, for the relief of needy ex-service men and their families during the coming winter. Mr. Shubert, it is stated, announced that he will give one-half of one per cent of the gross income of his theaters to the proposed fund, provided at least ninety-nine other firms and corporations do the same.

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

MADAME ANNA PAVLOWA HAS A VERY FORMAL CUP OF TEA



Tea drinking in Japan is a serious affair. Here we see the well-known Russian dancer, Mme. Pavlova, accepting the cup that cheers while she was the formal guest of one of Japan's leading actors, Mr. Kikngoro Onoe. —From Keystone View Co.

A SKILLED TREASURER

Chicago, Oct. 28.—Chicago theaters have several able treasurers who know the knack of pleasing people and drawing trade to their theater. A Billboard reporter stood in the lobby of Frank A. P. Gazzolo's Studebaker Theater last night and watched Babe Thomas Horn, the treasurer of that house, get the crowd by. It reminded The Billboard man of old circus days when some of the famous box-office figures of twenty years ago used to pass out the tickets with such swiftness as to keep the line moving and happy. Mr. Horn is such a type and he knows a lot about the outdoor show business, too. But now he is strictly a theater man and he has an unctious and an understanding of the public pulse that is indispensable to his business. In other words, he knows the game and he knows people. Formerly Mr. Horn was treasurer for Mr. Gazzolo in the Victoria Theater, and at one time had out dramatic shows of his own.

ITALIAN COMPANY IN CUBA

Havana, Cuba, Oct. 25.—The Italian Dramatic Company, headed by Sig. Giovanni Grasso and Mimi Agnola, is presenting a repertoire of plays, under direction of Vincenzo Ferrau, here at the National Theater.

REOPENS WITH "HEADS UP"

Louisville, Ky., Oct. 28.—The Gayety Theater, which started the season as a Columbia Burlesque house and closed several weeks ago, reopens tomorrow with "Heads Up", a Mutual Burlesque unit. The top prices will be 30 cents for matinee and 55 cents at night. A new ruling excludes children and babies in arms from attendance. W. W. Woolfolk will remain as manager.

Shea's, Buffalo, to Shea Amusement Company.

Delaware Charters

Dover, Oct. 28.—Three new amusement corporations, with an aggregated capitalization of \$12,000,000, were chartered this week. They include:

National American Pictures Corporation, Wilmington, manufacture films, \$1,000,000. (Delaware Registration Trust Company.)

Crystal Palace of Buffalo, Wilmington, amusement, \$10,300,000. (Corporation Trust Company of America.)

Pictures Finance Corporation, produce musical and dramatic performances, \$700,000; David W. Young, Leonia, N. J.; Raymond W. Schmidt, James B. Murrow, Brooklyn. (Corporation Trust Company of America.)

New Jersey Charters

Trenton, Oct. 28.—Two new amusement corporations, with an aggregated capitalization of \$800,000, were chartered this week. They are: G. Gennert, Clarksboro, to manufacture films, \$300,000; James G. Engle, Clarksboro; William W. Landis, Nicholas R. Lutz, New York.

Wildwood Real Estate and Finance Company, Camden, amusements, \$500,000; Wilmer L. Porter, Thomas J. Porter, Sidney P. Smith, Haddon Heights.

BANKRUPTCY PETITIONS

Independent Movie Supply Company, Inc., of 729 Seventh avenue, New York, has filed schedules in bankruptcy, listing liabilities of \$51,330 and assets of \$87,610, main items of which are Nicholas Power Company, \$10,453; General Electric Company, \$7,150; W. H. Rebell Enterprises, \$5,343.

LONDON NOTES

London, Oct. 29.—Arnold Bennett's "Body and Soul" was a failure and has been withdrawn.

"The Cat and the Canary" is scheduled for production Tuesday night at Shaftesbury.

"If Winter Comes", which is in the English provinces, will be seen in London early next year.

London has three new musical comedies, two of which have already been seen here. One is "The Remote Angel Face", just produced at the Strand, and the other is "The Last Waltz" at the Gaiety. The third, unknown here, is called "The Island King" and is at the Adelphi. It sounds like the good old-fashioned sort.

Roland Pertwee's play, "I Serve", failed to create any excitement and has closed at the Kingsway.

London is to have a revival of "The Little Minister".

Noel Coward's "The Young Idea", which Earl Carroll is said to control over here, will be produced in London next week.

A farce called "Mr. Budd of Kennington", by H. F. Maltby, has opened at the Royalty. It seems from the description to be a typical London hit of no interest to Americans.

After a short vacation, during which he merely closed the show, Charles Hawtrey has resumed playing Ambrose Applejohn's "Adventure" (Captain Applejack) at the Savoy.

Manrice Moscovitch has a failure at the Apollo in "The Torch".

ACTS

My Staff Secures Bookings Write Me To Write For You 44 Brookville, Indiana, Indiana

CARL NIESSE

RECOGNIZED VAUDEVILLE AUTHOR

My Staff Secures Bookings Write Me To Write For You 44 Brookville, Indiana, Indiana

ACTS

WRITERS SUE FOR ROYALTIES

Stoddard and Herendeen, Authors of "Say It With Laughs", Bring Action Against E. Thos. Beatty

New York, Oct. 30.—George H. Stoddard and Frederick C. Herendeen, writers of the sketch, "Say It With Laughs", filed suits for royalties and money due for its outright sale against E. Thomas Beatty, owner of the Shubert unit in which the act is used as an afterpiece, last week in the Third District Municipal Court.

Stoddard's suit is for \$250, balance due for sale of his title to the playlet, by the terms of a contract signed in August, under which he was to receive \$450 in all.

Herendeen alleges that \$125, representing five weeks' royalties, at \$25 a week, is due him in accordance with the terms of a contract signed with Beatty.

Both actions against Beatty were brought thru the law firm of O'Brien, Malivinsky & Driscoll.

IRENE CASTLE QUITS CAST OF "DANCE AND FASHIONS"

New York, Oct. 30.—Irene Castle, following her experiences with the New England blue law enforcers and weary over strenuous jumps, has quit the cast of "The Dance and Fashions of 1921", the vaudeville road show in which she was headlined. She has gone to her home in Ithaca until her booking schedules have been revised.

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

Wanted Organized Companies

Dramatic, Musical Comedy, etc. Also Vaudeville Acts, Singers, Dancers and Chorus Girls for Circuit Stock and Road Shows. Call or write, stating all THEATRICAL PRODUCTIONS, 606 Lurie Theatre Bldg., Cincinnati, Ohio.

MUSICIANS AND GOOD AGENT WANTED for Sacco's Band. Must play concert and jazz music, and must be good at it. State salary and what you play. Now playing Minnesota. This is a vaudeville act, and you must dress A-1 off and on. Thomas Sacco, Nov. 2, 3, 4, Rochester, Minn. Permanent Address, Silsbee, Chicago.

AT LIBERTY, BOB CHANEY, MAE LOCKWOOD

Irish Comedian, Ingenue, Sourette. Musical comedy or burlesque. Road or straight. Tickets. Address, Lowell, Ohio.

I WRITE Up-to-Date ACTS and MONOLOGUES

Comedy Songs with a punch my specialty. My staff goes over. W. F. DISSELL, 2700 Gibson Ave., Cleveland, Ohio.

WANTED Sketch Team that can change for one week. Also Piano Player that doubles Stage. Must be able to join on wire, so state salary in first letter. INDIAN MEDICINE COMPANY, Beatrice, Nebraska.

WANTED A-1 CELLIST, for high-class Picture House. Union. \$30. No send. Must be first-class. Wire JOB MACE, Dama Theatre, Youngstown, O.

Easy to Play Easy to Pay



Bennie Krueger

Director Bennie Krueger and His Brunswick Orchestra. Brunswick Records. Hear their Buescher Instruments on your phonograph.



You will be astonished at the ease with which you can master a Saxophone. It is the easiest of all wind instruments to play and one of the most beautiful. Three first lessons sent free. You can learn the scale in an hour's practice and play popular music in a few weeks. Practice is a pleasure because you learn so quickly. You can take your place in a band within 90 days if you so desire.

BUESCHER True-Tone Saxophone

Unrivaled for home entertainment, church, lodge or school. In big demand for orchestra dance music. Buescher popularity and superiority is proven by the fact that Buescher makes more Saxophones by far than any other American or foreign maker.

The Most Prominent Professionals

Use True-Tone Musical Instruments. They have helped make famous Paul Whiteman, Tom Brown, Art Hickman, Paul Specht, Clay Smith, Guy Holmes, Meyer Davis, Joseph C. Smith (Brunswick Records), Ben Selvin, Clyde Doerr, Henry Santrey, Vincent Lopez, Carl Fenton (Brunswick Records), Gene Rode-mich (Brunswick Records), Dan Russo (Brunswick Records), and thousands of others. \$500 to \$1,000 weekly for but two hours a day is not uncommon for musicians of such ability to earn. Hear their records on the phonograph. You may have equal talent and enjoy the most pleasant of vocations. 75% of all popular phonograph records are played with Buescher instruments.

Free Trial—Easy Payments

You may order any Buescher Saxophone, Cornet, Trumpet, Trombone, or other Band or Orchestral Instrument without paying in advance, and try it six days in your own home, without obligation. If perfectly satisfied, pay for it on easy payments to suit your convenience. Mention the instrument you are interested in and a complete catalog will be mailed free. Send the coupon for a free copy of the most interesting booklet on the Saxophones ever published.

Free Saxophone Book

After nearly 300 years' supremacy, string instruments are almost entirely displaced by Saxophones in all nationally popular Orchestras. Our Free Saxophone Book tells which Saxophone takes violin, cello and bass parts, and many other things you would like to know. Ask for your copy.

Buescher Band Instrument Co.

Makers of Everything in Band and Orchestra Instruments. 1272 Buescher Block, ELKHART, INDIANA.

Sax Invented the Saxophone Buescher Perfected It

Records), and thousands of others. \$500 to \$1,000 weekly for but two hours a day is not uncommon for musicians of such ability to earn. Hear their records on the phonograph. You may have equal talent and enjoy the most pleasant of vocations. 75% of all popular phonograph records are played with Buescher instruments.

Buescher-Grand Trumpet

An entirely new model, featuring the Buescher improved taper, bore and new proportions. It will meet every demand, from the martial flourish to the tender love song. We guarantee it to be the best trumpet you have ever heard.

BUESCHER BAND INSTRUMENT CO.

1272 Buescher Block, Elkhart, Ind.

Gentlemen: I am interested in the instrument checked below.

.....Saxophone.....Cornet.....Trombone.....Trumpet (Mention any other instrument interested in)

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Street Address.....

Town

State

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DRAMATIC CLINIC

Is Proposed by Equity Players

New York, Oct. 30.—A dramatic clinic in which students of the theater, especially students in nearby universities, will be enabled to see the making of a play from the casting to the production is to be established by Equity Players at the Forty-eighth Street Theater if Katherine Emmett has her way.

The scheme has been submitted to Equity itself and to the dramatic departments of various colleges.

WILLIAM COURTENAY SUED BY PROVISIONS COMPANY

New York, Oct. 30.—William Courtenay, well-known actor, at present starring in "Her Temporary Husband" at the Frazee Theater, was named defendant in an action brought last week for meats, provisions and other eatables sold by the Independent Beef Company, of Harrison, Westchester County, New York, in which town Courtenay used to live. The amount sued for is \$41, which is alleged to have been due since October, 1919. The papers in the action were filed in the Third District Municipal Court, Courtenay having been served one night last week at the Frazee Theater.

BACK FROM 8,000-MILE CRUISE

Chicago, Oct. 26.—U. J. (Sport) Hermann, managing director of the Cort Theater, is back from an 8,000-mile cruise in his yacht, the Swastika. He was away for four and a half months. Mr. Hermann takes a cruise each year and reports that the latest was one of the most enjoyable in his experience.

STAGE AND BALLROOM DANCING CLASSES

5 LESSONS, \$6.00. 10 LESSONS, \$10.00. Class and Private Instruction. 100 brings complete information. SEE THOMAS, Twenty years' experience. HARVEY THOMAS, 59 E. Van Buren Street, Suite 316. Phone, Wabash 2394. CHICAGO, ILL.

MAX FACTOR'S

Supreme Preparations REMOVER, WHITENING, ROUGE, POWDER. Sold by HARLOWE & LUTHER, Druggists, B'way-46th, N. Y. C. CENTRAL DRUG CO., 7th Ave. & 48th, N. Y. C. JAMES, 44th St., Drug Store, 8th Ave. & 44th, N. Y. C. C. O. BIGELOW, INC., 8th Ave. & 9th, N. Y. C. BUCK & RAYNER DRUG STORES, Chicago. G. CUNNINGHAM, Distributor, 9 Patchin Pl., N. Y. C.

WANTED—TEAM WITH SPECIALTIES

Man, young, General Business, including a couple of "Boob" Comedy Pairs. Woman, small ingenue, not over 5 ft., 3. Wardrobe, ability and appearance essential. Send photos and programs. THE CHRISTY OBRECHT STOCK CO., Sisseton, S. D., Oct. 30 and week; Webster, S. D., week Nov. 6.

HARLEY SADLER CAN PLACE

To join not later than November 8th, Young Character and Heavy Woman, must be good enough to feature; Heavy and General Business Man, prefer one double Cornet in Band; Ingenue Leading Woman, Trap Drummer with complete line of traps. Equity contracts. Kansas City base. This is a real Repertoire Show, under Tent Theatre. Show never closes. Salary no object if you deliver, and you get it weekly. If you get drunk, don't answer this. All must learn lines and dress parts correctly. Wire. Don't write. Stage age, salary and complete description. Pay your wires, I'll pay mine. Wire quick. BRUNK'S COMEDIANS No. 3, Rotan, Texas, week Oct. 30th; Hamlin, Texas, week Nov. 5th.

THE KING OF THEM ALL BILLY ALLEN MUSICAL COMEDY COMPANY

Open for permanent Stock engagement, twenty-five people, carload of special scenery, wardrobe and electrical effects. Up in eight big musical successes and enough material to play any number of weeks. Beautiful productions. Full line of paper, from heralds to 24-sheets. Vaudeville Features: The Four Pals' Quartette, Virginia Lee, dancer; Mowatt and Lyons, acrobatic dancing; Novelty Living Art Studies, Johnnie O'Neill, Singing and Dancing Sourette. Butterfly Ballet, J. Warren Lawler, the basso wonder, and other features. Will consider salary, guarantee or percentage. A wonderful opportunity for a real live Manager to get an excellent attraction. All offers considered. Write or wire, BILLY ALLEN, Mgr., week Oct. 30th, Academy of Music, Wilmington, N. C.; Nov. 6-7-8, Newbern, N. C.; 9-10-11, Washington, N. C., or Room 817, 1476 Broadway, New York, care C. O. Tennis.

WANTED JOIN IMMEDIATELY, FOR MUSICAL STOCK IN EASTERN PENNSYLVANIA CITY. Two bills a week, one show night. A-1 Juvenile Man, capable playing strong low light comedy leads. Ingenue Prima Donna with real voice, capable playing good line parts. Three good looking Chorus Girls, between 5 ft., 2 and 5 ft., 3 tall. Other useful people write. CAN USE feature Novelty Act, one to four weeks. All people must be first-class. Address HARVEY ORR, Grand Theatre, Bradford, Pa., week Nov. 30; Majestic Theatre, Williamsport, Pa., week Nov. 6.

WANTED FOR MUTT AND JEFF CO.

Also Saxophone for fast Novelty Orchestra. Must read, transpose and improvise. Join on wire. South all winter. Route: Nov. 2, Alvarado; 3, Grand View; 4, Itasca; all in Texas.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

AT LIBERTY, VICTOR'S BAND With Soloist and Lady Singer.

A real up-to-date Novelty Jazz and Concert Band. Open for all engagements. Wire or write VICTOR'S BAND, Pinehurst, N. C.

WANTED FOR WALLACE'S COLORED MINSTREL SHOW

Minstrel talent that can be featured, Cornet, Slide Trombone, Tuba and Baritone for Band and Orchestra. Musicians that can double Stage preferred. Teams that can dance and sing, work in acts. Will furnish tickets. State lowest salary in first letter. This show is playing opera houses, Ohio, Michigan, Pennsylvania and New York State. Write or wire I. K. WALLACE, General Delivery or Western Union, Columbus, Ohio.

WANTED MUSICAL COMEDY PEOPLE IN ALL LINES

for the oldest established Tab. Show in the Northwest—three years solid, with but two weeks off. All people must have quick study, good singing voices, modern wardrobe and other essential requirements. Two bills a week, stock. Send recent photo and state age, height and weight. CHORUS GIRLS, SALARY, \$25.00. HARRY "IKE" EVANS' RAINBOW GIRLS CO., Strand Theatre, Fargo, N. D.

COOKE PLAYERS WANT DRAMATIC PEOPLE

with real Specialties, for winter show. Join immediately. Houses now, tent in March. Sober, reliable people only, and don't misrepresent. Week stand. Tickets anywhere if secured, otherwise, no. HARRY COOKE, Clanton, Alabama.

WANTED MANVILLE BROS.' COMEDIANS

Trombone, orchestra only. Young, appearance, ability. Must play the spots with feature orchestra. Join on wire. CHAS. MANVILLE, Manager, Elgin, Texas.

WANTED AT ONCE FOR THERESA MARIE CO.

Musical Comedy People, all around Comedian, good Straight Man. Only those that can sing, dance or do specialties. We use script bills. Also Sister Team that will double chorus. Six real Chorus Girls, mediocres. This is one of the best dressed shows on the road, so you must have a good wardrobe, show booked solid. Reorganizing. Write or wire THERESA MARIE CO., care Third Ave. Hotel, Room 212, Rome, Ga.

MENTION US, PLEASE—THE BILLBOARD.

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

MOVE ON FOOT TO SLASH SALARIES OF PERFORMERS

Continuance of Competition in Vaudeville Seems To Hinge on Willingness of Actors To Cut Wages

NEW YORK, Oct. 30.—The continuance of competition in vaudeville is being put up to the performer in very definite terms. Whether there is any concerted effort to get actors to "listen to reason" cannot be established, but looking beyond the silver lining, which might be labeled by a cartoonist "prosperity in competition", the seasoned performer can see, if he is not blinded by the dust kicked up by the windbags, that a storm is coming.

Early in the present vaudeville season it was reported quite generally that the Keith bookers had united in an effort to get salaries lower. It was stated in various quarters that routes were being given only to those performers who were willing to cut salaries. Many jumped to the Shuberts, who, thru the Affiliated Theaters Corporation, organized with I. H. Herk as president, were entering upon their second season of "advanced vaudeville". The unit system, on paper, looked like a winner and several performers were ready and anxious to break away from Keith and play Shubert Time on salary and percentage. It looked like a cleanup for producer and performer alike.

Warm Weather Hurts

The cold weather which makes for prosperity in indoor show business was slow in coming, however, and during the early weeks of the season the warm weather hurt the purses of the individual producers (franchise holders) in Shubert vaudeville. As a rule the Shubert units were good, but they did not draw sufficiently to make the percentage clause in the performers' contracts interesting. Several are said to have "welched" on their agreements and all sorts of stories of trouble were flashed back and forth along the lines of the new circuit.

Something was wrong somewhere. Shows closed and houses were dropped from the routes. There were yarns of rows within and without. Meantime the Keith people were holding out for lower salaries, and much unpleasantness, to use a mild term, followed. Entering upon the seventh week of the second Shubert season, this is what we find:

- (1)—Several houses of the Shubert Vaudeville Circuit closed to the unit policy of entertainment.
- (2)—Several units called in and sent to the storehouse.
- (3)—Several stars out of Shubert vaudeville because of various difficulties.
- (4)—Reports of internal and external troubles in the new circuit.
- (5)—Managers and agents of Shubert shows reported laid off while the units are playing New York territory.
- (6)—A three-cornered clash in the Shubert unit management.
- (7)—A report that Lee and J. J.

something that cannot be stated. And whether the Shuberts are planning to take over the entire circuit, and, being dissatisfied with productions of franchise-holders, take the responsibility for all of the unit shows, also is something the future must show. At all events it is certain that the players will be the ones who will be made to see the light. Several performers have quit already rather than take a cut. They may or may not be foolish. They and the future must decide that point. However, it is not at all unlikely that they will have to reduce their salary demands or go with the show to the storehouse if sufficient money is not earned to pay dividends.

As far as the performer is concerned,

PALACE, CLEVELAND, WILL OPEN NOV. 6

\$5,000,000 Keith House, World's Finest Vaudeville Structure

Cleveland, Oct. 30.—What is held to be the finest vaudeville structure in the world will be dedicated to the public on Monday night of next week when the new B. F. Keith Palace Theater here throws open its doors for the first time. The house, which is topped by a 25-story office building, seats 3,550 persons and represents an investment of more than \$5,000,000.

The vast interior and auditorium, with its grand hall, contains what is said to be the richest and most representative collection of oil paintings and other works of art to be seen in any playhouse. Aside from these distinctive decorative features the house, as a whole, represents the very latest in theater construction.

Every convenience has been provided for performers. Dressing rooms are richly carpeted, mirrored and furnished, with hot and cold water lavatories and shower baths. On the ground floor an entrance or common room, with a big fireplace, a green room, where artists may foregather, and a billiard room for their diversion between performances, has been provided.

Special Animal Quarters

Even special quarters for animal turns have been provided. The "dressing rooms" for the four-footed and feathered entertainers are placed at the rear and somewhat apart from the building itself. There is also a fully-equipped repair shop in which mechanical devices and props can be mended or made over. Many other innovations are described by John P. Royce, resident manager, as follows:

"Back stage we have an indoor golf course, barber shop, manicure table and beauty parlor and children's playroom. We have a solid bronze switchboard with a marble border. Nothing like it in the world. In the cellar we have a laundry, tailor shop and animal room, with a large bath for the dogs. The stage entrance, equipped like a modern hotel, has a clerk to look after the artists as they come in.

"In the stage entrance is a marble fireplace worth \$2,000. An artist gets his key and is taken by elevator to the dressing room in which he is assigned. The dressing rooms are named after various States. There are seven floors of dressing rooms, and each has a separate room for a bathtub and shower, ice water, medicine chest, and in the dressing room proper are dressing tables, with automatic light adjustments, full-length mirror and drawers. This is a great evolution from the packing case dressing table of the old days.

"There is also a small kitchen, electrically equipped, to give the performer who arrives late and has no chance for his breakfast the necessary coffee and toast. It can also be used for other occasions. In the front of the theater we have a complete hospital equipment, where a major operation could be performed. We have two solid bronze box-offices equipped to take care of the five lines of people."

The officials of the B. F. Keith Circuit and their associates in New York will make a special excursion in private cars to attend the opening of the new house.

ARTISTES' RAILWAY ASSN. SHOWS DROP IN MEMBERSHIP

London, Oct. 28 (Special Cable to The Billboard).—As proof of the slump in vaudeville music halls, the Artistes' Railway Association's annual balance sheet for the year ending September last shows a drop in membership of 1,277, namely, from 5,669 to 4,392. As the A. R. A. memberships have always exceeded those of the Variety Artistes' Federation by virtue of all members of troupes being members of the A. R. A., and generally a member of the Variety Artistes' Federation, vaudeville prospects now and in the immediate future are none too good.

CROWD AT FUNERAL OF ENGLISH STAR



A general view of the funeral cortege leaving the home of Marie Lloyd, popular music hall star, who died recently in her London home. Floral tributes from her admirers filled two houses and her death is sincerely mourned by thousands of English theater patrons. —International Newsreel Photo.

Shubert, displeased with the way the circuit has been operated, are paying more attention to the unit shows than to anything else, with Ed Bloom taking an active interest in the operation of "advanced vaudeville".

Actors Hold Bag

All sorts of rumors might be listed. The statement of one man high in the councils of Shubert amusement enterprises that Ed Bloom is the logical man to handle the "advanced vaudeville" situation was termed by another showman as propaganda to effect a reorganization. It is admitted in various circles that Bloom and Arthur Klein, who last year was booking manager for Shubert vaudeville and who this year has Gertrude Hoffman out in a unit show, are not the best of friends. It also has been reported that Klein and Herk have clashed on various occasions.

The rumors and reports and opinions come from all quarters. Some, very likely, are inspired, but the informed showmen are unanimous in stating that it can't be for long and that rather than allow the circuit to fail the Shuberts will take hold of the "advanced vaudeville" branch personally, "with their own man at the helm."

Whether all these stories are being started for the ear of the performer is

he has these problems to consider:

The Shuberts will keep their dollar shows going as long as they pay. That is good business, and the Shuberts are good business men.

The shows which do not pay will go to the storehouse, even tho it becomes necessary to close houses on the new circuit.

Efforts to get shows on a paying basis by cutting salaries and other charges will continue to be made.

The Keith people will continue to hold out, knowing that work is what the actor needs and that every time a Shubert unit folds and a Shubert vaudeville house closes more performers will be out of work.

It's a great game, and the performer is the pawn. He will get work as long as he will do "his share" to provide the work. To keep competition alive in vaudeville he must do as he is told. The propaganda sounds all right. The Shuberts know that the actor who has jumped Keith will have difficulty in getting back. And the Keith bookers know that too. Both sides are cracking the whip. And, unorganized and even disorganized as they are, the harassed performers are wondering what will happen next.

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

MOORE & MEGLEY TO BUILD THEATER

Producers of "Molly Darling"
Plan Broadway House for
Future Offerings

New York, Oct. 30.—Moore and Megley, the young producers who came from vaudeville to Broadway by way of Chicago, announce that they will have a Broadway theater of their own in the near future. They signed contracts last week for a house which, they say, is in the neighborhood of Forty-Eighth street near Broadway.

Not long ago Menlo Moore and M. M. Megley were producers of vaudeville features and tabloid shows, with offices in the Majestic Theater Building, Chicago. They were extraordinarily successful vaudeville producers and were in favor, because of their work as well as their friendly relations, with the Keith and Orpheum bookers. They came to New York and continued their vaudeville and "tab." offerings with such good fortune that they figured they could extend themselves.

Last spring they engaged Otto Harbach and William Cary Duncan, successful Broadway librettists, to provide a book for a musical comedy. This became "Molly Darling" and, with a cast recruited chiefly from vaudeville, Moore and Megley sent the piece to the Palace Theater, Chicago, where it was presented for a summer season with the new firm leasing the house outright.

The Chicago run was not as satisfactory as expected, but the piece caught on with the public and encouraged the new producers to let Broadway look at it. Moore and Megley made a deal for the Liberty Theater, recast the show and called in Harbach and Duncan to make it fit the new players. Steadily the offering has found increasing strength in the box-office. It has been taken out of the cut-rate agencies, where it was helped at first, and is now looked upon as a money-maker.

The vaudeville and "tab." producers state they are in the musical comedy producing game to stay. They will make shows with the new theater as a base, and move them in to other theaters if they succeed at their own house.

PROMOTING ICE RINK

London, Oct. 28 (Special Cable to The Billboard).—F. H. Payne, formerly associated with C. B. Cochran, is heading a syndicate with Lord Lytton and R. T. Wilson, director of aircraft supplies at the Air Ministry, promoting a real ice rink in the neighborhood of the Olympia, to be an exclusive club during week days and Sundays, but open to the public on week nights.

SIR HARRY LAUDER DINED

Wilmington, Del., Oct. 28.—Sir Harry Lauder was the guest of honor at a luncheon, given last Tuesday at noon by the local Rotary Club, at the DuPont Hotel. The Kiwanis and Lions clubs of Wilmington and Rotarians from neighboring Pennsylvania, New Jersey and Maryland cities were invited to meet Sir Harry, who addressed the guests after the luncheon, talking for his topic "Friendship Along the Way".

DAREWSKI LIABILITIES LARGE

London, Oct. 28 (Special Cable to The Billboard).—The public bankruptcy examination of Herman Darewski disclosed over \$320,000 liabilities, of which over \$260,000 is expected to rank with the net assets of \$1,650.

The bankruptcy of William Chapelle, for long a music composer for DeCourville's shows, showed liabilities of over \$15,000, with no assets.

EMDE AT MT. VERNON

New York, Oct. 28.—H. Russell Emde, formerly manager of Proctor's, Troy, N. Y., took over the management of the same circuit's Mt. Vernon house this week. Bill Gould, manager of Proctor's Fifth Avenue, has been looking after the Mt. Vernon theater for the past few weeks. Emde received a large bouquet from his former associates at the theater in Troy, which is to be managed by C. H. Goulding.

KEITH VAUDE. IN PAWTUCKET

Springfield, Mass., Oct. 29.—The Goldstein Bros. Amusement Company, of this city, announces that it has taken over the Secutie Theater, Pawtucket, R. I., which has a seating capacity of 1,800, and will offer vaudeville booked thru the Keith exchange. The addition is said to make a total of sixteen houses on the Goldstein Circuit.

Sunday Amusement Laws in Massachusetts

The Billboard of late has received a number of inquiries from vaudeville acts and others relative to Sunday amusement laws in Massachusetts. For their benefit, as well as others, the complete regulations are published herewith:

THE COMMONWEALTH OF MASSACHUSETTS
Office of the
COMMISSIONER OF PUBLIC SAFETY
State House.

April 25, 1922.

REVISED REGULATIONS GOVERNING THE APPROVAL OF ENTERTAINMENTS TO BE HELD ON THE LORD'S DAY, IN ACCORDANCE WITH THE PROVISIONS OF CHAPTER 136 OF THE GENERAL LAWS.

1. An entertainment to be held upon the Lord's Day will not be approved unless the license for such entertainment is granted to the licensee of the premises in which such entertainment is to be held, and each application and program is signed by such licensee, who shall be personally responsible for compliance with these Regulations; and who shall maintain proper conduct consistent with the Lord's Day

and every such drama, opera or sketch must be furnished.

5. Only such titles of moving pictures shall appear upon the program as are included in the printed Pamphlets of Approved Moving Picture Films dated June 10, 1911; August 1, 1914; November 1, 1915; September 1, 1916; October 1, 1917; October 1, 1918; October 1, 1919; October 1, 1920; October 1, 1921, and the Weekly Lists issued subsequent to October 1, 1921. The titles of the moving pictures, notations of titles and scenes removed, and the names of the makers, shown upon the program, must conform to the titles, notations and names as given in such lists. (Copies of the Pamphlets and Lists may be obtained upon application to this office.)

6. Changes in approved entertainments shall not be made without the written permission of the Mayor of the city or the selectmen of the town granting the license, and also the approval of the Commissioner of Public Safety; such permission and approval must be obtained PRIOR to the time the entertainment is held.

A strict compliance with the following regula-

"GENTLEMAN JIM" AT HOME



An intimate photo of James J. Corbett, former heavyweight champion, with Mrs. Corbett, at their home at Bayside, Long Island, with their favorite Chow "Fob".
—International Newsreel Photo.

and shall employ sufficient assistants for that purpose.

2. The application, program and license form shall be of standard form and size (8 1/2 inches by 11 inches), and may be obtained from the State printers, Wright & Potter Printing Co., 32 Derne street, Boston, at the following rates:

- One set, 3 blank forms, 25 cents.
- Five sets, 15 blank forms, 75 cents.
- Ten sets, 30 blank forms, \$1.20.
- Twenty-five sets, 75 blank forms, \$2.25.
- Fifty sets, 150 blank forms, \$3.
- One hundred sets, 300 blank forms, \$4.50.
- Each additional 100 sets, \$3 extra.

(Each set includes one application, one program, one license. Two sets are required for each entertainment.)

3. The license, program and application forwarded to the Commissioner of Public Safety for his approval of the entertainment shall each be in duplicate, and the license must be signed by the Mayor of the city or a majority of the selectmen of the town. Such papers must reach the office of the Commissioner of Public Safety before 12 o'clock noon on the Friday preceding the Sunday upon which the entertainment is to be held.

4. The program must show in detail the nature of the entertainment, the correct titles of moving pictures, the correct titles of all songs, the names of artists, and a description of the dress worn; also when a dramatic or operatic production, or a sketch, forms a part of the entertainment, a synopsis in duplicate of each

tions governing the conduct of entertainments held on the Lord's Day will be required:

7. Entertainments shall not commence before 1 o'clock p.m. nor terminate later than 11 o'clock p.m.

8. Persons shall not be permitted to attract the attention of the public by oral announcements at the entrance of any place of entertainment, nor shall any musical device or instrument be played at such entrance.

9. Articles or refreshments of any kind shall not be offered for sale and no smoking shall be permitted in a theater or hall during an entertainment.

10. Change of scenery shall not be permitted during the entire entertainment.

11. Artists appearing upon the stage shall wear street or evening dress. Females shall not appear in male attire, and males shall not appear in female attire. Ludicrous or burlesque costume or makeup shall not be allowed.

12. Indecent language or suggestive actions shall not be allowed. Parodies of any nature are strictly prohibited. Artists must confine themselves to the numbers shown upon the approved program. An artist violating this regulation may be prohibited from appearing in any future entertainment held upon the Lord's Day in this commonwealth.

13. Dancing in any form, juggling, contortion, magic or illusion acts shall not be permitted.

14. Use of firearms, or any imitation thereof, shall not be permitted.

15. Ring-pulling and candy-grabbing in con-

New Greenwich Village Vaude. Theater Leased

Structure Seating 1,769 Rented
for 21 Years for \$1,250,000,
With Option To Buy
for \$650,000

New York, Oct. 30.—The new theater at MacDougal and Houston streets, in Greenwich Village, which is being erected by Humbert J. Fugazy and Antonio Rosetti, has been leased for twenty-one years from December 1 to the newly formed Deentrans Corporation for a net rental of approximately \$1,250,000, with an option to buy for \$650,000.

The structure is a three-story theater with stores and is being constructed from plans by Kelly & Hall at an estimated cost of \$150,000. The property fronts 119.9 feet on MacDougal street and 100 feet on Houston street and was acquired by Fugazy and Rosetti in May, 1921.

The theater will have a seating capacity of 1,769 and it is said the new corporation will inaugurate a policy of vaudeville and pictures.

TEDDIE GERARD FLOPS.

London, Oct. 28 (Special Cable to The Billboard).—Teddie Gerard flopped badly as an Alhambra headliner October 23, her material and personality not being suitable for vaudeville.

The show business sagged badly this week through the London provinces, likewise giving early symptoms of a general upheaval thru the general elections.

ECONOMY COMMITTEE CUTS EXPENSES IN MOSS HOUSES

London, Oct. 28 (Special Cable to The Billboard).—R. H. Gillespie recently inaugurated an economy committee of four to tour the Moss houses and use the financial ax. The committee has successfully cut expenses by tens of thousands of dollars.

C. E. A. FIGHTING TAX

London, Oct. 28 (Special Cable to The Billboard).—The Cinematograph Exhibitors' Association is exploiting the entertainment tax opposition on their screens, but as the C. E. A. shows no intention of reducing admission prices the public is indifferent to the appeal.

125TH STREET TRYOUT HOUSE

New York, Oct. 28.—The Keith interests, having recently lost the Harlem Opera House, have switched their tryouts to Proctor's 125th Street Theater. Mark Murphy will supervise the try-out programs.

NEW MAJESTIC MANAGER

W. H. Williams has been appointed manager of the Majestic Theater, Chicago, replacing J. J. Nash, who held the position temporarily. Nash replaced Manager W. G. Tisdale, who retired some time ago.

AVALON FOUR TO MICHIGAN

Chicago, Oct. 28.—George Lowrey, Clive Tedford, A. F. Bahne, Jr., and Wallace Nash, of the Avalon Four, were Billboard callers today before going to Grand Rapids, Mich., where they expect to stay indefinitely.

nection with merry-go-rounds, or other entertainments, shall not be permitted.

16. Mechanical apparatus for discharging compressed air shall not be permitted, except upon special approval.

17.—Advertising cards shall not be used in connection with a microscope, penny-in-the-slot machine, or similar device, and pictures shall not be displayed in any such machine or device unless such cards or pictures have been stamped "APPROVED" by the Commissioner of Public Safety.

18. Games of chance, games at which a prize is offered, any game where money is exposed as a prize or inducement, wheels of chance and jingleboards, shall not be permitted.

19. Fortune-telling or horoscope reading, by individuals, by mechanical means or by bands of gypsies, who pretend to tell fortunes and read palmistry, shall not be permitted.

20. The provisions of all statutes relating to theaters, public halls or other places of entertainment must be complied with.

21. The violation of any of these regulations will be considered sufficient cause for the disapproval of subsequent entertainments.

(These regulations supersede the regulations issued September 21, 1921.)

(Signed) A. F. FOOTE,
Commissioner.

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y.

(Reviewed Monday Matinee, October 30)

Variety, our philosophers tell us, is the spice of life. It wouldn't take a philosopher, however, to tell one that "The Spice of Life", the A. L. Jones Shubert unit show at the Central this week, isn't variety, or, for that matter, variety's offspring—vaudeville. We'd call it a "zip" show, not because it is an overly peppy production, but because "Zip", with the possible exception of Shubert vaudeville, is the greatest "what is it" the amusement world has ever known. Whatever "The Spice of Life" is, however, it's not half bad entertainment, in spots.

Sylvia Clark, "That Kiasy Little Klown", as she still calls herself, and Frank Gaby, the ventriloquist, were the outstanding bits of the afternoon, with Tom and Ed Hickey, a couple of low comers, as clever as they come, running second. Julia Kelety, programmed as "The Charming French Chantessie", sang English and French songs in an accent more Viennese than Parisian, pulling a few that would make Battling Siki blush. Kramer and Boyle, who share the electric out in front with Miss Clark, fell short of the mark by a wide margin.

The Twelve London Tivoli Girls, who probably never got any nearer England than the Battery, danced cleverly, but hardly compared with the real thing imported to these shores of late years from the Tiller Academy. The three Misses Wainwright harmonized not unpleasantly, and Irene Delroy, in addition to making a pretty picture, did what little she had to do well. As to the afterpiece, there were occasional flashes of entertainment to it, but for the most part it was an overdrawn bore. The production as a whole is nicely dressed and the costumes attractive, yet it lacks something, and what that something is is quite as puzzling as Shubert vaudeville itself.—ED. HAFTEL.

Orpheum, St. Louis

(Reviewed Sunday Matinee, October 29)

Tuscano Brothers, two wielders of Roman axes who gave a wonderful exhibition. Well received. Full stage.

Weich, Mealy and Montrose, three individuals who carry on loud conversations, mildly funny, do a little hoofing and turn a cartwheel or two. Ten minutes, in one.

Flo Lewis, assisted by Jesse Greer, tries awfully hard to be funny by being unduly intimate with the audience. She kisses the orchestra director and then descends to the first row and kisses elderly gentlemen. The audience granted. Her impersonation of a club woman should be eliminated quick before anyone else sees it. As a John Held, Jr., "finale hopper" she won mild encouragement, but the rest of the time the audience was cold. Twenty minutes, in full.

The Minstrel Monarchs, John E. Gorman, Billy Golden, Charles Udell and Charles Whyte, introduced by Billy Tate, sang, danced and told stories—all after the old school of minstrelsy. Twenty minutes, in three; strong universal applause thruout.

Mae and Rose Wilton sang in a clear, smooth, limpid sort of manner that was wonderfully sweet and charming. Their attack on the piano and violin was made with much gusto, unexpected after such placid singing. Their final number, sung with barbershop harmony, nearly stopped the show. Eighteen minutes, in one; strong applause.

Lionel Atwill, in "The White-Faced Fool". As Mons. Antonine Dejazet Atwill deserves high credit and praise. No one can gainsay the realism of this bit of his. It is genuine, gripping and worthy. He is supported admirably by Will Hindson, as Plead; Monart Klippen, as Mons. Philippe Croisset; Elsie Mackay, as Gabrielle Dejazet, and Gustave Rolland, as Mons. Max Hadet. Twenty-eight minutes, in full.

Bert Fitzgibbon, with Brother Lew, "a bright interlude of nonsense" that tickled the audience into a mild hysteria. Twenty minutes, in one; many bows.

Margaret Severan, in "Maid of Moods", assisted by Antonio and Peco Canino. Eight dance fantasies, including the mask dances, all excellent, with color, grace and speed. Sixteen minutes, in full; strong applause.—ALLEN CENTER.

VICTOR'S 600% STOCK DIVIDEND

Philadelphia, Oct. 29.—Directors of the Victor Talking Machine Company have declared a 600 per cent stock dividend, according to announcement made yesterday. Recently the stockholders authorized an increase of the common stock from \$5,000,000 to \$35,000,000. The dividend will be payable to those stockholders of record of November 1, and the new stock, it is said, will be issued as soon as it is practicable to issue new certificates. Common stockholders will receive six shares for each one now held.



(Reviewed Monday Matinee, October 30)

PROGRAM	PERCENTAGE OF ENTERTAINMENT																					
	0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	
1 | Orchestra																						
2 | Palace News Pictorial																						
3 | The Cevenes																						
4 | Russell & Devitt																						
5 | Welly & Ten Eyck																						
6 | Rockwell & Fox																						
7 | Giuran & Marguerite																						
8 | Topics of the Day																						
9 | Eddie Foy & Younger Foy																						
10 | Fanny Brice																						
11 | Merian's Dogs																						

An exceptionally good bill, tho rather heavy in the first half, with dancing a defect that might have been overcome by switching one of the acts to the second half. The advisability of having two such excellent dancing acts as Wylie and Ten Eyck and Giuran and Marguerite separated by but one act seems a poor arrangement. The Cevenes, a wire act, that opened, is deserving of especial mention, as are also Giuran and Marguerite, Wylie and Ten Eyck, and, of course, Fannie Brice, who stopped the show after taking several encores.

1—Palace Orchestra—Still improving.

2—Palace News Pictorial—As usual.

3—The Cevenes, a wonderfully staged and admirably executed tight wire act, in which two wires are used and five persons do the most difficult feats. Running splits, Russian steps, fast buck and wing and numerous other feats, which would be clever upon the stage, are executed with the utmost apparent ease and nonchalance by these very superb artists of the wire on their unstable support. The dressing is good, set sumptuous, and the act superb. Nothing like it seen by the writer since the Holloways, and the present act much superior.

4—Russell and Devitt, billed as "Acromedians", whatever that appellation may imply (the thesaurus doesn't give it), registered with acrobatic stunts well in the No. 2 spot. Those side somersaults are very cleverly executed.

5—Welly and Ten Eyck, with a wonderful new dance creation of 'class, elegance and artistic supremacy, were a revelation. Graceful, impressive, beautiful, with never a false move or a jarring note, the presentation left nothing to be desired from the standpoint of interpretative terpsichorean efforts. Max Donlin, with a violin solo, threatened to stop the act in the middle.

6—Rockwell and Fox, with a few new ones added to their old store of "nut" gags and talk, hit them hard for laughs. Rockwell's efforts to stop the applause, saying, "Not too much this afternoon; it looks crooked," drew a hearty laugh from the wise ones, as did also his request to the master of the instrument of percussion to hit the cymbals, with the remark: "Would it be breaking any of the laws of union etiquette?" Took a number of encores and drew laughs with the bananas bit and the number "Apple Sauce".

7—Giuran and Marguerite, assisted by Jimmy Lyons and a company, including a wonderful dancing chorus, were a decided hit, and deservedly so. Some of the edge was taken off this act by the preceding dancing act, and it seemed a pity. Otherwise the wonderful turn of its kind would have drawn more applause, which it assuredly deserved. Jimmy Lyons might eliminate that one remark about chorus girls' dressing room doors being open. The other soldier talk sounded as if written by Aaron Hoffman, but is of an old-fashioned style and did not seem to register as strong as it should. The dancing chorus, which seems to have been trained by Tiller, drew as much applause as anything in the act, with the exception of the featured dancing principals.

8—Topics of the Day.

9—Eddie Foy and the Younger Foys, with a different setting and a few new songs, did practically the same act as heretofore. Foy does not register personally as strong as in the years gone, when he was the chief comic of "Off the Earth", and his "Giri Wanted" and "Still His Whiskers Grew" were whistled on every street corner. The act holds interest chiefly thru the elder Foy's reputation.

10—Fannie Brice sang the special opening number used upon the occasion of her former appearance at the Palace, did a Scotch number, in which the Jewish-Scottish dance was a riot; "I'm an Indian", "Spring", together with the dance. She also sang "Mon Homme", which is a vaudeville classic as rendered by Miss Brice. Changing to male attire, she did "Dancing Shoes", which was the weakest number in Miss Brice's act, tho she picked them up strong with "Second-Hand Rose", which she rendered by request. Took a number of bows after the encores and stopped the show.

11—Merian's Dogs, a turn after the manner of Bernaldo's former "Dogville" and Coin's Dogs, failed to hold the interest, due to stalis and lack of novelty. The filtration scene should be mentioned as distinctive, however, all the other tricks having been done before and some a great deal better.

Particularly noticeable thruout the entire bill was the absence of suggestiveness and coarseness, and, in consequence, all the acts on the bill went much better. The management and the bookers are to be congratulated on this point, and may we bring to their attention that it is possible to put over ten turns, nine of which made a distinctive hit, without having to resort to filth of any sort?—MARK HENRY.

SCANLAN POPULAR IN TROY

Troy, N. Y., Oct. 28.—When Walter Scanlan appeared here last year in "Irish Eyes" lovers of Celtic drama gave him a cordial greeting, but it could not be compared with that which he received Wednesday when he paid a visit to Troy in "Maytime". Two crowded audiences at Proctor's Playhouse literally devoured the play and went into raptures over Mr. Scanlan's singing of an admirable selection of new and old numbers, with the latter holding their nasal potent appeal. Standing out in a

good supporting company were Dan Kelly, Patrick Rafferty and Betty Browne.

GOLDWYN IN INDIANA

Indianapolis, Oct. 27.—The Goldwyn Distributing Corporation, of New York State, has qualified to do business in Indiana. A capital of \$10,000 is represented here. The corporation will rent motion picture films. W. W. Willman, of Indianapolis, has been named as agent.

Palace, Chicago

(Reviewed Sunday Matinee, October 29)

The Palace offers another splendid bill, fully appreciated by a well-filled bonae. The bill is well balanced, the entertainment value being of the highest order.

The show opened with the Osborn Trio, billed as "The Novel Amusing Equilibriste", and they fully lived up to their name. No excuses need be made for the age of the third member of the party, for she carried off the honors and won the appreciation of the audience by her wonderful work, even tho but a child.

Jeanne Barrios didn't open well, but he made a good finish. The announcement that he will "now give you my own, personal and original conception of a double-voiced number" was about three times too many words and errors of the music hall buffoonery. His impersonations won hearty applause and several recalls. Fifteen minutes of good stuff.

Jean Granese and assistants caught the audience right off the reel with their ensemble work. A good set of high entertainment value. Josephine and Henning, with the assistance of Lois and Leo, and Tom Lucet at the piano, have an act of unusual merit. The seventeen minutes pass all too quickly. Their stunt is presented in four numbers, with changes of costumes done so quickly it would be worthy a "quick change artist". The dances were unusual and exceptionally well done. The piano should be placed a little more to the center of the stage so the whole house can see the performer. Otherwise the setting was excellent.

Lewis and Dody were favorites from the start. They show how much fun can be made out of nothing when real entertainers are at the bat. They have very little to start with, but they give you a whole show in about eighteen minutes. They fairly stopped the show with their ventriloquial stunt. They were called back again and again, and a speech was even called for. Entertainment value, 100 plus.

Harriet Rempel and Company, in a dramatic skit "The Heart of a Clown", followed. Well acted, well staged, interesting, and, while there was a tendency to the melodramatic, it was not overdone. The "Clown" was a little hurried at times, which made his words indistinct. The sentiment of the story is worthy of consideration. The tableau at the finish was very well staged.

Raymond Hitchcock, the great "Hitchy Koo Himself", makes his bow to vaudeville. The water is too deep for him. He needs the usual "girie, girie, girie", and mora girie, to give him a proper setting. The audience greeted him with applause, and forgot him when he made his first exit. Raymond is a good storyteller, but he needs a different setting to show him off to good advantage. One expected every minute to see a troupe of girls in abbreviated costumes and stereotyped smiles come dancing in—and the audience seemed disappointed when they didn't.

Ole and Johnson—they are the boys. They carried the audience with them from the first, and it was difficult for them to get away. They live up to their billing, for they were loaded with laughs, full up and running over. Every minute was laden with surprise, and they even hypnotized Lewis and Dody, and brought them in to help out. Their work is clean-cut and exceptionally clever. Several recalls and encores.

Perece and Marguerite gave an exhibition of juggling that was a wonder. It might be thought nothing new could be offered in this sort of work, but this couple prove this to be fallacious, for they offer several brand new stunts. The audience manifested their appreciation by staying with them to the finish. The dexterity and balancing feats were simply marvelous.—WILLIAM STERLING BATTIS.

GIVES LEIBER FAMOUS SKULLS

St. Louis, Mo., Oct. 27.—When Fritz Leiber finishes his engagement at the American tomorrow night he will carry away a treasure which, to the actor, is beyond price. The treasure is two human skulls used Monday night by Leiber when he played "Hamlet". Edwin Booth, Lawrence Barrett, John McCullough, Alexander Salvini, Lawrence Hanley and Robert E. Mantell used the same skulls while appearing as the Danish Prince in this city. The skulls were the property of William J. Horn, veteran property man of the American, who gave them to Leiber as a tribute to his art.

"INTIMATE STRANGER" EN TOUR

Hartford, Conn., Oct. 27.—"The Intimate Stranger", with Elsie Ryan in the leading role, was well received at Parsons Theater, this city, where the company's road tour began. The cast includes Coates Gwynne, Lisle Leigh, Rene D'Arcy, Florence Wall, Don Harrington, Fred Coulter and Harry K. Fowler.

From Coast to Coast by Special Wire

Shubert-Garrick, Chicago (Reviewed Sunday Matinee, October 29)

The new bill is more along the line of what we have regularly expected from Shubert unit shows, but have seldom received. It is a fast, snappy show, chorus good looking and good sounding, and staging carefully worked out.

Manhattan Trio and Wilson Sisters opened with a singing and dancing act, the men doing the singing and the sisters doing the dancing. Good full harmony and some graceful stepping, which was not appreciated by the slow-assembling audience. Seven minutes.

Jack Horton and Mlle. LaTriska, doing their clever clown and doll act. For a few minutes the girl had the crowd guessing, and after she limbers up she gets rounds of applause. Thirteen minutes of excellent tumbling and acting, followed by a brief dance bit.

Buddy Doyle, blackface minstrel, working in blackface for no special reason, sings "Yankee Doodle Blues", "Coal Black Mammy", "Cowbells", and closes with impressions of Canter, Eddie Leonard and Al Johnson. His impressions are better than his singing, as his voice is not big nor of exceptional quality. Eleven minutes, in ore.

Marie Stoddard, "Kidding the Actors". She is listed as a vocal gymnast and she squeezes out some sky-high notes and does a double-voice song, which shows a few profundo tones. She travesties the operatic star, the chorus lady, the burlesque queen, and made the orchestra men laugh at a few of her puns about them. Thorough pleasing for fifteen minutes.

Al and Harry Klein, "Jest Moments". Al Klein is a purveyor of facetious fun, some of it funny, some of it one-half of one per cent, but the boys work fast. Harry feeds the lines deftly, and with the use of the slapstick they while away seventeen minutes and keep the crowd interested.

Moran and Wiser, "The Hat Shop". The old familiar hat-throwing act, which is kept alive by Moran's clowning. They missed a few today, but the patrons didn't care. Nine minutes. Intermission; ten minutes.

"Oh, What a Girl!" In three real scenes and with two drops used to cover up the shifts. Opens with a pleasing variation from the previous shows in presenting a group of men in tuxedos, doing some audible and understandable singing. The act is a studio apartment in New York and a bit of a plot is included in a story of an opera which needs financial backing, and Deacon Titmouse of Cemetery Corners being inveigled into the role of backer. The Wilson Sisters do an acceptable dance and the chorus performs well. Twenty-three minutes.

Buddy Doyle sings three songs in the spotlight—"He Loves It", "April Showers" and "Loving Sam". Hermosa Jose and the chorus follow with a "Dixie" song, and after seven minutes of this song intermission the next scene is shown. The Klein Brothers occupy twin beds in a hotel room in this scene, and Miss Jose sleepwalks into the room, the stage manager interferes, and after seven minutes of low comedy the curtain drops on a risqué gag pulled by Al Klein. Jenne Sterle and chorus introduce "Ohlo", and she and Al Klein put over some more comedy and sing a "Little Girl Like You" song, filling nine minutes more.

The closing scene, in the home of Deacon Titmouse in Cemetery Corners, includes a song specialty by Irma Bertrand and the Manhattan Trio, a rose song by Don Carroll, Miss Bertrand and the chorus, and an alcoholic farce by Marie Stoddard, as the president of the temperance society. Twenty-two minutes, and the show was over, patrons remarking as they left the theater that it was better than previous shows. It is.—LOUIS O. RUNNER.

Empress, St. Louis

(Reviewed Sunday Night, October 29)

Overture excellent this time, with Fred Rich conducting. Nip and Fletcher in a variety of nimble hoofing. Evangeline and Kathleen Murray, suave and pleasantly reticent in a number of songs sly and sophisticated, but not too much so. The Five Jansleys, uncommonly good acrobats, who do amazing feats with fine skill and poise. Ethel Davis, crisp and boyish, with unquenchable spirits, sings a little of this and a little of that, does a step or two and keeps up a lively flow of nonsense. Eddie Nelson and Capt. Irving O'Hay present their familiar catch-as-catch-can travesty and sing something about going far with Sophie on Sophie's sofa. After the intermission Edward L. Butler presents Eddie Nelson in "Echoes of Broadway", a naive, mannerly divertissement, which has its origin unmistakably in burlesque and represents that form of entertainment in its most decorous mood. Eddie Nelson is the whole show and is on the stage most of the time. As a Chinese dancer, clerk in a drug store and sign painter's apprentice his comedy is patterned after the old school and consists for the most part of miscellaneous floor work and falls, a little trick bicycle riding, a slug at the drums and, finally, exercise with a gat—ner-

Keith's, Cincinnati

(Reviewed Monday Matinee, October 30)

"The Son Dodger", an excellent miniature revue, tops the current bill, which is high above the average for this theater. Every act worked with vigor this afternoon and, had it not been for light attendance, would undoubtedly have piled up greater returns, as measured by bows and curtain calls. Jean and Jacques, scheduled for the opening spot, are replaced by Barry and Whitlege, whose piano act necessitates a shift of the original order and causes several short waits.

Pathe News. Aesop's Fables.

Will and Gladys Ahearn, appearing in one, started mildly in a rope spinning, patter and dancing turn that warmed up when the young man executed a difficult Russian dance routine while twirling a lasso. His dialog and style is of the Will Rogers type, except for his vocal range, which is much too light. The girl is winsome and of a conduct that won excuse when she missed out on several rope jumps. Thirteen minutes, special drop; two bows.

Bob Anderson and Polo Pony. A real showman is this clean-cut and neat-working chap, who presents what is essentially one of the foremost animal acts in vaudeville. His partner is too well trained to be called a dumb animal. By pawing, Polo Pony does all that can be expected from him in a mathematical line, and with his head answers yes and no to humorous and well-put questions from Anderson. The master uses no whip and reveals not the sign of a cue. Special hangings frame the act different from others of the kind. Sixteen minutes, full stage; three curtains.

Clara Barry and Orville Whitlege. Each has an engaging personality and good conception of audience psychology. Too, they properly gauge tone for speech and song, in which departments, as well as the male's piano playing, they registered numerous laughs and much applause. Sixteen minutes, in one; four bows and applause that allowed for an encore, which was refused.

"Good Medicine", a sketch engaging Howard Smith, Mildred Barker and Lillian Schaffner, is a comedy that does not resort to any semblance of unrefinement for the many laughs created. It is about a young doctor who, with his wife, goes struggling along hungrily until a wealthy lady calls and, after she is truthfully told that her various symptoms are only imaginary, the diagnosed as "moneyitis" by dishonest M. Ds., there comes the magical reward of a high-salaried job on her hospital staff. Smith taints his efforts only by unbecoming sniffing. Seventeen minutes, interior in three; three curtains.

Vaughn Comfort, billed as "the American tenor", was twice recalled, so agreeable was his repertoire of popular songs. Jimmie Jones, accompanying pianist, scored immensely with a solo. Eighteen minutes, in one.

Harry Holmes and Florrie La Vere go the regular run of piano acts several better thru novel arrangement. They open and close with snappy material of the man and wife of the wrangling sort while viewing a vaudeville show from a box, set in front-center stage. In between Miss La Vere sings and dances enthusiastically, her male dance impersonation being of high order, while Holmes cuts capers at the piano in a way that is distinctive. Their singing and dancing finish is a wow. Nineteen minutes, specials in one and three; three bows.

"The Son Dodger" is a tabloid musical show invested with more gorgeous setting and wardrobe than is found in many of the bigger attractions, and it does not want for comedy, pretty girls, nifty dancing or melody. John E. Walker is the funster and cavorts nimbly in several unusual dances. Ethel Ray sings in good voice, and the songs of several other of the girls are delivered satisfactorily, the same being true of their terpsichorean endeavors. Richard DeMar treats with a new sort of eccentric hoofing and carries himself well as straight man. Others not already named are Lillian Lester, Leda Errol, Kathleen Devine, Mignon Laird, Helen Lloyd, Gladys Joyce, Bernard J. Murphy and Sam Spiegel. A display of luminous gowns is underlined. Thirty-seven minutes, in one and full; held the majority of patrons to the finish; one curtain.—JOE KOLLING.

ertheless a hard worker and rollickingly funny all the time. Ethel Davis has a generous portion in the afterpiece and keeps up a continual flow of light chatter. Kathleen and Evangeline Murray appear at various intervals in a variety of gay costumes. Virgilia Auno, a vivid chanteuse, appearing with some comely assistants, sings "China Sea" and another song not programmed, and leads the chorists thru a number of colorful evolutions resembling a polite fashion parade. The show is well done from start to finish, exhibiting no noticeably weak spots and, on the other hand, contains several excellent reasons why it should be one of the best on the circuit.—ALLEN H. CENTER.

Shubert, Cincinnati

(Reviewed Sunday Night, October 29)

Just as a rose would be as sweet if called by another name, so would Max Spiegel's show on the Shubert advanced vaudeville circuit, with Abe Reynolds as star, be recognized for exceptionally meritorious entertainment value if labeled most anything else but "Success", its official title. It makes good the Shubert advertising line: "A \$3 show for \$1." Abe Reynolds can be used in only one unit, but the Shuberts will do well to consider his present vehicle for a model in bolstering their other attractions in point of refined comedy, music, variety, scenery and wardrobe to make success of their new undertaking.

The vaudeville program opens with a pantomime bit about the hunter and a bear in which Frank Reno, as a tramp, causes considerable laughs. A special wooded set and trick props, lend the right amount of color to the piece, which is preceded by a nature dance by Misses Bee Bell, Frances Kobel, Muriel Cole and Vern Sage. Jack Grager as a hunter and Fred C. Hackett as the bear assist Reno, who will do well to change his wig. Julie Bernard and Florence Scarth capably engage in a cross-fire skit, "The Tale of an Overcoat", that has many bright lines hinging on pawn-shop connection. The laughs, however, fall short by reason of unfamiliarity of the majority with three-ball emporiums.

The Royal Pekin Troupe drew tumultuous applause from the packed house with a rapid-fire series of magic, boomerang throwing, juggling and acrobatic surprises. Showmanship stands out in this turn.

Ed Warren and Chas. O'Brien, in "bits of eccentricities", revived the merriment with burlesque acrobatics and dashes of fast-time single and double hoofing, which claimed a return.

Nonette, programmed as "the golden-voiced violinist" and accompanied on the piano by Harold Solomon, received a big hand and earned an encore on the rendition of six numbers, mostly published ones.

Ben Holmes is responsible for the book, lyrics and staging of the afterpiece, the music being furnished by Ben Bergman. Abe Reynolds, whose droll delivery as a Jewish comic ranks him separately, is in half of the twelve scenes and his knowledge of theatricis does not permit him to become tiresome for a moment. Fred C. Hackett, as a spry old "Jay"; Ben Holmes, as straight and character man, and Julia Gifford, prima donna, all splendid in their parts, furnish Reynolds with the necessary support.

Florence Scarth, graceful and charming, appears in an Egyptian dance, as a vocalist and soubrette and seems worthy of additional time to herself. Bee Bell, also in a soubrette part and songster, is pleasing.

Nonette reappears to advantage at several intervals in the revue, the outstanding musical scenes of which are "The Garden Gate", "Crystal Gazing", "Mister Jiggerroo" and "Swinging Doors Into My Heart".

An evidence of the manner in which Reynolds disports himself as a funster in this piece may be gained from the fact that at this performance he came on after 11 o'clock for a cross-fire specialty with Holmes and, tho it ran for more than ten minutes just ahead of the finale, not a downstairs patron walked out.

Space does not permit further details, but suffice it to say that lesser roles are cared for in a dutiful manner and the chorus fits in nicely with the general scheme.—JOE KOLLING.

SHEEDY BOOKING IN DETROIT

Detroit, Mich., Oct. 27.—Gould & Leichter, local representatives of the Shedy Vaudeville Agency, New York, have contracted with Warren and Cohen of the Colonial Theater to book five acts each week, playing the same program as Fay's Theater, Rochester, N. Y. The local house was formerly booked by the International Offices, Chicago.

"THREE CHUMMY GIRLS"

Chicago, Oct. 25.—Lora Jahn, Mervin Agnew and Bobbie Pierce, billed as the "Three Chummy Girls", who have been appearing at the larger picture houses here, are at the Gisdmer Theater, Lansing, Mich., this week. They have dates ahead in a number of Mid-West cities thru the Carrell Agency. The act offers a vocalist, harpist and dancer.

STRATFORD QUINTET

Chicago, Oct. 25.—The Stratford Quintet, a new singing act, is reported to have scored a hit in the Stratford Theater this week. In the act are Agnes Lerstad, Mona Smith, Reba Morgan, Theophills Alban and Alva Woodward. It is under direction of Louise Gilbert and was named in honor of the theater where the act had its first showing.

Lafayette, New York

(Reviewed Sunday Concert, October 29)

A good evening's entertainment almost ruined by bad arrangement of the program just about describes the Sunday concert at the Lafayette this week.

Jackson and Jackson, a colored sketch team reviewed on Jackson's page of this issue, who should have been spotted third, opened the show.

Roscoe and Williams, another Negro team that is a repeater in the house, due to a cancellation of another act, came on in clean face and put over a nifty lot of hoofing to a pair of bows.

The Novelty Trio, a white contribution, consisted of a woman and two male dancers. The act is a dance offering, and, despite the three changes by the woman, suffered by comparison with the act preceding them.

Allen and Stokes, "a man, a girl and a violin", also repeating, proved most welcome. Six bows and the pleasure of declining an encore was their experience.

"Stars of Tomorrow", a "kid" act composed of Velene and Elizabeth Key and Kenneth Delmar, proved to be a nice act. The taller of the sisters is a most promising toe dancer, while the little black-haired child has a personality that should in truth make a star of tomorrow of her. The boy sang an introduction, the two girls did a Kewpie doll bit, after which the toe dancing was rendered. The finale was a bit of burlesque opera that enabled the three to exhibit some nice tango stuff.

"The Jazzmaniacs" were next. Miss Berger, about 200 pounds of white "blues" singer, supported by six Negro musicians, led by a Cuban, took several bows on the natural love that a colored audience has for jazz rather than for any especial merit of the act. A dozen previous singers established a rather high standard for that sort of numbers in this house. The violinist was not up to the rest of the act and the musical arrangements were poor. The number was a tryout and the band should improve with time. Because of its size and the noise the act should properly close the show, since no intermission followed.

Mitchell and Wright, a pair of colored girls in a piano act, who, by the way, were placed at a disadvantage by following the band. Two blues numbers, a popular number and a ballad comprised their offering. All were fairly well done with three changes of costume during the act. They earned a pair of bows.

The Bader Troupe, an unusually good bicycle act, closed the show to a series of bows honestly earned by the two men and two ladies who comprised the act.

As said before, the bill would have been much more pleasing had it been lined up differently.—J. A. JACKSON.

LICENSE MAY BE REVOKED

Cox Theater, Cincinnati, Ordered Closed by Mayor for Showing of "The Rubicon"

Mayor George Carrel, of Cincinnati, Monday (October 30) notified Edward Rowland, manager of the Cox Theater, that city, that either "The Rubicon" would have to be discontinued as an attraction at that theater or the license for the theater would be revoked. Manager Rowland was given until 2:30 Monday afternoon to decide on what course he would follow. Rowland and W. H. Pine, manager of "The Rubicon", were alleged have been very indignant at the Mayor's action and Pine is alleged to have intimated that injunction proceedings would be forthcoming to prevent the Mayor from closing his attraction.

The following statements of the three principals in the controversy are self-explanatory: "No further performances of 'The Rubicon' will be permitted in Cincinnati."—Mayor Carrel. "We will have a show tonight on schedule time."—Wm. H. Pine.

"I am awaiting advices from New York as to what steps to take."—Manager Edward Rowland.

Later in the day, when no word was received by Mayor Carrel from either Rowland or Pine, a notice was formally sent Manager Rowland that he (the Mayor) had revoked the license of the Cox Theater. Attorney Ben L. Heidingsfeld announced that he was preparing to apply for an order enjoining the Mayor's decision.

"POCKET HERCULES" DISABLED

Art Edmunds, former lightweight champion boxer and wrestler, who appeared at various times as added attraction with burlesque shows, advises The Billboard from Toronto, Can., that he has undergone eight operations for injuries sustained in a street car accident in February, and one of them being unsuccessful, has disabled him and prevented his participation in the physical culture contests in Madison Square Garden, New York. He states that word of his accident in the newspapers has brought 298 letters and telegrams from his friends in the profession.

NEW TURNS and RETURNS

Spain's Wonder Dancers, THE CANSINOS (Elisa, Eduardo, Angel, Jose)

—In 2—
"FANTASIA ESPANOLA"
Staged by Claude W. Boetock
Orchestral Direction of George Herdlicks

DANCES:

1. El Torero (The Bull Fight).....The Cansinos
2. Baile del Manton (Shawl Dance).....Elisa Cansino
3. Ballet Espanole (Spanish Ballet).....Elisa and Eduardo
4. Zapateado (Heel Dance).....Angel and Jose
5. Jitano (Gypsy Dance).....The Cansinos
6. Pandereta (Tambourine Dance).....Angel and Jose
7. Jota (Dance of Aragon).....Elisa and Eduardo
8. Baiero (Dance of Seville).....The Cansinos

THEATER—Palace, New York.
STYLE—Dancing.
SETTING—Three and a half.

DATE—October 16, matinee.
TIME—18 minutes.
SPOT—Six.

SCENERY—The exterior of a bull ring, with embossed bulls of paper mache on either side of a curtained center opening, with backings and a set of steps leading from the elevated opening to the stage—a handsome and effective background.

WARDROBE—Spanish costumes of exceptional beauty and effectiveness. Miss Cansino in changes of Spanish costume, one of which is tight semi-covered with variegated ostrich plumes, was a marvel of artistry and productive of applause upon her appearance. A beautiful shawl of red was in evidence in one dance.

ROUTINE—As given above.
REMARKS—Without a doubt the most pretentious act of its kind on the stage, either here or abroad—each individual effort being productive of decided and emphatic applause, and the ensembles and duo numbers likewise receiving plauditory demonstration of their ocular values.

Wonderful "cuts" by the men, Russian steps, Spanish gyrations and artistic, graceful, picturesque, romantic, liting, perfectly synchronized and supremely executed terpsichorean expressiveness. Altho with no intent to belittle the efforts of the male contingency of the act, unbounded praise should be bestowed upon the central figure, Elisa Cansino, who enthralled the audience with her physical splendor and technical skill. Miss Cansino is a born dancer of the type that she portrays, and whether it be strictly Spanish, a flash of Hawaiian or any of the other styles she so capably presents, each as a perfect gem of the first water. This Queen of the Dance is perfection personified.

Much credit should be given to the Cansinos for having improved an exceptional act—the former turn was great; the present act is GREATER.

FLETCHER CLAYTON REVUE

THEATER—Loew's American, New York.
STYLE—Revue.
SETTING—Specials, in one, two and three.

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

SCENERY—Hangings and curtains of yellow and blue—a painted, semi-translucent French window center. Gold furniture and cushions.

WARDROBE—Two girls and two boys in Chinese costumes, the boys with yellow and black predominating, the girls garnet and blue, all ornamented with gold. The boys' caps were of green, with small red pompons. One girl in short white net, the skirt founced—twice—the bodice of which was ornamented with brilliants. Black ribbons are worn on the wrists. The other girl in black, with hair drawn severely back and parted in the middle. Dress ornamented with brilliants—black slippers and stockings. A string of pearls around the neck, pearl drop earrings and a black ostrich plume fan complete the outfit. First girl in short blue satin, with bell-shaped skirt of blue net. Other girl in a magnificent costume of Colonial period—shell pink, with lace and ribbons of blue; hat in accord. The first girl in similar costume of lace and green, edged with gold. Boys very neat in well-fitting tuxedos.

ROUTINE—"Chinatown" for opening, followed by boys, who put over "Sing a Loo" well with a few dance steps at the conclusion. One of the girls does a violin medley, including Sarate's "Gypsy Dance", Drdla's "Souvenir" and "April Showers". This is weak. "You'll Be Sorry That You Made Me Cry" is sold very well indeed by the other girl, assisted by one of the boys. The business leading up to this number creates an atmosphere and the number is kept well within the atmosphere. "All That I Need Is You" is not staged well, the ensemble business being amateurish. The second chorus in stop time is much better. "My Pretty Sixteen" follows, in which is incorporated a part of James Thornton's "When You Were Sweet Sixteen".

REMARKS—Fair returns only at the finish, which lacks the punch to draw good hands. The violin solo should be strengthened and the entire offering coached by an expert. The girl violinist should not wear the black bands around the wrist—her arms are too thin—and her dressing might be improved. Has a chance on the medium time, but should be strengthened considerably. The boys were good.

JOHN DAVIDSON

And Company of Twelve American Actors

In the Most Brilliant and Absorbing Drama of the Court Room Ever Seen on Any Stage

"CIRCUMSTANTIAL EVIDENCE"

By Harrison Armstrong, Esq.

Comedy, Pathos and a Gripping Finish

THE JURORS:

- | | |
|---------------------------|------------------|
| The Foreman | John Daley |
| The Southerner | Denny Mullin |
| The Gambler | Richard Quilter |
| The Old Sport | Allan Brander |
| The German | John K. Newman |
| The Irishman | James Malaidy |
| Mr. Carlisle | JOHN DAVIDSON |
| The Boss | Earl Weatherford |
| The Englishman | Harry Tebbutt |
| The Second Boss | Robert Merriman |
| The First Tenor | Louis Monfort |
| The Court Attendant | Louis Summers |
| The Silent One | Wm. Craig |

Scene—A Jury Room.

Time—The Present.

THEATER—Palace, New York.
STYLE—Playlet.
SETTING—Interior, in two.

DATE—October 22, matinee.
TIME—28 minutes.
SPOT—Three.

SCENERY—A paneled interior to represent a jury room.
ROUTINE—One juror holding out for acquittal against the others, who wish to convict on circumstantial evidence, eventuating in the recital of a similar story of how the murder of which the prisoner is accused might have been committed. The conclusion shows the hold-out juror disclosing the fact that he himself is really the guilty one, and, at the instance of the foreman, the others agree to hold iniolate all that has happened within.

REMARKS—The playlet was formerly presented by Harry Burkhart, now appearing with Lepore Elric in "Kiki" and not Creston Clarke, as stated in the Palace review dated October 23. The present company does not extract from the act its full dramatic value. The act itself has many weak points technically, the most glaring of which is the failure of the author to acquaint the audience with the fate of the prisoner who is being held for murder—the jury deciding in the privacy of their sanctum to let the guilty juror go free. The latter in itself being weak, despite the circumstances of news of the death of said juror's wife and the extenuating circumstances of the crime which have been explained by the culprit.

LEONARD AND CULVER

THEATER—Loew's American.
STYLE—Singing.
SETTING—One.

DATE—October 24, matinee.
TIME—14 minutes.
SPOT—Six.

WARDROBE—Man in tuxedo. Miss Leonard in net over coral satin foundation, trimmed with flower buds and brilliants at the waist line—white satin slippers and white silk stockings, blue ribbon in hair; there were ribbon streamers attached to waist. Pair of short white pants. Second entrance carrying broken china small plate and small dish mop, in slavy costume of checkered gingham apron over short checkered dress of yellow and black, trimmed at neck and sleeve ends with white. Third entrance in South Sea Isle costume, with red satin slippers, long blond hair hanging loose.

ROUTINE—With Culver at the piano Bessie Leonard sang in bright, snappy fashion "It's the Jing, Jing, Jingle of the Sleigh Bells in the Winter". This went over for a good hand, and deserved it. Culver, playing his own piano accompaniment, sang "In the Morning" with good enunciation. He has a pleasing personality. The second chorus was "wah-washed" after the manner of Eddie Leonard. Miss Leonard's second number was "Oh, Gee, I'm Sick of Bein' the Hired Girl of the Family". This was sold exceptionally well with good enunciation and was very much production style, in which Miss Leonard could shine to good advantage. Culver followed with "You Can Have Her, I Don't Want Her, I Didn't Love Her, Anyhow, Blues". The orchestra was a very negligible quantity in this number, playing it very badly and giving Culver little rest support. "Little South Sea Maid", a Hawaiian number with dance near the finish, was used for a finish, putting the turn over nicely.

REMARKS—Act has decided possibilities. Culver should not make such a habit of bowing twice after each number. Miss Leonard could embrace more possibilities with the Hawaiian dance and conclude with the dance instead of picking up the song again. This would bring a stronger hand and the direct conclusion would not be anti-climaxed. When smooth the better houses are in line.

TILYOU AND ROGERS

THEATER—Loew's American, New York.
STYLE—Acrobatic.
SETTING—One.

DATE—October 18, matinee.
TIME—9 minutes.
SPOT—Two.

WARDROBE—One fellow in brown business suit, with Fedora hat; the other in cutaway, Fedora and wearing glasses—old man makeup.

ROUTINE—With the footlights out and borders on one of the team enters and places a doctor's traveling bag upon a small table. He created the impression of a four-minute speaker and gave a short discourse on glands, especially referring to the new gland operation, using Harold McCormick's name. Further discourse along the same lines was to the effect that the speaker had succeeded in extracting the serum from the gland of a chimpanzee, had had enormous success in operations and was willing to demonstrate. He then called for any old gentleman included in his remarks. The other member of the team, a "plant" in the audience, finally came upon the stage and was supposedly given a hypodermic injection, after which the old man did some remarkably fast tumbling and gymnastic stunts that won applause. The doctor, who also said that he had been injected, did acrobatic feats that pleased those assembled. An acrobatic dance was done by the old man, the other fellow playing upon a harmonica "Turkey in the Straw", in which the orchestra joined for the finale.

REMARKS—References to the gland operation in a vaudeville act are in very bad taste, made especially more so by this team with references to Harold McCormick; also that line, "You'll want to go to Paris and marry an opera singer." The acrobatic stunts done by the boys are very good, and, while we appreciated their efforts to get away from the stereotyped opening with the present camouflage, they have been poorly advised, or show very bad judgment in the material employed. The gymnastic feats are worthy of the big time, but the other—?

VERSATILE SEXTET

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

DATE—October 19, matinee.
TIME—20 minutes.
SPOT—Seven.

WARDROBE—Opening in one with black wigs, goggle glasses and carrying manuscripts. Striped pants, sashes and black Windsor ties. Wigs and glasses removed when act goes to two.

ROUTINE—Opening, "Yankee Doodle Blues", jazz band in two. Number, "Lost, a Wonderful Man", vocalized. Ensemble, "Way Down South", hitting some good "barber shops". "Swanee River Moon" in minor (a part arrangement) preceding saxophone solo, Nevin's "Mighty Lak a Rose", not tone sure, followed by rag with dance steps. Joined by violinist; both dance, the nothing out of ordinary, nevertheless, when reviewed, drew good hand at this house. Italian member sang in good voice, showing excellent breathing and control, to good hand. Banjo solo. Parody on "Tennessee". Too slow and jerky. Ensemble, "Ida". Over strong when reviewed.

REMARKS—Could be considerably improved by eliminating opening, which gets them little, and employing services of some good female dancer or singer. Has a chance on better time if improved and properly handled.

POLLY MORAN

THEATER—Proctor's Fifth Avenue, New York.
STYLE—Comedy.
SETTING—One.

DATE—October 19, matinee.
TIME—15 minutes.
SPOT—Four.

WARDROBE—Gown of blue and silver beads, silver slippers and white stockings, and a hat in accord. A blond wig.

ROUTINE—Screen views of various episodes in pictures made under the Mack Sennett banner. Number, "Polly With the Wretched Past". A poem. Clowning. Talks about motion picture business, with impressions of various motion picture actresses and actors, including Gloria Swanson, Bebe Daniels and Ben Turpin. Closing number, "In Bagdad".

REMARKS—Polly Moran, the "Sheriff Nell" of pictures, could scarcely be accused by even her most intimate friends of being able to sing. True to her picture form as Sheriff Nell, she is rough in her delivery, in addition to which her talk is in rancorous stridency and explosive dynamics. Her entire act impressed the writer as being tough. She sent the drummer up to her dressing room for a drink, told the orchestra to go out and play pinocle, saying: "Every time I play the Palace I get mangy from these cheesy orchestras." She gave a certain cue twice, and then had to ask for the "bump-board", the stage hands being either asleep or engaged with the orchestra in the pinocle game. Complained several times of being hoarse, but from the way she yelled at the audience, when reviewed, it is no wonder. Hardly refined enough for vaudeville, even in the medium houses, and could possibly do better in burlesque.

JOHN R. GORDON AND COMPANY

THEATER—Proctor's Fifth Avenue, New York.
STYLE—Comedy Sketch.
SETTING—Interior, in two.

DATE—October 19, matinee.
TIME—14 minutes.
SPOT—Three.

SCENERY—Usual office set.
WARDROBE—Conventional attire for attorney, stenographer and female client.

ROUTINE—Lawyer owes everybody, including stenographer. Is about to be evicted when client calls and hysterically describes insulting manner in which she has been treated by lawyer's landlord. He leaves to get money settlement instead of having case go to trial. Client looks over books, and at entrance of stenographer and lawyer announces that she is a female detective sent to find out whether lawyer is responsible before telephone company discontinues service. Detective leaves and lawyer laughs and gloats over fact that landlord has paid him the money for getting fresh with "somebody".

REMARKS—Idea presented so much better in "The Life Saver", done by Franklyn Ardell. Present vehicle amateurish, both as to writing and playing. Old gags, such as "There isn't any Santa Claus"—the use of the word "Hell" inadvisable, Gordon inclined to be effeminate and lacks force of delivery in manly fashion, such as one would expect from even a delinquent attorney. Girls need to give attention to makeup, especially the stenographer. Needs revision and polishing if better time is desired.

Who's Who In Vaudeville

RUTH ROYE, the youthful Queen of Synopation, possesses a finesse in the delivery of her songs that is absolutely unrivaled by any other artiste upon the stage. Her wonderful enunciation and diction, quiet method of delivery, artistic conception of values, magnetic personality, perfect phrasing, admirable unction, sprightly mentality and effervescence of spirit are but supplementary to the comedianistic supremacy she has at her command. When but seventeen, not much over two years ago, Miss Roye played an extended run as headliner at Keith's Palace Theater, on Broadway, and was the



talk of New York. In competition with many seasoned singers, she ran away with the honors and was awarded a handsome loving cup as a token of her undeniable art. This irresistible genius of vaudeville domain has poise, an attribute few others seem to understand. With energetic perseverance, when still unknown, modest Ruth never faltered but "hitched her wagon to a star", and, until now, when she has become a star, she has never lost the poise thru position or greatness. Many another artiste might profit exceedingly by studying Miss Roye. She is a great lesson for the blaring, blustering, shouting jazzists, who are inartistic and never accomplish anything. Our hats off to Ruth!

KITTY DONER, who, with her sister Rose and brother Ted, presents "A League of Song Steps", is a metropolitan and cosmopolitan favorite in the featured two-a-day class. The one adjective that seems more applicable to Miss Doner than any other is **DAINTY**. Miss Doner is, however, more than that, she is clean-cut, impressive, nimble, graceful, lithe, effervescent and has an inborn sense of harmonious rhythm together with the talent of nether-limb expressiveness. Whether it be in her male impersonation or as one of her own sex, there is to her entertainment value the addition of piquancy and the refinement of a plus personality. She is a charming girl and a pretty boy, and can dance in a manner to make even the most blasé sit up and take notice. Always snappy, always class, always observant of the nuances of the art, Kitty Doner is always a hit—and a big hit in big-time vaudeville. Her attention to detail, progressiveness, showmanship, quality and verve are but a few assets that make this little-big dancer and delineator a feature in demand wherever the best of vaudeville is displayed.



IRENE DELROY, a living embodiment of the beautiful, the still in her teens, has made rapid strides in her chosen field of endeavor. A perfect cupid-bow mouth, china-blue eyes, tantalizing dimples, wonderful hair, an astringent figure, beautiful teeth and a winsomeness of personality, coupled with the pristine freshness of adolescent youth, are but a few of Miss Delroy's qualifications. As a dancer she was featured with "Gina Edwards' Rehearsals", after which she became a partner of Tom Patricola, making an individual hit over the Keith and Orpheum circuits. She is at present one of the high lights with Max Spiegel's "Spice of Life" playing the Shubert Time, and verily of the essence of the title. Irene Delroy might equally be featured in a musical comedy production or in motion pictures, where her superb figure, beauteous charm, remarkable eyes, presenting perfect close-up possibilities, would be decidedly in her favor. Health, magnetism, candor and wholesomeness are radiated wherever and whenever Miss Delroy

is to be found, and undeniably this young coryphée will be heard from in the stellar class of the future.

ALMA ADAIR, a soprano, with the peculiar quality of voice known as lyric, who made an unqualified hit in musical comedy for a number of years, is shortly to be seen in vaudeville with an act of her own. Miss Adair was formerly with Lew Fields and "The Poor Little Ritz Girl", after which she made an extensive tour of the Orient, registering phenomenal success. Upon her return she was featured with Eddie Cantor and until recently has been with the current Broadway production, "The Passing Show of 1921". Miss Adair is a blond of the blue-eyed type. She has a decided personality, an assurance and ease of manner and style, together with a physical symmetry that makes her an asset to vaudeville as well as production. Ambitious and energetic, she improves each hour thru study under Robert Hosen with her goal set at nothing short of grand opera. With her voice and pertinacity, she has an excellent opportunity of achieving the desired end.



EUROPE'S BAND AT STATE

New York, Oct. 28.—The Fifteenth Infantry Band, founded by the late Jimmy Europe, has been booked for Loew's State Theater, week of November 13. The band recently appeared in the local Moss houses on the Keith Circuit.

FROM VAUDE. TO REVUES

London, Oct. 28 (Special Cable to The Billboard).—Proprietors of theaters now playing vaudeville are making arrangements to discard vaudeville for the summer of 1923 by playing revues or percentage attractions, so unit vaudeville acts will be practically dispossessed.

WALL PINK WAS A STRONG PERSONALITY

London, Oct. 28 (Special Cable to The Billboard).—The death of Wall Pink at Sheffield, October 26, removes a strong and enemyless personality from the show business of Great Britain. Pink was one of the founders of the Variety Artistes' Federation, being number three, and was a fighting bulwark in the Federation's five weeks' strike in 1907. Pink played in vaudeville in America in 1910 with Fred Ginnett.

Joe O'Gorman, number one in the Federation membership, is handling the arrangements for Pink's funeral.

TEN YEARS IN SING SING

Poughkeepsie, N. Y., Oct. 26.—Julian Johnson, the elongated colored comedian, who when arraigned before County Judge C. A. H. Arnold in this city a year ago on the charge of escaping from Windale prison entertained the court with several of his songs and won his release on probation, is in the toils again. This time Johnson has been sentenced to ten years in Sing Sing prison for grand larceny. His previous "bit" was for burglary. His perfect prison record and the fact that he had been promised an engagement on the Keith Circuit prompted Judge Arnold to treat him leniently when arraigned here last year.

ELIMINATING CONFUSION ON KEITH BOOKING FLOOR

New York, Oct. 28.—Thru an order issued by W. D. Wegefath, of the Keith offices, all agents doing business on the floor must hereafter be informed about all the acts their employers have to offer. This order was brought about by the fact that when certain acts were asked for agents would say they were not handling the act, but others connected with the same agency were. This caused a confusion in the booking that will be eliminated by the new edict.

SHUBERTS RECALL "ROSE GIRL"

St. Louis, Mo., Oct. 28.—The Shubert unit show, "The Rose Girl", appearing here this week at the Empress Theater, has been called back to New York for repairs. Until the order from Shubert headquarters was received it was intended that the show go to Minneapolis next week and undergo bolstering by the addition of fresh talent from the East.

VAUDEVILLE in Review

BACK-STAGE visiting in England, at least on the Gulliver Tour, is taboo. This has aroused considerable comment and arguments both pro and con by performers on the other side. Were such an edict put into effect in the American vaudeville theaters, the effect might be decidedly beneficial. Tho it might cause a stream of protests, nevertheless the thinking actor would soon realize that his time might be better spent in mental and physical relaxation or outside recreation than attempting to offset the importunities of the threatening advertising agent and other back-stage-visiting pests. But what of the actors who have a couple of hours between shows and may have business to be transacted or wish to converse for a short time with friends or relatives? Surely it takes almost any actor from twenty minutes to a half hour to recover his mental equipoise and physical equilibrium. Normalcy is not an immediate reaction and furthermore there must be time for straightening and touching up the make-up, arrangement of various props, and what not. This approximates another half hour, and occasionally even the worst actor needs nutriment, which leaves little time for aught else but the relaxation he should have. An actor always needs to be at his best and he surely cannot be at his best when annoyed by a lot of people he does not want to see, but is too polite to tell them so.

THE WAR-TIME PIERROT

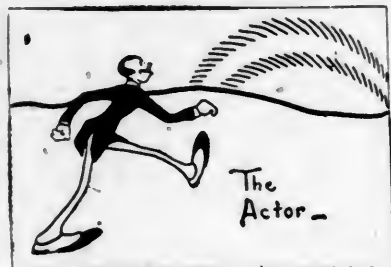
FRANCE has honored its entertainers who took part in the world conflict with a monument to the war-time Pierrot, and, while to many a monument is "but an idle show", nevertheless that a nation did not forget those who did their part—a wonderful part—is to be commended. It is extremely doubtful if any other factor had so important a part in the balancing of the morale of the armies as the entertainment. Especially is this true of the American army, and yet those who did as many as eighteen and twenty shows a day in all kinds of weather, on the battlefields, in the trenches and in the S. O. S., have been allowed to pass unsung and unhonored. Names of artists who gave up routes, who sailed in the early days when the call came, and some others who promised to go but did not, were printed on a number of theatrical programs for a while, it is true, but even that was stopped before the conclusion of the war. It seems only fitting that those who did go, those who were not actuated by a spirit of gain, those who without fear left to do their bit before the signing of the armistice, should have some lasting recognition for their services. And if a small nation like France can take cognizance by material proof of the definite value of its entertainers during the war, surely a large nation such as ours could offer more tangible evidence of their recognition than has hitherto been evinced.

CRITICISM

JOHN McCORMACK, the Irish tenor, doesn't believe in critics—he says so! There is not the slightest doubt that McCormack is not alone in his beliefs and disbeliefs. And yet, altho this is in no wise a defense for the critic, there are many great and true artists, some greater than McCormack, who have valued a just criticism and gladly welcomed an opportunity to "see ourselves as others see us". McCormack says the real critics were men like Liszt and Schumann, "whose opinions were worth something." As to just what qualifications either of the named gentlemen, were they alive today, would possess, which would enable them to review, analyze or synthetically suggest improvements to Belle Baker, Bee Palmer, Al Herman or Eva Tanguay, the famed Irish tenor has not informed us. Nor has he hit a pleasant high light when he said, referring to the critics: "There is not one of them who wouldn't trade places with any professional singer, composer or instrumentalist." If there be any critic who would want to trade places with some of the singers, composers or instrumentalists who do the daily rounds of the Times Square district of Broadway seeking employment, then there is something the matter with the critic. Of course, there are good and bad critics, but there are also good and bad singers, and while McCormack is a very good singer there was another who, in his Carusonian splendor, was a great singer. There are also great critics and even the McCormack does not think that any critic could tell him authoritatively "how to phrase a song or how to produce a high A-flat pianissimo" we doubt very much whether any singer could tell a critic how to jam out a sensible thousand-word wire reviewing a singer or a show one hour before the paper goes to press.

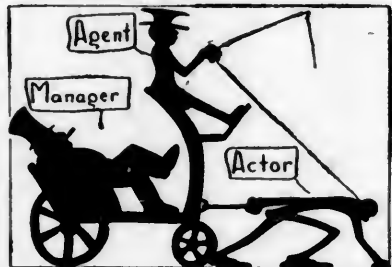
Makers of Vaudeville

Sketches By ED RANDALL



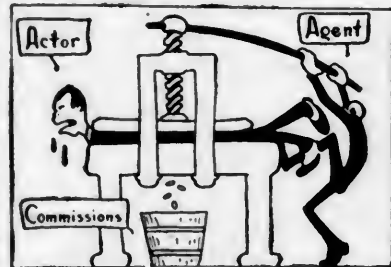
THE ACTOR

The hardest of tasks that I have night and morn
Is when I must ask for the right to perform,
And when given a route—it's really a sin—
I sometimes find out that I'm "just penciled in".



THE MANAGER

If you'd listen to actors you'd surely think
They were main factors, the chain's strongest link.
But I am the guy who makes vaudeville worth while,
The main reason why gold still adds to my pile.



THE AGENT

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MUST BE LICENSED TO PRESENT ANIMAL ACTS

Wisconsin Theater Owners Are Concerned—Fee Is Twenty Dollars a Year

Madison, Wis., Oct. 27, 1922.

Editor The Billboard—I wish to call your attention to a recent opinion of the attorney general of Wisconsin regarding a particular section of the statutes, namely section 1584, which provides that every person exhibiting for money any trained animal, wild animal or any object of curiosity must secure a State license as a public showman and pay therefor \$20.

My understanding of this particular section of the law is that every show house in the State of Wisconsin which has at any time any animal or animals on exhibition must have a State license which will protect them for the term provided by law, or in other words, one license for the show house covers every exhibitor who might show during the season in this particular house. The attorney general points out that it is a matter of common knowledge that vaudeville bills frequently include animal acts. Hence, before any owner of a theater presents any trained or wild animal, he should procure a State license, as such exhibitions are expressly embraced in the statutes.

May I ask you to give this as much publicity in The Billboard as possible in order that the parties who are liable under the law may secure their licenses and thus avoid unnecessary expenses, as well as unpleasant publicity.

I am enclosing a copy of the opinion of the attorney general in regard to this matter.

Very respectfully yours,

(Signed) C. B. BALLARD,
State Treasury Agent,
State of Wisconsin

ATTORNEY GENERAL'S OPINION
Madison, Wis., Feb. 28, 1922.

Hon. C. B. Ballard,
State Treasury Agent,
Capitol.

Dear Sir—In your communication of February 23rd you direct my attention to the provisions of section 1584 stats., which relates to the licensing of showmen. That part of the section which is here pertinent reads as follows:

"Every owner, manager or agent of a caravan, circus or menagerie, before, he shall be allowed to exhibit the same in this State, shall procure a license as a public showman by making application in writing to the treasury agent, which application shall state in detail the manner in which he intends to travel and the nature and character of his exhibition, and shall pay into the treasury therefor the sum of \$100; and every owner or manager of a so-called side-show, traveling vaudeville, Ferris wheel, merry-go-round, ocean wave or transient shooting gallery, and every person exhibiting for money any trained animal, wild animal or any object of curiosity, shall procure a State license as a public showman and pay therefor \$20."

You submit an inquiry which relates to the licensing of a person who exhibits trained animals, etc., for money, and you state that it is your understanding that this would apply to persons exhibiting an animal or animals in theaters and other show houses throughout the State. You inquire whether you are correct in this construction, and whether you are authorized to require that the several managers of show houses at this time that exhibit trained animals for money take out licenses as public showmen.

It is a matter of common knowledge that vaudeville bills frequently include animal acts. Before the owner of any theater exhibits any trained or wild animal he should procure a State license, as such exhibitions are expressly embraced in the statute.

Yours very truly,

(Signed) J. E. MESSERSCHMIDT,

Approved:

Wm. J. Morgan,
Atty. General.

AGENTS HOLD ELECTION

New York, Oct. 28.—Harry Walker was re-elected president of the Theatrical Agents and Artists' Representatives' Association at the first annual meeting of the organization this afternoon. Other officers for the new year are Joseph B. Franklin, vice-president; William Boehm, treasurer, and Ellis Anthes, secretary.

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VAUDEVILLE NOTES

Marguerite Roberts joined Billy Sharpe's Revue last week.

Charles Goulding has been appointed manager of Proctor's, Troy, N. Y.

Rene and Smith will shortly be seen in a revue on the Keith Time.

Mme. Doree's Operalog is scheduled to play Des Moines November 12.

Finlay and Hill open their Orpheum tour at Winnipeg November 19.

Marcia, prima donna, opened at Carleton Terrace, Cleveland, last week.

Thelma Carleton opened at the Richmond Hotel, Richmond, Va., last week.

Donnagan and Steger open on the Orpheum Time December 3 at Kansas City.

The Dority Sisters recently closed with Melody Land and have returned to New York.

Sophie Tucker begins a few weeks' engagement at the Palace, Milwaukee, November 28.

Spencer and Williams have been routed over the Orpheum Time, beginning December 3 at St. Paul.

Mott's Musical Comedy Company of sixteen people will open at Glens Falls, N. Y., November 14.

Schaeffer, Weymer and Carr opened at Atlanta last week and have been routed over the Loew Time.

Middleton and Spellmeyer, in "Lonesome Land", open on the Orpheum Time at Duluth November 5.

"Revue La Petite", which played the Panthea Time last season, opens on the Sablosky Time November 6.

Delyle Aida is booked for a few weeks on the Orpheum Time, opening at the Palace, Milwaukee, November 19.

The Clark Sisters have been added as features to "The Story Book Revue", which opens around New York this week.

Thomas James, manager of Loew's Grand Theater, Atlanta, Ga., had the honor recently of entertaining Ed Schiller, general representative of the Marcus Loew interests, who was

formerly representative of the Southern Circuit, stationed in Atlanta. Mr. Schiller is making a tour of the South inspecting the theaters.

"Indian Reveries", now playing Doc Breed's Time, opens shortly for Danny Simmons, of the Keith offices, around New York.

Charley "Speed" Ball has undergone, or will soon undergo, an operation for appendicitis at the Tacoma (Wash.) General Hospital.

Pat Conroy and Agnes Earle will close their Orpheum tour at Des Moines, Ia., due to the illness of Conroy's mother in Milwaukee.

Rockwell and Fox had their first showing in a Poli house at Hartford, Conn., two weeks ago. They are reported to have scored a decided hit.

Harry Von Tilzer makes his vaudeville debut at the Greenpoint Theater, Greenpoint, L. I., November 9. Bert Lowe will assist at the piano.

Kitty Doner, with Sister Rose and Brother Ted, open in London, at the Victoria, early in November, presenting "A League of Song Steps".

Ruth Bidd has left the Shubert vaudeville unit, "Say It With Laughs", following a disagreement with E. Thomas Beatty, the producer, over billing.

Jean Berkley closed at the Moulin Rouge, Chicago, last week, and left for Pittsburg to play Bonglavoni's. He is under the direction of Harry Walker.

Melkeljohn & Dnnn Vaudeville, which recently opened at the Spreckels Theater, San Diego, Calif., for four nights a week, is drawing capacity houses at each performance.

Harry and Dollie C. Woodward have just closed a pleasant summer season with the C. L. Bockus Shows. The Woodward's also played ten weeks of New England fairs.

Connie O'Donnell, of Hurst and O'Donnell, is a patient at the Fitzsimons Military Hospital, Aurora, Col., where he will undergo a serious operation. It will be six months, physicians say, before O'Donnell will be back in harness.

Last week, following the Monday night performance at the Garrick, Minneapolis, Minn., two police patriots dashed up to the stage door, and the entire cast of the Shubert unit, "Broadway Follies", was quickly transported to the fifth precinct station. There they were guests

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Maladeca and his company of variety artists from the Teatro Caruso, will appear for one matinee and one evening performance at the Selwyn Theater, New York, November 5.

Mrs. C. Adderley, directress of the Famous Regina's Canadian Kiddies Company, writes that the act has played on the Saskatchewan (Can.) tour. The act opened September 26.

Taylor, Howard and Them scored the novelty bit of the season at Poll's Capitol, Hartford, Conn., where they opened their tour of the Poll Circuit a few days ago. Mr. Taylor is using fourteen pet animals in the act.

"Husband's Three", the renamed Harry Rogers' "Mardi Gras Girls", opens on the Sablosky Time in Philadelphia, at the Alhambra, November 13. Following a six weeks' engagement the act plays the Poll Time, splitting Wilkes-Barre and Scranton the first week.

The Entertainers' Club of Tennessee, with headquarters at Memphis, has formed a booking agency for the purpose of staging cabarets, smokers, dinner dances, social sessions and to supply picture theaters within a radius of 75 miles from Memphis with entertainers. Howard Halle is business manager of the Club and agency.

Ben Bernie and his twelve-piece orchestra are doing extra stunts in their tour of New York State. At Proctor's, Schenectady, October 22, they furnished the music for the pictures screened, being held over from their regular three-day vaudeville engagement at the house the week prior. At the Rialto, Amsterdam, they played for an amateur dancing contest staged October 25.

BRITISH ACTS PAN LOEW

London, Oct. 28.—When Marcus Loew recently took it upon himself to criticize vaudeville programs over here as being too slow and lacking pep, he let himself in for something. Already British performers in America who have had occasion to play the Loew Time, or witness vaudeville as Marcus Loew thinks it ought to be run, have started writing to this country taking issue with the American manager's views.

One such letter is published in The Performer of recent issue, in which the writer—Walter Bentley, formerly of the Musical Bentleys—has a thing or two to say about Loew Vaudeville in Canada, where he has resided since he quit the business about four years ago. Bentley, writing from Montreal, where he says he visited the Loew Theater many times, states: "They certainly give the turns plenty of time to do their acts—far too much frequently."

"They get over the waits by exhibiting slides on the screen announcing the pictures for the next three or four weeks. Some people would call this a waste of time, but it helps to cover up a wait. I have yet to discover any great amount of briskness in the working of programs. You might easily set an act while the previous turn is taking calls, and they are experts on the fine art of 'asking for it' over here.

"A good many Old Country people here besides myself would enjoy a 'real good British variety show' as a change from the sketches, double-gagging and piano acts. It seems to me on this side you want plenty of what they call 'bull' (otherwise swank), and with a sprinkling of talent you can 'make good'."

REMICK MUST PAY

New York, Oct. 27.—Dave Lewis was granted judgment against Jerome H. Remick & Company yesterday for \$264.44. This sum represents ten per cent of the royalties due to Joseph Herbert, author of the lyrics of "Honeydew", which Herbert assigned to Lewis. A part of the sum has been paid to Lewis and the amount for which he was awarded judgment represents the balance.

HAS FOUR UNDERSTUDIES

New York, Oct. 28.—Lillian McNeill, principal comedienne with Lew Field's "Ritz Girls of 19 and 22", has no less than four understudies. Miss McNeill does several different types with the show, and, in addition, several varieties of dancing, including eccentric, Oriental and acrobatic. No single member of the company is versatile enough to understudy all the parts, hence the four understudies.

This is said to be the first time in theatrical history when more than two understudies have been employed.

BACK TO WINTER POLICY

New York, Oct. 30.—Proctor's 125th Street Theater has returned to its regular winter policy, with six acts of vaudeville, booked thru Lawrence Goldie, and a feature film and three short screen subjects.

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

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 - 4 CHARACTER COMEDY SKETCH**
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SONG NOTES

Lester A. Wooster and Dora Steinman look for big returns on their late waltz song, "Since You've Gone Away".

"Sobbing Blues" is said to be making a hit at cabarets and dances in Chicago. The name of the author and publisher is being kept quiet.

"Dear Old New York", a recent release of the Cameo Music Publishing Company, is being used in conjunction with the photoplay, "Streets of New York".

"African Blues", a novelty fox-trot number by Walter King, of Fernwood, Miss., is reported to be proving a "wow" with minstrel shows and blackface acts.

Paul Specht still has an orchestra at the Hotel Astor, New York. He closed his engagement on the roof there, but has another orchestra in the hotel proper.

Jimmy McHugh and Irving Mills are in Chicago and have established headquarters at the Hotel Sherman. They are busy getting the local talent interested in the Jack Mills songs.

Harry Von Tilzer's newest hit, "A Picture Without a Frame", was sung at the recent dinner of the Federation of Jewish Philanthropies at the Hotel Pennsylvania. It made a big hit.

Arthur Behm, professional manager for Harms, New York publisher, is making headquarters at the Hotel Sherman, Chicago, for a month while exploiting "A Gift of Roses" in that section.

The Original Memphis Five are recording for eleven record companies and are appearing at three New York dance palaces. This is said to constitute a record for orchestras playing in the big town.

"Somehow I Know", fox-trot ballad by Oscar Erickson, and "My Serenade", a waltz song by Harley Rosso and Harry Alford, founded on Drigo's "Serenade", are new releases by the McClure Music Company.

Edward Marks has put over a good publicity stunt. Election week is to be celebrated in the Keith, Loew, Fox and Stanley theaters as "No Use Crying Week", thus boosting the Marks song of that name and preserving the necessary attitude of neutrality.

Harms, Inc., are planning a big publicity campaign on "Love Sends a Little Gift of Roses". This is the feature ballad of the house and they look for it to get over for a big hit. Many vanderbilt singers and concert artists are using the number with great success.

Al Burt is being presented with an orchestra by Paul Whiteman at "The Bluebird", one of the newest Broadway resorts. In the orchestra are: Ray Romano, Victor D'Appollo, Billy Asmus, Louis De Santis, Frank Di Prima, Joseph Dubin, Joseph Workshop, Coney Traeger, Johnny Hoffman and Al Burt.

Witmarks are due to cash in on the publicity being given their song, "Smilin' Thru", on the Pacific Coast. Arthur A. Penn, who wrote the number, has returned from that neck of the woods and says that many of the signs on the railroad crossings there read: "Avoid collisions and go smilin' thru."

Albert Hay Malotte has returned to New York from the Pacific Coast, where for seven years he has been playing the organ in the Jensen and Von Herberg theaters. He is to play next at Shea's Hippodrome, Buffalo, N. Y. Mr. Malotte has placed two of his songs with Jack Mills, Inc. The titles are: "Some Day I'll Forget" and "Jasmin Flower".

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"WARNING TO SONG WRITERS"

Is Title of Leaflet Issued by Music Publishers' Association in Exposure of Fraudulent Agencies

New York, Oct. 27.—The Music Publishers' Association has issued a small leaflet, "Warning to Song Writers", which serves to expose the fraudulent system of certain concerns which, by carefully and seductively worded advertisements in periodicals and newspapers, advertise for poems to be set to music, insuring publication.

Investigation shows that the system is in accordance with Barnum's theory of "one born every minute." In some cases a hack musician is employed who often using the same music for people who live sufficiently far apart. Then the music is sold at a good profit to the ignorant victim who is thrilled at seeing his name in print. In other cases people actually pay to have the music printed, after the "composer" cannot secure their publication.

To prove the extent of this practice an analysis of the copyright records for 1920 at Washington show that the head of one New York concern had entered in his own name as composer 1,948 songs, which was greater than all the copyright entries for every class of publication entered by the four largest publishers of high-class and educational music in America. A Chicago "composer" entered 1,678 songs the same year. According to newspaper reports, when this man's concern was arrested by the postal authorities for misuse of the mails, the company had made over a million dollars in three years.

The leaflet closes with a statement emphasizing the fact that reputable music publishers never charge for publication, accepting only music which they consider to be an investment, and paying the composer in cash or royalties; furthermore, that "hits" are rare and that the statements regarding their earnings are greatly exaggerated.

SUE SHUBERT; FOR \$3,585

New York, Oct. 23.—The Bulletin Machine Company, Inc., has filed suit in the United States Supreme Court against Shubert Advanced Vaudeville, Inc., for \$3,585, alleged to be due on the purchase of annunciators for Shubert theaters.

The plaintiff sets forth in his complaint that on or about August 23, 1921, the Bulletin Company entered into a contract with the Shuberts to sell and the defendants purchased thirty Davis annunciators with attachments under the following terms:

Total price, \$9,000, of which \$900 would be paid on the signing of the order and \$225 per week thereafter for thirty-six weeks until the full amount was paid.

The defendant is credited with having paid \$5,415 on account, but since May 1, 1922, is alleged to have neglected and refused to make further payment. The plaintiff demands the balance due with interest from May 1. The complaint is sworn to by Alfred K. Davis, president of the plaintiff company.

PONCE HAS PICTURE SONG

New York, Oct. 23.—Phil Ponce, of Phil Ponce Publications, 1658 Broadway, this city, is the publisher of "The Old Homestead", a song which forms part of the musical score of the picture of that name released by the Famous Players-Lasky Company. This song has been designated as the official song of the photoplay and will be played wherever the picture is shown.

Ponce is warning the music trade of the latter fact and is threatening to bring suit against anyone who infringes on his rights. There have been rumors that another song of the same or similar title was to be brought out and offered as the song connected with the picture, and Ponce is letting everyone know that he will fight such a move with all the weapons that the law allows him.

LAUDS "FADED LOVE LETTERS"

Battle Creek, Mich., Oct. 27.—The Chas. E. Root Music Co., of this city, received the following letter from F. J. Favara, director of the Mermaid Cafe Orchestra, San Francisco, Calif.: "I received your 'Faded Love Letters' and think it should become a big hit. As a waltz it is one of the most captivating melodies I've heard and as a fox-trot it is immense."

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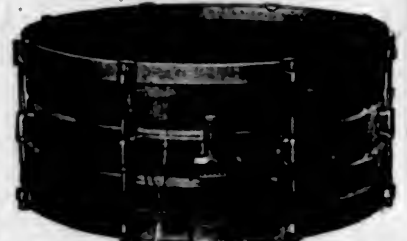
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NEW ENGLAND BLUE LAWS

Following close on to the heels of the order issued by Mayor Curley and his censors in Boston, forbidding Isadora Duncan, internationally renowned dancer, to again appear in the Hub City, because of the scanty attire she wore in an impressionistic dance there recently, another New England city has frowned its displeasure on an equally well-known exponent of the art of dance, for a like reason.

The city is Providence, R. I., and the dancer Irene Castle, who was booked to appear there last week as the feature of her own vaudeville troupe, "Dances and Fashions of 1923", at the Auditorium Theater. Miss Castle was forced by the police to delete from her program two widely advertised dance numbers on the ground that her naked limbs, revealed thru gossamer strands of pearls, were an insult to the morality of the community.

Local critics viewed the censored performance not overkindly, and members of a sparse audience were anything but profuse in their appreciation of the hurriedly revised show. Miss Castle, suffering from pique, refused to come out of her dressing room, except to delineate fashions between the selections of the orchestra and the appearance of the Moscow Art Ensemble, a supporting turn, without which, in the opinion of the Providence play reporters, the evening's entertainment would have frozen into complete rigidity.

Miss Castle said of the affair: "I am a dancer and artist and not an advertisement for pink winter underwear."

"If the censors of New England must have long stockings and heavy tights, then they must go without my dancing. I shall not put stockings on a butterfly and drape an Indian maiden with ungraceful tights."

"A man or woman who can't gaze at my bare legs in a classical dance without getting an evil thrill should be placed in a psychopathic ward. I might as well try to talk Chinese to my audience as to try to interpret classical dances all bundled up in clothes."

Miss Castle is touring the country at the head of her vaudeville unit, playing picture houses.

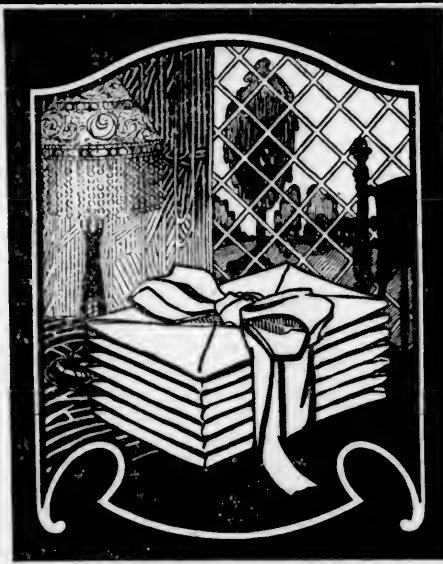
NOT A PROMISING FIELD FOR THE MORAL

From an Atlantic City daily newspaper: "A dancer at a Boardwalk cafe escapes the terms of a contract with her employer by charging that he ran a disorderly house, that unlawful liquors were sold in the place, and she might render herself liable to the law by continuing in his employ. Under these circumstances, one wonders how the dancer can ever appear again at any of the Atlantic City cafes."

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A DEPARTMENT OF NEWS AND OPINIONS

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

BROADWAY SETTLES DOWN FOR NEW SHOW SEASON

Business Seems To Be Improving Steadily With Few Closings Being Recorded

New York, Oct. 30.—With shows improving and consequently increasing business, Broadway has settled down to what promises to be an encouraging season with all available houses likely to be occupied before long. A few more "good ones" opened last week and the list of shows in demand is growing steadily.

Ziegfeld's "Follies" continues to top the list as the money-getter, but it is likely to find a strong competitor in the second edition of the "Music Box Revue", which, because of the \$11 opening last Monday, probably got more money at the box-office than the longer established attraction. With a much smaller capacity than the New Amsterdam, it is not likely that the Music Box will attract more money than the "Follies" for some time, altho it will be some weeks before many seats are likely to be available at box-office prices for the new show.

The third show in point of gross now is the "Greenwich Village Follies" at the Shubert. It was in second place until the arrival of the "Music Box Revue". This piece continues to draw around \$30,000. George White's "Scandals" is now in its last fortnight at the Globe, with "The Bunch and Judy", a new Dillingham production being whipped into shape by Edward Royce, figured to occupy the house next. Altho music shows are more numerous than usual, they continue in favor. "Molly, Darling", "The Gingham Girl", "The Lady in Ermine", the new "Blossom Time" Company, which is now at the Century; "The Passing Show", "The Springtime of Youth", which opened last week at the Broadhurst; "Sally, Irene and Mary", "The Yankee Princess" and "Orange Blossoms" continue to draw, with "Queen of Hearts", the new Nora Bayes show, being hawked into position by the bargain brokers. "Chauve-Souris" is still selling out.

Of the dramatic offerings "So This Is London" is still topping the list of money-getters, with "Kiki", after more than eleven months, running a close second. "The Old Soak", Ethel Barrymore in "Rose Bernd", "Loyalties", Ina Claire in "The Awful Truth", "Partners Again" and "La Tendresse" seem to be most in demand. Others that hold on to profitable business are: "Why Men Leave Home", "Thin Ice", "Whispering Wires", "The Cat and the Canary", "The Faithful Heart", which is increasing in popularity; Florence Reed in "East of Suez", "R. U. R.", "Kempy", Frances Starr in "Shore Leave", "Captain Applejack", closing next week; "The Torch Bearers" and "Spite Corner".

"The Last Warning", which opened last week at the Klaw, is touted as sure-fire. It is too early to comment on William A. Brady's production of "The Insect Comedy" at Johnson's, last Saturday night. "The Fool", Channing Pollock's new play which fol-

NEXT EQUITY INFORMAL MEETING

New York, Oct. 30.—The third of a series of informal meetings, held under the auspices of Equity Players at the Equity Forty-eighth Street Theater, is announced for Sunday afternoon, November 5. Among the speakers will be Clayton Hamilton, recently returned from a long sojourn in California, who will speak on "The Mighty Minority".

The guests of the Actors' Fund Home have been invited to attend the matinee performance of "Maivaloca" next Saturday.

"Maivaloca", with Jane Cowl in the title role, begins the fourth week of its limited engagement at the Equity Forty-eighth Street Theater today.

"THE KNIGHT OF COLUMBUS"

Paris, Oct. 30.—"The Knight of Columbus", a three-act play in verse, by Francois Porche, found great favor from the critics here when produced last week at the Comedie Francaise Theater.

lowed Frank Tinney in "Daffy Dill" into the Times Square, also is looked upon as a winner. "Persons Unknown" opened at the lunch and Judy with some favorable notices, but a report on business done is not yet available.

DILLINGHAM TO BRING CYRIL MAUDE TO U. S.

Popular Actor-Manager To Return to New York To Appear in "If Winter Comes"

New York, Oct. 30.—Cyril Maude is coming back to the United States this season to present and appear in "If Winter Comes", under the auspices of Charles Dillingham. This information was obtained from the Dillingham office. Cyril Maude has long been one of the most popular actor-managers in England and is known chiefly in London for his efforts at the Haymarket and Playhouse there. As soon as he obtained the American rights to the dramatization of the A. S. M. Hutchinson novel, Maude called Dillingham asking that a New York appearance and tour be arranged. The play, based on the novel, was made by the author and the English playwright, Basil Mac-

HARRY BERESFORD



The wistful and lovably human "Old Soak" in the Don Marquis play of that name at the Plymouth Theater, New York. "The Old Soak" spends a great deal of time over the convivial cup during the course of the play, but the contents of the cup are distinctly Volstead in nature—cold tea!

INDUSTRIAL THEATER

English Institution Outdoes All Attempts Ever Made in America

London, Eng., Oct. 16 (Special Correspondence)—Perhaps amateur dramatic clubs and little theater folk in America will be interested to learn that Ibsen's "Peer Gynt" and "Doll's House", Puerco's "The Amazons", Shelley's "The Cenci" and seven Shakespearean plays will make up this season's repertoire of the Industrial Theater in Leeds.

The actors, directors, orchestra, choruses, ballets and stage hands will be factory workers. For good measure "Il Trovatore", in grand opera, will also be given.

The audiences will be the actors' fellow workers, and already the house for every performance is sold out, even to standing room.

This remarkable theater was founded last year by the workers because they wanted good drama at a reasonable price. They have a symphony orchestra, too, which will give concerts of Beethoven, Haydn, Mozart and Grieg.

"An' if there's a Lancashire burr to the Shakespeare, sure the great bard wouldn't 'a' minded. He had a burr unsel," a cutlery worker who will star in "As You Like It" told me proudly.

Every English district with any pride declares that Shakespeare spoke its dialect.

donald Hastings, and is being presented in London now with Owen Nares in the leading role. Hastings will come to America to direct the production for Messrs. Maude and Dillingham.

HALE HAMILTON AUTHOR

New York, Oct. 30.—Hale Hamilton, who recently was loaned by John Golde to William A. Brady for the title role of "Swiftly", now at the Playhouse, has written "Happy New Year", a comedy, with Viola Brothers Shore, and announces that he will star in the piece soon under the Golden management.

OHIOANS BOOM "KEMPY"

New York, Oct. 30.—As a tribute to the Nugenta and Grant Mitchell, natives of Ohio, the New York graduates of Ohio State University and members of the Buckeye Society here will attend the 200th presentation of "Kempy" Wednesday evening.

ALAN DALE WRITES PLAY

New York, Oct. 30.—Alan Dale, veteran critic of the drama, has written another play, as yet unnamed, as a starring vehicle for Henrietta Crosman, who is planning a return to the stage.

"It Isn't Being Natural But Ap- pearing Natural That Lends Re- alism to Acting"

—HARRY BERESFORD.

That's exactly what he told us, after quaffing his sixty-third drink in "The Old Soak", at the Plymouth Theater, New York, with his faltering foot on an imaginary brass rail and his expressive countenance registering the "inward mellow glow" as the "whisky" pursued its fiery course. But (there's always a but to liquor stories these days) when Mr. Beresford came off stage after tossing off several merry "humpers" he paused in the shadow of the wings and covertly made a wry face.

"Can't be the real stuff," suggested the inking interviewer.

He looked a bit embarrassed, and cocking his head at the famous wistful, wire-haired Fox Terrier angle, bestowed upon us a benign smile. "No; cold tea!" he answered simply. "But on stage you smile as tho you liked it!"

"Yes, I smile—thru my indigestion. A sense of humor is a valuable asset, either in comedy or tragedy," parried he.

They say Harry Beresford is wistful. He is also delightfully whimsical. It was whimsicality that prompted him to say in response to our request to talk about his successes, "I've had my ups-and-downs to lend zest to the successes. Why, I've even slept in the park!"

"How awful," we sympathized.

"No, great!" said he. "I had company. I met a dog about town that also hung out in the park that night. And, furthermore, I was not broke (that's the worst feeling of all). I had a check for \$250 and a dime in my pocket. Nobody knew me in those days, so I couldn't get it cashed on short notice. So friend dog and I spent the night in the park, exchanging confidences and counting the stars. In the morning the dog and I spent the dime for a coffee ring and shared the crumbs with the fishes."

Mr. Beresford, who lent the charm of his whimsicality to the role of "Peep o' Day" in Irvin Cobb's "Boys Will Be Boys" in 1919, came to America from London, where he was born in the year of '86. He then played a juvenile role with Henry Dixey, but soon began to specialize in old man roles. He starred for nine years in a touring company, was featured in "The Professor's Love Story" and appeared in a Charles Frohman production, entitled "Conspiracy".

In discussing his present role, Mr. Beresford said: "I've never been so happy in a role before, unless that of the professor in 'The Professor's Love Story'. Both characters afford splendid opportunities for utilizing the heart appeal that finds its way to that wonderful sympathetic something which lies deep down within the soul. Blend with this heart appeal the lightning touch of humor and you have the elements of successful acting."

Mr. Beresford then ran his fingers thru his thick crop of hair—dark hair mixed with gray. "This is the first role in which I have not worn a wig in years and years," said he.

"It must help along the naturalness of the role," we commented, for want of something better to say.

But Mr. Beresford was not at loss for something better to say. He said: "It isn't merely BEING natural that lends realism to acting. It's APPEARING natural that counts. The natural gestures of life to seem natural on the stage must be broadened a trifle, subtly. The same thing applies to the voice. The volume of the natural speaking voice must be enlarged. The conversational tone makes the actor seem very unreal to his audience if he must resort to cupping the ear to hear."

"I had a cold when I first appeared in 'The Old Soak' and the suspicion that the audience was straining its ears to hear made me more miserable than did the cold itself."

We almost bowed Mr. Beresford off his feet by asking him if he ever received any "notes of admiration". His nice brown eyes twinkled, he ran his fingers thru his hair and ha-ha'd. Then he admitted that he received requests by mail for parts of the little speeches made by him in "The Old Soak", and that "some folks even ask for a photograph".

Mr. Beresford was once asked to play Mr. Bacon's role in "Lightnin'" so that Mr. Bacon might take a much-needed rest. But Mr. Beresford declined on the ground that he was not an imitator. He preferred to portray himself. And it looks as tho this self that now looks out of those haunting photographs of "The Old Soak" in Broadway's shop windows

(Continued on page 25)

DRAMATIC NOTES

Beryl Mercer will be with "The '40ers". Arthur Donaldson has a part in "Virtue-?". Janet Beecher is rehearsing in "The Love Child". Hans Robert and Valerie Valerie will be in "It Is the Law". Mrs. Kate Jepson's address is now care of "The Forrest Home, Holmesburg, Pa."

Helen Gabagan is to be featured in O. P. Heggie's offering of Molnar's "Fashiona for Men". Florence Flinn, who was in "The Exciters", is in "Partners Again" at the Selwyn Theatre, New York.

Francis Byrne is featured in lights and billing with Lola Fisher and Alfred Lunt in "Banco" at the Ritz, New York.

Frances Underwood will be in Thompson Buchanan's "The Sporting Thing To Do", in which the Morosco Holding Company will feature Emily Stevens.

It is reported that Margaret Lawrence, who has been appearing in James Forbes' "The Endless Chain", will be featured by Sam H. Harris in "Secrets".

Henry Walthall announces he has quit the films and is on his way East to appear in "The Unknown", by Ethel Clifton, which was tried out in Los Angeles.

Roland Young, slated to appear in "Pomero's Past, will pinch hit for "The '40ers" at the Punch and Judy, New York, while awaiting rehearsals.

A No. 2 company of "Her Temporary Husband" has been sent on the road. It played at the Kingston (N. Y.) Opera House October 26. Garland Gaden is the featured member of the road company. Others in the cast are: Emory Ellis, Oscar Madison, Laura Lorraine, Franklin Thomas, Ellen Stevenson and Edward Osler.

Amsterdam, N. Y., had an opportunity to see a real Broadway production October 23, when Nance O'Neill made a pre-New York appearance in her own starring vehicle, "Fields of Erin". The Amsterdam Evening Recorder had a splendid review of the play, the performance and the production, all three of which came in for high praise. Miss O'Neill was supported by Alfred Hickman, Grant Stewart and other well-known players.

Our editorial in last week's issue anent dressing rooms prompted a well-known actor to offer the following suggestion, viz.: "Equity should instruct its deputies to make an inspection of the dressing rooms of a theater on his arrival. If there are any markings on the walls or other disfigurements, he should report them with the number of the room. The next deputy should do the same thing; the next and the next. In that way it will only be a question of time when the dressing room hog will be singled out and properly classified."

HAMLET CAST SELECTED

New York, Oct. 30.—It was reported today that the more important members of the cast for Arthur Hopkins' production of "Hamlet", with John Barrymore in the title role, have been chosen. November 21 is set for the Broadway presentation. It is expected that Rosalind Fuller will play "Ophelia", John S. O'Brien "Polonius", Frederick Lewis "Horatius", Sidney Mather "Laertes", Tyrone Power "the King", Blanche Yurka "the Queen" and Whitford Kane "the first gravedigger".

THEATER GUILD'S NEXT

New York, Oct. 30.—The Theater Guild announces that its next offering will be A. A. Milne's "The Lucky One". "R. U. R." will be moved November 20 from the Garrick to the Frazee to make room for the latest work of the author of "Mr. Pim Passes By", which is listed as one of the Guild's successes.

MRS. LOFT, JR., ON STAGE

New York, Oct. 30.—Mrs. George W. Loft, Jr., daughter-in-law of the candy manufacturer, has gone on the stage. She is appearing in "East Side—West Side" at the Nora Bayes Theatre. She was instructed by Iliada Spong. "Betty Atwell" is the stage name she had adopted.

"SEVENTH HEAVEN" DUE

New York, Oct. 30.—John Golden announces that he will present Austin Strong's "Seventh Heaven" tonight at the Booth Theatre. In the cast will be Helen Manken, George Gaul, Frank Morgan, Marlon Kerby and Hubert Druce.

ARE YOU TALENTED?

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SMITHSON PRESENTS PLAY

New York, Oct. 30.—Frank Smithson, director, has acquired the rights to "The Man on the Balcony", a comedy-drama, by Emil Mytry and Herbert Hall Winslow, which was presented for the first time Friday night in Stamford, Conn. In the cast, which is headed by Cyril Scott, are Ottola Nesmith, Franklin Dawson, Noel Leslie, James R. Waters, Wm. Lennox, Hal Briggs, Wm. Walcott, Frederick Karr, Lillian Brennan, J. Strachan Young, Ben Roberts and George Harcourt.

EMERSON-LOOS COMEDY

New York, Oct. 30.—John Emerson and Anita Loos have written for production by A. H. Woods "The Whole Town is Talking", a comedy, which already is in rehearsal. In the play Gladys Frazin will be a motion picture vampire, which may give some hint as to the theme of the piece.

PEMBERTON TRIES AGAIN

New York, Oct. 30.—Brook Pemberton, not discouraged by one failure so far this season, tried out his latest effort, "Six Characters in Search of an Author", at the Beechwood Theatre, Scarborough-on-the-Hudson, Friday evening. Pemberton and his players were guests of the Beechwood Players. On Saturday and Sunday evenings there were dress rehearsals before the dramatic classes of Columbia and New York universities, with their formal Broadway opening set for tonight at the Princess.

"BARNUM" COMING

New York, Oct. 30.—After a two weeks' tour, which gets under way next Monday at Atlantic City, Louis Werba's production of Philip Bartholomae's "Barnum Was Right" is figured to reach Broadway. In the cast are Arthur Aylsworth, Boots Wooster, Lilyan Tashman, Susanne Willis, Charles Laitte, T. J. Kerrigan, Ruth Hammond, Josephine Steven, Chester Morris, William Jordan and Robert Thorn.

"THE BOOK OF JOB"

New York, Oct. 30.—Stuart Walker is re-visiting "The Book of Job", which was seen here several seasons ago, for five special performances at the Cort Theater this week. The play will be put on Monday, Tuesday, Thursday and Friday afternoons and Saturday morning for the Near East Relief.

EUGENE O'BRIEN ON STAGE

New York, Oct. 30.—Eugene O'Brien, who some seasons ago deserted the stage for the films, is rehearsing in Robert L. Dempster's "Steve", in which he will return to his first love. George M. Gatts is the producer.

"A CLEAN TOWN" COMING

New York, Oct. 30.—"A Clean Town", latest play of the Nugents, who found Broadway popularity and success with "Kempy", is booked for New York in about a month. It was produced in Washington last week.

"MERTON" FOR THE CORT

New York, Oct. 30.—"Merton of the Movies", new Kaufman-Connelly comedy, based on the novel of the same name by Harry Leon Wilson, is scheduled for Broadway presentation at the Cort Theater November 13. "Captain Applejack", in which Wallace Eddinger has been starring there, is set to open in Boston the same night. In addition to Glenn Hunter and Florence Nash, the cast of "Merton" includes Romaine Callender, J. K. Murray, Gladys Feldman, Edwin Maxwell, John Webster, Lynn Pratt, Lucile Webster, Bert Melville, Edward M. Favor, Clara Sidney, Alexander Clark, Jr.; Tom Hadaway, Albert Cowles and Billy Janney.

POLLOCK NOW MANAGER

New York, Oct. 30.—Allan Pollock so resented the idea of closing "A Bill of Divorcement" in Chicago and sending the piece to Detroit, that he obtained the consent of Charles Dillingham and has taken over the show, to take effect today. Tonight he figures to start a run of the piece under his own management, and continuing also as the star at the Central Theater, Chicago, and has taken a lease of six weeks on the house to prove his faith in his argument that the play was closed too soon.

KILBOURN GORDON BACK

New York, Oct. 30.—Mr. and Mrs. Kilbourn Gordon returned last week from London on the liner Majestic. While abroad Gordon saw the opening of his production, "The Cat and the Canary", which has been such a success on Broadway, and also made a few side trips, including a look at Paris. He returned to New York sooner than he had planned to be in on the opening of "Find Cynthia", the Stuart Benson play which is set for tryout in White Plains this week.

HELEN MacKELLAR SOON

New York, Oct. 30.—After a special two weeks' engagement in Toledo at the head of a stock company, Helen MacKellar will return to New York to start rehearsals of a new play under the management of A. H. Woods. In Toledo Miss MacKellar will appear in "Back Pay" and "Buddies".

PLAY FOR WILL ROGERS

New York, Oct. 30.—A most important item of news to stage folk was buried as a note in local newspapers last week. This disclosed that Booth Tarkington has been engaged by Florenz Ziegfeld, Jr., to write an American comedy for Will Rogers. It is said that the piece will be offered to Broadway next season.

MRS. FISKE AIDS

New York, Oct. 30.—Mrs. Minnie Maddern-Fiske and Robert Milton have been added to the advisory board of the Players Company, which is preparing to present John Luther Long's "Crowns" at the Provincetown Theater next month.

SUNBURY THEATER LEASED

Sunbury, Pa., Oct. 30.—Raymond G. Leitzel, Frank Gusek and Earl Moser, of Shamokin, have leased the Chestnut Street Opera House here for a year at \$4,000, with the privilege of buying for \$33,000. The theater was built by James C. Parker for his own and the amusement of his friends.

MARGARET LAWRENCE SAILS

New York, Oct. 30.—Margaret Lawrence has sailed for London to see "Secrets", in which it is planned she will star for Sam H. Harris. Fay Compton has the featured role in the London production. Miss Lawrence, who is Mrs. Orson Munn in private life, was accompanied by her mother on the Aquitania.

GETS LONDON COSTUMES

New York, Oct. 30.—David Belasco has arranged with B. J. Simmons & Co., theatrical and historical costumers, of London, to furnish wardrobe for "The Merchant of Venice", in which David Warfield will be seen this season on Broadway.

"IT ISN'T BEING NATURAL BUT APPEARING NATURAL THAT LENDS REALISM TO ACTING"

(Continued from page 24)

may enjoy as long a run as Frank Bacon in "Lightnin'". After that Mr. Beresford would like nothing better than to revive "The Professor's Love Story". His heart is sort of set on it.

Then we were obliged to say good-by to "The Old Soak". He had to go upstairs to be transformed into citizen Beresford, for whom a nice dinner was waiting at home. And we'll bet that in addition to the dinner there was an adoring dog, a twittering canary and a purring puss awaiting the return of the Whimsy Man.—ELITA MILLER LENZ.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, October 28.

IN NEW YORK

Table with 3 columns: Play Title, Theater, Performances. Includes titles like 'Able's Irish Rose', 'Awful Truth', 'Banco', 'Captain Applejack', 'Cat and the Canary', etc.

IN CHICAGO

Table with 3 columns: Play Title, Theater, Performances. Includes titles like 'Anna Christie', 'Cat and Canary', 'Charlatan', etc.

STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

VISITING STARS WITH McLAUGHLIN PLAYERS

Joseph Schildkraut, Patricia Collinge, George Sidney and Will Rogers Among Those Engaged

Cleveland, O., Oct. 28.—Robert McLaughlin has announced an interesting list of visiting stars to appear with the McLaughlin Players at the Metropolitan Theater, including Joseph Schildkraut, who is to appear for one week in December in "Lillom", and for a second week in another play, possibly "Romeo and Juliet". He appeared in the former play at The Hanna last week. His return engagement is made possible by the fact that three weeks elapse between his present tour and his next New York engagement with the Theater Guild.

Week after next Patricia Collinge will appear with the Metropolitan Company in "Polly Preferred", and George Sidney comes to the Metropolitan next week in "Welcome Stranger". Will Rogers is to appear next spring in a comedy, his first play, and this premiere is scheduled for the Metropolitan at the end of Rogers' tour in the "Ziegfeld Follies". Robert McLaughlin arranged for the new schedule of plays last week while in New York.

Engagements either signed or projected now include Grace Valentine in "Lombardi, Ltd.", and "Upstairs and Down", Lon Tellegen in "Blind Youth", Richard Carle in "Mary's Lamb", Belle Bennett in "Lawful Larceny", Vivian Tobin in "Little Old New York", Arnold Daly in "The Bad Man", Emmett Corrigan in "The Monster".

The visiting star system, it will be noted, will give theatergoers a chance to see plays which otherwise would not reach Cleveland.

McLaughlin's list of plays, for which visiting stars have not yet been engaged, include Cohan's "The Meanest Man in the World", "Bluebeard's Eighth Wife", "Main Street", "Seventeen", "The Nightcap" and "The Mountain Man".

STOCK FOR QUINCY

The Empire Theater at Quincy, Ill., will house the Beveridge Players this winter, opening November 12 with "Sinners". The policy will be to produce only Metropolitan royalty plays at popular prices that will be within the reach of everyone. Earle Ross, well known in Chicago stock circles, will alternate in leading roles with Glen L. Beveridge, while Jessalyn Delzell will handle all leading feminine roles.

"Sinners" is to be followed by such bills as "Turn to the Right", "Experience", "East Is West", etc. There are to be two bills a week, changing Sundays and Thursdays. A cast of Metropolitan players is now being assembled by Messrs. Beveridge and Ross, who are responsible for the undertaking.

A complete roster will be given in the next issue of The Billboard.

Wallace Sackett, a well-known Eastern journalist, will have charge of the publicity and business management of the company.

NATIONAL THEATER STOCK

Chicago, Ill., Oct. 26.—The National Theater Stock Company on the South Side, having produced plays of importance for many seasons past, is stealing a march upon its own former record in the matter of famous productions. The company opened the new season this year with "The Nightcap", Gertrude Bondhill playing Agn with much sympathy and some finesse. "East Is West" followed—Miss Bondhill handling the long part of Ming Toy with a great deal of charm after only a week of rehearsal. "Three Wise Fools" will follow "East Is West". "Dear Me" is scheduled, along with "Rose of Killarney" and many other plays which have scored downtown.

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

CLARA BEYERS ILL

Vancouver, B. C., Oct. 28.—The Associated Stock Players, who opened at the Empress August 14, and presenting latest releases, are going strong. Last week "Getting Gertie's Garter" drew capacity. The roster includes Margaret Marriott and J. Anthony Smythe, leads; Misses Valentine Sydney, Evelyn Atkinson, Agnes Burton and Polly Faulkner, and Arthur Allard, Lee Morris, Francis Compton, James Smith and Reynolds Denniston. Director, Rupert Drum; stage manager, John Nickerson; scenic artists, Geo. Hermance and Dave Lander; manager, back and front, Barney Groves.

Clara Beyers (now down with appendicitis in Frisco), Dick Fraser and Nina Gallbert are joining shortly.

SIDONIA ELIN LEAVES WILMINGTON PLAYERS

Wilmington, Del., Oct. 25.—"Step Lively, Hazel" is the Wilmington Players' offering at the Garrick Theater this week. As farce seems to be popular with the audiences the management has very liberally responded with this particular type. Fortunately both Robert Lynn and Estelle Reilly have proven adaptable and have given consistent performances. Miss Reilly, in the part of "Hazel", gives to the performance just as much thought and attention as to the heavier roles and has added another notch to her rapidly increasing list of friends.

The departure of Sidonia Elin for a New York production has left a void, not only in the company but among a large coterie of friends, who wish her well.

AL C. WILSON



Enjoying his second season as character man with the Grand Players in Davenport, Ia. Mr. Wilson has directed stock companies in Oak Park, Ill.; in Canada, Wheeling, W. Va.; Pontiac, Mich., and other large cities.

NEW LEADING LADY WITH HOWLAND STOCK

Ennice Richards has succeeded Dorothy Mitchell as leading lady of the popular Val Howland Stock Company. Miss Richards is well known in stock circles on the coast, having been connected at various times with different companies of the Wilkes organization. Val Howland's company plays split-week stock, spending half a week each at the Rose Theater, Everett, Wash., and the Fay Theater, Olympia, Wash.

STOCK ACTOR CRUSHED TO DEATH BY ELEVATOR

Chattanooga, Tenn., Oct. 25.—While entering the elevator to go to his room Lawrence Brigham of Bloomington, Ill., playing leading roles with the Fernch Players, at the Bijou Theater, stumbled and fell, knocking the elevator boy away from the lever, and released the elevator, which started up, crushing the actor to death.

LUCAS PLAYERS CLOSE

Atlanta, Ga., Oct. 23.—Announcement has been made by the Southern Enterprises, Inc., which has its main offices here, that the Lucas Players in Savannah, Ga., who have been playing stock during the summer, will close for an indefinite period on November 4.

BEN TAGGART JOINS MINNEAPOLIS PLAYERS

Minneapolis, Minn., Oct. 27.—Ben Taggart, ex-army captain, made his bow with the Minneapolis Players at the Shubert Sunday matinee in "Dear Me". Mr. Taggart has appeared with the Baker Stock Company, Portland, Ore.; Alcazar company, San Francisco, and with stock companies in Lawrence, Mass.; Washington, D. C.; Trenton, N. J.; Columbus, O.; Milwaukee and Philadelphia. He has also been with road companies and in movies. He was engaged this fall for a new play by Frederick and Fanny Hatton to be presented on Broadway, but at the last moment the management decided to postpone the production, making him available for local stock, according to an announcement.

WILKES GOES LONG WAY TO SEE "THE FOOL"

Tom Wilkes, manager the Majestic Theater Repertory Company, Los Angeles, traveled six thousand miles to see the New York opening of "The Fool", Channing Pollock's beautiful new play at the Times Square Theater. Mr. Wilkes has returned to Los Angeles. His unprecedented interest was born of the tremendous success "The Fool" achieved in Los Angeles when produced in Mr. Wilkes' theater in that city last July, a success which he had the happiness to see repeated in New York.

GRIFF BARNETT

To Manage Metropolitan Theater and Direct Stock Players—Edmonton (Alta.) Stocks Prosper

Edmonton, Alta., Oct. 26.—The Allen Players made a successful incursion into the musical comedy field last week. They are well equipped to do this as Verna Felton has an unusually pleasing singing voice and knows how to put a musical number over and there are several other good voices in the company. A small and attractive chorus of local girls with nice voices was used. The work of the whole company was up to the mark and, as usual, the settings were of a high order. Business was excellent.

The Metropolitan Players did excellent business last week with a first-class performance of "The Fortune Hunter". Alexis B. Luce scored a hit in the name part. His attractive personality fitted well into a part of this kind. Jane Aubrey as Betty Graham was all that could be wished. Fred Sullivan as Lockwood and Tom Sullivan as Sam Graham gave sterling performances. All the other parts were capably handled.

Commencing this week, Griff Barnett becomes manager of the Metropolitan Theater and director of the Metropolitan Players. Mr. Barnett has served in these capacities for the past five years with Frank Gazzolo and with the National Theater, Chicago.

BALDWIN STARTS REHEARSALS

Atlanta, Ga., Oct. 26.—Walter S. Baldwin, managing director of the Forsyth Players, left for New Orleans Tuesday afternoon, where he will start rehearsals with the St. Charles Players. During his recent trip to New York he engaged the following players: Foster Williams, leading man; Leona Powers, leading lady; William Melville, James Dolan, Guy Hittner, Orris Holland, Alice Buchanan, Ruth Harding, Antoinette Roche, Shirley Grey; Lee Sterrett, director; Robert Jones, assistant director; Wilson Calhoun, stage manager; O. W. Wegner, art director and scenic artist.

The St. Charles Players will open at the Orpheum Theater November 5 in "Polly With a Past", to be followed by "Adam and Eva", "East Is West", "Up in Mabel's Room", "The Broken Wing", "Cappy Ricks", "The Nightcap" and "Daddies".

"THE DOORMAT" FOR N. Y. RUN

Wilmington, Del., Oct. 25.—The new H. S. Sheldon play, "The Doormat", opened Tuesday night at the Playhouse to a capacity house. Lois Bolton, Harry Benham and Howard Nugent shared the work as well as the honors. The plot revolves around the "doormat", member of a family who unload all of their gronches and their burdens upon her and she ultimately rebels and becomes a butterfly. Miss Bolton surpasses her former performances in "Adam and Eva" and gives a most delightful interpretation. Howard Nugent gives a very finished performance as Judge Cavender, the absent-minded father, and Harry Benham, quite as handsome as ever, sets an entirely new standard for leading men.

"The Doormat" is en route to New York and should have a prosperous run. Its performance here was attended by several members of the Players and Patrons' Associated, Inc., as well as a number of prominent New York theatrical people.

SEASON LOOKS BRIGHT FOR LAVERN STOCK CO.

Stonx City, Ia., Oct. 27.—The Dorothy Lavern Stock Company, under the management of Al Jackson, who also operates the theater, opened its season at the Rialto October 8 in "Buddies". While business the first week was only fair, the second week showed a substantial gain, and the company is receiving many favorable reports, making the outlook for a long season very bright. The current week it is offering "The Nightcap", with "East Is West" to follow, week of October 29.

The cast includes, besides Miss Lavern, Melvyn Hesselberg, Myles Putnam, Pierre Akey, Jack Kingston, Jack Conley, Wm. Harter, Marvin Gunderson, Beatrix Lewis, Mae Rey, Blanche Ridnour, Chas. Philpps, director; LeRoy McNeil, scenic artist.

Underlined plays are "Three Wise Fools", "The Broken Wing", "Welcome Stranger" and "Experience".

TRANSLATE "S. S. TENACITY"

Cleveland, O., Oct. 27.—The third production to be given this season at the Playhouse is a literary play, "S. S. Tenacity", from the French of Charles Vidrac. This play was presented in New York last season and is described as a realistic comedy in three acts. The Playhouse version was translated by John S. Newberry, of Cleveland, former president of the Playhouse group.

Gene G. Harper has recently closed a season of fifteen weeks as stage director of the stock company at Asheville, N. C.

STOCK CHATTER

Mona Morgan is broadcasting Shakespeare on the W. J. Z. Newark radio. She recently lectured on the subject at Pennsylvania State College.

William J. Townshead of the B. F. Keith Players, Union Hill, N. J., recently gave a distinguished performance of Charlie Yang in "East Is West".

Chas. Squires will close as scenic artist with the Mae Desmond Players, Philadelphia, and open with the President Players, Washington, D. C., November 6.

The Vaughan Glaser Players gave a revival of "Are You a Mason?" at the Uptown Theater, Toronto, Can., last week. The local press spoke very highly of the production as a whole.

William Boyd, former director and leading man with the Proctor Players in Troy and Albany, N. Y., is rehearsing in a new show which Kilbourn Gordon will present on Broadway.

On Monday night, October 23, the Mae Desmond Players opened their second week of their Philadelphia engagement at the Desmond (formerly the People's) with "Up the Ladder". Business the opening week was capacity at every performance. "Within the Law" next week, then "Ladies' Night".

In Providence, R. I., the evening of October 22, the Bonstelle Stock Company presented "Justice", the first of the "by request" plays. The company has taken a firm hold on the local theater-going public, and the second season of the company promises to be even larger than last year, when Miss Bonstelle opened there shortly after the Albee stock ended.

Laura Arnold, leading lady with the Colonial Players, Albany, N. Y., two years ago, has been signed to play the principal role in "Virtue", which is to be presented in New York Thanksgiving week by the Empire Play Company, Inc. Miss Arnold was leading woman for William Collier in "Nothing But the Truth", and sang the prima donna role opposite John Charles Thomas in "Maytime".

TWO STOCKS IN PITTSFIELD

Pittsfield, Mass., Oct. 27.—There is to be no scarcity of stock entertainment in Pittsfield this fall and winter, if present indications are any criterion. Not only will the Union Square have a company, but the Colonial as well. The stock season at the former house opens October 30, with "Nice People" as the initial play. In the cast presenting the Rachel Crother's comedy will be Ruth Saville, Guy Harrington, Marion White, Harry Lyons, Frederic Ormonds and Helen Robinson. Miss Saville and Mr. Harrington are to play leads, Forrest Cumming will direct and Ralph Whitehead will handle the stage.

The company at the Colonial will get under way November 6 in "The Man Who Came Back", followed the next week by "The Meanest Man in the World". Willard Dashiell will again be at the helm. From the plays mentioned it can be seen that both companies intend to start out strong in their bid for the support of local stock fans. That both groups will prosper financially seems very doubtful, for Pittsfield is not a large city and there are other theaters besides the Union Square and the Colonial to attract at least a part of its amusement-going public. The house has become fixed in the minds of stock fans as one devoted to their particular brand of entertainment. L. H. Raymond will probably be able, however, to entice some patrons from his old stand to his new. The personnel of the two companies should also be a factor in deciding which theater is to win. With vaudeville at the Majestic Theater, and pictures at the Capitol, Strand, Spa and Tyler, the city will have plenty of entertainment. There is gossip that Goldstein Bros. have been making tentative negotiations for the purchase of the Majestic Theater.

McLAUGHLIN HAS NEW IDEA

Cleveland, O., Oct. 27.—A short time ago Robert McLaughlin attracted attention in theatrical and publishing circles by installing a book shop in the foyer of the Metropolitan Theater, and now he has gone his original idea one better by purchasing 2,500 copies of the novel, "Miss Lulu Bett", for free distribution. A copy of the book is being given to each purchaser of \$2 worth of tickets for the performance this week of "Miss Lulu Bett", a play based on the novel.

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BALL ANNOUNCES CLOSING OF SEASON IN WHEELING

Wheeling, W. Va., Oct. 26.—"She Walked in Her Sleep", a rather forced and hackneyed comedy, is being given a creditable presentation by the Jack Ball Players at the Rex Theater this week. Milton Kibbee bears the brunt of the work, and gives a corking performance as Charlie. The action never lags for an instant while he is on the stage, and he reads and plays always with a fine sense of dramatic values and intelligence. It is pretty safe to predict that in the not very distant future Mr. Kibbee will be a real dyed-in-the-wool leading man. George Whitaker appears quite at home as the droll Bill Bruce, and Frank Gallagher is a splendid Dr. Keith, while Edwin Scribner plays John Arnold most effectively. But the real hit is scored by Lois Wilson, who is enormously good as the slave—her ludicrous appearance as she enters for the first time gets a laugh, which seemingly grows with everything she says or does. Florence Lewin is a charming little lady with somnambulist tendencies, and Eva Sargent and Dixie Dow make the most of their meager roles as auspicious wives. Laura Brooks plays a mother with fine poise and sweetness.

Two beautiful sets are furnished by Francis Boyce. Manager Ball made a curtain announcement yesterday, stating that the engagement was limited to three more weeks, and advised that the next three plays were too good to be missed, laying particular stress on "Lilies of the Field", next week's offering. His remarks were received with great humor and applause by the audience, for Jack Ball is very popular here, and there is no doubt but that Wheeling will say good-by to his company with genuine regret.

SAYLES PLAYERS OPEN IN NEW CASTLE, PA.

New Castle, Pa., Oct. 26.—The opening play presented by the Sayles Players here was "The Naughty Wife", and served to introduce a number of new faces to New Castle, some of which will become popular—others—maybe. Frances Sayles, who appeared here some years ago, along with Gene Lewis, Olga Worth and others, was seemingly remembered by a number of those present with the undersigned Wednesday night. Sayles has a manner of selling himself that will no doubt get the money, but he commits a few indiscretions, from a dramatic standpoint. But that he has personality, an indispensable asset in stock, is not to be denied. His leading lady, Marion Grant, was happily cast as the "Naughty Wife". That she has a pretty face and beautiful clothes is evident, but New Castle won't long tolerate any "Ritz" affectation of speech, unless maintained through

out a play. Under strict direction Miss Grant has possibilities, if she will be natural. But New Castle is rather tired of being considered a "lick town" and "N'Yawk" (or Boston or Chicago) mannerisms soon become odious. But in sweet ingenueness Miss Grant will fill the bill, tho it is her own fault if she allows herself to be content in pleasing only the eye. Grant Martin is an acceptable juvenile, and aside from one or two places is sincere in the opening play. Frederic Clayton, in the "Bishop", showed that he is an oldtimer; Sadie Belgrade is excellent in "Nora" and is bound to be popular here, as is Mr. Marlow. The balance of the cast is competent and the presentation is very good from a technical standpoint, and the 55c admission should, with a few changes, make the engagement profitable for Mr. Sayles. Dave Hellman can put the show over if anyone can. Harrison Rankin is the artist. The stock lays off Saturday to let "Shuffle Along" have the boards, due to previous booking. "Jim's Girl" is billed to follow.

GARRICK PLAYERS PUT ON "THE SKIRT"

Milwaukee, Wis., Oct. 27.—"The Skirt", the vehicle in which Bessie Barriscale returned to the speaking stage, is this week's play at the Garrick. It is a rather new idea, but the novelty palls after about two hours of playing, and as the audience is in on the secret from the first, there are no surprises to bolster up the lagging attention. There is enough shooting to drive a nervous person into hysterics.

Myrtle Ross acquits herself successfully as the "gal" masquerading as a boy and deserves credit for a lot of hard work. Howard Hall looked like Tom Mix, which is about all he had to do. Bert Brown made a very good Chinaman and Jay Collins was fair as the leader of the cowboys. Esther Evans and Blosser Jennings did well as an elderly couple and Edward O'Malley and Gale Sondergaard played two young lovers with the right spirit. Some of the other parts were well played, some were not. The scenic investiture was deserving of praise.

Last week "The Mountain Man" was given a fair performance. Howard Hall in the title role failed to measure up to the part. Hall put too much emphasis on the comedy, which we believe was not the author's idea. Myrtle Ross played the girl very good. The high light of the performance was the playing of an old hill-billy by Oscar O'Shea. The support was satisfactory and again the mounting was noteworthy.

Next week, "Main Street"—H. R.

"GETTING GERTIE'S GARTER" Sets New Mark in Baltimore for Long Run

Baltimore, Md., Oct. 26.—"Getting Gertie's Garter" is still getting theatrical records hereabouts. After setting a new mark for a long run last week, when it played its fourth consecutive week, it put itself a notch higher by continuing to play to crowded houses for the fifth straight week. Manager Fred Schanberger, Jr., of the New Lyceum, and Producer George Marshall, whose stock company is setting this mark, say "Gertie's Garter" will continue to be sought as long as the houses warrant it. Baltimore is agog over the record run. Sue MacManamy, who is playing the lead and who in reality is an actress best suited to more dramatic roles, has shown her versatility by her excellent work during the present run.

WESTCHESTER PLAYERS OFFER "MAIN STREET"

Mt. Vernon, N. Y., Oct. 26.—The Westchester Players' presentation of "Main Street" at the Westchester this week is interesting for several reasons. One, and perhaps the most important, is the fact that Sinclair Lewis wrote the latter half of his famous book (of which the play is a dramatization) in Mt. Vernon and some of the sidelights therein found are said to be the result of his observations here. Then there is a curiosity as to the manner in which Mt. Vernonites will regard and receive the play, as this city, a small one, has a population partly cosmopolitan and partly otherwise.

The Westchester Players give a good performance of "Main Street". Lillian Desmoude's Mrs. Will Kennicott is an intelligent, sympathetic, sincere character portrayal; Frank Thomas' Dr. Will similarly sketched, Director Ralph Murphy plays Erik Valberg; George Clarke, Percy Pollock, Madeline Davidson is the socially inclined Juanita Haydock; Seth Arnold, Ezra Stroubody; Boyan Tromen, Bes Sorenson. Laurett Brown is cast as Maud Dyer; J. Dallas Hammond, as Billy Dyer; James Hayes, as Teddy Le Duc. Mary Hart and Violet Haymes and Boyen Tromen are also present. Several of these players are new to Westchester patrons. Scenically, the production is splendid. The "Main Street" set compares favorably with the kind that is supposed to be characteristically Broadway.

Next week, "Twin Beds".

SAN DIEGO STOCK BRIEFS

San Diego, Calif., Oct. 24.—To open the winter season, Sir James Barrie's whimsical comedy, "Alice Sit-by-the-Fire", has been selected by the San Diego Players for production early in November, and rehearsals have already begun. The play will probably be given in the Spreckels Theater, awaiting the completion of their own building in Balboa Park.

The Colonial Players at the Colonial Theater are having a successful season, this week's offering being "Every Man's Daughter", with Charlotte Treadway and Ferdinand Mueller playing leads.

WORTH GOING AFTER

Cleveland, O., Oct. 26.—One of the leading newspapers of Cleveland, together with Robert McLaughlin, Cleveland producer, is offering a prize of \$500 for the best play written by an amateur playwright. Frank Craven, author and star of "The First Year", playing at the Ohio this week, is to talk on the art of playwriting at the Thimble Theater for writers interested in this contest.

CHANGES IN FORSYTH CAST

Atlanta, Ga., Oct. 26.—For this week Managing Director Walter S. Baldwin has on display "Parlor, Bedroom and Bath" and large audiences appear to be enjoying the many funny and somewhat risque situations. Several new members of the Forsyth Players make their formal bow this week. The farce is staged under the direction of Gus A. Forbes, who is proving his ability in this field as well as being an efficient actor.

John Litel is again the spineless husband with horn-rimmed glasses, and far surpasses his attempt at this line of comedy which he put over with a bang in "Up in Mabel's Room" a few weeks ago. If that was a scream, this is a riot. His versatility is a revelation each week, and this Reggie coming after so many masly roles is a wonder. There are times during the action of the farce when Mr. Litel and Katherine Givney bring down the house and they are left in a close embrace, unable to continue their lines because of the uproar. Miss Givney as Polly Hathaway shares the honors with Mr. Litel, and makes full use of her many spicily lines, but her little snappy mannerisms are what bring her role far above the commonplace. In a good many ways Miss Givney is doing her best work so far and that is saying something.

(Continued on page 29)

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(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

FIRE DESTROYS TENT THEATER

**Hila Morgan No. 2 Show Loses
All Equipment at Russell-
ville, Arkansas**

Russellville, Ark., Oct. 26.—The Hila Morgan No. 2 show, which was playing a week's engagement here, burned this afternoon, the fire, it is said, originating from the heating plant. The tent and all equipment, costumes and scenery were a total loss, running into several thousand dollars.

The players of the No. 2 show were headed by the Artell Sisters, Winnie, Mildred and Hila Mabel.

KOHLER PLAYERS IN MISSOURI

The Jack H. Kohler Players, under the management of Lawrence Nolan, are back in Missouri after a six weeks' tour of the coal mine district of Illinois. Business is much better than in the mining country. The company opened in Perry October 15 in opposition to the Oleson Players under canvas, but business was good all week. It is getting cool and theaters feel good to the members after a canvas season. Louis Marshall is closing to go in the coal business in Chicago and was replaced by Maurice Luckett, who recently closed with the Glenn Beverage Show. No other changes have been made since the opening and all are doing well. Valle Jo McGlasson, who has been visiting with Mrs. Kohler the past few weeks, is leaving for her home in Centralia, Ill., and will be missed by the bunch. Mrs. Rose Nolan, of Boulder, Col., is with the company for a two-week visit with her son, Lawrence Nolan, and as it has been two years since they have been together the visit is a wonderful pleasure to both as well as to the entire company. The show is 100% Equity and carries plenty of scenery, effect and new plays and making many friends in all towns played.

N. & L.'S NO. 2 "TOM" SHOW TO OPEN NOV. 11

According to Business Manager Thos. Alton, the Newton & Livingston "Uncle Tom's Cabin" Company is pleasing large audiences everywhere and giving genuine satisfaction. Messrs. Newton and Livingston are said to be making a fine reputation in the towns played and leaving an impression that will insure them crowded houses on their next visit. A large sum of money is said to have been invested in making this one of the foremost "Tom" shows on tour. The owners feel that no time has been so opportune as now for the advent into the field of a No. 2 show, which will open November 10 at Kankakee, Ill., for a tour of Wisconsin, Iowa, Illinois, Missouri and Michigan.

MANHATTAN PLAYERS IN AUBURN

Auburn, N. Y., Oct. 26.—A week of corking good plays presented by the Manhattan Players is announced for the entire coming week at the Auditorium. The company includes some particularly well-known players, James A. Hennessy, manager of the theater, stated today.

WOLCOTT BUYS NEW OUTFIT

Chicago, Oct. 26.—George E. Kohn, of the United States Tent & Awning Company, reports that F. S. Wolcott has purchased a big top, complete, with marquee, proscenium and seats, to be used the coming season.

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ROBERSON PLAYERS TO TOUR TEXAS ALL WINTER

The George C. Roberson Players are playing the South and will remain out all winter. Madam Marine and "The Great Firestone" are two of the feature acts with the company. Clarence Anskings, agent, knows how to get the customers in on the opening night and the show keeps them coming the balance of the week. Geo. C. Roberson is reported to have one of the best tent outfits on the road and gives uptown a noon-day concert with a big air callopo. A bally is also given at 7 o'clock in front of the big tent. Ohas. Worthan and wife visited the show in Poplar Bluff, Mo., and have returned to Chicago. J. Arthur Gordon, formerly with the Worthan Dramatic Company, joined the show in De Soto, Mo. This is the only change in the company this summer. The show is en route for Texas for the winter.

DODGE UPHOLDS PERFORMERS HAILING FROM NEW ORLEANS

The Billboard is in receipt of the following letter, signed Clifton Dodge:
"I am an old-time repertoire and stock manager and have heard a great many knocks against performers hailing from New Orleans, but am happy to state that six members of the J. G. O'Brien Stock Company, which I had the pleasure of seeing recently, are from the Louisiana city, and, believe me, they were the 'meat' of the show. From now on every time I get a chance to place a New Orleans performer I am going to do so. The following people are real thespians in every respect: Steve Reed, a song and dance B. F. comedian; Happy Gowland, a Toby comedian; Peggy Booth, juvenile; Roller Clayton, general business; Colletta Huff, soprano and ingenue; Frank Arena, a sweet ballad singer. Mr. O'Brien should feel proud of these people."

J. DOUG MORGAN A BIG HIT IN PARIS

The J. Doug. Morgan Tent Show No. 1, with J. Doug. Morgan himself, played Paris, Tex., the week of October 16 to reported turnaway business in opposition to the Chase-Lister Company. Mr. Morgan and his famous quartet, together with Neal Helvey, pianist, were entertainers and guests of the local Rotary Club at their banquet in the Gibraltar Hotel, and so popular were their numbers that the superintendent of the Paris schools, who was presented, invited them to sing at the high school auditorium the same evening. The six hundred students wildly applauded. Mr. Morgan and his entertainers were given a vote of thanks by both organizations.

WINTER RUN OF LaREANE STOCK IS MANAGER'S AIM

Coshocton, O., Oct. 26.—The LaReane Stock Company, which opened at the Mystic Theater October 16 for an indefinite engagement, closed its initial week last Saturday night after doing very good business. Mr. LaReane is to be complimented on his well-chosen cast, also Carl Clark, director, who also plays a leading role with the organization. The show as a whole is very good and undoubtedly will remain here all winter.

After the Saturday night performance Mrs. Carl Clark, who plays second leads, was tendered a birthday party by the members of the company and the employees of the theater. The affair was a decided success, and Mrs. Clark was the recipient of many beautiful gifts. The services of Que Lee were secured and he served a delicious chop suey banquet, covers being laid for Mr. and Mrs. Carl Clark, Mr. and Mrs. E. J. Scott, Mr. and Mrs. Paul Gross, Mrs. Emma J. Wright, Eva LaReane, Frieda Lee, Georgia and Mary Jane Lee, Elda Clark, Ruth Gross, Anna Marie Gross, Thelma Hoyt, Anna Clark, Harry LaReane, Harry Lee, Everett Arnhalt, Emerson Zang, Bernard Smith, Norbert Clark, Milton Logsdon, Ernest Ransbottom, I. S. Russell, Billy Seldon, J. M. Scott, Frederic G. Wright and Que Lee.

I. S. Russell, owner and manager of the Mystic Theater, is very much elated with the LaReane Stock Company, and has stated that he aims to continue, with the attraction throughout the winter.

HARTS LEASE MAXWELL PLAYS

The Hart Brothers' Stock Company, of Long Beach, Calif., has just leased "A Heart in the Redwoods" and "Kentucky Pats" from Ted and Virginia Maxwell. The Hart Brothers, who have enjoyed many successful stock seasons in Long Beach, plan to present the majority of the Maxwell plays this year, following in the lead of the Maylow Players in Marysville, who the last four weeks have produced four Maxwell plays, "Oakhurst", "Faith and Mary Ann", "The Prince of Hashim" and "The Land of Tomorrow".

BAKER TO PLAY THREE- NIGHT STANDS NEXT YEAR

L. G. Baker was a Billboard caller in Cincinnati October 23 and imparted the news that the tent season of Baker Brothers' Motorized Show came to a close in South Lebanon, O., October 25, and that the company will open in the houses this week. The outfit has been stored in Lebanon. Mr. Baker also stated that his intentions are to put out a three-night-stand dramatic company next season.

RUSSEL MURDOCK QUOTED

Backwoods audiences are the most fastidious audiences in the world, according to Russell M. Murdock, in an interesting article in Equity, the official organ of the Actors' Equity Association. They must have comedy, strictly and only. No matter how good the acting or the plot of a play, if it is short on comedy it is passe in the sticks. The little mountain dower is always warned from the seats when the double-dyed "villyun" steals up behind her, a dark scene brings meows and a kiss is audibly repeated, according to Mr. Murdock.

"Let the comedian open the bill with a funny fall on his first entrance and the stock of the company rises ten points in the minds of the audience," continues the writer. "Where do the managers obtain their plays? The small-town tent repertoire manager cannot always pay royalty on former New York successes, nor can he easily pirate them. Tent show managers could not use one play out of ten from New York on account of the size of the cast and due to the lack of humor and comedy. The same old play finally wore out and most of the tent show managers woke up. They found New York plays unsuitable or too high priced and with every avenue but one closed to them they turned to the rank and ranks of amateur unrecognized authors.

"Since 1919 90 per cent of the tent repertoire companies are playing good, new, original, snappy plays that have never seen New York. Some managers found another way out of the difficulty by writing their own plays. It seems only a matter of a few short steps between a tent-show playwright and not being one; it is not much of a job to write a familiar hill from memory; then it is not very hard to change the names, alter the scenes, modernize the language and present a new play. But this mode is not in general vogue. Most of our four-year crop of authors write original stuff. The basic skeleton may look familiar to an experienced observer, but the treatment is new and novel.

"There are only a few plots possible—a few when compared with thousands and thousands of plays—so a new author is handicapped by having the entire field from alpha to omega covered time and again by more experienced workers. His only chance is to introduce some new combinations and treat them a little differently. Many of these plays by the Great Unknown are true masterpieces as far as dialog goes, their only fault being usually in amateur construction. With a little consideration and big brother advice on the part of the New York producers we could soon have the greatest crop of new authors in the world.

"But the New York producers continue to comb Europe for material that is sometimes nauseating to clean, healthy America minds. The tent-show audiences by being very impatient and intolerant have forced the new authors to put into their plays both action and comedy—a provincial audience would not stand for a dull, draggy scene; they express their disapproval in no uncertain manner, but at the same time they can appreciate real wit and if given a meritorious performance they are fully as enthusiastic and bombastic in their applause as they are with their cat-calls.

"Again, the tent-show audience is composed of all elements of people; it is representative of every district. The banker, college student, doctor or lawyer sit next to the section hand, cook, the plumber, the railroad and the farmer. The reason for this is the low price of admission which is within the reach of every one. Tent shows seldom charge over 50 cents top, and usually charge 25 or 35 cents.

"As a word to the aspiring new authors, tent repertoire offers a big field. A new play, properly handled, can be sold in different territory with exclusive rights for so much in the same manner in which film exchanges now handle pictures. The revenue would not be great from any one manager, but collectively and with the entire United States for sales space an author's income would be by no means small. Then there is always the possibility of selling a play in New York after it has been capably seasoned in the sticks."

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GRAYCE MACK, of the Grace Mack Stock Company, wishes to warn all or any person or persons receiving mail or working under or using the name of **MRS. RAY MACK**, that I will prosecute to the full extent of the law. Recently mail has been advertised for Mrs. Ray Mack in The Billboard and some one else has sent for same. As I am the only legal Mrs. Ray Mack in the business and my mail is all important, I issue this warning to avoid **SOMEONE** some severe trouble and money.

WE'RE BOOSTING YOUR GAME, BOOST OURS—MENTION THE BILLBOARD.

REP. TATTLES

Consideration cannot be given to assigned communications.

The Walter Ross Stock Company is now playing opera houses. Mel Copeland has replaced Roy Major, the only change in the company's personnel since last April.

A pat on the shoulder or a kind word brings better results than harsh means—we mean from the managers. There are of course exceptions to the rule.

Billy Wagoner writes that he and his wife are enjoying a pleasant and prosperous season with the Mill Tolbert show. They have been with and for it all season, and consider it one of the best companies of its kind.

Al W. and Lotta Emerson, who opened with the Porter Stock Company in Winslow, Ind., Oct. 9, were with the Colton Stock Company during the summer. Mr. Emerson, who was sick part of the summer, is now feeling like himself again.

Sweet Stuff Note—Harry Rice and his wife eat sugar cane every night before they retire. "Have always laughed at the Negroes sitting around eating this cane," writes Harry, "but it's 'd and a few dashes' good. I can't get my wife away from it."

J. R. Gollenstein closed with the Wm. Brandon Show at Worden, Ill., October 15, and immediately entrained for Gary, Ind., where he will manage the Broadway Theater for the winter. The policy of the house will be feature pictures and vaudeville.

The roster of the Kenyon Players in Kansas includes: G. L. Kenyon, comedian; Ruth Kenyon, leads; Gordon Hale, leads; Lelia Moorehead, ingenue; Clara Regenold, characters; Dorwin Regenold, heavies; G. Pickert, second comedy, and Eldred Caldwell, advance agent.

John and Mona Rapier closed with the North Bros. Stock Company October 7 and opened with the Ted North Musical Comedy Players two days later. They report business is good. The Rapiers say they will be back with North Bros. next summer.

The average manager claims to have made enough money the past summer to pull him on the right side of the ledger. Managers should feel lucky to have accomplished this, as it certainly has been a hard season to dope out. Let's all preach, breathe and sing optimism for next season.

Knowing how to handle the public is the biggest factor in your success. The fellow who says he has been in the business for fifteen years and thinks he knows the game from all angles is very much mistaken. Repertoire is one branch of the theatrical business in which new things keep coming up at all times. Conditions change and you have to keep fully up with them at all times to be successful. One feature that usually makes a repertoire show

Attractions Wanted

for one of the finest Theatres in Southern West Virginia. Seating capacity, 600. Big territory to draw from. A good show town. Have some open dates.

OAK HILL THEATRE, Oak Hill, West Va.

WANTED—Small Dramatic Tent outfit, to open near Houston, Tex. South Texas all winter. Colorado next summer. Will lease or play on percentage, or will buy, small payment down, weekly or monthly installments. Or will take a partner with \$500.00 cash. I have as follows: 60x100 Tent, Stage, Proscenium, 9 lengths of Blues, Piano, Marquee, Need Lights, Scenery and Reserve Seats. I have full acting company, up in 12 bills; 4-piece Orchestra, 5 Vaudeville Acts. Show can be seen in North Texas, where it has been doing capacity business for ten weeks. Reason for this ad, party who owns this outfit doesn't want to stay out all winter. Wire, write or phone. Detroit, Tex., week Oct. 30; Detroit, Tex., week Nov. 6. FRED W. DUNNING.

AT LIBERTY Permanent Stock or Reliable Rep. Experience, ability and appearance. Elegant modern wardrobe and plenty of it. Good study and reliable. Play anything cast for. Height, 5 ft., 3 in.; weight, 132 lbs. Salary? Limit. Age, 32. Equity. Can join at once. LOLA CONLEY, care Sarcy Hotel, Cleveland, Ohio.

WANTED Talking, Singing and Dancing Team and a Comedian and Pianoforte Player that can read. All must be A-1. Address DODE FISK, Dublin, Ga., week of Nov. 6.

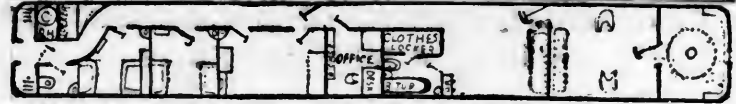
NEW OPERA HOUSE ATTRACTIONS WANTED On the per cent only. Stage 16x45 feet. What have you to offer and what terms? Ready Nov. 1st. EDW. DEGUNTHER, Davis, Ill.

HOWARD VAIL'S COMEDIANS WANTS for Ingenue, Character Man, General Business Man, Piano Player. Wire quick. HOWARD VAIL, Garfield House, 8th and Vins Sts., Cincinnati, Ohio.

PLAYS! TED and VIRGINIA MAXWELL Box 950, Marysville, California.

FOR SALE

THREE CARS. All Cars are 78 ft., 6 in. long, with heavy type trucks, six steel wheels, 5x9 journals, steel platforms. All have good, large cellars. All arranged with electric lights. These cars were last cars sold by Pullman Co. in 1921. Will pass M. C. B. inspection for fast service. Used one season on week stands, small jumps, were not abused, are in excellent condition and a safe buy.



NO. 1.—Interior finished in vermillion, upholstering heavy plush in Pullman green, best grade Pullman carpet in green throughout. Observation room has large wicker chairs and day bed. Two large rooms have two-folds, other rooms have upper and lower berths. All rooms have large bevel plate mirrors, built-in dressers, medicine cabinets, overhead lockers, clothes closets, washstands with running water. Three doors with full-length mirrors. One bathroom complete, finished in white enamel, with large clothes closet, hot water heater. Office complete, with built-in desk, large bookcase, overhead lockers. One large fireproof safe. Well arranged electric lights throughout. Baker heater. Two linen lockers. Public washroom and toilet. Extra good shades and screens for all windows. Big water supply, overhead and pressure below.



NO. 2.—Interior in vermillion, upholstering Pullman green plush. All rooms have large medicine cabinets, overhead lockers, washstands with running water, upper and lower berths. Upper and lower in dining room, which seats sixteen. Kitchen well arranged and large, complete, range, dish-lockers, cupboards, work tables, large sink, flour, sugar and vegetable bins, water cooler with glass rack. Two large overhead tanks and hot water system, also large pressure supply below. Three-section large refrigerator built in. New Delco light plant, 1 1/2 K. W., with fine battery system. Car thoroughly lighted. Washroom, linen locker, large cellar, screens for windows, plenty linen, blankets, pillows, mattresses, towels. Complete kitchen and dining room equipment. Everything best quality.



NO. 3.—Bessage Car, regulation, well built, in excellent condition. Has four large side doors; one end has large double doors; vestibule end has small door. Electric lighted; has lights outside each door for night work. Large cellar. Cars can be inspected at Fremont, Neb., any time. Terms cash. ELWIN STRONG, Box 385, Fremont, Nebraska.

WANTED ORGANIST, EXPERIENCED BARTOLA PLAYER

Steady work. Must be able to play for entertainers and with orchestra occasionally. Position open, picture theatre. Wire, don't write. State experience. GEO. WILBUR, Manager, Oakland Theatre, Pontiac, Mich.

AT LIBERTY NOV. 4, COMEDIAN

Or parts cast for permanent Stock, One-Piece or Musical Comedy. Address SAM J. PARK, International Theatre, Niagara Falls, N. Y.

a big hit in a town is clean, wholesome amusement. As one manager remarked to this writer: "I have kept my show and company clean, and, not to be bragging, can always return to any town I have played and be welcomed with open arms by the public. This fact has so firmly established my show and company in towns we have played that I not only have the endorsement of the city officials, but even the churches."

Queenie Marlowe came down to Cincinnati from Indianapolis, where she is playing rotary stock with the Bobby LaRue Players, last week for a visit. She said they play nothing but the best, and that is the recipe for their success. Mrs. Marlowe stated that her husband, Charles, will join her in the Hoosier capital shortly. Mr. Marlowe was stricken recently with a paralytic stroke, and has since been recovering in Chicago.

CHANGES IN FORSYTH CAST

(Continued from page 27) Florence Rittenhouse is the wife of Reggie. This character seems weak and unreal, but Miss Rittenhouse makes the most of it and contents herself with a place in the background. The new ingenue, Lee Smith, who makes her debut this week as the fapper wife, offered a fine interpretation and bids fair to become a warm favorite before long. Alice Baker, as usual, attracted a lot of attention as the blond divorcee, becomingly dressed. Jeffrey Haywood is in the hands of Orris Holland and his playing is positively convulsing in his efforts to make things right. His last effort will be well remembered and the Atlanta patrons hope for an early return of their favorite. Mr. Holland leaves for New Orleans Saturday to join Mr. Baldwin as juvenile with the new St. Charles Players. J. Hammond Dailey makes a decided change this week from his heavy roles and plays a bellboy with conviction. Gus A. Forbes, Walter Marshall, Smart Beebe and C. Russell Sage handle small hits acceptably. There is another new member, Oratee Shelton, who hovers between a professional and an amateur, at any rate whichever title she calls herself she is badly in need of more train-

ing. Time will do it, but in the meantime she should be cast in smaller roles where she won't be noticed. Playing the sweetheart of that irresistible juvenile, Orris Holland, who for her sake starts the whole action of the farce, seems farfetched and entirely unconvincing. Rankin Mansfield has joined the company this week as the new juvenile, making quite a family reunion, as Alice Baker and Lee Smith played with him in Mr. Baldwin's company in Staten Island.

It's a long jump from the romping of "Parlor, Bedroom and Bath" to the underworld seriousness of "Kick In", but the Forsyth Players will make it next week.—L. P.

"FAIR AND WARMER" IN SCHENECTADY, N. Y.

Schenectady, N. Y., Oct. 25, 1922.—It's "Fair and Warmer" at the Van Curler Theater this week, no matter what the temperature may be elsewhere. The skies are clear and the thermometer registers 100 per cent "laughingbait". "Fair and Warmer" is not only one of the earliest of bedroom farces, but is the funniest and quite close to the cleanest. Compared to "Getting Gerlie's Garter" and other classics of the kind, it is as white as the driven snow. The play does not depend entirely on smutty lines, risque situations and sex discussion for its entertaining qualities. There is an abundance of real humor, wildly exaggerated in lines and situations to be sure, but honestly funny. This does not mean that the piece is protection-proof against brickbats thrown by critics of one kind or another. Wayne B. Wheeler, for instance, would probably have seriously objected to the pre-prohibition drunkenness of the second act, and the Rev. John Roach Straton would undoubtedly find ammunition for a Sunday night onslaught on the bedroom stuff. The average theatergoer, however, will like "Fair and Warmer"; certainly patrons at the Van Curler are placing their stamp of approval on the piece as presented by the Broadway Players. Harry Hollingsworth, Ruth Robinson, Tommy Hutchinson and Miriam Stoddard furnish the motive power which drives the merry-go-round of hilarity on its two-and-a-half-hour whirl. Mr. Hutchinson plays Jack Wheeler in splendid style, working smoothly, vivaciously, even enthusiastically, in his efforts to keep the laugh

pot-a-bolling. He succeeds, too. Harry Hollingsworth is another fine funster, with a second-act jag that has its own peculiar elements of realism. Ruth Robinson plays one of the wives in excellent fashion, keeping up her good work of the first two weeks. Miss Robinson's second and third acts are splendid bits. Miriam Stoddard does the other wife nicely. William La Veau is once more a villain, but this time not so cruel. Jerome Kennedy and Frederick Webber have their inning in the third act. Jessie Fox is a flirtatious maid. The costumes (worn by the women, of course) are striking; the scenic effects excellent. The latter is particularly true of act number three. Business at the Van Curler is on the up grade.

IT PAYS TO ADVERTISE "IT PAYS TO ADVERTISE"

Ottawa, Can., Oct. 25.—The Family Theater started off the present week with a packed house Monday evening, presenting "It Pays to Advertise". If the applause and laughter which greeted the initial performance counts for anything the week will be a banner one for the Garrick Players. Every member of the company entered into the spirit of the play and it would be hard to pick out any outstanding character. Between acts Peggy McLean, a local concert soprano, was a very pleasing feature of the entertainment and was greatly appreciated. Miss McLean possesses a powerful, sweet soprano with a clearness of enunciation.

Monday night Manager Soanes, with a crew which used three autos, broadcasted the city with door tags advertising the show, working till 3 a.m., and today friend Soanes is displaying a pair of beautifully scraped shin bones as a remembrance of hedge climbing in the performance of the work. Thursday night of the week the Specialty Salesmen's Association members and wives were the guests of Manager Soanes at the Family, while Friday night about two hundred Kiwanians and friends were invited as his guests. These guest nights of the "Genial Jack" have won him many local friends, as is evidenced by the increased patronage of the Family Theater this season.

Next week, "The Rosary".

CHANGES IN TOLEDO STOCK

Toledo, O., Oct. 26.—With Alleen Bronson (wife of the director, Joseph H. Graham) specially engaged to play the title role, the stock company at the Toledo Theater is giving a very creditable performance of "The Dummy" this week. The role of the kidnaped child is excellently played by little Eugenie Chapel, a local favorite, while the leading man, Walter Connolly, gives a finished performance of Spider Hart, making a real character study of the unconventional heavy.

Heleen McGregor has been secured from A. H. Woods to play a short stock starring engagement opening next week in the part she created in New York in "Back Pay". Walter Connolly is leaving the company November 3 to join the Woodward Players at the Majestic, in Detroit. His wife, Nedda Harrigan, a daughter of the late Ned Harrigan, of Harrigan and Hart, who has been playing the leading female roles since the opening last fall, closed Sunday night in "Too Many Cooks" and will join her husband with the Detroit company. Mr. Connolly and Miss Harrigan will be greatly missed as they have made many friends during their Toledo engagement. Harold Holstein, the manager of the Toledo Players, has wired to New York for a new leading man to replace Mr. Connolly. Business is fair.

THEATRICAL, POLITICAL, COMMERCIAL PRINTING

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MADE TO ORDER. OPERA HOSE UNION SUITS. Our Manufacturing Department is equipped to make Costumes to order on short notice. Moderate prices. Original designs by our artist, or will follow your ideas. Write for estimates and suggestions. Costumes and Wigs to Hire. Make-up. Largest Costume Establishment in U. S.

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AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY
AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

"AIDA"

Selected To Open Chicago Grand Opera Season—Com- pany To Have Three Leading Conductors

The Chicago Civic Opera directors have selected "Aida" as the opera to open the grand opera season in Chicago on the night of Monday, November 13, at the Auditorium Theater. This is the third time that Verdi's opera has been chosen to open the season in Chicago. It marked the first performance given by the company twelve years ago, and then six years ago, in 1916, it was again the first opera of the season.

Rosa Raisa will again appear in the title role, and Ina Boursakaya, Russian contralto, will make her debut with the Chicago organization as Amneris. Giulio Crimi, Italian tenor, who has not been heard in Chicago for several years, will be Radames; Cesare Formigli, Italian baritone, will make his first American bow as Amonasro, and Giorgio Polacco will conduct. Others in the cast will be Virginia Lazzari, Edward Cotreuil, Lodovico Oliviero and Hnzeli Eden.

Other operas to be presented the first week of the season are: Tuesday evening, "Carmen", with Mary Garden in the leading role; "La Boheme", Wednesday evening, and on Thursday evening the first performance by the Chicago company of "The Snow Maiden" will be given, with Edith Mason and Ina Boursakaya in the cast.

Samuel Insull has announced the Chicago Civic Opera Company will have three leading conductors instead of two, as had been previously stated. The third conductor will be Ettore Panizza, of LaScala, Milan, who will share the season with Giorgio Polacco, musical director, and Richard Hageman, associate musical director. The new conductor was engaged upon the recommendation of Director Polacco and comes to Chicago with the reputation of having conducted only in the first opera houses in Europe.

COLIN O'MORE

Makes First Appearance in New York in Two Years

Colin O'More, after an absence of two years, appeared in a recital in New York City at Carnegie Hall October 25. For some unexplained reason he kept his audience waiting until 8:45, although the concert had been advertised for 8:15. His voice, which is a light tenor, would have been heard to much better advantage in an auditorium smaller than that of Carnegie. His tones lacked warmth until he gave a group of ballads with which he concluded his program. These he sang very well, and in them his voice appeared to advantage.

INTERESTING PROGRAM

Presented by Albert Spalding at Car- negie Recital

After listening to many violinists in these early weeks of the season, we went to the Albert Spalding recital with pleasant anticipation, which was more than realized. Mr. Spalding opened his program with a Vivaldi D Major Sonata, to which he gave a most satisfactory reading. Next, with the assistance of Andre Benoit at the piano, Beethoven's C Minor Sonata was played with a warmth of tone and expression that evidenced Mr. Spalding's further advance as an artist. His interpretation of the Second Concerto in D Minor by Wieniawski was brilliant and most satisfying.

NOTED ARTISTS

In Century Theater Concert

In the Century Theater, New York, the afternoon of November 5, a joint recital will be given by Rosa Raisa, dramatic soprano, and Giacomo Rimini, baritone of the Chicago Civic Opera Company. This will mark the only appearance in New York of these noted singers.

FEDERATION BOARD MEETING

To Be Held in Philadelphia—Many Ac- tivities Arranged for Music Clubs This Year

Announcement has been made that the fall board meeting of the National Federation of Music Clubs will be held in Philadelphia the week of November 14 at the Bellevue-Stratford. Mrs. John F. Lyons, president, asks all board members, district and State officers and the National Committee chairmen to attend. A partial schedule of events has been issued, although the chief topic at the meeting will be plans for the biennial convention, to be held in Asheville the week of June 10, 1923. The first day of the meeting will be given over to reports; Wednesday discussion will be held on the subjects of "Finance" and "Legislation", led by Mrs. Sieberling, and "American Music", led by Mrs. Ella May Smith. The entire session

NEW JERSEY

To Have Permanent Symphony Or- chestra

At a recent meeting of the officers of the Symphony Society of New Jersey, Inc., plans were completed for the establishing of a permanent symphony orchestra for New Jersey. The headquarters are to be in Jersey City, with a subscription and publicity office in New York City. According to announcement by Eric Meulberger, chairman of the board of governors, the society's orchestra will comprise eighty-four musicians, and the first concert of the present season is scheduled for November 19, in Jersey City, at the Dickinson High School Auditorium. Other concerts to be given during the current year will be heard in Hoboken, Union Hill, Paterson, Montclair, Passaic and other centers, with two or three concerts in New York for

CHAMBER MUSIC CONCERTS

Announced by Cincinnati College of Music

A series of chamber music concerts will be given by the College of Music of Cincinnati, the first of which is announced for November 9. The Tchaikovsky Trio in A Minor will be played at this concert, together with the "Forelle" quintet of Schubert. The quintet will have the assistance of Frederick J. Hoffmann. The second program, scheduled for December 14, will be devoted entirely to examples of the new Italian school. Romeo Gorno, pianist, will assist on this program. The third concert, on January 22, will offer for the first time in Cincinnati the Letz Quartet. In addition to the aforesaid concerts the college will offer two more, the dates of which are to be announced later.

BIG SAENGERFEST

To Be Held in Chicago in 1924

In celebration of the 75th anniversary of the founding of the North American Saengerbund, a big saengerfest is to be held in Chicago in June of 1924. Michael F. Girtin, chairman of the building committee, a few days ago filed application for the use of a hall which will seat 20,000, and this has led to a renewal of the talk that a large concert hall be built on the Municipal Pier. According to Mr. Girtin the saengerfest will bring 40,000 to Chicago. Six thousand voices, accompanied by an orchestra of 150 pieces, will furnish the music.

SEVERAL MUSICAL EVENTS SCHEDULED FOR KETCHIKAN

Florence Tobin, director of the Junior Community Orchestra, writes us interestingly of the musical events listed for Ketchikan, Alaska, during this season. She states the Ketchikan Community Orchestra will present several concerts during the winter, as will also the Junior Community Orchestra. In addition to these two musical organizations Ketchikan has a large city band, directed by Carl Erickson; also a Young People's Music Club, which is under the supervision of Mrs. Blanca Smith, and under her direction this organization will present an operetta early in the new year.

AMERICAN PIANIST

Engaged by Mengelberg for Cesar Franck Festival

Willem Mengelberg has announced that he has engaged Eleanor Spencer, American pianist, for the Cesar Franck Festival to be given under his direction in Amsterdam December 7 and 8. Conductor Mengelberg and his orchestra will present two concerts in commemoration of the 100th anniversary of the composer's birth, and it is an honor for Miss Spencer to have been selected as the assisting soloist. She has been appearing in a series of concerts in Europe during the last two seasons.

ARTIST SERIES

Bringing Noted Soloists to Cincinnati

Under the auspices of the Artists' Series three of the foremost concert attractions will be brought to Cincinnati this winter. Geraldine Farrar, who opens the series, will give a recital on November 22, assisted by Henry Weldon, basso. For the second concert, scheduled for December 8, Rachmaninoff, noted Russian composer-pianist, will be presented, and for the final concert in the series Fritz Kreisler will play. The concerts will all be held in Music Hall.

\$45,000 IS THE SUM

Cantor Rosenblatt Will Be Paid for Nine Appearances

Joseph Rosenblatt, well-known cantor of New York City, has been given a contract that will net him \$45,000 for nine days' work. He will sing in the leading synagogues in Philadelphia on the three high holidays in the years 1923, '24 and '25, and will get \$5,000 for each day, thus being paid \$15,000 for each year, or \$45,000 for the three-year contract. This salary overtops even that paid Caruso for a performance, and the announcement astounded musical circles.



OPERA STUDENTS OFF FOR EUROPE TO STUDY

Opera students, accompanied by Mr. O. Seagle, on the deck of the S. S. President Garfield, on their way to Nice, where they will spend the winter studying under the world-famous Jean de Reszke.

on Thursday will be given over to extension work, and on Friday the two sessions will deal with the subjects of "Education" and "Publicity", and the last day, Saturday, will be given over to meetings of the special committees.

The federation, thru its various clubs, is endeavoring to create greater interest in the tour of the four winners of the last biennial contest, and is urging that music clubs present these young musicians as assisting artists at one of their programs, or present them in an extra program during the season. Another activity is that of the prize competition for the musical setting for the lyric drama. This competition, for which a prize of \$300 has been offered, will be open until December 15, and a copy of the printed context can be had by writing Mrs. Garrigues, 201 Bellevue-Stratford Hotel, Philadelphia.

AMERICAN CONSERVATORY

Concludes Second Session and Awards Prizes

The American Conservatory of Fontainebleau, in France, concluded its second session with a concert by an orchestra of fifty musicians which was conducted by Jeffrey Harris and Griff Lathrop, both of whom are pupils of Francis Casadeus. During the course of the program prizes were awarded the students in the opera department. Gertrude Courtney, of Spartanburg, S. C., and Mrs. Rachel Morton Harris won the first prize of opera, while the second one was awarded to Vivian Hiles, of Mason City, Ia. The first prize of opera comique was given Mrs. Tess Davidson, of Sioux City, Ia.

the purpose of securing critical review by the city's newspapers. The orchestra will be conducted by John Ingram, and the soloist for the first concert will be Capt. John Mundy, cellist, of the University of Dublin, and he will play the D'Albert Concerto in C Major for cello and orchestra.

LARGE AUDIENCE

Of Discriminating Music Lovers At- tends Werrenrath Recital

Reinold Werrenrath gave his first New York recital this season in Carnegie Hall the afternoon of October 22 before an audience which very soon demonstrated that they were discriminating music-lovers. Undaunted by the handicap of a cold, Mr. Werrenrath, with his usual artistry, presented a program of German, Danish and American compositions. After each group the audience insisted upon an encore, and, although he gave several at the conclusion of the program, Mr. Werrenrath had to sing another number after the house had been darkened, and he chose for this Deems Taylor's "May Day Carol". Harry Spier, at the piano, gave valuable assistance. It is always a pleasure to attend a Werrenrath recital.

THREE SUBSCRIPTION CONCERTS

By N. Y. Chamber Music Society

For the current season the New York Chamber Music Society, founded by Carolyn Beebe, will give three subscription concerts in the metropolis, in Aeolian Hall. The dates announced for the society's programs are December 15, February 9 and March 2.

MUSICAL EVENTS IN NEW YORK CITY

NOVEMBER 1 TO NOVEMBER 15

AEOLIAN HALL

- Nov.
- 1. (Aft.) Song recital by Anah Doob-Kopetzky.
- 2. (Eve.) Song recital, Sue Harvard.
- 3. (Noon) Nounday Musicals, directed by Frank LaForge and Ernesto Berumen.
- (Aft.) Organ recital, Lynnwood Farman.
- (Eve.) Recital, Walter Pyre.
- 4. (Eve.) Piano recital, Jascha Silberman.
- 5. (Aft.) New York Symphony Orchestra, Walter Damrosch, conductor. Emma Calve, soloist.
- 6. (Aft.) Song recital, Norman Johnston.
- (Eve.) Piano recital, Oliver Denton.
- 7. (Aft.) Song recital, Therese Prochazka.
- (Eve.) Song recital, Elsie Raymond.
- 8. (Aft.) Song recital, Mary Korb.
- 9. (Aft.) Song recital, John Charles Thomas.
- (Eve.) Cello recital, Margit Werle.
- 10. (Noon) Concert, under auspices of the Aeolian Company and The Evening Mail, Chas. D. Isaacson, chairman.
- 11. (Aft.) Piano recital, Ernest Hutcheson.
- 12. (Aft.) New York Symphony Orchestra, Alfred Cortot, soloist.
- 13. (Eve.) Violin Contest recital, Michael Banner.
- 14. (Eve.) Song recital, Ethel Grew.

CARNEGIE HALL

- 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 Moiseiwitsch.
- 8. (Eve.) Piano recital, Mischa Levitzki.
- 9. (Aft.) New York Symphony Orchestra.
- (Eve.) Philharmonic Society.
- 10. (Aft.) Philharmonic Society.
- (Eve.) New York Symphony Orchestra.
- 11. (Aft.) Young People's Symphony Concert.
- (Eve.) Philharmonic Society.
- 15. (Eve.) Music Lovers' Association.

TOWN HALL

- Nov.
- 1. (Eve.) Cello recital by Boris Hambourg.
- (Eve.) Song recital by Barbara Maurel.
- 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. Miscerendino.
- 6. (Eve.) Violin recital by Cordella Lee.
- (Eve.) Song recital by Clara Clemens.
- 8. (Eve.) Violin recital by Abraham Hantowitsch.
- 9. (Eve.) Concert for benefit of the Orphans and Blind of Syria.
- 10. (Eve.) Piano recital, Evelione Taglione.
- 11. (Aft.) Violin recital, Erika Morini.
- 12. (Eve.) Song recital, Giuseppe Mauro.
- 14. (Eve.) Song recital, Dmitry Dobkin.

HIPPODROME

- Nov.
- 1. (Aft.) Concert, John McCormack.
- (Eve.) Concert, Sousa and His Band.
- 12. (Eve.) Mischa Elman.

COMPETITIVE FESTIVALS

Rapidly Increasing in Canada

That interest is steadily increasing in the competitive musical festivals of Canada was proven at a recent meeting of the Alberta Musical Festival Association held in Edmonton. A few years ago the only competitive musical

festival was held at Alberta, then a festival was held on Queen Victoria's birthday, May 24, in the Province of Saskatchewan, and this soon was enlarged to a five-day festival. In 1918 Manitoba held a three-day musical festival, and at this meeting, held recently, it developed that the Province of Ontario and also British Columbia will form new links in the chain and hold competitive festivals for the first time during the spring of 1923. Ontario's festival will open April 30, then will come Manitoba, Saskatchewan, Alberta, and, if British Columbia wants the same judges, the dates for its festival will have to be adjusted accordingly. It was also determined at the meeting that Plunkett Greene, the British singer, and Granville Bantock, director of the University of Birmingham (England) School of Music, be invited to serve as judges at the chain of competitive festivals, and this decision has met with the approval of all concerned, inasmuch as it will strengthen the festivals and by using the services of the same judges the expense will be reduced for all provinces interested. The ever-increasing interest in these musical festivals and the wide territory represented will make the 1923 festivals take on almost a national color.

A series of twelve symphony concerts at popular prices is to be given by the People's Symphony Association of San Francisco, beginning November 12. The concerts will be under the direction of Alexander Salslavsky, eminent violinist, conductor and former concertmaster of the New York Symphony Orchestra. The concerts, which are scheduled for Sunday mornings, will be presented on an average of two a month.



JAPANESE PRIMA DONNA HERE FOR OPERA SEASON

Photo is of Mme. Tamaki Miura, only Japanese operatic star, who is now in this country for a season of opera with the San Carlos Opera Company.

—International Newsreel Photo.

CONCERT AND OPERA NOTES

Harold A. Loring, who has been appearing in Indian lecture-recitals thru the West and Northwest, is making arrangements for a New York manager to handle Eastern territory, and it is expected engagements thru the East will develop for the coming spring.

The Ciel Club of New York, with fifty musicians, is having three appearances in Boston this week, a special trip being taken under the direction of the Boston Arena management. In addition to two dance engagements a concert is scheduled by the club for November 5.

According to a cablegram received by the Wolfsohn Musical Bureau of New York City, Mabel Garrison will make special appearances in the leading opera houses thruout Germany, Austria and Spain this fall. Miss Garrison has been achieving great triumphs in Berlin and Vienna.

Evelione Taglione, a pupil of Ethel Leginska, will give her second New York piano recital in the Town Hall on November 10.

A recital will be given in Minneapolis the evening of November 6 by Galli-Curci. The concert will be given in the Auditorium under the local management of Richard J. Horgan.

The University of Michigan Union has accepted for its annual opera the work of a young Cincinnati musician, Edwin R. Meiss. The opera is entitled "In and Out", and, after a week's presentation in Ann Arbor, the company will

play in Emery Auditorium, Cincinnati, December 19, during a tour of the United States.

On November 12 Walter Damrosch will conduct the New York Symphony in Scialoja's Suite for String Orchestra and String Quartet. Several important hearings of Rosario Scialoja, the Italian composer, who is now in America, will be given this season. In addition to the above the Oratorio Society will present a motet in a concert of "a capella" music, and the Fionzaley Quartet has in preparation his String Quartet with Voice.

The Privley-Oukrainsky Ballet, of Chicago, has left for a tour of the South, where it expects to pass five weeks in Havana and eight more in Mexico City. This makes a return engagement in the Mexican city, and following this appearance it leaves for a journey to South America.

The Elshuco Trio gave its first concert of the 1922-'23 season on November 2 in Kenosha, Wis. This was the first appearance of William Kroll, the new violinist with the trio.

The fourth American concert tour of the noted French pianist, Alfred Cortot, was inaugurated at Baltimore November 2. Following this appearance Mr. Cortot plays in Washington on November 3, in New York on the 4th, and on November 7 will give two recitals in Rochester, N. Y.

Mme. Margaret Matzenauer, returning East on her pre-opera season concert tour, will be heard in recital at Columbus, O., November 4, and is expected back in New York November 6. Mme. Matzenauer has been engaged for a recital in Hartford, Conn., November 9.

Raymond Burt, young American pianist, gave his debut recital in New York City, in Aeolian Hall, October 23. Although it was stated he had appeared in recitals during the time he was in Germany, his playing evidenced that he was not yet ready for a professional appearance.

Duce Kerekjarto is continuing his success in vaudeville. He is now playing in the West, and reports from various cities in the Orpheum Circuit indicate that the vaudeville audiences are requiring that he play a number of encores at each performance.

Reinald Werrenrath, at his recent Carnegie Hall (New York) recital, introduced Arthur Penn's new composition, "Sun and Moon". Myron T. Bachman and his orchestra of fifteen specially chosen players from his band have been appearing in several of the Keith theaters. They are already booked over a chautauqua circuit for next summer.

The American School of Opera, of Chicago, is now located in its new studios on East Ontario street. The school specializes in training singers of extraordinary talent for roles of standard opera in English, and also has departments in which pupils may study for chautauqua and lyceum work.

There is some excellent singing to be heard in "The Yankee Princess", which is now appearing at the Knickerbocker Theater, New York City. Thorpe Bates, as Prince Radjami, is one of the best baritone singers we have heard in a musical show in some time. Then there is Vivienne Segal, in the prima donna role, whose singing and acting is most enjoyable from the first to the final curtain. The score of "The Yankee Princess" is far above that usually heard on Broadway and makes it rank in the class of operettas.

MOTION PICTURE MUSIC NOTES

Mr. Blesensfeld is introducing at the New York Rialto Theater this week Cyril Towhen, a young violinist.

At the California Theater, San Francisco, an attractive program was given lately by Gino Severi and his orchestra, with Ray Telfier and his ten kings of jazz also on the bill.

McVicker's Theater in Chicago, opened recently, presented at the first performance a splendid musical program under the direction of H. Leopold Spitalny. W. Remington Welch is organist in the new house.

Gaston DuBois, first cellist of the Minneapolis Symphony Orchestra, was soloist at a recent "pop" concert in the series presented by Nathaniel Finston at the Chicago Theater in the Windy City. Mr. DuBois proved himself an excellent artist and was obliged to play an encore.

Symphony concerts of a high standard are given at the Regent Theater, Ottawa, Canada, and packed houses are proving with what enthusiasm these programs are being received. For these Monday night concerts Manager Kennedy has augmented his fifteen-piece orchestra to twenty-two.

New York's Strand Theater is having another week of dances created by the noted Fokine, ballet master of the Russian Imperial Theater and creator of the Ballet Russe, this week's offering being "Waltz", which he created from the composition by J. Strauss, and Rimsky-Korsakoff's music of "Fantasie Concert" furnishing the background for "Russian Toys".

Arthur Penn and Frederick Vanderpool have collaborated in another picture song, "Lorna Doone". This song is being especially featured by the First National Attractions with all releases of the "Lorna Doone" picture, and a special cue sheet has been prepared. Several other songs closely allied with motion pictures are being published by the Witmarks, and among them is a new Jackie Coogan song written by Vanhyn DeLeith, and "Susanna", which is used with the Mabel Normand picture of the same name.

One of the finest musical programs presented by S. L. Rothafel at the Capitol Theater is offered this week at New York's big motion picture theater. In celebration of the Capitol's third anniversary and also in commemoration of the birth of Liszt special features occupy a prominent place on the program. "Les Preludes", by Liszt, is played by the Grand Orchestra, with Erno Rapee conducting; his "Second Hungarian Rhapsody", played by Arthur Friedheim, a former pupil and associate of the composer, and reproduced on the Duo-Art piano, and the "Lorelei", sung by Evelyn Herbert, and a Gypsy dance are some of the features.

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ANNUAL ROLL CALL

At the Service of All Mankind

The Annual Roll Call of the American Red Cross, in which its membership is renewed from year to year, will take place in the period between Armistice Day, November 11, and Thanksgiving Day. This is the only appeal that the national organization makes during the year, and is for the purpose of maintaining its membership at such a point as will enable it to perform those duties which are placed upon it by Congress. For purposes of the 1922 Roll Call three posters have been prepared. One of these, "At the Service of All Mankind", reproduced above, is by Lawrence Wilbur.

MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY
Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Will Rogers Makes Hit as a Political Speaker

Supports "Silk Stocking" Candidate to Hilarious Results

New York, Oct. 27.—It is perfectly safe to say that the most hilarious results ever gained by a political orator in a speech were the reward of Will Rogers when he appeared on the platform of the Town Hall in support of Ogden Mills last night. Mills is running for Congress in what is popularly known here as the "silk stocking" district. It gets this name because it includes the rich residential districts of Fifth, Madison and Park avenues, as well as the exclusive cross streets within its boundaries.

Rogers explained that he was speaking in support of Mills because Kermit Roosevelt asked him to and not because he knew anything about the candidate. Rogers' speech, in part, follows:

"I have spoken in all kinds of joints, from one of Mrs. Vanderbilt's parties on Fifth avenue to Sing Sing in Ossining, but this is my first crack at a political speech, and I hope it flops. I don't want to go over and then have to go into politics, because up to now I have always tried to live honest.

"A great many think I was sent here by Mr. Mills' opponent, but this is not the case. I don't know him. But he must be a scoundrel. From what I have read of politics every opponent is. He must also be a tool of the interests. I believe the least you can do is to say that in a political speech.

"Now, as to Mr. Mills, I have read up on his family history. He comes from the old Mills family of New Jersey. There was Eleanor and Ogden. Eleanor, being rather wild, went into the choir, while Ogden, being of a more divine, spiritualistic nature, took to politics.

"Events of the last few weeks have proved that Ogden's judgment was the better of the two. Statistics of the last Congress show that not a Congressman was shot. The country has been wondering why. Probably it is on the old theory, 'He ain't worth the powder and lead.'

"Mr. Mills is quite a novelty. He is one of the few men that didn't go into politics thru necessity. He was wealthy when he started. Not as wealthy as he is now, but he had some money, and he went into politics to protect it. He figured if he stayed out of politics they would take it away from him and he went in to protect it, for they say there is honor among thieves.

"Mr. Mills represents Fifth avenue and Broadway, and in the old saying of the great poetical commoner, William Jennings Bryan, 'East is West and West is East, and never the twain shall meet'—except at the stage door of a musical show. His dividing line is Park avenue, so he also represents the shady side of Park avenue.

"I met Jimmy Walker, Senator from Greenwich Village, and I asked Jimmy about him. Jimmy said Ogden was a good fellow. You know, Jimmy was the fellow who put thru the fake boxing bill for Greenwich Village, and it was a wonderful thing for him to get thru for his constituents. If a boxing glove was put in Greenwich Village they would think it was a pillow and sleep on it. Jimmy also put thru Sunday baseball, whereby the Giants could play baseball on Sunday and the Yanks could practice.

"I don't know the men and that is why they have asked me to come here and speak, because I was perhaps better qualified to say something than some one who did know him.

"Here are a few of the things which he has promised to do:

"He represents Broadway and the theatrical district. He has promised to keep all of us actors working.

"He is a hundred per cent for the ticket speculators.

"He is for every industry in his district.

"He is also for the lesser interests of his district. He will go just as far for the two Jewish people that live in his district as he will for the rest of his constituents.

"He is the only Congressman we can send to Congress who can go into a Fifth avenue home without delivering something.

"He is the only one you can accept a campaign cigar from and feel a perfect safety in smoking it.

"Now I will tell you why I am here. I have no politics. I came here because a Roosevelt asked me to come here. A Roosevelt hint is the same as one of my wife's commands. I have no politics. When Colonel Roosevelt died, as far as I am concerned, the Republican party was buried right alongside of where the Democrats had been."

NEW SHOW FOR FRITZI SCHEFF

New York, Oct. 27.—Fritzi Scheff is to return to musical comedy this season. She will appear under the management of Max Spiegel, who has commissioned J. Fred Coots to write the score of a show for her. The lyrics of the piece will be done by J. McElbert Moore. So far the writer of the book is unnamed.

NO. 3 "BLOSSOM TIME"

New York, Oct. 27.—A third company of "Blossom Time" is being organized by the Shuberts for presentation in the South and West. One company is playing here and a second is in Philadelphia. From the looks of things "Blossom Time" bids fair to be one of the big musical comedy winners of the season.

"DUMBELLS REVUE OF 1922"

Ottawa, Can., Oct. 28.—"The Dumbells Revue of 1922" opened at the Russell Theater October 26. All the old favorites are back, including Albert Plunkett, Red Newman, Ross Hamilton, Arthur Holland, Charles McLean, Jimmy Goode, Allan Murray, Bill Tennant, Bert Wilkinson, Tom Young and Fred Fenwick. Also Ted Charter and Jerry Brayford. Ross Hamilton and Red Newman come back in their female impersonations better than ever. Fred Fenwick also dazzles in his feminine togs. Arthur Holland is there, too, and better than before. Albert Plunkett sings with an easy finished style, while Ted Charter comes to the fore as a comedian. Tom Young, in "Girls of My Dreams", sings one of the best songs of the show and in a voice remarkably fine and appealing.

DEVANNY SIGNS FOR FIVE YEARS

New York, Oct. 27.—The Shuberts announce that they have signed Hollis Devanny, who is singing the part of Schubert in "Blossom Time", for a term of five years. This is said to have been done because of the hit he made in the part on his appearance at the Century Theater.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, October 28.

IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	97	
Blossom Time.....	Century.....	Sep. 29.....	408	
Chauve-Souris (3d edition).....	Century Roof.....	Feb. 3.....	310	
Fantastic Fricassee.....	Greenwich Village.....	Sep. 11.....	56	
Gingham Girl, The.....	Earl Carroll.....	Aug. 28.....	72	
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	55	
Lady in Ermine, The.....	Wilda Bennett.....	Oct. 2.....	33	
Molly Darling.....	Liberty.....	Sep. 3.....	68	
Music Box Revue.....	Music Box.....	Oct. 23.....	8	
Orange Blossoms.....	Fulton.....	Sep. 19.....	47	
Passing Show of 1922, The.....	Winter Garden.....	Sep. 20.....	52	
Queen of Hearts.....	Nora Bayes.....	Geo. M. Coban.....	Oct. 10.....	23
*Revue Russe.....	Marla Kanzenoff.....	Booth.....	Oct. 5.....	21
Sally, Irene, Mary.....	Casino.....	Sep. 4.....	65	
Springtime of Youth.....	Broadhurst.....	Oct. 26.....	4	
White's George, Scandals.....	Globe.....	Aug. 28.....	73	
Yankee Princess, The.....	Knickerbocker.....	Oct. 2.....	32	
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	178	

*Closed October 21.

IN CHICAGO

Bombo.....	Al Jolson.....	Apollo.....	Sep. 22.....	33
Good Morning, Dearie.....	Colonial.....	Aug. 27.....	73	
Perfect Fool, The.....	Ed Wynn.....	Illinois.....	Aug. 27.....	74

Musical Comedy Notes

Ann Gordon is now the premiere danseuse with "The Lady in Ermine".

George White's "Scandals" will end its Broadway engagement November 11.

Julian Eltinge, in "The Vanishing Lady", will probably come to Broadway in a few weeks.

Diana Gray, former Ziegfeld's "Follies" girl, returned to this country from Scotland last week.

Muriel Stryker has returned to Ziegfeld's "Follies". She had been dancing at a Broadway cafe.

"A Fantastic Fricassee" is going to cut out the matinees this week and play two midnight shows instead.

Ed Wynn has been so successful in Chicago that his engagement there has been extended three months.

Frances Demarest has been engaged by H. H. Frazee to play the leading feminine role in the musical version of "My Lady Friends".

The Hippodrome now has its own paper. It is called the "Better Times Bulletin" and is sent out to all newspapers and employees of the house.

Ned Wayburn is busy rehearsing the new James T. Powers show. It will play out of town before coming to Broadway. The opening will be some time this month.

"Sally" and Ziegfeld's "Follies" are having a box-office race. Receipts for one week in Philadelphia on "Sally" were \$37,247.50, and

the same week the "Follies" took in \$37,245 at the New Amsterdam, New York.

George H. Adams, well-known clown, has returned to this country. He last appeared in "Hip Hip Hooray" at the Hippodrome, and for the past seven years has been in Japan.

The combination that wrote the music and lyrics for "Irene" has performed the same office for "Up She Goes". In other words, Harry Tierney and Joseph McCarthy are responsible.

"The Merry Widow" is said to be cleaning up on the road. It broke the box-office record in Atlanta, taking in \$8,367 in three days. In New Orleans the entire house was sold out one week in advance.

Tommy Lyman, who will be seen in the forthcoming Fannie Brice show, was the reigning favorite with Americans in Paris last summer. He and his partner, Roy Barton, were singing at the American Bar there.

Broadway is laughing over this one. It is said that a chorus girl at the Winter Garden was absent for one show. When she got her pay envelope she found that the management had not docked her for the missed performance. Thereon she burst into tears. The stage manager inquired the reason. She said: "This is awful. They didn't even miss me."

The success of "The Music Box Revue" is practically assured as far as the box-office is concerned. It is said that the agencies have bought the orchestra floor, excepting the last two rows, and the first two rows in the balcony for the first sixteen weeks of the run. The price scale is \$3.50 downstairs and \$4.40 in the balcony.

NEW PLAYS

"THE MUSIC BOX REVUE"

"THE MUSIC BOX REVUE"—With lyrics and music by Irving Berlin; staged by Hassard Short. Presented at the Music Box, New York, by Sam H. H. Harris, October 23.

THE CAST—Margaret Irving, William Gaxton, Oliveette, Mrs. Estar Banks, Margaret and Dorothy McCarthy, Charlotte Greenwood, Robinson Newbold, the Fairbanks Twins, William Seabury, Amelia Allen, the Rath Brothers, Helen Rich, Eva Solie, Stowitt, Ruth Page, Clark and McCullough, John Steele, Grace La Rue, Rosemary, Leila Ricard, Trude Marr, Franz Koskiana, Sylvia Jocelyn.

The new "Music Box Revue" is long on beauty and short on fun. From the looks of the show Hassard Short must have put a healthy dent in the producer's bankroll, for there are rhinestone-studded cloths and draperies galore, and such a lavish display of luxurious trappings as has never been seen in a revue before. The eye is certainly satisfied; it is the ear that is left wanting. Had the level of comedy in last year's show been reached, this revue would be the greatest ever seen on Broadway, but the paucity of laughs hurts the performance. Neither does this revue boast of a song hit. Last year there was "Say It With Music". This year not one number sticks out of the score. Altogether, the piece is a triumph for Hassard Short. He it is who is responsible for the staging and the decorations, and he has done his work well.

The show is opened with a short prolog which dissolves into a dancing number as seen from back stage, looking into the audience. It is exceedingly well devised and extremely effective, and it starts the show off in a novel manner. This is followed by Margaret and Dorothy McCarthy, who sing in a listless manner. A comedy sketch with William Gaxton, Charlotte Greenwood and Robinson Newbold garners a few laughs; the Fairbanks Twins and William Seabury dance nicely, and then Clark and McCullough make their first appearance. The laughter-provoking abilities of these two men had led everyone to believe that they would be a sensational hit in first-class company. This they are not, tho they got the majority of laughs obtained during the performance. Bobby Clark seems to have trouble in letting himself go. Whether it be true or not, it looks as tho he was continually holding himself back. If he is, he should stop it. It is true that he is traveling in fast company, but he is a thoroughbred himself and has nothing to fear. The thing which always impressed one when Clark came on the stage in a burlesque show was his authority. When he appeared you knew that an actor had arrived. His manner, his voice and his sureness gave this impression and it made everything he did seem absolutely right. Now he has cleaned up his makeup, gone in for repression and appears timid. In doing this he has lost his greatest asset. The audience were just crying for a bit of low comedy and had Clark groveled on the stage as of yore and given them his celebrated impersonation of the "Bulgarian weasel calling to its mate", I believe they would have cheered. In the same measure that Clark has lost some of his comedic power, Paul McCullough seems to have gained. He has never been so good as in this show. He is improved in makeup and appearance and gets his laughs easily. It may be that Bobby Clark is not in his stride yet. It is to be hoped that he gets into it soon, for he is the finest low comedian on the American stage—when he wants to be.

The rest of the first act served to introduce John Steel in a most picturesque number called "The House Tops". Steel has never sung better. His voice is of a beautiful quality and he sings with rare intelligence. Charlotte Greenwood also had a chance to sing and dance in her accustomed manner, and Grace La Rue was allotted a gorgeous number called "Crimoline Days". She too is singing well, but her numbers are not quite suited to her voice. The high spot of this act was a burlesque on a melodrama. It was exceptionally well done by William Gaxton, Bobby Clark, Paul McCullough, Grace La Rue and Robinson Newbold. In this, as well as at all other times in the performance, William Gaxton gave a well-considered reading to his lines. His acting is of a very much higher order than is usually seen on the musical stage.

The finale of the first act was the big smash of the night. It involved the use of a diamond-studded horseshoe of boxes with a flight of stairs in stage center. Down this came some of the noted grand opera characters dressed in diamond costumes, with Grace La Rue as Thais for the finish. It was stunning throat.

The high spots of the second act were a revel in hell that was novel and well executed; a pretty the long-drawn-out number called "North, South, East, West"; Hal Sherman in a great eccentric dance and the funniest hit of the night called "This Suspense Is Terrible". This latter was a genuine comedy skit and got many laughs. Bobby Clark was in his best in it and mighty near his old-time form.

This reviewer saw the show on the third night. By that time the performance was so

(Continued on page 108)

WHEEL
ATTRAC-
TIONS

BURLESQUE

STOCK
COM-
PANIES

Conducted by ALFRED NELSON

MUTUAL ELIMINATES
THE AIR OF MYSTERYDr. R. G. Tunison, Chairman of Committee,
Responsible for a Change in
Attitude

New York, Oct. 27.—Since our last issue Dr. Tunison, treasurer of the Mutual Burlesque Association and chairman of the recently appointed committee to decide the activities of the association, has called for a change in the attitude of the officials of the association as it applies to publicity of their activities, and he has arranged for an official statement to be given out weekly by Alex Yokel, director of exploitation, that will keep everyone interested in the activities of the association fully informed as to the why and wherefore.

For the current week Mr. Yokel announces the elimination of the Family Theater, Rochester, N. Y., from the circuit due to the fact that Owner Fenneysey has leased the theater to his local manager, A. M. Woods, who cannot see his way clear to pay the guarantee required by the Mutual Circuit for its shows.

There is a prospect, however, that Woods will play tabs, vaudeville and pictures for a week or two until he makes adjustments in the conduct of his house that will in all probability enable him to again play Mutual Circuit attractions.

Beginning October 30 Mutual Circuit attractions will play the Gayety Theater, Louisville, Ky.

During the current week the Manhlem-Vall "Laffin' Thru" show has been playing the Lafayette Theater, New York City, to fair business and next week Ed Rush will play there with his "Georgia Peaches", which will probably be the last burlesque show in the house this season, as the management has booked vaudeville for the week of November 6, and the next four weeks will be given over to Issey Weingarten's "Follow Me", a colored musical comedy company of fifty-two people, now playing to S. R. O. business at the Standard Theater, Philadelphia.

The Lafayette is not looked upon by those familiar with local conditions as a promising field for burlesque, as both white and colored burlesque have failed to make good in this house. Al Dow tried it out for three weeks with colored burlesque and could not make it pay, and the Lafayette management has given the white burlesque of the Mutual a two-week tryout with the same results.

Beginning October 30 Dancing Dan Dody will start a tour over the Mutual Circuit for the purpose of censoring the shows and with full authority to make whatever changes in the production and presentation he deems necessary.

That the executives of the Mutual are striving hard to bring order out of chaos is a foregone conclusion made manifest by the activities of Dr. Tunison since assuming the chairmanship of the committee, for it is very apparent to anyone who visited the Mutual offices during the past week that there is a change in the attitude of everyone in the office to each other, likewise to visitors seeking information.

We commend the Mutual for its selection of a censor in Dancing Dan Dody. He has all the necessary qualifications to fulfill the requirements for the position and the fact that he is empowered to make the changes where

needed will doubtless result in bettering the burlesque on the Mutual Circuit.

The executives are not only enlarging their circuit of theaters, but also their executive offices in the Navex Building by negotiation for the entire front of the building on the same floor.

"Pepper Pot" and "Pell Mell" are the only two shows scheduled to lay off the week of October 30.

That theater managers who buy out shows and are entitled to the appearance of each and every performer in the show are not the hard-hearted fellows they are said to be has been made manifest time and again, and a report reached the Mutual Burlesque Association this week to the effect that when Morris and Bernard's "Heads Up" played the Lyceum Theater, Columbus, O., Jules Howard and Dolly Lorraine were out of the cast thru unavoidable illness and Manager H. F. Emmerich, of the Lyceum, insisted on paying their salaries in full, which was turned over to the performers by Morris and Bernard. Manager Emmerich would have been within his rights in deducting the salaries for the non-appearance of the performers; but he declined to profit by their illness, and no one can say how much more he lost in patronage by the show being short two people.

MUTUAL REVIVES BURLESQUE
AT PEOPLE'S IN CINCINNATI

People's Theater, Cincinnati, which closed a run of about twenty years as a cog in the Empire Burlesque Circuit some fourteen years ago, since which time pictures and independent vaudeville have been offered, will go back to burlesque November 6 as a Mutual Burlesque house. The Morris and Bernard production, "Heads Up", will be the opening week's attraction. The admission scale is announced as 15 to 25 cents.

William Vall, representing the Mutual Circuit, got a lease on the theater last week

from the People's Amusement Company, of which Thomas Riley is president; Mrs. Edna Swine, vice-president; Thomas J. Noctor, and treasurer, and George Talbot, secretary and general manager. The People's Amusement Company also controls the nearby Henck's Theater, an old Stair and Havin house, which also has been showing pictures for quite a few years and where the present People's Theater policy will be continued.

People's Theater, located at Thirteenth and Vine streets, was popular in the days of Cincinnati's "Over-the-Rhine" district and is seven blocks away from the present theatrical center of the town.

CHANGES IN CASTS

New York, Oct. 27.—Ada Lum, the stately brunet prima donna of burlesque, will replace Mahel Gibson, and the Ike Weber Agency has engaged the "All American Trio" to supplant Marks, Tally and Marks in Al Reeves' "Beauty Show" on the Columbia Circuit. Al says that he has engaged Frankie and Johnnie, extraordinary colored dancers, for a specialty in the show to open in Baltimore.

William K. Wells visited the Casino Theater, Philadelphia, this week and made several changes in the presentation of his "Bubble Bubble" show that tends to speed up the opening. He also has added Paul Roselle to do a piano-concertina-accordion specialty, in one, and he does it well, but from what ye editor of burlesque saw in Philadelphia, Roselle should dress more in keeping with the other principals as street attire does not blend well with the other dressing of the show.

BARKHAMS IN CHICAGO

Chicago, Oct. 27.—George (Chick) Barkham, who had the Lyric Theater, Fort Worth, Tex., for a year and later had the Washington Theater, El Dorado, Ark., has closed his show in Oklahoma City, and, with his wife and baby, was a Chicago visitor this week. The family motored here and will drive to Philadelphia, where Barkham will produce a burlesque stock, to open in the Gayety Theater about December 1.

In our recent review of Jean Bedini's "Chuckles of 1923" we opined that he had too many principals in the cast. It was learned later that he had closed the circus act and later made a change in cast that closes Jane May, A. Coccia and Henry Permaine, and the only replacement will be that of Bedini himself, who opens with the show in Jersey City to do a specialty.

BURLESQUE REVIEWS

"TOWN SCANDALS"

"TOWN SCANDALS"—A Columbia Circuit attraction, featuring Harry (Hickey) LeVan, produced by Warren B. Irons, presented by Irons & Clamage, at the Majestic Theater, Jersey City, N. J., week of October 16.

REVIEW

CAST—Ernie Van, Lottie Bolles, Rose Chevalaire, Germaine LePierre, Anette LePierre, Maud Baxter, Auther Lines, Sam Bransky, Johnny Hudgins, Joe Van, Harry (Hickey) LeVan.

CHORUS—Misses Sweeney, Halleck, Harris, LaMont, White, Gilmore, LaRue, Price, Marlon, Evans, Fischer, Cattrell, Craig, Arnold, Vinal, Gaston, Kirtland, Bentley.

PART ONE

Scene 1 was a garden set for a prolog by the Van Brothers, introducing the company. Maud Baxter, a majestic-appearing woman with chestnut brown hair, sang in an exceptionally sweet voice, followed by the chie choristers in a shimmy number that went over well.

Rose Chevalaire, a keuple brunet soubret with an ever-smiling, pretty face, sang well and danced better a la shimmy and she shimmed delightfully in her every number.

Scene 2 was a drop for a singing and dancing specialty by the LePierre Sisters, two petite ponies, in a newsboy-flower girl makeup and mannerism that was admirable.

Scene 3 was a full-stage drape set for the spirit weekers, Comic LeVan in his usual clean-attired "Patsy" characterization, Comic Ernie

"THE BAND BOX REVUE"

"THE BAND BOX REVUE"—A Mutual Circuit attraction, staged by Frank Cummings, presented by Manhlem-Vall at the Star Theater, Brooklyn, N. Y., week of October 23.

REVIEW

THE CAST—Jack LaMont, Jack Fuquay, Howard Harrison, James G. Moore, Henry Neiser, Harry LaToy, Mildred Cozlerre, Lillian Harrison, Trixie Ayers.

THE CHORUS—Denlle Fuquay, Thelma Warren, Bobby Ketchum, Elsie Flynn, Buddy Nelson, Leona Lee, Lois Whitten, Emily Day, Irene Mayselle, Jessie Vansiere, Avon McGilli, Jennie Blair, Anabelle Gay, Betty Gordan, Theresa Stoebenberger, Frances Star.

PART ONE

Scene 1 was a hotel lobby set for ensemble of typical burlesque choristers of the pony type in bareleg, rolled sock, colorful costumes. Howard Harrison, a fast feeder of the comics, started the comedy with a dialog with Ingenue-Soubret Lillian Harrison. She is a tall, slender bleached blonde who sings with a nasal twang, but dances with high-kicking legs that can not keep still, and her great redeeming feature is her smile that is in it every minute.

Jack LaMont, a short-statured likable Hebrew comic with light facial makeup and overfitting attire, and Jack Fuquay, also a short and somewhat eccentric Dutch, handed out the Bobby Clark "parrot take a good look".

Straight Harrison's introduction of Comic

LaMont to Ingenue Harrison, Comic Fuquay to Ingenue Mildred Cozlerre and Soubret Trixie Ayers, the feminine shimmers, got a big hand.

A table scene with Ingenue Harrison as the cashier, Straight Harrison and Ingenue Cozlerre at a table and Comic Fuquay as the drunk manhandling his orders, likewise the bacon and steak at the other table, gave him the opportunity to demonstrate that he could make funny falls and bumps.

Ingenue Cozlerre, a red-headed plump ingenue, as a singer of "blues" is there with the goods, but her stagey affectation, if it is affectation, and her apparent disinclination to smile on her audience leaves her cold, for on the few occasions that she did smile it left her face with a look of disdain that was recalled for and one that eventually allowed her to leave the stage, after a specialty, with no inclination on the part of the audience for her return. If it's affectation on the part of Miss Cozlerre, she should eliminate it, and if it's natural she should cultivate her personality, which she evidently holds in reserve. This girl has a personality that could, if she permitted, make her popular with patrons of burlesque. But as she uses it now it leaves her all wet.

Comic LaMont got by with his "Ask me any question", and did better in his "Rich and Poor Girl" dialog with Straight Harrison. Comic Fuquay, vamped by Ingenue-Soubret Harrison and burlesqued by Comic LaMont, led up to a corking good song number by Soubret Trixie Ayers, who is apparently at home in burlesque.

Scene 2 was a drop for Straight Harrison and Comic Fuquay in a dialog on mothers' pancakes which did not mean a thing in laughter or applause, for it was too lengthy and fell flat.

Scene 3 was an aviation field for an ensemble number followed by the usual patter on "Going Up" with Harry La Toy as the cripple and the comics as the aviators. It also fell flat.

Scene 4 was a silken back drape for Ingenue Harrison to introduce the girls as innocence, etc., to the ragging of the comics, and a few of their rags got over.

Scene 5 was a drop for Ingenue Harrison in song and dance and her dancing was all to the good. Straight Harrison and Comic Fuquay put over the insurance dialog for a few laughs.

Scene 6 was a black drop faced with a white-roped spider web for Founta in a one-piece white suit and a frog's head to do a contortion act that was all that could be asked for in a dumb act, but minus the laugh-evoking action required for burlesque.

Scene 7 was a drop for James G. Moore, a classy appearing juvenile straight, to do a banjo-swinging specialty that was admirable both in the personality of the player and his artistic handling of the instrument. This young fellow has all the qualifications for a straight man. "The Love Cot" singing duet of Moore and Ingenue Harrison introduced a portable cottage and garden of girls that made a pretty picture for the finale.

PART TWO

Scene 1 was a garden set for Moore to lead an ensemble number in song and Ingenue Harrison in dance. Straight Harrison conducted a four-chair railroad train with the comics and Ingenue Harrison and Ingenue Cozlerre as passengers along the usual routine. Straight Harrison staged his system of getting kisses, likewise some laughter and applause, and this was followed by Harrison's monkey-gland powders for the comics.

Scene 2 was a drop for Harry LaToy to put over a running fire of patter and the usual work of juggling hats and balls.

Scene 3 was a tropical scene for six of the girls in chandelier costumes and the others in one-piece brown monkey costumes for the close of the show.

COMMENT

The scenery was above the average for the circuit, while the gowns and costumes were just about or a little below the average.

The company is made up of hard workers. Comic Fuquay, properly placed in another show, with the proper material to work with, would doubtlessly stand out to far better advantage than he does in this show.

If Ingenue Harrison would take a few singing lessons from Ingenue Cozlerre and Ingenue Cozlerre a few lessons from Ingenue

(Continued on page 105)

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JAS. J. HOLLINGS

(Continued on page 66)

NEW THEATERS

Albert W. Sainsbury will soon begin the erection of a picture theater at Ridgeley, Md.

A new picture and vaudeville theater, it is rumored, will be erected shortly in Olean, N. Y.

Work has been started on a new opera house at Crystal Falls, Mich., to be erected on the site formerly occupied by the old Gem Theater.

The Pittsfield (Ill.) Lodge of Knights of Pythias plans the erection of a picture theater and assembly hall in that city in the near future.

The J. E. Locatelli Company, of Boston, has been awarded the contract for the construction of a theater at Ball Square, Somerville, Mass., for the Hillison Association.

The new theater in Cambria, Ill., being erected by C. C. Jones, of that city, is scheduled to be opened early this month. The seating capacity of Mr. Jones' new house will be 400.

Fred and Ed Dayton, of Kenosha, Wis., and Mrs. Nellie Conrad, of Waukegan, Ill., expect to begin construction of a \$300,000 theater building in Waukegan in the near future.

A 1,000-seat theater, to be operated by Stanley Sharpe and Charles G. Stewart, is projected for Jamaica, L. I. It will be located on Flushing avenue, next to the Y. M. C. A. Building.

Harry Vonderschmidt's 1,300-seat theater is rapidly nearing completion at Bloomington, Ill., and is expected to be ready to be opened about the middle of this month. The theater is being constructed by the Bedford Steel & Construction Company.

Work on the new theater on Main street, Elkton, Md., which is being built by the William H. Pearce Amusement Company, is progressing rapidly. Bader & Company, of Wilmington, are the contractors. The building is expected to be completed by Thanksgiving Day.

The New Masonic Temple, Oklahoma City, Ok., had its corner stone laying October 13. The temple contains an auditorium with seating capacity of about 4,000, and will be rented for operas, musicals, feature pictures and other kinds of amusements. The building will cost about \$1,200,000.

A. E. Lee, treasurer of the Lock City Theaters, Inc., recently announced that the company would erect a \$150,000 theater in Lockport, N. Y. The theater, which will seat 1,800 will occupy a site 156 by 107 feet, on the corner of East avenue and Elm street.

The new Lexington Theater on E. 55th street, Cleveland, has been leased by the Lexington Square Company, Edward Kohl, president, to the Lexington E. 55th Company, headed by John Harwood, who will manage the theater. The annual rental has been fixed at \$18,000. The Lexington is a combination dance hall and theater.

A few days ago work was resumed on the Garden Theater, Stuttgart, Ark., the erection of which was begun in 1920, but was halted before the interior of the building had been finished. The Garden will have a seating capacity of 1,400 and a large, fully equipped stage. It is being built by the United Amusement Company, of Stuttgart, at a cost of \$75,000.

Ground was broken a few days ago for the erection of a large picture theater and community auditorium in Takoma Park, Washington, D. C., by the Takoma Theater Corporation. The structure will cost \$1,000,000 and will seat about 1,000. The officers of the Takoma Theater Corporation are W. G. Platt, president; Dr. E. Clyde Shade, vice-president; E. H. McLaughlin, secretary, and Doran S. Platt, treasurer.

Incorporation papers will be filed at Albany, N. Y., shortly, for the Pond United Theaters, Inc., of Potsdam. The company plans the erection of a chain of picture theaters in that section, the first of which will be located in Potsdam and the others at Saranac and Tupper Lake. Temporary offices have been opened in Potsdam. The incorporation papers provide for an issue of \$150,000 of preferred stock, at 7 per cent, at a par value of \$25 per share, and 7,000 shares of common stock of no par. The moving spirit in the enterprise is Frank G. Pond, formerly of Malone, who has been in the picture business for eighteen years.



(Communications to Our New York Offices)

AN EXPRESSIONIST DRAMA

The first sample of the so-called "expressionist" drama to be seen in this country was *From Morn to Midnight*, by *Georg Kaiser*. Those who did not have an opportunity of seeing The Theater Guild's performance of that play will now have the chance to read it, for its success on the stage has prompted its publication in book form.

The same remarkable properties which impressed one in the actual performance are evident in a reading of the play. The remarkable compression of the dialog, the swiftness of the action and the piling up of climaxes are just as apparent in the printed form as they were behind the footlights.

Kaiser has undoubtedly given a new twist to the drama. His method of building a play is quite different from the rest of the contemporary dramatists, at least those whose works are available in English. Just what the difference is between his work and that of his contemporaries is very well explained by *Ashley Dukes*, the translator of *From Morn to Midnight*, in his Introduction to the book. He says:

The author has been called an "expressionist", and is, by way of being considered as the founder of a new dramatic school; doubtless because the need is felt to describe succinctly an art which consists in a series of graphic gestures, like a vigorous clenching of the smooth palm of actuality. It is true that *Georg Kaiser* brings a new method into the theater. His singular economy of words is as it were the obverse of his lively but disciplined invention, and, while these qualities have made the task of translation no simpler, they will do something to establish the international or non-national character of the work. To the most unfriendly gaze *Georg Kaiser* will appear to be a link between the three-dimensional stage and the screen, and a portent therefore not to be despised. But others who look deeper will read in the movement of his nameless hurrying throng of characters the poet's reflection of a universal gesture, and in their faces his image of a common unrest.

Withal, *Kaiser* has written a play that is not only splendid reading, but is also tremendously effective in performance. While it is said that some of the other German playwrights have outdone him in compactness and the building up of thrills, he is the most revolutionary of all the dramatists whose works have so far been translated. *From Morn to Midnight* must be read by all who wish to be informed on the modern drama and its tendencies. They will find it most interesting.

AN AMERICAN PLAY

That is just what *The Detour*, by *Owen Davis*, is—an American play. It is an American play of American life and it rings true. Each character in the piece is an easily recognizable type, the farmhouse in which the action takes place is typical and the threads from which the dramatist weaves his plot are from the life fabric woven by the class of people he draws on for his characters.

The fact that such a play was written by *Owen Davis* seems to me as interesting as the play itself. Here is a man who wrote a series of melodramatic pieces that were champion thrillers and tear-jerkers. Not one of them was anything but theatrical shoddy. Then, without any indication that he is ever going to do anything but write this same sort of stuff, he writes one of the best American plays seen in many a year. Where his other plays have been trumpery things, this one is genuine. The characters act as real men and women do, and you see life on the stage as it is in reality. Such a revolution in style is a fine thing to witness, and it makes one hope that *Owen Davis* will stick to writing plays of *The Detour* kind and do no back-sliding.

As might be guessed, *Owen Davis* has a good grip on his craft. The workmanship in *The Detour* is that of the sound craftsman. The pathos in the story of this woman of the farm who aspires for her daughter what she would wish for herself and the frustration of her plans, is brought out with simplicity and sureness. The comedy of the piece is natural. The language used by the characters is unforced.

It is not often that a play so firm in texture is seen on our stage, and an examination of it in its printed form will add to its esteem in the eyes of those who saw it. *The Detour* is splendidly worth while reading.

INSTRUCTIONS TO PLAYWRIGHTS

Fanny Cannon's little book, *Do's and Don't's for the Playwright*, is primarily intended for the writer of plays for amateur production. It contains the usual rules which the embryo dramatist is cautioned to observe by those who teach dramatic technique. The which, however, only serves to strengthen the belief that the one rule in playwrighting that is worth a hoot, is that there are no rules. Each dramatist has to carve out his own method, and what is good for *Barrie* is not good for *Shaw* and what is bad for *Pinero* may be good for *Samuel Shipman*.

There are some practical hints in *Do's and Don't's for the Playwright* about the preparation of manuscript and other similar matters. There is also a good glossary of stage terms. For the writer of amateur plays it should be helpful in a limited sense. For the writer who aims at professional production it is too elementary. Before he presumes to write for the professional theater, he should have passed all thru the stages touched on in this book, and have left them far behind.

IN THE MAGAZINES

The *English Review* continues to print its admirable articles on the stage in its department called *Theater Craft*. In the October number there are three of these articles, and they are uniformly good. One is *Body and Soul*, by *Horace Shipp*, and it is an excellently written criticism of *Arnold Bennett's* play of that name, which recently was the opening bill of the reconstructed Regent Theater. This newest theatrical experiment of *Nigel Playfair* is also described.

The *Marlowe Dramatic Society* is a well-written description of Cambridge University's dramatic society and some of its productions by *P. H.*

The last of the three articles is *Toward a Human Theater*, an account of present-day theatrical activities in Russia. The subject is authoritatively treated by the author, *Huntly Carter*.

FROM MORN TO MIDNIGHT, by *Georg Kaiser*. Published by Brentano's, Fifth avenue and 27th street, New York City. \$1.50.
THE DETOUR, by *Owen Davis*. Published by Little, Brown & Co., 34 Beacon street, Boston. \$1.50.
DO'S AND DON'T'S FOR THE PLAYWRIGHT, by *Fanny Cannon*. Published by T. S. Denison & Co., 633 South Wabash avenue, Chicago.

TABLOIDS

(Continued from page 33)

Angeles. Producer *Fritz Fields*, who is now completing his contract of 78 weeks with *Dalton Bros.*, as comic and producer, is making the reputation of being one of the most versatile of present-day comics. *Jack Miller*, the natural Dutch comic, is one of the few who were born to amuse. He has a style entirely his own. *Marjorie Lake* is a character woman of high order and is also to be complimented on the chorus numbers which she has all neatly routined. *Juvenile Richard Ryan* has a good voice and works well all thru. *Elsa Sheridan*, ingenue-prim, has quite a nice voice, but appears to lose out by being too self-conscious. She works thruout with too much affectation. *Ruby Darby*, who is without doubt in a class of her own, is dainty, refined and natural, and it is quite evident that she has her heart and soul in her work. *Lee Goodrich* gets over nicely and does not at any time bore his audience. The musical numbers are all well received. The chorus girls are well dressed and very evenly matched and have the good point of being able to smile while working. *Manager Carter* and the *Dalton Bros.*, the proprietors of the shows at *Burhan Theater* and the *Folly Theater* in addition to the above, have every reason to be well satisfied as all their efforts are deserving of the highest praise, and if they continue to give their patrons the present good, *CLEAN* musical comedy should have no difficulty in building up a clientele second to none.—*ARTHUR STONE*.

THE *DES MOINES* (IA.) *CAPITOL* referred to *Chas. Soladar's* "Brinkley Girls", which played the *Majestic Theater* there the week of October 16, as the best offering so far this season and better than many a so-called \$2 attraction. Mr. Soladar has invested thousands of dollars in gorgeous wardrobe. Change after change is made by the principals and chorus of the most beautiful and gorgeous costumes ever seen on the *Majestic* stage, and the principals are clever artists, according to *The Capitol*.

VISIONS FROM VIN

On October 10 I celebrated my tin wedding anniversary. The wife thought someone would present us with a "fizzie", but if so it has been delayed in transit.

If *Maek Allyn* is still in the business wish he would get in touch with me. Have made several efforts thru *The Billboard* to locate him, but in each instance mail has been returned. Last heard from him he was in Canada with the *Marie Gladke Players* and was encountering some severe trouble with his eyes.

Recently a dramatic tab. of six people (three married couples) opened a season of stock in a certain Indiana town. The first week the show was a decided success, three bills being presented, and the second week started off with a bang. The whole town of 12,000 inhabitants was praising the show and a comfy winter was looked forward to by the congenial sextet of players. But on Wednesday morning the house manager (?) sent for the company manager and asked him to see if he couldn't book a nearby town for a couple of weeks and then come back. Naturally, the request was staggering and when the company manager regained his breath he asked the reason and was informed by the individual who styles himself a *MANAGER* that he had bought the theater four weeks ago with the avowed purpose of "having good times", but thus far all his efforts had proven futile. Also that he had a chance to bring in a musical tabloid with lots of nice girls and maybe he could get one to make for him "a good time". Suffice to say the little dramatic tab. of six respectable artists suddenly terminated their engagement and when they go back to that town a different house manager will be on hand to greet them. The company manager made it his business to spread to the public his reasons for leaving and as a result the poor deluded nut who bought the theater to have a good time is anything but popular with the natives. If all company managers would do like the manager of that sextet the show business would soon be different. But there are too many of them who let the dollar sign close their eyes to honesty and decency.

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OFF THE RECORD

By PATTERSON JAMES

ACCORDING to the indefatigable press agent, the Winter Garden is to have a special police force for the run of "The Passing Show of 1922". One of the duties of the Shubert "bobbies" will be to "assist in caring for the lines of seat purchasers at the box-offices." From a visit to the show it ought not to be a difficult job to keep in line the customers filling up to the ticket window to be told that there are no seats further front than the twelfth row! When the special policemen get tired subduing the angry mob they may find ease and relaxation, and, perchance, some small emolument, in gulding disappointed patrons from the box-office to the nearest ticket speculator, where seats can be had any old time almost in the orchestra leader's lap.

The chief duty of the peelers, however, will be to "keep the Seventh avenue sidewalks before the stage door clear." The press agent further says:

"There are more than ninety young women in 'The Passing Show of 1922', and at the close of each night's performance pedestrian traffic in Seventh avenue past the stage door has been practically impossible because of the groups of the young women's admirers."

I suppose it would never occur to the Winter Garden management that there is a simple and considerably more economical means than the establishment of a Seventh avenue constabulary whereby the attractions of the stage door may be made less appealing to "the groups of the young women's admirers." The plan of putting a few rags of clothing on the girls while they are on the stage might be worth trying. It's false philosophy to advertise goods in the show window and complain when buyers come to the counter to purchase.

WHILE the thing is on my mind—! Last week I had to see a musical show, the tickets for which had to be purchased from an agency. The day has passed when you can go to the box-office of a theater and buy a good seat nearer the front than the street door. The best the ticket agent could do was to furnish me with accommodations in, Q. The ordinarily I submit quietly to the various forms of petty cheating, swindling and thievery connected with the management of New York theaters, I did protest mildly against sitting out on the curbstone to watch the show. The agent—he is one of the rare species which exacts only 50 cents over the box-office price—agreed with me that the seats were pretty far back.

"But we can't do anything about it," he explained. "If you want seats nearer the front you'll have to get them at the Blackjack Ticket Agency down the street. They have the pick of the house!"

"How come?" said I.

"Well, you see, the Blackjack Ticket Agency owns the show," was the answer.

That was a new one to me. A ticket speculator owns a show! Naturally, he gets the pick of the seats. He charges anything he likes for them, and if you want to see the piece you pay thru the nose for doing it!

Will Mr. Gus Thomas, Official Explainer for the Producing Managers' Association, please rise and be counted?

I HAVE picked up a brand new laugh for myself, and, being a generous soul, I pass it along. Doubtless you have heard the yowls

raised by the gentry which loathes and despises the "commercial theater"? The crowd which holds its tip-tilted nose to avoid the stench as it passes thru Longacre Square and the environs thereof? At the mere mention of the obscene term, "money", its delicate gorge rises and its sensitive stomach turns? Art is its god? Uplift its goal? Fine! But I have discerned that the money-making gyps of the "commercial" theater somehow or other have contrived to insinuate themselves into the very innermost temples of high-minded purposefulness. For instance:

The Theater Guild has on more than one occasion seen fit to take a fling at the professional managers for their mad hunt for dollars and their complete blindness to the existence of those dramatic flowers which should beautify the institution of the theater. Like the Pharisee in the Temple—a gentleman of whom, perhaps, the overlords of the Guild have never heard—the Guilders give thanks that they are not like the rest of men, commercial managers, etc. But, strange to relate, in an enterprise run strictly in the interest of the theater per se, it costs more to get into the Garrick Saturday night

than it does any other night of the week! The top price, according to the box-office voice, for tickets Friday night is \$2.75. For Saturday night the same tickets are \$3.30!!!!

What—stripped of all the buncombe and the turgid verbiage of the Guild's pronouncements—difference then is there in the conduct of the theater, in the attitude towards it as a part of every-day life, between the Theater Guild on the sacrosanct one side and Abe, Flo, Jake and Lee on the dollar side? With all their faults, Abe and Jake and Lee and Flo don't pretend to be better than they are—mere adding machines—while the Guild does.

The same condition, I was sorry to find out, prevails at the Forty-eighth Street Theater which the Equity Players, Inc., control. There also on Friday night the top price is \$2.75, while the cost of the same ticket for Saturday night is \$3.30!!!!

Both these independent groups seek the support of the public on the plea that they wish to do more and better for theater patrons than the "commercial" managers. Both stoop to exactly the self-same holdup of the man looking for entertainment that the producers do who are frankly out for ev-

THE MESSRS. LEE AND J. J. SHUBERT Offer "THE PASSING SHOW OF 1922"

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WILLIE AND EUGENE HOWARD

For our sins, as well as our shirts, we have to pay. The Winter Garden is paying the price of its past misdeeds in the coin of present stupidity.

There was a time when the shows given at that flesh inspector's paradise were made tolerable by an element of comedy. To be sure the fun was very often rancid, but the cloak and suit trade, the women's lingerie buyers from the sheet-iron metropolis of the interior of these United States, and those denizens of Broadway whose concept of beauty is based upon the metric rather than the Aristotelean system, did laugh at it. It is disconcerting enough for the fastidious lover of humor to be seated in the midst of gutter-level laughter, but it is "devastating" to find oneself in what was once the abode of roaring Rabelaisian mirth and realize that it has become a graveyard populated by tombstones. The Winter Garden has ever been the stage expression of the Tenderloin idea ptomained by Orientalism. At its best the Tenderloin was artificial in its gaiety. The Tenderloin in the doldrums is boredom inestimable! And "The Passing Show of 1922" is the Tenderloin in the dumps. It is a desert of unfunniness.

All is screaming nakedness, its belly-waving imported cooch dancer, its interminable parade of voiceless girls, and the presence of the Howard Brothers cannot mitigate the fact that the show is a colossal tedium. Scene after scene passed the night I sat thru the show in almost unbroken silence on the part of the audience. The gloom was impenetrable, on the stage and in the auditorium. The Lockfords lightened it momentarily when they did their sensational Apache dance, and Fred Allen contributed occasional dashes of amusement whenever he appeared. Mr. Allen has a softly persuasive manner, his material is bright, and he talks agreeably and effectively. What he is doing with three or four garbage gags in his routine I cannot imagine. There is something seriously wrong with a young performer's idea of entertainment, with his view of show business and a serious defect in his estimate of the value of self-respect as an asset to a comedian when, without the slightest reason, he can pollute his work with nastiness. It is either an unconscious confession of lack of ability as a performer or a brutal and contemptuous disregard for good taste. Mr. Allen doesn't need to perfume his offering with pickings from the swill pail to attract attention to himself. He has all he needs without them, and if he continues the habit it will be because he prefers to titillate the abdominal risibilities of the Winter Garden rather than win for himself a position of prominence—and profit—by his natural ability. It is a damning indictment of the theatrical business when so many performers who do not have to dive in the dirt for laughs do it, if not by the solicitation of their managers, at least by their permission.

Thanks to the late Ezra Kendall and his monolog about his experiences in a Pullman washroom there is one spot of good rough comedy in the entire show. By some strange oversight Mr. Kendall is given no credit for his work in the program, altho apparently everyone else in the Manhattan Directory is credited with having had something to do with the show. The Howard Brothers do very little in the performance. That little is neither new, novel nor very funny. Nat Nazaro, Jr., does a good dance specialty, and the rest of the talent in the troupe—and there is enough of it to make a corking good show—does nothing. As a sample of vulgar banality "The Passing Show of 1922" is superb. As entertainment it is a vacuum.—PATTERSON JAMES.

ery nickel of the "suckers" money they can grab. The boost in prices for Saturday nights and holidays, when men and women are freer to seek amusement than at other times, is theatrical blackmail, whether it is done by the members of the Producing Managers' Association, the Theater Guild or the Equity Players, Inc. It is extortion of the most contemptible kind, and it is the sort of thing which is bringing the show business into disrepute and drawing the hatred of the people who keep it in existence. No one minds much how soon the public worm turns into a rattlesnake and destroys the brigands of the show world. The sooner it happens the better. But it is unfortunate, deplorable and stupid that the eagles of the theater, the Guild and the Equity Players, Inc., turn into cuckoos once a week regularly. The man who is blackjacked at the box-office the only night he can get to the theater is going to be pretty deaf to any appeal that may be made to him later for help by the persons who wielded the billy. If the independents are to rescue the theater from the slough it lies in—and no one wishes it more than I do—they must do it not only by giving better shows than the "commercial" manager, but better treatment to the purchasing public!

But why all this twaddle about the "commercial" playhouse? The theater, like the church, to pay salaries and to keep going must have money. It is one of the disagreeable necessities contingent upon human existence, this scramble for the collateral. To ignore the fact doesn't remove it. Any theater, I don't care under what it may camouflage itself, is a commercial enterprise. To pretend it is anything else is silly and snobbish. The Guild and the Equity Players, Inc., would not last very long if no money came in at the box-office. Both organizations make haste to take off unprofitable pieces, no matter how good or how artistic they may be. I don't like the "commercialized" theater, which is quite a different thing from the "commercial" theater. The first is run for money only. It produces and presents anything, no matter how rotten it is in every sense, so long as there is money to be made from it. The second is a business enterprise having a debit and a credit side as well as an artistic ideal and an inspirational purpose. The second is a means to an end. The first is all end, never mind about the means. One is legitimate, moral and properly commendable. The other is immoral and despicable. The operations of the Theater Guild and the Equity Players, Inc., are necessarily "commercial". To say they are not is ridiculous—and worse. There is nothing to be ashamed of in trying to make money by fair dealing and honest endeavor. There is great shame in loose thinking and looser expression. Both offenders ought to be slapped good and hard for imitating the bad example of the professional managers and the "commercialized" theater, if for no other reason than that it furnishes the enemies of the independent stage with arguments.

Just to show that there's nothing personal, I'd like to say that I got more diversion, relaxation and hopefulness for the future out of "R. U. R." than I have anything this season. Or last. Or the season before that! The play may be nutty, but it's filled with solid meat.

MISS DIANA BOURBON writes, in an attractive hand, to the editor of The Billboard complaining politely because I said in my review of "Loyalties" that the company presenting the play was "all English." Miss Bourbon says:

"I, the leading lady, happen to be an American, born in New York, the daughter of Americans (and three of

(Continued on page 112)

NEW PLAYS

NEW BIJOU THEATER, NEW YORK
Beginning Tuesday Evening, October
17, 1922

GRACE GEORGE

—with—

**NORMAN TREVOR AND ROBERT
WARWICK**

—in—

"AIMER"

(**"TO LOVE"**)

By Paul Geraidy

Translated by Grace George

Heard Mr. Trevor
Helene Miss George
Challenge Mr. Warwick

Sing. (Oh, very!)
I love—her.
You love—her.
She loves—me.
Plur. (Singularly)
We love—her.
She loves—you.
There you are.

Paul Geraidy, properly introduced by Miss Grace George, has been accepted by Our Set as special lecturer on lower mathematics and demonstrator extraordinary on that particular department grossly described as triangulation. Having been so accepted we learn from the Deep Dishers that M. Geraidy's "To Love" (literal translation) is "penetrating", "heart-searching", "poignant", "thoughtful", "exquisite". M. Geraidy's "The Nest", served to us last season by Miss George, was also "penetrating", "heart-touching", "poignant", etc., etc., etc.

As a matter of fact "The Nest", closely analyzed, stank. There is no need to put "To Love" in the test tube. It is an unmitigated bore, an interminable flood of neurotic slush unbroken by a single fragment of sincerity, reality or truth. But it has value! Oh, my, yes! It has great value! Married women suffering from emotional indigestion, created by their present meal tickets, will find it an admirable palliative to their matrimonial flatulency. They can weep to their tear ducts' capacity when Helene, on the very threshold of flight with her "novel and mysterious" lover ("lover" in the perspective sense, let it be understood), halts and retreats at the mention of her dead baby. The fact that the child has been dead six years perhaps would not occur to M.

Geraidy as being excluded by the statute of limitation.

I have no objection to playwrights spending their efforts proving that the angle John, plus the angle Louise, is unequal to the angle Gus. Stage triangles are almost always obtuse, but sometimes you encounter one which involves a proposition clearly and unmistakably stated. That is just what M. Geraidy does not do. Anything but. It is so much easier to fill up three acts with easy sophistries than it is to map out a logical dramatic campaign and fight it out on that line if it took all season. M. Geraidy's play is all right in point of time. It looked more than once if the play was finished by Easter Monday it would be doing well—but it is shy on direction and very wide of the objective.

Now if M. Geraidy had called Helene "Mrs. Finnegan" and defined as his theorem to be proved, the Fifty-third Proposition of Joseph Miller, i. e., "Off agin! On agin! Gone agin! Finnegan!" we would have no complaint to make.

Or if he had emphasized the point that what he was going to show was not that a woman can love two men at the same time, but that a change of pasture is good for a cow, we could not find it in our souls to ring the bell on him no matter how long it took him to get to the nowhere he does in "To Love". But it is all so very indeterminate!

Crudely speaking—which M. Geraidy as the mathematical preceptor of Our Set never does—Helene has been married ten years to Onree. She is fairly satisfied with the pleasant monotony of her life in the country and reconciled to the fact that Onree has declined from the hymeneal conflagration which consumed her at twenty to the lambent domestic ember which comforts rather than warms her at thirty. Then comes Challenge, the man of action, who in a few short weeks wrecks her pastoral quietude with the suddenness and completeness of a cyclone.

She loves Onree. She loves Challenge. She can't love them both with the same kind of love. Her love for Onree is founded upon association of mutual memories. Her love for Challenge must be founded on something quite different; quite, quite different. She loves Challenge because he repre-

THE BOHEMIANS, Inc.,

(A. L. Jones and Morris Green, Managing Directors)
Announce

"THE GREENWICH VILLAGE FOLLIES"

Fourth Annual Revusical Comedy of New York's Latin Quarter
The Entire Production Devised and Staged by John Murray Anderson
The Book by George V. Hobart. The Lyrics by Irving Caesar and John Murray Anderson. The Music by Louis A. Hirsch. Ballets and Incidental Dances Arranged by Carl Randall and Alexander Yakovlef, Under the Direction of John Murray Anderson.

The more shows I see the greater grows my wonderment at the habits of producers and the folly of comedians.

Here is a piece which contains a goodly measure of unusualness, some touches of genuine beauty, a tinge of exquisiteness, swift stage management, dancing of superlative, and, in one or two instances, of amazing, quality; excellent, finished chorus work, tuneful singing and really fine taste in scenic environment.

Yet the complete satisfaction the show could give—even to those who regret the absence of plenteous comedy—is rendered impossible by the nastiness of most of the material used by Savoy and Brennan. The stuff I mean isn't coarse or rough. It is unmitigatedly filthy. Why they will do it is beyond me. Mr. Savoy gets many very funny laughs which are set going by clean humor. They come from all over the house. They furnish a standard of judgment whereby anyone with ordinary intelligence could see what kind of stuff is appreciated. Yet for all that, without rhyme or reason, or even the pitiable excuse, "They don't want clean gags," Messrs. Savoy and Brennan proceed to open up the stinkpot and poison the evening. The percentage of those who express their delight in such slime is small compared to those whom it asphyxiates and who do like their fun washed. But why do the producers stand for it? Certainly John Murray Anderson, who is responsible for the institution and continuance of the "Greenwich Village Follies" and from whom the show gets its inspiration in beauty and novelty, knows better. Can it be possible that he is responsible? Or is the group known as "The Bohemians, Inc." just the usual herd of theatrical Gadarene swine which, because it loves to get its own feet in the trough, believes everyone else does, to blame?

Savoy and Brennan do not need to do it.

"The Greenwich Village Follies" doesn't need it.

Yet there it is—or my nose is a liar. What is the answer?

Carl Randall, vastly improved and steadily developing, is the principal prop of the show. His dancing is the essence of youthful vigor and cleanliness of execution, his manner boyish and wholesome. Ula Sharon is a terpsichorean butterfly. Only her grace and loveliness save the ballet, "The Nightingale and the Rose", from the completely commonplace. An incredibly agile Russian dance is done by Louis and Frieda Berkoff. Young Berkoff executes what is practically a buck dance on his ankles and is even more astonishing than was the boy Janos who appeared a decade or more ago with the Zaretsky Troupe and later was swallowed under a grown-up name. The gushers over "Chauve-Souris" should have their yawns shut off by the scenic novelty, "Beethoven's Sonata", posed after the mezzotint of the same name. Of course, it is American, and that kills it for the Rooshsian boosters, but the projection and the extinction of the human faces thru the picture what time the singing lasts outrivals in distinctiveness anything Balfeff has announced. Fortunello and Cirillino present an acrobatic act which is a positive novelty and beautifully finished. John E. Hazzard is an uproarious hit with a mock ballad and comedy slides of the type Dick Lynch did for many years in vaudeville. The rest of the time Mr. Hazzard appears in the sketches by George Hobart. One of them is named "Futility". They should all be called that. Lucille Chalfant is a lovely picture and sings top-notedly. Yvonne George did two familiar French songs for an audience to which they must have been Greek. Frankie Heath is agreeably present.

"The Greenwich Village Follies" has no comedy and Savoy and Brennan unexpurgated. They are its only deficiencies. Otherwise it is a corking good entertainment.—PATTERSON JAMES.

AMBASSADOR THEATER, NEW YORK
MESSRS. SHUBERT Present

"THE LADY IN ERMINE"

—With—

WILDA BENNETT

I don't wonder Eleanor Painter refused to have anything to do with "The Lady in Ermine". It is an old-fashioned musical play with commonplace music, a hackneyed situation and a total poverty of novelty either in production or presentation. It makes you think that the Shuberts—both of them—looking over the list of people they had under contract, said: "We've got to put these people to work. It's either pay or play. Let's play." Forthwith somebody heard of "The Lady in Ermine", the number of principals required for it was totted up, and the result is the piece at the Ambassador. It is not one of those continental pieces seen by an American play scout and seized immediately for its intrinsic merit. It is just good enough to enable the Shuberts to take up their contractual obligations, that is all. Walter Woolf is a manly soldier and sings well, tho with pronounced indications of vocal weariness. It is a pity he does not do something to loosen up the stiffness of his arms. He carries them like the handle on a sugar bowl. Wilda Bennett sang persistently off key, but she is not trying on the eyes. An excellent impression is made by Helen Shipman in a small role. Miss Shipman is not "a great artist," "the discovery of the season," nor is she "a sensational find." But she has the makings of a real performer. She dances well, she has a good sense of comedy, she knows enough not to play at the house, she speaks intelligibly, she is likable and natural. Ignacio Martinetti, as always, does well, and Robert Woolsey works very hard. He ought to avoid the suspicion of having studied Bobby Clark's stuff too carefully by discarding the cigar business which has for years been a particular feature of Clark's comedy business. It may not be Mr. Woolsey's fault. The directors of musical comedies have a weird sense of property rights, especially when they involve the successful creations of others. For the undiscriminating "The Lady in Ermine" will doubtless prove satisfying. It is all right if you have nothing better to do.—PATTERSON JAMES.

sents a ticket away from where she is to strange places where monotony is not, or because he is a different man from the man she's got, or because of the difference between the romanticism of a prairie fire and the realism of a family oil stove. Who can tell why?

To Challenge Helene is a constant exemplification of the old vaudeville wheeze, "Don't! Stop! Don't stop!" Onree is baffled. Challenge is baffled. Helene is baffled. We're all baffled. Helene is going away with Challenge one minute. The next one she is going to stay where she is. She gets to the door marked "This way out" half a dozen times in as many minutes. At last Challenge is sent away with a firm promise that Helene will join him on the morrow. Then she calls Onree downstairs and talks to him about the six-year-old dead baby—I mean the baby which was four years old when it died and is now six years dead. Onree understands, because it's an old story to him. Challenge wasn't interested because it was before his time and he wanted Helene to go with him before she could change her mind many more times. So Helene stays and the curtain comes down after two mortal hours of that sort of thing. At one point only—and that for about ten seconds—are all three characters on the stage at the same time and talking. First it is Onree and Helene. Then it is Challenge and Helene. Then it's Onree and Helene again,

and so on. Whatever else it is, tho, it is always Helene. M. Geraidy glues our eye to the keyhole of Helene's "soul" and keeps it peeking in. Also listening to Helene talk and Challenge talk and Onree talk. Talk, talk, talk!

The pitiable part of the whole thing is that the sincerity with which it is played is overwhelming. Three doctors hovering over a rich patient could not be more intent on pulling him thru than Miss George, Mr. Trevor and Mr. Warwick are in making the piece seem vital. Miss George acts with vast earnestness which is natural under the circumstances. She sponsored M. Geraidy. She translated the play. She plays the chief role in it. All the emotions of discoverer, vicarious authorship and star actress contribute to an intensity of interpretation which dwarfs every other consideration. Miss George apparently doesn't realize that Helene is a fool who doesn't know her own mind from instant to instant. She plays her as if she was a character with a legitimate grievance instead of what she really is, a self-centered, selfish, gabby prig. There is nothing the matter with Miss George's acting of the part if you admit her premise. If —! She has one gift, tho, for which God be praised. You can hear every word she says.

Mr. Trevor and Mr. Warwick play characters well which fit neither of them. Mr. Trevor does best parts

(Continued on page 112)

ACTORS' EQUITY ASSOCIATION

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Chautauqua Baggage Technique

ACTORS are advised to make special terms covering baggage transportation on chautauqua routes. The clause in the contract covering the amount of baggage which can be carried by the actor does not apply to chautauqua companies.

In these companies the cost of expressage runs very high indeed, and with daily movements it is practically impossible for the management to carry the amount which is allowed tent and repertoire actors. Therefore, in all chautauqua companies the amount of baggage to be carried must be a matter of mutual agreement between the two parties to the contract.

John Drew's Book

A member has presented Equity with a copy of John Drew's book, "My Years on the Stage" (E. P. Dutton & Co.), which has been very favorably reviewed.

Freedom of the Air

We have received a strong protest from one of our members against the free services given by actors and actresses in broadcasting over the radio. Some of his arguments are:

"Everyone knows that the performer who works for the radio broadcasters is not paid for his services. Consequently he is broadcasting that fact to everyone who hears him. The question is—is it good publicity to publish the fact that an artist is working for nothing?"

"Is the actor treating the manager right, who is spending a small fortune to use him in a production where he is paid for his services, by giving his services to a concern, the very act of which makes possible the keeping away from the theater of people who otherwise would be compelled to pay to hear him in the theater?"

"He gives away his talent in one case and insists on remuneration in another. There are exceptions in cases of some charities, and even then he is often imposed upon, for he gives his entire services, while the hall, the printer, the florist, the musician, and so forth, receive, if not full, at least partial payment for their services."

"Does the motion picture actor give his services gratis because his face and ability as an actor will be broadcasted over the country? The lines are parallel."

"Let us help to establish the radio broadcasting companies on an equitable and honorable basis by compelling them to pay for our services, if they want us, as any producer does."

Directors—and Directors

The account of the trials and complaints of the motion picture actor which we published in The Billboard seems to have disturbed some of our very good friends among the motion picture directors. The truth of the matter is in the rather banal fact that there are directors—and directors.

It was really not so much the director who seemed to be open to criticism as it was the producer himself, the doubtless some directors are indifferent to the hazards which the members of his company have to take. However, the vast majority of the directors are very considerate indeed.

Previewing the Preview

The second preview to be given by the Los Angeles department of the Actors' Equity Association is scheduled for Thursday evening, October 26, at the Hollywood Woman's Club Auditorium. The first affair, given September 21, was a hugely successful performance.

At this writing the program is not complete, but it is expected that among those taking part will be the following:

Edwin Stevens, in a tragic-comedy playlet, entitled "The Grey Fedora". His daughter, Tina Marshall Stevens, will support him. This sketch enables Mr. Stevens to depict practically the entire gamut of emotions from comedy to tragedy, we are told. He has appeared in it in Eastern vaudeville houses.

Russell Simpson, well-known screen char-

acter actor will appear in a new act written by Frank Newbury. He will have the assistance of the Equity Quartet, comprised of Ed Thompson, Richard Hart, Otto Fries and Bert Lindley, which scored so heavily in the first preview.

Roy Atwill, of musical comedy fame, now in pictures, will do a "single" turn.

Victor Schertzinger, director and musician, has prepared a special musical act regardless of the demands on his time in directing Katherine MacDonald's current feature and arranging the score for "Robin Hood's" presentation. He is remembered as a most capable musical director and fute violinist before his motion picture activities. His sister will accompany him on the harp.

Many other acts are being whipped into shape. Richard Tucker is director general of the entertainment, and Wedgwood Nowell is publicity man.

"Lightnin'" Closes—For Fortnight Only

After running for more than three weeks, Frank Bacon and his "Lightnin'" Company will probably take a vacation for two weeks before Christmas. There has been no break in this engagement since the strike in August, 1919, with the exception of two days before opening in Chicago.

We can safely say that this is a record which will hold for many years.

The Mills of the Law

One of our members declined to pay his dues because he claimed our legal department

had not functioned to his satisfaction in connection with his case against a manager.

That, of course, is a matter of his personal opinion. The particular claim which we were pushing for him was by no means clear, and anyone accustomed to "the law's delay" will have a certain amount of understanding of such a situation.

However, after full explanation had been made, our member appreciated the circumstance and paid up his dues in full.

Placing the Loss

Hard luck for a manager should be distinctly regretted, but, even so, loss of booking is no reason for the deduction of salary. The routing of a show is entirely in the hands of the manager, and it is his risk if he happens to book a theater which afterwards repudiates the contract.

Mr. Hays' Declaration

The Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president, have issued a book on "Declaration of Purpose". They have asked us to send a copy to each of our members. We have consented, realizing that the subject matter would be interesting to all.

The Moran-Leonard Stranding

Leslie Moran and Helen Leonard wired Equity's Kansas City office from Chicago, on September 24, stating that they would be there on the following day for the purpose of organizing a company, and requested that the

wire be posted in a conspicuous place so that all performers at liberty would have an opportunity to sign up.

They arrived, interviewed artists and engaged their company, which was to play a twenty-four weeks' season on the Corrigan Time in Oklahoma and Texas. After the second day's rehearsal some of the performers asked for an advance, which was refused. The company, numbering fifteen people, took to the road and played several Kansas towns to poor business.

Then Mr. Morgan is alleged to have mortgaged his automobile and taken "French leave". The members of the company were left without funds and had to get back to Kansas City as best they could.

"Hospitality"

The next production of Equity Players, Inc., at the 48th Street Theater, New York, will be "Hospitality", by Leou Cunningham, an actor.

Some of the papers erroneously announced that Lana Hope Crews had been engaged for the part of the mother. This mistake arose thru a reporter calling at the office and asking the names of those in the cast. He was told that Louise Closser Hale had the leading role, but he did not make a note of it at the time. Later, when writing up his story, he became confused and wrote the wrong three-syllable name.

May an unfortunate mistake be as easily explained.

From a Layman Equity "Fan"

Equity is always delighted to receive such a letter as the following:

"You have raised the initiation fees and dues of the A. E. A. under auspicious circumstances; as an outsider, permit me to make the suggestion that you go a step further and increase the subscription price of your magazine to \$2. It is worth that much money beyond all question to those who are not of the profession, but are privileged to read its delightful pages. I say 'delightful' advisedly, for one gets therein little peeps behind the scenes of a delightful 'trade' and sees the actor, stripped of stage tinsel, as a wholesome human being like any other personage of the community—and in clean, fresh raiment instead of the garments of scandal beloved of the newspaper reporter.

"As a reader of Equity for the past several months, I realize that an increase to \$2 a year from enough subscribers would not only permit a wholesome expansion of your publication, but would stimulate the pride of your members in the possession of an organ that commends itself so lucratively to the subscriber's purse. I should pay the increase gladly and consider it a privilege to secure the magazine on such terms. Also, I purpose to recommend it to others of my craft as a teaching force in true unionism.

"Whenever you descend upon the question of dues and wish to make comparisons, permit me the suggestion of my own organization as an example.

"During the past year and a half the members of Typographical Union, No. 6, employed on morning newspapers, have paid in dues and assessments more than an average of \$4 per week—a total of something like \$350. It may not always have been paid cheerfully, but it was paid dutifully—which is much of a difference.

"I shall be very glad indeed to know that my suggested increase in subscription rate has been immediately adopted, as my subscription

(Continued on page 80)

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

Twenty-six new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Dolly Kennedy and Virginia Banks.

Members who have any complaints about the companies with which they are working are urged to sign their names when making such complaints. In taking up claims of any kind every precaution is used to safeguard our members. For instance, if your entire company has not had sleepers provided, we make claims for every Chorus Equity member in the company, we do not see the name of the individual who makes the complaint. Only in cases where individuals have an individual claim are names used. Last week we had two unsigned complaints from road companies. In both cases sufficient details were given. Before anything could be done about the complaints we have to have more facts—in both cases road companies were involved. We did not know who was in these companies and it was impossible to write for more details. It is impossible to reach them thru deputy reports

as they apparently have no deputies. Sign your names to any communication sent to this office.

If you have given us a case to handle and the case is subsequently settled, notify us immediately. A few weeks ago a member, who had been working in a cabaret, placed a claim with us for salary she had earned. We took the matter up with the cabaret manager and he agreed to pay if we would send the girl to his office. As he had made similar promises to us on previous occasions and had not kept them, we had summons made out, but we also sent the girl down with the instructions to report back to us immediately. We heard nothing from her for two weeks, and as we were about to serve the summons the member came in to register in the engagement department. She said the claim had been paid when she went to the manager's office, but, in that it had been paid, she hadn't thought it necessary to report.

The new due period begins November 1. Pay your dues during November and avoid a fine. If you are unable to pay ask for an examination.—DOROTHY BRYANT, Executive Secretary.



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STAGE
AND STREET
SLIPPERS
BALLETs and FLATS

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.

USE PACQUIN LEMON CREAM

Far superior to best cold cream because you get the added benefit of lemon extract. Fine for removing make-up or as a base for face powder, etc. It whitens and beautifies the skin in addition to cleansing the pores. A high quality product for show folks who care. Send \$1.85 for Special Theatrical One-Pound Handmaiden Opaline Jar, or 10 cents for Small Trial Tube. Best prepaid post.



PACQUIN, INC., 217 West 14th St., New York.

Voicing a Play

MY interest in "Whispering Wires" centered in Bertha Mann in the character of Ann Cartwright, for to my ears it was Miss Mann who voiced the play. Three things in Miss Mann made her admirably fitted to the part. There is a tensivity in her voice that gave it just the temper that she needed in this mystery play. There is a sweetness in the tone that makes it pleasing to the ear. There is an intelligence and directness in the tone that inspires confidence because it denotes superiority of character. This very directness creates mystery, for it suggests a character so strong that it could conceive a great plot and execute it with skill and understanding. This poised-back of Miss Mann's tone added interest and curiosity to all her speeches. The tone was never metallic or strained in any way. It was humanly musical and appealing. It was especially natural. Back of it all was buried a heart and a life story, and we wondered what it was.

Miss Mann tones her speech with great smoothness. The breath flows steadily without emotional jerkiness or theatrical spasms. Her voice changes in pitch, according to the natural workings of the mind. After all it is the working of the mind, not the working of a voice, that gives life-likeness to a character. In action Miss Mann works as smoothly and as intelligently as she does in speech.

This tensivity in Miss Mann's voice gives it always a note of authority. This note is so delicate and subtle that it strikes the ear gently, but plays heavily upon the imagination. This ever-recurring note of purpose and conviction is carried thru the play like a thread in pattern. You can't help following it. It carries the story unflinchingly to its final expiation. Then we learn the motive that was back of that voice, and for the first time the tone removes the mask of its long discipline and breaks out in the emotion of a woman's heart. There is something so authoritative and constructive in Miss Mann's voice that I remember not only her part but the whole play thru that one medium.

Ben Johnson, as the father in the piece, has a good voice to give character to the self-seeking, iron-heeled financier. There is a heavy vibration in the tone and a dominating pressure of resonance that suggests will and power.

Miss Mann speaks with a cultured pronunciation that suggested the fineness of her mentality. She pronounces "guests" with an easy distinctness in the -sts. In "McGill" she has a distinct -g and an -l that is clear and musical. Mr. Johnson used pronunciations that fitted the blunt business man. His "facts" had no -t to match Miss Mann's "gucks". It was just plain "faks". His "daughter" had a shorter -ound and less lip-rounding than we hear from the actors in "Loyalties". It comes somewhere between "dotter" and "dawter". Mr. Johnson has a good -l. He spoke with precision, and without over acting in the scenes where the tension of the play was highest.

When I saw Paul Kelly in "Up the Ladder" I suspected that he had a speech-tune. I didn't get the tune in my head, so I couldn't hum it on the way home. Mr. Kelly is a manly chisp, bent on doing good work. I got that from him in "Up the Ladder", and there my critical judgment ceased to work, but his speech-tune is getting the best of him in "Whispering Wires".

Mr. Kelly feeds lines to the play. If that is all that is required of an actor. His speeches come with promptness, and they are delivered with animation. But, dear me, he is like a music box with three tunes. If he begins a speech one way you know that the next will begin a little different and that you will go on with this rotation of tunes until you know them by heart. You will anticipate just what is coming, or you will enjoy guessing whether the next scene will begin with tune number one or number two.

Mr. Kelly is very fond of coming down the scale. He is very declarative. That makes clear exposition in feeding lines to a play, but it doesn't reveal the workings of a mind. It makes a routine actor, not a creator of life-like situation and character. The elemental simplicity of Mr. Kelly's tunes may be discovered on a short speech: "I went with him; not him a room, a nurse and a doctor." This becomes: "One, two, three, four. One, two, three, four. One, two. One, two, three." We get a mechanical series of short runs on a descending scale. This wouldn't be so bad in this particular speech, but the mechanics of this speech is the scheme of all Mr. Kelly's speeches. There are some slight variations to the pattern, some rising inflections, and some changes at the beginning of a sentence and at the endings. That does not destroy a fundamental sameness that makes us anticipatory of what is coming. Mr. Kelly should attend to this. It is a stock-actor mannerism, altho I know many stock actors who avoid it. Mr. Kelly made me feel that he had obtained all his notions of interpreting a part from actors rather than from life. On the way home I said to myself: That sort of play demands just that sort of thing. That is all there is to the part. That is just what the director wanted. But then I thought of Miss Mann. I said: How about her? Did the author do all that for Miss Mann and give her an actor-proof part? Or, is Miss Mann the actress, doing something as an artist to make that part so convincing and human? I

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

couldn't let Mr. Kelly off so easily, for I had to admit that he could probably drop his tones and wax strong in a less conventional form of expression.

Olive Tell makes a very neutral character out of Doris Stockbridge. She always says "Ann" in the pretty tremolo. The gentle softness of her voice disappointed me many times. Miss Tell seems to consider the sweetness of Doris more important than the tension of the play, but this sweetness only loses my attention.

Miss Tell faces the murderer of Doris' father and says: "Why did you kill my father, why?" She says this with the same pretty tenderness that she uses when she asks her maid to bring

in her voice, no feeling for the universal. All Miss MacDonell's voice work strikes me as pure accident.

Mr. Sydney has a vibrant voice, firm in texture, and harmonious in sound. He has never practiced the rotund tone of the old elocutionists. There is not so much openness of tone as there is tensivity of tone that comes from perfect co-ordinations of the resonators and fine co-ordinations thruout the body. There is a compactness in Mr. Sydney's tone that is masculine, yet the voice vibrates with human sympathy and it has freedom in expression. This tensivity in the tone makes it sensitive to change of meaning. Mr. Sydney can arch his voice into comedy with easy but meaningful transitions.

left out the very thing that Pauline Lord would have put in. With Miss MacDonell pain had been washed overboard. There was nothing left but complete stagnation, inertia and neutrality. Miss MacDonell's voice was flat and negative in this part. Sadie had no notes left of hope or rehabilitation. She was just chalky and sick. I couldn't stand her.

The thing that annoys me in "B. U. R." is that Miss MacDonell is so ordinary. All I gather from her acting is that Glory is a young woman capable of travel. She stumbles onto Roberts' Island, discovers some papers and has an amusing misunderstanding regarding the members of the firm. As the only woman on the island she becomes the object of Domin's love.

Miss MacDonell plays opposite Mr. Sydney, which is to her disadvantage. She has no beauty of voice to match his. All Miss MacDonell's close vowels (e in eat, i in it, e in met, a in mate) are tight and pinched. When these vowels are stressed they are pinched tighter than ever. These tight vowels are irritating. They suggest only smallness of mind, and they destroy the smoothness and flow of speech. They are pins sticking into the audience.

Miss MacDonell speaks in disrupted rhythm. Her sentences are divided between a slow part and a rapid part. There is no far reach to her expression. There is no largess of mood or understanding. In a dynamic exposition she can furnish some tense tones and sounds of fright. In normal scenes she is lax and tepid, quick and sudden, slow and inaudible in most patternless fashion. In "nobody" she says the o-sound with neutral lips so that the word sounds like "buddy". This is in marked contrast to Mr. Sydney's shapely o-sound in this word. I found no symbolism in Miss MacDonell's Glory, not even momentary pleasure.

"The Lady in Ermine"

There are so many hobbies in the teaching of singing that one can not listen to a singer without wondering what hobby he was brought up on. If one listens to three singers in the same company, he is sure to come under the impression that they studied under different teachers and that their technique is dominated by a different set of ideas. This is true of Walter Woolf, Harry Fender and Wilda Bennett. The method of Mr. Woolf appears to be the closest to nature. He interferes with the ease and economy of nature as little as he can.

The larynx, in the case of Mr. Woolf, is relatively high. It comes up to the curve that joins the neck to the chin. Incidentally it keeps a somewhat constant position. This is a good sign as far as it goes. Mr. Woolf has a satisfactory but not a phenomenal range of voice. If he had more phenomenal range the larynx would need to make more adjustments. When Mr. Woolf takes a falsetto voice that he uses successfully the larynx rises noticeably. It floats upward and forward. In going back to its position of rest it floats back without struggle. It is this fine freedom from strain that gives Mr. Woolf's voice its richness and smoothness.

With Mr. Fender the case is different. The larynx slides up and down at a longer distance. This would not be so significant except that the adjustments seem less natural than in the case of Mr. Woolf. With Mr. Fender the larynx comes back with more of a spring, as if it were relieved of strain.

I never see Mr. Fender without getting the impression that he has practiced an artificial method of opening the throat. I sometimes wonder if he wore a brace. This suspicion is further aroused by some of Mr. Fender's mannerisms of the jaw. He often shifts his jaw as if he were laughing with his tongue in his cheek. I associate this with some of his mechanics of producing an open tone. Mr. Fender appears to be hardened to his method of singing. The trouble is that his singing voice has a much clearer quality than his speaking voice. His speaking tone gives the impression of being forced back into this artificial opening in the throat. It often gives him the "dark" tone of old age. I find a marked similarity between Mr. Fender's speaking voice and the voice of William Webb who plays the bald-headed lawyer in "Whispering Wires". The admirable thing in Mr. Woolf is the perfect relation between his speaking voice and his singing voice. Mr. Woolf never gets ready to sing. His speech easily turns into song, and his song tone gives quality to his speech.

Wilda Bennett has the offensive mannerism of loosening her jaw so that it shakes and trembles and quivers and hangs by a hair. In her opening song I thought she was nervous to the point of jabbering into tears, but I discovered that her jabbering jaw was just a part of her technique for obtaining "looseness" of tone. She needs a brace to keep her jaw on her face. The shaking jaw and quivering lip is unsightly. It is quite a performance in itself. Miss Bennett's voice is not over strong. She needs to add volume to her sound waves rather than to make them waver. Miss Bennett is a good actress, but her singing is unsightly.

Robert Woolsey, the comedian in "The Lady in Ermine", has a trained facility in speech. The most of his comedy is spoken in conversational tone. It is skill in articulation that makes his sentences distinct. A comedian in

(Continued on page 41)

REMINDERS

"ABSOLUTELY" has four pronunciations. Arthur Shaw in "The Torch Bearers" and Francis Byrne in "Banco" use the form that is first choice among educated speakers today. In this usage there is one stress only, and this is on the first syllable. The third syllable is pronounced "loot". Mary Boland and Henry Miller add the glide in the third syllable, making it "lioot" (the vowel sound of "long-n"). This is correct and is not to be discouraged. The fact remains that the glide of "loo" (as in use) is commonly omitted in cultured speech. In standard pronunciation the glide is optional, altho slightly out of favor. It will continue to be heard in precise speech.

A common emphatic pronunciation of this word puts a stress on the third syllable as well as on the first. This will be heard in the familiar speech of the club and drawing-room. Here again the glide is optional, but usually omitted. Lily Cahill in "So This Is London" and Robert Woolsey in "The Lady in Ermine" put it in. James Dale and H. G. Stoker in "Loyalties" and Leslie Howard in "The Serpent's Tooth" leave the glide out.

Beryl Mercer, that sweet Irish mother in "The Ever Green Lady", pronounces "any" with the -a in "at" in the Irish dialect of her part. That is an early English pronunciation that has been preserved in the pronunciation of Ireland. Miss Mercer pronounces "contrary" with stress on the second syllable and the vowel sounds of "ere". "Contrary" and "character", with stress on the second syllable, were once fashionable in London. These words have kept this old pronunciation in the speech of Ireland. "Contrary", with stress on the second syllable, in the sense of obstinate, will be heard in the provincial speech of England.

A year ago some authority in the Theater Guild ruled that the noun "detail" should be pronounced with stress on the second syllable, according to Phye. I notice that William Devereaux in "R. U. R." is stressing the noun on the first syllable, and it is better so. This usage is so well established in the theater that it may as well stand approved as satisfactory.

The first syllable of "direction" has the i-sound of "it" in the pronunciation of H. Cooper-Cliffe in "La Tendresse". I was pleased to hear this authoritative actor use this standard pronunciation. I wonder if giving this first syllable, the -i in "ice", has not become an actorism. It often sounds a bit oratorical to me in modern conversation. I wish more actors would follow the example of Mr. Cliffe in this connection, for he has the heat usage of society in his favor.

Henry Miller pronounces "imbecile" with -i in the last syllable, which is American usage. Instead of with the i-sound in "ice", which is more British. He pronounces "impartiality" with a -i-sound in the third syllable, which is an affected refinement. This syllable has the -i-sound, or "spread-a", in standard speech.

Robert Woolsey pronounces "gallant" with stress on the second syllable, using the word in the sense of courteous and attentive to ladies. Charles Quintermaine in "Loyalties" stresses the word on the first syllable, using it in the sense of a brave soldier. Both are correct, and the pronunciations show the usual distinctions in the use of these words.

Some Americans are inclined to think that broad-a (as in father) is especially British. Such is not always the case. Jane Meredith in "The Ever Green Lady" pronounces "telegraph" with broad-a in the last syllable. That usage is pretty common in America, and is so recorded in Webster. Ruth Chatterton, however, uses flat-a in the last syllable of "antograph" and "photograph", and so does Marie Tempest. W. Graham Browne and Ernest Lawford use flat-a in these words with "graph". In England, flat-a appears to be used in these words more than the broad-a.

William Webb in "Whispering Wires" pronounces "resourceful" with a z-sound, and Jeannette Sherwin in "Loyalties" pronounces "disgrunt" with a z-sound in place of -a. Neither of these pronunciations is standard. The z-sound should not become voiced and made into -z.

James Dale ("Loyalties") pronounces "esprit-de-corps" with stress on the first syllable and on the last (es pree dee kaw). This is a good standard pronunciation, and it makes the stress essentially English. It has more logic, as an imported phrase, than the pronunciation indicated in Phye, which places the stress on the second syllable (prit).

Robert Woolsey puts an -r in "apron", which is according to standard usage. Mr. Woolsey is a pretty reliable in these things. Correctness of speech never interferes with his comedy. It gives it all the more fluency and certainty of touch. Walter Woolf puts a z-sound into the first syllable of "suggest". The pronunciation will be heard occasionally, but it is rapidly disappearing from the theater. In cultured speech the first syllable is more likely to be a -se (e in novel), with no z-sound. "Sa-jest" gives an idea of the pronunciation in ordinary spelling.

her a scarf for her neck. I see no reason for this childishness.

Willard Robertson is playing too hard at type acting. He is becoming too highly specialized to blend into the atmosphere of a play. The "comedy relief" in this play is dragged in by the ears and the flirtation between the French maid and Jackson ought to be set forth between the acts in front of the drop curtain. But so long as such scenes must be furnished the kitchen mechanics in the peanut gallery Mr. Robertson, as a serious student of the theater, should try to blend his character more in keeping with the play. He needs more lightness of touch.

Malcolm Duncan does some good acting. He is lighthearted and wittily deceptive as the Trouble Hunter. His emotional acting in the last act is just as convincing. He has a good gamut of voice and expression.

"R. U. R."

In "R. U. R." at the Garrick Theater it is Basil Sydney and Louisa Calvert who voice the play. Mr. Sydney voices the material, efficiency motive of the play. Mr. Calvert voices the spiritual, religious motive. There should be a woman in the play to speak for the mothers of man, but Kathlene MacDonell has no authority

Louisa Calvert's voice speaks for the soul in the part of Alquist in "R. U. R." It is a part where absolute naturalness is essential and yet it must be a naturalness that moves a whole audience. The great anguish, prayer and pathos that come into Mr. Calvert's voice are exceptional. The change comes from the very texture of the muscles as they are moved by the workings of the mind and heart. Mr. Calvert sees a great symbolism in his part, and he is able to voice it with poetic realism.

Miss MacDonell doesn't seem to know whether her voice is a banjo or a fiddle and she doesn't seem to care. Sometimes she suggests the sustained notes of the violin, and then she decides to pick at the strings for a little. She suggests an instrument that has never been strung and put in tune.

In "Danger" Miss MacDonell gave me some distinct impressions. As Mary Hubbard she sat there in noncommittal silence until one wondered what sort of an enigma she was. Then in subdued tones she told her story to a younger girl. There was suppressed suffering, and a woman's endurance in this "danger" warning that was effective. Miss MacDonell was well cast in that part. It was a small part where situation helped to give it a vivid setting.

As "Sadie" in "The Deluge" Miss MacDonell



(COMMUNICATIONS TO ELITA MILLER LENZ, CARE OUR NEW YORK OFFICE)

THE SHOPPER

Note: In future The Shopper will take personal charge of all orders instead of asking the customer to write shops, thus saving time and enabling her to keep a watchful eye on orders, with the purpose of eliminating unnecessary delays. Please, therefore, address your letters to Elita Miller Lenz (New York office) and make your money orders payable to The Billboard Publishing Company.

1. If you are thinking of a practical Christmas gift for an actress friend who is traveling about and dressing in cold theaters, she will remember you with gratitude if you provide her with the comfort of a brushed scarf of pure worsted, like the one illustrated. It is so designed that it cannot slide from the shoulders. In two-tone color combinations: Buff and brown, brown and buff, black and white, peacock and buff and navy and buff. The price is \$4.95 and The Shopper will be glad to see that your order for same is filled promptly.

2. "Billy" is the name of the natty-looking walking shoe illustrated—one of the best values in New York City. It should appeal especially to the actress who desires to preserve the shapeliness of her foot, because of its well-defined arch and heel. Comes in tan, mahogany and calf, and is handsewn. The price is \$10.

3. You could not choose a better gift for a awagger friend, who endeavors to look as up to date in bad weather as she does on fine days, than a pair of the cavalier-like "Parlovo" boots illustrated. They are somewhat Russian in effect and would look well with a toque of black or gray Astrakhan, to match the cuff around the top of the boot. Waterproof jersey and rubber make the boot, and the Astrakhan-trimmed cuff (either black or gray) may be turned up and fastened with a snap button, affording storm protection equal to a six-buckle arctic. The price is \$5 a pair.

4. Here is the gift that every actress needs: "Milady's Special", an exclusive ladies' safety razor, with a double section (shaves either down or up without reversing handle). The adjustment of the blade and guard teeth prevent scratching or irritation of the skin. To remove hair it is only necessary to dampen it with water and pass the razor lightly over it. The skin is left clean, smooth and velvety. Comes in a handsome, velvet-lined case of ivory and makes a pretty ornament for the dressing table. In silver finish, \$5; gold-plated, \$6.50. A dozen blades in an ivory sheath accompany the razor. This concern also markets a men's razor, with an everlasting blade, including strap, for \$5, packed in the same attractive manner as "Milady's Special". The men's razor may also be had in gold-plated effect for \$6.50.

5. For that friend with a sweet tooth, how about a box of candy from "Anne"? This candy is sold at performances of "Malvaloca", the first offering of the Equity Players at the Forty-Eighth Street Theater, New York, with the Equity emblem on the box. That's how we made its acquaintance, or rather the acquaintance of "Anne's" granddaughter, Clarissa Barrie, who, with Mergery Taylor, opened a candy shop de luxe. "Anne" was a niece of Princess Anne of Holland, and when the girls decided to name their candy after her they decided also that it should live up to "Anne's" royal lineage in quality—and, well, the proof of the quality is in the eating. Between bites of delicious chocolate fudge (\$1.50 per pound), maple fudge (\$1.75 per pound) and candied grape and orange fruit (\$1.50 per pound) we learned that Clarissa Barrie has been in moving pictures, vaudeville and the drama. She was the "Joe" in Brady's "Little Women". A box of "Anne" candies will make somebody's Christmas more "blissful". Get your order on file before the rush.

6. The Fain silk hose, at \$1 and the Fain \$1 silk undervest are very acceptable Christmas gifts.

7. Woolen goods—scarf, sweater or brushed wool sport vests—are safer gifts for "King Man" than ties or cigars, especially if he is inclined to be sarcastic. The Shopper will

SIDE GLANCES

A Feminine Medley

Sarah Bernhardt observed her seventy-seventh birthday on October 23. This remarkable actress, never hessed with a strong constitution, is a living demonstration of the power of mind over the body. And she is still looking forward to the fullness of life—she hopes to be one hundred. And everybody "seconds" the hope.

Mme. Tetrazzini, one of the bright stars of the Metropolitan Opera firmament, is a radio fan. She purchased a radio outfit for her own exclusive use at the Wireless Exhibition in London. It is quite probable, therefore, that the new democracy of radio fans—small boys, old men, huskies and Chesterfields, all rubbing elbows on the counters of the radio accessories shops—will be graced by the presence of a prima donna!

Minnie Maddern Fluke has become a little theater "stepmother". She is now a member of the advisory committee of Players Co., Inc., which has taken over the Provincetown Playhouse, which probably means that the Provincetown will no longer be in the little theater class.

Faire Binney, of the cast of "Sally" and sister of the famous star of the cinema, Constance Binney, has given the stagefolk and Philadelphia society a thrill. She fell in love, became

engaged and married all in a fortnight. On Friday, October 27, she became the bride of David Carleton Sloane, socially prominent in Philadelphia, who proved to Faire Binney by his first wooing pace that Quaker City folk are not so slow after all. Last time we saw Faire Binney she was lurching all by herself in a tea room, looking for all the world like a soft, round kitten purring over a saucer of cream, blissfully unconscious of the world and romance. All of which goes to prove that romance is always "just around the corner". And her name wasn't Binney after all. It was just plain "Gray". She says she's going to settle down, but forgot to add "for the time being".

A Masculine Note

A man just asked us: "What is the possessive of woman?" "Apostrophe 's,'" replied we. "Wrong," said he. After several futile guesses we gave it up, and he enlightened us as follows: "The possessive of woman is husband."

They Stopped Loving

And this is why: FOR SALE—One pair of love birds, also a slide trombone. Call at 21 Main street, St. Joseph, Mo. (St. Joseph Herald-Press.)



She who awakes on Christmas morning to find herself the possessor of one of these useful gifts will remember the donor with gratitude all the rest of the year.

THE VANITY BOX

(a) So many women of the theatrical profession have been extolling the virtues of Mme. Rialta's mud pack that The Shopper decided to investigate. The investigation turned out to be a most entertaining affair, for it meant the beginning of an acquaintance with Carrie Ezler, a "reminiscent lady" who knows "Who's Who" and "Who Was" in the theatrical profession from the days of Draper's "Uncle Tom's Cabin", in which she was "Topsy", to the present hour. Miss Ezler and her former vaudeville partner are "Partners Again" in promoting the destiny of the Rialta beauty preparations, featuring the original mud pack, having purchased the Rialta line. The Shopper read many testimonial letters from well-known actresses, all unsolicited, extolling the efficacy of the Rialta mud pack as a beautifier. Some stated that it had contracted small scars until they were invisible; others that it rids the complexion of acne, and all were unanimous in proclaiming it a safeguard against wrinkles. The Shopper will be glad to shop at the Rialta for you, whether it be for a flesh-firming mud pack (90c, 75c or \$1 sizes), a pure white lemon cream (60c), or a skin food at 50c. You should have the skin food as a companion beautifier to the mud pack.

(b) It is no longer necessary to use depilatories

be glad to send a booklet of limited goods for your inspection.

8. And jewelry? Of course, we haven't overlooked that! How would you like a beautiful, (Continued on page 44)

GLIMPING THE MODE

COLORS AND THEIR EFFECT ON EMOTION

Color plays such a potent part in the scheme of the theater that it is rather surprising that individual players, who study the subject of tonal values in singing and speaking and the art of shading emotions, do not give more thought to the play of color on their own as well as the emotions of the audience. Big producers, realizing the play of colors on the senses, employ skilled artists and designers to make the most of this appeal. But the knowledge of colors and their effect is not confined to a chosen few. It is an open book to all who will study. Louis Harmuth has explained the effect of colors very simply, altho the task of explaining and the research were far from simple. As we are attracted or repelled by colors, just as we are by individuals, it behooves us to give a bit of forethought to the colors we choose, in apparel, hangings or settings. As our readers are more directly concerned with the color of apparel that adapts itself to the settings provided by the management, the following, valuable statements by Louis Harmuth, in Women's Wear, should find a place in the scrap book, to be preserved for future reference:

Reaction of Colors to Human Eye

"Experiments proved that all single colors do not react in the same manner on the human eye. Bright fall greens or bluish greens (but not the soft greens) exhaust the eye and, therefore, are difficult colors for apparel, especially if applied on a large, unbroken surface. Violet and ultra-marine are powerfully effective. Yellow gives the feeling of warmth and sense of comfort, while orange has a marked warmth-giving and stimulating effect. The last two colors are least apt to tire the eye. Red, especially in the brighter tints, is very tiresome in large surfaces, and medical authorities claim it should be avoided by nervous persons.

"Of course, while these and other general rules were arrived at after scientific research and irrespective of other factors, conditions in everyday life make it impossible to apply them in every case to the toilette, as the complexion or the color of the hair may be against their application in certain instances.

Color Combinations for Other Uses

"It must not be forgotten that rules about proper color combinations for interior decoration cannot be used indiscriminately for wearing apparel. The reason for this is that the color surfaces in interior decoration, like wall paper, upholstery, rugs, hangings, etc., are stable, inasmuch as they remain for a comparatively long time in the shape and planes they were originally placed without forming new folds. On the other hand, the color surfaces in wearing apparel are alive, the folds and drapes are changing every moment, moving the high lights and self shades here and there. Solid gray, expanded in a stationary way on a wall may appear dreary and tiresome; in a dress, it would not produce the same effect.

Effect of Light in Color of Material

"Regarding the influence of the colored light on the various dress goods, white fabrics will always take the color of the light, altho not in such a deep tone as the light itself. A colored fabric under a light of the same color will assume a deeper shade.

"In red light, orange appears reddish, yellow becomes orange, green becomes yellowish gray, blue becomes violet, violet becomes purple, while pure black will turn into a rusty black.

"Orange light will give to red and yellow an orange cast; under it pure green becomes dark yellowish green; blue appears as dark reddish gray; violet turns into dark purplish gray and a pure black becomes brownish.

"Under green light the blues and yellows take a greenish tinge; red will appear as yellowish brown; orange appears as leaf green with a grayish cast; violet becomes bluish gray and pure black takes on a dark greenish cast.

"Under the influence of blue, light green, violet and black appear bluish; red becomes purple; orange appears as gray with a yellowish cast.

"Violet light turns red into purple, orange into reddish gray; yellow into yellow, with a purplish cast; green appears as gray, with a bluish cast; blue appears as violet, with strong blue cast and black takes on a violet cast.

"In yellow, light red turns into orange brown; orange and green become more yellowish; blue becomes slate gray; violet becomes gray with a purple cast and pure black takes on an olive cast.

"Besides the above changes the increased or diminished intensity of a certain light will by itself make the original color of the fabric take on a different hue.

"Mentioning only the electric light as the most important artificial light under which apparel appears today, the changes wrought by it on the different colors thru increased or diminished intensity would be as follows:

"Under intensified electric light red becomes scarlet; scarlet becomes orange; orange turns yellow; yellow will appear paler; yellowish green and bluish green will lose some of their green; ultramarine and violet become more pure blue, and purple turns redder.

"When the intensity of the electric light is diminished the original colors appear as follows:

(Continued on page 44)

LITTLE THEATERS

The Little Theater League of Richmond, Va., opened its season October 4, at "The Workshop", with business meeting, followed by the reading of a play from the Italian, "The Lion Tamer". This group has a membership of 257 and approximately eighty-five associate members, which is within a very few of the limit placed on its membership.

The Little Theater, of Cleveland, O., is growing rapidly in importance. It has been compared by the Drama League of New York to the Theater Guild of New York. This group has made plans to present no less than twelve productions, each to be performed a dozen times, at its new playhouse. In addition, it has established a free Saturday morning school of acting for talented high school pupils.

A prize of \$500 is offered by the Chautauqua Drama Board for the best dramatic comedy of American life submitted before December 1. It is specified that the play must not have more than ten characters and must not exceed a running time of two hours. The prize-winning play will be produced on the chautauqua circuits during the summer of 1923. It is stated that in addition to the initial prize the author is guaranteed at least \$3,000 in royalties. Address Paul M. Pearson, Secretary, Swarthmore, Pa., for particulars.

Two hundred children attended the first performance of the Children's Saturday Theater, which is located in the Lexington Theater, 571 Lexington avenue, New York, on Saturday afternoon, October 21. The little ones were quite unreserved in expressing their delight with the entertainment. "Cinderella" was the first offering of the Children's Theater, and no effort was spared to make the production as fairy-like in splendor as possible. Frances Cottle played the title role and her efforts were warmly applauded by her youthful audience, most of whom were but a few years younger than herself. The bill of the Children's Theater will be changed every three weeks. "The Wizard of Oz" and "Alice in Wonderland" are in rehearsal.

Permanent officers have been elected for the new Brooklyn Art Theater, Brooklyn, N. Y. Charles Gerard Eichel, principal of Public School No. 158, is president and chairman of the play Reading Committee. Nathaniel Pasternack, an art instructor at the Manual Training High School, is vice-president; Ethan R. Kaye, a Brooklyn lawyer, will serve as both treasurer and chairman of the Membership Committee, and Joseph Pearlman is secretary. The Play Reading Committee plans to select three plays of continental origin and one of American authorship. The first play, "Liebelei", will be given at the Little Theater, Court square, Brooklyn, during the Christmas holidays. It will be the aim of the Brooklyn Art Theater to encourage young American playwrights and to give first productions to contemporary foreign works.

Le Petit Theatre du Vieux Carre, New Orleans, La., will open for the season the latter part of this month with Oliver Hinsdell, nationally known as coach. Although organized only three years ago, this little theater has grown from a struggling group to a powerful financial unit, with a yearly income of \$20,000. As the success of its productions does not depend on the box-office receipts, many modern plays will be presented in a manner that will reflect credit on the organization. The new structure recently erected near the original building is

almost ready for occupancy, and will seat 500. Several plays by local writers will be produced, among them a heretofore unproduced Southern play produced by Southern actors and actresses, Mrs. Oscar Nixon, president of the Little Theater movement in New Orleans, received the loving cup offered by a local newspaper last year to the citizen whose work had been conspicuous in the betterment of the city.

Los Angeles has a new little theater group, the members of which have established the "Literary Theater". The purpose of this group is to present plays of distinct literary and dramatic value in an effort to raise the standard of the drama in Los Angeles. The new theater, sponsored by the University of California Extension Division, will have its headquarters at the Ebell Clubhouse, 1719 South Figueroa street, Los Angeles. Four productions will be presented during the season, under the direction of Frayne Williams. Each play will be given four times, once in Los Angeles and three performances in adjacent towns. "Mascariño" will be produced November 25, and "The Forced Marriage", by Moliere, will be the second offering, scheduled for showing November 27. The players will be selected from

Los Angeles folk who are sincerely interested in the literary drama and who desire to foster what has been termed the "repertory spirit of acting", according to Director Williams.

Pasadena (Calif.) children are also being educated to appreciate the finer side of life thru the drama. The Pasadena Community Playhouse has established the Junior Community Players, with Sybil Eliza Jones as director. In describing the activities of the Junior Players, Miss Jones said:

"Thru the home we learn what talents the young people have and what special activities they love. Then we teach them to utilize these in our junior productions and thereby bring pleasure to others, be it in music, dancing, sewing, etc.

"What the children are learning in music, dancing and dramatic expression is employed by the play director. She also encourages dramatization of stories read, and interesting results in playwriting have been obtained from the boys and girls. Under the supervision of our art director, Egbert Petter, they are helped in costume and stage designing and actual carpentering of the sets.

"Responsibility given the young folk in the matter of assembling properties, keeping order on the stage, and in the dressing rooms, promptness and consideration, have brought forth good results in almost every instance. Our aim is not so much to direct the children as to supervise their work. In this way more of their interest is obtained and they get more

(Continued on page 44)

WILDA BENNETT



The Ermine Lady in "The Lady in Ermine", at the Ambassador Theater, New York, is a charming contradiction of the old-time idea that ermine to be effective must be combined with black velvet.

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The Changing Audience

London, Oct. 13.—No intelligent observer who visits a London theater nowadays with a clear recollection of the pre-war audience can fail to note the difference between the houses of 1914 and those of 1922. It is not merely that one may see today a fairly high percentage of stallholders who have not donned the glad rags and boiled shirts that once were de rigeur. That may be significant, but it is only a sign. For the change in our theater patrons en masse is not one of clothes but of manner, or reaction to the play—and as many actors of experience have assured me—of impressionability.

From talks with impresarios I gather that the more thoughtful managements are trying to come to some conclusions about the post-war audience. After all, we are settling down now to economic conditions which, if they are not by any means all that can be desired, are at any rate likely to change but slightly. That is to say, the people who can pay for entertainment today will probably be the patrons of tomorrow and the next few years, while those who have to restrict their amusement expenditure now are not likely, as a class, to be in affluence when spring comes. Which is as much as to say that the dramatist, the player and the manager have got to come to grips with the theatrical public as it is and not as it was—or as they wish it were!

The audience of today is remarkable chiefly for its lack of discipline. The audience was always an uncertain factor, of course, but within definite limits it was possible to foresee and to depend upon its reaction to gravity or gaiety, beauty seen or heard, to witty lines or tragic situations. This dependence is nowadays insecure, and the industry and art of the theater is in consequence the more unstable.

The new audience is much "colder," while it is less critical. It is more inclined to break into insistent laughter and applause at awkward times, frequently over trifles. It does not give ear and attention to "held" situations with the intelligence of its predecessors. It does not pick up the intention of the player or the playwright with the old quickness and understanding. Why?

The answer is multifold. It is to be sought first in the changed economics of the mass of London playgoers, and in the alteration of the class of West End patrons, be they of the dress circle, the pit, or the gallery. In the old days the various sections of society had crystallized out into box or stallholders, gallerygoers, and so on. But with the rearranging of the financial class barriers the habits of the people have altered, and stalls and pit have in many cases changed hands.

During the war, when an unsophisticated, amusement-hungry and migratory population of soldiers, nurses and casual visitors of all kinds filled the theaters to the doors almost irrespective of the wares that were offered, the regular theater-going patron lost the habit to some extent. The poor quality of the performances put them off, and it will be long before the broken habit of regular visits is resumed. The recovery of this stable playgoer is a responsibility which the impresario has to face.

War emotions, the tragedies that touched most homes, and the dramas that could be read in every news sheet deranged the popular emotions, too. The theater could afford to frivol then, but with the return to relatively normal life the theater must assume its more intense emotional function.

But taking all these factors into account, the audience of today is our mainstay. We must discover the answer to the riddle of this Sphinx. The prosperity of the playhouse depends on the intelligence and the instinct of our managers. They have no easy task, but they must tackle it or give way to those who can.

One great advantage lies on the side of the initiator today, and that is the freshness and lack of sophistication of this new audience. There is an intense curiosity today, an inclination to "go and see what it's like," which promises well. The management that will set out with a policy of doing good work consequently will find its safe and sure following among this amorphous public. It may be that the results will not immediately be super-profitable. For the public has been banded about and trifled with for a long time, and has to learn whom to trust. But in the long run the producer or actor-manager who sticks to a well-conceived design will make a reputation—and a fortune.

Buildings Wanted

Apocryphal of my notes in a former letter on the need of new theater buildings, I am glad to find "Pillioddy," the well-informed theatrical writer, backing my fancy. "Long leases of theaters," he writes in "The Stage," "are being rapidly secured by capitalists for speculative purposes, so I don't see how rents can possibly come down. . . . This is a period when money talks with no uncertain voice in the theatrical industry, and I am greatly surprised that some of it is not being diverted into theater building, which is the last hope that managers have for the reduction of rents. I know building is expensive at the moment. . . . but if commercial enterprises can indulge in it, why not theatrical?"

Following on this announcement in The Industrial Daily News is interesting, that a new theater is to be built at Regent Street and Jermyn Street, the lease of this central position having been acquired by a syndicate

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

which Benjamin Hicks and Mr. Wyckoff (of American theatrical finance) are heading.

Musical Comedy

Robert Evett gives us typical musical Viennese stuff in "The Last Waltz," which he and Reginald Arkell have adapted. Oscar Straus' music is up to his usual form, and Jose Collins has a part which, while it does not use her wonderful talents vocal and dramatic to the full, is at least worthy of her. Bertram Wallis, Alfred Wellesley and Kingsley Lark (who deserts grand opera for the lighter measures) have good material for their effective techniques, and I should think the Gaiety patrons will flock back to their popular haunt.

Sir Charles Hawtrey produces, and that means that the last ounce is extracted from the piece and from the performers.

Good news that Miss Collins is to appear in "Carmen." She has the personality and the voice, and I anticipate that she will add luster to the great tradition of this just favorite.

"Angel Face"

On Wednesday this piece had a mixed reception. Its bewildering plot, or rather plots, do not make for success, but the tenuous numbers and especially Winifred Barnes' lively playing make up for a lot. Her return was heartily welcomed by the audience, which insisted on repeated encores. Mabel Sealy did fine work, too. The men struggled hard with uncertain material, Miles Malleon and Eric Blone only just failing to pull it off. It was not their fault.

Berry in the Purple—And the Pink

"The Island King," which was put on at the Adelphi on Tuesday, would without W. H. Berry be "Hamlet" without the prince. Without the good lines, without the character, and as the music never rose above the trite (save in reminiscences of Sullivan and "The Country Girl") without any excuse whatever. Well, hardly whatsoever. The supports (Dorothy Shale, Nancie Lovat, Lonie Ponnada, C. M. Lowne, George Bishop) were thoroughly competent, it goes without saying, and Alfred Clark got his laughs by his laughs that could not be got out of the lines, which were barren enough.

The book, by Peter Gawthorne (who also played the pirate-pearler very well), shows an endeavor to break new ground, and with ju-

dicious editing and as the players settle into their stride could easily be warmed up. But this all-British musical comedy, the better than some lately put on here, certainly needs pulling together.

The Island scene in the second act is well set and the lighting was pleasant. Several well-handled dance interludes help the show along, but the dancing chorus is far too big (a defect in most musical comedies). Quality rather than quantity is the lesson managers should learn from Paris in regard to chorus. The dense packing of the island scene with red-headed and excitable young women suggested a stud-farm for teahop waitresses rather than a romantic island of No Man's Sea.

It was W. H. Berry's evening. As Petty Officer Hopkins doing duty as King he kept the throne warm and the ermine warm (and the girls, apparently). Especially he kept the audience warm. He is a great artist, knows how to get the subtlest intonations, how to make a rapid lyric full of meat, and how to pull the laughs even out of a missed cue or a dropped hat. His is the resource of a man who not only "walks the stage" but "treads the boards". And he has a most persuasive voice.

A Conrad Play

Joseph Conrad has adapted his novel, "A Secret Agent", for the theater, and it is to be produced at the end of the run of "Charles I." by that enterprising and entertaining management, Benrimo and Associates.

Interesting effects are promised in this production which will be in the "Expressionist" manner familiar to German but not to English playgoers. Russell Thorndike is to play the anarchist leader, and that admirable actor, H. St. Barbe West, will be the secret agent.

Theatrical Exhibition in Manchester

The exhibits recently shown in London under the auspices of the British Drama League have for the most part been moved to Manchester Art Gallery, where the International Theater Exhibition was opened last week by Sir John Martin Harvey. Geoffrey Whitworth, Honorary Secretary of the Drama League, tells me that it is hoped to show the exhibition in several English provincial towns, after which, I believe, it is to go to New York.

This collection is a most effective statement of the new spirit in the theater and it has been

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

Sydney, Sept. 6.—Lawrence Grossmith, noted English comedian, made his Australian premiere at the Criterion Theater this week. "Ambrose Applejohn's Adventure" was his opening production. He created a very favorable impression.

Oscar Asche arrived here this week and is being wined and dined with consistency. He opens in Sydney on the 19th, and is setting about the task of securing suitable people for his cast. "Calio" is the opening production. "A Night Out" terminates a most successful season at Her Majesty's Theater this evening, and this legitimate house will be given over to a few farewell appearances of Madame D'Alvarez.

Harry G. Musgrove is paying a visit to Brisbane in the interests of his show at Cremorne, which has been under the management of John N. McCallum, who was lessee of the place for several seasons. It is an open secret that Musgrove is not satisfied with the way things have been going, and will make a wholesale sweep, both as regards management and company. Truth of this is borne out in the fact that the manager was not around during the time Musgrove has been in the Northern capital.

"The Peep Show" is now in its fifth week at the Theater Royal. It is being interpreted by an English company with local support.

At the Tivoli, Wee Georgie Wood is still the big drawcard. Good support is being given by Marzon and Florence, Raynor and Roy, Rose Lee Ivy, Fred Binnett, Louis J. Seymour (a recently arrived English comedian), Edna Davis, Madeline Rossiter and the Winskill.

At the Fuller house are The Novas, Loula Bloy, Rene Dixon, Jack Birchley and Billy Elliott, with the James Gerald revue finishing the second half.

Ada Reeve will go for an Australian record in Australian appearances at the one house consecutively. She is now nearing the 200th milestone.

Emilie Pollin is nearing the end of a successful season in "My Lady's Dress", at the King's Theater, Melbourne.

"Parlor, Bedroom and Bath" is being withdrawn after a few weeks of poor business at the Royal, Melbourne.

Fullers' Dramatic Company is in season at the Auditorium, Melbourne, where business is very satisfactory.

Lee White and Clay Smith are getting near the end of their season at the Melbourne Tivoli. Supporting artists are Keeley and Aidous, Sparkling Moxelles, Klimo and Klifton, Doris Graham and Company, and Lume and Shaw. Sam Stern joins the bill next week.

Beverly Sitgreaves, the original Sabbath, in "The Great Lover", makes her appearance in Melbourne, with Louis Bennison. She had already appeared for several nights in the Sydney production.

"The Naughty Princess" will be withdrawn this week, after a lot of money had been spent on it. The piece was one of the biggest disappointments of recent years. "The Merry Widow" will be revived after many years.

The Sistine Choir Soloists are appearing at the Auditorium, Melbourne, this week. They are a wonderful drawcard.

Rosina Buckman and Maurice D'Oleary will appear in this city in about a fortnight's time. Miss Buckman has had a fine season in New Zealand.

Paul Althouse and Arthur Middleton, the American concert artists, are creating a furore in Melbourne.

Potter and Hartwell, Miller and Rainey and the Rev. Frank Gorman are featured at the Bijou Theater, Melbourne. They are American acts.

Toscha Siedal, the eminent violinist, has finished his New Zealand tour and will leave for Vancouver this week.

Fred Foley, who toured the world years ago with Jimmy Valdere, the American trick

highly appreciated by a large number of visitors.

Long and Short of It

We hear a great deal about the short runs that some plays have and about the depression in the industry. Well, here is the other side of the medal.

Monday last, 200th performance of "Round in 50".

Today, 300th performance of "The Bat". And "Ambrose Applejohn" is getting on towards its 500th.

Covent Garden Opera

The Carl Rosa Company is doing good business at Covent Garden, where a month's season of repertory opera is begun. Eva Turner and Doris Woodall have achieved notable successes. The new Welsh tenor, Ben Williams, who makes his first appearance on the London opera stage, has a pure and strong voice, and should prove a useful addition to the rather depleted ranks of first-class opera tenors when he has accustomed himself to the difficult histrionic technique demanded by his calling. Gwynne Davis, another Welshman, is another welcome tenor introduced by Mr. Van Noorden. His singing with his fine tonality—in the part of Pinkerton—was admirable.

Critic at the Kremlin

Huntley Carter, critic and exponent of the tendencies and personalities of the modern theater movement in Europe, has just returned here after a long tour thru Germany and Russia.

He is extremely impressed by the tremendous developments of drama in Soviet Russia and has brought back documentary and photographic proof of his stories—which in truth sound almost like fairy tales. Carter tells me he was several times at the Kremlin, and was extremely interested in the way Lunacharsky is tackling the problem of the dramatization of Russia and the cultivation of the people thru the theater.

Brevities

Robert Loraine shortly goes into management with a play by Ian Hay.

Leon M. Lion and J. J. Grein are reviving three Pinero plays for a season, beginning at the end of the month. The first will be "Mid Channel", with Irene Vanbrugh in her old part of Zoe Blundell.

"The Secret Woman," by Eden Philpotts, is due at the Birmingham Repertory on Saturday next. This will be the first public show, the play having been banned for many years by the Lord Chamberlain. Granville Barker did some private performances of it by way of protest at the time.

Percy Hitchcock is rehearsing "The Inconvertible," by R. C. Carton, for provincial production at the end of the month, prior to a West End production.

cyclist, is now a successful hotel keeper in Wellington, N. Z.

McEwen, the Scottish hypnotist, is playing the smalls of New Zealand to very poor business.

Hugh J. Ward is leaving London this Saturday. He has obtained over twenty pieces, including "The Last Waltz", "The Gipsy Princess" and "Gabrielle". About fifteen actors and actresses will make the trip. Henry Baynton, a Shakespearean actor of repute, has also been engaged.

A. M. "Nick" Miller, Adelaide representative for Harry Musgrove, will leave for Brisbane next week, where he will manage Mr. Musgrove's affairs at Cremorne Gardens.

Gene Gerard, English comedian, made his Australian premiere at Cremorne, Brisbane, last week, and was an instantaneous success. He is the first of the imported acts to have his premiere in Brisbane.

"Porky" Kearns, veteran Australian comedian and minstrel man, is working a two-act with Lola Hunt, who came out here ten years ago with Jules Garrison and his "Roman Maid". The new offering has been a big hit in Perth (W. A.).

Louis Abace, of Alsace and Lorraine, has returned to San Francisco after touring a troupe of Maori concert people around the Dominion to poor business.

Walter George, who has played his tableaux over the Fuller Circuit for three years, has just signed on for another forty-eight weeks.

Percy Abbott, the Merry Wizard, who has spent several years in America, will play the Musgrove Time, commencing next week.

Moon and Morris, English dancers, who played America for several years, look like putting up a long-distance record in this country. They have signed on again for another season with Harry G. Musgrove.

Ferry, the Frog, is playing the Northern towns with his own company, and, from all accounts, is getting by with it.

"Hats" McKay, American banjoist, and Remona, mental worker, are back in town after a tour of Australia. They will go East and then on to America again next year.

Captain Adams is still cleaning up a ton of money with the Odiva's Seals act on tour. He anticipates remaining in this country another two years.

Durham Marvel has been appointed general manager of the Grand Opera House for George

(Continued on page 43)

MUSGROVE VAUDEVILLE CIRCUIT

TIVOLI, MELBOURNE; TIVOLI, SYDNEY; CREMORNE, BRISBANE.

Seis General Director, HARRY G. MUSGROVE. Musgrove's Tivoli Circuit wants acts of distinction and novelty, and will pay salaries consistent with the merit of your offering. There is a pleasant, enterprising waiting standard offerings prepared to negotiate at legitimate figures. MUSGROVE THEATRE PROPTY., LTD., Cable Address, "HAYGEM", SYDNEY. Tivoli Theatre, Sydney.

MUSICAL MUSINGS

By the MUSE

(Communications to Cincinnati Office)

Zeke's Wabash Five, of Indianapolis, Ind., already established in their home State, are adding to their reputation in other parts of the country.

A newspaper report from London states that many orchestra musicians there are giving up theater positions because they can make more money in street bands.

The Mason-Dixon Seven are said to be providing a big wallop in the show on the Walton Roof, Philadelphia. The septet of musicians hail from the South and, comes the report, put their melodies across in a manner that leaves nothing lacking.

Bill Hamilton, formerly with Bee Palmer and Sophie Tucker's Band, and Harry Fink, who played with Tom Brown's saxophone combination for nine years, ably care for the saxophone section in the Vincent Lopez Orchestra, which recently terminated a record-breaking engagement at Keith's Palace Theater, New York.

Frank Guarente, cornet soloist, formerly with Crestore's Band, has returned from Europe, where he furthered the interests of Paul Specht's orchestras, and is back in Specht's No. 1 combination for a play of vaudeville and cafe engagements and recording work for the Columbia Graphophone Company.

The Coon-Sanders Novelty Orchestra, of Kansas City, Mo., comprising eight pieces, is classed as one of the best dance combinations west of the Mississippi. Among the players are H. H. McLean and Harold Thiel, saxophones; C. C. Hendricks, trumpet; C. A. Nordberg, trombone, and Carleton A. Coon, drums, bells and xylophone.

E. M. Coleman, who has trouped for many seasons and was instructor of the Owensville (Ky.) Community Band for the past few months, called on the Muse last week and said he was in Cincinnati to frame an act in which he will render some of the leading standard numbers on instruments from the bass horn up to the cornet.

A drum, eight feet and one inch in diameter, said to be the largest ever built, was shipped from Elkhart, Ind., last week by a local instrument company to the Chicago University Band for use at the Chicago-Princeton football game October 27. The drum is part of a gift of 100 instruments, made by C. D. Greenleaf, an alumnus of the university.

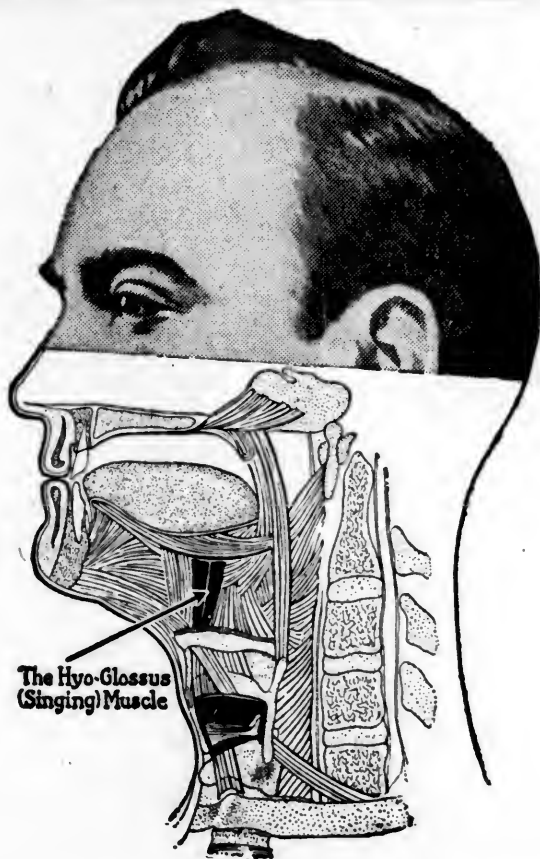
Paul K. Rehwinkel, clarinetist, last with the Lachman Exposition Shows, is confined in the Providence Hospital, Providence, Wash., with a broken leg. He is expected to be on the road again next season. He has been reading in these columns about the long-distance jumps by various troupers and says: "In 1915 I hopped from La Grande, Ore., to Pittsburg, Pa., to join the Rice & Dore Water Circus."

May Siders Cooley, it is reported, recently began a tour in Omaha, Neb., with a marimba band bearing her name. The personnel is given as: Miss Cooley, marimba and songs; Aldin Walker, piano; Ed Smith, sax.; Melton Utley, sax.; Ralph Weyer, director-cornet; Ted Dudley, drums, and C. R. Parr, manager. The combination will be an added attraction at picture theaters, 'tis said.

One who signs himself "A tooter of the old school" writes from Emporia, Kan.: "I am in doubt as to how many cornet players, who call themselves trumpeters, know what the word trumpeter means. They would, no doubt, have an idea if they were to have some of the old music put in front of them, such as trumpet in F, D, Db or G, which has to be played even above with cornet in A and two flutes added."

A. Tooter says: "Judgin' from the way I haven't been readin' in these columns about real troupers whom I know are already in for the winter, I suppose they are still busy doing chores around the house, have not found the family writing material or they forgot the location of the post office. Then again, it might be that all of 'em have joined the town jazz band and don't like to tell about it."

Ernest Hatley's real minstrel orchestra with the Lasses White Minstrels is receiving dandy mention from the newspapers along the route played. The combination has the following named well-known troupers: Ernest Hatley, violin-leader; "Boro" Bawer and Bill Yago, violins; Ted Young, viola; John



The Simple Secret of Caruso's Power

WHAT are the physiological reasons for a beautiful, powerful voice? In the past, this subject has been a mystery even to voice instructors who, consequently, were forced to teach in the most haphazard way. Now scientists have cleared up this subject, so important to all who sing or speak. A close study of the vocal mechanism of the late Enrico Caruso, preserved by the scientists of his native Italy, has fully corroborated the theory and practice of the famous Eugene Feuchtinger, A. M.

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Address _____

Age _____

Like, cello; "Rusty" Campbell, bass; Francis Muto, fute; Clarence Lueker, cornet; Ronald O'Donnell, clarinet; "Jingle" Carsey, trombone; Leon Daughters, drums.

The Christmas Special edition of The Billboard will bear the date of December 16 this year. Musicians who wish to make contributions to this department for that number are requested to do their Xmas "shootin'" early so as to have the notes, etc., in the hands of the Muse by December 4. Five more issues of "Billyboy" will make their appearance before the Christmas number is out and, as always, material for mention in these columns will be given attention each week.

A letter by Chas. (Callope) Smith, from Hoopston, Ill., states: "While I am one of the old boys, dating back to Theo. Long, Carl

Nice, Bill Merick, Chet Bronzton and others, this is my first contribution to 'Musings', even tho I believe in the column and realize that more of the oldtimers should come in. I am with Kibbie's 'Uncle Tom's Cabin' Company (a house show), making several seasons for me on here. I am glad to see The Billboard come out for better and cleaner shows. It will help the musicians."

Wesley Hope Tilley typewrites from Austin, Tex.: "Speaking of jumps, here are a few I have made that are not bad: Jacksonville, Fla., to Austin, Tex., twice; from the Howe Show, Austin, to Spokane, Wash., twice; to Kennedy Show, Winnipeg, Can., to Austin, Tex.; from Kennedy Show, West Baden, Ind., to Austin, twice; from the Hagenbeck-Wallace Circus, Charleston, S. C., and to San Antonio, Tex., from the Gaskill-Mundy Show.

There are others, but they were mere straggler car rides in comparison. And I paid cash for all these on a salary of \$8 to \$18 per week (sometimes)."

Wielders of the rosin-bow who own American-made fiddles should be enthused with the following statement by A. Jacobson, of Moorhead, Minn., who has been making violins for the past thirty years: "Maple and beech are used for the backs of violins, beech as a rule being superior. But America has a wood which, with proper aging, I defy anyone to class inferior to Italian woods. The chief secret of the Italian violins is the maple grown in Italy, which is superior to the woods of Northern Europe. Since 1910 I have experimented with different American woods and I have found the wood that gives (Continued on page 111)

MINSTRELSY

(Communications to our Cincinnati Office.)

Jack Clifford, of the Clifford Production Company, Columbus, O., is directing the fifty-people minstrel show of the Knights of Columbus, to be presented at the Clifford Theater, Urbana, O., November 6. Music will be furnished by the Fairbanks Theater Orchestra of Springfield, O.

The J. C. O'Brien, Georgia Minstrels are playing to a good fall business in the tobacco belt of North Carolina, and will remain in that State until November 25; then into South Carolina. Col. J. C. O'Brien is still a visitor on the show. Few changes have been made in the company and none in the staff. The season will run until late in December.

"Happy" Lawson, blackface comedian, appeared with the Louis Morgan Players, musical tabloid stock company, at the Empress Theater, Cincinnati, last week. He was a member of the Lassos White Minstrels during its first season on the road. They say his specialty was one of the most rousing encore acts of the bill at the Cincinnati playhouse.

A welcome diversion on the bill at the Palace Theater, Cincinnati, last week, was George Wilson and Jimmie Wall, veteran charcooled entertainers, in an act billed as "Stranded". Wilson's laughing song brought spontaneous applause and Wall's ditty kept the audience in a continual state of laughter. They mixed a couple of wheezes in their offering that were enjoyable.

Ed. Conard, general manager of Al G. Field's Minstrels, is slated for headline position as America's foremost jokester. Ed tells that in one of the towns he visited there is a new B. V. D. orchestra. When asked why B. V. D., he replied: "Oh, it consists of only one piece." Ed says he don't see why a girl needs a chaperon. All she has to do, said Ed, is to eat a raw onion before she goes out and then she is free from molestations. First thing we know Ed'll be headlined.

J. Lester Haberkorn, vocalist, with the Nell O'Brien Minstrels, writes that this show is going along fine and doing a nice business. When playing in Illinois the latter part of September Lester renewed acquaintances with old friends in Springfield, Streator and Peoria. His sister and her husband and their four-month-old daughter, Dorothy, were on a two-day visit with him in Peoria. His mother and dad drove up to Streator September 26 and spent the day with him. The elder Haberkorn is an old windjammer, having played an Eb cornet for about twenty-five years, but switched to the Eb about eight or ten years ago. Lester went to the supply trunk and dug up a parade suit, and "the old man" made parade with the O'Brien troubadours. Lester says he strutted along like a "prize bull at a country fair."

Harvey's Greater Minstrel will be seen in several Eastern cities this season. Altho frequently offered city time, Mr. Harvey has hitherto preferred one or two-night stands, but this season he has yielded to the persistence of some managers and will play two weeks in Boston, starting November 27, with two weeks to follow in New York City, then probably a week each in Philadelphia, Baltimore and Washington. This seems to be a season for the welcome success of meritorious colored shows, but for several years the Harvey Minstrels have demonstrated that white people will attend and applaud a show given by colored talent, provided that talent is worthy of patronage and applause. Canada has been very satisfactory for minstrel business, with a few bad spots reported by this show. Roy Sampson is no longer connected with this attraction, Frank P. Prescott being the first man, and E. C. Humes, the traveling circus worker, is now back in his old position as second man. This means that with the extra line of special paper the Harvey Minstrels will have its path well blazed and it should be in line with the other first-class minstrels, all of which report extraordinary business, in spite of the general slump in business reported by the one-night stands.

During the recent engagement at the Atlanta Theater, Atlanta, Ga., of the Al G. Field Minstrels, Bert Swor, Billy Church, Jack Richards and Eddie Jones, troubadours, participated in the South's first minstrel show by radio at the customary 10:45 concert of the WSB station. The program opened with "Yoo Hoo", by Church, Jones and Richards, and it is said



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that WSB's microphone never transmitted a finer blending of real voices. After that Richards and his powerful tenor voice did "Sunrise and You". At the piano Mrs. Bert Swor accompanied her husband in "Nobody Lied", with Church, Jones and Richards joining in the chorus. Church then rendered "That Old Irish Mother o' Mine", followed by Jones' solo rendition of Rudyard Kipling's verses, "On the Road to Mandalay". The concert closed with "My Indiana Home" by the trio, Myrtle Barnhardt, The Atlanta Journal radio pianist, acted as accompanist for Mr. Richards and the others. Among those present were Lewis Haase, manager of the Atlanta Theater; Ed. Conard, manager of the Field organization; Mrs. Conard, Mrs. Bert Swor and other distinguished guests representing the theatrical business. Among those "listening in" were Mr. and Mrs. Edwin Field, of the family that founded the great American minstrel institution, at their home in Columbus, O.

The drop curtain lifted Friday night, October 20, at the Orpheum Theater, Nashville, Tenn., on thirty-five members of the J. A. Coburn Minstrels. Dan Holt, "The Georgia Cotton Blossom", central figure in the company of merry-makers, won instant favor with the slow drawl and unflinching wit as an impersonator and blackface comedian. With the aid of beautiful costumes and scenic effects. In addition to an unusually attractive program of comedy acts and songs, including selections and medleys from all the old-time favorites to more recent numbers, the company presented two plays full of color and laughter. "Darktown Neighbors", a singing and dancing act of plantation days, was made up of all the best remembered characters in stories of plantation days. Hank White, with whom half the fun lay in watching how he said a thing instead of listening to what he said, was one of the many favorites of the evening. Karl Denton, possessor of a beautiful lyric soprano, was the "rose" of the minstrel as well as the heroine in an Oriental phantasy, a short but amusing sketch from the "Sheik". "King of the Vikings", by Edward C. Clifford; "Brother Low Down", by Dan Holt, and "I Ain't Putting Out Nothing But My Breath and I'm Taking That In", won first favor with the large audience. Mr. Holt, or as he is favorably known to his host of friends as just simply "Dan", is a native of Macon, Ga., and made many friends when he first played in Nashville about twelve years ago, and, according to his statement, Friday night, in making a few moments' curtain speech, he had already met more of his old friends than he ever thought of seeing again. A song which has been used a great many times on public programs in Nashville recently is Mr. Holt's "Songs My Mammy Used To Sing", which he wrote several years ago. Nashville just natur-

ally likes a good minstrel show, and that is one of the reasons why J. A. Coburn and his joking, syncopating, singing aggregation of burnt cork artists played to a fine business at the Orpheum. The remainder of the reasons are that Coburn is very popular there, and the same goes for the majority of the members of his company who have been seen here, and whose welcome grows all the stronger. The attraction was billed for two nights and a regular Saturday matinee October 20-21.

THE SHOPPER

(Continued from page 40)

profusely illustrated catalog, illustrating novelty jewelry, priced from 50c to \$30.

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GLIMPING THE MODE

(Continued from page 40)

Red becomes purplish; scarlet becomes red; orange turns into brown; yellow into olive green; yellowish and bluish greens become greener; ultramarine assumes a violet cast; violet becomes purple, and purple rather like violet."

ARTISTS SHOW DISLIKE FOR BLACK ON STAGE

It is a well-known fact that many prominent musicians and singers before the public have an antipathy to black. Mme. Schumann-Heink is one of them. While it is true that one of her best-known pictures shows her dressed in black, she says "that was on account of my having lost my boy in the war. It was one of the few times that I have worn black and have not felt depressed by it. To me then it signified nothing depressing but the glory of the supreme sacrifice—but that was an exception. At other times I have a natural aversion to this color and I never wear it on the concert platform."

Florence Easton, of the Metropolitan Opera Company, also expresses herself on the subject of black as follows:

"It was in one of the first operas in which I appeared at the Metropolitan, I think, that I was required to wear black in the act which

reata most heavily on the soprano. The work was very elaborately mounted and the costumes handsome, but somehow from the start I had a natural dislike of that costume. The climax was reached at a dress rehearsal. Everything went well for two acts. I felt that I was singing well and acting with the exuberance of spirits that the part demanded, until the time came for me to get into my third-act costume—the black one—that I had such a dislike to. The rehearsal came to an end, as dress rehearsals do at the Metropolitan with everything running smoothly and ready for the first performance, but still I felt that I could do much better in the exacting third act if my costume did not have such a depressing effect upon me. Accordingly I made the necessary arrangements to obtain another costume and when the opera was given its premiere I wore this and had no color aversion to contend against in giving of my best."

Marie Suddell is another famous songbird of the Metropolitan forces who dislikes black on the operatic and concert stage. "Of course I wear black occasionally in private life, but on the operatic and concert stage," she said not long ago, "I never feel at home in it. Somehow, when I am all keyed up before a performance at the opera a black costume has a peculiar effect upon me that rather tends to lower my feelings; so much so in fact that my idiosyncrasy is known around the opera house and the costumers never design any heavy black costume for me when a new opera in which I am to appear is being mounted."

Among other prominent members of the Metropolitan Opera Company who have expressed an aversion to black on the operatic and concert platform are Mary Mclish and Julia Clausen. Miss Mclish, in particular, is strongly averse to wearing black on the stage; Mme. Clausen has a natural antipathy to this color, and not long ago in addition to her dislike expressed her views in this wise: "Thank Heaven! I'm not fat so that I have to take to black to look smaller on the stage!"

LITTLE THEATERS

(Continued from page 41)

benefit from participating in the play of the imagination and incentive to original work."

Last season the Junior Players presented nine productions, in which 700 players, ranging from two to eighteen years of age, appeared. Among the plays given were fairy pantomimes, realistic boy plays, dramas of adventure and Biblical episodes, the latter composed by the little ones themselves. Among the plays were: "Little Lord Fauntleroy", "Aladdin and the Wonderful Lamp", "Prince Fairyfoot", "The Nativity Play", "The Kid's Awakening" (a Boy Scout story), "Washington, My Friend", "Alice in Wonderland", "Pinochio", "The Silver Thread" and "The Land Where the Good Dreams Grow". The last-named production is a Drama League prize play.

THE SPOKEN WORD

(Continued from page 39)

musical comedy and light opera often has some rare combinations of sound to test his tongue training. When Baron Sprotti-Sprotti is announced Mr. Woolsey in character says: "Botty, Blotty, Spotty, show him in." To deliver such combinations of sound with trippingness on the tongue is a good exercise. A languid tongue could not give comic crispness to such speeches.

Marie Burk, Ignacio Marinetti and Mr. Woolsey are a trio of well-trained speakers. Helen Shipman has humorous animation and playful comedy.

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

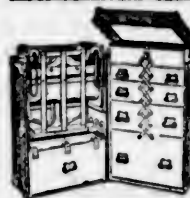
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RICTON

The Passing of Marie Lloyd

Hundreds and hundreds of inches of space have been occupied over the death of our best comedienne. Special memoirs and even leading articles have vied with each other in eulogizing her artistry and her intensely human heart. Personally we are glad the end came as it did, with Marie making a most successful and sensational comeback to vaudeville. She opened at the Edmonton Empire (a Northern London suburb) on October 2 and successfully got thru the first house on the Tuesday, but collapsed after the show. A doctor was called, but despite everything she refused his advice and worked the second show—her last on this earth—and was driven home. Her immediate family circle didn't think she was as bad as she was and she died at 11:20 on the 7th. Her domestic and financial worries were numerous and when she broke back recently at the Alhambra she had just come from the sale of her house at Golders Green, forced thru demands of unpaid moneylenders. Marie earned good money when she worked, but it was mostly mortgaged or given away to the onhangers, of whom she seemed to be possessed of a legion. One thing is certain, a good many folk will now have to turn to and start to work, as their meal ticket, as far as Marie was concerned, is gone.

Marie Lloyd's Activity During V. A. F. Strike

When in the early part of January, 1907, the V. A. F. called its memorable strike for a fair contract Miss Lloyd helped the V. A. F. both as a picket and with her money. She came out with the others and the sensation of Marie Lloyd and other "stars" doing picket duty in the snow, hail and sleet caught the fancy of Londoners. She was then pulling down a salary of \$500, and it was her fight for the underdog that was of invaluable use in the strike propaganda. Her death must have conjured up many thoughts to Harry Mountford, who was one of the main leaders and most all-voiced orators ever in any strike. But then the British vaudeville DID stick.

Again after the 1907 Award Toser of the Syndicate Tour tried to get thru the meaning and interpretation of what was known as the one-seventh clause (the Tivoli, Oxford and Pavilion—now lost to vaudeville—used to play seven shows a week only and they tried to juggle the meaning). It was a batch of Marie's contracts that precipitated another struggle for the interpretation. The old Pavilion was once a scene peculiar to Marie's temperament. Little Tich was headlining and Cinquevalli was bottom and Marie billed in a red circle like a "bull's-eye", in fact the first thing that hit one from an announcement point of view. Marie wouldn't hear of that. She was to be top of the bill and none of your new ideas. Tich wouldn't give way and neither would Cinquevalli—and, mark you, in 1911 these three were the cream of the show world. Marie was also working the Empress Brixton in association with the Toser house, so what did she do? She refused to work the Pavilion and got fifty boardmen at her own expense to parade the island side on which the Pavilion stands that "Marie Lloyd is NOT working at the London Pavilion." Toser, on being asked what legal steps he was taking about the breach of contract, exclaimed: "What CAN we do. We want her, and there is only ONE Marie Lloyd." And that sums up the situation. Curiously enough the writer was talking with Llewellyn Johns at the Victoria Palace on the Friday before she died, and neither of us knew of the seriousness of the patient. Johns was talking enthusiastically about Marie's recent success at the Alhambra, and pointed the moral that with such acts as her "Variety" was NOT dead and that she was "underlined" for the Alhambra for October 16. "Man proposes," etc.

Advanced Bookings Killing Vaudeville

Of course you folk are not really conversant with the ways of British managers, and, believe me, neither are we. You read a lot in these columns that Gillespie, Gulliver and other managers bewail the curse that they have gotten their route lists packed up and that they have no chance to put in novelties. The managers of the Moss Tour are unable, or at least say they are unable, to book anything for months ahead—just thru the curse of their own shortsightedness. They have, according to good authority, packed themselves up with theatrical attractions for many months to come. It has happened recently that large centers like Liverpool and Glasgow have been barren of vaude shows, as Moss Empires at the Coliseum, Alhambra and the Empire there have put on mammoth pictures, drama or revues. This has also been followed by the Variety Theaters Controlling. Naturally Gillespie and the others are looking after their shareholders, but they must not kick if the regular vaudeville expresses his opinion of these things, as indeed he is perfectly entitled to. But apart from that they are also lumbered up with turns booked into 1927, '28 and '29. This to American acts and managements must seem curious that vaude acts should be contracted on pay-or-play contracts for so many years ahead. But that is so. Of course, ninety per cent of the road shows in legitimate or what you would reckon burlesque are on a sharing basis, and it

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is curious to note what one management at least thinks of this.

Joseph Davis of the Syndicate's Appraisal

Davis, the managing director of the "Syndicate" Tour, of which Walter Payne's father (thru the opposition of Hugh J. Diddcott) was the founder, pays great personal attention to this tour. It is comprised of eight halls and for years the dividends averaged around the four per cent mark with, of course, an increase during the latter part of the war boom and a subsequent relapse. But to Joe Davis. It is said of him that he values most acts from a unit point of view. Fifty dollars for a single, seventy for a double and maybe one hundred for a treble. Davis has a penchant for going on the continent and picking up foreign acts very cheap. His idea is that revues carrying their own scenery and about thirty or forty people should get anything from forty-five to at most fifty per cent of the gross receipts. This of course, if booked thru an agent, would be reduced by a full ten per cent as agent's commission, or say five per cent. There is a good story that he saw "Pins and Needles" (the De Courville traveling show) at Derby, where it grossed \$6,000, and when he was asked sixty per cent he nearly choked with apoplexy. Even at fifty per cent, said he, and even though they played at his halls to \$6,000, it was a crime to let any show go away with \$3,000. And it is on this principle the Syndicate Tour is run and that is why it is just plodding along.

Congratulations to Stoll's Coliseum

Stoll, even though the depression caused it to be said, and there was some truth in it, that Stoll during that period was losing \$5,000 daily on his vaude concerns, has every reason to be congratulated upon his regular business methods. Stoll puts on the most regular program at the cheapest popular price in London. His highest seats in his suburban houses are \$1.25 and for that you can see Grouck or any of the best in the world. The dividends at the Coliseum since the inception run as follows: 1908, 15%; 1909, 22½; 1910, 22½; 1911, 22½; 1912, 22½; 1913, 25 and bonus of 100% free of income tax in preference shares; 1914, 25; 1915, 25; 1916, 25; 1917, 25; 1918, 25 and bonus of 5% (on original 44,000 shares); 1919, 25 and bonus of 100% free of income tax in "B" preference shares; 1920, 25, and for 1921 still another 25%, while the dividend for the half year for 1922 is at the rate of 25% for the year. The total income for the year ending December 31, 1921, was over \$205,000, which, with the balance of over \$347,000 brought forward from the previous year, made over \$552,000 to be dealt with as profit. The company has over \$720,000 in investments and loans and over \$65,000 cash in hand at the bankers.

Was the L. T. V. Trading Year So Bad?

It will be remembered Gulliver acted the part of the fatalist during the heat wave and stated that even though all his high-priced bills worked for nothing he would have lost heavily on each week's trading and that during the last fourteen months or so he had lost over \$290,000. The L. T. V. was formed in 1908 and has paid the following dividends: 1909, 12%; 1910, 12; 1911, 8; 1912, only the preference dividend was paid; 1913, only half year's dividend in preference shares to September 30, 1912, was paid. There was no dividend paid in 1914, '15, '16, '17, and in 1918 one year's preference dividend to September 30, 1913. In 1919 there was a windfall, as five and a half

years' dividend on the preference shares to March 31, 1919, was paid. In 1920, 7½% on ordinary dividend; 1921, 10, and in 1922, 5.

We are not a bug for figures, but we really think some of these things should be known your side to correct the erroneous idea that we are all cheap skates. The L. T. V. fourteenth annual balance sheet made up to end of financial year of March, 1922, shows that the profits from the theaters, including subsidiary companies, for the year amounted to over \$432,000, balance forward from previous year over \$913,000, making a total of over \$1,345,000. From this has to be deducted interest, directors' fees, general charges, legal charges and costs and depreciation, amounting in all to over \$415,000. One year's preference dividend to March, 1922, \$24,500, and excess profit duty further paid on account \$87,500, leaving a balance to the credit of profit and loss account of over \$818,000, out of which the dividend of 5% for the year, less tax (absorbing \$70,000), was paid, leaving over \$748,500 to be carried forward to the next year's accounts, subject to liability for excess profits duty not yet agreed. The cash at hand at bankers was over \$161,300. Not so bad, eh, after all the blood-freezing stories we heard about the sheriff's officers being on the doorsteps?

AUSTRALIA

(Continued from page 42)

Marlow. The latter, who is now opening vaudeville at the Haymarket end of the town, is busy telling aspirants that big salaries are not the order of the day.

James Teddy, the French jumper, having finished his vaudeville time in this country, is resting.

Spivakofsky, the Russian pianist, will finish his Sydney engagement next week, and leaves Australia shortly.

Madame Lola D'Arcy, Parisian prima donna, is said to have signed a Harry G. Musgrove contract. She appeared for one week at the Haymarket Theater, when she created a very favorable impression.

Allan Wilkie, Shakespearean actor, leaves with his company for an eighteen months' tour of New Zealand. He will take a complete company with him.

Muriel Valli, an Australian actress, who has spent some years in America, is due for a return here next month. It is anticipated that she will remain in this country with her aged father and other members of the family.

J. C. Williamson, so 'tis said, has made an offer to Weg George Wood for an appearance in a big production two years hence. There is no news as to the little fellow's acceptance.

With the advent of warm weather the various small circuses and other tent shows are showing signs of activity. Altho summer is scheduled about this time, there are indications of an extension of winter conditions, and this will delay some of the companies taking to the road.

Colonel Bob Love, veteran circus man, for years with Harriston's in the East, is confined to his bed with influenza. The old fellow is nearing his 73d year and is beginning to feel the strain.

Colleano's Circus is working down from the North and making toward N. S. W. They will be in Melbourne for the Melbourne Cup—the great turf event of the year in this country.

A recent Billboard item tells of the death of a sister of Charlie Kilpatrick, the one-legged insurance man. I would take this op-

portunity, on behalf of a number of friends, to express our sympathy to "Kil" and his relatives.

A. St. Leon, after many years with the well-known circus combination, has quit that show and will go out with a big side-show attraction. The St. Leon and Sole circuses, now conjoined, are at Tenterfield this week.

Coleano and Broni Bros.' circuses are following each other over the same ground. In some instances they have booked the same dates. This is doing none of them any good and they are waking up to the fact.

Bud Atkinson is still holding down a position with the Fox Film Corporation in New Zealand, but still hankers after the snuff of the sawdust and a sight of the old white top.

The Winkill Trio, who came out here for the Wirths, are now playing an engagement at the Tivoli, under the direction of Harry G. Musgrove.

Picture business is very quiet in all the States apart from Saturday evenings, when it is difficult to find a seat in any of the city and nearby theaters after 8 o'clock.

Jack Anderson, one of the coming publicity men in this country, who was recently connected with the York and Windergraph theaters, Adelaide, has joined the Fox exploitation staff, and will immediately leave for Perth, where that organization is opening a theater for first releases.

"The Fruitful Vine", an English classic, is meeting with big success in the various States. It is one of the best London productions of recent years.

"Shame", a William Fox production, is getting a lot of boosting over this way, but even this will not make a super-feature. The next best bet from this firm will be "The Queen of Sheba", a private screening, of which was given yesterday. It certainly is a fine film.

David N. Martin, whilom publicity chief for Universal, and who is now in the capacity of assistant to H. C. McIntyre, is to be married within a fortnight, the bride being a Perth lady, and comes from Dave's home town.

"Over the Hill" had its Sydney premiere this week, after having done all the other States, albeit it is finishing a long-run season in Melbourne.

Rumors of a disquieting nature come from United Artists, where John J. O'Donoghue is in charge. M. Silverstone, who came from America some two months ago, and gave it as his intention of remaining only a few weeks, looks like staying here for keeps. If this is so, we hardly see that if he remains in charge it will do the movement any good, as they are certainly prejudiced against American Jews running exchanges in this country, but this bias does not extend to the real American. Silverstone, by the way, is not a bad sort of a young fellow, so he may outlive the prejudice.

Stanley Wright, general manager of Haymarket Theaters, Ltd., will be back here next week, by the "Makurs", along with Mr. Bolton, a director of the company. Both gentlemen have been away three months.

First National will shortly have the Piccadilly for their first city releases in this city. It is very hard for an outside exchange to get a footing in Union theaters by reason of the fact that they naturally utilize the available houses for their own releases. But of late United Artists have had the run of the Strand, a first-release house, that has been doing very well since the new arrangement.

Charles F. Jones, secretary of the Kinema Club and of the Federated Picture Showmen's Association of N. S. W., is in a very bad way, due to kidney trouble. He has been allowed a month's absence from duty, but it is doubtful if this spell will be quite sufficient for a complete restoration to health.

"My Boy", a First National release, is one of the best things we have had for some months. Jackie Coogan is the central figure.

Walter Brown, lessee of the Shell Theater and other enterprises, will open his Exhibition Palais De Danse, Prince Alfred Park, in a fortnight's time. It is the largest dancing space in the Southern hemisphere.

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MAGIC AND MAGICIANS

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The Sphinx, for October, is up to the usual standard set for it by Dr. A. M. Wilson.

American Myeto, magician, featuring a "cut and restored turban" trick, is said to be busy with dates in and around Peoria, Ill.

Geo. W. Stock, president of the Cincinnati Magicians' Club, is being booked for next summer, one convention date calling for a trip to Cedar Point, O.

Comes word that Bernard Mackin, his wife and Harold F. Amerman will present a mind-reading act thru New England until spring. Mrs. Mackin will be underlined as Waneta.

McDonald Birch, presenting his magical show on the Ellison-White Chautauqua Circuit, is booked solid thru the West until a few days before Christmas, when he will enjoy a short vacation in California.

Adam Hull Shirk, president of the Los Angeles Society of Magicians and publicity director for the Lasky Studios, is in Nevada where a large force is engaged in filming the big feature production, "The Covered Wagon."

J. P. Ormson, of Buffalo, N. Y., narrates that 1,000 pounds of settings and paraphernalia are used in the novelty and mystery attraction which he presents in and around his home town. The show occupies two hours and fifteen minutes.

The Los Angeles Society of Magicians, now in a flourishing condition, has among its membership such well-known screen celebrities as Harold Lloyd, T. Roy Barnes, Frank Whitson, Max Asher and Carter De Haven, all of whom are conjurers of the past or present.

Frederick La Plano and George DeLawrence have produced a road show of novelty and musical acts, magic and crystal gazing. Milo DeHaven is general business manager. Under the name of "Unit Revue of 1922" the two hours' show is scheduled to open this week for a play of Michigan territory.

A picture of the nifty magical stage in the home of E. F. Rybolt at Ocean Park Heights, Los Angeles, appears on the cover of Thayer's Magical Bulletin for October. The issue is a dandy follow-up on the September number which contained interesting information on thimble effects.

Walter De Leon had an interesting theatrical story, "The Audience Is Always Right", in The Saturday Evening Post last week, but certain crystal gazers will take exception to that part in which he unnecessarily tells about the shifting of cards and use of a telephone by a "mindreader" in vaudeville.

George "Buck" Buchanan advises that the mystery attraction, "Hindoostan", featuring Smetton, "modern miracle man", and of which he is manager, opened to big business in Henderson, Ky., a few weeks ago. The company includes four girls and two men and will show in Indiana and Kentucky for the present.

Julius Zancig was featured on a radio program broadcasted from Washington, D. C., October 29. He answered questions submitted by wireless fans from scattered points in the East and South. At the same time "Yours Merrily" John R. Rogers, globe trotting manager, who is to guide the Zancigs on a work tour, delivered a health talk on "How To Keep Young".

Mercedes, who works in the audience and mysteriously transmits the titles of requested song numbers to his lady assistant on the stage, she playing the pieces on a piano, is filling a short engagement at Keith houses in New York prior to opening his third European engagement November 27 in Glasgow, Scotland. He is booked solid until late in 1923 at a weekly salary said to be \$1,500.

Members of Chicago Assembly No. 3, S. A. M., with visiting magicians, numbering in all forty-one, were guests of the management of The Playhouse to witness a performance of "The Charlatan", in which Frederick Tiden, an S. A. M. member, plays the important part of a magician. The piece is a fascinating murder mystery and was greatly enjoyed by all the boys. After the performance there was a luncheon, with Tiden as guest, and after the luncheon there

was a goodly presentation of tricks, new and old. Mr. Tiden is a wonderful booster for magic, especially in "The Charlatan", which is seen by people who seldom visit vaudeville.

Marco, of Marco & Co., the clever magician who successfully played on some of the best Eastern circuits last season, is filling many special dates in Southern California. It seems that the managers of independent vaudeville theaters in the Golden State "get wise" the minute Marco shows up at his home in Los Angeles, and refuse to let him rest from his labors.

John Slagel, of Oakland, Calif.; Mrs. Maggie Waite, of Chicago, and Otto Von Bourg, of Geneva, Switzerland, addressed the 800 ardent spiritualists who attended the recent six days' convention at the Auditorium Hotel, Chicago. Dr. George B. Warne, president of the convention, stated that spiritualism is increasing the number of its believers faster today than ever.

The route on Thurston's show for the current season carries to May 12. St. Louis, Mo., and Milwaukee, Wis., to be played the latter part of March, are the farthest Western points scheduled. The attraction will be in Chicago from March 25 to April 14. The only two weeks' stand will be in Pittsburg, Pa., January 15 to 27. Thurston's brief showing in Canada closes this week in Toronto.

Mlle. Flo LeRoy, "mystic revealer", who with her husband, "Doc" Gordon, comedy magician, and their son, Little Bobbie, "the child wizard", recently closed a successful

play of fair dates in Illinois and Indiana and have motored Southward to fill return dates at independent vaudeville houses in Alabama, Georgia and Florida until Christmas, when they will begin a long engagement at theaters near New Orleans.

Magicians have held more than ordinary prominence on the programs of vaudeville theaters in Los Angeles during the past few weeks. The Great Leon was at the Orpheum, Mme. Herrmann at the Hill Street Theater, Alberto at the Hippodrome, also Valentine Vox, the ventriloquist, and a clever troupe of Japanese aliekers. This week Alexander is back at the Pantages Theater in the California metropolis, his home town, with his famous crystal-gazing act.

A. P. Smith, whose mystery show is reported to be netting great returns in the West, writes that he enjoyed a pleasant meeting with Carl Rosini at Sioux City, Ia., the first half of the week of October 16. Smith's show was playing at an independent theater and Rosini was presenting his act at the local Orpheum house. Says Smith: "Rosini has what I consider the neatest magical act in vaudeville. He manifests wonderful interest in his act and all magic. He is supported by his charming wife and three assistants."

Horace Goldin is about ready to present his new illusion, "Tearing a Woman Apart", in vaudeville and expects it to be a greater success than the "sawing a woman in two" effect, which netted him a nice-sized b. r. during the past fourteen months. Goldin has been working on the new mystery for six months. The act has three scenes and seven characters. Goldin appears as Dr. Calligari, after the character in the German photoplay, "The Cabinet of Dr. Calligari", and, 'tis said, tears a lady in eight parts; the "tearing" being done in plain view of the audience without the aid of a concealing cloth or cabinet. The plot to the act is that the lady is subnormal and Goldin "recasts" her by the "tearing" and "putting together" process. Goldin plans to produce a number of these acts to tour the country this and next season.

of L. Weil. The name of the theater has been changed to Weil's Criterion, but the policy, late-release pictures, will remain the same.

The Newport Opera House, Providence, R. I., which has been closed for some time because of litigation, opened October 16, completely renovated, as a picture theater, under the management of Harry R. Horgan, one of the owners of the building.

The Rex Theater Corporation has recently been formed at Sheboygan, Wis., by Ernest and Jeanette Hoefler and Arwin C. Hahn, all of Sheboygan. The organization was formed for the purpose of conducting a picture and theater business. Capital, \$100,000.

The Old Dallas (Tex.) Opera House, on St. Paul street, is being razed to make room for a number of store buildings. The property was purchased by S. B. Perkins and A. M. Samuel, of Dallas, and S. B. Brooks, of Greenville, Tex., for a consideration of \$450,000.

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THEATRICAL BRIEFS

Jesa Ingram recently purchased Guy Thorne's lease on the Hineckley (Minn.) Opera House.

R. L. Culley has been appointed manager of the Broadway Theater, Oklahoma City, Ok., succeeding Toney Mitchell, resigned.

Ralph Morrow has been made manager of the Hodgkinson office at Dallas, Tex., succeeding Jack Schaeffer, who resigned.

The Blue Mouse Theater, St. Paul, Minn., after having been extensively renovated, was reopened October 21 with first-run pictures.

J. R. Thompson, of Chicago, will shortly assume the management of the Lorraine Theater, Danville, Ill., succeeding J. Ross Boorde, who will retire.

Alfred N. Sacks has sold his New Dreamland Theater, San Antonio, Tex. It will be operated by colored people with feature pictures and dramatic stock.

The Colonial Theater, Cassopolis, Mich., was sold recently by Pratt R. Jonea to Carl C. Owen, who has managed that theater for the past four years.

The Star Theater, Potsdam, N. Y., is increasing its seating capacity from 500 to 1,200. A new balcony and stage are to be built. The alterations will cost about \$20,000.

Capt. Baisden, well known in the carnival business, has opened two picture theaters in Kentucky, one at Drift and one at McDowell. Capt. Baisden reports business excellent.

The Metropolitan Theater, Fargo, N. D., has been purchased by C. E. Webster from Walker Brothers, of Winnipeg, Man., Can., for \$45,000. The Metropolitan has been used for road productions.

The Pack Theater, Asheville, N. C., erected a year ago at a cost of \$167,000, was sold last month under mortgage for \$38,000. The new owners of the Pack have not announced what they will do with the theater.

Messrs. H. H. Anderson and J. B. Jones some time ago sold the Idle Hour Theater, Marion, S. C., to C. R. McLeod, of Lake View, and S. G. Rogers, of Dillon. Mr. McLeod will be resident manager of the Idle Hour.

The Criterion Theater, Enid, Ok., was reopened late last month under the management

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VARNELL'S REVIEW

(Star Theater, Shreveport, La., October 16, First Evening Show)

The week's offering was Hardtack Jackson's company, with Joseph Jones, Baby Benbow, Eugene Jones, Peggy Richards, Jack Richards, second comic, and Jackson as principal comedian, with Ida Wilson, Marie Biddings and Billie Altman, choristers.

For the past two weeks the house has offered only pictures, with the result that a crowded house awaited the show. Heavy advertising was largely responsible. The show missed the matinee due to late arrival from Texarkana, its special coach having been handled on a freight train.

The show opens with a chorus number, after which Jackson enters with a hard luck line of talk, going into a song, "Nobody's Your Friend When You Are Down and Out" (the number was later offered for sale thru the audience). The idea of the show is that about half of the cast is in the down and out predicament while the others are affluent. A dice game reverses these conditions.

Miss Benbow sang "He May Be Your Man, But He Comes To See Me Sometimes", in one, to an encore and heavy applause. Her second offering was a blues number full of suggestive lines that took applause from one part of the audience while others did a "walk out". Some of the latter, among them some of the most prominent colored people in the city, remonstrated directly to the management. The number was "cut" from later performances.

During the continuation of the plot Jones demonstrated that he is a good straight. Miss Biddinger scored in her songs and dances and Jackson proved a good comedian. With the exception noted, the show registered 85% and the costuming made a good 95%. It's too good a show to permit itself to be smothered with suggestive songs.—WESLEY VARNELL.

(Second Offering of the Hardtack Jackson Co. Reviewed October 20)

The company offered "The Power of the Cross", a dramatic production that was played to such applause and such obvious satisfaction as to warrant a review, and marks the company as a more than 95% organization. The company is the first that has appeared since I have been reviewing the house, whose second offering was superior to the performance offered during the first half of the week.

To begin with, the house orchestra took three encores on the overture. The show opened with a song number by the female members of the cast. Baby Benbow and Buddy Jones offered some numbers, both doubles and as singles.

The dramatic tab, followed, Joseph Jones doing a heavy and Louise Jackson the lead, while Hardtack, working without cork in part of the piece, did a nice piece of work. In all there were nine parts, and all were capably handled.—WESLEY VARNELL.

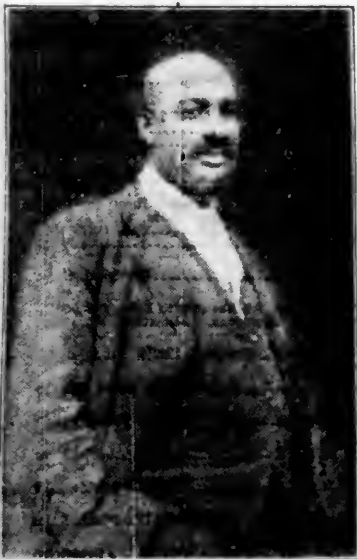
A PAIR OF NEW ACTS

The Lincoln Theater, New York, last week offered a Paramount picture, a serial, and three white acts of the usual caliber, and two colored acts, both new.

Jackson and Jackson, a man and wife, from Washington, in the big town for the first time after six weeks of initial work over the Dudley Time, opened with a distinct novelty in the way of a sketch. The act features a clever singing little lady who has personality and offers as a specialty a set of musical glasses.

The man does a drunken husband stunt well. The theme is the old "night out" stuff, with

WILLIAM SCALES



Owner of the Lafayette Theater, Winston-Salem, N. C., and secretary of the T. O. B. A. Circuit.

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

the wife getting wise, resulting in a lot of strong comedy. The closing is great, the wife dragging friend husband from the stage by the hair. With about two minutes cut from the man's monolog it will be a great twelve-minute entertainment of the sort that our houses need.

The big act of the bill was the "Joe Bright-Bertha Wheeler Jazz Girls", three males, five females, running twenty-four minutes.

Arthur Criner and Joe Bright, the latter in blackface, open in one, having completed a trip to an African isle, where Joe is to be foisted on the natives as a reincarnated king. After a few minutes of comedy dialog the act goes to full stage with a really rich Oriental setting. From then on it's a succession of song numbers, interspersed with comedy and some good dance work by Smith. With about four minutes' reduction in the time and a bit more speed, the act will go great before an audience of any type. It was a hit with the Lincoln audience.

Joe Bright informs us that he has signed the "Bertha Wheeler Jazzing Jungle Girls" to Jack Goldberg, of the Grismer offices. The act includes, besides Miss Wheeler, J. Lawrence Criner, reputed to be the best character actor of the race; Minger Smith, Peggy Brown, Mabel Owens and Mabel Brown. Joe staged the act. Granger Haywood supplied the music, Stanley made the costumes and Thomas Knight built the special setting. Six song numbers are used, five of which are specially written for the piece.

Bright is said to have been retained as a producer of acts by the Grismer offices for their newly-organized Enterprise Vandeville Circuit.

BURLESQUE AT THE LAFAYETTE

"Laffin' Thru 1922", a Mutual Circuit burlesque show, was the attraction at the Lafayette, New York, week of October 23. Business was not heavy. There are two types of people in the patronage of this house. One, the more conservative, that can not surrender enough of the old-time opinions to accept frank burlesque, and the other a group of typically city wise folks with Broadway notions and knowledge. These latter have the hilariously fast and harmonious-colored choristers in mind when they go to such a show, with the result that the comparison is unfavorable to the white attraction.

Despite this handicap the "Laffin' Thru" Company made a fair impression, and the comedians were well rewarded for their efforts. George Shelton scored a big personal triumph in his monolog. It must be stated, however, that the use of "damn" six times, and the unnecessary use of "hell" on no less than eight occasions, left a bad taste in many mouths.

The producer is entitled to credit for two exceedingly good burlesque bits, the bedroom scene and the "holdup", both of which were very funny, and the audience gave up the earned laughs.

The girls on each end of the front row of the chorus were far superior to their associates.

Lorraine Clark was the only woman to score heavily; however, all the principals did fairly well, but the show was too mechanical for a Lafayette audience.—J. A. JACKSON.

A BIG TRANSPORTATION JOB

On November 11 the big original "Shuffle Along" Company closes its Boston engagement and moves to Chicago for an indefinite run. Contracts have been let for the transportation of the show. Three standard sleeping cars and three baggage cars will be required to move the show, enough to make a special section of a limited train.

The show has three big settings, numberless drape effects of very heavy material and fifteen changes of costumes for the big chorus. There are about seventy-five people in the company, orchestra and working crew. The personal wardrobe of this very well-dressed aggregation requires many trunks. Besides the members of the company, including the principals, there are with the show nineteen automobiles, all of which are to be taken along.

"THAT GETS IT"

"That Gets It", the new Tenan Jones and Dave Payton show that opened two weeks ago at the Grand Theater in Chicago, has been most favorably commented upon by the press of that city.

Charles Richardson, Berlina Blanks, Gant and Perkins, Sydney Kirkpatrick, Lanza Bowman, Cleo Mitchell, Robert Wardfield, Israel Edwards, Tim Oswley and Ferdie Robinson are in the cast.

WHITNEY GRATEFUL

We regret that space prevents the publication of a long letter from S. T. Whitney, in which he describes the circumstances that surrounded the misfortunes of the recently closed "Oh, Joy" Company that surrendered to fate at the Arlington Theater in Boston, October 20.

Mr. Whitney expresses himself as deeply grateful, as are all of the members of the company, for the kindly assistance of the theatrical folks of Boston and those who happened to be playing there at the time of their benefit, October 19, when a midnight show grossed \$1,620.

Miller and Lyles, Sissle and Blake and Mr. Mayer of the "Shuffle Along" Company, Willie Collier and Mr. Hirsche are especially mentioned. So is Mr. Collins of the Keith office, who generously made himself a committee of one to see the show people of the city, all of whom responded, as is indicated by the figure named above. "It was a magnificent response and showed the true feeling of fellowship that exists in the hearts of showfolks," says Whitney. "It is due to their sympathy and generosity that the company escaped a great deal of humiliation," continues the writer. He says that the "Shuffle Along" purse was always open to the members of the company. They are indeed to be commended.

Homer Tutt at once went to work at the Globe Theater with Andrew Tribble as a partner. Notwithstanding a season's personal loss of more than three thousand dollars the Whitney boys enjoy the loyal support of about twenty-five of their people, who remained in Boston after the others departed for New York. These they anticipate organizing into a smaller troupe and opening with them soon in a New England town for a tour of that territory. Should this not develop the boys may be seen in vaudeville with a miniature revue.

CLEF CLUB TO BOSTON

On November 1 President Fenner, of the Clef Club, the big New York musical organization, takes fifty of these excellent musicians to Boston to play two dance programs at the Boston Arena, the largest auditorium in that city, under the management of George B. Brown. These dances occur on the first and second. On Sunday, the 5th, the club will present Boston with one of the famed concerts, such as they presented every Sunday last winter at the Times Square Theater in New York.

On October 17 the club donated the services of a number of its members to Bellevue Hospital, New York, where they entertained about 4,000 people. The day being a visitors' day many friends of the patients were accorded an unusual treat.

While in The Billboard office Mr. Fenner announced that on October 17 the club gave its annual ball at the Manhattan Casino, New York. The affair differed from the previous ones, in that no concert program was offered, the explanation being that there are so many units of the organization engaged professionally as to preclude the possibility of assembling a group of sufficient size to present a program of Clef Club standard.

FROM ONE WHO KNOWS

James Devlin, of the William Lykens office in the Palace Theater Building, New York, wrote to the Page to ascertain the address of two colored teams. In that connection he said: "Your directory is a bully idea, if the colored artist would realize it." Comment from an agent always seeking acts is proof positive of the value of the card list. If the two acts be inquired about had been listed they would be working at once. As it is they lose this week while the Page searches for them.

You can't advance if those you would have help you don't know where to find you.

List your name while you are engaged. It's an invitation for agents and managers to look you over. If idle you need it more than ever.

SMART SET IN KENTUCKY

The Ed Tolliver original "Smart Set" show, after some unpleasant experiences wildcatting thru North Carolina, where Mr. Felts, the manager, says they suffered by following some poor shows, made an expensive jump from High Point (N. C.) to Kingsport, Tenn., no small bit of transportation for a one-nighter. From there they have worked up into Kentucky. By billing heavily with special paper and backing the flash with a real show they have been doing a nice business in the coal fields. The show carries fifteen people and parades a brass band of eight pieces.

ERIE APPROVES "SHUFFLE ALONG"

The Despatch-Herald and The Daily Times, both of Erie, Pa., speak in most approving terms of the George Wintz "Shuffle Along" road show. The Times describes Blanche Thompson as "A bronze Gloria Swanson with a nightingale voice". Theodore McDonald, John Vanghner and Edgar Conners all come in for praise in these papers. One paper farther states that "Back of all the whistling, dancing and pastiming—all splendid—is art, true Negro art."

The manner of one review man indicates that he is admittedly flying in the face of tradition to speak so kindly of a colored show, and he glories in his courage. May it be said that there are many who have lately exhibited that sort of fairmindedness, and our artists are profiting greatly by the spirit. May this critic's tribe increase. All the Negro performer wants is just credit for his efforts. Encourage them and they will do even better, and in so doing contribute to the improvement of the whole amusements field.

BILLY YOUNG'S "BUSY BEES"

Billy Young writes from Houston, Tex., to advise that he has a company of fifteen people with a jazz band "Somewhere in Texas", and that he has played Dallas, Marlin, San Antonio, and has found the managers in these places regular showmen, and recent stories as to their mistreatment of shows is due, in the main, to unqualified performers with inefficient companies, who have misrepresented their attraction to these managers.

Billy complains also on the department of some of our supposed reputable citizens, who assume that the women of the profession are all of the type who would submit to less courteous treatment than those same citizens would accord their women folks.

Billy is a showman and he is also a family man. The Page has seen him and his family at home and on the lot. We join him in his sincere effort to eliminate these two faults of the business. Mrs. Young and the sort of women who can remain on the Young show are entitled to every courtesy.

While in Houston Mrs. Neely Robinson banqueted the troupe at the close of its two weeks' engagement at the American and Washburn theaters in that city. The company was publicly complimented for its deportment.

COY TO LEAVE VAUDEVILLE

Notwithstanding the fact that his act has been a big artistic success in vaudeville, as attested by numerous clippings from towns on the Orpheum Time, and the offer of a long route over the Pantages Circuit, it is announced that Coy Herndon will abandon vaudeville at St. Louis, Mo., and go to Montgomery, Ala., to stage the new Ray Daley Minstrels, which goes into rehearsal about November 6. Barry Nichols, the comedian, goes with him as principal comedian.

The Daily Bulletin, of Bloomington, Ill., on October 17, declared him to be "the foremost hoop-rolling expert of the day. . . His amazing performance was greeted with applause." While The Daily Pantagraph, of the same city, said: "Coy Herndon started the show with an amazing exhibition of hoop rolling with a climax that won him much deserved applause last night. His act includes a number of infinitely difficult stunts that are absolutely new."

All of which goes to show why these wise Gollmar Circus fellows were willing to pay an exceedingly high salary for minstrelsy in this unique act.

FAIRFAX FAIR GOES OVER BIG

Henry Hartman, one of the executives of the Fairfax (Va.) Colored Fair, advises that this year's fair, October 11-13, proved to be the biggest and most successful that the association has ever experienced. The programs were satisfactory and well carried out, the attendance large, the concessions clean and well patronized and the evening entertainments unusually good. Hartman's Quince Orchestra filled the auditorium every night.

S. I. Waters, George Smith and Wm. Valentine, all of Baltimore, were among the concessioners who operated.

An unusual feature for a fair was the exhibition drill of the colored rough riders from the U. S. A. Post at Fort Myers, Va. Sergeant Brown, Corporal Robinson and Privates Fitch, Brown, Albert, Walker and McKinley presented a program of stunts that were startling and thrilling. A school children's parade and fraternal society drills were other features of the card.

MAE WILSON'S "BROWN BEAUTIES"

Grant Kaye writes that the Mae Wilson "Brown Beauties", with Dorothy Tolson, Willie Griffen, Alma Bowman, Teat Crawford, Willie Mitchell, James H. Gentry, Maud Gentry, Kaye, and Miss Wilson as leading lady, have been doing a fair business thru North Carolina. Jesse Cobb owns the little show.

CHAMBERS' REVIEW

HERE AND THERE AMONG THE FOLKS

(Frolie Theater, Birmingham, Ala., Oct. 16)
James Helton, billed as the "black creole", opened in one and delivered some jokes with style and grace, closing the act with a laughing song to two encores for his ten minutes' work. He was new to this house, where he proved to be the best single they have had since Boots Hopes' appearance.

The Watts Brothers, acrobats, opened full stage with a fishing scene. The boys earned two bows, with twelve minutes' clever work.

Zollie and Ethel Ford, a man and woman, opened full of pep. Ford is a funny comedian with too much inclination to talk with the audience. His claimed origination of a "shimmy" is a bit strong. Mrs. Ford sings well and has an excellent delivery of lines. The plot, based on the defects of the race, is open to question as to its taste. The act, however, is fair, and ran fifteen minutes.

Williams and Hayden topped the bill at the Frolie at Bessemer. They are 100 per cent droll comedians in a well-framed tramp act with clean lines. Boatner and Boatner, the other team on the bill, was a man and woman act. Boatner proved that he could use clean stuff and get laughs. Mrs. Boatner has a wonderful voice and selected numbers that fitted the act. Boatner has a great eccentric dance. They did fifteen minutes to two encores.

Scott and Howell presented an act called "Dinah". The man, attired in skin-tight trousers with an immense bustle emphasized, was a bluish-producing sight for the school patrons present. The act was redolent of smut, which was often quickly covered with an unusually clever line of gags. The act presented some of the best jokes heard here this season. With a bit of cleaning this act, which went only fair, should be fifteen minutes of scream.—BILLY CHAMBERS.

"GO GET IT"

The new S. H. Dudley production, "Go Get It", featuring John H. Mason and "Slim" Henderson, opened at the Howard Theater in Washington, October 23, with a cast that promises to be heard from in the more metropolitan papers before long.

S. H. Gray, Virginia Liston, Mme. Loveless, Aaron Gates, Gray and Gray and Blackwell's Jazz Orchestra are the principals listed. A chorus of twenty-four female and eight male voices completes the show. Sol. Coleman, of the Lafayette Theater management, was in the audience for the opening, which means that the attraction will likely be seen in the New York house at an early date.

SOME ORCHESTRA NEWS

Goodwyn's colored entertainers have closed the season at the Dover Inn, at Dover Center, O., after playing there for twenty-six weeks. Arthur Williams and his orchestra are at the Sunset Inn, with a white revue. The band includes Napper Lee, J. Bedell, C. Williams, Vaa Berger and Jimmie Holland.

Al Johnson, Smillea Johnson and Lee Whyte, a trio under the management of Mr. Williams, is at the Powell Inn, where they have played all summer.

On October 6 Jefferson and Bachelor's Singing Orchestra and George Tyne's Jazzers, both Boston units, worked a joint engagement at the Crescent Gardens in that city.

On November 8 Bowles' Black and White Orchestra assisted Mildred Dixon in a program of Spanish dances at Rivoli Hall, Boston.

On November 2 the "Shuffle Along" orchestra gives a benefit dance for the St. Marks building fund at Convention Hall, in Boston.

The Eph Williams' Colored Jazz Band worked the week of October 24 at the Four-County Fair at Suffolk, Va. Three other bands were likewise engaged.

Exhibitors, Take Notice!

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Wishes to travel, as Soprano or Piano Accompanist, or both, with Jubilee Singers, Concert Company. Violinist or Singer. Best references furnished. Address MISS K. O. LYN, 2327 Tracy Avenue, Kansas City, Mo.

Clara Campbell has joined the "Seven-Eleven" Company, placed thru the C. V. B. A.

Compton Smith, comedian with the Veal Bros.' Shows, writes from Rome, Ga. His letter was most interesting.

William Mitchell, a colored student at Springfield College, Springfield, Mass., is the editor of the college journal.

Alice C. Thompson, widow of the late Walker Thompson, is now with the orchestra at the Phoenix Theater, Chicago.

L. J. Duncan, the Sheffield (Ala.) film distributor, is in the market for colored films for distribution in the Gulf States territory. He is handling some Micheaux releases, some Benstrasser films, a Jack Johnson film and the Lee Whipper Reel Negro News releases. He also represents the E. & H. Film Company of Birmingham for their line of general program stuff.



Frank Bald, cartoonist.

Door Key Singleton writes from the Ferguson Hotel, Charleston, W. Va., to advise that he is doing nicely in that district.

The Page acknowledges a gift of an even dozen popular numbers from the fast-growing Clarence Williams publishing house.

Evangeline D. Sinto, a violinist of 113 West 130th street, New York, is the conductor of a ladies' orchestra of unusual merit.

Odel Rawlinson writes from Durham, N. C., to prove that he is still retired. Maybe he will stay out of the business. But—?

The old Lyceum Theater in Cincinnati will be replaced by a new structure of modern design to be called the Roosevelt Theater.

Zack Williams, usually seen in animal releases, will be seen as a watchman in the new First National film, "The Freshman".

"Negro Folk Rhymes", collected and collated by Thomas Talley, of Fiske University, is now off the press and it is an interesting volume.

Harry Ellsworth, agent, is presenting "Jellybean" Johnson as a single in the Keith theaters. Johnson has been in England for a season or two past.

The Bijou Theater in Nashville is staging boxing matches one night each week, and the Palace in Memphis conducts an amateur night every Wednesday.

Fred Jennings, the banjo king, and his Plantation Pastimes Quartet are keeping busy in and around Philadelphia, where they seem to have caught on strong.

Harold McQueen, trap drummer, and Walter (Ted) Harris, cornetist, are in the South with the S. G. Paris Dixie Minstrels. They report being happily situated.

Lucian White, editor of a musical column, and a Miss Julia Rumley, a correspondent with him, are jointly responsible for one of the most intelligent discussions on the Negro and the drama that has ever appeared in print. Mr. White's editorial comments and reviews are probably read by more newspaper people than are the writings of any other writer on musical subjects in any of the Negro publications.



Christopher C. Woods, a young music publisher of Atlanta, Ga.

The K. of P. Regimental Band, of Dallas, Tex., entertained P. G. Lowery and his musicians when the Ringling-Barnum & Bailey show played that city recently.

Little Henry (Gang) Jines is about tired of the South. Look for him almost any time now back in burlesque. He's been turning down offers, but we note signs of weakening.

Alf Wilton has started the Winfrey and Brown act over the Keith Time. They opened

Some acts seem to entertain the opinion that favorable reviews may be bought in this publication. IT CAN'T BE DONE. Wesley Varnell at Shreveport and Billy Chambers in Birmingham report an act as it impresses them and the audience with whom they see the show. Were either of them to accept pay The Billboard would be the first to repudiate them.

They are review correspondents only and have no other authority as Billboard representatives, hence no occasion to accept money. The Page has no other representatives. The fellow on the Pacific Coast representing himself as such under the name of Jack Richardson is inviting trouble for himself. The bona-fide Billboard organization is too big for stunts like that to last long.

at the Jefferson, New York, October 23, with the Lyons Theater, Morristown, to follow.

The Dunbar Theater, Philadelphia, went into vaudeville with the close of the Lafayette Players, whose last offering was "The Seventh Guest", presented the week of October 16.

H. A. Mitchell, who has been the business manager of the Berringer "Dixie Girls" playing independently thru North Carolina, has left the show, according to advices from Norfolk.

Bessie Coleman, the colored aviatrix, was a feature at the Memphis Tri-State Fair. Secretary Patterson has the distinction of being the first fair official to present this unusual attraction.

"Goldie and Gold", booked over the Orphenm, Junior, and the Western Vaudeville Circuit by James Devlin, is our own Mr. and Mrs. Leleed Goldman and their neat little singing and musical act.



Mercedes Gilbert, a song writer.

Chas. A. West, of the Pencoek Film Company, announces the "Memorial Services at the Tomb of Prince Hall" in a one-reel film available for Masonic lodge entertainments or for commercial use.

While he retains a financial interest in two theaters, Rufus Byars has retired from active theatricals to become the partner of J. E. Gaskins in an undertaking business in Washington, D. C.

H. E. Oxner, of the Valdosta Theater, writes to advise that his house is open the year 'round to tab. companies and first-class one-night stand attractions. The general policy is pictures.

J. E. Warren, who closed a successful season with his "Big Diamond" Slide-Show at Dayton, O., September 22, is at Kodet's Harlem Museum in New York doing the ballyhoo and lecture on the front.

Earl and Lazzo write from Little Washington, Pa., to advise that they have closed their summer show under canvas and resumed vaudeville. They are at present being booked out of Pittsburg.

The Lincoln Theater, Louisville, has resumed vaudeville. Manager Dillon ran pictures all summer. McLaurin's "Speedmakers" opened the season. The company recommends the Empire Hotel in that city.

Charles McClase, late of the Dunbar Theater, Philadelphia, has been named manager of the Royal, a picture house in that city. He will continue as routing manager for the Andrew Elshop Dramatic Company.

Rangoon, the magician, and Madam Rainbow, crystal gazer, closed with the Lew Dufour Shows November 18, after which they will play a series of dates thru North Carolina and Virginia, featuring "Sawing a Woman". Rangoon after 25 weeks with the Sam Mechanic Shows closed September 30 in Andover, Mass., and

jumped to Hickey, N. O., to join the Dnfour outfit.

"Seven-Eleven", the Howard and Brown-Cook and Smith-Barry Carter production, opened at the Dunbar, Philadelphia, October 23, with contracts for a minimum of four weeks at H. H. Frazee's Arlington Theater, Boston, to follow.

The Byrd & Ewing Company were the recipients of a reception by local Elks of the World when they played Fort Scott, Ark. The show is making a wonderful impression in the Western territory for the deportment of its people and the cleanliness of the production.

Gilpin advises that he ran into John Turner, George Day, Charles Dowaes and Walter Hilliard, the Pan-America Quartet, at Flint, Mich., where they were an immense hit. He also saw Seymour and Jaette, who waited there to visit him during a day off. They, too, were happy.

"Slim Jim" Austin, stage manager of the Harvey Minstrels, has been appointed a special deputy of Grand Exalted Ruler J. Flaley Wilson, of the I. B. P. O. Elks of the World. Austin is also a director and the original organizer of "The Deacons", a club of theatrical folks who are Masons.

"Gold Dust" is the name of a colored musical comedy in rehearsal in New York. (Continued on page 107)

SEE PAGE 107 FOR ADDITIONAL J. A. JACKSON'S PAGE NEWS

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 "hanging-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.

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 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. NOV. 4 No. 44

Editorial Comment

WAGES in the commercial and industrial world during the past week have shown a sharp upturn. In its eighth bi-monthly survey, given out last week, the National Industrial Conference Board (10 East 39th street, New York) says:
 "The tendency of wages during the last two months has been distinctly upward. Labor shortages have developed during the past few months in face of only a moderate upward swing in industry. This has served as a warning that labor is not to be had in sufficient quantities. Industrial managers have evidently felt the pinch and have wisely endeavored to provide against it. Most of the wage increases reported indicate an intensely individualistic concern, and that the result will inevitably be a scramble for labor with higher wages as a bait."
 All of which is in the nature of glad tidings to showmen. Outside of New

York 85 per cent of the support accorded purveyors of entertainment comes from wage-earners. Of the remainder over 14 per cent is from salaried people (\$10,000 and under), leaving less than one per cent from people who enjoy incomes and great wealth.

FRANK GILLMORE has been working on Actors' Unemployment Insurance for over five years. When he first took it up it was regarded as the wildest sort of a vagary—perhaps a beautiful, but a visionary and utterly impracticable, dream.
 But he was undismayed. He kept digging away. His researches were painstaking, constant and thoro. For a long time his rewards were scanty, but in time he succeeded in accumulating enough data to satisfy himself that his scheme was practical.
 Up to this point he had labored silently and almost entirely alone—even developing his own special economies unaided, but, with a basis to go on, he now approached several different actuaries.
 Also, he succeeded in interesting members of the Council, and as a re-

Coming out of the Brevoort restaurant a month or so ago I dropped and lost 50 cents. I now know what became of it. Mrs. Marguerite Abbott Barker found it and with it produced the revue called 'A Fantastic Fricassee' at the Greenwich Village Theater."
 The advertisement of "A Fantastic Fricassee" in the New York dailies now reads as follows:

Greenwich Village Thea.
 7th Ave. and Fourth Street
 Evs. 8 to 15. Mats. Thurs. & Sat. 2 to 5.
"A FANTASTIC FRICASSEE"
"A DISH WORTH TASTING"—World
GEORGE JEAN NATHAN
 Said he financed it.

This would seem to come under the head of the "retort courteous".

LOUIS ANSPACHER says that the play has been the world's greatest civilizer, and cites the fact that in recent years we have had such far-reaching dramatic stimuli as Ibsen's "The Doll's House", which did so much

QUESTIONS AND ANSWERS

H. P.—Edward Vau Wyck, 2643 Colerain avenue, Cincinnati, O., can supply you.

T. T.—Margaret Anglin appeared in "Billeted", by Harwood and Jesse, in New York, in 1917.

E. T.—Cleve Gill, the Texas cowgirl giantess, is said to be 7 feet, 9 inches tall, and the tallest woman in this country.

George W.—It will require too much space to give a detailed answer to your inquiry. Would advise that you consult a professional acrobat.

B. L.—We suggest that you place yourself in direct touch with the owner or director of each particular carnival next season. Each has his own methods of conducting his business.

G. W.—The term "Contest Work" has a comprehensive meaning, and we have not the space to go into details here. In order to definitely determine what each particular contest covers we suggest that you inquire of a well-informed carnival man.

H. M. F.—It was the VanAmberg show with its trained animals and some American performers that appeared at the Drury Lane Theater, London, in 1852, creating a great sensation and receiving the patronage of Queen Victoria, and on one occasion playing to as much as 712-17-6 sterling, which was the most money ever taken at one performance in that amusement temple. The Howe & Cushing show, however, was the first organized American circus to visit Great Britain, in 1857, taking its entire equipment and company from America and using seventy-five head of beautiful cream-colored horses in the outfit, the same as used by royalty on all state occasions.

A new theater and store building is to be erected on South Main street, Sheridan, Wyo., by B. R. Perkins, at an approximate cost of \$55,000.

foundation of fundamentally sound sentiment.

This same thought is being revealed in many lines of business activity, and it is one that ought to cause us all to stop and investigate a little before we plunge. Think first and it may save work and worry later, for human nature is much the same under similar circumstances and acts much the same wherever it is put to the test.

WHEN one notes the thousands of columns of newspaper notices devoted to the passing of Marie Lloyd and views the photographs of the immense crowds that followed the funeral cortege and lined the streets thru which it passed that are now pouring into this country from England, one cannot escape the conviction that this great artiste enjoyed a very firm and very wide hold on the affections of her following.

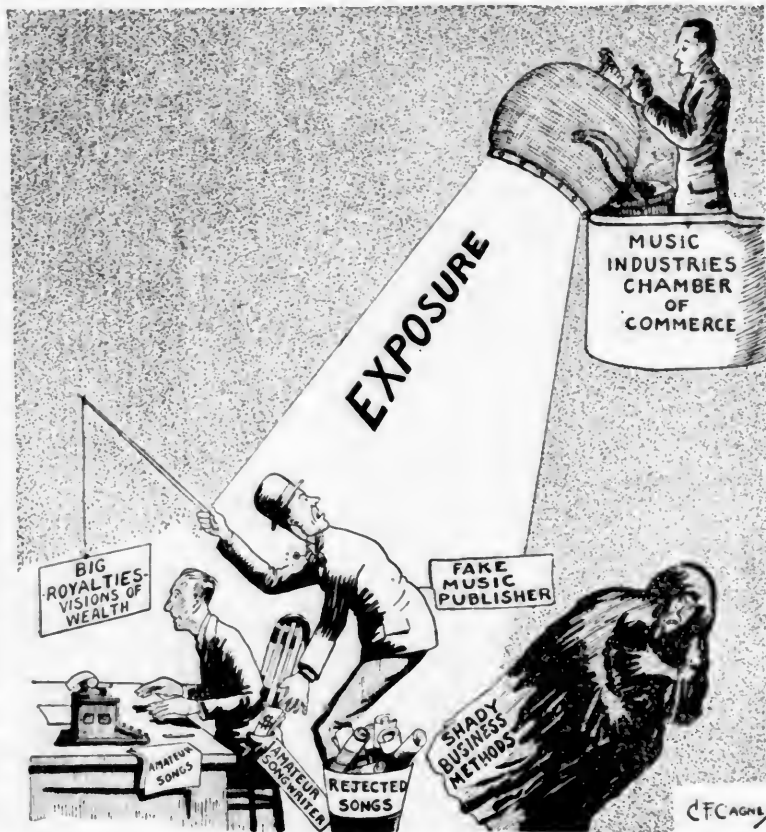
The demonstrations were truly remarkable, and they were as spontaneous and genuine as they were remarkable.

Will H. Hays is not licked—yet—but he has discovered by now that he has horned into a bunch of supermen. To have to reckon with one Napoleon would be difficult enough, but when it comes to seven or eight it might well set almost anyone to god-saking and wringing his hands.

We will have to engage a professional blusher. Our William Judkins Hewitt, who has been doing the blushing for the outdoor world, has balked. None but time-tried, thoroly seasoned and all-day-grinder blushers need apply.

Some Fidos may continue to enjoy a considerable measure of distinction, but it will ever be a distinction without honor.

The player who fails to secure the confidence, good will and approval of his fellow players will in the end learn that fame is largely Dead Sea fruit.



sult many of the greater and graver difficulties have disappeared.

It is too early yet—far too early—to predict a successful outcome. The day that will see members of Equity enjoying the many and great benefits of unemployment insurance is still afar off, but it can be stated with certainty and positiveness that progress is being made—such progress, moreover, as highly delights and elates the more enthusiastic boosters of the proposition.

THIO Shakespeare wrote his plays 300 years ago, many of his thoughts are exactly applicable to conditions existing today. As, for example:

"TOUCHSTONE—O sir, we quarrel in print; by the book, as you have books for good manners: I will name you the degrees. The first, the 'retort courteous'; the second, the 'quip modest'; the third, the 'reply churlish'; the fourth, the 'reproof valiant'; the fifth, the 'countercheck quarrelsome'; the sixth, the 'lie with circumstance'; the seventh, the 'lie direct.'—"**AS YOU LIKE IT**"

The criticism of "A Fantastic Fricassee", written by George Jean Nathan and published in The Smart Set, was:

to make women conscious of the necessity of self-assertion, which has in turn characterized so much of our later efforts here in America.

More and more will woman be found taking her place in the forefront of organized efforts, for the reason that in the very smallest hamlets the women are organized, they conduct meetings, discuss problems, carry on activities which they think are in line with their wants and purposes. They have the machinery.

John Galsworthy's play, "Justice", did much to awaken a deeper interest in the welfare of mankind as his being is affected by the prison systems; especially was this so in England, and the drama has had a great deal to do with this civic and moral awakening.

The actor is not in the position of being a creator, but he certainly does give wings to the messages that reach the hearts and minds of men and women wherever they are in reach of the spoken word.

It is gratifying to see that there are so many who realize this far-reaching influence and who understand that the cheapest and most tawdry is easiest exploited and is the first to die. Real, solid hits, lasting impressions and solid fortunes are made on the solid

BETTER POPULAR SONGS

Committee Appointed by National Recreation Congress Will Inaugurate Campaign for Production of Good Songs

By KENNETH S. CLARK

A MOVEMENT for the creation of more popular songs of a finer type was started by the recent Recreation Congress in Atlantic City in the form of an appeal to the poets and composers of our country to devote themselves to creating better songs of the people. The keynote of this call was sounded in a resolution setting up the machinery for starting such a campaign as follows: "Whereas the National Recreation Congress recognizes the influence of song in the lives of the people and whereas it believes that it is desirable to give a greater stimulus to the creation of a song literature embodying the finer ideals of American life, be it resolved that an appeal be made to the poets and composers of America to the end that they create more songs of the people. Moreover, the National Recreation Congress recommends that a committee be appointed which shall devote itself to the accomplishment of this purpose."

The committee appointed by the Congress to start the campaign is constituted as follows: Chairman, Professor Peter W. Dykema, University of Wisconsin; C. M. Tremaine, director of the National Bureau for the Advancement of Music; Sigmund Spaeth, formerly music critic of The New York Evening Mail; Mrs. Frederick W. Abbott, managing director of the Philadelphia Music League; secretary, Kenneth S. Clark, of the Bureau of Community Music of Community Service, 315 Fourth avenue, New York City.

This action had its inception at a meeting of the music section of the Congress, at which S. A. Mathiasen, a Community Service worker, who spent the past year in study in Denmark, told of the folk movement in that country in which the poets and composers have given themselves to creating simple, melodic songs of the people. The application of this experience to the present condition of the people's music in America was so evident to the meeting that the above resolution was the result.

In making its plea to American poets and composers the committee appeals both to their love of country and to their aspiration to enrich the song literature of the nation. The committee trusts that these creative artists will give themselves to this peace-time cause with the same devotion that was shown in wartime, when, for instance, one famous American composer said: "If I could write one song that the men would sing in the trenches I would feel that I had done the greatest thing in my life." The committee, therefore, offers no prize as a spur to the creating of these songs. While the authors are to have freedom to arrange for the publishing of the songs as they see fit, the committee will gladly assist them in this matter. It hopes that the songs will be accepted by all types of publishers in order that they may have the advantage of the most progressive exploitation—not only that practiced by the publishers of the high-grade songs, but also by the publishers of the popular songs of the day.

Most of all, the committee dedicates itself to seeing that the songs deemed suitable be given a widespread hearing such as may bring to them as universal a popularity as that created for the Broadway song hits. The diversified interests already pledged to this new movement are indicated by the fact that the meeting which

brought it forth was representative of the following groups: Settlement houses, civic music leagues, the National Federation of Music Clubs, the music publishers, music merchants, talking machine manufacturers, chaquetaqua bureaus and community organizations. It is expected that all such agencies will lend their aid to the campaign.

Musical conditions which make this campaign necessary were sketched at the Recreation Congress by Professor Dykema as follows: "As to the songs which are being sung generally by our people today, we are living on an unbalanced ration. There is a keen appetite for more songs of permanent value. What better proof of this fact could one ask than the haste with which the public turns quickly from one bad popular song to another in unconscious search for the songs which will satisfy its musical hunger? The term popular song as commonly used signifies not quality, but newness. Theodore Thomas said, 'Popular music

is familiar music.' As a matter of fact, no popular song of recent years has had a more wide and sustained popularity than 'America, the Beautiful', by Katherine Lee Bates. The test of a song's permanent value is that it shall awaken a sincere response in its hearers. Such popular songs as have not met this test are forgotten; those that were worthy in that sense still live richly in the hearts of the people. What we want is more of them.

"We realize that we cannot say to the poets and composers of America, 'Sit down and write a folk song.' However, if our composers, including those who have written the best of the popular songs, will set before themselves the purpose of writing songs which will be popular not only today, but ten years from now, the result may be a new folk song literature for America.

"These compositions need not be patriotic songs; they may express other aspirations of our people. Nor need they be 'high-brow' songs. They must first of all be simple and melodious—songs that the people will love to sing. Beside the patriotic airs let us have songs that express other fine ideals of American life and not merely its loftier moments. Let us have songs in lighter vein—songs of humor, sport, home, love and fellowship.

"This campaign is aimed at both actor and audience, composer and public. We want to lead poets and composers to produce more beautiful songs and the public to appreciate them."



New Orleans, La., Oct. 22, 1922.
Editor The Billboard—I want to say that the vaudeville department of The Billboard is now par excellence—news aplenty and of 100 per cent value. Facts will always come out first. More power to you. The "Who's Who in Vaudeville" is great.
(Signed) A. P. (HAPPY) BENWAY.

Baltimore, Md., Oct. 20, 1922.
Editor The Billboard—The decision of the Shuberts last season to form a big-time vaudeville circuit led the writer to predict that such a circuit would open the way for many tip-top colored acts, then playing small time, to get into the better-class houses. The circuit was formed and subsequent billings have proved the correctness of our guess.

For this consideration of the merits of these colored performers the Shuberts deserve the thanks of the colored race, notwithstanding the business equation that enters into the question. But all is not well in the Shubert Circuit from the colored auditor's point of view, judging from an incident which took place at the Academy, Shubert house here, last week.

On the bill was Chappelle and Stinnette, one of the classiest duos in the varieties, supported by a half dozen instrumentalists billed as "The Six Imperial Jazz Hounds". That this act easily topped the bill was acknowledged by at least one critic on the local dailies, who added that the "Jazz Hounds" was the best jazz organization that has been seen here this year.

On the same bill was a blackface comedian named on the program Emil Casper, and billed as "Bert Williams' Double". During the progress of the show this comedian had a scene with another actor, presumably outside a Spanish bull ring, having to do with the comedian's participation in the bull fight that was about to begin. During this scene the other actor, after picturing the valor that Casper's entrance into the arena will entail, asked: "And what will the people say?" Casper's reply is: "They'll say 'Look at that 'nigger' run!'"

The colored act on the bill had been the

means of drawing last Thursday evening a crowd of colored theatergoers to the Academy which more than half filled the upper balcony, or gallery, as it is more familiarly called, among which were a number of doctors, lawyers, school teachers and other leading colored citizens, and when the actor uttered this tabooed epithet he was hissed by a number of those present.

We don't know where the fault lies of this particular incident, but we are inclined to hold the Shuberts to blame. It is well known among white people the world over, so to speak, that the word "nigger" is regarded by the colored race as a term of opprobrium. Call it supersensitiveness or what you will, it is so regarded and whenever it is used by a white person in speaking of the race those within hearing regard it as an implied insult.

It would seem that a double insult attaches to this incident in view of the fact that Chappelle and Stinnette had presented, a few minutes previous, an act that was the acme of refinement, Miss Stinnette particularly presenting her songs with a charming presence that was a delight.

The writer, in discussing this custom of certain white performers using designations of members of the colored race which are regarded as taboo some two years ago with the manager of another big-time circuit house in this city, was told that it had become the custom of the management to prohibit the use of any expression that reflected on the colored race, and so far as we know he has kept his word.

We are well aware of the obvious fact that the Shuberts are not conducting their house primarily for the benefit of colored patrons, but we take it that it is being conducted for the public, of which colored citizens are a part, and when the latter pay the price of admission to witness a show it would seem no more than ordinary courtesy that the management see to it that a portion of this public (even if a very small portion) is not insulted while a guest under their roof, so to speak.
(Signed) W. E. READE.

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BARBEAU REPRO. STUDIO, Oswego, N. Y.

AT LIBERTY—GOOD FAST STEPPING AGENT

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With the Stage Employees and PROJECTIONISTS

Persons and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

H. Moore is chief projectionist at the Superba, and Lynn McHanson is in charge of screen results at the Arcade Theater, both in Denison, Tex.

Brother "Dippy" Vanght is working at the electrical trade in Pine Bluff, Ark. He has taken a transfer out of Local Union No. 112, Enid, Ok.

Members of Local Union No. 591, Hagerstown, Md., plan holding a banquet New Year's Eve in commemoration of the third year of that local's existence.

Members of Local Union No. 5, Cincinnati, have provided automotive transportation for its business agent, William Elliott, in the shape of a classy bine roadster.

Brother Wallace, of Frederick, Md., and a member of Local Union No. 533, has been assisting in Hagerstown on all traveling attractions that have played that city.

Tom Brown has left his old position at the Colonial Theater, Pittsfield, Mass., and gone on the road with the Boston Opera Company. Jack Chido is property man with the opera.

The present list of officers of Local Union No. 321, Tampa, Fla., is as follows: G. W. Griffith, president; J. B. Fetti, vice-president; Manuel Nosti, secretary, and W. J. Paleveda, treasurer.

Scott Morse, of Local Union No. 321, Tampa, Fla., has been confined to his home under a physician's care for some time. Tho not fully recovered, Mr. Morse expects to be out in a few days.

John Fields is projecting pictures at the Rex Theater, Arkansas City, Kan. The Rex has been showing tabloids to very good business. Brother Fields is a member of Local Union No. 498, Arkansas City.

With Edward L. Butler's Shubert unit, "Echoes of Broadway", are Gerald Phillips, stage manager; J. Roxey Clements, carpenter; Elmer Tisher, flyman; Fred Lynch, electrician; A. McCarthy, electrician, and Con. Hitzert, property man.

The crew of the Eastern "Bat" company includes William D. Starling, of Local Union No. 347, Columbia, S. C., carpenter; "Spot" Forbes, of Local Union No. 114, Portland, Me., property man, and James H. Haynes, of Local Union No. 19, Baltimore, electrician.

James H. Haynes, of Baltimore, Local Union No. 19, electrician with the Eastern "Bat" company, was struck on the head by a large door blown from a truck that was being unloaded at the railroad depot in Malone, N. Y. He suffered a slight concussion of the brain and was laid up for over a week, but was able to join his company in Geneva, N. Y., October 23.

It is generally believed that stage employees do not make very efficient actors. However, a few weeks ago, James Hays, a member of Local Union No. 366, employed back stage at the Westchester Theater, Mt. Vernon, N. Y., proved himself an exception when he gave an excellent portrayal of the role of Thomas, the butler, in "East Is West".

Herewith is the crew of the Rialto Theater, Denison, Tex.: W. T. Looney, stage manager; Jim London, property man; Ralph Dunbar, assistant property man; J. F. Durham, flyman; Jess Foster, grips; Darby Brown, grips, and Roy C. Vendage, electrician. The Rialto is scheduled to house some large road attractions this season. Carl Newton is chief projectionist there.

The long-standing controversy in Beaumont, Tex., involving the members of Local Union No. 183, has been brought to a successful conclusion. This difficulty originated over the request that the managers sign an agreement not to affiliate with the "open shop movement". However, an international representative, in conjunction with the local committee, has brought this trouble to an end. (General Bulletin, I. A. T. S. E. and M. F. M. O. No. 112.)

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

THEATER OWNERS INDIGNANT

At Hays' Alleged Use of M. P. Screens To Advance His Own Ambition—Said To Be Making Film Industry Football of Party Politicians

The American mind operates along certain definite lines and is not as susceptible to propagandized changes as some would suppose. Will H. Hays came into national prominence thru his official association with the Republican party as national chairman. Thus operating he handled the campaign which resulted in Mr. Harding being elevated to the presidency. Whatever great or small amount of influence he exerted in that contest is not now an issue. He was there as National Republican Chairman and the recipient of the advantages gave him a cabinet position which he accepted.

There is no question whatever about that position being entirely partisan. From that he entered the service of certain producers of motion pictures. As the motion picture is a medium of expression second only to the printed page, with potential political and other strength along propaganda and other lines so vast as to be almost incomprehensible, it naturally follows that the people of the United States who know Hays only as a politician and party leader should conclude that his assumption of a leadership in any division of the motion picture industry would be but a continuation of his political plans.

Hays the politician, the recipient of high favors from a Republican president, an acknowledged leader in his party and its erstwhile national chairman, stands out in most American minds as the "Hays of the Movies". In the natural sequence of things it would be practically impossible for this man to entirely disassociate himself from the habits, customs and purposes which were the ruling passions of his life. Hence he remains, potentially at least, the politician—dormant if you will have it that way—but with all the attributes present and capable of being quickened into action should occasion suggest the political use of the powerful agency his broadcasters so fondly assume he controls.

Logically, then, most Americans conclude that Hays will use his position in the motion picture industry for political purposes. This business differs so much from others that this conclusion is obvious. It is a medium of expression like the newspapers and magazines and already playing an important part in public life. Hence, its use politically in the hands of Hays, with most people, is inevitable.

The Cincinnati Enquirer recently contained a statement charging Hays with mixing up in the Ohio gubernatorial and senatorial situation. It was alleged that coincident with his note of congratulation to the Republican nominee for governor there, companies connected with the Hays producers' and distributors' organization took motion pictures of the Republican candidates and ignored the Democratic State nominees, altho both were meeting in different halls in the same city on the same day. This caused some agitation in Ohio and was stifled in part only after the exhibitors' organization disavowed all connection with Hays, his organization and his palpable political moves and one of the film news concerns withdrew the picture altogether and another hastily filmed the Democratic nominees as a means of covering up.

One of the suggestions associated with the Hays flamboyant assumption of leadership in the producing and distributing ranks is that he is moving to have himself nominated for president of the United States two years hence. It will be remembered that Hays was publicly placarded by his corps of publicity agents and propagandists as the "Lands of the Movies". The inference was allowed to prevail that he was master of the theater owners exhibiting division also. While the leaders of the theater owners denied this in a public statement, yet neither Hays nor his group were ever fair

enough to specifically state that his authority did not and could not extend to that division. They wanted the inference to prevail that his mastership did include the exhibitor and have constantly worked with that end in view, and even carried it to the point of seeking to disrupt the exhibitors' national organization in Washington last May to establish that com-

the use of the motion picture screens to advance the interests of Governor Miller on the other. The theater owner, to whom these proposals were made, refused to go along, and he exposed the move.

The Theater Owners' Chamber of Commerce, at its last meeting, expressed indignation at the attitude of Director Hays, who urged them to be neutral in the gubernatorial fight. While on the other hand it is said that Hays is conducting a strong campaign in Massachusetts to prevent censorship from becoming a law in that State.

It is known that a big campaign in favor of Miller is being waged thru the medium of motion picture slides, which earlier in the week were being distributed thru the Empire State.

A prominent member of the T. O. C. C. came out strongly in expressing his views on the subject as follows:

"We should favor the man, Smith, who wants to help the motion pictures by freeing us from censorship. It was Miller who put the ban on

WEEKLY CHAT

Isn't it funny the change of heart that a little time can bring about in the minds of antagonistic individuals? Only last May a number of trade press magazines were bitter and vehement in their denunciation of the head of the National Association of the M. P. T. O. A. Their columns were closed to any mention of the association, but devoted to voluminous reports of a young sprout of a detached regional organization, which sprang up over night but which of late has not been heard from. Whether the plans of the original organizers fell into the discard we know not. But within the past few weeks these same papers have apparently suffered a change of heart, for they are now devoting considerable space to the activities of Sydney S. Cohen and his associates.

Well, it is an old maxim which says a wise man changes his mind—but a fool never.

The bombs are about to burst! The long delayed explosion is ready! Politics are about to enter the screen! Big things which have been going on under cover are now scheduled for disintegration. The Republican party, assisted by the head of the M. P. D. A., is utilizing slides to boost its candidate for Governor despite the oft-repeated promise to cleanse the M. P. industry and rid it of the ban of political propaganda. Demands have been made upon the exhibitors to use these slides and such pressure has been brought to bear upon many up-State theater owners that it would have been impolitic on their part to refuse this request.

Now the constituents of Al Smith have rallied to his rescue and a set of slides show what the Democratic candidate did for the film industry by killing the Sunday closing bill when he held the reins of Governor at Albany.

So it looks as if it is going to be a fight to the finish with the prayers of the screenworld that the best man and best friend of motion pictures will win.

The air is heavy with predictions as to just what the censor board will do to the Smith slides before it permits them to be shown.

Only thru the vote can we hope to repeal the unjust censorship law. Every man and woman in the motion picture industry who really desire freedom of the screen should vote for the man who will wipe censorship off the slate. Those who are really concerned for the welfare of motion pictures should not tolerate any intimidation by petty politicians who only want to use the screen to further their own interests.

Allow no party to interfere with the constitutional rights of the film industry, which should be free, unshackled and independent, allowed to progress in the realm of art.

Power lies in the vote! Every man and woman should remember this when they cast their ballot.

What was the actual reason for placing an outside man at the head of the motion picture industry?

What has been accomplished during the ensuing months since last March, when the office of arbiter of the screen was inaugurated?

All that we have discovered has been a lot of meaningless talk, broken promises, double crossing and a general mixup. But, according to a remark made by a well-known exhibitor-producer-distributor of New York City, "Hays has already earned his pay"—this remark being made less than two months after the placing of the ex-postmaster in the offices on Fifth avenue—something important must have resulted.

What could he have accomplished in this brief period that would have been so momentous in the film industry?

He could not cleanse the industry in that brief space of time. He could not have increased the selling of motion picture stock, but—

Could it be possible that his influence was necessary to stifle the Federal Trade Commission?

It is over a year since the Zakor-Famous Players investigation was the sole topic of interest on Broadway. We have heard nothing further about the celebrated case.

So again we ask—what was the big reason for placing Will H. Hays in a position to earn a fabulous salary?

Motion Pictures Will Prevent Bolshevism

Says Hon. Robert L. Owen, of Oklahoma, in a Speech Before U. S. Senate

THERE is no danger of bolshevism in America, for these policies are based on ignorance—lack of education and information. In spite of every criticism of our Government it is more nearly perfect than any government in the world. Our people are the most intelligent in the world. We have the greatest public school and educational system in the world. We have the most splendid and useful public press, the finest and most numerous magazines, the best public forum and the best means of educating, training and advising our citizens of any country in the world. We have besides 20,000 moving picture theaters entertaining, amusing and instructing our people daily. Recently these theater owners, with great magnanimity and patriotism, have opened their doors free on one day each week for the youth of the country to see free films on vocational instruction.

Over 60,000,000 feet of instructional films are being distributed free to the people of the United States by one institution in Washington City (Bureau of Commercial Economics) without cost to the people. They are circulating vocational instruction reels teaching the people and the American youth how to make every manufactured product on earth, from steam engines to cambric needles; plumbing, carpentry, bricklaying, painting, masonry, textile manufacture, gardening, raising fruit, berries, bees, poultry, cattle, pigs and horses.

These productive films are in a constant stream, reaching every part of America, teaching the most unenlightened citizen how to make his living; teaching him lessons of providence, of co-operation, of patriotism, of the rights of property and the wisdom of protecting property rights; teaching him brotherly goodwill and entertaining him by pictures showing every activity and amusement of mankind. In every human heart there is a love of truth, of liberty, of justice; a natural desire to acquire and protect property rights, and, when men can make a decent living by reasonable effort, as all can do in America, those who teach bolshevism, hatred and disorder, and those who by thoughtless waste and extravagance excite the envy of the very poor, will themselves be taught the better path by these great forces to which I have so inadequately referred. There is no danger of communism or bolshevism in America. The moving pictures alone would make it impossible. We should encourage in every way possible this, the greatest agency of human education ever conceived by man. Moving pictures speak a universal language, and the impressions thru the eye have been proven to be over four times as powerful and enduring as the impression thru the ear by the spoken word. Both the States and the Nation should multiply the vocational reels and give them free circulation as a means of multiplying the productive powers of the people. It would be the most valuable investment ever made by a government.

plete overlordship of the industry Hays finds to be essential to the carrying out of his political plans and his associates' desire to cement their monopoly of the business.

Hays' presence in the industry in this offensive and palpably political and partisan attitude will operate to the disadvantage of the motion picture theater people in nation and State. It will be resented generally as a daring move toward the centralized control of a great medium of expression like the newspaper and magazine. It will form the basis for reprisals on the part of Democratic leaders and peoples in States where that party is dominant and also where the progressive or anti-Hays element in the Republican party controls.

It will make the motion picture industry the football of party politicians.

Hays' participation in the New York State gubernatorial contest now is causing much resentment among theater owners and friends of the industry generally. In an effort to boost the stock of Governor Miller, Hays sent for a leader of the old New York State organization of theater owners. He suggested first that the theater owners should be neutral in the matter and not support Al Smith for governor. Then he sought to have the theater owner leader meet with Republican Boss Ward. This move was too plain not to be fully understood. Pleading for neutrality on the one hand, Hays, the Republican politician, wanted to make a deal for

the films. But in this case it is not politics that should rule but merely sound business sense. It looks to us as if Mr. Hays is considering personal politics more than the requirements of the motion picture."

CAPITOL THEATER CELEBRATES THIRD ANNIVERSARY

The magnificent edifice on Broadway, the Capitol Theater, which has become the home of the finest productions of the screen world, celebrated its third anniversary October 24.

S. L. Rothafel arranged a special program, which included Liszt's "Memorial" as the overture. The Ballet Corps sang Schumann's "Papillon" and "King Winter", which preceded the feature picture, "The Prisoner of Zenda", a Metro release. Many other choice gems filled out a splendid program.

M. P. EXPOSITION ON COAST

For some time past plans have been formulated to inaugurate the first Motion Picture Exposition to be held in the city of Los Angeles. It is announced that the opening will probably occur in the summer of 1923. It is promised that the exposition will be an annual event.

Screenland Favorites

GLORIA SWANSON, in "The Impossible Mrs. Bellew" shown with little Mickey Moore, is one of the most prominent impersonators of society roles in screenland. By sheer force of



talent, perseverance and good looks this young woman forged rapidly to the head of her chosen profession. For a few seasons she appeared in leading roles in Paramount pictures, and her individual success was so marked that it was only a question of time until her name appeared in electric lights as the star of Famous Players-Lasky's best pictures. Her fascinating personality is one of the chief assets possessed by Miss Swanson and the ability to wear smart and at times very ultra clothes with distinction. It is no fallacy to say that this delightful star has set the fashion in every city where her pictures are shown, for the feminine community flocks to the theater to copy Gloria's bizarre and at times almost astonishing gowns, wraps, booties, chapeaus, etc. Some of her successes are in "Male and Female", "Don't Tell Everything", "Her Husband's Trademark", "The Glided Cage", "Beyond the Rocks" and her latest starring medium, "The Impossible Mrs. Bellew".

KATE LESTER. This aristocratic English woman has won success on the screen by depicting types known as grand dames, which include duchesses, queens and any other characters of nobility. Miss Lester started in pictures in 1915 and now has a contract with Goldwyn Pictures Corporation, her latest picture to be completed for that firm being "Gimme". This dependable artist was born in Shouidham, England, but she has lived at various periods in Paris, New York and Los Angeles. Previous to her appearance on the screen she scored heavily on the spoken stage with such celebrities as Richard Mansfield, W. H. Crane, Julia Marlowe, John Drew and Mrs. Fiske. In the film line she has supported Pauline Frederick, Geraldine Farrar, Tom Moore and other well-known screen stars. Some of her successful roles were in "Lord and Lady Algy", "Bonds of Love", "Heartsease", "The Cup of Fury", "Officer 666", "Earthbound", "Dangerous Curves Ahead" and "Remembrance". This handsome lady lives in a cozy bungalow at Culver City, Calif., with two hobbies to her credit, namely, being an expert swimmer and an omnivorous reader.



HOUSE PETERS, one of the best-known leading screen actors in the country. On account of his striking personality and his ability to express pathos as well as the more humorous incidents in a photoplay the service of this star are in constant demand. Perhaps his very best work was in "The Storm", a Universal-made picture, showing conflict between two men for the love of one woman. Then again in "Human Hearts", also a Universal special feature, Mr. Peters impersonated a simple-hearted blacksmith and proved his versatility by conveying the more simple traits of an unsophisticated country workman. This was but a step to the leading role in "Rich Men's Wives", a Preferred Picture, in which the actor is seen to advantage as a millionaire able to wear the garments of the rich and demand his rights from society. In addition to these pictures Mr. Peters was seen in "Silk Husbands and Calico Wives" (Equity), "Thunderbolts of Fate" (Hodkinson), "The Great Redeemer" (Metro), "The Leopard Woman" and "Lying Lips" (both made by Associated Producers), "Isobel" (George Davis), and his latest screen efforts will be disclosed in "Captain Blackbird", a Goldwyn picture.



LEW CODY, born at Waterville, Me., in 1885, was educated in the Canadian University. Spent his boyhood days in Montreal. Gave up stage career some time ago and

went to the coast to make pictures. Made series of pictures for R.-C., "The Beloved Chester", "The Butterfly Man", "Don't Change Your Husband", "Micky". Played opposite Norma Talmadge in "The Sign on the Door", and with Alma Reubens in "The Valley of Silent Men", and is one of the featured players in "Secrets of Paris", an Affiliated Distributors' release. The many admirers of this versatile actor are glad to note his entree in pictures, which afford him better opportunities to present the manly qualities which attract the greatest respect on the screen. In some of his earlier roles, such as "The Butterfly Man" and "The Beloved Chester", Mr. Cody was forced to portray the he-vampire type of man, which did not reflect to his credit. He is capable of better things, as witnessed in his splendid performance in "The Valley of Silent Men".



BIG STREET NEWS

Wallace Reid, reported suffering from eye strain caused by the Klieg studio lights, is greatly improved, according to later news.

Mildred Harris, former wife of Charlie Chaplin, cherishes a great ambition. Guess what

it is. Merely to marry again and have a cute little baby to fondle. Well, why not? That is every woman's privilege.

Little Frankle Lee, one of the most talented child actors of the screen, is to be starred in a series of pictures by the East Coast Productions, of which Franklyn E. Backer is the president. Clarence Bricker will direct.

"Down to the Sea in Ships", an Elmer Clifton production, scenes for which were filmed for the most part around New Bedford, Mass., as well as many shots which were taken out at sea, has just completed its first showing at the leading theater in that seaport town.

With the showing of "When Knighthood Was in Flower" in Boston, Victor Herbert conducted the orchestra. Also in Washington when the premiere of the Cosmopolitan picture occurred October 24, the well-known bandmaster waved the baton, much to the delight of his admirers.

"The Dawn of Love", an adaptation of a story by Selma Lagerlof, has been made into a picture by the Swedish Biograph Company as a starring vehicle for Harriet Bosse, one of the prominent actresses of the Scandinavian stage. It is said this is her first plunge into the motion picture line.

In the present political campaign feeling is running very high and the motion picture industry particularly is doing its utmost to repeal the obnoxious censor bill by working for the party with the non-censorship platform. The outcome of the campaign will have much to do with the ban on motion pictures.

Houdini, the magician, has filed a petition in bankruptcy in the United States District Court against the Octagon Films, Inc., which has studios in New Rochelle, N. Y. Houdini claims \$32,938 on a judgment recovered in the New York Supreme Court and further alleges

WARNING!

Warning and Notice is hereby given to all whom it may concern, that Universal Film Exchanges, Inc., is advertising and distributing a motion picture under the title of "In the Days of Buffalo Bill," which said picture is an infringement of and in unfair competition with the genuine and original "Buffalo Bill" pictures owned exclusively by the undersigned Company, of which Col. Wm. F. Cody was a Director and the Vice-President up to the time of his death. All parties advertising or exhibiting said infringing picture do so at their peril and will be liable to the undersigned in damages and will be held to strict accountability to the undersigned for all incomes and profits derived from all unlawful exhibition of any motion picture using the words "Buffalo Bill" as any part of the title thereof, or using for advertising of such picture the portrait of Col. Wm. F. Cody.

THE W. F. CODY ("Buffalo Bill") HISTORICAL PICTURES COMPANY.

By H. H. TAMMEN, Secretary.

that the firm owes him more than \$25,000 on a contract to appear in other motion pictures.

"The Voice of the Land", which is the general title for a series of 52 one-reel pictures made in Palestine, is to be distributed by the American Releasing Corporation. Locations named in the Bible have been photographed in Prisma colors. The undertaking, which was a very important one, was carried thru by the Geographic Film Company, of Cincinnati.

UNUSUAL OCCURRENCE

The showing of a feature film simultaneously at two of the largest theaters in Philadelphia was the unique distinction accorded the Equity special film, "What's Wrong With the Women?". This is something of an achievement in the film line and both theaters showed to capacity at every performance.



TELL THE WORLD

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Enid, Ok., Oct. 16, 1922.

The Billboard:
Gentlemen—I ask you to publish this letter as I see you are very chivalrous in cleaning up the carnivals and grafting outdoor parasites, and the golden rule of "Honesty is the best policy" in all walks of life, with no preference or favorites, is bound to win out.
As amusement in a way is looked on by a certain class as an illegitimate occupation, and on account of this line of recreation commanding so much attention and patronage, there is bound to be friction even at the best.

Therefore, I say The Billboard is doing a commendable service not only to those interested in the outdoor show world, but especially those who are too blind with their mercenary greed to figure for a healthy picture, and to build on a foundation that will be lasting for many years to come. So I say more power to The Billboard with its campaign of righteousness to clean up the diseased part of the show business and drive grafters into the sea forever, letting posterity never be aware of such immorality and crookedness as heretofore existed. Thanking you, Yours truly, (Signed) W. S. BILLINGS.

The Billboard Reviewing Service

"MOONSHINE VALLEY"

Story by Mary Murillo, directed by Herbert Brenon, starring William Farnum, a Fox production. Shown at Loew's New York Theater during week of October 15.

Reviewed by MARION RUSSELL

A trite story depending upon heart appeal which brings William Farnum back again into the realm of the outdoor pictures. The star plays with his old-time fire and scores successfully.

THE CRITICAL X-RAY

The one objection to be found with this picture is the scene wherein the drunkard, on the nroad of reformation thru the efforts of a little child, is seen giving the little girl a bath. This situation is a bit offensive to good taste because the child is rather well grown, and it gives something of a shock to see a rough man strip the little one in public, altho, perhaps, the scene is handled as delicately as possible. But its elimination would help rather than retard the story. Only four characters are necessary to put over the central idea of this picture, which shows again the old triangle of a husband and wife, an intruding doctor who captures the affections of the woman and wrecks the home of the hero. As the couple had devotedly nursed the stranger who was stricken with fever and sought refuge in their mountain cabin, his act of ingratitude is all the more despicable and all sympathy for the woman is deflected by her unreasonable conduct. The husband-prospector is left for dead after an attack by the villain, and the woman, believing herself free, marries the physician. Her deserted husband takes to drink and becomes a wreck of his former self, even tho his mine is now panning out successfully. Three years later a child is found on the roadside by the drunkard, and taking her to his dirty shack she soon brings about a change for the better in his life. Then the couple appear, the woman half mad from the loss of her little girl who had fallen from the rear end of a prairie wagon. The husband now fulfills his vow of vengeance on the villain and the little girl brings about a reconciliation between the husband and wife.

There is really nothing new or novel in the material supplied, but it is handled very deftly by the four actors mostly concerned. Mr. Farnum does not over-act, nor are any of the scenes permitted to become melodramatic as one might suspect from the type of story. A faithful colie dog plays a prominent part, and the little child, enacted by Dawn O'Day, is instrumental in attracting deep sympathy for the unhappy hero. This little girl played with a sagacity that was astonishing in one of her years. Another vivid impersonation was that of Mary Mullins. This actress screens splendidly. Her conception of the difficult role was a most convincing one. Holmes Herbert had the disagreeable role of the villain and played it consistently.

The picture holds a certain moral without preaching, and it certainly held the attention of a restless audience. Some splendid long shots of Western country were filmed, altho the other settings were of a shabby nature. The title is a misnomer as "Moonshine" had really no place in the story except in one scene where the man drinks in a barroom.

SUITABILITY—Wherever William Farnum has a following.
ENTERTAINMENT VALUE—Always interesting.

"TILL WE MEET AGAIN"

Dependable Pictures released thru Associated Exhibitors, William Christy Cabanne production. Shown at Loew's New York Theater during week of October 15.

Reviewed by MARION RUSSELL

The title is reminiscent of a picture shown during the war, but this film holds only one or two episodes pertaining to warfare during the memorable period.

THE CRITICAL X-RAY

The picture brings Mae Marsh back to the screen and her individual efforts would make an opening for the picture most anywhere, tho the story is very contrary, at moments rising to splendid dramatic heights and again descending into the cheap melodramatic stages which amused rather than interested. For instance, J. Barney Sherry as a high-class gentlemanly executor for a large estate is a society favorite by day and a leader of a gang of ruffians at night. He not only robs his clients of their fortunes, but incarcerates the heroine in a mad-house and then tries to enter the mansion of a rich woman to steal, but here meets his Waterloo by being shot by the young soldier-leader of his gang. This scene might have proven highly thrilling only so many shots were fired and so many dead bodies were strewn about

"SECRETS OF PARIS"

Adapted by Dorothy Farnum from Eugene Sue's famous novel, "The Mysteries of Paris", directed by Kenneth Webb, produced by the Whitman Bennett Studios, shown at projection room, New York, during week of October 22.

Reviewed by MARION RUSSELL

A sordid story of the underworld of Paris. But even the reputation of Eugene Sue's famous novel could not make this film entertaining.

THE CRITICAL X-RAY

When a story depends for its appeal upon scenes of brutality, attempted murders and the strangling of helpless victims, with no lighter moments to relieve the gloom, there is grave doubt as to the box-office values of such an offering.

Perhaps in the early days when the books of Eugene Sue were popular in France many of the occurrences depicted in the film may have been convincing, but in these modern times the general public is not interested in watching hideous old bags harassing and mistreating unfortunate children. Nor is the sight of robnst men robbing the innocent pleasing material for a motion picture.

The producers evidently had little confidence in their story, so they supplied a cast of well-known players. Lew Cody, as King Rudolph, was far, far away from his usual haunts when he entered the "Rat Hole" den of the thieves in search of the missing daughter of his lost love. Mr. Cody, as well as many of the other characters, wore modern dress, which seemed strangely out of place to the period in which the story actually occurred. Then again, we noted that sterling actress, Rose Coghlan, as the unwashed and ugly-visaged Owl; Effie Shannon, in a negative role; Gladys Huette, as the ill-treated little Mayflower, and Montague Love, in the part of a ruffian of the most despicable sort; Dorothy Cassinell, now grown much too corpulent for leading roles, in the character of Lola, a Parisian girl of the cafes. Perhaps the most distinctive work was contributed by William Collier, Jr., in the role of a street heggard, tho even his death scene failed to evoke any sympathy.

Such a picture does not add any renown to the industry because it constantly depicts the brutal side of human nature.

Perhaps a king could be forgiven for marrying an unknown girl of the underworld, but it was all so incongruous that when the hero and heroine in their royal robes greeted their subjects from the throne we were more inclined to laugh than to applaud. It is such inconsistencies which mar even the average offering.

SUITABILITY—Second-rate theaters.
ENTERTAINMENT VALUE—Below the average.

the hallway that the police looked as bewildered when they arrived as were the audience who tried to figure out which was which.

Other situations moved slowly and did not afford Miss Marsh any opportunities to display her emotional acting, nor attract unusual sympathy to her role. The continuity is very uneven, scenes jumping too rapidly from tragic moments to frivolous episodes.

A most convincing characterization was contributed by Walter Miller, a buddy, who fell in evil ways after the war. His scenes with Norman Kerry were really the best in the whole picture. Martha Mansfield was seen in a negative sort of part, and Julia Swayne Gordon and J. Barney Sherry handled the leads in an effective manner. Among the minor roles Dick Lee and Tammany Young offered some smaller bits that caused considerable laughter. Dick Lee as a "Nance" type of crook was a whole show in himself.

SUITABILITY—Second-rate houses.
ENTERTAINMENT VALUE—Not always holding.

"ONE EXCITING NIGHT"

Story of the play by Irene Sinclair, D. W. Griffith's production, shown at Apollo Theater, New York, engagement beginning October 23.

Reviewed by MARION RUSSELL

"One Exciting Night" has been appropriately named. We could not stop to count them but we are sure that there were one hundred thrills a minute that caused shivers to tickle the spine and fright sufficient to curl the hair. To those who like "spooky haunted houses" stories "One Exciting Night" will have a strong appeal.

THE CRITICAL X-RAY

This is not Griffith's best picture—no, not by any means! In fact, D. W. in a certain speech admitted that the only part of the story which he considered real was that portion wherein the Negro Romeo Washington suffers from his natural superstition and fear of the unseen. And while we are on that subject, it is but fair to say that as far as the comedy element went, Porter Strong, impersonator of this burnt-cock hero, really walked away with the comedy honors. The house literally went into spasms of laughter when Romeo and his "yaller gal" in a mad race from the black-clothed apparition stalking thru the empty room of the haunted mansion rolled down a steep flight of stairs without any regard for their dignity.

All the ideas incorporated in the picture have been utilized before and when we digest the material which furnishes "One Exciting Night" we realize that it is a lot of old hokum. But how ingeniously it has been treated by that master craftsman, D. W., who seemed to be taking a little summer vacation between the making of his high-grade pictures, just to show the public that he can play at times in order to get away from the more serious style of productions.

The involved story is much too complicated to discuss in this brief space, but mystery, robbery, murder and a lot of intriguing villains supply constant interest. Of course, it is all in the way that the many episodes have been handled, and also it must not be forgotten that D. W. is past master in presenting springtime love scenes, showing the awakening of innocence and the dawn of youthful passion. These scenes are always handled with the delicate touch of the man who creates the beautiful and conveys it reverently. But not content with this, he must add a final thrill which results in a whirlwind tornado that lifted giant trees up from the ground and tossed them about like feathers, twirled the sides of houses and swept the roofs skyward, to say nothing of a torrential rain which almost drowned the hero and the intrepid young heroine. Of course, we hate to quarrel with the wizard of film productions, but had these scenes been less exaggerated they would have inspired more terror and convinced the skeptical of their reality.

As melodrama—and very rampant melodrama at times it is—"One Exciting Night" will carve a niche for itself in the land of "Make Believe" and the film fans will tell one another of its thrilling moments and of the uncanny shock many of the scenes produced.

Carol Dempster was again the dream-like girl with the lovely face, but when driven to extremes found sufficient strength to battle with the mysterious villain and save her boy-lover. Henry Hull has no equal in impersonating the youthful, energetic American type. Margaret Dale was distinguished looking as the unscrupulous Mrs. Harrington, while Morgan Wallace, C. H. Crocker-King, Frank Sheridan, Grace Griswold, Percy Carr,

"CLARENCE"

Jesse L. Lasky presents a William de Mille production, "Clarence", starring Wallace Reid, from the play by Booth Tarkington, scenario by Clara Beranger, a Paramount Picture, shown at Rivoli Theater, New York, week of October 15.

Reviewed by MARION RUSSELL

"Oh! Clarence!" is the exclamation from the flapper girl which caused constant peals of laughter to echo thru the Rivoli Theater. Wallace Reid, more like his old dependable self, in the title role.

THE CRITICAL X-RAY

The amusing, lively spirit which is always associated with the works of Booth Tarkington has been maintained in the screen version of "Clarence". Youth and its foolish little troubles, its laughter and its tears, filled the picture, much to the amusement of the spectators, who perhaps found a reflection of their springtime days in the problems and love affairs which afflicted Cora and Bobby Wheeler. Romance even enters the breast of the mother of these delightful juveniles, and Kathryn Williams gave a delightful impersonation of the sentimental, and at times hysterical Mrs. Wheeler.

The various natures, quarrelsome and jealous dispositions which are to be found in almost any household, and more especially in the homes of wealth, proved to be the pivot around which the humorous action traveled, with the entitles at all times perfectly clear. On the whole the picture has been ingeniously devised and supplies a most enjoyable evening's entertainment.

This refreshing material places Wallace Reid again in a comedy role which he handles in a deft manner. His placid countenance and mild, almost apologetic manner put over the comedy points of the story without any physical effort, and he makes Clarence just the easy-going, good-natured chap that the author originally created.

A surprise came thru the impersonation of the ingenue by May McAvoy. She seems so tiny, demure, and yet withal so closely imitating the naive conduct of the modern flapper, that her effervescent manner attracted constant laughter. And then, another perfectly delightful impersonation of the boyish youth, Bobby, obsessed with the early stages of call love, was given by Robert Agnew in a way that presages a splendid future for this handsome lad.

Agnes Ayres, as the much-distressed governess, Violet Pinney, was beautiful and pleasing. Ed Martindel, as the distracted father who tried to bring harmony in his home, was also instrumental in adding to the vast amount of entertaining qualities incorporated in the picture. Adolphe Menjou, as the blackmailing villain; Bertram John, Dorothy Gordon and Mayme Kelso also supplied adequate support.

To sum it up, we are safe in saying that this is the best picture and the very finest individual work contributed by Wallace Reid in the past year.

SUITABILITY—All theaters.
ENTERTAINMENT VALUE—100 per cent.

Frank Wunderlee and Irma Harrison filled out the lengthy cast. Summing it up, one can not describe "One Exciting Night", one must see it and live thru it. It's worth the trouble.

SUITABILITY—First-class theaters.
ENTERTAINMENT VALUE—100 per cent.



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LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

Glands Regulating Personality

What Are the Facts About the Inhuman Practices of Glandular Rejuvenation?—What Lecturers Should Know—How We Can Help Humanity

When Harold F. McCormick, president of the International Harvester Company, was operated upon he set to work the news mongers and gossips, who, with their wireless messages vibrating from the broadcasting stations of the world, caused an international quiver. The fact that the great patron of grand opera and the recipient of millions was said to have been patched up for the express purpose of taking his place as the second husband of an internationally known grand opera star was too sweet for the curious-minded ones to allow it to go undebated.

The jokes of the day are largely centered around the new gland implantation method of rejuvenating old age or enlivening premature middle age. It is so much easier to joke than to think that it is but natural for the shallow-brained to pun and quip than to seriously study or think that this new discovery, like all others, must pass thru the cycle of ridicule.

In Chicago there are men reported to have been held up and robbed of their vital parts, and the evidence seems to indicate that there is now a traffic established in this line and that expert physicians are in on the degenerate, inhuman practice. It is a serious matter with every real live virile man when they are in danger when walking the streets or being found on the public highways.

One so-called specialist has even robbed the forests of so many chimpanzees that his activities are now a matter of such international importance that efforts are being made to stop this traffic before this Frenchman and his ilk make our arboreal relatives as scarce as buffalo, if not cause them entirely to vanish from the earth.

If the lyceum and chautauqua are the people's college and the world's great university, then they should be the source of real information on this problem. Our lecturers should be teachers as well as entertainers. We should lead the masses to the fountains of knowledge. We should see that the people get their information from authentic sources and not from the sensationalism as reported in the newspapers.

When I wanted to know more about this great new theory I didn't read the newspapers and gush down all that was there recorded, but went forth to locate the best authority that I could find and see what he or she might have to say on this gland theory of doing what Ponce de Leon thought the Florida waters could do for him if he had discovered the Fountain of Youth. Louis Berman, M. D., associate in Biological Chemistry, Columbia University, and physician in the Special Health Clinic, Lenox Hill Hospital, has written a book, "The Glands Regulating Personality", that has been pronounced to be the best work on the subject so far written for the general reader. It is a very wonderful book and will repay any one who will give it sufficient serious thought to be able to read it intelligently.

This book is based on the most recent researches in physiology and psychology, and we agree with the best critics that have reviewed this book that there is a convincing quality in what Dr. Berman says, for there is a certain fascination in his portrayal of the various personalities of men that hold one's imagination to the task and makes this serious book easy to study.

If you are interested in life, get this book, and you will better understand how men and women differ and why they do so. You will understand better the human machine when you read this book. You will get a glimpse at the workings of the greatest piece of mechanism that was ever put together, and you will better comprehend what the author is saying when he describes the way that man's individuality is controlled by the quality and quantity of the internal secretions that act upon him.

The author says that some acquaintance with

this new discovery is necessary to any real understanding of the possibilities of the control of human nature. He further states: "Modern thought does not regard the brain as the organ of mind at all, but as one unit of a complex synthesis, of which mind is the product, and the vegetative apparatus is the major component. That involves the blasting of the last current superstition of the traditional psychology, the dogma that the brain is the exclusive seat of mind."

The story of the pineal gland reads like a fairy tale. The ancients thought that this little cone-shaped bit of tissue hidden away in the back part of the brain was once a third eye, because its pigments reveal the same sort of cell formation that is found in the retina of the eye. Descartes, in 1628, considered the pineal the seat of the soul.

The story of the pituitary gland and its function also makes fascinating reading, and the thyroids and all the others have each a mystery to reveal that is so far-reaching in its effect upon our actions, our opinions and our aspirations that to start to read this book will mean that you have entered upon a new era of life and are traveling into a new country.

The chapter on "The Mechanics of the Masculine and Feminine" is followed by one on

"The Rhythms of Sex" and this by one that shows "How the Glands Influence the Mind", and these are but a few of the chapters each of which is a sort of Pandora's box, once you open it you will never be able to close it.

This book is published by The Macmillan Company, of New York, and it is a book of three hundred pages. The only criticism that we have of this book is that it does not have a chart showing the exact location of all of these seats of interest. This serious defect, which is a great handicap to the reader, should be remedied before the order for next printing is given to the pressman.

To show you how far this new practice has entered into our actual life, we will give you just one incident as taken from the press news of the day. Here it is:

"San Quentin, Calif.—The biggest human laboratory for experimentation in glandular rejuvenation undoubtedly is the California State Prison, with its population of 2,600.

"The first 1,000 implantations of animal glandular substance in human beings here were recently completed by Dr. L. L. Stanley, resident physician and internationally known as a pioneer in this field.

"Most of these cases were convicts who voluntarily subjected themselves to the simple operation.

"Investigation is being continued," said Dr. Stanley, "in the endeavor to ascertain the truth. Many obstacles, due to wide publicity and the unwarranted claims of medical buccaneers, must be overcome on this poorly charted sea of research.

"From study of the 1,000 treatments here it is believed that the substance injected does have a decided effect upon those who are underweight, lack energy, sleep poorly, have scant appetite and are generally 'run down'.

"Usually within the first week after treatment they gain weight, have increased appetite, enjoy their work and evince a general buoyancy. Of 328 patients so diagnosed, 305

have shown marked benefit. None of those so afflicted has become worse, but a few did not improve.

"In the 1,000 injections, animal substance was used on 656 human beings, mostly convicts, but including ninety-six free persons, among them thirteen physicians and seven females.

"The substance, taken from dead goats, rams, boars and deer, was shredded and injected into the abdominal wall by means of a syringe.

"Of twenty-one patients who were suffering from asthma, eighteen secured relief or had the severity of their attacks greatly decreased. Whether the testicular substance has in it some inherent power like adrenalin to influence asthma, or whether it operates by sending hormones into the blood stream to act upon the adrenal glands, is not yet known. Only three of the asthmatic patients found no relief.

"Of fifty-eight patients treated for rheumatism, forty-nine claim their pains stopped, while four found no difference, and five reported their condition slightly worse.

"Thirty-four men treated were senile. Twenty-seven showed improvement in energy, appetite and mental and physical activity.

"Thirty-three of the fifty-six suffering from neurasthenia showed decided improvement. They gained in weight, felt fine and apparently forgot many of their fancied ailments.

"Thirty-two of forty-one who had complained of poor vision reported eyesight greatly strengthened.

"No ill effects from glandular implantations have been found except an occasional slough of the material. In these latter cases the site of the injection becomes slightly painful."

Read Dr. Berman's book and you will be better able to protect yourself and your wife and family from that horde of medical buccaneers whose unwarranted claims enable them to cash in on all sorts of fads because the laymen are sailing on uncharted seas.

It is our idea that by inducing the people to read such books as this we are doing the most constructive thing that the lyceum and chautauqua platform can do at this time.

LYCEUM AND CHAUTAUQUA NOTES

A movement is on foot to secure a regular lecture course, using a part of the publicity talent of the Farm Bureau Federation for the township meetings the coming winter. It seems to us that this would be a great entertainment feature for the country meeting points. The Farm Bureau office has also procured a new lot of plays, dialogs, etc., which will be loaned to rural folks who desire to put them on at the township meetings. All these programs can be supplemented by the moving pictures and by discussions of topics concerning all of us. The most interesting subject at the present time is the membership drive and we wish you would all remember what your Farm Bureau can and cannot do for you in asking new members to join with us.—Leon (La.) Journal.

Misa Marie Kryl, formerly of the Kryl Concert Party, and daughter of the famous bandmaster, is announced as violin soloist with the St. Louis Symphony Orchestra.

Claude G. Bowers, who recently spent several days in Chicago, is one of the Committee of Indianians who will remove the remains of the late Paul Dresser, composer of "On the Banks of the Wabash", to some appropriate spot on the banks of the river which he made famous. Mr. Bowers has recently completed his "Life of Andrew Jackson", soon to be issued by Houghton-Mifflin as supplementary to Senator Beveridge's "Life of Marshall". Mr. Bowers is editor of The Fort Wayne Journal-Gazette and one of the most brilliant writers of the present day.

Granville Jones, who has already won recognition here thru his work on the chautauqua platform, will deliver one of his masterful addresses as a number of the course. Mr. Jones is a unique, magnetic and strong figure on the lecture platform. He possesses an analytic mind of unusual keenness. The natural simplicity of his appearance and the originality of his great and stirring messages make him an unusual lecturer and his appearance is certain to be a feature of the season's course.—Montevideo (Minn.) News.

Clay Smith says the first symptoms he has noticed of old age are not hardening of the arteries, loss of hearing, gray hairs or any of these usual signs, but something a great deal more pronounced and unmistakable. The

other day Frank Gates, a well-known trombone soloist, asked Clay where he could secure a copy of one of his trombone solos, "The Will o' the Wisp". "Go to Lyon & Healy's or any place where they sell music," answered the prolific one. Frank followed instructions, but when he called for the number at Lyon & Healy's the hard-boiled clerk made an investigation and said: "That guy is just 'spoofing' you. The copyright has run out on that number and it has been out of print a long time."

Here is the class yell of the I. L. C. A. class of 1911:

"We are tall, we are stout,

We are never down and out;

Seven come a leaven—Seven come a leaven,

We are on our way to Heaven."

The University Chautauqua, Inc., Chicago, has taken out incorporation papers and started a producing company to organize and produce lyceum and chautauqua companies. The capital stock is \$2,500. The incorporators are Henry Coe Culbertson, Harry H. Meineke, Irene Blood and James Ewing Davis.

"Tom Skehill has been spending a long time in Russia in disguise and will bring from that country first hand authentic information on conditions and politics of church and State. He will also have some enlightening information concerning other parts of Europe."—Gowanda (N. Y.) News.

Mayfield, Ky., Oct. 18.—George Bingham, whose unique syndicate feature appears in about one hundred daily papers under the headings of Dog Hill Paragrafs, Hogwallow Locals and Punkinville Paragrafs, has just completed a lecture tour of about fifty towns in the South. His work is in the nature of a 50-minute monolog, which he terms a Conversation of Fun and Foolishness. He has attracted full houses.

Will someone please explain the popular fallacy: "It is the exception that proves the rule." What exception? If there are exceptions then there is no rule.

Shenandoah, Ia., presents ten numbers on its lyceum course this year as follows: Will Irwin, lecturer; Peg o' My Heart; Madam Alice Bach, contralto, assisted by Godfrey Watterlow, violinist, and Adelaide Keezer, pianist; the Bell Ringing Male Quartet; A. Mather Hillburn, entertainer; The McCords, dramatic duo; Stanley Nelson Dancy, lecturer; Dr. S. Parkes Cad-

(Continued on page 56)

LORADO TAFT TO PREPARE STATUE OF CHAUTAUQUA

Lorado Taft, vice-president of the International Lyceum and Chautauqua Association, has just been commissioned by the I. L. C. A. to prepare a suitable Memorial commemorating the fiftieth anniversary of the founding of the Chautauqua Institution at Lake Chautauqua. The following was sent out from Columbus, O.: "Lorado Taft, Chicago sculptor, has been authorized by the International Lyceum and Chautauqua Association to prepare a suitable statue depicting the origin, growth and purpose of the organization.

Supplementing this recognition of the movement founded in 1873 by Bishop John H. Vincent of the Methodist Church, and Lewis Miller, an Ohio manufacturer, chautauqua lecturers next season will unite in devoting attention to observance of the semi-centennial.

The chautauqua institution, of which Arthur E. Bestor is president, has initiated three movements in the educational world it is pointed out—the summer assembly, the summer school and the home reading circle. From the summer assembly has come more than 10,000 circuit chautauquas.

At the end of the first fifteen years the reading circle enrollment was 100,000 students, among them being the late Elbert Hubbard and Thomas A. Edison. The latter, while studying at Lake Chautauqua, met and married Mr. Miller's daughter.

The modern circuit chautauqua was originated by Keith Vawter, Cedar Rapids, Ia., in 1904.

VALUE OF HIGH SCHOOL AUDITORIUMS

From The School Board Journal

"The value of dramatic education is receiving growing recognition thruout the United States, and a modern school without an auditorium is exceptional. And as new school buildings are planned and built their auditoriums represent progressive steps in completeness of equipment for furtherance of dramatic study.

"More and more auditoriums in the newer schools and many of the older ones are being provided with the most vital factor in the success of any auditorium—adequate, controlled light. The result of years of patient research and practice in the theaters of the country are being successfully applied in school auditoriums whose design and construction are supervised by broad-visioned Boards of Education."

LYBARGER'S NEW ACTIVITY

Lee Francis Lybarger, who was for many years engaged in lyceum and chautauqua work and was at one time president of the International Lyceum and Chautauqua Association, and later president and general manager of The Democracy Photoplay Corporation, which produced a moving picture in which the fight for right was featured, has now launched on a somewhat new venture. He is now connected with a venture that is putting out a new book, entitled "The Tariff Primer", written by Lybarger.

Several years ago Mr. Lybarger wrote a book which was said to have been the best exposition of the tariff ever published. The first order for it was for fifty copies that were sold to the Cobden Club of London, England.

In his preliminary announcement sent to members of the I. L. C. A. he has the following to say:

"Greetings and good-will. While I have, as you know, entered another field of expression, the recollection of the long years of service in the I. L. C. A. and the cherished and happy associations of that wondrous field of action still live. In fact, it was the outgrowth of my experience on the lecture platform that furnished the occasion for this letter to you.

"Having followed closely the debate in Congress for the past two years on the Fordney-McCumber Tariff, the old call which the subject always had for me came back again so strongly that I decided to devote my spare time to bringing out a small, graphic and concise text book on the tariff—one that would answer the needs of all the busy people that are really doing things, both men and women. You have but little time to devote to the subject, and yet—both as good citizens and as people constantly appearing before the public—you would like to know: What the tariff is, how it works and WHOM IT BENEFITS?

THE TARIFF PRIMER is illustrated with some twenty cartoons, charts and diagrams. The whole of the argument is put into these illustrations, of which the enclosed is a fair sample. You can see it with your eyes. In short, it is the tariff question dramatized in pictures."

"THE ROUTEMAKER"

The poem, "The Routemaker", published in The Billboard dated September 23, is by Edgar A. Guest and copyrighted by his publishers, The Kelly & Lee Co., Leigh Kelly, treasurer of the company, writes. It was unintentional that the proper credit and copyright lines did not accompany the poem.

G. W. MENELEY

The most important thing about any community is found in what the people of that community think of each other, and, when we begin to think kindly of our own neighbors, we are starting to build community spirit.

So far we have not said much that amounts to a great deal. But the minute you put a personality to work on that program, and he begins to line up a bunch of live people who are interested in putting something over, then these mere aphorisms become principles, and without principle no great work is ever done.

C. W. Meneley lives in a small town. He knows the small-town needs. He knows that to get any place we must start from where we are, so he has started with Pesotum. He has built upon such a broad foundation he figures that, as Pesotum is an average town, if he can meet the demands for leadership and community effort in such a way that his efforts will meet with success at home, he can depend upon general approval.

The All-American Community Service Bureau, which Mr. Meneley has organized and is planning to extend for the season of 1923, has already caused a great deal of talk among chautauqua people. The series of free chautauquas presented in twenty-five towns this summer has furnished the hopes and fears of the friends and enemies of this effort. A great deal of red-hot discussion has already taken place over this new activity.



tauquas presented in twenty-five towns this summer has furnished the hopes and fears of the friends and enemies of this effort. A great deal of red-hot discussion has already taken place over this new activity.

SOME REASONS FOR THEIR POPULARITY

The following shows some of the reasons for the success of the popular, busy Smith-Spring-Holmes Orchestral Quintet. It was taken from The Conserville (Ind.) News-Examiner:

"The afternoon session was opened by a splendid concert rendered by the members of the Smith-Spring-Holmes Company. Their program of popular and classical selections was given during the first hour and even then the audience seemed reluctant to allow the clever musicians to leave the stage.

"The musicians rendered music that was easily interpreted and they responded with many encores. Much of the success of the Smith-Spring-Holmes quintet is based upon their selection of a variety of compositions which are artistically arranged and rendered. Two of the musicians, Clay Smith and Guy Holmes, saxophone artists, are known as composers of recognized ability. During yesterday's program they rendered several of their own compositions and in one instance they mentioned they would give a selection which was recently written and which had not yet been forwarded to their publishers.

"The Smith-Spring-Holmes quintet has a large repertoire, and not a member of the company refers to a sheet of music. They come upon the stage without music racks and each participant in each selection is required to commit to memory every number that is played by the aggregation."

CHILDREN'S BOOKS FOR XMAS

Christmas is the most popular of all the holidays, and is in reality the one great event in the year for the little tots. It is the great event in the lives of most grownups as well. And already there are many signs that indicate that Christmas is approaching once more.

The other day it was our good fortune to sit down and peruse a book that was built for just the occasion that we have been describing. Christmas is coming and if you want to make some youngster happy and give him or her a pleasure that will abide as long as life lasts and memory holds out just get a copy of J. C. Dier's new compilation of world-classic stories that have engaged children in many lands, folk lore, entitled "The Children's Book of Christmas". It is published by the Macmillan Co., of New York, and sells for \$1.50. It is beautifully and effectively illustrated by many halftones that add much to its worth.

Read this book and you will never again question whether there is a Santa Claus. You will know that there is, and that there will probably be one so long as the human race has a heart, some sense and the proper amount of vision. This book is well made, beautifully designed and is a pleasure to the eye and will prove a joy forever.

The same company gets out a volume done in colors and exquisitely illustrated, entitled "Christmas Carols". It is a book that is calculated to bring joy and gladness to thousands who never read the book, for it is a fine compilation of old English carols, all of which are set to music and make excellent musical recitations for Christmas and other festivals. Here is a storehouse of ancient lore that has been harmonized by Lucy E. Broadwood. It is not only done in colors, but there are many effective illustrations done by J. H. Hestley which enhance its power to please and to instruct. The contents were compiled by L. Edna Walker and give every evidence of having been very carefully edited.

THE FESTIVALS IN FULL SWING

Both Northern and Southern Ellison-White Festival Circuits are in action these days and fine progress is being made in both sectors. Field Marshal Hicks in charge. General Shepherd commanding the operations in the North and General Nott in the South. The preliminary barrage is being laid down by Carl Miller on the southern front and Beryl MacGillivray on the north.

Talent and workers as follows: Northern Circuit—First day, Merryl Entertainers; second day, Marion Ballou Fiske; third day, Patton Bros.' Trio; fourth day, Harold Peat; fifth day, Roberts Sisters' Orchestral Quintet. Directors, Sigrid Aranson, Charles Stout, Helen Loughary, Della Scott, Ethel Kelly, H. L. Sweet, Alice M. Kahl and Lillian McLennan.

Southern Circuit—First day, Chicago Duo; second day, Birch, Magician; third day, Garner Jubilee Singers; fourth day, Sam Grathwell; fifth day, Pearce-Dickson Trio.

Directors—Laura Harter, Jamaica Wells, Mrs. Alice Norcross, Mildred Colvill, Earl Munger, Altavene Cochran, Forrest Prowant, F. I. Drexler and Mrs. Zoe D. Hayworth.

PASSING THE HAT TO HELP RAISE THE DEFICIT

The Community Chautauqua closed Sunday evening with a concert. Surely the influence the chautauqua has left cannot be overestimated. Good wholesome entertainments with programs varied, provided liberal diversion of high intellectual standards. Every taste was appealed to some time during the week. The lectures brought out some of the best ideas and ideals and contained much constructive thought while the musicals afforded that men-

tal relaxation which is quite essential. The hours of play for the children were wisely planned and directed. Playtime is most necessary to make life's work most effectual and who knows what spirit of achievement has been aroused and what foundations laid for the building of the individual character which in turn builds up the community, all thru having had the chautauqua in our midst. There were twenty-seven guarantors this year. Each had a deficit of \$19.26 to make up. A collection was taken Sunday and several donations have been received, making a total of over \$95 to be divided among the guarantors.—AVON (N. Y.) NEWS.

LOVE AND MUSIC BEAT \$100,000 WITHOUT LOVE

While her father, Bohumir Kryl, 1900 South Spaulding avenue, insisted yesterday that he would never forgive his daughter, Josephine, who was to receive \$100,000 if she remained single until 30, for getting married, the daughter, who is now Mrs. Paul Taylor White of Boston, shrugged her shoulders and said: "What is \$100,000 compared to love?"

"Father feared I would ruin my musical career," she said. "But it's silly to say one must give up music for love. Paul and I are going to do many things in music this year. I have seven hours a day to practice after I've done what there is to do around our little apartment. Paul does the cooking, you know."

The Whites were married two days before she was to have sailed for Europe to complete her musical education and to "forget Paul". Mrs. White studied six years under Ysaie.

Miss Marie Kryl, Mrs. White's sister, declared yesterday that Josephine had done right in "following the dictates of her heart."—THE CHICAGO TRIBUNE.

"AMERICA TRAINING BEST VOICES IN THE WORLD"

"The best voices in the world, especially women's voices, are being produced now right here in America. It's all nonsense this talk of the necessity of Americans going abroad to learn how to sing."

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LYCEUM AND CHAUTAUQUA NOTES

(Continued from page 53)

man, lecturer; Henderson Trio and the French Armstrong Trio.

Miss Emogene Griuvell, Chicago, who was in charge of the Better Homes Department of the Art Institute, Chicago, is now in the office of the Better Homes Bureau in the Monadnock Building, Room 714.

Ross Crane gave his Interior Decorations Exhibition at Belleville, Ill., on October 13, under the auspices of the Woman's Club of that place.

There was reported to the Iowa Methodist Conference a shortage of 30,000 ministers in the United States, the reason given being that of insufficient salary. Some day the ministers will probably quit being beggars and tax collectors for all sorts of boards, foreign and domestic, and spend more time working for and with the local community, and then it probably will not be said that they are receiving less salary than day laborers. What is your idea?

Louis Williams, the electrical wizard, has bought a new home in Batavia, Ill., and will settle down there when he can give some time to receiving his mail and attending to his correspondence. Louis has just learned of a good place in Saskatchewan, and says that he thinks he will buy a home there next. Real estate agents should put him on their mailing list.

Some one wrote an anonymous letter to The Billboard in which he painted Fred High in dark and drab colors as the arch-enemy of life and light, and in the eyes of this modern "Veritas" a hobo, a bank robber, the thief on the cross, Jesse James, Judas Iscariot, a Ku Klux Klauver and a Black Hander would be angels in comparison to ye editor. We wish this good friend, who wrote us on a Shaw & Powell Camping Company letterhead, presumably from Livingston, Mont., would send us his name and address, and we will be glad to send him a Christmas card of greetings and crown him as King of the Unlifters.

Dear Friend High—I wonder how you came to know so much about Tom Watson, for your account of his life and works was the most complete that I read in any paper or magazine. Yours was the only one that I saw which gave the late Georgia Senator the credit for having introduced the bill in Congress which created the rural routes system of America. Sincerely yours, Elliott James.

Miss Carlotta McCartney is visiting friends in Chicago after a fine summer spent on the Pacific Coast. Miss McCartney will probably return to the Coast, for it is in her blood. She reports having had a wonderful time out there among the folks who do things.

The third annual meeting of the Board of Trustees of the Ellison-White Association was

held in its office October 20 and 21. The business of the meeting consisted of a complete report of the past year's activities from Messrs. Ellison and White and the consideration of the future policies of the association.

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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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(Continued on page 58)

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(Continued from page 57)

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At Liberty—Experienced Drummer. Nov. 24. Experience covers circus, vaudeville, pictures, cabaret, dance and concert band. Will consider shop, factory or institution band or orchestra. Age 29. **A. DRUMMER, care C. C. Lyman, Chariton, Iowa.**

At Liberty Nov. 15—A-1 Hot- Dance Trombonist. Young, neat, reliable. Read, fake and memorize. A. F. of M. Have tax. Keen dance orchestra, write. **H. R. T., care Billboard, Cincinnati.**

At Liberty—Saxophonist. Young man. Age 24. Union. Alto and melody. Lead or harmony. No reader, but can cut the stuff. **SEYMOUR MOSELEY, Clifton Forge, Virginia.**

At Liberty—Violinist. Young man. Union. Very fine schooling. Clean, pleasing tone. Experienced in pictures (large and small orchestra), vaudeville, hotel, etc. **A. W. S., 4829 N. Claremont Ave., Chicago, Illinois.**

At Liberty, Nov. 1—Dance Drummer, doubling Banjo. Real musician. Location only. Just quit big-time traveling orchestra. Young, union, plenty experience. Write or write all first. Ticket if far. Other doubles. **JACK SCHALLER, 3515 Prospect Ave., Suite No. 20, Cleveland, Ohio.**

Bassoonist—Fully Experienced and competent. At liberty to engage with orchestra in good locality, with view of settlement. Own instrument. Replies to **BOX A. W. S., Billboard, Cincinnati, Ohio.**

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Flute and Piccolo Open for engagement with first-class theatre orchestra. Positively can deliver. Union. **FLUTIST, 111 Adams St., Jefferson City, Missouri.** nov4

Flutist—Soloist, Fine Tone. Thoroughly routined. Want winter engagement in South. Highest references. Address **FLUTIST, care of Billboard, Cincinnati.**

Flutist—Symphony and Thea-tre experience. First-class orchestra preferred, but will consider any other offer. Union. **J. DUARTE, care of Billboard, Cincinnati.**

Lady Pianist, Doubling Cornet, desires position. Standard and popular music. Good sight reader. Address **L. P., Billboard, New York.** nov11

String Bass Player at Liberty. Experienced. Vaudeville, pictures or concert. **J. D., 416 Florence St., Waterloo, Iowa.**

Trombone at Liberty—Experi-enced. Prefer theatre work. Union. Age, 28. **JESS STOKESBURY, 206 E. 4th St., Topeka, Kansas.**

Trombone—B. & O. Baritone band. Experienced, capable, reliable, union. Play nice line of baritone solos with piano, band or orchestra accompaniment. Experienced teacher of young bands. Wish to locate or travel. **J. E. COEN, Wingate, Indiana.**

Trumpet Player Desires change. Vaudeville or pictures. **R. E., care Billboard, Cincinnati.**

Violinist—Lead or Side. Union. Experienced all lines. Wire, state limit. **AL MORSTAD, General Delivery, Hammond, Indiana.**

A-1 CLARINETIST AT LIBERTY NOV. 26TH or sooner on two weeks' notice. Good tone, technique and transportation. Can furnish reference at request. Excellent character. Go anywhere. Prefer a good orchestra or band. Write all particulars. **A. B. C. CLARINETIST, care Billboard, Cincinnati, Ohio.** nov18

A-1 STRING BASS, DOUBLE TUBA. COM-petent and reliable. Experienced in all lines. 24 and single. References: union. **C. A. STUMP, 712 Jones Ct., N. W., Canton, Ohio.** nov4

AT LIBERTY—ALTO SAXOPHONIST. DE-sires position with dance orchestra that has steady work. Am working here, but want a change. Read, fake, transpose and memorize. Sober, neat and reliable; married. Must have ticket if far, but will be paid back. If you want a lounge fighter, don't answer this ad. **V. E. GROOMS, 620 N. Park Place, Monmouth, Illinois.** nov11

AT LIBERTY—ALTO SAX. DOUBLING Clarinet. Read, fake, improvise and harmonize; do novelties and solos; wonderful tone; tuxedo and union; wire quick, stating salary; nothing too big; all correspondence answered. Address **PAUL F. DONNELLY, Breckenridge, Texas.**

AT LIBERTY—A NO. 1 ORGANIST-PIANIST. Experienced; read, improvise, cue pictures accurately. Write or wire. **ALLEN FULFORD, 250 Boyce-Greeley Bldg., Sioux Falls, South Dakota.** nov11

CLARINETIST FOR THEATRE. THOROUGH-ly experienced; anything considered. **WALTER HALBACH, 2711 13 St., N. W., Washington, District of Columbia.**

DANCE PIANIST AND DANCE DRUMMER want position with dance orchestra. Write "BLACK" ENGLISH, 1121 Kentucky, St. Lawrence, Kansas. nov11

HUNGARIAN CYMBALOM PLAYER AT LIB-erty. Address **M. M., 120 S. Honore St., Chicago.**

JAMIE CLARK, SCOTCH PIPER AND DAN-cer of The Famous Kiltiea Band, now at liberty. 326 E. Berry St., Fort Wayne, Ind.

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TENOR BANJOIST, DOUBLE CELLO. WANTS hotel, cafe or theatre job. No dance work unless located. Long experience. Reliable people only. Best reference. **A. B., Billboard, Cincinnati.** nov11

TRUMPET AND C MELODY SAXOPHONE. Alto sax., bass and treble clef on saxophone. Read, improvise, etc. A. F. of M. Young; 12 years' experience theatre and dance. Prefer steady proposition. Write **MUSICIAN, Box 281, Sheldon, Iowa.**

VIOLINIST—A-1. EXPERIENCED. WANTS position in travelling show, vaudeville, bar-lesque, etc. **A. B. ROSHA, 110 E. 74th St., New York.**

A-1 VIOLINIST; pictures and dance; good library. Will consider joining good act. Address **C. E. CASTLE, 103 No. Maple St., Sturgis, Mich.** nov11

AT LIBERTY—Experienced Pictures Theatre Pianist and Organist desires position within or out of district from New York State, Pennsylvania or New Jersey. Union man. Best of references. Do not wire, write particulars. Address "PIANIST", 127 West 127th St., New York City.

AT LIBERTY—Trumpet. Wish to locate, factory band or town B. or O. Mechanic or other work. **WM. CARRON, care Billboard, Chicago.**

AT LIBERTY—Trombone player: A. F. of Musicians; experienced in vaudeville and pictures. Transpose and player of exceptional ability. Cellist part with baritone. Salary, the union scale of your local. Address **V. N. P., care Billboard, Chicago, Ill.** nov11

AT LIBERTY—A-1 Violin-Leader: experienced in all lines; union; large library. Address **VIOLINIST, 1608 South Cincinnati Ave., Tulsa, Oklahoma.**

AT LIBERTY—Violinist: experienced: pictures and vaudeville; desires location. Good library. Address **VIOLINIST, Box 522, Mt. Pleasant, Pennsylvania.**

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 reference. Write **BAND MASTER-CORNET, care Billboard, Cincinnati, Ohio.** nov4

CORNETIST—Experience band and orchestra, wants to hear from some organization that can furnish employment. Will give services to band or orchestra in return. Member of E.M.A. Can furnish references. Address **MUSICIAN, 1419 Edmund St., St. Paul, Minnesota.**

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VIOLINIST, Leader or Sideman: experienced, reliable, good library. Picture theatre or dance work preferred. No telegrams. **E. CLAPTON PARKER, 159 Elgin St., Brantford, Ont., Canada.** nov11

VIOLINIST—Doubles on cello. Would consider any-thing reliable. Have library. Prefer Middle West. **EDWIN COMPASS, 3604 Loughborough Ave., St. Louis.**

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EACH succeeding year we have aimed to issue a larger and better number of The Christmas Billboard. What we have accomplished can best be answered by our readers. Our plans are all set to make the coming 1922 Xmas Number larger and better than any preceding issue. Just now the future offers tremendous opportunities for a big trade in every line of industry. If you sell show world merchandise, privileges, want help or are at liberty, or have a business deal or proposition to offer, and want the most economical advertising and quick results, then you should use Classified advertising in

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1922

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Music as an Introduction to Pictures

ENGLAND clings to custom perhaps more zealously than any other country. Therefore change in England suggests almost revolution. That is why, no doubt, the first concert lately held in the National Gallery was so great a success, people outside waiting in a long queue, and inside overflowing into many galleries. It was felt that something must be in the air besides mere music. So radical a departure did not seem to be only a scheme to make money to help pay the gallery's expenses in these hard times, or to mean anything as simple as a disinterested desire to give pleasure. And when all that did come of it was a restful afternoon listening to a Royal College of Music quartet play Haydn and Beethoven, disappointment may have mingled with pleasure.

Elsewhere this innovation would have been taken more lightly and as a matter of course. As everybody knows, concerts have been held in the Metropolitan Museum, New York, for a few years now, attended by great crowds, and meeting with the entire approval of the public and the museum authorities.

That music will draw to galleries where pictures are hung people who might never go otherwise is true, and sometimes, doubtless, when they find themselves there, they look at the pictures. But it is a certain that many go for the music and nothing else, sit thru the concert and come out again, looking at just nothing at all. People who understand painting—and painting here includes all the kindred arts—and people who understand music, are apt to think the two antipathetic when offered together. They feel that the music distracts from the painting, or that it is an insult to the music when attention is not concentrated upon it—as well take with one a volume of verse or a novel and read straight thru a symphony concert or an opera.

No immediate relation exists between the two arts, the enthusiast sometimes thinks he has discovered one. Each is to be enjoyed in its own fashion. Just as there are painters who are without interest in music, so there is a large majority who love music but have not yet learned to take an interest in painting, and it is scarcely thru music they will find the way.—CHRISTIAN SCIENCE MONITOR.

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AGENTS—Salesmen: \$80 weekly advanced; can make \$2,500 yearly on reorders, calling upon retail stores. Exclusive territory given upon good reference. WILLIAMS SPECIALTY CO., 465 Dean, Brooklyn, N. Y. x

AGENTS—Self-Threading Needles. Sell at sight. Packages and terms, 10c. DIMMOGLE NOVELTY CO., 133 Rowley, New York. nov11

AGENTS—The most unusual, unique entertainer ever invented. New Pastime Double-Faced Metal Record enables anyone to make records at home. Registers and reproduces voice or music immediately on any phonograph. Retails 50c. 100% profit. Send \$1 for agent's sample outfit, including 4 records. Exclusive territory. Details free. A. W. ARCHIBALD CO., 1510 Broadway, New York.

AGENTS—The best Hosiery selling proposition in existence. Our Jap Silk Hosiery stands the ripping, tearing of a steel file and remains unharmed. Each demonstration means a sale. No experience necessary. Box 129, Times Plaza, Brooklyn, New York.

AGENTS DEMONSTRATORS, SALESMEN—Don't worry about the winter months. King Grip Patch will get the money any time. Vulcanizes in fifteen seconds. No cement, no heat. Postal brings parties. Sixty cents brings dollar size sample. KING GRIP PATCH CO., 2013 North Broadway, St. Louis, Missouri.

AGENTS, DEMONSTRATORS—Make \$10 to \$15 daily selling Mazic Ring Puzzles. Plans with complete instructions, including sample, \$1.00. W. MONAGHAN, 1728 Filmore St., Westchester, New York City.

AGENTS—Make your own Auto Polish and sell to others. Also non-freeze, prevents frozen radiators. Never fails. Agents wanted. Complete Formulae, \$1.00 each; both, \$1.50. STATE COMPANY, 500 5th Avenue, Room 431, New York City. nov25

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 62)

AGENTS—Wonderful seller. 95c profit every dollar sale. License unnecessary. No work to carry. Sample free. MISSION HEAD CO., Office L, Los Angeles, California. nov25

AGENTS, HUSTLERS—1 sold thousands in Chicago last year. You can do the same in your town. Wonderful Christmas seller. Goes like wild fire. Every store and business place buys from one to ten. Enormous profits. Send two dollars for ten samples. No Chicago hustlers wanted. 1 work Chicago myself. C. W. HAMSEY, 148 East Ohio St., Chicago, Ill. nov25

AGENTS—Why waste your time on experiments? Needle Books always sell. We have the best, flashiest and cheapest Needle Books on the market. Retail from 10c to a dollar. English made. Send for illustrated catalogue. LEE BROTHERS, 1932 East 23d St., New York. nov11

AGENTS, DEALERS AND TRUST SCHEMERS can cash in quick profits handling our new Self-Threading Needles. 41¢ bargain Needle Assortment and Aluminum Thread. Sample and price list 115 free. FRANCIS J. GOUDY, Box 266, City Hall Station, New York. Established 1882. nov11

AGENTS—Tire accessory. Sample, 25c. HARRIS, 119 N. Walnut St., Mansfield, Ohio. nov11

AGENTS—Sell very useful household article. Large profits quick sales. Sample and full particulars, 25c. KING SPECIALTY CO., 11 Francis Terrace, Pittsfield, Massachusetts. nov11

AGENTS make 50% profit handling Auto Monograms, New Pictures, Window Letters, Transfer Plans, Novelty Signs. Catalog free. HINTON CO., Dept. 123, Star City, Indiana. nov11

AGENTS making up to \$25.00 per day selling "Amazing Story of Henry Ford." Authorized edition now ready. Write for free outfit. Department "S", MULLIKIN COMPANY, Cincinnati, Ohio. nov25

AGENTS—Sell Waterline Laundry Soap, 150 other household necessities. Big laundry. Big profits. Quick repeaters. Free instruction. Exclusive territory. Write quick. WOLVERINE SOAP CO., Dept. G, Grand Rapids, Michigan. nov25

AGENTS—Enormous profits selling genuine Gold Leaf Sign Letters. Guaranteed not to fade. Establish a permanent business or travel. Anybody can do it. Free samples. GUARANTEE SIGN SERVICE, B 430 South California Ave., Chicago. nov25

AGENTS—60% 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., 2806B Congress, Chicago. nov25

AGENTS—\$10.00 daily selling my new Comb Cleaner. Sells for 25c, costs 12c. Also my Folding Egg Boiler and Tester. Send 25c in silver for sample, or 50c for both samples. State which you want. JOHN BIZET SPECIALTY CO., 752 Park Ave., Weehawken, N. J. nov25

AGENTS—Make 50% profit selling Polycloth, the wonder polish cloth, in tin container, for all metals, musical instruments, etc. MARMAC SUPPLY CO., 101-A East 16th St., New York. nov11

AGENTS—Best seller. Jem Rubber Repair for tires and tubes. Superbula vulcanization at a saving of over 800 per cent. 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 necessary dealer. For particulars how to make big money and free sample, address AMAZON RUBBER CO., Dept. 706, Philadelphia, Pa. nov25

AGENTS—Pure Toilet and Medicated Soaps, under coat COLUMBIA LABORATORIES, 18 Columbia Heights, Brooklyn, New York. dec2

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. nov11

AGENTS—New invention. Harber's Ten-Use Brush. Set. It sweeps, washes and dries windows, scrubs, mops floors, and has five other uses. Big profits. Easy seller. Write for free trial offer. HARBER'S BRUSH WORKS, Dept. 61, Fairfield, Ia. jan13

ANYWHERE—Handy Vest Pocket Reckoner sells on sight. Dime brings sample. NOVELTY WORKS, 33 Willett St., New York. nov11

AGENTS—Sell Sanitary Comb Cleaners. Cleans comb in one minute. Cost \$1.00 dozen, sells for \$3.00. BARNES COMBS, Leominster, Mass. nov18

AGENTS—Sell Betty Brown Metal Unbreakable Beads: whitened seller. Retail \$1.00, cost you \$3.00 doz. BARNES, Spruce St., Leominster, Mass. nov11

AGENTS—Our Soap and Toilet Article Plan is a wonder. Get our free sample case offer. HO-R-O-CO., 107 Locust, St. Louis. nov11

AGENTS—If you are a life wire and looking for a real proposition, write HAYES, 147 3d St., Port Arthur, Texas. nov11

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, 101 East 12th St., New York. nov11

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 life wire. You may be employed, but we make it worth your while to change. We furnish everything. Business started quick. HARLEY COMPANY, Dept. 20, Dayton, Ohio. nov11

AGENTS AND READERS—Send for our catalogue. Interesting money-making items. It's free. GUN-TAVE W. COHEN & BRO., Dept. B, 734 Broadway, New York. nov11

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, Soaps, etc., cost only 60c dozen. Retail at 25c each. Large assortment of Combinations, Toilet Sets \$3.00. Bring 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 catalogue. UNITED PERFUME CO., 91 Warren, New York City. nov11

AGENTS, CORN WORKERS—Three minutes gets corns, callouses or bunions. Guaranteed, \$3.00 per gross prepaid. 25 cents brings sample. JOSEPH E. WHALEN, 130 East Jefferson Ave., Detroit, Mich. nov11

A KAPFORM holds soft caps in shape. Large profits. Sample, 25c. KAPFORM AGENCY, 1373 E. 53rd St., Chicago. nov11

"ALADDIN II" with patented shears. Twenty sales daily at \$1.00 profit each sale. New line novelties. Great Xmas sellers. Get free sample offer. J. P. FOSTER REID, 2003 Mango, Chicago. nov25

ARRIVED AT LAST! Arrests, Salesmen, Mail Order Men, and all big and little Merchants, please take notice! I am "Miss Prosperity". You have been looking for me. I just arrived and wish to get acquainted with you. If you will send 25 cents to help pay traveling expenses, I will come on next mail train and bring you my "Prosperity Wallet", containing the most wonderful money-making propositions, including samples of beautiful novelties, suitable for advertising and re-sell purpose. Let's get acquainted. Address my headquarters, LA VERNE MFG. CO., 121-123 E. 27th St., New York. nov11

"AUTHENTIC LIFE OF HENRY FORD"—Amazing, thrilling, fastest selling book. Be first. \$1.00 weekly easy outfit free. HERTEL CO., 9 South Clinton, Chicago. nov11

BE INDEPENDENT—Earn \$75.00 weekly. Experience unnecessary. New invention. Splendid seller. NEW MFG. CO., St. Louis, Mo. nov11

BIG CHRISTMAS SELLER to ladies. Put up in Christmas packages; ornamented by Christmas seals, cards, wreaths, bells, red ribbons. Sample wrapping free to show customers. MIAMI SPECIALTY, X-311 Canby, Dayton, Ohio. nov11

BIG MONEY MAKERS—Large factory offers you big profits on 150 fast sellers. Toilet Gift Sets, Flavouring Extracts, Remedies, Soaps bring you \$3.00 to \$25.00 daily. Howe, of Illinois, makes \$4.00 an hour. Sample outfit free to workers. LINCOLN CHEMICAL WORKS, Dept. 153, 2556 No. Leavitt St., Chicago. nov25

BIG PROFITS—Sell Hair Nets cheaper than stores. Appoint subagents. No house calls. Samples and selling plan free. PREMIER IMPORT CO., 80 Wall, New York. nov11

BOOKS, Plans, Schemes, Formulas, Trade Secrets, etc. Five good schemes and list, 10c. LIND, 214 W. 34th St., New York. nov11

BOYS, AGENTS—Radium Gas Lighters. No friction. Sells on sight. 80% profit. Sample and Particulars, 20c. RADIUM COMPANY, Ossining, N. Y. nov11

CANVASSERS—Sell a new tool to users of canned milk. Opens can in one second. Four out what you want, put back or can. Sells air-tight. Sample, 15c. MULLANE STAMPING WORKS, Dept. B, 1522 15th St., Moline, Illinois. dec2

AGENTS—\$10.00 daily selling my new Comb Cleaner. Sells for 25c, costs 12c. Also my Folding Egg Boiler and Tester. Send 25c in silver for sample, or 50c for both samples. State which you want. JOHN BIZET SPECIALTY CO., 752 Park Ave., Weehawken, N. J. nov25

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HEATLESS TROUSER PRESS. \$1.00. B. ISRAEL COMPANY, General Post Office Box 169, New York. nov11

HERE'S A BIG NEW MONEY-MAKER—\$10 a day easy. "Simplex Ironing Board Cover." Remarkable new invention. Every housewife wants one. Eastest seller in years. New agent sold 100 first two days. Write quick. SALES MANAGER, Box 718, Springfield, Illinois. nov11

HOUSEHOLD NECESSITY—Sells for 25c; costs you 12c. Sample 10c. KAY-BEE SPECIALTY CO., 2635 Broad St., Newark, New Jersey. nov11

KO-ZE-FEET CHAMOIS SKIN FOOT GLOVE prevents corns, callous, frost-bitten toes. Sells in stockings. Walk in comfort. Wonderful flashy window demonstration. Sample pair, 25c. BENNEB SALES CO., 5337 Baltimore Ave., Philadelphia. nov11

MAKE EASY MONEY selling Printing. Low prices. Daily big commissions. No collecting or delivering. Our methods offer immense sales possibilities. "ADVERTPRESS", Station C-4, Milwaukee. nov11

MAKE \$50 WEEKLY selling Formula by mail. We furnish fast-selling Formula, beautifully printed, and circulars advertising them, with blank space for your imprint. 10c (cash) brings sample and wholesale price. ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Illinois. nov11

MAN IN EACH TOWN—To refinish chandeliers, brass beds, automobiles, by new method. \$10.00 daily without capital or experience. Write GUNMETAL CO., Ave. G, Decatur, Illinois. nov11

MEDICINE AGENTS—Don't fail to get my low prices. Thirty big sellers. CHAS. FINLEY MED. CO., 4151 Olive, St. Louis, Mo. nov18

MONEY-BACK GUARANTEE makes Premier Sharpener fastest seller. Hundreds getting rich. You can. Write, PREMIER MFG. CO., 801 E. Grand Boulevard, Detroit, Michigan. nov25

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 how! FEDERAL PURE FOOD CO., Dept. 36, Chicago. nov25

ACTING

(KENNETH MacGOWAN in New York Globe)

ACTING is the oldest thing in the theater. It comes before the play, because in the beginning the actor and the playwright are one.

Drama originates when two or three people are seized with a desire to give an old legend or an old ritual a living form. They want to act. As they act they make up their play.

The theater becomes the spot that seems a good place—either spiritually, physically or by force of tradition—in which to give the play.

In time comes a division of labor. One of the actors begins to specialize on the play. This actor studies how he can develop the form of the play to make better use of the theater, and then, with some leader among the actors, he begins to speculate on how to change the theater in order to give more scope to the playwright and to the player who interprets him.

That is the story of the theater thru twenty-five centuries. It begins with the actor, and it comes very close to ending with him.

It is rather a good thing to understand theatrical history. It gives you a certain respect for the actor which actors do not always inspire. It may even give you respect for critics—or, at least, tolerance—for it will show you the difficulties of writing anything intelligible on this most ancient and most complex and most ephemeral of all the things of the theater—the art of acting.

Theatrical history will certainly make you equally impatient with the people who talk about the glories of "impersonation" and with those who defend the "type casting" of Broadway. You will see that the glorious theaters of the past did very little worrying about whether an actor would make up like a stoneman of fifty with a Van Dyke beard, or whether he just naturally looked and behaved like a cheap and shallow young cub.

If you can look back with imagination to the day of Garrick and his great "apron" stage and his Hamlet in knickerbockers; back to the days of Burbage and his snail platform in the middle of an Elizabethan mob; back to Aeschylus answering the chorus of the Furies in the half-circle of Athenians that piled up the hillside of Acropolis you may discover that the actor once had something more interesting to do than trying to make himself look like half a dozen other people, or else never playing anything but a character that looked just like himself. You will find, in short, that the actor wasn't always a fellow with a false beard or the manners of a soda clerk who tries to make you believe that he is not an actor at all, but only a family doctor or an employee of Mr. Liggett who has taken to living in a room with one side gone.

CANVASSERS—\$80 weekly. New, exceptionally useful, necessary article. Housewives buy several "FACTORY", Elizabeth, New Jersey. jan6

DEMONSTRATOR SALESPERSON—Earn \$150 week. Electrical genuine electrical treatments in own home. Earn big money. Enormous profit. ELECTRIC TREAT MFG. CO., Peoria, Illinois. jan13, 1923

DISTRICT MANAGERS AND SALESMEN—Exclusive rights. Sanitary Brushes, Dusters, Mops. Big profits. NEWAY BRUSH CO., Hartford, Conn. nov11

DISTRICT MANAGERS—Big profits. Men capable of organizing and managing crews of lady solicitors can easily clear \$50 to \$100 per week with the R. & G. Protector, the original and best protector on the market. Every woman between fifteen and fifty needs and buys it. B. & G. RUBBER CO., 618 Penn Ave., Pittsburgh, Pa. Dept. 203. nov25

EARN \$15-\$50 WEEKLY writing Show Cards. No canvassing. Experience unnecessary. We train you. Particulars, terms free. SHO-RITE SIGN SYSTEM, INC., 1799-C, Detroit, Michigan. nov11

EGYPTIAN MYSTICAL WHEEL—Best amusement out. Wizard Clock Dial. Circulars free. LAFE STINE, Roseville, Ohio. nov11

EVERY HOUSEWIFE buys a Radio Silver Cleaner. No rubbing. Works instantly. 90% profit. KAY-BEE SPECIALTY CO., A633 Broad St., Newark, New Jersey. nov11

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. FLEKO BUTTONS, Sheboygan, Wisconsin. nov25

GENUINE EVERLEER Windshield Wipers, guaranteed one year. Special price, \$12.00 gross. Sample, 25c. Ford Car free. MOTO PRODUCTS, 1881 McComb Road, New York City. nov11

MEN'S SHIRTS—Easy to sell. Big demand everywhere. Make \$15.00 daily. Undersell stores. Complete line. Exclusive patterns. Free samples. CILLAGO SHIRT CO., 9 South Clinton, Factory 237, Chicago. nov11

ORIGINAL DANCING DOLLS—The greatest selling novelty in the world. Samples, 25c. Special inducement to dealers. DEWEY TURNER, Remos, New York. nov11

QUICK MONEY selling Amazing Life Henry Ford. Illustrated. New. Authentic. 25 sales daily. Outfit free. Act now. R. C. BARNUM COMPANY, Cleveland, Ohio. nov25

SALESMEN ACT QUICK—Ten patented auto necessities: Spark Plug, Wipers, Windshield Cleaners, Hoop Clamps, etc. Generous commission. JUBILEE MFG. CO., 216 Sta. C, Omaha, Nebraska. nov11

SALESMEN—Do you want to make from \$150 to \$200 per week? Write us. ST. LOUIS NOVELTY CO., 1504 S. Grand Ave., St. Louis, Missouri. x

SALESMEN, HOSIERY—You who sell direct to consumer. Are you earning enough money? Are you being fed up on cheap promises? Are you selling inferior 12-strand hosiery? We are the world's largest and only distributors of 14-strand Pure Silk Hosiery, with two-zel stop. Our salesmen are earning at least \$50 to \$75 weekly selling a wonderful line of Pure Silk Hosiery, also silk and wool, making new customers and keeping the old ones. We are interested in ladies and gentlemen of good reference who can tell a true story convincingly and who are honest and seriously looking ahead to the future. DURABLE PURE SILK FASHIONED HOSIERY, 221 Market St., Newark, New Jersey. x

SAMPLE FREE—4 to 20 sold in every home. MODERN SPECIALTY CO., St. Louis, Missouri. nov11

SPECIAL ALLOTMENT—Rapid Gas Lighters, \$5 per gross. Retail \$38. Guaranteed new. Send order now. NORTHWESTERN PRODUCTS COMPANY, 20 East Jackson, Chicago. nov11

SELFOLITE—Agents, Streetmen. Selfolite makes a red-hot blaze by itself. Set it evening and it glows the morning, or any time. Fully patented and it starts; his demonstrator; big profit. Performs surprising stunts also. New thing; works alone; clear size. Particulars free. Agent's sample, 25c. By return mail, postpaid. Money back if dissatisfied. Enormous sensation here amirly demonstrated, \$10.00 and upward a day. Manufactured exclusively by KAYTWO MANUFACTURING CO., 195 Station A, Boston, Massachusetts. dec2

SELL BOOKS BY MAIL. CHAMBERS PRINTERY, Kalamazoo, Michigan. nov11

SELL NEW PERFECTED Self-Threading Needles, Satchet, etc. Give sellers compelling premiums. Profitable fascinating business. Free instructions. Importers, prices, B. PATTON PRODUCTS CO., Washington, District of Columbia. nov25

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 1852B, Paterson, New Jersey. nov11

STREETMEN, Mail Order Dealers, Agents—Latest out. Wire tone Radios. Selling like wild fire to everybody. Season just starting. Retail for 50c to \$1. Get same results as from high priced crystal out. Send 25c for sample Radio and special prices to agents. Address McDOWELL-DELMER CO., Dept. 72, East Cleveland, Ohio. nov11

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. Biggest value ever offered. Positively sell on sight. Liberal commissions. Write at once for 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. nov11

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 \$20.00 cheaper than store prices. You get paid in advance. Protected territory. Prefer experienced. Write train inexperienced if right man. Write J. B. SIMPSON PERSONAL, 831 West Adams St., Chicago, Dept. 292. nov11

WANTED—Sales Agent, in exclusive territory. NARDINE MEDICAL CO., Johnson City, N. Y. nov11

WANTED—Ex-Servicemen, 3 litre sellers, \$3 to \$10 per day. Samples, 10c; 3 for 25c. ROOM 706, 160 N. Wells St., Chicago, Illinois. nov11

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 Mangle 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, lina, acid or wax. Free samples make sales easy. Enormous repeat orders—300% profit. Exclusive territory. We guarantee sale of every package to other "right sellers" and sure repeaters. Write for other territories. Write at once for complete list of 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, 1902-1914 E. 61st St., Chicago, Ill. nov25

WHAT IS IT WORTH TO YOU, Distributor, District Manager, Salesman or Agent, to have the agency for the best line of Rubber Specialties on the market? Hot Water Bottles, Bathing Caps, Combs, Shopping Bags, Pure Rubber and Rubberized Aprons, Rubber Gloves, and forty other fast selling articles needed in every home. Profits range from 100% to 150%. Write J. & G. RUBBER MFG. CO., 618 Penn Ave., Pittsburgh, Pa. Dept. 204. nov25

WOMEN USE QUEENO. Sell something your wife would use. Information booklet with sample for dime. Circulars free. WALTHALL CO., Avenue M, Hagerstown, Maryland. nov11

\$50.000 Picture Man Friedman made pushing bills. Boys, don't be ordinary door knockers—get my "spit" and learn how a real picture man takes orders. My free circular explains 24-hour service. Prints, Portraits, Frames, Changeable Signs, Mounted Pictures, and how I finance you. Write PICTURE MAN FRIEDMAN, Dept. B, 673 Madison, Chicago. nov25

27,000 RECORDS guaranteed with one Everplay Phonograph Needle. New; different. Cannot injure records. \$10 daily sale. Free sample to workers. EVERPLAY, Desk 111, McClure Bldg., Chicago. nov25

ANIMALS, BIRDS AND PETS

4c WORD. CASH. NO ADV. LESS THAN 25c.

6c WORD. CASH. ATTRACTIVE FIRST LINE.

Parrots on Hand at All Times.

Largest Importers in America. PAN-AMERICAN BIRD CO., Laredo, Texas. nov25

ALIVE—Two big grizzled Porcupines, only \$10. Great ballhoop. PLINT, North Waterford, Maine. nov11

CANARIES—Grand lot of real Canaries, \$12.00 per dozen; youngsters, four to six months of age fully feathered, clean, healthy, acclimated birds. Singers, genuine imported German Rollers, singing birds, can buy, no calls, \$18.00. Fox Terriers, Bulls, Collies, Poodles, Spitz, etc. Write for catalogue. Our system in shipping insures a safe voyage. Terms: half cash, balance C. O. D. NATIONAL PET SHOP, St. Louis, Mo. nov11

CLAWS—Lion, Leopard, Panther, Bear, Eagle, Wildcat, Alligator, Hawk, Owl, Lark, Turtle. JOSEPH FLEISCHMAN, Tampa, Florida. nov11

COON, \$7.50; Odorous Skunk, \$4.00; Opossum, \$1.50; LEM LARID, Harper Kansas. nov11

FOR SALE—Ferrets, for driving rats, rabbits, etc.; also Angora and Persian Kittens. Dogs, most all breeds. Write your wants. CALVIN JEWETT, Spencer, Ohio. dec2

FOR SALE—One of the largest and finest Giant Rhesus Monkeys in the U. S., bar none. Gentle, chain broke, also three other Giant Rhesus, not so large as this one, but good large monkeys. Several small Rhesus, 10-lb. Black Python, trained Chinese Goose, 10x12 Living Tent, Mermaid, Mounted Peacock, Cockatoo, two Yellow Head Parrots in frame. Hammer Head Snake Owl, also Black Crow, Chestnut Pigeon, Purple and English Bull, male, Pearl all pigeons, King Kangaroo, BOUTEVARD PET SHOP, 1010 Vine St., Cincinnati, Ohio. nov11

FOR SALE—Rhesus Monkey, healthy; dodges soft rubber ball, does many other tricks. Price, \$25. Address EDWARD LESSARD, Southgate, Maine. nov11

FREAK ANIMALS AND BIRDS of all kinds, alive and mounted, bought by EVANS & GORDON, White City Park, Chicago, Illinois. dec2-1922

POODLE PUPS, dandies, \$10.00 each; St. Bernards, males, \$35.00; Collies, \$15.00; Boston, \$35.00; Fox Terriers, \$15.00; Alredale Pups, male, \$20.00; female, \$10.00. Persian Cats, all colors, each \$10.00; Long Tail Parrots, \$35.00; Scarlet Macaws, Blue and Yellow Macaws, Green Macaws, Tan Macaws, Talking Crow (eatens ball), \$20.00. Circulars free. DETROIT BIRD SHOP, Detroit, Michigan. nov11

In Answering Classified Ads, Please Mention The Billboard.

SIX BIG LIVE ALLIGATORS, 2 to 4 feet long. First \$25.00 take lot. J. FRANK HAITHCORN, 6 E. Church St., Orlando, Florida. nov11

WANTED—Freaks, Human, Animals and Poultry. Write particulars, price, photograph. MEAKS JUNGLE CIRCUS, 209 Center St., Venice, Calif. nov18

WANTED TO BUY Somersault Dog, Bald Eagle, also Freak Call or Sheep, mounted. Mummies, etc. Address HARRY DICKINSON, Troy, Alabama.

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J. B. ON THE ART OF PRODUCTION

WITH much puffing and blowing, Joe Bullwinkle oozed into the narrow confines of my thoughtshop. He slowly wedged his three hundred pounds between the arms of the chair fashioned to accommodate the lithe proportions of my graceful figure of about two hundred net. Before speaking he relighted his well-chewed cigar. I am very fond of Joe, but I can't help wishing he could find something to smoke that doesn't smell like a burnt overshoe. Having got all set, he wheezed out, "Howdy, Kid!" While I am about his own age, it always gives me a youthful glow when he calls me Kid. My lair is situated at the head of a flight of narrow stairs and I always consider it a compliment when Joe does me the honor to ascend them. "Seen any shows lately?" he asked. "Not very lately," I replied, "been too busy. Have you?" "No. Tried to see one last night; couldn't get in." "What was it?" I asked. "Vamping Vera", up at the Fifty-third Street." "Couldn't get in?" I queried; "how was that? I thought it was a failure." "So 'tis, but just the same, I couldn't get in, 'twas stockholders' night." "What do you mean, stockholders' night?" "Just what I said—stockholders' night. The lobby was so full, I thought I'd better not try to ease thru the gate, and, much as I hate to give up to see a punk show, seein' I was there I thought I'd be a sport and dig down for the iron men. I finally pushed my way thru to the window, but nuthin' doin'." All sold out. "How do you account for it?" I asked. "Simple enough. You see that show was produced on the Everybody-Get-Rich plan. Every cloakmaker from Forty-second street south has got stock in it, so when all the papers panned it the next day Nixie Sondhelm, the manager, sends out a S. O. S. call to the stockholders to rally 'round. He tells 'em that in spite of the panning the show is a winner if they can keep the house full for two weeks. If they fill it with paper they stan' to lose a lot of money an' anyway a paper house ain't no good, an' the thing for them to do is come to the front for a couple a seats apiece an' there won't be nothin' to it. So up they come from Orchard street an' down they come from the Bronx, an' over they come from Riverside Drive, an' there's a Brownsville Special. An' there ye are. She's over, Kid, she's over! There's enough of them stockholders to stand 'em up for a week. Then all they got to do is repeat. Why, they ain't nothin' to it. When you tell a kid it can't have a thing it'll yell its head off for it. When the public finds the house is sold out every night they'll smash the doors to get in. When ye make a production take the public in before an' after, an' ye can't lose."

After relighting his "Miners' Delight" Joe pried himself out of the chair and, with a "So long, Kid!" puffed his way down into the street. —CHAMPROUGE.

RED AND BLUE UNIFORM COATS, for Bands, Stage, etc. Price, \$4.75. ROCCO FALCE, 280 Mott St., New York City. jan27

COSTUMES FOR SALE—An extra large Full Dress Suit, \$12.00; English Walking Suit, size 36, at \$8.00; two beautiful Evening Dresses, \$7.50 each; Full Dress Coats and Vests, \$4.00 each; Prince Albert Coats and Vests, \$5.00 each, like new; English Walking Coat and Vest, \$4.00; High Hats, black, 7 1/2, \$1.50, at \$1.50 and \$2.50; Crush Silk Hats, 7 1/2, \$2.50; White Silk Full Dress Vest, \$1.50; another Full Dress Vest, white, with black collar, \$1.50; Street Vests, stripes, at 50c each; black Full Dress Vests, 75c each; Tuxedo Coat and Vest, \$8.50; Lace Boleros, \$2.00 each; oldtime Waist at 75c and \$1.00, like new; long white Coat, lined with white silk, 36, at \$1.00; Hell Hop Coat, \$4.00; blue Band Coat, \$1.75; Crown Suits, new, black and white, red and white, any colors, \$2.50 each; Gold Slippers, 2 1/2, \$2.00; Black Satin, silk, new, size 6, \$2.50; Silver Cloth, \$1.50; Silver Brocade Slippers, size 6, \$1.75; other Satin Slippers at \$1.50 a pair; Military Suit, blue and white satin, \$5.00; short Chorus Dresses, all materials, at \$2.50 each (some have Hats and Caps to match); several Evening Dresses at \$3.50 each; Pink Silk Chorus Set, with Hats, 5 dresses to set, \$8.00; a few odd Dresses and Pants Suits at \$1.50 each. Money order with order; stamp for reply. ROULEVARD PET SHOP, 1010 Vine St., Cincinnati, Ohio.

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SMUT-SHOOTERS

They Are Cursed With Them in England, Too

WRITING in a London evening newspaper a correspondent adversely comments upon the type of humor to be met with in the music hall. He roundly declares that every time he has visited a hall lately he has noticed suggestive and salacious jokes from the stage. To our mind this comment upon the music hall of today savors too much of an age-old hidebound prejudice to be accepted as literally genuine. The condemnation is altogether too sweeping. For it is beyond question that the music hall of today is for the most part entirely free of all such unsavory jokes as this critic would have his public to believe are exploited by variety artistes in general. There are, it is true, exceptions. And possibly because they are exceptions they stand out strongly against the background of the decently clean humor that is the rule. But it is a pity that even the exceptions should be allowed to exist and that jokes in bad taste—to put it no lower—are offered now and then in isolated instances. Only the other night, at a hall not twenty-five miles from the West End, a comedian was using a gag that, to put it mildly, was in exceedingly bad taste. It was crude and it was not funny. The laugh it obtained was certainly not a fair compensation for the disgust it created in the minds of the more intelligent among the audience. Yet that comedian was, we have no doubt, very annoyed when he was requested by the management to cut the joke. Any gag that leaves a bad impression on the better part of the audience is of less than no value—it is a positive danger. And the person who uses such a joke is just as likely as not to be one of the chief sufferers from its effect. For, after all, music halls depend for audiences upon both women folk and young people as well as men; and, on the whole, a clean-minded public. Not only is the effect of a joke in bad taste immediate; it is also cumulative. There are in this world too many kill-joys ready to exaggerate the particular into the general, and make one blue gag the excuse for a general condemnation of the halls. When such a kill-joy rushes into print who's to say how much his remarks, granted we know them to be exaggerated, will be taken at their face value by his readers. Taken at their full value it means less business for the halls. And less business for the halls means less work for the pro!—THE PERFORMER (London).

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NEXT-BEST OPERA

IT IS conventional to suppose, or at least to say, that American opera-goers are interested only in famous stars and not in the ensemble—or, indeed, in the opera. This, like most assertions of the kind, was probably never altogether true; and such degree of truth as it used to have is vanishing—slowly, but with apparent certainty. Operatic taste among the mass of the American people is one of the few things of which it may safely be said that every day in every way they are getting better and better, even if the improvement is not so rapid as it might be.

Fortune Gallo's San Carlo Company, which is starting its season with four weeks here before taking to the road, is one of the cases in point. In recent years it has become familiar, and pleasantly familiar, to those New Yorkers who are unfashionable enough to like opera before the middle of November. It improves steadily; if it is minor league opera by comparison with the Metropolitan and Chicago companies, at least it is Class A minor league. This year, fortified by some guest singers of high rank, Mr. Gallo has established himself at the Century Theater, which once saw the gallant and almost successful effort of the Aborns to domesticate popular-price opera in New York. The Century is a haunted house, and the ghosts of noble enterprises long deceased squeak and gibber in its corridors; but they do not seem to have prevented Mr. Gallo's company from drawing well.

Popular-price opera, of which the San Carlo now seems to have become the regular early-season representative here, serves a number of useful purposes besides the satisfaction of those who cannot wait for the Metropolitan, or cannot afford it. Its greatest service is the training of a public to think of the opera rather than the star, and to get its fair amount of pleasure out of good opera presented reasonably well. In this aspect the smaller operas will be more valuable as feeders to the Metropolitan in the next few years than they have been in the past. We are passing out of an age of supermen. Caruso is dead; Geraldine, delight of gods and men, is taking to the road. No successors are in sight. Mr. Gatti-Casazza's skill as an all-round producer will shine more brightly free from interference with the light of his stars; more brightly, also, in so far as it falls on a public which has been trained to regard the stars as luxuries and not as necessities.—NEW YORK TIMES.

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SONGS FOR SALE 3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE.

FREE COPY of our latest 60c musical success. Enclose 2c postage. SONG SHOP, 224 S. Main St., Akron, Ohio. nov18

Jolly Bert Stevens—Hokum

Songs, Free list. Billboard, Cincinnati, Ohio. nov4

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ORDER NOW—"That Little Old House of O'Reilly's," late Irish song, 25c, postpaid. BREHEMER'S MUSIC STORE, Rutland, Vermont.

PUBLISHERS—A Lively Fox-Trot Song, entitled "If I Ever Marry Again" (words and music), 2 verses and 1 chorus. You'll like it. It's full of pep. Let me send it to you for your examination. MOTYE SHNEID, Penn Yan, New York.

"TWO BIG BLUE EYES" the beautiful new waltz song. Professional copy for stamp. CORY PUBLISHING CO., Noble Station, Bridgeport, Conn. nov18

TATTOOING SUPPLIES 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

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Printing—Idea, Mount Vernon, Ohio. dec2

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THEATERS FOR SALE 3c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

For Sale—Only Picture Theatre running in town of 3,000. Address STAR THEATRE, Oregon, Illinois.

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WANTED PARTNER (CAPITAL INVESTMENT.) 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. PARTNER WANTED—Opportunity for a trouper who wishes to settle in a real city, take half or third interest in well-established, growing business, Showman's Exchange. Owner leaving for the writer on account ill health. Here is a chance of a lifetime account ill health. Write me easy terms. LEWIS D. RAY PHILLIPS, 1339 South Broadway, St. Louis, Missouri.

Elly (Orpheum) St. Paul; (Hennepin) Minneapolis 6-11.
 Elm City Four (Colonial) New York; (Royal) New York 6-11.
 Englin, Maurice (National) Louisville.
 Equille Bros. (Loew's Metropolitan) Brooklyn 2-4.
 Ergotti & Herman (Loew's Bijou) Birmingham, Ala.
 Errata, Four (Palace) Cincinnati.
 Espe & Dutton (Columbia) Far Rockaway, N. Y., 2-4.
 Evans & Martin (Poll) Bridgeport, Conn., 2-4.

Faber & McGowan (Orpheum) Oakland, Calif.
 Family Ford (Orpheum) Salt Lake City; (Orpheum) Denver 6-11.
 Fanchon & Marco (Hill St.) Los Angeles.
 Fanton, Joe, & Co. (Loew) Dayton, O.
 Fargo & Richards (Pantages) San Francisco 6-11.
 Farrell & Florence (Columbia) Davenport, Ia., 2-4.
 Farrell-Taylor Trio (Seventh St.) Minneapolis.
 Farrell & Hatch (Pantages) Spokane; (Pantages) Seattle 6-11.

Fate (Pantages) Oakland, Calif.; (Pantages) Los Angeles 6-11.
 Faulkner, Lillian Jewell (Grand) St. Louis.
 Faverham, Wm. (Princess) Montreal.
 Fay, Mrs. Eva (Orpheum) Champaign, Ill., 2-4; (Hipp.) Terre Haute, Ind., 6-11.
 Fein & Tennyson (Pantages) Salt Lake City; (Pantages) Ogden 6-11.
 Fenton & Fields (Orpheum) Memphis; (Orpheum) New Orleans 6-11.

Fenwick, Gira (Majestic) Ft. Smith, Ark.
 Fera, Bob, & Co. (Grand) St. Louis; (Grand) Central, Ill., 9-11.
 Fielding, The (Palace) Waterbury, Conn., 2-4.
 Fields & Harrington (53th St.) New York 2-4.
 Fifth Bros. & Sister (Palace) Ft. Wayne, Ind., 2-4.
 Finlay & Hill (Capitol) Hartford, Conn., 2-4.
 Fisher & Gilmore (Hill St.) Los Angeles; (Orpheum) Salt Lake City 6-11.

Flanagan, Irving (105th St.) Cleveland.
 Flaster, Walter, & Co. (Seventh St.) Minneapolis; (Orpheum) Sioux City, Ia., 6-8.
 Fluke & Fallon (Grand) St. Louis.
 Fitzgibbon, Bert (Orpheum) St. Louis; (Orpheum) Kansas City 6-11.
 Flanagan & Morrison (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 6-11.
 Flashes From Songland (Keith) Columbus, O.; (Keith) Toledo, O., 6-11.
 Fletcher & Pasquale (Loew's Delancey St.) New York 2-4.

Flint, Douglas, & Co. (American) Chicago 2-4.
 Foley & LaTour (Orpheum) Seattle; (Orpheum) Portland 6-11.
 Force & Williams (Bijou) Savannah, Ga.
 Ford, Margaret (Hamilton) New York 2-4.
 Ford, Senator (Orpheum) Los Angeles; (Hill St.) Los Angeles 6-11.
 Ford, Mabel (Palace) Milwaukee.
 Foster & Rose (Palace) New Orleans.
 Four of Us (Majestic) Milwaukee; (American) Chicago 6-8; (Orpheum) Champaign 9-11.
 Fowler, Gus (Princess) Montreal; (Temple) Detroit 6-11.

Fox & Britt (Loew's Crescent) New Orleans.
 Fox & Kelly (Loew's Orpheum) New York 2-4.
 Foy, Eddie, & Family (Palace) New York.
 Foyer, Eddie (Loew's American) New York 2-4.
 Frael, Carl & Emma (Loew's Boulevard) New York 2-4.
 Frances & Scott (Regent) Muskegon, Mich., 2-4.
 Francis & Marcelle (Orpheum) Galesburg, Ill., 2-4; (Majestic) Bloomington 6-8; (Orpheum) Peoria 9-11.

Francis & Williams (Roanoke) Roanoke, Va.
 Franklin & Charles (Hill St.) Los Angeles; (Orpheum) Salt Lake City 6-11.
 Franklyn, Irene (Temple) Detroit; (Temple) Rochester, N. Y., 6-11.
 Frawley & Louise (Golden Gate) San Francisco 6-11.
 Frazer & Bunce (Miller) Milwaukee.
 Frear, Baggott & Frear (Loew's Hipp.) Baltimore.

Fred & Anthony (Keith) Boston.
 Frey & Rogers (Loew's Bijou) Birmingham, Ala.
 Friedland, Abner (Orpheum) Denver; (Orpheum) Lincoln, Neb., 6-11.
 Frisco (Majestic) Little Rock, Ark.
 Frisco, Signor (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 6-11.
 Fritcher, Chas. (Majestic) Des Moines, Ia.; (Tooties) St. Joseph, Mo., 6-11.
 Fuller's, Esrl. Band (Pantages) San Francisco; (Pantages) Oakland 6-11.
 Fulton & Burt (Pantages) Denver; (Pantages) Pueblo 6-11.

Gabby Bros. (Orpheum) Green Bay, Wis., 2-4.
 Gallarini Sisters (Pantages) Denver; (Pantages) Pueblo 9-11.
 Gallitti & Kolin (Orpheum) Seattle; (Orpheum) Portland 6-11.
 Gallitti's Monks (Majestic) Ft. Worth, Tex.
 Galignetti Bros. (Regent) New York 2-4; (Broadway) New York 6-11.
 Gardner, Karl (Keith) Dayton, O., 2-4.
 Gardner, Grant (Loew's Orpheum) Boston.
 Gates, Hsl (Keith) Cleveland.
 Gautier & Pony (Prospect) Brooklyn 2-4; (Riverside) New York 6-11.

Gellis, The (Orpheum) St. Paul; (Orpheum) Winnipeg, Can., 6-11.
 Gene & Mignon (Orpheum) Oklahoma City, Ok.
 George, Jack (Orpheum) Portland, Ore.; (Orpheum) San Francisco 6-11.
 Gibson & Price (Loew) London, Can.
 Gibson, Jack & Jessie (Orpheum) Denver; (Orpheum) Lincoln, Neb., 6-11.
 Gilbert, Harry (Faurol) Lima, O., 2-4.
 Gilbert, Walter (Rialto) Chicago.
 Gifford & Morton (Palace) Cincinnati.
 Giffolye, Jas. & Gladys (Orpheum) Madison, Wis., 2-4.
 Gillette, Lucy (Loew's Orpheum) New York 2-4.

Gilmore, Ethel, & Gira (Lyric) Atlanta, Ga.
 Givney, Marion (Loew's State) Memphis, Tenn.
 Glen & Jenkins (Orpheum) San Francisco; (Orpheum) Los Angeles 6-11.
 Glenn & Richards (Empress) Grand Rapids, Mich.
 Goets & Duffy (Pantages) Los Angeles; (Pantages) San Diego 6-11.
 Golden Bird (Pantages) San Francisco; (Pantages) Oakland 6-11.

Golden, Maurice, & Co. (Poll) Bridgeport, Conn., 2-4.
 Gordon & Delmar (Rialto) Chicago.
 Gordon, Grille & Gordon, (Loew's Warwick) Brooklyn 2-4.
 Gordon & Day (Golden Gate) San Francisco; (Orpheum) Oakland 6-11.
 Gordon & Rica (Poll) Scranton, Pa., 2-4.
 Gordone, Robbie (Keith) Columbus, O.; (Keith) Cincinnati 6-11.
 Gould, Rita (Orpheum) Tulsa, Ok.
 Granese, Jean (Palace) Chicago.
 Graut, Sydney (Proctor) Mt. Vernon, N. Y., 2-4.
 Great Maurice (Pantages) Spokane; (Pantages) Seattle 6-11.

Green & Dunbar (Pantages) Ogden, Utah; (Pantages) Denver 6-11.
 Grew & Pates (Jefferson) New York 2-4.
 Griffin, Gerald, Co. (Palace) New Haven, Conn., 2-4.
 Hackett & Delmar (Orpheum) Vancouver, Can., 6-11.
 Hager & Goodwin (Victory) Evansville, Ind., 2-4.
 Hale, Willie, & Bro. (Jefferson) New York 2-4.
 Haley Sisters (Greenpoint) Brooklyn 2-4.
 Halings, The (Grand) St. Louis.
 Hall, Bob (Majestic) Ft. Worth, Tex.
 Hall, Billy Swede (Pantages) Los Angeles; (Pantages) San Diego 6-11.
 Hall, Erminie & Brice (Keith) Boston; (Keith) Syracuse, N. Y., 6-11.

Hall, Al, E. (Orpheum) Salt Lake City; (Orpheum) Denver 6-11.
 Hallen & Russell (Orpheum) Kansas City; (Orpheum) Omaha 6-11.
 Halligan, Wm. (Keith) Boston; (Albee) Providence, R. I., 6-11.
 Halls, Frank & E. (Palace) Ft. Wayne, Ind., 2-4.
 Hamil Sisters (Lyric) Birmingham, Ala.
 Hamilton, Dixie (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 6-11.
 Hamilton, Alice (Keith) Indianapolis; (Keith) Toledo, O., 6-11.
 Hammer, Toto, & Co. (Lyric) Richmond, Va.
 Hammond, Chas. Hoopa (O. H.) Willmar, Minn.
 Hanako Japs (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 6-11.
 Handworth, Octavia, Co. (Keith) Dayton, O., 2-4.

Haney & Morgau (Keith) Syracuse, N. Y.
 Hanley, Inez (Orpheum) Oklahoma City, Ok.
 Hanley, Jack (Orpheum) Tulsa, Ok.
 Hanson & Clifton (Empress) Grand Rapids, Mich.; (Keith) Toledo, O., 6-11.
 Hanson & Burton Sisters (Pantages) Seattle; (Pantages) Vancouver, Can., 6-11.
 Harkins, Larry (Pantages) Oakland, Calif.; (Pantages) Los Angeles 6-11.
 Harper, Mabel (Novelty) Topeka, Kan., 2-4; (Electric) St. Joseph, Mo., 6-8.
 Harris, Marion (Orpheum) Brooklyn; (Palace) New York 6-11.
 Harris, Mildred, & Co. (Hipp.) Terre Haute, Ind., 2-4.

Hart, Wagner & Ellis (Loew's Ave. B) New York 2-4.
 Hartwells, The (Keith) Boston; (Keith) Lowell, Mass., 6-11.
 Harvey & Stone (Loew's State) Memphis, Tenn.
 Harvey, Heney & Grace (Columbia) Davenport, Ia., 2-4; (Kedzie) Chicago 6-8; (Majestic) Bloomington 9-11.
 Haslam, Hazel, & Co. (Loew's Crescent) New Orleans.
 Hassens, Six (Orpheum) Madison, Wis., 2-4.
 Hassler, Margaret (Keith) Columbus, O.
 Hayden, Fred & Tommy (Poll) Worcester, Mass., 2-4.
 Hayden, Harry, & Co. (Empress) Grand Rapids, Mich.

Hayes, Mary (Princess) Montreal.
 Hazzard & Oakes (Globe) Kansas City, Mo., 2-4; (Grand) St. Louis 6-11.
 Hayes, Rich (Proctor) Mt. Vernon, N. Y., 2-4.
 Headliners (Loew's Delancey St.) New York 2-4.
 Healy & Cross (Davis) Pittsburg.
 Healy, Ted & Betty (Temple) Detroit; (Temple) Rochester, N. Y., 6-11.
 Hector (Orpheum) Oakland, Calif.; (Orpheum) Peoria 9-11.
 Helm & Lockwood Sisters (Loew) Dayton, O.
 Hello, You (Lincoln) Chicago 2-4.
 Hennings, John & Winnie (Palace) Rockford, Ill., 2-4; (Majestic) Cedar Rapids, Ia., 6-8; (Lincoln) Chicago 9-11.

Henry & Adelaide (Loew's Fulton) Brooklyn.
 Henry & Brown (Empress) New York 2-4.
 Henry's Melody Sextet (State-Lake) Chicago.
 Henshaw, Bobby (Majestic) Chicago; (Rialto) St. Louis 6-8; (Hipp.) Terre Haute, Ind., 9-11.
 Herra & Willis (Hennepin) Minneapolis; (Orpheum) St. Paul 6-11.
 Herbert & Dare (Hill St.) Los Angeles; (Orpheum) Salt Lake City 6-11.
 Herber's Dogs (Bushwick) Brooklyn; (Orpheum) Brooklyn 6-11.

Herman, Al (Palace) Milwaukee.
 Herndon, Coy (Columbia) St. Louis 2-4.
 Heron, Eddie (Miller) Milwaukee.
 Herrmann, Adelaide (Hill St.) Los Angeles; (Orpheum) Salt Lake City 6-11.
 Hiatt, Ernest (Orpheum) Denver; (Orpheum) Lincoln, Neb., 6-11.
 Hihbert & Nugent (Orpheum) Green Bay, Wis., 2-4.
 Hill, Ed (Loew) Dayton, O.
 Hill & Quinnell (Grand Central, Ill., 2-4; (Kedzie) Chicago 6-8; (Orpheum) Green Bay, Wis., 9-11.

Hillman, B. C. (Temple) Detroit; (Temple) Rochester, N. Y., 6-11.
 Hitchcock, Raymond (Orpheum) St. Louis 6-11.
 Hodges, Robt. Henry, & Co. (Regent) Muskegon, Mich., 2-4.
 Holmes & LaVere (Keith) Cincinnati.
 Holmes & Hollister (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 6-11.
 Honey Boys (Seven National) Louisville.
 Hopkins, Ethel (Palace) New Haven, Conn., 2-4.
 Howard, Arthur, & Co. (Globe) Kansas City, Mo., 2-4.
 Howard & Clark (Shea) Toronto; (Temple) Detroit, Mich., 6-11.

Howard, Georgia (Seventh St.) Minneapolis; (Majestic) Chicago 6-8.
 Howard & Sadler (Albee) Providence, R. I.
 Howard & Brown (Grand) Greensboro, Pa., 2-4.
 (Hipp.) Youngstown, O., 6-8; (Hipp.) McKeesport, Pa., 9-11.
 Howard & White (Loew's American) New York 2-4.
 Howard's Ponies (Temple) Detroit; (Temple) Rochester, N. Y., 6-11.
 Huber, Chad & Monte (Loew's Metropolitan) Brooklyn 2-4.
 Hudson & Jones (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 6-11.

Hudson & Andrews (O. H.) Salem, Wis., 30-Nov. 11.
 Hughes, Fred, & Co. (Bijou) Savannah, Ga.
 Hughes & Pam (Loew's Fulton) Brooklyn.
 Hughes & DeBrow (Grand) Fargo, N. D., 2-4; (Seventh St.) Minneapolis 6-11.
 Hughes, Jack, Duo (Academy) Norfolk, Va.
 Humberto Bros. (Orpheum) Sioux Falls, S. D., 2-4; (Empress) Omaha 6-8.
 Huutera, Musical (Strand) Saginaw, Mich., 2-4.
 Hurst & O'Donnell (Hennepin) Minneapolis; (Palace) Milwaukee 6-11.
 Hyams & McIntyre (Orpheum) Portland, Ore.; (Orpheum) San Francisco 6-11.

Hymer, John B., & Co. (Orpheum) Sioux City, Ia., 2-4.
 Ibach's Entertainers (Columbia) Far Rockaway, N. Y., 2-4; (Riverside) New York 6-11.
 Indoor Sports (Pantages) Pueblo, Col.; (Pantages) Omaha 6-11.
 Ingalese, Rupert, & Co. (Keith) Indianapolis.
 Innis Bros. (Palace) Jacksonville, Fla.
 Irving & Elwood (Loew's Orpheum) Boston.
 Ishakawa Bros. (Columbia) Davenport, Ia., 2-4; (Majestic) Cedar Rapids 9-11.

Jackle & Billie (Majestic) Dallas, Tex.; (Majestic) Houston 6-11.
 Jackson, Bobby (Majestic) Milwaukee; (Majestic) Springfield, Ill., 9-11.
 Jada Trio (Malu St.) Kansas City; (Rialto) St. Louis 6-8; (Hipp.) Terre Haute, Ind., 9-11.
 Jans of France (Broadway) New York.
 Jarvis & Harrison (Orpheum) Sioux City, Ia., 2-4; (Liberty) Lincoln, Neb., 6-8.
 Jarvis, Willard, Revue (Pantages) Omaha; (Pantages) Kansas City 6-11.
 Jason & Harriague (Hipp.) Cleveland.
 Jean & Valjean (Pantages) Oakland, Calif.; (Pantages) Los Angeles 6-11.

Jeanette & Norman Bros. (Miller) Milwaukee.
 Jennings, Al (Pantages) Denver; (Pantages) Pueblo 9-11.
 Jerry & Gene (Electric) Springfield, Mo., 2-4; (Columbia) St. Louis 9-11.
 Jewell's Manikins (Shea) Toronto; (Princess) Montreal 6-11.
 Jolly Jesters, Six (Rialto) Lincoln, Neb.
 Johnson, Harry (Orpheum) Wichita, Kan.
 Jonia's Hawaiians (LaSalle Garden) Detroit 2-4.
 Joy, Al & Mabel (Majestic) Milwaukee; (Grand Central, Ill., 9-11.

Joyce, Jack (Proctor) Youkers, N. Y., 2-4.
 Juggleland (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 6-11.
 Kajiyama (Pantages) Portland, Ore.
 Kalulahi's Hawaiians (Lyric) Charleston, S. C.
 Kane, Morey & Moore (Majestic) Little Rock, Ark.
 Kane & Grant (Davis) Pittsburg; (Keith) Indianapolis, Ind., 6-11.
 Kane & Bierman (State-Lake) Chicago.
 Katoushka (Keith) Portland, Me.
 Kaufman, Lillian (Pantages) Winnipeg, Can.; (Pantages) Saskatoon 9-11.
 Kawana Duo (Loew's Delancey St.) New York 2-4.

Kay, Hamlin & Kay (Majestic) Houston, Tex.; (Majestic) San Antonio 6-11.
 Keating, Chas., Co. (Palace) Cincinnati.
 Keating & Ross (Loew's Bijou) Birmingham, Ala.
 Keeley, Jean & Arthur (Keith) Portland, Me.
 Keeno & Williams (National) Louisville.
 Kellar & North (Loew's Warwick) Brooklyn 2-4.
 Kelly, Walter C. (Hennepin) Minneapolis; (Orpheum) St. Paul 6-11.
 Kelly, Billy, Revue (Pantages) San Francisco 6-11.

Keitong, The (Roanoke) Roanoke, Va.
 Kennedy & Berle (Orpheum) Los Angeles.
 Kennedy & Nelson (Electric) St. Joseph, Mo., 2-4; (Electric) Springfield 6-8.
 Kennedy, Frances (Orpheum) Evansville, Ind.; (Palace) Chicago 5-11.
 Kennedy & Rooney (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 6-11.
 Kenny & Hollis (Keith) Portland, Me.
 Keno, Keyes & Melrose (Orpheum) Des Moines, Ia.

Kerekjardo (Orpheum) St. Paul; (Orpheum) Duluth 6-11.
 Kerr & Weston (Colonial) New York; (Alhambra) New York 6-11.
 Ketch & Wilma (Pantages) Kansas City; (Pantages) Memphis 6-11.
 Kingsbury, Jone, & Co. (Novelty) Topeka, Kan., 2-4; (Globe) Kansas City 6-8.
 Kinzo (Grand) Fargo, N. D., 2-4.
 Kirland, Paul (Orpheum) Paducah, Ky., 2-4.
 Kirksmith Sisters (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 6-11.
 Klases, Murray, & Co. (Orpheum) Tulsa, Ok.
 Kitamura Japs (Pantages) San Francisco; (Pantages) Oakland 6-11.

Kitz, Albert (O. H.) Hilbert, Wis.; (O. H.) Valders 6-11.
 Klee, Mel (State) Uniontown, Pa., 2-4; (Colonial) Utica, N. Y., 6-8; (Keith) Binghamton 9-11.
 Knight & Knave (Faurol) Lima, O., 2-4.
 Knoll Bros. (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 6-11.
 Kovacs & Goldner (Maryland) Baltimore.
 Kubelick, Henri (Grand) St. Louis.
 Kuhns, Three White (Majestic) Chicago.

LaFleur & Portia (Strand) Washington; (Grand) Atlanta, Ga., 6-8; (Bijou) Birmingham, Ala., 9-11.
 LaMont Trio (Hipp.) Cleveland.
 LaRone, Fred, & Co. (Broadway) Springfield, Mass.
 LaRocco, Roxy (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 6-11.
 LaRoy Bros. (Loew's Gates) Brooklyn 2-4.
 LaVail, Harry, & Sister (Orpheum) St. Paul.
 Lambert, Eddie, & Co. (Loew's National) New York 2-4.
 Lameys, Fire (Pantages) San Francisco 6-11.
 Lane & Harper (Proctor) Mt. Vernon, N. Y., 2-4.

Lang & Blaney (23rd St.) New York 2-4.
 Langdon, Harry, & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 6-11.
 Larimer & Hudson (Ma'n St.) Kansas City; (Rialto) St. Louis 6-8; (Orpheum) Champlain, Ill., 9-11.
 Lario, Joe, Jr. (Ritz) Jersey City, N. J.
 Lawton (Orpheum) Seattle; (Orpheum) Portland 6-11.
 LeFevre, Geo. & Mae (Murray) Richmond, Ind., 2-4.
 LeGros, Three (Pantages) Seattle; (Pantages) Vancouver, Can., 6-11.

LeMaire, Geo. (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 6-11.
 Lee, Emily, & Co. (Orpheum) Brooklyn; (Bushwick) Brooklyn 6-11.
 Leach-Wallin Trio (Pantages) Winnipeg, Can.; (Pantages) Saskatoon 6-11.
 Ledegar, Chas. (Loew) Montreal.
 Lee, Laurel (Strand) Saginaw, Mich., 2-4.
 Lee, Adrian Billy; Canton, Miss.
 Lee, Jack (Strand) Kokomo, Ind., 2-4.
 Lee, Jane & Katherine (Riverside) New York.
 Leedom & Gardner (Prospect) Brooklyn 2-4.
 Leon & Co. (Orpheum) Denver; (Orpheum) Lincoln, Neb., 6-11.
 Leonard, Eddie (Orpheum) Kansas City; (Orpheum) Omaha 6-11.

Lerays, The (Lyric) Charlotte, N. C.
 Leroy Bros. (Capitol) Hartford, Conn., 2-4.
 Lesca, A. & Co. (Electric) St. Joseph, Mo., 2-4; (Electric) Springfield 6-8.
 Let's Go (Liberty) Lincoln, Neb., 2-4; (Novelty) Topeka, Kan., 6-8.
 Letter Writer (Orpheum) Vancouver, Can.; (Orpheum) Seattle 6-11.
 Levy, Bert (Keith) Portland, Me.; (Keith) Lowell, Mass., 6-11.
 Lewis & Norton (Riviera) New York 2-4.
 Lewis & Dody (Palace) Chicago.
 Lideil & Gibson (Majestic) Cedar Rapids, Ia., 2-4.

Lime Trio (Greenpoint) Brooklyn 2-4.
 Lind, Homer (Orpheum) Paducah, Ky., 2-4.
 Lindsay, Fred (Orpheum) New Orleans.
 Lipton, Jack (LaSalle Garden) Detroit.
 Little Billy (Orpheum) Winnipeg, Can.
 Little Lord Robert (Broadway) Springfield, Mass.
 Little, Jack (Keith) Boston; (Albee) Providence, R. I., 6-11.
 Little Cottage (Albee) Providence, R. I.
 Little Pipifax (Pantages) Spokane; (Pantages) Seattle 6-11.
 Lloyd & Goode (National) Louisville 2-4.
 Lloyd, Arthur (Lyric) Atlanta, Ga.
 Lolo & Senia (Orpheum) New Orleans.
 London, Louis (Empress) Omaha, Neb., 2-4; (Novelty) Topeka, Kan., 6-8; (Globe) Kansas City 9-11.

Lopez, Vincent, & Orch (Bushwick) Brooklyn; (Riverside) New York 6-11.
 Lorner Sisters (Pantages) Pueblo, Col.; (Pantages) Omaha 6-11.
 Lorraine, Ted (Riverside) New York.
 Lyle & Mitchell (Shea) Toronto; (Princess) Montreal 6-11.
 Lovett's Concentration, Geo. (Majestic) Bloomington, Ill., 2-4; (Orpheum) Peoria 6-8.
 Lucas & Inez (Colonial) New York; (Alhambra) New York 6-11.
 Lucas, Althea & Co. (Palace) Rockford, Ill., 2-4; (Majestic) Chicago 6-8.
 Lueter Bros. (Majestic) Ft. Smth, Ark.
 Lutgens, Hugo (Palace) Ft. Wayne, Ind., 2-4.
 Lydell & Macey (Shea) Toronto; (Princess) Montreal 6-11.

Lyle & Emerson (Pantages) Memphis.
 Lyle & Virginia (Majestic) Duquque, Ia., 5-8; (Majestic) Cedar Rapids 9-11.
 Lyman & Burton (Palace) Cincinnati.
 Lynch & Stewart (Palace) Jacksonville, Fla.
 Lynn & Howland (State) Jersey City, N. J.

McBane, Juggling (Temple) Rochester, N. Y.; (Temple) Detroit 6-11.
 McCarthy Sisters (Orpheum) San Francisco; (Orpheum) Oakland 6-11.
 McDuffy, Jaa., & Co. (Regent) Kalamazoo, Mich., 2-4.
 McCormack & Irving (Emery) Providence.
 McDermott, Marc (State-Lake) Chicago.
 McDewitt, Kelly & Quinn (Orpheum) Seattle; (Orpheum) Portland 6-11.
 McDonald Trio (Rialto) St. Louis 2-4; (Majestic) Springfield, Ill., 6-8.
 McDonalds, Dancing (Colonial) New York.
 McCreary, Owen (Alhambra) New York; (Palace) New York 6-11.
 McLeod, Chas., & Co. (Pantages) Memphis.
 McGrath & Deeda (Lyric) Shreveport, La.
 McKay & Ardine (Orpheum) Winnipeg, Can.
 McLaughlin & Evans (Proctor) Mt. Vernon, N. Y., 2-4.
 McLean, Bobby, & Co. (Hipp.) Cleveland.
 McLean & Clegg (Orpheum) Winnipeg, Can.
 McWilliams, Jim (Orpheum) Kansas City.
 Mack, Andrew (Prospect) Brooklyn 2-4.
 Mack & Brantley (Loew) Toronto, Can.; (Loew) Montreal 6-11.
 Mack, William (Pantages) Omaha; (Pantages) Kansas City 6-11.

Mack & Dean (Loew) Montreal.
 Mack & Mauna (53th St.) New York 2-4.
 Mahoney, Will (Shea) Buffalo; (Shea) Toronto, 6-11.
 Maker & Redford (Majestic) Houston, Tex.; (Majestic) San Antonio 6-11.
 Making Movies (53th St.) New York 2-4.
 Mandell, Wm. & Joe (Alhambra) New York; (Palace) New York 6-11.
 Manicure Shop (Orpheum) Galesburg, Ill., 2-4; (Majestic) Bloomington 6-8; (Orpheum) Peoria 9-11.
 Manilofs (Loew's State) New York 2-4.
 Mantell & Co. (Orpheum) Oakland, Calif.
 Marcatoe & Marrone (Albee) Providence, R. I.; (Shea) Buffalo, N. Y., 6-11.
 Marcus & Lee (Strand) Saginaw, Mich., 2-4.
 Mardo & Rome (Loew) Toronto.
 Margaret & Morrell (Liberty) Lincoln, Neb., 2-4; (Electric) St. Joseph, Mo., 6-8.
 Marino & Martin (Shea) Toronto; (Princess) Montreal 6-11.
 Marks & Wilson (Lyric) Charleston, S. C.
 Marmola Sisters (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 6-11.
 Marry Me (Palace) Waterbury, Conn., 2-4.
 Marsh & Williams (Majestic) Cedar Rapids, Ia., 2-4.
 Martels, Three (Loew's Fenton) Brooklyn 2-4.
 Martini & Maximilian (Regent) Kalamazoo, Mich., 2-4.
 Marvin, Johnny (Pantages) Salt Lake City; (Pantages) Ogden 6-11.
 Mason, Lee, & Co. (Loew's Orpheum) New York 2-4.
 Matthews & Ayres (Loew's Greeley Sq.) New York 2-4.
 Maurice & Gille (Lyric) Hoboken, N. J.
 Maxwell & Goulson (Orpheum) Joliet, Ill., 2-4; (Orpheum) Galesburg 6-8; (Orpheum) Quincy 9-11.
 Maxon & Morris (Electric) Springfield, Mo., 2-4; (Grand) St. Louis 6-11.
 Mechan's Dogs (Orpheum) Vancouver, Can.; (Orpheum) Seattle 6-11.
 Melnotte Duo (Seventh St.) Minneapolis; (Majestic) Duquque, Ia., 6-8.
 Melody & Steps (Poll) Scranton, Pa., 2-4.
 Melody Revue (Empress) Grand Rapids, Mich.
 Melroy Sisters (Loew's American) New York 2-4.
 Melvin, Joe (Majestic) Milwaukee; (Seventh St.) Minneapolis 6-11.
 Melvins, Three (Roanoke) Roanoke, Va. (Keith) Philadelphia 6-11.

Merian's Dogs (Palace) New York; (Keith) Philadelphia 6-11.

Merrill, Three (Roanoke) Roanoke, Va. (Keith) Philadelphia 6-11.

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NEGRO
 WISE, No. 50 and 75 East
 German Import Character Free
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 S. KLIPPERT,
 46 Cooper St., New York City.

Meredith, Gypsy, & Bro. (Liberty) Lincoln, Neb., 2-4; (Novelty) Topeka, Kan., 6-8; (Globe) Kansas City 9-11.
 Mersereau Trio (Globe) Tampa, Fla., Indef.
 Miller, Jessie (Globe) Kansas City, Mo., 2-4; (Electric) St. Joseph 9-11.
 Mizant & Marlin (Keith) Columbus, O.; (Keith) Toledo 6-11.
 Miller & Anthony (Ritz) Jersey City, N. J.
 Miller, Packer & Selz (Loew's Gates) Brooklyn 2-4.
 Miller & Brandford (Royal) New York; (Maryland) Baltimore 6-11.
 Miller & Mack (Palace) Milwaukee; (Orpheum) Memphis 6-11.
 Miller & Rainey (Majestic) Grand Island, Neb., 2-4; (Grand) Norfolk 6-8.
 Miller & Miller (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 6-11.
 Minstrel Monarchs, Five (Orpheum) St. Louis; (Orpheum) Memphis 6-11.
 Mitchell, James & Etta (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 6-11.
 Mitty & Tillio (Keith) Philadelphia.
 Monarch Comedy Four (American) Chicago 2-4.
 Monrose, Belle (Golden Gate) San Francisco; (Orpheum) Oakland 6-11.
 Moody & Duncan (Shea) Buffalo; (Shea) Toronto 6-11.
 Moore, Jack, Trio (Indoor Circus) Winnipeg, Can.; (Indoor Circus) Hammond, Ind., 8-18.
 Moore, Victor (Orpheum) San Francisco.
 Moore, Harry (Bushwick) Brooklyn; (Albee) Providence, R. I., 6-11.
 Morali & Harris (Ritz) Jersey City, N. J.
 Morgan Dancers (Orpheum) San Francisco; (Orpheum) Oakland 6-11.
 Morgan & Gray (Pantages) Winnipeg, Can.; (Pantages) Saskatoon 9-11.
 Morgan, Beatrice (23rd St.) New York 2-4.
 Moria Sisters (Loew's Gates) Brooklyn 2-4.
 Morley & Mack (Regent) New York 2-4.
 Morris, Will (Majestic) Chicago; (Hipp.) Terre Haute, Ind., 6-8; (Majestic) Springfield, Ill., 9-11.
 Morton & Glass (Orpheum) Seattle; (Orpheum) Portland 6-11.
 Mortons, Four (Columbia) Far Rockaway, N. Y., 2-4.
 Moss & Frye (Broadway) New York.
 Mowatt & Mullen (Empress) Omaha, Neb., 2-4; (Liberty) Lincoln 6-8.
 Muldoon, Johnny, & Co. (Poli) Worcester, Mass., 2-4.
 Mulsue, Frank (Loew's Orpheum) New York 2-4.
 Mullen & Francis (Temple) Rochester, N. Y.
 Mumford & Stanley (Orpheum) Sioux Falls, S. D., 2-4.
 Munson, One, & Co. (Palace) New Haven, Conn., 2-4.
 Murphy, Senator (Lincoln) Chicago 2-4.
 Murphy, Bob, & Co. (Orpheum) Sioux City, Ia., 2-4.
 Murphy & Long (Loew's National) New York 2-4.
 Murray, Marion, & Co. (Maryland) Baltimore.
 Mucketers, Four (Majestic) Ft. Worth, Tex.
 Myers & Hausford (Proctor) Newark, N. J.

Nace, Lonnie (Lyric) Shreveport, La.
 Nagyls, The (Orpheum) Salt Lake City; (Orpheum) Denver 6-11.
 Nalo & Rizzo (Grand) Norfolk, Neb., 2-4; (Liberty) Lincoln 6-8; (Empress) Omaha 9-11.
 Nakeo Japs (Keith) Syracuse, N. Y.; (Colonial) Erie, Pa., 6-11.
 Needham & Wood (Orpheum) Des Moines, Ia.
 Neff, John (Rialto) Racine, Wis., 2-4; (Majestic) Milwaukee 6-11.
 Nellan & Bailey (Loew's Grand) Atlanta, Ga.
 Nelson, Alma (Hennepin) Minneapolis.
 Nelson, Juggling (Pantages) San Diego, Calif.; (Pantages) Long Beach 6-11.
 Nelson, Grace & Co. (Lyric) Charleston, S. C.
 Nelsons, Juggling (Orpheum) Winnipeg, Can.
 Nevada, Lloyd, & Co. (Columbia) Davenport, Ia., 2-4; (Rialto) Racine, Wis., 9-11.
 Nevins & Gordon (Rialto) Chicago.
 Newell & Most (Temple) Rochester, N. Y.; (Shea) Buffalo, N. Y., 6-11.
 Newhoff & Phelps (Orpheum) Omaha.

WALTER NEWMAN
 The Big Comedy Success.
 "PROFITTEERING"
 Direction W. S. Hennessey

Noel Perovall, & Co. (Rialto) Racine, Wis., 2-4; (Seventh St.) Minneapolis 6-11.
 Noon, Paisley, & Co. (State-Lake) Chicago.
 Norris Follies (Strand) Saginaw, Mich., 2-4.
 Norton, Jack (Orpheum) Portland, Ore.; (Orpheum) San Francisco 6-11.
 Norton & Wilson (Loew's Boulevard) New York 2-4.
 Norwood & Hall (Colonial) New York.

O'Donnell, Vincent (Orpheum) Los Angeles; (Hill St.) Los Angeles 6-11.
 O'Donnell & Blair (Riviera) New York 2-4.
 O'Dowd, Dave, & Four French Girls (Strand) Liverpool, O., 1-3.
 O'Malley & Maxwell (Rialto) St. Louis; (Hipp.) Terre Haute, Ind., 6-8; (Kedzie) Chicago 9-11.
 O'Meara, J. & G. (Palace) Cincinnati.
 O'Meara, Josie (Temple) Rochester, N. Y.
 Oaks & DeLour (Orpheum) Lincoln, Neb.; (Orpheum) Kansas City 6-11.
 Ob, My Goodness (Lincoln) Chicago 2-4; (Strand) St. Louis 6-11.
 Obit, Chas. (Palace) Cincinnati.
 Obiters (Rialto) Chicago.
 Oler & Nicholas (Loew's Hipp.) Baltimore.
 Oliver & Oip (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 6-11.
 Olms, J. & S. (Orpheum) Oakland, Calif.; (Orpheum) Fresno 9-11.
 Olsen & Johnson (Palace) Chicago; (Hennepin) Minneapolis 6-11.
 One, Ben Nee (Orpheum) Duluth, Minn.; (Hennepin) Minneapolis 6-11.
 Ormsbee & Remig (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 6-11.
 Orms & Drew (Keith) Lowell, Mass.; (Keith) Portland, Me., 6-11.
 Orms & Four (Pantages) Seattle; (Pantages) Vancouver, Can., 6-11.
 Osborne Trio (Palace) Chicago; (Orpheum) St. Louis 6-11.
 Ounki, Haruki (Orpheum) Kansas City.

Pike & Green (Pantages) Denver; (Pantages) Pueblo 9-11.
 Page, Mack & Mack (Pantages) San Diego, Calif.; (Pantages) Long Beach 6-11.
 Palermo's Novelty (Riviera) New York 2-4.
 Palmon Sings (Majestic) Chicago; (Majestic) Dubuque, Ia., 6-8; (Columbia) Davenport 9-11.

Pardo & Archer (Pantages) San Francisco; (Pantages) Oakland 6-11.
 Parish & Peru (Pantages) Memphis.
 Parker, Ethel, & Co. (Palace) Rockford, Ill., 2-4; (Majestic) Milwaukee 6-11.
 Farlor, Bedroom & Bath (Orpheum) Winnipeg, Can.
 Patrice & Sullivan (Lyric) Columbia, S. C.
 Patricola & Townes (Royal) New York.
 Patricola (Royal) New York; (Colonial) New York 6-11.
 Paul & Goss (Temple) Detroit.
 Pauline, J. Robert (Shea) Buffalo.
 Pearson, Newport & Pearson (Orpheum) Vancouver, Can., 6-11.
 Pennington, Ann (Coliseum) New York 2-4.
 Perrone & Oliver (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 6-11.
 Pesci Duo (Loew's Greeley Sq.) New York 2-4.
 Prevost & Goelet (Loew's National) New York 2-4.
 Philbrick & DeVoe (Loew's Metropolitan) Brooklyn 2-4.
 Phillips, Maybelle (Pantages) San Francisco; (Pantages) Oakland 6-11.
 Phillips, Mr. & Mrs. Norman (Loew's Lincoln Sq.) New York 2-4.
 Phelan & Duncan (Majestic) Houston, Tex.; (Majestic) San Antonio 6-11.
 Pickard's Seals (Orpheum) Sioux City, Ia., 2-4; (Orpheum) Sioux Falls, S. D., 6-8.
 Pierce & Ryan (Princess) Montreal.
 Plicer, Elsie, & Co. (Broadway) New York.
 Pisano & Landauer (Regent) New York 2-4.
 Polly & Oz (Bushwick) Brooklyn.
 Polly, Chas. & Helen (Strand) Kokomo, Ind., 2-4.
 Powers & Wallace (Riviera) New York; (Six St.) New York 6-11.
 Primrose Minstrels (Emery) Providence.
 Princeton & Watson (Princess) Nashville.
 Prosper & Merritt (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 6-11.
 Pryor, Martha (Palace) New Haven, Conn., 2-4.

Quinn & Caverly (Loew) Montreal.
 Quixey Four (Orpheum) Kansas City.

Race & Edge (Hamilton) New York 2-4.
 Radjah, Princess (Orpheum) Tulsa, Ok.
 Lafayette's Dogs (Keith) Columbus, O.
 Rainbow's End (Ben All) Lexington, Ky., 2-4.
 Ramsdella & Deyo (Orpheum) Salt Lake City; (Orpheum) Denver 6-11.
 Rasso & Co. (Lyric) Columbia, S. C.
 Ray, Huston (Riverside) New York.
 Raymond, Al (Broadway) New York.
 Raymond & West (Strand) Kokomo, Ind., 2-4.
 Raynor & Nerett (Princess) Montreal.
 Realm of Fantasy (Palace) New York.
 Reddington & Grant (Poli) Scranton, Pa., 2-4.
 Reddy, Jack (Loew's Ave. B) New York 2-4.
 Redmond & Wells (Keith) Philadelphia; (Maryland) Baltimore 6-11.
 Reed, Jessie (Orpheum) Denver; (Orpheum) Lincoln, Neb., 6-11.
 Reed & Tucker (Majestic) Dallas, Tex.; (Majestic) Houston 6-11.
 Regala, Thre (Kedzie) Chicago 2-4.
 Regan, Joseph, & Co. (Orpheum) Quincy, Ill., 2-4; (Orpheum) Peoria 6-8; (Majestic) Bloomington 9-11.
 Relilly, Feeney & Relilly (Jefferson) New York 2-4.
 Rekoma (Royal) New York.
 Rempel, Harriet (Palace) Chicago; (Orpheum) St. Louis 6-11.
 Reo & Helmar (Loew's Crescent) New Orleans.
 Reiter, Deszo (Six St.) New York; (Orpheum) Brooklyn 6-11.
 Rhodes & Watson (Academy) Norfolk, Va.
 Rigdon Dancers (Pantages) Salt Lake City; (Pantages) Ogden 6-11.
 Rigdon Dancers (Grand) Centralia, Ill., 2-4.
 Rigoletto Bros. (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 6-11.
 Rising Generation (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 6-11.
 Rives & Arnold (Pantages) Oakland, Calif.; (Pantages) Los Angeles 6-11.
 Roberts, Joe (Shea) Toronto; (Princess) Montreal 6-11.
 Robertas (Loew's State) Memphis, Tenn.
 Robinson, Bill (Orpheum) Seattle; (Orpheum) Portland 6-11.
 Robinson & Pierce (Pantages) Los Angeles; (Pantages) San Diego 6-11.
 Rockwell & Fox (Palace) New York.
 Roeder & Gold (Loew) Toronto.
 Rogers, Will & Mary (Regent) Muskegon, Mich., 2-4.
 Roife's Revue (Poli) Scranton, Pa., 2-4.
 Roma Duo (Loew) Montreal.
 Romaine, Manuel, Trio (Miller) Milwaukee.
 Romano Sisters, Three (Majestic) Grand Island, Neb., 2-4; (Grand) Norfolk 6-8.
 Rome & Gaut (Hamilton) New York 2-4.
 Rooney & Bent (Flatbush) Brooklyn.
 Rose, Ellis & Rose (Orpheum) Vancouver, Can., 6-11.
 Roses, Four (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 6-11.
 Rose, Eddie (State-Lake) Chicago; (Orpheum) St. Louis 6-11.
 Ross & Edwards (Pantages) Oakland, Calif.; (Pantages) Los Angeles 6-11.
 Roth, Dave (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 6-11.
 Royal Sidneys (Grand) St. Louis; (Rialto) St. Louis 9-11.
 Royal Gasconnes (Orpheum) Vancouver, Can.; (Orpheum) Seattle 6-11.
 Roy, Ruth (Proctor) New York 2-4; (Albee) Providence, R. I., 6-11.
 Rozellas, The (Keith) Lowell, Mass.
 Rubin & Hall (Columbia) Davenport, Ia., 2-4; (Lincoln) Chicago 6-8; (Majestic) Springfield 9-11.
 Ruddle & Dunigan (Lyric) Birmingham, Ala.
 Rudinoff (Loew) London, Can.
 Rugsal, Yvette (Albee) Providence, R. I.; (Orpheum) Brooklyn 6-11.
 Runaway Four (Temple) Rochester, N. Y.; (Keith) Columbus, O., 6-11.
 Runaways (Fenot) Lima, O., 2-4.
 Runan & Trent (Riviera) La Crosse, Wis., 2-4.
 Russell's Minstrels (Columbia) St. Louis 2-4.
 Russell & Hayes (Loew's Victoria) New York 2-4.
 Ryan & Lee (Loew's Gates) Brooklyn.
 Ryan, Weber & Ryan (Lyric) Mobile, Ala.

Sadler, Dorothy (Orpheum) Fresno, Calif.
 Sale, Chie (Maryland) Baltimore; (Keith) Philadelphia 6-11.
 Salla Bros. (Loew's Lincoln Sq.) New York 2-4.
 Salisbury, Monroe (Pantages) Ogden, Utah; (Pantages) Denver 6-11.
 Samaroff & Sodia (Princess) Nashville.

Sampson & Douglas (Capitol) Hartford, Conn., 2-4.
 Samsted & Marion (Pantages) Ogden, Utah; (Pantages) Denver 6-11.
 Samuels, Rae (Orpheum) Salt Lake City; (Orpheum) Denver 6-11.
 Sandy, (Orpheum) St. Paul (Palace) Chicago 6-11.
 Santry, Henry (Orpheum) Vancouver, Can.; (Orpheum) Seattle 6-11.
 Sankus & Sylvers (Lyric) Birmingham, Ala.
 Sargent & Marvin (Orpheum) Tulsa, Ok.
 Sarsman & Sloan (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 6-11.
 Savo, Jimmy (Orpheum) Memphis; (Orpheum) New Orleans 6-11.
 Sawyer Girls (Palace) Cincinnati.
 Saxton, Billy, & Co. (Loew's Orpheum) Boston.
 Saytons, The (Proctor) Yonkers, N. Y., 2-4; (Keith) Syracuse, N. Y., 6-11.
 Schaefer, Weymer & Carr (Loew's State) Memphis.
 Scheff, Fritz (Majestic) Houston, Tex.; (Majestic) San Antonio 6-11.
 Schenck, Willie, & Co. (Temple) Detroit; (Temple) Rochester, N. Y., 6-11.
 Sealo (Orpheum) Joliet, Ill., 2-4; (Rialto) Erie 6-8.
 Seattle Harmony Kings (Grand) St. Louis.
 Seeley, Blossom (Riverside) New York; (Bushwick) Brooklyn 6-11.
 Seibini & Alber (Lyric) Atlanta, Ga.
 Seibini & Grovini (Liberty) Lincoln, Neb., 2-4; (Electric) St. Joseph, Mo., 6-8; (Novelty) Topeka, Kan., 9-11.
 Semon, Chas. F. (Broadway) Springfield, Mass.
 Senna & Stevens (Loew) Ottawa, Can.
 Severn, Margaret (Orpheum) St. Louis; (Palace) Milwaukee 6-11.
 Seymour, H. & A. (Orpheum) Vancouver, Can.; (Orpheum) Seattle 6-11.
 Seymour & Jeantette (Majestic) Milwaukee; (Seventh St.) Minneapolis 6-11.
 Sharkey, Roth & Hewitt (Lyric) Atlanta, Ga.
 Sharpe's, Billy, Revue (Lyric) Richmond, Va.
 Sharrock, Harry & Emma (23rd St.) New York.
 Shattuck & O'Neil (Palace) Milwaukee.
 Shayne, Al (National) Louisville.
 Shea, Thos. E. (Temple) Detroit; (Temple) Rochester, N. Y., 6-11.
 Sheff's Revue (Loew's Greeley Sq.) New York 2-4.
 Sheik, The (Murray) Richmond, Ind., 2-4.
 Shepherd, Burt (Pantages) San Francisco 6-11.
 Sherlock Sisters & Clinton (Orpheum) Galesburg, Ill., 2-4; (Majestic) Bloomington 6-8; (Orpheum) Peoria 9-11.
 Sherman, Van & Hyman (Orpheum) South Bend, Ind., 2-4.
 Shields, J. & L. (Flatbush) Brooklyn.
 Shireen (Orpheum) Quincy, Ill., 2-4; (Rialto) Elgin 6-8; (Rialto) Racine, Wis., 9-11.
 Show Off (Keith) Lowell, Mass.; (Keith) Portland, Me., 6-11.
 Snow, Columbus & Hootor (Keith) Indianapolis; (Temple) Detroit 6-11.
 Show Off, The, with Fred Sumner (Palace) Milwaukee; (State-Lake) Chicago 6-11.
 Siegler, Lillian Trio (Palace) Ft. Wayne, Ind., 2-4.
 Silver, Duval & Kirby (Lyric) Shreveport, La.
 Silverlakes, Three (Martin Sisters Co.) Rule, Tex. & Haskell 6-11.
 Simpson & Deau (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 6-11.
 Sinclair & Gray (Loew's Ave. B) New York 2-4.
 Sluger, Johnny, & Dolls (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 5-11.
 Singer's Midgets (Orpheum) Memphis; (Orpheum) New Orleans 6-11.
 Skolly-Helt Revue (Majestic) Chicago; (Hipp.) Terre Haute, Ind., 6-8; (Orpheum) Champaign, Ill., 9-11.
 Smith, Fred & Al (Orpheum) Wichita, Kan.
 Smith & Barker (Keith) Cincinnati.
 Smith, Mamie, & Band (Loew's State) Buffalo.
 Smith, Ben (Strand) Hoboken, N. J.
 Smith & Strong (Orpheum) Los Angeles; (Orpheum) Salt Lake City 6-11.
 Smith, Tom (Orpheum) St. Paul; (Palace) Chicago 6-11.
 Smith, Willie (Lyric) Birmingham, Ala.
 Snell & Vernon (Orpheum) Kansas City.
 Solar, Willie (Lyric) Mobile, Ala.
 Solis Brothers, Seven (Orpheum) Sioux Falls, S. D., 2-4; (Empress) Omaha 6-8.
 Songs & Scenes (Rialto) Racine, Wis., 2-4; (Palace) Rockford, Ill., 6-8.
 Sonny Boys (Shrine Circus) Fargo, N. D.; (Shrine Circus) Duluth, Minn., 6-11.
 Sovereign, Max (Orpheum) Brooklyn; (Bushwick) Brooklyn 6-11.
 Spencer & Williams (State-Lake) Chicago; (Orpheum) Memphis 6-11.
 Spillers, Seven Musical (Loew's State) New York 2-4.
 St. Clair Twins & Co. (Miller) Milwaukee.
 Stang, Katherine, & Co. (Loew's State) Buffalo.
 Stanley, Alleen (Fordham) New York 2-4; (Keith) Philadelphia 6-11.
 Stanleys, The (Keith) Toledo, O.; (Temple) Detroit 6-11.

WALTER STANTON

Week of Oct. 30, Toronto, N. C., Fair; week of Nov. 5, Clinton, N. C., Fair.
 Stanton, V. & E. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 6-11.
 Stedman, Al & Fannie (Riverside) New York; (Alhambra) New York 6-11.
 Steele, Lillian, Co. (Loew's State) Buffalo.
 Stepping Around (Loew's Bijou) Birmingham, Ala.
 Stepping Some (Pantages) San Diego, Calif.; (Pantages) Long Beach 6-11.
 Sternada Midgets, Billy Hart, mgr. (Palace) Detroit; (Ben All) Lexington, Ky., 6-8; (Keith) Louisville 9-11.
 Striker, Al (Colonial) Erie, Pa.; (Empress) Grand Rapids, Mich., 9-11.
 Storm, The (Palace) Chicago; (Orpheum) St. Louis 6-11.
 Stranded (Hipp.) Cleveland.
 Sully & Houghton (Orpheum) Salt Lake City; (Orpheum) Denver 6-11.
 Swartz & Clifford (Golden Gate) San Francisco; (Hill St.) Los Angeles 6-11.
 Symonds, Jack (Electric) St. Joseph, Mo., 2-4; (Columbia) St. Louis 6-8.
 Syncoated Seven (Albee) Providence R. I.

Tappen's Entertainers (Coliseum) New York 2-4.
 Tarzan (Loew's Victoria) New York 2-4.
 Tellegen, Lou (Shea) Buffalo; (Shea) Toronto 6-11.
 Ten Eyes & Welley (Palace) New York.
 Terry, Sheila (Orpheum) New Orleans.
 Thank You Doctor (Keith) Philadelphia.
 Theodore Trio (Loew's State) Buffalo.
 Thornton & Squires (Lyric) Columbia, S. C.
 Thornton, James (Keith) Philadelphia.
 Tilyou & Rogers (Lyric) Hoboken, N. J.
 Tints & Tones (American) Chicago 2-4; (Orpheum) Madison 6-8; (Palace) Rockford, Ill., 9-11.
 Tollman Revue (Pantages) Spokane; (Pantages) Seattle 6-11.
 Toney & George (Lyric) Mobile, Ala.
 Tower & Darrell (Loew's Victoria) New York 2-4.
 Travers & Douglas (Keith) Syracuse, N. Y.; (Colonial) Erie, Pa., 6-11.
 Trennell Trio (Lyric) Shreveport, La.
 Tuck & Claire (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 6-11.
 Tucker, Sophie, & Co. (Proctor) Newark, N. J.; (Maryland) Baltimore 6-11.
 Turner Bros. (Loew's Orpheum) Boston.
 Turpin, Ben (Pantages) Saskatoon, Can.
 Tuscano Bros. (Orpheum) St. Louis; (Orpheum) Memphis 6-11.
 Tyler & Crollus (Pantages) San Diego, Calif.; (Pantages) Long Beach 6-11.

U. S. Jazz Band (Orpheum) Wichita, Kan.
 Ushers, The (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 6-11.

Valerio, Don, & Co. (Palace) New Orleans.
 Van Cello & Mary (Strand) Hoboken, N. J.
 Van Horn & Inez (Keith) Boston.
 Van & Schenck (Colonial) New York; (Alhambra) New York 6-11.
 Van & Tyson (Colonial) Erie, Pa.; (Keith) Cincinnati 6-11.
 Vasco (Keith) Toledo, O.; (Keith) Indianapolis, Ind., 6-11.
 Venetian Five (Bijou) Savannah, Ga.
 Verga, Nick & Gladys (Loew) Ottawa, Can.
 Verona, Countess (Lyric) Columbia, S. C.
 Versatile Sextet (Franklin) New York 2-4.
 Victoria & Dupree (Pantages) Memphis.
 Villani & Villani (Orpheum) Champaign, Ill., 2-4; (Kedzie) Chicago 6-8.
 Violet & Lois (Capitol) Hartford, Conn., 2-4.
 Vivians, The (Coliseum) New York 2-4.
 Vokes & Don (Pantages) San Francisco 6-11.
 Volunteers, Four (Seventh St.) Minneapolis; (Orpheum) Sioux City, Ia., 6-8.
 Von Tilzer, Al (Franklin) New York 2-4.
 Vox, Valentine (Pantages) Salt Lake City; (Pantages) Ogden 6-11.

Wager, The (Alhambra) New York; (Palace) New York 6-11.
 Wahler, Princess (Orpheum) Des Moines, Ia.; (Hennepin) Minneapolis 6-11.
 Waite, Kenneth R., Trio (Majestic) Chicago.
 Waldron, Marga (Royal) New York; (Colonial) New York 6-11.
 Walker, Buddy (Pantages) Spokane 6-11.
 Walther, Henry B. (Orpheum) Lincoln, Neb.; (Orpheum) Salt Lake City 6-11.
 Walton & Braat (Proctor) New York 2-4.
 Walton, Florence (Shea) Toronto; (Princess) Montreal 6-11.
 Walzer, Rae & Helen (Loew's Crescent) New Orleans.
 Walzer & Dyer (Orpheum) Galesburg, Ill., 2-4; (Majestic) Bloomington 6-8; (Orpheum) Peoria 9-11.
 Ward & King (Pantages) Pueblo, Col.; (Pantages) Omaha 6-11.
 Ward, Tom & Dolly (Hipp.) Cleveland.
 Ward & Zeller (Loew's American) New York 2-4.
 Ward, Will H., & Co. (Loew's Palace) Brooklyn 2-4.
 Wardell & LaCoste (Loew's Victoria) New York 2-4.
 Warman & Mack (Loew's Bijou) Birmingham, Ala.
 Watson, Jos. K. (Fordham) New York 2-4; (Royal) New York 6-11.
 Watson, Harry (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 6-11.
 Watts & Hawley (Greenpoint) Brooklyn 2-4.
 Waybarn's Dancing Dozen (Riviera) New York 2-4.
 Wayne, Clifford (Pantages) Portland, Ore.
 Weber Bros. (Orpheum) Los Angeles.
 Weber, Fred, & Co. (Strand) Washington.
 Weber & Elliott (Rialto) Chicago.
 Weber Girls, Three (Orpheum) Peoria, Ill., 2-4; (Orpheum) Joliet 6-8.
 Weeks, Marion, & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 6-11.
 Weems, Walter (Pantages) Denver; (Pantages) Pueblo 9-11.
 Welch, Ben (Orpheum) Brooklyn.
 Welcome Inn (Palace) Springfield, Mass., 2-4.
 Weltonson Sisters (Pantages) San Francisco 6-11.
 Weldonas, The (Pantages) Spokane 6-11.
 Wells, Gilbert (Lyric) Charlotte, N. C.
 Wells, Virginia & West (Riverside) New York.
 Werner-Amoros Trio (Orpheum) South Bend, Ind., 2-4; (Orpheum) Champaign, Ill., 9-11.
 West, Arthur (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 6-11.
 Weston, Wm., & Co. (Loew's Hipp.) Baltimore.
 Weston, Cecilia, & Co. (Six St.) New York; (Colonial) New York 6-11.
 Wheeler & Potter (Keith) Portland, Me.
 Wheeler, B. & R. (Alhambra) New York; (Palace) New York 6-11.
 Whirlwinds, Three (Palace) Springfield, Mass., 2-4.
 White, Porter J., & Co. (Ben All) Lexington, Ky., 2-4.
 Whitehead, Ralph (Loew's Delancy St.) New York 2-4.
 Wildener, Rusty (Emery) Providence 2-4; (Victoria) New York 6-8; (National) New York 9-11.
 Wilbur, Crane, & Co. (Main St.) Kansas City.
 Wilcox, Frank (Orpheum) Memphis; (Orpheum) New Orleans 6-11.
 Wilde, Gordon (Pantages) Pueblo, Col.; (Pantages) Omaha 6-11.
 Williams & Lee (Majestic) Boise, Id., 3-4; (Arcade) La Grande, Ore., 5; (Alta) Pendleton 7; (Hipp.) Spokane, Wash., 19-15.
 Williams & Taylor (Shea) Buffalo; (Shea) Toronto 6-11.
 Williams & Wolfus (Orpheum) Seattle; (Orpheum) Portland 6-11.
 Willis, Bob (Pantages) Pueblo, Col.; (Pantages) Omaha 6-11.
 Wilson & Kelly (Loew's Warwick) Brooklyn 2-4.

Taliaferro, Edith (Orpheum) Oklahoma City, Ok.
 Taliaferro, Mabel (Loew) Montreal.
 Talaros, The (Orpheum) Wichita, Kan.
 Tango Shoes (Orpheum) Omaha, Neb.; (Orpheum) Des Moines, Ia., 6-11.

Wilson & McAvoy (Loew's American) New York 2-4.
 Wilson, Lew (Keith) Lowell, Mass.; (Keith) Portland, Me., 6-11.
 Wilson, Chas. (Majestic) Chicago.
 Wilson, Jack, & Co. (Temple) Rochester, N. Y.
 Wilson-Aubrey Trio (Orpheum) Oakland, Calif.; (Golden Gate) San Francisco 6-11.
 Wilson Bros. (Lyric) Birmingham, Ala.
 Wilton Sisters (Orpheum) St. Louis; (Orpheum) Memphis 6-11.
 Winston Bros. (Palace) New Haven, Conn., 2-4.
 Wirth, May (State) Jersey City, N. J.
 Wolford & Bogard (National) Louisville.
 Wonder Girl (Majestic) Springfield, Ill., 2-4; (Orpheum) Peoria 6-8.
 Wood, Britt (Pantages) Saskatoon, Can.
 Work, Frank, & Co. (Fordham) New York 2-4.
 Wylie & Hartman (Bijou) Savannah, Ga.
 Wyse, Ross, & Co. (Pantages) San Diego, Calif.; (Pantages) Long Beach 6-11.

Yarmark (Alhambra) New York; (51st St.) New York 9-11.
 Yokobama Boys (Strand) Bay City, Mich., 2-4; (Palace) Detroit 6-11.
 York & King (Hill St.) Los Angeles; (Orpheum) Salt Lake City 6-11.
 York & Be Surprised (Loew's State) Newark, N. J.
 Young America (Majestic) Houston, Tex.; (Majestic) San Antonio 6-11.
 Zuck & Randolph (Main St.) Kansas City; (Majestic) Cedar Rapids, Ia., 6-8; (Columbia) Davenport 9-11.
 Zelaya (Orpheum) New Orleans.
 Ziegler, L. & H. (Broadway) New York.

SHUBERT VAUDE. UNITS

As You Were: (Shubert) Newark, N. J., 30-Nov. 4.
 Broadway Follies: (Palace) St. Paul 30-Nov. 4.
 Carnival of Fun: (Garrick) Minneapolis 30-Nov. 4.
 Echoes of Broadway: (Empress) St. Louis 30-Nov. 4.
 Facts and Figures: (Shubert Grand) Hartford, Conn., 30-Nov. 4.
 Follies of 1922: (Chestnut St.) Philadelphia 30-Nov. 4.
 Gimme a Thrill: (Boro Park) Brooklyn 2-4.
 Hello, New York: (Aldine) Pittsburg 30-Nov. 4.
 Hello, Everybody: (Belasco) Washington 30-Nov. 4.
 Main Street Follies: Open week 30-Nov. 4.
 Midnight Rounders: (Englewood) Chicago 30-Nov. 4.
 Midnight Revels: Open week 30-Nov. 4.
 Oh, What a Girl: (Garrick) Chicago 30-Nov. 4.
 Plenty of Pep: (Wilder) Zanesville, O., 3-4; (Court) Wheeling, W. Va., 5-6.
 Ritz Girls of 19 and 22: (State) Cleveland 30-Nov. 4.
 Rose Girl: Open week 30-Nov. 4.
 Say It With Laughs: (Detroit O. H.) Detroit 30-Nov. 4.
 Spice of Life: (Central) New York 30-Nov. 4.
 Steppin' Around: (Lincoln) Union Hill, N. J., 2-4.
 Steolen Sweets: (Bijou) Fall River, Mass., 2-4.
 Success: (Shubert) Cincinnati 30-Nov. 4.
 Town Talk: (Crescent) Brooklyn 30-Nov. 4.
 Troubles of 1922: Open week 30-Nov. 4.
 Weber & Fields: (Academy) Baltimore 30-Nov. 4.
 Whirl of New York: (Princess) Toronto 30-Nov. 4.
 Zig Zag: (Majestic) Boston 30-Nov. 4.
 20th Century Revue: (Criterion) Buffalo 30-Nov. 4.

OUTDOOR FREE ACTS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.
 Diving Rings: (Fair) Houston, Tex., 30-Nov. 18.

GREAT CALVERT

Big Recognized High Wire Thriller.
 Southern Fairs and big Indoor Events. Address care Billboard, New York City.
 Gavlor, Chas.: (Auto Fair) Huntington, W. Va., 30-Nov. 4.
 Henderson, Gus: (Fair) Gadsden, Ala., 31-Nov. 4; (Fair) Clinton, N. C., 7-10.

CHAS. DePHIL

AERIAL SENSATION.
 Presenting the Undeveloped High Gymnast on the High Wire. Guaranteed the highest and greatest of all comedy surprises. An open air attraction. A grand stand feature. Only act of this kind. Now booking Southern Fairs. Address Billboard, New York.
 Legare, Lionel: Waco, Tex., 30-Nov. 4.
 Maxwell Bros.: (Fair) Beaumont, Tex., 2-11.

LIONEL LEGARE'S MAMMOTH SPIRAL TOWER EXHIBITION

This star sensational and spectacular feature is now creating a sensation at the Texas Cotton Palace International Exposition, Waco, Tex., October 21 to November 5, 1922.
 The only act ever placed on the lawn in front of Cotton Palace.
 LIONEL LEGARE,
 Permanent Address
 1401 W. Market St. BETHLEHEM, PA.

McCune-Grant Trio: (Shriners' Circus) Galveston, Tex., 30-Nov. 4; (Elks' Circus) Dallas 10-18.

MARVELOUS MELVILLE

Greatest of All Sensational Free Acts.
 Address Care The Billboard, New York.
 Parents, The (Fair) Dothan, Ala., 30-Nov. 4; (Fair) Blakely, Ga., 7-11.
 Beece, Edd: Beaumont, Tex., 2-11.

Etta & Dora: (Veterans of Foreign Wars Jubilee) Crooksville, O., 1-11.

HARRY RICH

The Man Who Flirts With Death.
 HIGHEST AERIAL ACT IN THE WORLD.
 Two other acts. Open for Southern Fairs and Home Comings. Address care Billboard, Cincinnati. Ohio.
 Uncle Hiram & Aunt Lucindy Birdseed: (Cotton Palace) Waco, Tex., 30-Nov. 4.
 Uncle Sam & Little Willie: Cincinnati, O., 30-Nov. 4.
 Wilkins' Bird Circus: (Fair) Beaumont, Tex., 2-11.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Barclay, John: Toronto, Can., 2; Winnipeg 6; Chicago, Ill., 9.
 Bonacci, Arturo: Baltimore 10.
 Boston Symphony Orch.: Baltimore 8.
 Cadman, Chas. W.: (Little) Philadelphia 8.
 Calve, Emma: (Aeolian Hall) New York 5.
 Clausen, Mme. Julia: Welch, W. Va., 2; New York 6.
 Clemens, Mme. Clara: (Town Hall) New York 7.
 Cortot, Alfred: Baltimore 2; Washington 3; New York, N. Y., 4; Rochester 7.
 Dux, Claire: Chicago 3-4; Jackson, Tenn., 6; Easton, Florence: (Carnegie Hall) New York 2.
 Elshco Trio: Kenosha, Wis., 2.
 Gabriowitch, Ossip: Chicago, Ill., 5.
 Galli-Curci: Minneapolis, Minn., 6.
 Garden, Mary: Cincinnati, O., 2; Ann Arbor, Mich., 10.
 Gauthier, Eva: Chicago, Ill., 6.
 Helfetz, Jascha: Chicago, Ill., 12.
 Hempel, Frieda: Chicago, Ill., 12.
 Korb, May: (Aeolian Hall) New York 8.
 Macbeth, Florence: Grand Junction, Col., 8; Pueblo 9; Denver 10.
 Matzner, Margaret: Columbus, O., 4; New York, N. Y., 6; Hartford, Conn., 9.
 McCormack, John: (Hippodrome) New York 5.
 Morini, Erika: New York 11.
 Oswald, Alfredo: Baltimore 3.
 Paderewski: Bridgeport, Conn., 10.
 Rolsa, Rosa; & G. Rimini: New York, N. Y., 5.
 Ruffo, Ritta: Chicago, Ill., 5; Kansas City, Mo., 11.
 Salmon, Felix: (Town Hall) New York 4.
 Samaro, Olga: Philadelphia 3-4.
 Sousa & His Band: (Hippodrome) New York 5.
 Spaulding, Albert: New York 2-3; Bloomington, Ill., 9.
 St. Denis, Ruth: Baltimore 1.
 Tiffany, Marie: Laramie, Wyo., 3; Vancouver, Can., 6; Helena, Mont., 9.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Allen Players: (New Empire) Edmonton, Alta., Can., indef.
 American Players: (American) Spokane, Wash., Aug. 26, indef.
 Associated Stock Players, Barney Groves, mgr.: (Empress) Vancouver, B. C., Can., indef.
 Auditorium Players: Malden, Mass., indef.
 Bonstelle, Jessie, Stock Co.: (Shubert-Michigan) Detroit Oct. 2, indef.
 Bijou-Arcade 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 Curler) Schenectady, N. Y., indef.
 Brown's, Leon E., Players: (Bijou) Woonsocket, R. I., indef.
 Bryant, Marguerite, Players, Chas. Kramer, mgr.: (Globe) Washington, Pa., indef.
 Carle-Davis Players: (Star) Pawtucket, R. I., indef.
 Chicago Stock Co., Chas. H. Roskam, mgr.: St. Marys, Pa., 30-Nov. 4; Tarentum 6-11.
 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.: New Glasgow, N. S., Can., 30-Nov. 4; Gloucester Bay 6-11.
 English, Paul, Players: (Kempner) Little Rock, Ark., Oct. 23, indef.
 Fealy, stande, Players: (Orpheum) Newark, N. J., Sept. 4, indef.
 Forsyth Players: (Forsyth) Atlanta, Ga., indef.
 Garrick Players: (Garrick) Washington, D. C., indef.
 Garrick Players: (Family) Ottawa, Ont., Can., indef.
 Garrick Players: (Garrick) Milwaukee, Wis., Aug. 21, indef.
 Glaser, Vanhahn, Players: (Uptown) Toronto, Can., Aug. 19, indef.
 Gordiner Players, Clyde H. Gordiner, 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.
 Kells, Leslie E., Comedians: (Bex) Nowata, Ok., 30-Nov. 4.
 Kramer, Ella, Players: (Sunnury, Pa.), indef.
 LaVern, Dorothy, Stock Co.: (Rialto) Sioux City, Ia., indef.
 Leith-Marsh Players: (Texas Grand) El Paso, Tex., Sept. 2, indef.
 Lewis-Worth Co.: (Prince) Houston, Tex., Sept. 4, indef.
 McLanghlin, 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.

Moroso Stock Co.: (Moroso) Los Angeles, Cal., indef.
 National Players: (National) Chicago, indef.
 Palace Stock Co.: Watertown, N. Y., indef.
 Permanent Players: Winnipeg, Man., Can., indef.
 Peruchi Stock Co.: (Lyric) Knoxville, Tenn., indef.
 Peruchi Stock Co.: (Jefferson) Roanoke, Va., indef.
 Peruchi Stock Co.: (Bijou) Chattanooga, Tenn., Sept. 4, indef.
 Pickert Stock Co., Clint Dodson, mgr.: (Garden) Pensacola, Fla., indef.
 Pool 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, Geo. C., Tent Theater Co., Clarence Anskings, bus. mgr.: Corning, Ark., 30-Nov. 4; Newport 6-11.
 Ross, Walter, Stock Co.: Linton, Ind., 30-Nov. 4; Mitchell 6-11.
 Saenger Players: (St. Charles) New Orleans, La., indef.
 Sayle, Francis, Players: New Castle, Pa., indef.
 Sherman Stock Co.: (New Grand) Evansville, Ind., Sept. 3, indef.
 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.
 Winninger Players: Merrill, Wis., 30-Nov. 4; Waukegan 6-11.
 Woodward Players: (Grand) Calgary, Alta., Can., indef.
 Woodward Players: (Majestic) Detroit Aug. 27, indef.
 Wright's Stock Co., Jos. Wright, mgr.: Waynesboro, Va., 30-Nov. 4; Westminster 6-8; Annapolis 9-11.
 Wynthers, Charlotte, Players: (Lyceum) Paterston, N. J., indef.
 Yorkville Stock Co. (Yorkville) New York, indef.

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, asst. mgr.: (American) St. Louis 30-Nov. 4; (Grand) Cincinnati 6-11.
 Anna Christie, with Pauline Lord, Arthur Hopkins, mgr.: (Jefferson) St. Louis 29-Nov. 4.
 Awful Truth: (Henry Miller) New York Sept. 18, indef.
 Banco: (Ritz) New York Sept. 20, indef.
 Barrymore, Ethel: (Longacre) New York Sept. 26, indef.
 Bat, The: Montgomery, Ala., 1; Mobile 3-4; (Tulane) New Orleans, La., 5-11.
 Bat, The (Eastern): Elmira, N. Y., 1-2; Owego 3; Binghamton 4.
 Better Times: (Hippodrome) New York Sept. 2, indef.
 Blossom Time: (Century) New York Sept. 23, indef.
 Blossom Time: (Lyric) Philadelphia Oct. 23, indef.
 Bringing Up Father, E. J. Carpenter, mgr.: Sabatha, Kan., 1; Hiawatha 2; Atchison 3; Carrollton, Mo., 4; (American) St. Louis 5-11.
 Bumble, The, with J. Moy Bennett: Phoenix, Ariz., 2; Flagstaff, Ariz., 3; Winslow 4.
 Captain Applejack: (Cort) New York Dec. 29, indef.
 Cat and the Canary: (Princess) Chicago Sept. 3, indef.
 Charlatan, The, Adolph Klamber, mgr.: (Playhouse) Chicago, Oct. 15, indef.
 Chauve-Souris: (Century) New York Feb. 3, indef.
 Circle, The, Selwyn & Co., mgrs.: Atlanta, Ga., 2-4; Albany 6; Columbus 7; Montgomery, Ala., 8; Selma 9; Meridian, Miss., 10; Mobile, Ala., 11.
 Circle, The, with John Drew & Mrs. Leslie Carter: (Selwyn) Chicago Sept. 17, indef.
 Demi-Virgin, The: (Adelphi) Philadelphia Oct. 9, indef.
 Ducey, Thomas Namara, mgr.: Cleveland 30-Nov. 4; Detroit 6-11.
 East Side-West Side: (Nora Bayes) New York Aug. 15, indef.
 East of Suez, with Florence Reed: (Eltinge) New York Sept. 21, indef.
 Eltinge, Julian, in The Elsinore Lady: (Lyceum) Rochester, N. Y., 30-Nov. 4.
 Emperor Jones, with Chas. Gilpin, Adolph Klamber, mgr.: (Broadway) Denver, Col., 29-Nov. 4; Cheyenne, Wyo., 5; North Platte, Neb., 6; Kearney 7; Grand Island 8; Omaha 9-11.
 Faithful Heart, The: (Maxine Elliott's) New York Oct. 10, indef.
 Fantastic Fricassee, A: (Greenwich V/Age) New York Sept. 11, indef.
 First Year, with Frank Craven, John Golden, mgr.: Detroit 29-Nov. 4; Chicago 5, indef.
 First Year, with Gregory Kelly, John Golden, mgr.: Allentown, Pa., 1-2; Reading 3-4; Shenandoah 6; Harrisburg 7-8; Lebanon 9; Waynesboro 10; Hanover 11.
 Follow Me, I. M. Weingarten, prop.: (Dunbar) Philadelphia October 16-Nov. 11.
 Fool, The: (Selwyn) New York Oct. 23, indef.
 French Doll, with Irene Bordoni: Chicago Oct. 22, indef.
 Gingham Girl: (Eari Carroll) New York Aug. 28, indef.
 Good Morning, Dearie: (Colonial) Chicago Aug. 27, indef.
 Greatness, Chas. Frohman, Inc., mgr.: (Olympic) Chicago 30-Nov. 18.
 Green Goddess, The, with George Arliss: (Shubert-Northern) Chicago Oct. 1, indef.
 Greenwich Village Follies, John Sheehy, mgr.: (Garrick) Detroit 30-Nov. 4; (Auditorium) Toledo, O., 6-8; (Victoria) Dayton 9-11.
 Greenwich Village Follies: (Shubert) New York Sept. 12, indef.
 Guilty One, The, with Pauline Frederick: (Wooda) Chicago Aug. 20, indef.
 He Who Gets Slapped, Sam H. Harris, mgr.: (Broad St.) Newark, N. J., 30-Nov. 4; (Montauk) Brooklyn 6-11.

Hamden, Walter: (Walnut St.) Philadelphia 30-Nov. 4.
 Her Temporary Husband, with Wm. Courtenay: (Frazee) New York Aug. 31, indef.
 Hotel Mouse, with Francis White & Taylor Holmes: (Shubert) Philadelphia Oct. 23-Nov. 4.
 Insect Comedy: (Jolson's) New York Oct. 28, indef.
 Intimate Strangers: (Royal Alexandra) Toronto, Can., 30-Nov. 4.
 It's a Boy: (Harris) New York Sept. 19, indef.
 Jolson, Al, in Bombo: (Apollo) Chicago Sept. 22, indef.
 Keane, Doris, Chas. Frohman, Inc., mgr.: (Hollis St.) Boston 30-Nov. 11.
 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.
 Last Warning, with Wm. Courtleigh: (Klaw) New York Oct. 24, indef.
 Lander, Sir Harry: Alliance, O., 1; Wheeling, W. Va., 2; Warren, Pa., 3; Sharon 4; Buffalo, N. Y., 6-7; Syracuse 8; Rochester 9; Elmira 10; Binghamton 11.
 Lightnin', with Frank Bacon: (Blackstone) Chicago Sept. 1, indef.
 Lightnin', with Milton Nobles, John Golden, mgr.: Winchester, Va., 1; Harrisonburg 2; Staunton 3; Charlottesville 4; Richmond 6-11.
 Lightnin', with Tom Jefferson, John Golden, mgr.: Peoria, Ill., 1.
 Listen to Me, Frank Flesher, mgr.: Concord, N. H., 2; Nashua 3; Fitchburg, Mass., 4; Greenfield 6; Brattleboro, Vt., 7; Lebanon, N. H., 8; Claremont 9; Bellows Falls, Vt., 10; Keene, N. H., 11.
 Loyalties: (Gaiety) New York Sept. 27, indef.
 Make It Snappy, with Eddie Cantor: (Majestic) Providence, R. I., 30-Nov. 4.
 Malvaloca: (Equity 48th St.) New York Oct. 2, indef.
 Mantell, Robert B., J. B. Dickson, mgr.: Hartford, Conn., 30-Nov. 4; Rochester, N. Y., 6-11.
 Molly Darling: (Liberty) New York Sept. 1, indef.
 Monster, The: (39th St.) New York Aug. 9, indef.
 Merton of the Movies: (Garrick) Philadelphia 30-Nov. 4.
 Music Box Revue, Sam H. Harris, mgr.: (Music Box) New York Oct. 23, indef.
 Nice People, Sam H. Harris, mgr.: (Broad) Philadelphia Oct. 30, indef.
 Night Cap, The: Ft. Scott, Kan., 1; Nevada, Mo., 2; Springfield 3-4; Joplin 5.
 Old Soak: (Plymouth) New York Aug. 22, indef.
 On the Stairs, with Arnold Daly: (Daly's) New York Sept. 25, indef.
 Orange Blossoms: (Elton) New York Sept. 10, indef.
 Painted Flapper: (Grand) Cincinnati 30-Nov. 4.
 Partners Again: (Selwyn) New York May 1, indef.
 Passing Show of 1922: (Winter Garden) New York Sept. 14, indef.
 Persons Unknown: (Funch & Judy) New York Oct. 25, indef.
 Queen of Hearts, with Nora Bayes: (Geo. M. Cohan) New York Oct. 10, indef.
 R. U. R.: (Garrick) New York Oct. 9, indef.
 Robson, May, W. G. Snelling, mgr.: Winona, Minn., 2; Rochester 3; Red Wing 4; Albert Lea 6; Fairmont 7; Mason City, Ia., 8; Waterloo 9; Ft. Dodge 10.
 Rose of Stamboul, Allan Attwater, mgr.: (Shubert) Boston 30-Nov. 4; (Riviera) New York 6-11.
 Rubicon, The (Cox) Cincinnati 30-Nov. 4.
 Sally, with Marilyn Miller & Leon Errol: (Forsyth) Philadelphia Oct. 2, indef.
 Sally, Irene, Mary: (Casino) New York Sept. 4, indef.
 Seventh Heaven: (Booth) New York Oct. 30, indef.
 Shore Leave, with Frances Starr: (Lyceum) New York Aug. 8, indef.
 Shuffle Along: (Selwyn) Boston, Mass., indef.
 Shuffle Along: (Geo. E. Wintz's) Clem T. Schaefer, mgr.: Canton, O., 1; Yonkers 2-4; Warren 6; Ashtabula 7; Elvira 8; Sandusky 9; Mansfield 10; Newark 11.
 Six Characters in Search of an Author: (Princess) New York Oct. 30, indef.
 Six-Cylinder Love, Sam H. Harris, mgr.: (Harris) Chicago Oct. 2-Jan. 13.
 Skinner, Otis, Chas. Frohman, Inc., mgr.: Norfolk, Va., 1; Richmond 2-4; (Shubert-Garrick) Washington, D. C., 6-11.
 So This Is London: (Hudson) New York Aug. 30, indef.
 Spice of 1922: (Teck) Buffalo 30-Nov. 4.
 Split Corner, with Madge Kennedy: (Little) New York Sept. 25, indef.
 Springtime of Youth: (Broadhurst) New York Oct. 26, indef.
 Swifty, with Haie Hamilton: (Playhouse) New York Oct. 16, indef.
 Thank-U: (Cort) Chicago Aug. 27, indef.
 Thin Ice: (Comedy) New York Sept. 30, indef.
 To the Ladies, with Helen Hayes: Minneapolis 29-Nov. 4; St. Paul 5-11.
 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.: Freeport, Ill., 2; Duqueno, Ia., 3-4; Anamosa 6; Waterloo 7-8.
 Uncle Tom's Cabin (Newton & Livingstone's) Thos. Alton, bus. mgr.: Litchfield, Ill., 1.
 Part 2: Vandalia 3; Dugonia 4; Belleville 5; Ft. St. Louis 6; Jerseyville 7; Carrollton 8; Edwardsville 9; Alton 10.
 Under False Pretenses, with Leo Ditrichstein: (LaSalle) Chicago Oct. 8, indef.
 Varieties of 1923 Unit, Art G. Keene, bus. mgr.: Martinsburg, W. Va., 1; Winchester, Va., 2; Harrisburg, Pa., 3; Hanover 4; Lebanon 6; Reading 7-8; Allentown 9-10; Wilkes-Barre 11.
 Whispering Wires: (49th St.) New York Aug. 7, indef.
 White's, George, Scandals: (Globe) New York Aug. 28, indef.
 Why Wives Go Wrong: (Grand) Kansas City 30-Nov. 4.
 Why Men Leave Home: (Moroso) 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.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Blackburn's, Blackie, Kristone Comedy Co.; (Pastime) Jackson, Ky., 30-Nov. 1; (O. H.) Jeff 2-4.
Bova's, James, Carly Heads; (Heuck's) Cincinnati, O., indef.
Brown's, Mary, Tropical Maids; (Strand) Gratton, W. Va., 29-Nov. 4.
Flappers of 1923, Chas. Morton, mgr.; (O. H.) Lexington, Ky., 30-Nov. 4.
Follies of Broadway, Art Candler, mgr.; (Lyric) Amistown, Ala., 30-Nov. 4.
Folly Revue, Warren Candler, mgr.; (Bonita) Maanta, Ga., 30-Nov. 4.
Hank's Sunshine Revue; (Grand) Auburn, N. Y., 30-Nov. 11.
Humphreys, Bert, Dancing Buddies; (Monroe) Key West, Fla., 30-Nov. 11.
Hurley's Knick-Knack Revue, Geo. Bntton Fares, mgr.; (Revod) Dover, O., 30-Nov. 4.
Hurley's Springtime Follies of 1923, Al Ritchey, mgr.; (Grand) Morgantown, W. Va., 30-Nov. 4.
Hurley's Love Pirates, Lake U. Kellum, mgr.; (Grand) Dennison, O., 30-Nov. 4.
Hurley's Big Town Serenaders, Frank Smith, mgr.; (Crystal) Anderson, Ind., 30-Nov. 4.
Hurley's Metropolitan Revue, Frank Maley, mgr.; (Princess) Youngstown, O., 30-Nov. 4.
Hurley's All Jazz Revue, Fred Hurley, mgr.; (Clifford) Urbana, O., 30-Nov. 4.
Johnson's Musical Revue; (Star) Louisville, Ky., indef.
Kennedy's, R. G., Klassy Kids; (Palm) Omaha, Neb., indef.
Loeb's, Sam, Hip, Hip, Hoorsy Girls; (Gem) Little Rock, Ark., indef.
McMillan's, Biddle, Whirl of Gaiety; (Des Moines) Ia., 30-Nov. 4; (St. Joseph, Mo., 6-11.
Meyers, Harry, Tunes of the Hour; (Airdome) Miami, Fla., 30-Nov. 18.
Morgan, Louis, Players; (Empress) Cincinnati, O., indef.
Morris, Bobby, Co.; (Circle Stock) Minneapolis, Minn.
Prof's Whirl of Gaiety, Chuck Connard, mgr.; (Arcade) Conneville, Pa., 30-Nov. 4.
Soladar's Brinkley Girls, Geo. L. Myera, mgr.; (Crystal) Ottawa, Kan., 30-Nov. 4; (Murry) Ponca City, Ok., 6-11.
Vogel & Miller's Odds & Ends of 1922; (Regent) Jackson, Mich., 29-Nov. 4.
Wehle's, Billy, Rine Grass Belles, Bill Dougherty, mgr.; (Orpheum) Waco, Tex., until Nov. 25.
Wehle's, Billy, Naughty, Naughty Co., Billy Earle, mgr.; (Palace) Electra, Tex., 30-Nov. 4; (Yale) Okmulgee, Ok., 6-11.
Wehle's, Billy, Whis Bang Revue, Marshall Walker, mgr.; (Strand) Port Arthur, Tex., Oct. 1, indef.
Wehle's, Billy, Big Revue, Billy Wehle, mgr.; (Manhattan) El Dorado, Ark., Oct. 30, indef.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Abbott's, Ruth, Orch.; T. R. Vaughn, mgr.; Lowell, Mass., 2; Nashua, N. H., 3; Manchester 4; Bellows Falls, Vt., 6; Rutland 7; Burlington 8; St. Albans 9; St. Johns, Que., Can., 10; St. Lambert 11.
Abbott Sisters Quintet, T. R. Vaughn, mgr.; Allentown, Pa., 2-4; Wilkes-Barre 6-8; Scranton 9-11.
Allen's, Jenn; Liberty, Tex., 30-Nov. 4; Jennings, La., 6-11.
Alpetre's, S.; Charlottesville, Va., 30-Nov. 4.
Auto Inn Jazz Boys, C. A. Potter, mgr.; (Auto Inn) North Wilbraham, Mass., Aug. 1-30-Nov. 4.
Blue and Gold Melody Boys, E. W. Kaiser, mgr.; (The Pines) Pittsburgh, Pa., indef.
Bostley's, Bill, Orch.; (Lattner's Auditorium) Cedar Rapids, Ia., until Jan. 1.
Cano Novelty Six, Forrest Marshall, mgr.; (Elkton) Dela., 2; Seaford 3; Cambridge, Md., 4-5.
DeCola's, Louis J.; Senath, Mo., 30-Nov. 4.
Fingerhut's, John; Bennettsville, S. C., 30-Nov. 4.
Georgian Dance Orch.; (City Hall) Owen Sound, Ont., Can., Nov. 1-30.
Hartigan Bros. Orch.; J. W. Hartigan, Jr., mgr.; New Castle, Pa., 2; Butler 3; Indiana 4; Tiffin, O., 6; Deahler 7; Willard 8; Foresta 9; Findlay 10; Mt. Vernon 11.
Keith's Fun Fiends, Keith Chambers, mgr.; (River's Dancing Academy) Traverse City, Mich., indef.
Kentucky Syncopators, Eddie Newman, mgr.; (Lorraine) Brooklyn, indef.
Lankford's, Walter; (Fair) Dothan, Ala., 30-Nov. 4; Montgomery 6-11.
Lowe's, Ben, Players; (Remy's) Nassau New York, indef.
Maddaford, Robert John, Orch.; (Trenton) Lynchburg, Va., Oct. 16, indef.
Maple, Nelson, Orch.; Pittsburgh, Pa., 1; Altoona 2; Lewisburg 3.
Mason-Dixon Seven Orch.; Jim Shields, mgr.; (Walton Roof) Philadelphia Oct. 7, indef.
Matthews, R. D., Band; (Jersey Sound Park) Plainfield, N. J., until Nov. 17.
McDonald Novelty Five; Ravenna, Neb., 2.
Prairie Creek 3; Norfolk 4; Anselmo 6; Calloway 7; Grand Island 8; Hastings 9; Wayne 10; Spencer 11.
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.; (Avenue Hotel) Miami, Fla., No. 5 Eugene Sands, mgr.; (K. W. Athletic Club) Key West, Fla.
Miami Luckey Seven, O. G. Irelan, mgr.; (Jefferson) Ft. Wayne, Ind., 30-Nov. 4.
Nancy's, Weldon, N. O., 30-Nov. 4.
New's, Carl; Chestertown, Md., 30-Nov. 4; Rock Hill 6-11.
Orly-Sands Society Entertainers; (Far East Cafe) Cleveland, O., indef.
Orley, Harold (Himself); (Hotel Savoy) Cleveland, O., indef.
Richardson's, Earl, Orch.; Harry Edelson, mgr.; (Arbhan Castle) Baltimore, Md., indef.
Sanders, Al, Orch.; (Seibach Hotel) Louisville, Ky., Aug. 30, indef.
Schwartz, Sid, & Melody Revue, Eddie Newman, mgr.; (Morningstar) Broadway, Brooklyn, N. Y., indef.
Sona's; Roanoke, Va., 1.

Turner's, J. C., Jr., Orch.; (Garden) Flint, Mich., indef.
Wilda, P. R., Orch.; (Laughey's Dancing Academy) Grand Rapids, Mich., indef.
Winter Garden Orch.; (Winter Garden) Charleston, W. Va., indef.

BURLESQUE (COLUMBIA CIRCUIT)

American Girls; (Gayety) Detroit 30-Nov. 4; (Empire) Toronto 6-11.
Big Jamboree; Open week 30-Nov. 4; (Gayety) Omaha 6-11.
Bon Tons; (Hurtig & Seamon) New York 30-Nov. 4; (Cohen) Newburg, N. Y., 6-8; (Rialto) Poughkeepsie, 9-11.
Broadway Brevities; (Star & Garter) Chicago 30-Nov. 4; (Empress) Chicago 6-11.
Broadway Flappers; (Empire) Toronto 30-Nov. 4; (Gayety) Buffalo 6-11.
Bubble Bubble; (Palace) Baltimore 30-Nov. 4; (Gayety) Washington 6-11.
Chuckles of 1923; (Majestic) Jersey City, N. J., 30-Nov. 4; (Hurtig & Seamon) New York 6-11.
Conner's Beauty Revue; (Gayety) Kansas City 30-Nov. 4; open week 6-11.
Finney's, Frank, Revue; (Gayety) St. Louis 30-Nov. 4; (Gayety) Kansas City 6-11.
Flashlights of 1923; (Lyric) Dayton, O., 30-Nov. 4; (Olympic) Cincinnati 6-11.
Follies of the Day; (Columbia) Chicago 30-Nov. 4; (Star & Garter) Chicago 6-11.
Folly Town; (Columbia) New York 30-Nov. 4; (Casino) Brooklyn 6-11.
Giggles; (Casino) Brooklyn 30-Nov. 4; (Casino) Philadelphia 6-11.
Greenwich Village Revue; (Gayety) Pittsburgh 30-Nov. 4; (Colonial) Cleveland 6-11.
Hello, Good Times; (Casino) Boston 30-Nov. 4; (Columbia) New York 6-11.
Hippity Hop; (Empire) Toledo, O., 30-Nov. 4; (Lyric) Dayton, O., 6-11.
Howe's Sam, Show; (Gayety) Buffalo 30-Nov. 4; (Gayety) Rochester, N. Y., 6-11.
Keep Smiling; (Grand) Worcester, Mass., 30-Nov. 4; (Miner's Bronx) New York 6-11.

(MUTUAL CIRCUIT)

Baby Bears; (Bijou) Philadelphia 30-Nov. 4.
Band Box Revue; (Empire) Hoboken, N. J., 30-Nov. 4.
Broadway Belles; (Lyric) Newark, N. J., 30-Nov. 4.
Follies & Scandals; (Band Box) Cleveland 30-Nov. 4.
Georgia Peaches; (Lafayette) New York 30-Nov. 4.
Heads Up; (Gayety) Louisville 30-Nov. 4.
Hello, Jake, Girls; (Howard) Boston 30-Nov. 4.
Jazz Babies; (Lyceum) Columbus, O., 30-Nov. 4.
Jazz Time Revue; (Park) Utica, N. Y., 30-Nov. 4.
Kandy Kida; (Garden) Buffalo 30-Nov. 4.
Lafin Thr; (Olympic) New York 30-Nov. 4.
Limit Girls; (Folly) Baltimore 30-Nov. 4.
London Gaiety Girls; (Empire) Cleveland 30-Nov. 4.
Mischief Makers; (Majestic) Albany, N. Y., 30-Nov. 4.
Monte Carlo Girls; (Plaza) Springfield, Mass., 30-Nov. 4.
Pacemakers; (Broadway) Indianapolis 30-Nov. 4.
Playmates; (Majestic) Wilkes-Barre, Pa., 30-Nov. 4.
Pell Mel; Layoff 30-Nov. 4.
Pepper Pot; Layoff 30-Nov. 4.
Runaway Girls; (Star) Brooklyn 30-Nov. 4.
Smiles and Kisses; (Majestic) Scranton, Pa., 30-Nov. 4.
White, Pat, & Irish Daisies; (Gayety) Brooklyn 30-Nov. 4.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Adama, James, Floating Theater; Chestertown, Md., 30-Nov. 4; Rock Hall 6-11.
Birch, McDonald, Magician; Fallon, Nev., 2; Reno 3-4; Newcastle 5.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Coburn's, J. A. Coburn, mgr.; Laurel, Miss., 1; Meridian 2; Selma, Ala., 3; Montgomery 4.
Famous Georgia, Arthur Hockward, mgr.; Idaho Falls, Id., 2; Pocatello 3; Twin Falls 4.
Field, Al G.; New Orleans, La., 29-Nov. 4.
Harvey's, C. Jay Smith, mgr.; Pembroke, Ont., Can., 2; Ottawa 3-4; Brockville 6; Ogdensburg, N. Y., 7; Cornwall, Ont., Can., 8; Quebec, Que., 9-11.
O'Brien's, Nell, Chas. E. Vaughn, mgr.; (Perishing) St. Louis 29-Nov. 4; Belleville, Ill., 5; Terre Haute, Ind., 6; Evansville 7; Henderson, Ky., 8; Louisville 9-11.
White's, Lassen, Spaeth & Co., mgrs.; Roanoke, Va., 1; Danville 2; Burlington, N. C., 3; Winston-Salem 4; Charlotte 6; Columbia, S. C., 7-8; Anderson 9; Abbeville 10; Athens, Ga., 11.

BAZAARS-INDOOR SHOWS

Corey Bazaar Co., E. S. Corey, mgr.; Bakerton, Pa., 30-Nov. 4; Barnesboro 6-11.
Detroit Shrine Circus, Orrin Davenport, mgr.; Winthrop, Man., Can., 30-Nov. 4; Hammond, Ind., 8-18.
Eagles' Indoor Bazaar, Appleton, Wis., Nov. 20-25. T. E. Beason, secy., Eagles' Club.
Police Benefit Fund Circus & Expo.; Tampa, Fla., Dec. 4-9. Police Benefit Fund Circus, mgr.
Roberts Expo. & Fair Co.; (City Market Auditorium) Roanoke, Va., 30-Nov. 4.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Cole Bros.; Belmont, N. C., 1; Bessemer City 2; Cowpens, S. C., 3; Liberty 4.
Haag Shows; Vernon, Ala., 1; Millport 2; Reform 3; Carrollton 4; Aliceville 6; Geiger 7; Gainesville 8; Epsa 9.
Ringling Bros. and Barnum & Bailey Combined; Greensboro, N. C., 1; season ends.
Sells-Floto; Orange, Tex., 1; Port Arthur 2; Galveston 3; Brenham 4; Temple 6; Fort Worth 7; Ardmore, Ok., 8; season ends.
Sparks'; Moultrie, Ga., 1; Cairo 2; Bainbridge 3; Tallahassee, Fla., 4; Pensacola 6.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Barkoot, K. G., Shows; (Fair) Madison, Fla., 30-Nov. 4; (Fair) Quincy 6-11.
Renson, James M., Shows; Weldon, N. C., 30-Nov. 4.
Brown & Dyer Shows; Albany, Ga., 30-Nov. 4; Blakely 6-11.
Cudney & Fleming Combined Shows; Halleyville, Ok., 30-Nov. 4.
DeKreko Bros.; Shows; (Fair) Hammond, La., 30-Nov. 4; New Orleans 6-18.
Dixie Amusements, Edw. H. Koch, mgr.; Lenoir City, Tenn., 30-Nov. 4.
Dufour, Lew, Shows; (Fair) Chester, S. C., 30-Nov. 4; (Fair) Anderson 6-11.
Empire Greater Shows, W. R. Harris, mgr.; (Fair) Woodland, N. C., 31-Nov. 4; (Fair) Winton 7-11.
Foley & Burk Shows; San Pedro, Calif., 30-Nov. 4.
Gold Medal Shows, H. E. Billick, mgr.; Texarkana, Tex., 30-Nov. 4.
Heth, L. J., Shows; (Fair) Dothan, Ala., 30-Nov. 4; Montgomery 6-11.
Horton Bros.; United Shows; Greenville, Ala., 30-Nov. 4; Gulfport, Missa., 6-11.
Jones, Johnny J., Expo.; Spartanburg, S. C., 30-Nov. 4.
Kennedy, Con T., Shows; Waco, Tex., 30-Nov. 4.
Kirk's, H. S., United Shows; Dekoven, Ky., 30-Nov. 4.
Leggett, C. R., Shows; (Fair) Liberty, Tex., 30-Nov. 4; (Fair) Jennings, La., 6-11.
Lewis, Harry J., Shows; W. Columbia, Tex., 30-Nov. 4.
Litts Amusement Co., G. F. Litts, mgr.; DeWitt, Ark., 30-Nov. 3.
Macy's Expo. Shows; J. A. Macy, mgr.; Clothier, W. Va., 30-Nov. 4.
Majestic Shows; Swainsboro, Ga., 30-Nov. 4.
Mathews, M. L., Expo. Shows; Earl, Ark., 30-Nov. 4.
Mimic World Shows; (Colored Fair) Waco, Tex., 30-Nov. 4.
Moss, T. O., Shows; Rayne, La., 30-Nov. 4; (Fair) Jennings 6-11.
Murphy, D. D., Shows; Senath, Mo., 30-Nov. 4.
Smith Southern Shows, Steve Smith, mgr.; Boomer, W. Va., 30-Nov. 4.
West, Frank, Shows; Tarboro, N. C., 30-Nov. 4.
Wolfe's, T. A., Superior Shows; Columbia, S. C., 30-Nov. 4; Augusta, Ga., 6-11.
Worham, John T., Shows; Lampasas, Tex., 30-Nov. 4; Cameron 6-11.
Worham's World's Greatest Shows; Beaumont, Tex., 2-11.
Zeldman & Pollie Expo. Shows; (Fair) Bennettsville, S. C., 30-Nov. 4; (Fair) Greenville N. C., 6-11.

SOMEWHAT UNDIPLOMATIC

MOTION Picture Theater interests are much concerned over the possible turn of the censorship referendum in Massachusetts at the coming election. Conditions there made it inadvisable for the producing interests within the industry to be publicly known in the contest. Certain happenings of the not far distant past, involving a rather prominent producing functionary, a silence bribe and subsequent exposure and legal proceedings, rendered it undiplomatic at least for any of these elements to take part in the fight against censorship. The people associate censorship at times with better pictures, moral constancy and real goodness, and, therefore, the Boston episode stood somewhat in the way of producer participation in the censorship contest.

It was understood that under certain agreed arrangements the exhibitors would handle the situation. But for some reason, evidently unwilling to allow any of the sunlight to escape them, the other elements intruded, asserted a form of proprietary interest in the premises and so muddled the political and publicity waters that Exhibitor participation was made rather difficult. But the Exhibitors are struggling on even under this manifest handicap and may be able to pull the situation into suitable shape before election and secure a favorable verdict from the people. The people of Massachusetts are to be considered in this matter, and the plan to enlist their sympathetic support originally laid out would have materially advanced the campaign against censorship. But, as one prominent Massachusetts Exhibitor said, the usual contempt in which Exhibitors are held by some producing elements asserted itself, and the whispering lads and the "fixers" imagined they had charge.

Moves which might have proved effective in ordinary political dealings did not seem to avail much in this case. When the wisest of politicians butt into a situation that requires more diplomacy than noise, and they prefer the bluster, failure naturally lurks just around the corner. Honest and open declarations, separated from sharp practices and firing maneuvers, seemed best in this instance. Exhibitors who discussed the matter declared that years of submarine political and business practices seem to unfit some men for activities requiring honest effort and fair conduct, and hence the substitution of the buncombe for serious pleadings. It was stated that one of these men openly attacked representatives of the exhibitors and said he was going to handle the situation the way he thought best.

The association of the District Attorney content in Boston with the censorship battle for obvious reasons is not calculated to aid the motion picture interests in the State. Exhibitors who are conversant with the details assert as deplorable the fact that some producer interests are so self-sufficient in their attitude as to imagine that they control the destinies of the whole business, when the fact is that their open association with it in times like this always prejudices its cause with the public.

While the situation, because of the facts mentioned, is far from satisfactory, yet the natural aversion of intelligent people to censorship or the abridgement of free expression will likely lead to the defeat of censorship in the Massachusetts election next month.

Knick-Knacks; (Gayety) Rochester, N. Y., 30-Nov. 4; Ithaca 6; Elmira 7; Binghamton 8; (Colonial) Utica 9-11.
Let's Go; (Gayety) Minneapolis 30-Nov. 4; (Gayety) Milwaukee 6-11.
Maids of America; (Gayety) Montreal 30-Nov. 4; (Gayety) Boston 6-11.
Marion's, Day Show; (Empress) Chicago 30-Nov. 4; (Gayety) Detroit 6-11.
Mimic World; (Gayety) Milwaukee 30-Nov. 4; (Columbia) Chicago 6-11.
Radio Girls; (Gayety) Washington 30-Nov. 4; Reading, Pa., 6; Allentown 7; Lancaster 8; Altoona 10; Williamsport 11.
Reeves', Al, Show; (Casino) Philadelphia 30-Nov. 4; (Palace) Baltimore 6-11.
Sliding Billy Watson's Show; (Gayety) Boston 30-Nov. 4; (Grand) Worcester, Mass., 6-11.
Soul Maids; (Miner's Bronx) New York 30-Nov. 4; (Empire) Providence, 6-11.
Sten On It; (Olympic) Cincinnati 30-Nov. 4; (Gayety) St. Louis 6-11.
Step Lively Girls; (Gayety) Omaha 30-Nov. 4; (Gayety) Minneapolis 6-11.
Talk of the Town; (Empire) Newark, N. J., 30-Nov. 4; (Orpheum) Paterson, N. J., 6-11.
Temptations of 1923; (Gayety) Brooklyn 30-Nov. 4; (Empire) Newark, N. J., 6-11.
Town Scandals; (Empire) Providence, 30-Nov. 4; (Casino) Boston 6-11.
Watson's, Billy, Beef Trust Beauties; (Cohen) Newburg, N. Y., 30-Nov. 1; (Rialto) Poughkeepsie 2-4; (Empire) Brooklyn 6-11.
Williams', Mollie, Show; (Colonial) Utica, N. Y., 2-4; (Gayety) Montreal 6-11.
Wine, Woman and Song; (Lancaster, Pa., Nov. 1; Altoona 3; Williamsport 4; (Gayety) Pittsburgh 6-11.
Wonder Show; (Orpheum) Paterson, N. J., 30-Nov. 4; (Majestic) Jersey City, N. J., 6-11.
Youthful Follies; (Colonial) Cleveland 30-Nov. 4; (Empire) Toledo, O., 6-11.

Bragg, Geo. M., Vaudeville Circus; Chester, O., 30-Nov. 4.
Francis, Hypnotist; (Grand) Lincoln, Ill., 25-Nov. 2.
Hershey, the Great, Beach & Jones, mgrs.; Ishpeming, Mich., 30-Nov. 4; Munising 6-11.
Howell, Percy; Columbia, S. C., 30-Nov. 3.
Jack's Comedy Players, Jack McCoy, mgr.; Diamond, Pa., 30-Nov. 4.
Kamakura's, Charles, Hawaiians; Plymouth, N. C., 1-2; Aviden 3; Farmville 4; Tsrboro 6-7; Smithfield 9; Sanford 11.
Lucey, Thos. Elmore; Durham, N. C., 2; Graham 3; Burlington 4; Winston-Salem 5; Stateville 6.
Newsmen the Great, J. R. Keller, mgr.; Devils Lake, N. D., 30-Nov. 4.
Ohona & Mrsterions Hawaiians; (Lowell) St. Louis 30-Nov. 4.
Rajah Rabold Co.; Austin, Tex., 30-Nov. 4; Houston 6-18.
Rialdo's Dog & Pony Circus; Kansas City, Kan., 30-Nov. 2.
Reilly, Mel, Vaudeville & Picture Show; Grandview, Ia., 30-Nov. 4.
Silva Green Show, R. C. Puggsley, bus. mgr.; Bainbridge, Ga., 1; Quitman 2; Valdosta 3; Madison, Fla., 4; Tallahassee 5-6; Monticello 7; Live Oak 8; Lake City 9; Gainesville 10.
Thurston, Magician, Earl E. Davis, mgr.; (Grand) Toronto, Can., 30-Nov. 4; (Majestic) Buffalo 5-11.
Turtle, Wm. C., Magician; Edina, Mo., 1-2; Louisiana 3; Glasgow 4-5; Fayette 6-7; Excelsior Springs 8-9; Quenemo, Kan., 10; Emporia 11.
Vernon, Hypnotist, P. M. Jones, mgr.; Galesburg, Ill., 30-Nov. 4.

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

ADDITIONAL ROUTES ON PAGE 111

HOTEL ATLANTIC

1307 1/2 FRANKLIN, TAMPA FLORIDA. HANK ETHRIDGE, DELL McHERON

THE 20TH CENTURY SHOWS will open early in April as one of the biggest and best shows in the East. Now booking shows, bills and concessions. Address K. F. KETCHUM, Greenville, New York

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**NEW TENT CORPORATION
HEADED BY ED. P. NEUMANN**

**American Tent Corporation Opens Factory in
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Chicago, Oct. 27.—The American Tent Corporation, recently organized under the laws of the State of Illinois, has opened a factory and warehouses at 1419 Carroll avenue, this city, and will manufacture circus and carnival tents, side-show and pit show banners, seats, etc., or as its letterhead states, will manufacture "anything made of canvas".

The head of the new firm is Edward P. Neumann, who has been in this line of work for the past thirty years, starting with the old Murray Company and for the past eighteen years connected with the U. S. Tent & Awning Co. Mr. Neumann knows every detail of this line of work, from the office to the factory, and will have personal supervision of every piece of work turned out by his firm.

In an interview Mr. Neumann stated that he had already had an expression of confidence in his ability that was very gratifying; that for the past fifteen years he has been personally looking after the interests of Messrs. Mugivan, Bowers & Ballard, and the first order booked by

him for the new company was for the new 1923 canvas for the John Robinson, Hagenbeck-Wallace, Sells-Floto and Gollmar Bros. Shows.

Mr. Neumann further stated that his equipment was new thruout for building of tents, painting of banners, etc., and that he has the best union tent makers and most skillful artists in the country and is equipped to turn out an unlimited amount of work.

SELLS-FLOTO CIRCUS

Does Big Business in Some Dixieland Cities

Jackson, Miss., Oct. 26.—On its last swing thru the Southland Sells-Floto Circus, after somewhat varying Dixieland business, entered upon a whale of a fortnight just prior to its Memphis date. All of Mississippi, with the exception of one stand, has proved a gold mine.

Memphis gave the show a big day, and, on the run toward New Orleans, Clarkdale, Greenwood and Jackson, packed the six-pole big top to the ring banks in the afternoon. Night business in these towns exceeded expectation in each instance.

The route book of 1922, tabulated and edited by Bill Exton, special advertising agent, is the most pretentious ever gotten out on the troupe. It is filled with pictures of interest to all, it has much entertaining reading matter, and it is attractive in scores of respects where former booklets have been more or less blank. The sale of the booklet has been treble those of former years.

Chicago will be headquarters for the Sells-Floto family this winter, more so than ever before, because of the troupe's wintering in Peru, Ind., instead of Denver. That the show this winter will be doubled—framed on seventy 70-foot steel cars—is the word that comes along the grapevine. Many of the troupe will ride the show trains in from Ardmore, Ok., the closing stand, where "Home, Sweet Home", will be heard November 8.

Fred Ledgett, equestrian director of the John Robinson Circus, joined the show at Memphis for a visit of several days. Elbery Reynolds, well-known Kentuckian, who does more for Mayfield, Ky., than its Chamber of Commerce, returned to the show at Meridian. Floyd King, of the M. L. Clark Circus, visited the troupe in Memphis.

The show was thrown into sorrow at the news of the death of Billy Miles, legal adjuster of the Gollmar Show, shot down at Earl, Ark., the day Sells-Floto played Memphis. There are many close friends of Billy Miles with Sells-Floto, and they will take an active interest in the prosecution of the case by the Arkansas authorities.—FRANK BRADEN (for the Show).

Charles Ringling is expected in New York this week for several conferences.

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Also Tents, Rope, Rolling Field Kitchens, Pistols, Guns and other Army Goods.

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CARS FOR SALE

1 Stateroom Car, steel sheeted inside, 77 ft. long, heavy 6-wheel trucks, steel wheels, electric lights, Baker heater. An unusually high-class car; well equipped.

1 70-ft. Show Car.

1 56-ft. Show Car.

1 76-ft. Show Car, staterooms, dining room, kitchen, etc., 6-wheel trucks, Deeco lights, Baker heater.

Other Cars rebuilt and ready.

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SMITH BROS.

718-720 North Wells St., CHICAGO, ILL.

MAIN OFFICE OF HORNE

To Be Retained at Kansas City

Kansas City, Oct. 27.—I. S. Horne, general manager of the Horne Zoological Arena Co. of this city, returned about the middle of October from a summer spent in California, and in an interview with the Kansas City representative of The Billboard most emphatically stated that the main offices of this company would be kept in Kansas City, including the wagon factory, amusement devices and railway shop, and no branch of these departments would be established anywhere else. Somehow, erroneously, the impression was obtained that the Horne Zoological Company would be moved from here to Los Angeles, but Mr. Horne said that the company was simply establishing zoological and botanical gardens and aquarium at Los Angeles and Long Beach, Calif. Work has commenced on the rebuilding of the barns, yards, buildings, etc., that were destroyed in the disastrous fire of October 21.

BARNES CIRCUS IN QUARTERS AT DALLAS

The A. G. Barnes Circus closed the season at Gainesville, Tex., October 27, and will winter at Love Field Aviation Grounds, Dallas, Tex., instead of on the West Coast as in former years.

SPARKS TO WINTER AT MACON

Charles Sparks, manager of the Sparks Circus, informs that his show will again winter in Macon, Ga., at Central City Park.

WANTED

In large city. No labor trouble. Open shop conditions. A few Billposters who can make good. Write, stating age, previous experience, salary, etc. J. A. WALL, care Billboard, Cincinnati, O.

WANTED

First-Class Billposters

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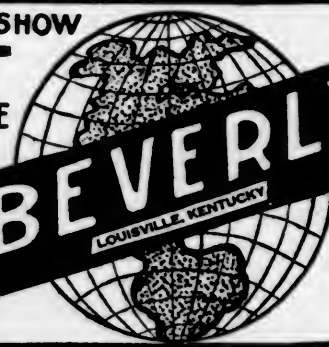
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LOUISVILLE, KENTUCKY

GOLDEN BROWN CHOCOLATES



CARS FOR SALE

Combination Sleeper, Diner and Baggage Car, 65 ft. over all, fully equipped for fast passenger service. One Stateroom, Cocking Range, Dishes and Bedding for 25 people. Just the thing for a one-car show. A bargain. Will sell half cash, balance in payments. Baggage Car, 65 ft. long, equipped for passenger service, cheap. Two very fine Stateroom Cars and one Privilege Car, fully equipped. All can be seen here. Immediate delivery.

ANDREW DOWNIE, HAWAII GREECE, MARYLAND.

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NOW BUILDING NEW AND COMPLETE OUTFITS FOR HAGENBECK-WALLACE CIRCUS, JOHN ROBINSON CIRCUS, SELLS-FLOTO CIRCUS, GOLLMAR BROS. CIRCUS.

OUTFITS TAKEN FOR STORAGE AND SALE.

WRITE US FOR PRICES.

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ASK THE
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WHY "BAKER" TENTS LAST LONGER AND LOOK BETTER

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"PERFECTION IN WATERPROOFING"

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Ringling Bros. and Barnum & Bailey
COMBINED

SAY:

★★★★ We have instructed our Canvas
Maker to arrange for the waterproofing
of all our material for next season by
your process. Yours truly,

RINGLING BROS. and
BARNUM & BAILEY COMBINED

(Signed) CHAS. RINGLING

MILDEWPROOF



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PROMPT SERVICE.

MANUFACTURERS OF CIRCUS AND CARNIVAL TENTS AND BANNERS.

W. H. MILES KILLED

Legal Adjuster of Gollmar Bros.' Circus Shot by Deputy Sheriff

Memphis, Tenn., Oct. 25.—W. H. Miles, legal adjuster for the Gollmar Bros.' Circus, was shot thru the abdomen by Deputy Sheriff E. J. Putman at Earle, Ark., on Monday, and died at St. Joseph's Hospital here the next night. Putman was placed under arrest after the shooting by Sheriff W. L. Fish of Crittenden County and gave bond in the sum of \$5,000. He was said by witnesses to have been drunk at the time. Mr. Miles, according to G. D. Calvit, assistant to Mr. Miles, had been sent to the side-show of the circus to quell a disturbance. He found Putman inside and persuaded him to go outside, suggesting that he go to see the big show. On the way out, according to Mr. Calvit, Putman became unruly and in an argument fired one shot. Miles fell. Dan Odum, manager of the circus, came to Miles' aid and sent a phone message to Memphis for an ambulance. Mr. Miles was rushed to this city, but died twenty-four hours later. Sheriff Fish and Assistant Prosecuting Attorney W. M. Burnett, of Marion, Crittenden County Ark., visited Mr. Miles at the hospital and after returning to Arkansas placed Putman under arrest.

A report that was given circulation here to the effect that objectionable shows and gambling devices were being operated in conjunction with the circus was vigorously denied by Mr. Calvit and officers of the town of Earle. The story printed in local newspapers at first was to the effect that Putman had shot Miles in a row over a gambling device which Miles had refused to have stopped after being warned. Mr. Miles was unnamed.

The deputy will be arraigned at Earle next Monday before Justice W. M. Hightstoe. Mr. Putman was declared to be a highly efficient and faithful officer and had never been in any trouble before. When approached for a statement Mr. Putman declared that he had nothing to say.

FULTON SHOW AND CARNIVAL TENTS

IT WILL PAY YOU TO COMMUNICATE WITH US BEFORE BUYING ANYTHING MADE OF CANVAS.

FULTON BAG & COTTON MILLS

330 WYTHE AVE., BROOKLYN, N.Y.
ATLANTA, GA. ST. LOUIS, MO. NEW ORLEANS, LA.
DALLAS, TEXAS.

Circus officials say they will endeavor to prosecute Miles' slayer. Mr. Odum conferred with counsel to this end yesterday. Mr. Miles was a resident of Los Angeles, Calif., where he was preparing to spend the winter. He was the sole support of a crippled father and one sister, who live at Los Angeles. Mr. Miles was a member of the Elks, Knights

of Pythias and the Moose. It had not been determined late tonight where the body would be sent for interment.

RINGLING-BARNUM IN ATLANTA

Atlanta, Ga., Oct. 26.—Monday was circus day and, as usual, the rain became very busy

until about four in the afternoon. The Ringling Bros.-Barnum & Bailey Shows arrived in Atlanta early Sunday morning from Columbus, Ga., coming thru with their 100 cars in six sections and twelve engines. Mr. Waites, superintendent of the Terminal Station in Atlanta; Superintendent Chandler and Assistant Superintendent Farrar of the Central of Georgia R. R., went on to Columbus to oversee the moving and safe arrival of the large caravan in Atlanta.

While here the rain interfered with their afternoon performance to some extent, but as the evening was clear the big tent was filled to capacity and many were turned away. As space was limited the two a-de-shows were combined under one canvas and one admission was charged.

Edwin P. Norwood, publicity man, informed The Billboard representative that while they were in Houston, Tex., the white ticket wagon was stationed in front of the Rice Hotel in order to divide the crowds.

HONEST AND LUCKY BILL SHOWS

Kansas City, Oct. 26.—Grace Wilbur Brown, of the Lucky Bill Shows, who was in Kansas City October 19 to 22, called at the Kansas City office of The Billboard and gave the following notes of the show:

The Honest Bill & Lucky Bill Shows closed October 13 and put into Lancaster, Mo., for the winter, where the equipment, horses, stock, etc., are stored. Honest Bill and family left shortly thereafter for their home at A/la, Ok. Lucky Bill and family went to their home in Quenemo, Kan., and Miss Brown was on her way there, passing thru Kansas City for a brief visit. Just a week before these shows closed three baby lions were born which are said to be exceptionally fine specimens and beautifully marked.

The following old-time circus performers were recently seen in Sheboygan, Wis.: Billy and Al Burkhardt, Jess Kemmer, Bob and Olive Nelson, Fred Bagemall, Harry Bishop, Neal and May Stett.

"DRIVER BRAND THE BEST ON EARTH"

TENTS

CIRCUS AND SHOW TENTS THAT BEAT ALL OTHERS

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DRIVER BROTHERS, Inc.

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Phone: Haymarket 0221

UNDER THE MARQUEE

By CIRCUS SOLLY

Pewee, the acrobatic clown, and his goose act worked at the Shriners' Circus at Houston, Tex.

Sells-Floto will again have the Hannaford act, with "Poodles", next season.

Seen in the lobby of the Rice Hotel, Houston, Tex., the other day were Ben Anstin and Jake Newman. What's the news, J. B. and J. D.?

Eddie James, chief and manager of the baseball club on the Clark-Sanger Show, has returned to the show after a week's confinement in a hospital.

Sam Freed writes that this season was the first in fifteen years that he hasn't trouped, but that he will have his own show, an overland outfit, on the road next season.

Henry C. Pullman, formerly in the circus business, is at the Strand Theater, Buffalo, N. Y., where he has been taking tickets since 1913. He is 84 years old.

Peggy Waddell, of Oriental fame, is now learning to do Hawaiian, and trying a new racket. Ray-Glum will leave track work and do different acts in the big show.

The circus tariff hearing was reached in Washington last Thursday. By common consent, J. W. Kelly conducted the discussion for the circus folk.

A little bird whispers that it (the bird) was told when the Sells-Floto Circus goes into Peru, Ind., that show will absorb the John Robinson Circus.

According to report on Broadway at least four new circuses on rails from ten to twenty cars each and three new wagon shows will be launched for the next season.

The Hagenbeck-Wallace Circus did good business at Macon, Ga., October 19, and the Ringling-Barnum Circus capacity business October 24. Both shows pleased.

Roland Douglas, having closed with the Sells-Floto Brigade, is now heading "The Black Panther Club" over the "Lye" paste route—Texas, Oklahoma and Arkansas.

Major Joe Lessing, who was on the John Robinson Circus side-show, has returned to Cincinnati for the winter. He made a call at The Billboard offices last Thursday.

Andrew Downie announced the other day in The Billboard's New York office that he has booked the Walter L. Main Circus for five big fair dates in the East for season 1923 under flat guarantees.

William Marks, of the original Marks family of circus performers and at one time with a New York Hippodrome production, is doing his "rube" clown advertising for some stores in Orlando, Fla.

Cy Green, the rube, informs that he is doing his real rube character with the "Old Homestead" photoplay, and will continue with the picture this winter. He has already made Boston, Lowell, Lawrence and Lynn, Mass.

Since leaving the Gentry Show as boss butcher, Ed C. Brown is now located in Richmond, Mo., where he will remain until the first of April. He has not decided with which show he will be connected next season.

Prof. Candler reports that his Famous London Punch and Judy Show scored big at the New Lyric Theater, Mt. Clemens, Mich., October 21. Candler expects to give exhibitions in the Toyland of a department store Christmas.

Solly hears that the Patterson circus will go out again next season, enlarged over last year, and that James Patterson is determined to have no graft or coach. "That's the ticket."

What made the John Robinson Circus miss a night show in Baltimore, Md., some time back on one of its appearances in that city? Several say it was because the lot was very hot during the afternoon.

Jack Sweetman, feature drummer of the Newton & Livingston "Uncle Tom's Cabin" Company, and brother, J. Howard Sweetman, extromper, of Circleville, O., spent a day in Cincinnati last week looking over the show shops.

It is nothing common for an audience of 3,000 and over to assemble in railroad yards to welcome the arrival of the wonderful Sparks Circus train in many towns and cities, says a general agent in no way connected with this model circus.

Thomas Whiteside, of the Whitesides Trio, wire act, which closed with the Gollmar Bros' Circus after a seventeen weeks' tour, is back with the Jack Moore Troupe, playing Shrine indoor circuses, opening at Grand Forks, N. D., week of October 16.

Ray Fortune was a visitor at the home offices of The Billboard last Wednesday. Had been with the Linker Bros' Circus-Vaudeville Motorized Show, which closed the season at Hopdale, O., October 17. One more truck will be added to this show next season, which will make five one-ton trucks.

Carrie M. Scott, formerly in vaudeville and burlesque and with the John Robinson, Hagenbeck-Wallace and Howe's Great London shows, is now located in Memphis, Tenn., with her husband, J. T. Etzel, known in minstrel and circus as Jack T. Crawford. They have a large stock, poultry and duck farm there.

There was a wagon show on the road the past season that used the horse top on clear

Managers of Cuba and Florida Parks and Expositions, Also Booking Agents, Take Notice!

I am ready to book for this winter and season 1923, the best organized Wild West on road, for Free Act, Expositions or Parks. I carry 10 head Long Horn Steers, all real buckers; 10 head Contest Bucking Horses, 10 head Saddle Horses, 1 High School Horse, 1 High Jumping Horse, that jumps automobile; 3 Trick Bucking Mules, 4 Buffaloes, 5 Educated Goats, 1 Mind Reading Dog, 15 real Combs and Cowgirls. We produce every act that is presented at the big round-ups. Guarantee satisfaction or no pay. Flat rate or per cent. Write or wire MILT HINKLE, South American Kid, week of Oct. 30, Bennettsville, S. C.; week of Nov. 6, Greenville, N. C.

the Ringling-Barnum No. 1 Advertising Car, who will spend the winter in Louisville, Morris will be in Louisville for a few weeks.

Minnie Fisher writes that she closed with the Sells-Floto Circus at San Francisco August 27, and made an overland trip to Beaumont, Tex., her home. She made the trip, 2,700 miles, in an auto without accident, and had only three tire punctures over some of the worst roads possible. She crossed the Oatman Gold Mine Trail, coming thru Arizona, and at one time was over 12,000 feet above sea level. She also crossed the Mohave Desert and Petrified Forest, a wonderful sightseeing trip. She played several one and two-day engagements on the trip, spent two weeks at home and is now at Galveston, Tex., preparing to open with the Sprine Circus, managed by Bob Morton. Miss Fisher is under contract with Mr. Morton for several weeks' work.

Andrew Downie came mighty close to selling his entire circus interests and property on a recent visit to New York. Report has it that he was offered his asking price within \$5,000 and refused to budge. He will spend a season at Hot Springs, Ark., during the winter, and a few weeks at Medina.

Driver Brothers, tent makers, of Chicago, delivered a brand new big top to the Sparks Circus in time for its Norfolk, Va., performance. This took the place of one made earlier in the season by another Chicago firm which did not stand up to specifications, according to W. H. Middleton.

John B. Ryan, of Sioux City, Ia., says: "About thirty-eight years ago, when I was a small boy, my aunt took me to see a circus at Jackson, Neb. That circus was the Ringling Bros. It was a small wagon show then, and, if I remember correctly, they had one elephant, a singing clown and the lady that did the bare-

back riding act was a very large woman. Today the Ringling Brothers have the greatest and largest circus in the world, which I think goes to prove that it pays to give the public good, clean entertainment. It must be true or they never could have grown from a small wagon show to the largest circuses in the world today. It might be a good plan for some present-day circus owners to follow the methods of the Ringling Brothers and put out on the road a clean and worthy show, free from all graft. The clean show is here to stay."

From Frank Harper, Galesburg, Ill.: "I wonder if the trouper on the Ringling Show remember August 15, 1889, at Lewistown, Ill., when the natives rebuffed to the wonderful billing that Albert Ringling had given the show? They thought they were going to see a show larger than Forepaugh's, but they stayed and saw the show anyway. I believe this day was the turning point for the Ringlings. Who remembers the Hamilton Bros' Circus that was launched at Lewistown, Ill., in the early 90s, with Will Hamilton and wife, who were the principal riders; Billy Shields, who walked a guy rope from the ground to the top of one of the center poles as a free attraction; Otis Hamilton and brothers, tumbling act; Fred Churchill, producing clown? This show, under proper management, would have become a large circus."

Writing from North Wilkesboro, N. C., October 24, Rex M. Ingham says: "The M. L. Clark Show played here last month and the writer spent the afternoon and evening visiting the show. Howard King is on the front door and has a sunny smile and a hearty hand-clasp for visiting trouper. M. L. Clark is hale and hearty looking and looks as tho he would troupe for many more seasons. The

A TRIBUTE FROM CLOWN ALLEY



Clark and McCullough, formerly of the white tops, but now in the "Musio Box Revue" at the Musio Box Theater, New York, received the tribute pictured above from the clowns of the Ringling Brothers-Barnum & Bailey Circus.

A. R. Painter writes that he is in the Lakeside Hospital, Ward H, Cleveland, O., flat on his back and needs help badly, appealing to his friends for aid. He has been in the business for thirty years and this is the first time that he has had to ask for help. Painter says that he had to leave the Hagenbeck-Wallace Circus at Detroit on account of sickness and has drawn his last dollar from the bank.

Edward P. Neumann denies that Mngivan, Bowers & Ballard are backing his new venture, known as the American Tent Corporation. He declares that there is not a cent of capital in the new venture save what he, his wife and his relatives have subscribed. Rumors, persistent before the new firm was formally launched and even more insistent since, affirm otherwise, but Mr. Neumann ought to know.

Tags were put out by the Chamber of Commerce of Cedartown, Ga., at its expense, advertising the Sparks Circus as the cleanest show in America—Cedartown's biggest day—bring the whole family—you get your money's worth—Thursday, October 26. J. B. McCallan informs that the show lived up to all advance notices and that it will always be welcomed back by the Chamber of Commerce and the entire county at any time in the future.

J. Raymond Morris informs that he was discharged from the hospital at Little Rock, Ark., October 18, and left that city two days later. He stopped over in Memphis, Tenn., and saw the Sells-Floto Circus October 21. He thanks Herman Joseph, "Poodles" Hannaford and other members of that circus for their kindness. He arrived in Louisville, Ky., the following morning and met A. D. Newberger, of

big show acts are of a higher class than acts usually carried with an outfit of this size. The wire act of Miss Miller is in a class by itself. Bob Peasley is ringmaster and also does a cannonball act that is very good. Mrs. Peasley is working a ladder act, gets a hand. Visitors on the lot included George W. Gossett, who was on the 101 Ranch Show, and several other outdoor showfolk. The Clark show is up to date and well worth looking over."

The Florida Times-Union, Jacksonville, dated October 24, carried a splendid notice about the Hagenbeck-Wallace Circus. The article was by George Hoyt Smith, and carried the following head: "Jax Places Its Stamp of Approval on the Hagenbeck-Wallace Circus—Clean, Bright, Entertaining, Snappy and Wholesome." To quote one paragraph: "It was Hagenbeck-Wallace's Shows in Jacksonville yesterday, and if ever they come back this way there will be two more big crowds of people ready for the doors to open and thousands of people willing to see it again." The Jacksonville Journal of the same date published an editorial charging the show with swindle, but Jos. P. Sullivan, a South Jacksonville reader of The Billboard, writes that said editorial was exaggerated.

The sad demise of Wm. Bullion (Bill) Ice) cast a gloom over his numerous friends in the show world in Detroit. He had been ill for over a year with dropsy and other complications, but was able to be around, where he was a familiar figure in the lobby of the Burns Hotel, and was visited daily by many friends. Bill was a loyal friend and that he was generous to a fault is conclusive, as he never known to turn a deaf ear to an appeal of a friend. His popularity among his friends was attested to by the many beautiful floral tributes and messages of condolence to his bereaved widow, who had been suffering in her devotion and service to Bill during his long siege of illness. Funeral services were held at the St. Lea R. C. Church and interment was in Mt. Elliot Cemetery. All pallbearers were showmen of the indoor and outdoor show world.

The following is from Harry LaPearl, Huntington, W. Va.: "During the Tri-State Fair here, a number of old trouper got together and decided to entertain the showfolk who were playing the fair. Jim Brackman, Howard Brackman and the writer engineered the party, and Mrs. Jim Brackman served the eats. The affair took place in Brackman's Costume Shop. Harold C. Thomas, who formerly worked on his hand for the fair, brought eight of the band boys to play for the dance. Several speeches were made. Nellie Jordan, of the Jordan Girls, wire artistes, put over a hum-dinger, as did Floyd Nelson, of the Flying Floyds, and Howard Brackman. In addition to this there was a clown band entertainment and a sketch, entitled "Ghost in a Pawn Shop". This was put on by the Three Startlets, Howard Brackman and the writer. Several of the male members of the party attempted some acrobatic stunts on the slippery floor, such as head spins, allops, standing backs and standing forwards. Some of the boys got over to their feet and some didn't."

C. A. Conyers, of Macon, Ga., writes: "The Hagenbeck-Wallace Circus showed here October 19 to a very small matinee and only a slightly larger night house. The people may not have the money to spend or they may be waiting for the Ringlings, who are here on the 24th—probably a little bit of both. However, the Hagenbeck-Wallace Show, deserved capacity business. I have never seen equipment in better condition or better handled, and the parade with fourteen open dens is certainly a flash. The performance is above the average and introduces three brand-new features for a circus—a fox hunt, a whip act and the Australian woodchoppers. The show was under the auspices of the local lodge of Elks and located in the center of the race track at Central City Park. A carnival company occupied the grounds leading to the track and as a result the circus side-show did nothing. Competition may be the life of trade, but when you put a 28-car circus on the same lot with a 30-car carnival something is going to happen to one of them, and in this instance the carnival was the winner. Had a pleasant visit with my old friend Bert Cole on the H.-W. Show, and who had a big business here on banners. Also had the pleasure of meeting Mr. Curtis, the inventor of the seats and canvas pool."

J. F. Pennington submits the following "Do You Remember?": When the Cooper & Jackson Show was in Old Mexico in 1882, became lost one night and Alex. Mervine brought up the big bull, Bolivar, to the front and made him make the Mexicans tell them the road? In 1883 when the Sells Bros. showed Colorado Springs, Col., and an enterprising billboard covered the rocks in the "Garden of the Gods", and then had to wash the hills off? The big circus fight between Sells Bros. and Adam Forepaugh from Columbus, O., to Portland, Ore., in 1891? When one of the cars of the Miles Orton Show burst up on the run to get out of the way of the Sells Bros. in 1884? When Miss Berry went to Hancock, Mich., and put out circus on a dollar and six bits? When J. Ingham and J. F. Pennington in 1895, at Burlington, Kan., got some Jewish people to back them in putting out a show to be called S. L. Barrett & Company, but was stopped by an injunction of S. H. Barrett? When Col. Fred Brey used a ladder to post bills with? When L. S. (Zeke) Greenhaw was programmer with the Al Huddell Show? When Jerry Keller was the agent of the "Pair of Country Kids"? When James Thatcher and J. F. Pennington had out the first traveling moving picture show in 1897? When Charles Adress got the elephant from the Missouri River into Kansas? When Billie Burke had the clown elephant (Sidney) with the Sells Bros' Show?

HANNAFORD-BREEN WEDDING To Take Place in New York City November 14

On the morning of November 14, in New York City, there will be united in marriage at the Little Church Around the Corner George Hannaford, brother of "Poodles", of the famous Riding Hannaford family of the Sells-Floto Circus, and Katherine Breen, daughter of Thomas (Continued on page 93)

THE CORRAL

By ROWDY WADDY

What has become of Montana Jack Ray? Jack, the hands have been missing your comedy!

One of the hands wants to know if Sober Sam is not living up to his sobriquet (sober), that he has not been heard from of late. Can't tell from a distance. Sam, you tell 'em.

Who is the best bronk rider? Roper? Bull-dogger? Trick rider? Relay rider (man or woman)? Or any other special line? How do you know? Has it ever been officially decided? Where?

The news reaches us that the well-known Wild West showman, R. C. (Jack) Carlisle, has gone into the moving picture producing business in the East. Plans are to take West erns, both short story and several reels, as features. Jack has been in pictures off and on for a number of years and is now interested in a moving picture corporation, of which he will be the head. With his experience and proven ability the Carlisle productions should go over successfully.

The following article, recently appeared in a Los Angeles daily (title not known to the writer, to give credit): "The remarkable marksmanship of a cowboy actor in a forthcoming motion picture production saved Karl Brown, cameraman, and his assistant, Ed Coffee, from almost certain death when they were charged upon by a maddened buffalo bull near Antelope Island, Utah. It was revealed in a message received in this city today. With barely a foot of space to shoot thru, aiming between men and horses, the cowboy, Ed Jones, felled the plunging animal with a shot thru the heart just in time."

C. A. Wilson wrote from New York City: "Would like to know who is the better roper, in your opinion, Chester Byers or Will Rogers. Some say one and some the other. Maybe, however, this could not be decided unless they should happen to meet here in New York at the Madison Square Garden during Tex Austin's contest. I hope they both enter." The foregoing is not reproduced to stimulate any argument or discussion (and Rowdy Waddy would make no comment on it), but merely to show that there is a great deal of interest being manifested as to who would win, in any line, at a big final contest to be held each year.

Texas Slim Collins and wife, accompanied by Billie Waikie, one of the ladies with Slim's combination of exhibitionists, paid The Billboard a visit one day last week, while playing the fair and festival in Covington, Ky., with two of their three attractions, all motorized. Mr. Collins stated that last spring's unfavorable conditions made it unsuccessful for his Wild West show venture, but that he is framing his equipment and will have a nifty outfit and show on the road next season. "Cherokee" French also is with them, having in charge a snake exhibit, the other shows being Slim and the Mrs. in shooting, impalement and roping and other Wild West features, and a "Submarine" illusion, the first and third being presented at Covington. They are working South for the winter.

Nellie Braden writes that on October 6 she closed a season of twenty-one weeks with D. L. Benson's Lone-Star Wild West Show, which was both pleasant and successful. The show opened last spring with the Canadian Allied Shows, with which it remained for seven weeks and then pulled back to the States for the Maine fair, closing on the date above mentioned. Nellie states that the Benson Lone Star show will open early next spring with an all new outfit, including sawdell, three motor trucks, etc., and will doubtless be one of the best overland shows in the business. The roster of the show included D. L. Benson, owner and manager; "Blackie" Benson, trick roping, big catches and bronk riding; Bruce Fuller, glass-ball shooting, and rider; Nellie Braden, foot roping, bull whip manipulator, and rider; Corina Hlatstat, trick and fancy riding; Buster Gidding, bronk rider; "Jinks", a comedy bucking horse rider and "horse thief"; Gertrude Crumpton, tickets, also rider; Jim Crumpton, boss canvasman, with two assistants. "Picnic Shorty", Nellie says, is small in size, but has been giving the boys a "picnic" in trying to stay on his back.

Notes from the Dakota Max Show: The show has been doing a nice business with the Brown & Dyer Shows, playing fairs in the Southeast. Jack Knapp, late of the Julia Allen Show, recently joined, and is making 'em laugh with his clowning. Joe Carney is still with the show, doing roping and bareback bronk riding. Tom Boyatt works the burdle mule and Rube and doesn't need a makeup to put it over. Smiling Jim Carey is faring nicely after having his knee dislocated by the notorious horse, Calgary Red. He is doing horse roping and has a few "new ones" up his sleeve, which he refuses to divulge until the show hits winter quarters. Tex, Leroy and wife (Pauline) are with the show. Tex, riding bronks and scratching 'em in the neck. Earl Hoke, a hand just in from Montana, is due credit for his riding 'em clean, both bareback and with saddle. California Glenn is not doing trick riding, owing to an accident a few weeks ago, but is still handling freights gracefully. Dakota Max makes the openings and draws the crowds with his masterly-trained horse, Billy. At Dinu, N. C., the show put on a free act in front of the fair grounds grand stand, giving two performances daily, and they liked it. Rufus Brown has charge of the stock, which is in fine-looking condition. William Evans and George Veichey are hostlers. George Fosse, pony boy; Thomas Deal is head cook (and is sure feeding the boys a-pleaty); "Red" Watkins is writer and Cicero Smith is electrician, with Jim Brooks as assistant. The performance is being put on with snap and precision. When the Brown & Dyer Shows close their season Dakota Max will take out his show on wagons, playing Southern territory all winter.

Paul Case, whose address is Box 27113, San Quentin, Calif., writes to The Billboard, in part, as follows: "I am confined in the San Quentin prison, having been here eight years

Fable and Facts



TWO boys stood looking at the big circus posters announcing the coming of the "Greatest Show on Earth". Among the pictures was one of a trained elephant standing on his head. "D'yer tink he kin do dat?" asked one skeptically. "Shure he kin, der ain't nothink a elephant can't do."

There isn't much The Billboard can not do toward introducing you, your merchandise or your services to the Show World. It will grasp you by the hand, look you in the eye and tell you in plain language just what to expect in the way of increasing your business.

Know-how is the stuff that will capture the biggest trade you ever had. Greater possibilities and a broader sphere of business activity that has been awaiting you all along are now at your command—opportunity is knocking at your door, will you meet it with a determination to forge ahead or pass up a business chance—a clean-cut solution of problems constantly confronting you—the very thing you need in your business battle.

The Christmas Billboard, to be issued December 11th, dated the 16th, the edition of which will be 101,000 copies, is the red signal that no time is to be lost if you want to invest for big returns with safety.

Special position for your advertisement will necessitate copy reaching the publication office by or before November 25th, as no preferred position will be guaranteed after that date. The last forms will close in Cincinnati Saturday midnight, December 9th.

Delay is dangerous. Better be safe and satisfied. Send your copy NOW.

The Billboard Pub. Co.
 New York CINCINNATI Chicago
 St. Louis San Francisco
 Philadelphia Kansas City Los Angeles
 London, England, Office:
 18 Charing Cross Road, W. C. 2

and nine months October 14, on a life sentence for murder. When I came before the Board of Directors for parole my case was postponed until June, 1924. I am now trying to interest Governor Stephens, seeking a commutation of sentence to fifteen or twenty years. I need letters of reference concerning my habits before this mishap, coming here in 1914, and would appreciate it greatly if my old friends, some of whom are listed below, would each write a letter, addressed to Governor Stephens, Sacra-

mento, Calif., but mailed direct to me here at San Quentin, so I may file them with my application for clemency. Favorable letters would doubtless have a great deal of weight, and might be the means of helping to swing the gates ajar. Those boys and girls who are making the contests could sign joint letters. Here is a list of some of my old friends referred to above: Hingo Strickland, Herb (Buffalo) Hunt, Jesse Coates, "Shorty" Lambert, "Bronco" Bob Mason, Steve Bailey, Bert Collins, Reese and

Ben Brown (not brothers), Bob O'Donnell, Harry Lewis, "Gas Pipe" George, Dakota Max and Mrs. Sanders, Tillie and Johnny Baldwin, Lulu Parr, Cora Fielding, Goldie Griffith, Prairie Rose Henderson, "Little Montana", Slim Freidenthal, Harry Brennan, Ford and Ad Day, Jane Bernoudy, Tex, Driscoll, Joe Rickson, Benny Corbett, Neal Hart, Bill Gritinger, Slim Lucas, Bud Osham, Hoot Gibson, Rusty Tubb, Kiser Eades, Roy (Buffalo) Jones, Charlie Downum, Charlie Workman, Ed Conner, Goldie St. Claire, Ethel (Bobby) Paterson, Jess McGraw and many others whose names just now do not come to my recollection."

A letter from that liked-by-everybody old-timer, W. W. Dillingham, along with which he renewed his subscription to Billboard for three years, informed that he is doing fine with his Dillingham Theater movie house, at El Dorado, Ark., at which he presorts much of his favorite atmosphere, Westerns. Incidentally, the theater was robbed some time ago of some \$116, part of an amount left overnight in a locker. It was thought that someone in the employ of the theater "nipped it". A portion of "Dillie's" letter caught the writer's fancy, and, by the way, carried some significance. He said: "Well, you old devil! I have been trying for ten years to figure you out, but so far, I have made a failure. Truly, 'William', you are but one to have been puzzled—alho some have been 'positive', and some have written that there could be no mistake, as they 'kuow' who Rowdy Waddy is." What has "fooled" a lot of the folks is that in case some current news arrives at the Cincinnati office, one of the staff there writes it up, so it will appear in print as soon as possible. Another "fooler" is that several quite decent writers contribute to The Corral now and then, and some of those knowing the circumstances and who would know about them make one of these "fall guy". By the way (and this isn't telling a great deal), Brother Dillingham, did you ever get far out North Main street in Fort Worth, on a line with the old Pacific Hospital? As you kuow, in the early '80s herds of cattle comprising thousands passed over that same land. And "Rowdy Waddy's" father (in 1884) purchased a small tract there on which he erected several long troughs, also the first windmill ever seen in that territory. Water was free to all the herds passing there. Which instance many of the old heads still living will doubtless remember. But, because of "drifting from home" at a tender age, this is not informing as to the identity of "Rowdy Waddy". What's the difference, anyway, since he's for anything that will aid Wild West exhibitions and Frontier sportsmanship?

CLARK SHOW IN BATTLE

There was quite a lively time in Wake Forest, N. C., October 21, when the M. L. Clark Show was there. A free-for-all fight took place and three men were injured by pistol bullets. It is said that the trouble grew out of ill-feeling between the show people, who had pitched their tent in the cotton mill district of Wake Forest, about a mile from the college campus, and the people of the mill district and visitors from the Falls of Neuse mill and elsewhere.

The Raleigh (N. C.) Times in its issue of October 24 carried the following report: "About eleven o'clock Saturday one of the show people, Andrew Jones, shot Vanne Mangum, of the Falls of Neuse, thru the calf of his leg, the bullet coming out about his ankle. This was the way the fight started and which lasted for some ten or twenty minutes, resulting in three injuries. Clark's star juggler, Bob Peasley, was struck by a bullet in his arm, breaking the bone. Another member of the troupe was hit in the back by a volley of gun shots, but was not seriously injured. Mangum and Peasley were treated for their wounds at the Wake Forest College Infirmary. As to how many were engaged in the unusual combat, there are varied and different estimates. The truth of the matter is no one seems to know anything definite, but certain it was that a large number responded to the insult and injury by the circus man, when he shot Mangum, and immediately there began a fusillade upon the show grounds from ambush surrounding the big tent. Due to the confusion and dim lights the police were unable to make any arrests. Mayor Mills of Wake Forest issued a warrant for Andrew Jones, the show employee who fired the shot that started the combat, but it is said that he left the vicinity early Sunday morning.

I. A. B. P. & B. LOCAL NO. 5

St. Louis, Oct. 26.—A card from Brother Daily states that he will soon be back in St. Louis after a long season with the No. 1 Advertising Car of the Sells-Floto Circus, which closed at Ardmore, Ok., October 25.

Jim Savare, a veteran circus billposter and a member of Local No. 3 of Pittsburg; Harris Schwetter, of Local No. 3; John LaBroco, of Toronto Local, and W. Kemp, of Detroit Local No. 43, have arrived here from Dallas, Tex., where the No. 1 car of the Barnes Circus closed its season. The boys report that they had a good season with the Barnes show and look forward to an early opening next season.—B. F. MILLER.

THE LEHRTERS ARE BACK

Chicago, Oct. 26.—"Whitely" Lehrter and wife are back from a season with the Walter L. Main Circus, where Mr. Lehrter was boss canvasman. He told The Billboard that a splendid business was done on the season and that he has been re-engaged for next year. He also said the performance was a good one all the way thru.

SELLS-FLOTO CIRCUS

1922 Route Book Now Ready
 With complete roster of show, route, etc., containing scores around lot and trails

Price, \$1.00
 BILLY EXTON, Toledo, Ohio.
 237 W. Delaware Ave.

Snakes and Monkeys
 Western Snakes, 35c pound. Seasoned Dancing and Tumbling Monkeys, \$25 to \$50.
 DAN NAGLE, 72 Cortland St., New York City.

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES
WITH ITEMS OF INTEREST TO MUSICIANS

IMPORTANT SPEAKERS CARDED FOR N. A. A. P. CONVENTION

Program Includes Live Topics and Other Features of Importance to Owners and Managers

Chicago, Oct. 28.—The Program Committee of the National Association of Amusement Parks, consisting of Milford Stern, Palace Gardens, Detroit, Mich.; Judge Charles A. Wilson, Fontaine Ferry Park, Louisville, Ky., and A. R. Hodge, Riverview Park, Chicago, has prepared a program with the assistance of members of the association that promises to be the strongest ever offered delegates attending an annual meeting of the N. A. A. P. Every topic on the program is a live one, in the words of President McSwigan, and it will be a privilege to hear such topics, discussed by America's foremost park owners and managers.

The convention opens Wednesday, December 6, at 10 a. m., and will continue for three days. The evenings will be devoted to the study of the countless devices, novelties and merchandise on exhibition in connection with the convention.

The program:
DECEMBER 6
10 a. m.—Address of welcome: Mayor Wm. H. Thompson, of Chicago.
Response by A. S. McSwigan, president of the N. A. A. P.

10:30 a. m.—President's address: A. S. McSwigan, Kennwood Park, Pittsburg, Pa.
11 a. m.—"Problems of the Small Parks and Ways To Overcome Them," Tobe Watkins, Forest Park, Davenport, Ia.

12 m.—"The Radio in Amusement Parks."
1 p. m.—Luncheon in Convention Hall.
2 p. m.—"How To Win Public Confidence," Robert J. Eustace, Lakewood Park, Waterbury, Connecticut.

3 p. m.—"Co-Operation Between Heads of Departments," Charles Rosenzweig, Palace Gardens, Detroit, Mich.
4 p. m.—Address by the Rev. Johnston Myers, pastor Immanuel Baptist Church, Chicago.
5 p. m.—"The Blue Law Situation," F. C. Dalley, secretary Anti-Blue Law League of America, Washington, D. C.

6 p. m.—Dinner in Convention Hall.
DECEMBER 7
10 a. m.—"The History of the Amusement Park and a Prophecy of Its Future," R. S. Uzzell, R. S. Uzzell Corporation, New York.

10:30 a. m.—"European Parks and Amusements," Arnold Nebie, Kentucky Derby Co., New York.
11 a. m.—"What Is the Matter With the Carnival?"

11:30 a. m.—"The State Fair as a Competitor of the Amusement Parks," Lewis A. Coleman, Riverside Park, Indianapolis, Ind.
12 m.—"Construction and Maintenance of Park Roads," Henry A. Marbach, chief engineer, Lincoln Park Board, Chicago.

1 p. m.—Luncheon in Convention Hall.
2 p. m.—"Inspection and Construction as Factors of Safety in Riding Devices," Benjamin E. Winslow, chief engineer Chicago Building Department.
3 p. m.—Equitable Contracts. Report of Committee.

4 p. m.—"The Psychology of Modern Electric Lighting," Thornton Kinney, Albot Kinney Co., Venice, Calif.
5 p. m.—"Park Publicity."
5:30 p. m.—"The Greatest Business Getter I

LOUIS STAUCH LEAVES CONEY

New York, Oct. 27.—Louis Stauch, one of the old time business men of Coney Island, and for many years proprietor of the hotel bearing his name, has retired from business, and expects to live at Newport, R. I., where, it is reported, he has bought a home.

Stauch's was sold several months ago to the Board Walk Improvement Co., which is controlled by the United Cedar Co. The price is quoted as \$500,000, although the property has been considered worth a million.

Stauch, who is 61 years old, started in the hotel business 13 years ago in a small dance hall called the Newark House, where he was a piano player and later bartender. He saved his money, and after some years, started in for himself. He has been burned out twice at Coney Island, with a loss each time of from \$200,000 to \$400,000, but has been more successful with the present property. He was divorced from his wife, Matilda, two months ago.

Stauch's will be conducted for the next year by Julius Berkowitz, who has been with Stauch for 18 years, starting as a clear boy and recently serving as manager. After the year is up the improvement company will, it is said, spend \$500,000 on a new hotel facing the boardwalk, with swimming pool, ballroom and restaurant.

CHARLES ABRAMS IN CINCY

Charles Abrams, well-known showman, was a caller at the home office of The Billboard last week and reported that he again enjoyed a successful season at Dominion Park, Montreal, Can. He entered the show business as an usher at the Robinson Opera House, Cincinnati, forty years ago, and later was advertising man at the Fountain Theater, now Keith's Theater, in the same town. After visiting relatives in the Queen City Mr. Abrams will return to New York to renew his regular winter activities in theatrical advertising.

Ever Saw," George A. Schmidt, Riverview Park, Chicago.

6 p. m.—Dinner in Convention Hall.
DECEMBER 8
10 a. m.—"Insurance Situation."
10:30 a. m.—"Reports on New 1922 Devices."
11 a. m.—"Admission Tax Situation."
1 p. m.—Luncheon in Convention Hall.
Afternoon Session—Executive Meeting.

HOFMANN AMUSEMENT COMPANY

A communication from Joseph A. Hofmann announces that he is no longer manager of Edgemond Park, between Walnutport and Danielsville, Pa., and he has organized a company in the former town known as the Hofmann Amusement Co., which has an authorized capital of \$50,000. Mr. Hofmann is president and general manager of the new company, George Eck secretary and Astor F. Bittner treasurer. The company, he says, will operate rides and concessions next season.

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

CONEY ISLAND HOTEL MAN

Seriously Wounded in Saving \$8,000 From Hold-Up Men

New York, Oct. 23.—Peter Cashapes, owner of the Mardi Gras Hotel and a motion picture theater at Coney, may pay with his life for diamonds and Liberty Bonds worth \$8,000, which he saved from bandits who shot him early yesterday morning.

At the Coney Island Hospital today it was said that his condition was critical. Cashapes was wounded in the chest, the bullet piercing a lung.

The hotel owner was entering his home at 1606 Surf avenue when three men confronted him and ordered him to put up his hands. Instead of complying he drew his revolver and began firing. The robbers returned the fire and Cashapes dropped to the ground wounded.

Patrolman Byrne heard the shots and ran to the scene. He pursued the fleeing men and engaged in a running fight with them, but they escaped.

Cashapes had in his pockets \$3,100 worth of Liberty bonds, \$500 in cash and was wearing a diamond ring and stick pin valued at \$4,500.

TO INCREASE ZOO POPULATIONS

Sol Stephan, general manager of the Cincinnati Zoological Gardens, was visited last week by George W. Perry, secretary of the Cleveland (O.) department of parks, which operates the Brookside Zoo, and Dr. Harry M. Wegforth, of the Zoo at San Diego, Calif. The visits were in reference to the further development of the zoological gardens in their cities.

Fallsades Park, Havana, Cuba, which was closed during the summer, is expected to reopen this month. It is run by a Mr. Johnson, of Coney Island, who looked after his interests at the New York resort during the warm weather period.

Habana Park Adding New Rides for Winter Season

Successful Two Months' Run Just Closed at Popular Cuban Resort

Havana, Cuba, Oct. 23.—Habana Park, this city's popular amusement resort, closed yesterday after a very successful two months' run.

Many new attractions are promised for the winter season, to start the first week in December. The management is installing a shooting-the-chutes and an old mill, built by Miller A. Baker, the firm of Bridgeport, Conn., which had much to do with the starting of Habana Park. A great roller coaster, a high and thrilling dips, a whirlpool or scramble car, a ferris wheel, butterfly ride and twelve additional dodging cars have been ordered. Another feature will be a radio department in which the patrons may enjoy musical and other programs broadcasted from various parts of the United States.

One of the most interesting events at Habana Park during the past season was the recent three days' genuine Cuban entertainment for the benefit of the Home of the Deaf. It was patronized largely by the society people of Havana, including the Honorable President of the Republic and Mrs. Zayas and the American minister and his wife, Mrs. Williamson Smith Howell, Jr., who presided at one of the booths. The affair netted \$22,000.

The management has made a three years' contract with Johnny J. Jones whereby he will supply all acts and diversions to be seen at Habana Park for the winter seasons. Directors of Habana Park are Julio and Joseph Cuello Del Rio, who are relatives of President Zayas of Cuba; Jose Guardado and O. Villaverde. M. F. Canosa is park director and F. A. Cote is manager.

The management has donated the use of one of its largest buildings for a free industrial exposition to be held in November. It will be patronized by Cuban and American chambers of commerce and other commercial organizations.

ELECTRIC PARK IN WATERLOO BOUGHT BY R. E. PETERSON

Waterloo, Ia., Oct. 28.—R. E. Peterson, manager of Electric Park for the last two years, purchased the property and buildings that occupy the amusement park this week. The grounds include approximately twelve acres of ground and about fifteen buildings. The property was purchased from J. F. Cass, L. S. Cass, C. D. Cass and Lore A. Ford. All stock of Novelty Amusement Company, owner of "Barrel of Fun," "Carry Us All" and the "Squeeze," was also purchased. Mr. Peterson plans improvements which will cost in the neighborhood of \$20,000. A force of men started Monday morning to remove the old concession stands, and they will be replaced by an entire new set of buildings. The movie theater will practically be rebuilt. The Spiral Thriller Company will rebuild the largest ride in the park before the next season opens. The grounds will also be improved and beautified, Mr. Peterson having already ordered 150 trees of different kinds, and considerable shrubbery.

Mr. Peterson will have direct charge of the grounds, while his son, C. E. Peterson, will become manager and treasurer of the enterprise. When the park was opened about fifteen years ago Mr. Peterson owned but one concession. He has been connected with Electric Park ever since. He came into possession of additional concessions every year. Two years ago he leased the property.

IMPROVING FOREST HILL PARK

E. C. Berger, of Berger Bros., lessees of Forest Hill Park, Richmond, Va., announces that he, and not T. B. Slaughter, is manager of the resort. Work on numerous improvements at Forest Hill Park for next season, says Mr. Berger, has already started.

<p>THE RECORD MONEY-GETTER. THE SKILL GAME WITH A THRILL. BALLOON RACER (Patented.) PRICE, \$1,650.00.</p>	<p>STOOD THE STRAIN OF LAST SEASON. MADE MONEY FOR EVERY OWNER. THE CONY RACER (Patented.) PRICE, \$2,000.00.</p>
<p>LUNA PARK, CONEY ISLAND, NOVELTY LAST SEASON. THE DIVER GAME (Patent Pending.) PRICE \$2,250.00.</p>	<p>NEW GAME FOR 1923. FOOT BALL GAME (Patent Pending.)</p>

NEW FOR 1923—IRON PIRATE, Combination Shooting Gallery and Game.
CHESTER POLLARD AMUSEMENT CO., 1416 Broadway, New York City

SALEM WILLOWS
SALEM, MASS.
Write J. C. B. SMITH

BEAUTIFUL MILLION-DOLLAR OCEAN RESORT PARK WITH LARGE SHADY GROVE
One million people reside within 25 miles. Growing fast. Strictly temperate. Cater to automobilists, picnics, conventions, medium and best class trade. Big crowds Sundays, good business week days. Noted for Fish and Lobster Dinners, Harbor Excursions, Bathing, Our Dance Hall, Merry-Go-Round, Whip, Bowling Alleys, Shooting Gallery and Stores all prosper. We have land and buildings to lease or sell for Photo Gallery, Bunk, Pit Shows and all first-class novelties.
WE NEED NEW ATTRACTIONS. INVESTIGATE.

JOHN F. LYNCH ALEXANDER S. LYNCH
CONSULTING CIVIL ENGINEERS
SWIMMING POOLS
The greatest asset to an Amusement Park. Consultation, design and construction.
Room 208, HOTEL GARDE, NEW HAVEN, CONN.

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.

MILLER & BAKER, Inc.
DESIGNERS AND BUILDERS OF
Amusement Parks and Amusement Park Devices
and MILLER PATENTED COASTERS
Suite 719 Liberty Bldg., BRIDGEPORT, CONN.

Wanted—OLD MILL and MINIATURE R. R.
Will give long term contracts at attractive percentages.
MID-CITY PARK (P. O. Box 946), Albany, New York.



SPILLMAN ENG. CORP.
Manufacturers of
SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 48-FT. PORTABLE CAROUSSELLES, 50 FT. AND 60-FT. PARK MACHINES.
Write for Catalog. NORTH TONAWANDA, N.Y.

S. ASCH
EXPOSITION and PARK BUILDER,
383 Canal St., New York.
Designer and Builder of the NIAGARA FALLS EX-
fect and Decorations for Madison Square Garden Pool.
Keep me in mind for the 1923 season.

PATENTS MANUFACTURERS
Promptly procured. Trade Marks registered in the U. S. and abroad. Call or write. FREE ADVICE. Phone. Vanderbilt 7212.
PATENT CO.
520 FIFTH AVE
NEW YORK

For The Millions That Enjoy Amusements

THE DODGEM

(PATENTED)

THE CAPACITY RIDE has proven that it is not a plaything for children only, but appeals to both young and old. More ladies ride it than any other amusement device.

This is the distinctive ride that imitators have tried to copy without success. The eccentric movements of the Dodgem keep the people re-riding until they have mastered it—then they ride to show their skill. Sold with a guarantee.

1500 CARS SOLD

WRITE OR WIRE FOR APPOINTMENT

DODGEM CORP.,

706 Bay State Bldg., Lawrence, Mass.

RALPH PRATT, Salesman and Gen'l Mgr.

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
WILL J. FARLEY, Venice
Long Beach Pier Redondo Beach Seal Beach

Two notable events marked the week just closed in Los Angeles. These were the opening of Grauman's Hollywood Egyptian Theater. The event was celebrated with the world premiere of Douglas Fairbanks' new production, "Robin Hood". The contrast presented by the theater itself, which is of Egyptian design and of the time of Tharrah, and "Robin Hood", of the opposite type, made the event one of the most enjoyable of the year. All of Los Angeles or as many as could obtain admission paid \$5 per seat to witness the event, and none who saw it was in the least disappointed. The policy of the house is to continue premieres and at a scale of prices equal to the spoken drama, namely 50 cents to \$1 at the matinees, and 75 cents to \$1.50 at the evening performances. Another event of importance was the premiere Los Angeles showing of "When Knighthood Was in Flower", at Grauman's Rialto Theater. On the opening day fully 5,000 saw the production, and the line at the box-office was the longest seen in the city for many months, and this also at \$1.10 top price. Next week the big event will be Anniversary Week at the Orpheum. Many special features will mark its observance. The attaches will all be in bright new uniforms, and they are to celebrate the third-of-a-century existence it will look as though it was the first event for Los Angeles' greatest theater.

The Los Angeles County Fair being held this week at Pomona is a huge success from an exhibit standpoint. Every exhibit is not only well placed but the interest taken in the display of the booths is marked. On the amusement midway, especially the independent one, some of these booths should not have been there, and there was nothing to make them a success. The attendance at the opening was about 20,000—and as the week progressed interest seemed to spread so that it is expected that the fair will total at least 100,000 paid admissions. It is the first county fair held at Pomona, and the buildings and, all had to be built.

The English producer, Arthur W. Gill, has wired Oliver Morosco and Frank Egan, endeavoring to secure the rights to "The Humming Bird" for the English continent. The matter was taken under advisement, but not much hope is held for any agreement until after the New York premiere.

Abner K. Kline was a visitor all week with the Snapp Bros. at the Pomona Fair. He is in perfect health again, and his friends were busy entertaining him. Mrs. Kline was with him.

Mrs. E. Magnus Singleton, composer-librettist of "Aphrodite", gave a full reading from the manuscript score of this promising work. Claire Forbes Crane was at the piano. "Aphrodite" is a light opera, and will be produced in Los Angeles during the coming winter. Clement Swain, business manager of the company, stated that the undertaking had incorporated with a financial rating of \$250,000, and that a lavish production will take the road after the Los Angeles showing.

John Miller has moved into one of George Hines' new homes, and will become a resident of Venice when not operating his rides at Salt Air Park in Salt Lake City. He is now purchasing an auto, and will soon show the show fraternity of Los Angeles that there is still money in the show business when you play it right.

Johnnie Hilton is back in Los Angeles and is suffering from tuberculosis. He arrived here off the Con T. Kennedy Shows. He is confined to his bed. The showmen of this city have undertaken the comfort of him during his illness.

The shows still building up records in Los Angeles are "Able's Irish Rose" at the Morosco Theater, now in its 34th week; "The Humming Bird" at the Egan Theater, now in its 18th week, and "The Rear Car" at the Majestic Theater, now in its 12th week.

John S. Berger left Los Angeles this week to take up his duties in San Diego, where he will manage the exposition. He has entirely recovered from his breakdown.

"The Man Who Came Back", now at the Mason Opera House, will be succeeded by "Lady Billy". The attendance keeps up at this house, and all attractions are finding it easy to remain more than a week.

Irving Berlin has purchased a home in Los Angeles, and is filling it with the usual furnishings. It is said that Connie Talmadge knows why.

Harley Tison, having returned off the Al G.

CONEY ISLAND, N. Y.

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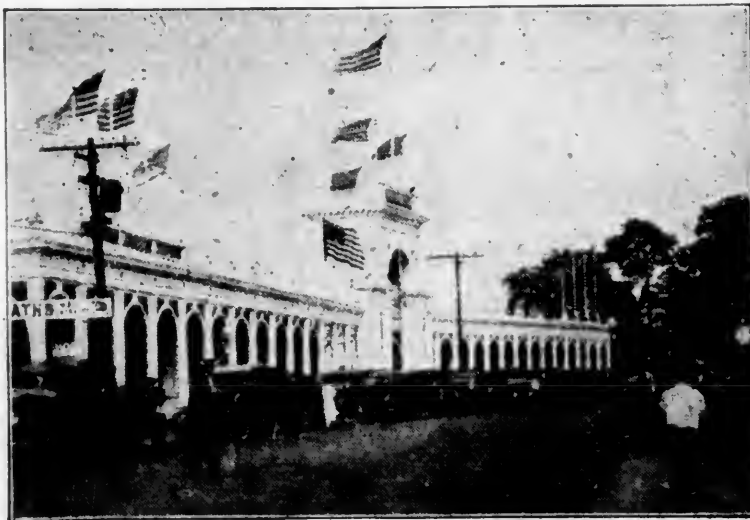
Barnes Shows, Mrs. to be seen constantly around the Rialto in the company of Mrs. Tyler.

Plans for the reorganization of the Hampton Del Ruth motion picture studios at Long Beach were being arranged this week. They were recently purchased by Eastern capitalists. The studios, formerly known as the Billion Studios, witnessed some of the earliest experiments in

motion picture production. It is the intention of the new owners to begin immediately the production of four feature pictures.

Lew Buckley, the well-known promoter, who has been identified in many ventures throughout the United States, is in Los Angeles, suffering from a nervous breakdown. The showmen of the Pacific Coast have taken his case in hand.

ENTRANCE TO PARADISE PARK



Paradise Park, the new amusement resort opened this year at Eye Beach, Eye, N. Y., bids fair to take its place among the leading Eastern parks. An attractive entrance has been built, as shown above.

and every care will be given him to mend in strength and comfort.

Eleven prominent organizations of this city will co-operate for a fortieth anniversary testimonial benefit to Harry Girard, under the general direction of Oliver Morosco and Frank C. Egan, at the Morosco Theater on October 24. It is the plan to make this the largest testimonial ever tendered an actor in the history of Los Angeles theatricals.

Bert Earle has returned from his trip to Chicago and the East and will purchase property here and make this city his permanent home.

The Pacific Coast Showmen's Association has received reports from the committee selected to engage headquarters, and while it at present has proposed three sites it is more than likely that a downtown selection will be made. It is expected that these quarters will be ready to occupy about November 10. The committee on the big hall has been giving this matter much attention and the showmen of Los Angeles should be in line for much entertainment during the winter.

C. W. Parker is expected in the city this week, having wired the showmen here to that effect. He will install some of his rides in this locality.

John T. Backman has his glass factory going at full tilt at his place in Venice, and while he can be found at all the fairs in California he has arranged the factory so as to supply the trade with glass ornaments during the winter months. Will C. Smith, who is with the Backman enterprise, has been on location all week, at the Universal Studios. He is showing the cameramen how a showman takes it easy in the new picture being made called "The Merry-Go-Round".

Bill Rice is managing the Cotton Pageant for the Chamber of Commerce of Calexico, Calif., and is rehearsing the girls of the Imperial Valley in special numbers for the big water show, which will be the feature of the pageant. The show will take place November 4 to 11, and is the first annual international cotton show and industrial pageant.

The county fair at Maui, Hawaii, opened October 10, and has been the best attended of the year. This is the largest annual event of the Island.

The attendance at the New Aloha Park in Honolulu keeps on the increase. Mark Hanna states that it has caught on and is a sensation in amusements for the Island.

Betty Compton and her company are in Honolulu shooting scenes for her new picture. W. G. Griffith is in charge of the company. They have enjoyed the hospitality of the Aloha Park management and have pronounced it a great success for the Island.

George Dyan dropped in on the Foley & Burk Shows, and, according to Ed Burk, he sold the show a consignment of disinfectants. Ed says that the show did not need it, but George needed the business.

T. Daniel Frawley and Adele Blood and Company just closed a very successful engagement at the New Hawaii Theater in Honolulu, and will leave in a few days for a tour of the Orient. Frawley is a big favorite in Honolulu, and the attendance, as well as the company, was great.

Sam C. Haller has invitations out to the press and the showmen of Los Angeles, inviting them to witness the perfect working model of his new ride, the nature of which is to be a surprise until the party arrives at the park. Bert Earle brought it from Chicago, and it is said to be a sensation in a riding device.

Over one million dollars was spent and enjoyed by the following group gathered at the Knickerbocker Hotel at San Diego on October 17. The event was the appearance of the Foley & Burk Shows and the visit of The Billboard man to this territory. Seated in the circle were Edward Burk, William Ramsden, Charles Keenan, Curtis Ireland, George Donavan, C. Will Hamson, Edward Mozart, Charles Haley, Oscar Nobel, Bert Chapman, Will J. Farley and some lesser lights. Edward Burk stayed up until 11:45 just to talk to The Billboard representative, and said that it was the event of the season.

Max Klase returned from his farm in Montana this week and is again around the Rialto entertaining the incoming showmen. His ranch is producing a splendid crop this year.

The Amusement Men's Association of Venice has announced its full board of directors elected for the coming year, and they list as follows: D. J. Davis, Sr., president; R. E. Bedford, vice-president; J. E. Jones, treasurer; George Geiger, secretary. Board of directors consists of Jack Middleton, Frank Prior, Sherwood Kinney, Jack (Continued on page 80)

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION
WITH THEIR PRIVILEGES AND CONCESSIONS

HOME TALENT FEATURES AROUSE INTEREST IN FAIR

Indianola, Iowa, Fair Association Makes Smashing Hit With Cleverly Presented Burlesque Circus

A problem that confronts the secretary of every county fair is that of arousing local interest in the annual event. Sometimes it is a comparatively easy matter, but as a rule it requires all the ingenuity and resources of which the secretary is possessed. In the hands of a live-wire secretary home talent may be utilized to good advantage—in fact, it is one of the surest means of getting the co-operation of the home town folks. It doesn't, by any means, take the place of the professional free acts and other entertainment, which are a necessary part of the fair, but it is an excellent supplementary feature.

One of the most illuminative instances of the use of home talent came to our attention some time ago, when we heard about a big burlesque circus put on at the Indianola (Ia.) Fair last year. We have been watching for an opportunity to give an account of the event, and it is presented herewith in the belief that it will be of interest to many fair secretaries and managers who want to try out the home talent proposition. Not every fair could put on an entertainment on such an elaborate scale, but the account of what Mr. Latta and his aides accomplished may suggest other ideas that may be put to practical use.

As a theatrical press agent would say: "The Rising Sun Burlesque Circus was an overwhelming success both artistically and financially." Or, to drop into the vernacular of the circus, it was a "darb".

Not many small-town amateur shows get very much beyond the "just fair" stage, for all the justicose praise heaped upon them by the local paper. But sometimes an amateur director is found who not only knows how to direct, but has enthusiasm himself, can enthuse others, inspire them with confidence in their own ability, keep up their enthusiasm thru the training period and put a show over to a smashing hit. The county fair association at Indianola, Ia., was lucky enough to find such a man when it began to cast about for a big entertainment feature for its fair a year ago.

In the spring the association found itself facing a season with practically no money, badly in debt, and afraid of the future. They were undecided how to go ahead with plans for the annual fair, as they knew that without some good entertainment features it would not be a success, and they had no money with which to engage expensive professional acts, nor did they want to get any cheap outfit of doubtful value on a percentage basis. It so happened that a young man, Louis M. Latta by name, heard of their plight. Although engaged in the prosaic occupation of managing a lumber yard, Latta had always been intensely interested in professional outdoor amusements, tho he had never had any practical experience in that line himself. He had, however, kept in touch with such enterprises thru The Billboard, and once—back in 1913—had staged a burlesque circus that was the hit of an "old settlers' week at Gildeden, Ia.

Mr. Latta approached the fair officials with the suggestion that a burlesque circus be staged. At first they pool-poohed the idea. It was impractical, they said, and besides they had no money to risk on it. Latta, however, thought he saw a chance to stage a really big affair, and finally he offered to put it on and assume all the risk himself as far as the financial end was concerned. After much discussion the directors told him to go to it. It was their only chance and the idea might work out successfully.

Latta, who is nothing if not a live wire, had little trouble in enlisting backing once he had made definite plans. Then he started out to find talent.

"Luck was with us," he said in speaking of the event. "We found one very beautiful pony—an oldtimer that had been with the John Robinson Circus. He was well trained, and by putting him back in the ringbar we soon had him doing all his old tricks. We located the Bishop Brothers (Cain and Abe Bishop), who for 32 years were clowns and acrobats with the old Forepaugh-Sells, Campbell Bros. and Yankee Robinson Circus, but outside of them we found

no one who had done any professional work. So I wrote up a lot of acts we could build ourselves. Then advertised that we wanted talent, and we got it—plenty of it. The glamor of the circus, be it a real or burlesque affair, is strong, and we had no trouble finding persons eager to take part. It was a matter of selecting the most promising material and politely turning down others without wounding their vanity.

"We next had a meeting of the business men of the town and enlisted their aid. From among them we selected men to take charge of various departments, giving each its regular circus name, as boss hostler, boss canvasman, boss props. We also appointed directing heads of the talent, such as director of clowns, director of children, equestrian director, etc. We took four large horses belonging to a local lumber company and worked them hard morning, noon and night in our two 41-foot

of the grand stand at the fair grounds. It was no easy matter, either. In fact, it required nearly all night to get the show together. But on Tuesday additional help was secured, the show was rehearsed on paper, and that night a very good complete show was put on in three hours. Wednesday was the big opening day, the fair starting at one o'clock. Mr. Latta was asked to parade the show—and such a parade the town had never before seen. Headed by the mounted band from the Fort Des Moines 14th Cavalry, the entire circus marched thru the streets, followed by a line of merchants' floats, the whole making a beautiful showing and a tremendous hit.

"On Wednesday evening, August 17, when we were to give our first performance," said Mr. Latta, "at eight o'clock the grand stands were filled with very excited crowds, all exceedingly skeptical and doubting that the circus would amount to anything, for, as far as possible, the general public had been kept in the dark and they imagined the show would be 'rotten'. But when Prof. T. Fred Henry and his celebrated band started around the 'hippodrome track' and from the padroom came four mounted knights in bright array, girls on foot and wearing beautiful costumes, 36 little girls on Shetland ponies, 50 clowns riding bay horses, 7 large circus wagons, each drawn by four of the best horses in Warren County, and all iron gray; all kinds of animals (burlesque) in the cages, and sprinkled in with this all the specialty acts, either mounted or walking, the big circus was on and the crowd went crazy with enthusiasm.

"After two time around the track for the grand entry the presentation of acts began. Like in all circuses, the first act was a burlesque elephant number, two elephants in each ring. There were two rings and a stage 35x60 feet. Following the elephant

Cuero Turkey Trot

Unique Fair and Celebration at Cuero, Texas, Will Have Interesting Features

One of the most interesting and unique celebrations in the United States is the Cuero Turkey Trot, held every two years at Cuero, Tex. Since its inception in 1912 its fame has spread to every corner of the country, and this year scenes from the "Trot" doubtless will be shown in the motion picture news reels and featured in the rotogravure sections of big-city newspapers.

This biennial fair with the intriguing title was conceived in 1912 thru the fact that Cuero and DeWitt County is the largest turkey producing shipping point of dressed turkeys in the world. When someone—just who is not known—suggested that Cuero be made "the home of the Turkey Trot" the idea caught on like wild-fire and a short time later plans were worked out and the first Turkey Trot was held. Great flocks of turkeys were driven to Cuero, and led by a brass band, paraded the streets between lines of cheering onlookers. Following the parade thru the streets the turkeys were marched into enclosures where they were marshaled into huge coops, their eventual destination being Thanksgiving dinners all over the country.

Owing to the fact that a yearly "Trot" would too greatly deplete the supply of turkeys, it was decided to hold it only every two years. It was discontinued during the World War, but was revived in 1920, and this year will be bigger than ever.

While the Turkey Trot parade is one of the most unique features of the biennial celebration, it is by no means the only one. There is an Oddity Parade, the coronation ceremonies of Sultan Yekrut and Sultana Oreuc, fireworks displays, addresses by prominent men, magnificent balls, turkey dinners and other festivities.

This year there will be greatly augmented displays of live stock, poultry and agricultural products. The carnival attractions, heretofore of the smaller type, will be on a larger scale this year, the J. George Loos Shows having been engaged. The complete program for the three-day celebration this year is as follows:

THURSDAY, NOVEMBER 9

- 9 a.m.—Opening of Turkey Trot grounds; judging of live stock and agricultural exhibits by A. & M. Judges.
- 10 a.m.—Opening of carnival; general inspection and assignment of visitors. Club boys' live stock judging contest.
- 12 m.—Turkey dinners served in various parts of the city.
- 2 p.m.—Parade of trades floats and decorated automobiles. Governor Pat M. Neff leading the parade.
- 3 p.m.—Address of welcome by Gov. Pat M. Neff in Turkey Trot grounds.
- 7 p.m.—Magnificent display of fireworks at the grounds.
- 9 p.m.—Governor's ball at Mohawk Club and American Legion rooms.

FRIDAY, NOVEMBER 10

- 9 a.m.—Opening of grounds. 10 a.m.—Opening of carnival. 11 a.m.—Oddity Parade, in which will be featured ox-drawn prairie schooners and wild animals and fowls, natives of DeWitt County, that are gradually becoming extinct.
- 12 m.—Turkey dinners. 3 p.m.—Football game. 7 p.m.—Fireworks display. 8:30 p.m.—Coronation ceremonies of Sultan Yekrut and Sultana Oreuc, Pashaa and Pasharina from neighboring towns in Royal Party. 9 p.m.—Royal dance at Mohawk Club and American Legion rooms, grand march led by Sultan and Sultana. Band concerts thruout the day.

SATURDAY, NOVEMBER 11

- Armistice Day
 - 9 a.m.—Opening of grounds. 10 a.m.—Opening of carnival. 11 a.m.—Turkey Trot parade, the biggest event of all, in which thousands of strutting turkeys will "trot" to the tune of the band, led by the Sultan and Sultana and Royal Party. 12 m.—Turkey dinners. 2 p.m.—Extraordinary display of daylight fireworks. 3 p.m.—Football game.
- Cuero has chosen as her Turkey Trot flower the winter cosmos, and it will offer a glowing welcome to the thousands of visitors on November 9, 10 and 11. The entire city co-operates in every possible way to make the biennial Turkey Trot a huge success, and this year's event promises to be far ahead of any of its predecessors.



A HOME TALENT SHOW THAT MADE A BIG HIT

Some of the features of the burlesque circus staged at the fair at Indianola, Ia., and the men who made it a success. At the top, right to left: Louis M. Latta, manager, and Raymond Justice, director, of the Burlesque Circus, and the men chiefly responsible for its success; Miss "Billy" Adamson, Roman rider; Doris Waller, Felix Maxwell, ringmaster, and Bobbie Louise Graham. Below: One of the animal wagons and some "animals" of the Burlesque Circus.

circus rings, with the result that these horses were in good shape and seemed to know what was expected of them, as they really did better on the two nights the circus was given than during rehearsals.

"As this was a burlesque circus, we did not expect them to do much, but they fooled even ourselves, and people seeing them would hardly believe we had not shipped in our 'ring stock'. General rehearsals were started on July 1, a large shed belonging to the aforementioned lumber company being used as training quarters, with piano, rings, nets and high wire, mata and all the circus material under this large roof. Each night there were three classes being rehearsed at the same time; on Monday night the girls of the musical review in one end, the boys in the wild animal acts in the other, and the boy bareback riders working their horses in the middle; Tuesday night the clowns in one end, specialty acts in the other, and the girl riders in the middle; Wednesday night the girls again, elephant boys, and so on."

As the time for the big event drew near everybody, naturally, was a bit nervous, but each night brought the show a little nearer perfection. Every day Mr. Latta and his chief assistant, Raymond Justice, worked away building circus wagons out of beaver board, made circus material, reviled the acts, rehearsing, etc., and by August 15 they had progressed far enough to hold a dress rehearsal in front

act the girls gave their musical review, lasting 25 minutes, and got a big hand. Then the circus went forward with a bang.

"There were riding acts in the rings, clowning by 'Cain' Bishop, who made a hit with his old-time crying and laughing bits. The girls rode wonderfully well, considering that they had had only ten weeks of practice for a few hours each week. A burlesque wild animal act, with lions, tigers and leopards, was a scream and took the house by storm. Bishop Brothers put on a tumbling act that was the real stuff, and a number of local boys did tumbling and other acrobatic stunts. Then followed the dancing horses, a clown number, 24 small girls on Shetland ponies doing a drill, 12 in each ring; riding bears, roller skating and dancing bears; then the men's riding acts, in which Boyd Weeks, an 18-year-old youth, made the hit of the show and exhibited talent that would do credit to a professional. Next the riding clowns, followed by the Bishop Brothers in their ladder act, which, in the old days, was a popular feature with the 'real' circuses."

Following the Bishop clowns appeared in each ring to try to ride a bucking mule. On the stage four clowns appeared with a suitcase, announcing they would sell "a pint of white mule". After some by-play one clown produced a wad of stage money, with which he purchased the "white mule". Upon opening the suitcase

(Continued on page 80)

OHIO FAIR CIRCUIT

Will Hold Annual Meeting in Canton November 20 and 21

Adam E. Schaffer, of Wapakoneta, O., secretary-treasurer of the Ohio Fair Circuit, advises that the annual meeting of the circuit will be held in Canton, O., November 20 and 21, at the Courthouse Hotel.

The work of getting out the invitations and programs is now in the hands of the printer and they will probably be in the mails before this sees print.

Mr. Schaffer says the Canton Chamber of Commerce and the Stark County Agricultural Society will leave no stone unturned to show the visiting fair men a good time. He also emphasizes the point that the meeting is not for members of the Ohio Fair Circuit alone, but that privilege men, judges and everyone else connected with fair work is welcome.

The Ohio Fair Circuit makes the claim that it is the largest fair circuit in the world, and backs up its claim with facts and figures to prove it. It is made up of 82 of the leading fairs in Ohio. Mr. Schaffer says over 600 delegates will attend the Canton meeting.

Officers of the association are: President, A. P. Sandler, Ottawa; vice-president, R. Y. White, Zanesville; secretary-treasurer, A. E. Schaffer, Wapakoneta. Myra Y. Cooper, of Cincinnati, is chairman of the executive committee, and the other members are: W. H. Shryock, Mansfield; A. C. Haise, Montpelier; J. H. Eymon, Marion; M. D. Urmon, Hamilton; W. T. McClenahan, Lancaster; L. M. Cox, North Olmsted; I. Holdeman, Dayton; C. M. Gill, Athens, and G. R. Lewis, Findlay.

FROM THE BEAVER DAM FAIR

J. F. Malone, assistant secretary of the Dodge County Fair, Beaver Dam, Wis., writes enthusiastically of the 1922 fair. His letter follows:

With a week of made-to-order weather, a bill of free attractions, consisting of the Mangan Troupe, Cleora Miller Trio, the Three Weber Girls, the Casting Campbells, Roy Mosher with his "Hiram and Babe" Mule Act, Smith's Animals, Pimaland Indian Pageant Play and Potts Fireworks, and with only two out of eleven races going in straight heats, the fair made the best record it has ever had, it being necessary on Thursday, shortly after the noon hour, to refuse admittance to any more automobiles.

The Morris & Castle Shows provided the mid-way entertainment and as this was the first time a carnival company ever played our fair we were anxious to see just what they would do. Their show was clean in every way and they demonstrated to us that a good carnival company properly conducted was an asset to any fair. I have noted with interest your advocating of clean carnivals and wish to state that from my personal observation while the Morris & Castle Shows were here that they are entitled to credit for conducting a good, wholesome show. They pleased our people and we have yet to hear a word of complaint about them.

Our free attraction people were, we think, of exceptional ability and did everything they could to help us put the show over. We ran a change of program afternoon and evening and had acts come and ask if they could not go on twice a day, as they were anxious to play to our evening as well as our afternoon crowd.

This was Secretary George Hickey's second year in charge, and the efficient way in which everything was conducted has kept good the boast of the association that it is the world's greatest county fair.

MONEE FAIR A WINNER

The eighteenth annual Monee District Fair, held at Monee, Ill., was a record-breaker all around. There was ideal weather every day and the attendance totaled more than 20,000. The live stock exhibits were the largest the fair has ever had. Secretary Harry J. Conrad declares, and exhibits in other departments were larger than in other years.

It was necessary to build additional cattle, horse, race horse, hog, sheep and poultry barns this year to take care of the exhibits. Splendid races were put on, with 100 race horses at the track, and the track record was broken, the new mark being 2:11 1/4 for a mile on the half-mile track.

This was Mr. Conrad's tenth year as secretary of the Monee District Fair, and he has seen it grow and prosper from year to year. As he is still a young man (he was 22 when he took up the duties of secretary) he will doubtless see the fair make still greater strides.

Mr. Conrad expresses himself as heartily in accord with the clean-up campaign of The Billboard. "Your articles on concessions are very interesting," he says. "The concessions need cleaning up, altho there are many fine, honest concession people in the game and the few dishonest ones made it mean for all."

FAIR IS PROPOSED FOR SPRINGFIELD, MO.

Springfield, Mo., Oct. 28.—The proposal to establish an Ozark Region Fair in Springfield, with Dickerson park as the site, is under consideration by the Springfield Park Board, and Dr. M. V. Tindem, A. R. Baldwin and E. E. E. McIlmsey have been named to confer with the promoters of the fair and make an effort to bring the plan to a successful conclusion. The park board maintains that Dickerson Park is the local place for such a fair. The tract includes about 120 acres and the old half-mile track, built years ago, is said to be in good condition. Should the plans succeed, permanent buildings would be erected and the street car service to the park, which has been discontinued for several years, would likely be resumed. A grand stand, the improvement of the scenic highway thru the tract and the building of cattle barns and racing stables would be included in the plans.

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

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EAST TENNESSEE DIVISION FAIR

W. C. Cottrell, director of publicity for the East Tennessee Division Fair, Knoxville, Tenn., writes that the 1922 fair was the best and most successful the organization has ever held.

Mr. Cottrell writes: "With ideal weather thruout the week and with every department crowded with creditable exhibits the public was not long in showing its interest in the big fair, and the attendance on Tuesday, 52,000 paid admissions, broke all previous records. The balance of the week with the exception of Saturday ranged from five to thirty per cent over last year. Saturday probably would have been a big day but for an error in one of the local papers stating that all exhibits could be removed at 9 o'clock Friday night.

"There was an excellent free act program, including Kerlake's Pigs, Jack Hardy, Gandsmith and Dogs, Baldwin Troupe, Al Nuttle and the Shooting Mansfields. This was the first visit of the Wortburn Shows to Knoxville, and they more than pleased the patrons. The show management also appeared to be well pleased with the business done. No concessions whatsoever, except acts and drinks, were permitted to operate, and the wheel did not seem to be used by the public.

"Plans are now under way for a half-mile track on lower lake, and a number of other improvements to be made before the next fair. Chilhowee Park, under the management of H. T. Lucas, had a very successful season, and Mr. Lucas has already made a number of contracts for new rides and attractions for next season. Secy. H. D. Faust and Assistant Secretary Lucas compose a team that it is a pleasure to meet and see at work. And they are receiving hearty co-operation from the people of Knoxville.

FREE ACTS NOTES

The Madison County Fair, Huntsville, Ala., had a fine array of free acts, including Frank and Lillian Vernon, trick and fancy roller skates; the Aerial Patis, trapeze artists; Harry Lightfoot, walking wonder; Rube Dalroy, funmaker, and Yarborough's Royal Inssar Band.

Charles Gaylor, the frog man, is playing Southern fairs, his first date after leaving Canada having been Suffolk, Va.

Jack and Margaret Dangherly write from Bergholz, O., that they recently closed sixteen successful weeks of fairs and celebrations for the Sioux City Booking Association, and have again signed with them for the 1923 season. They are spending a vacation of several weeks with their mother and later expect to play indoor circuses, bazaars and fashion shows.

Joseph Cramor, with his high swinging wire act, was one of the features of the Rutherford (N. C.) Fair. During one of his performances, in which he does the fire trick, he got too close to the flame and his costume caught fire, and for a few moments it looked as if he might be seriously burned, but with remarkable coolness he fought the blaze and put it out before it had done any serious damage. Tho his costume was damaged, he continued his act amid great applause.

Free acts for the fair at Gratz, Pa., were furnished by Harry Smith of that place. Among the acts were Chas. DePhil, with his perch pole and aerial act; Fritz's Dogs, Lewis' American Jacks of New York. Mr. Smith reports that the acts went over big and that the fair was a success in every way, there being 25,000 people present on Gratz Day.

The Perrine White Statue act has been playing Southern fairs as a free attraction and, according to reports, they have proved great favorites. Among the fairs they have played are Winston-Salem, N. C.; Danville, Va., and the North Carolina State Fair at Raleigh.

The Three Original Bernards, for the past two seasons with the John Robinson Circus, announce that they will return to fairs and celebrations next season, and that they already have several Southern fairs under consideration for 1923. The Bernards have played for fourteen years, booking independently.

The troupe of midgets under the management of Ike Rose played to record business in the Coliseum at the State Fair of Texas, Dallas, the midgets being seen by 75,000 persons in ten days.

"The Mitchell (S. D.) Corn Palace is the finest place of amusement I ever played," postcards Marvelous DeOnzo, who has been playing many fairs and celebrations this season. The Flying Kirks also were on the bill at the Corn Palace.

ED. HOLDER AND HIS "EBENEZER" MULE ACT

Chicago, Oct. 28.—Ed Holder breezed into The Billboard office last Friday after an absence that it seemed promised to be permanent. Ed looked splendid and reported one of the pleasantest seasons in his career. He opened the outdoor season in Chester Park, Cincinnati, July 4. From there he went to the Springfield horse show on July 8 and thence to Electric Park, Kansas City, making his second season in that famous resort. Five weeks followed at the fairs. His act is now called the "Ebenezer" net and will again open in vauville soon.

At the annual meeting of the Nobles County Fair Association, Worthington, Minn., Charles Martin was re-elected president of the association and J. J. Kiss was renamed secretary.

"SOME TENT" AT THE POMONA (CALIF.) FAIR



The tent shown in the accompanying view of the Pomona (Calif.) fair grounds attracted many people to the fair by reason of its size, many people going all the way from Los Angeles just to see the tent. It was an eleven-pole top, 130 feet wide by 550 feet long, and was put up by Tom Kennedy, well-known Western canvasman. The tent is the property of the National Orange Association, of San Bernardino, and was made by the Baker & Lookwood Co., Kansas City.

—Photo by Frasher's, Pomona, Calif.

SOUTHEASTERN FAIR

Encounters Rainy Weather—Last Half Good

Atlanta, Ga., Oct. 26.—When the rain came down on Saturday afternoon, October 14, after one of the coldest days this season, the hearts of the Southeastern Fair officials and the concessionaires of the Johnny J. Jones Exposition went down with it and stayed down until Wednesday, when the sun came thru in all its glory. After that day the attendance almost equalized the loss sustained during the rainy days.

Tuesday was set aside as "Children's Day" and the schools of Atlanta and surrounding towns were closed, but the heavens did not close their gates and rain poured down all day, ruining the fun for the kiddies who ventured out to the fair grounds. Taking this into consideration the officials of the fair decided to make Saturday a free admission day for all children under twelve.

A large number of the Atlanta business houses allowed their employees to attend the fair on Wednesday, "Merchants' Day", and as ideal weather conditions prevailed the attendance was satisfactory. Governor Hardwick attended the fair on Friday with the State officials and this, added to the Press-Day crowd, brought the attendance up to a larger figure than any day previous.

The horse races were well patronized, especially the last half of the week after the people realized that there were some honest-to-goodness thoroughbreds entered. Monday and Tuesday the races were held in the rain with the tracks ankle deep with mud.

One of the most interesting exhibits was the beautiful display of flowers. Monday closed the dahlias show. Wednesday opened the show for roses and cut flowers, while chrysanthemums were shown Friday. Prizes were awarded each day.

ENGLISH FAIRS ARE CLEANING UP, TOO

London, Oct. 26.—Fat women exhibitions, as well as other catch-penny shows of an objectionable nature, have been ruled out of the annual Nottingham Goose Fair, which was held recently. In addition to the arrangements have been made with the proprietors of private land and shops, etc., adjacent to the fair ground not to let places to anything the fair's committee has refused to admit to land under their jurisdiction. The chairman of the committee, Mr. Frettingham, says that they ban all fat women shows, tattooed ladies and freaks, humans or animals. "This year," he said, "our fair was not only the highest on record, but we pride ourselves on the fact that it also was the cleanest we have ever had in Nottingham."

FAIR NOTES

The Summit County Fair board, at Akron, O., has purchased a three-acre tract to make the holdings of the fair ground properties complete.

Frank Vernon, roller skater, who played the Madison County Fair, at Huntsville, Ala., reports that it was a most successful event, with large crowds in attendance each day, good races, fine displays and a first-class entertainment program. The Zeldman & Polle Shows furnished the midway and Mr. Vernon says the show was clean thruout. The Northwest Alabama Fair, at Haleyville, Ala., also was a success, Mr. Vernon says. He was re-engaged for season of 1923 at both the Haleyville and the Huntsville fairs.

An excellent site for over 100 stands between the two main buildings at the British Industries' Fair in London next March, has been offered to the Canadian Chamber of Commerce as an opportunity to advertise Canadian manufactures and exports.

An unsigned letter to The Billboard states that the Ray County Fair, at Richmond, Mo., September 25-29, was a most successful one, and Miles Shores is given the credit for its success. We would have given more space to this fair had the communication been signed, but it is the usual rule to use no unsigned communications, hence we have passed up what probably would have made a newsy item.

A correspondent writes that business was poor for the concessionaires and shows at the fair at Meridian, Miss., the crowds being small on account of the 75-cent gate admission and an additional 50 cents for the grand stand, and in addition to that cold nights.

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

Doughnut Business Is Good



We have all kinds of Doughnut Makers, Cookies, Serrin Equipment, from the simplest to the finest for fancy doughnut shops. We also have a tried and proven selling plan for wholesale doughnuts that is very profitable, which we furnish free to our customers. TALCO PREPARED DOUGHNUT MIXTURE in 200-lb. barrels, per pound, 11¢. Write for complete catalogues. TALBOT, 1312-19 Pine St., St. Louis, Mo.

KANSAS CITY

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Rodney Kral and wife were visitors last week. They arrived in Leavenworth, Kan., October 16 and have their outfit stored there. Mr. Kral expects to go to Chicago early in November and after a visit there will return here before going South for the winter.

Mabelle Brown is now located here for the winter. She is working at the Coliseum Roller Skating Rink, operated by A. U. Eslick. Mrs. Brown was cashier at Fairmount Park here this summer until she joined the Kennedy Shows.

S. E. Warren was a recent caller on his way to Collinsville, Ok.

Grace Wilbur Brown, of the Lucky Bill Shows, arrived here October 19 from Lancaster, Mo., winter quarters for the shows, and after a few days here went to her home in Queenemo, Kan.

Mr. and Mrs. Billy Streeter, with the Zelzer United Shows this summer, until their close the early part of last month, are now nicely domiciled here. Billy said he would have "big news" for us within the next few weeks. It will be an interesting event.

Mike Elmsstadt, with Billy Streeter, on the Zelzer United Shows, is home again and is seen frequently in the club rooms of the Heart of America Showman's Club in the Conter House.

Harry Koehler, who has been in St. Mary's Hospital here for eleven weeks with an ulcer on the lung, is improving and is able to go out for a little exercise but will have to stay at the hospital for several weeks. Koehler wants to hear from showfolk.

Jack Rice, on the Dave Lachman Exposition Shows, was an arrival here October 19.

All of Kansas City's show contingent was deeply shocked to hear of the sudden death of Mrs. Bernard in Richmond, Va., and extend deepest sympathy to her husband.

Kirk Velaine, of the Mighty Doris Exposition Shows, was injured, but not seriously, in an automobile accident in St. Louis about the middle of October.

Mrs. C. F. Zelger, wife of C. F. Zelger, of Zelger's United Shows, has returned from a visit to Chicago. The Zelgers will winter in Kansas City, their home.

J. L. Kaufman, representing the Dodgem, manufactured and sold by the Steubner & Pratt Dodgem Corporation of Lawrence, Mass., was a pleasant caller October 21. Mr. Kaufman said the Dodgem was meeting with success wherever installed.

Harry W. Kelley, manager of the Gem Theater, of Topeka, Kan., writes that the act billed as Fersell and Warren, featuring George W. Ferrell as "Jerry the Tramp", has one of the prettiest stage settings he has ever seen and is a serenade. The team travels in a special house truck and is playing independent dates, so Mr. Warren says, headed for the South.

Nick Kotsenaros came in October 24 to give the Kansas City office his first visit. Mr. Kotsenaros had the cookhouse, soft drink and privilege car on Billik's Gold Medal Shows, and finished the season (this being his third with the show) with October 21 at Fort Smith, Ark. He will spend the winter with his wife and children in Mildred, Mont., where he and his brother, George, are the proprietors of the Mildred Hotel.

Lillian Gaston and May Babel, character sister vaudeville act, are here for an indefinite stay.

J. E. Van Arman, of the Van Arman Minstrels, was in the city October 23 on his way to Oklahoma and Texas with the idea of bringing his minstrel show West.

J. F. (Dutch) Burnworth, who had the Bug House on the George T. Scott Shows, was in town for a few days before going to California, his home.

Doc Hall writes under date of October 20: "The Hall-Berish Stock Company opened last night to a packed house, and it went over big, so nothing to worry about there." The company was organized in Kansas City.

Francis Rogers, of the Village Band, was here October 18 from Coffeyville, Kan., where the act showed October 16 and 17, en route to St. Louis for October 19, 20 and 21.

Mr. and Mrs. Harvall came in October 23 and said they were going South the next day.

Rube Stone arrived October 14 for the Shrine Circus here at Convention Hall, after working two weeks at the wheat show in Wichita, Kan., with Art Adair, clown on the Ringling Shows.

Billy Davis, black-face comedian, has been in Kansas City about three weeks.

A card from Lew Gordon and Midge Carroll from Bartlesville, Ok., states that they are now with Jack Crawford's "Bon-Ton Revue" and doing nicely.

Lot P. Fernandez, manager of the "Pacific Serenaders" with the Hilkey Lyceum Bureau, at Lyndon, Kansas, writes us: "Permit me to introduce ourselves to your paper. We are practically a new organization out for recognition. The company comprises five people—a Filipino violinist, a lady pianist-vocalist,

a lady string instrumentalist, soprano and ballet dancer, a lyric tenor, Hawaiian guitarist, etc., and a baritone flutist. We have closed a very successful season with the Cadman Chautauqua System after twenty-six weeks and without losing a day and now on the Hilkey Lyceum course and going good."

G. L. Lanshaw closed with the George Robertson Players at De Soto, Mo., and arrived here October 19.

Jackson and Collier have joined the Pilgrim's Progress, the big religious production now under way here and which will open early next month, and after showing here at Convention Hall will go South.

Coburn and Pearson, after resting a week here, went to Chicago to resume their vaudeville work. They closed with the Jack Johnson Players at Council Grove, Kan.

The Drama Players, at the Empress, are still making good. In fact, they are getting better and better. The week of October 22 they presented "Cornered", the big comedy success. Theodora Warfield, the leading lady, is immensely popular here.

Al and Lois Bridge, at the Garden, in their musical stock, are getting the crowds. These two "young old people" have a large following.

Fred Waldman, manager of the Gaiety, is giving Kansas City good burlesque shows and to big business.

ASSOCIATION ELECTS OFFICERS

West Liberty, Ia., Oct. 26.—Union District Agricultural Association, more widely known as the West Liberty Fair Association, has elected officers for the ensuing year. V. H. Berkett was chosen president; L. B. Halstead, vice-president; Walter Light, secretary, and Ray Whitacre, treasurer. The 1923 fair will be held the week-end preceding the Iowa State Fair in August.

HOME TALENT FEATURES AROUSE INTEREST IN FAIR

(Continued from page 75)
ont jumped a tiny mule (a real one)—a little 10-day-old colt, its mother a Shetland pony weighing 310 pounds and its father a burro jack. The colt weighed just 27 pounds—and such running and jumping and bucking; the Grand-stand crowd went wild.
"The show concluded with the races, just as in a real circus. And to say that it was a suc-

cess is putting it mildly. On every side was heard the most extravagant praise for the show; and so insistent was the public to see it again that a second show was given to an even greater crowd than the first."

Mr. Latta didn't have to dig down in his jeans to pay any deficit, either. On the contrary, the show made money, and after all expenses were paid there was a nice surplus.

LOS ANGELES
(Continued from page 77)
Ellis, Jack Cooley, Jack Hallstein, F. A. Willard, H. Taked, W. B. Carpenter, W. H. McGeeary, Peter Borchert, F. L. Steinman, O. F. Hoskins, J. C. Barthel and Harry Marler.

Arrangements are being extensively made for the greatest Halloween celebration ever held on the bay district piers. Much money is being spent, and unless rain should interfere it will be the biggest celebration of the winter for the amusement piers.

ACTORS' EQUITY ASSOCIATION
(Continued from page 38)
expires with the year, and I shall renew it at any price."

Sunday Performers Note
Equity does not encourage performances on Sunday, except when it is impossible to give them otherwise, such as for special benefits, and so forth. This should be borne in mind by our metropolitan members when they are asked to give a performance for their professional brothers on Sunday night, when it could be given equally as well on some matinee during the week.

Equity is compelled to draw attention to this matter in view of the fact that an official of a Sabbath society has notified us that if this practice does not stop his organization will endeavor to put a stricter interpretation on the Sunday closing law, and seek to stop even the benefits.

More British Members

In view of the fact that several English

companies are playing here intact, it would be of interest to our members to learn that practically all the actors therelu have joined the A. E. A. The majority were transferred from the Actors' Association of Great Britain.

A "Ritz Carlton" Railroad

A most happy letter is received from Robert Brister, deputy of "The White Peacock", as follows:

"I have been requested by members of Madam Olga Petrova's 'White Peacock' Company to inform Equity of the wonderful and courteous service extended to us by the Illinois Traction System thru the efforts of E. R. Rauch, passenger agent.

"We are playing a week of night stands thru Central Illinois, one to four-hour jumps. At Danville our call read the interurban station. Upon arrival we found a special sixty-foot baggage car and a private parlor car equipped a la Ritz, and were informed that we would have same for the entire week. Upon leaving Champaign this a.m. we found the buffet decorated with fruit and flowers, in each compartment a box of candy and cigars and cigarettes in smoking compartment.

"If the management of a road endeavors and succeeds in pleasing to such an extent, we believe our organization can well afford to give space in our reports for the benefit of other companies routed this way."

Immortality

Alexander Woollcott, the well-known New York critic, is a prolific writer on the theater.

The following paragraph is, to our mind, interesting and beautiful:
"Turn to his (Shakespeare's) pages and find again how changeless the theater is. Somehow within its gates time and place lose something of their force. . . . Like the Gypsies, the people of the stage really know no country, nor can it ever be said of anyone of them that he belongs to this decade or that. They all stand a little apart, unfused with the life of the community surrounding them, untouched by the passing years, ageless while the world grows old and tired."

United Hospital Fund

The United Hospital Fund of New York, to which Equity sent its annual donation of \$23,

and conditions of employment and standard contract.

Mr. Dunn writes:
"We have, in accordance with court procedure, served all managements with a copy of the said claims and at the present time are meeting them in conference with view to arriving at an amicable settlement.

"In the event of an agreement not being reached in conference, we shall remit our claims to the court when the whole matter will be submitted for hearing and determination before a judge of the high court. We are very confident with regard to the issue and immediately on completion and a decision being reached the result will be communicated to the 'Equity' without any delay.

"I think it necessary at this juncture to state that we do not have any necessity in Australia for taking extreme action, because there exists here the Commonwealth Court of Conciliation and Arbitration, under the aegis of which we are registered. In the event of a dispute or indifference of any kind occurring or threatening to occur between managements and artists, the Registrar of the Court convenes a conference of the disputant parties. Parties called to this conference, either managements or representatives of an organization, must attend under a penalty of \$500 per day for each day's absence therefrom, and a decision would be given in favor of the parties present. In the event of an issue not being reached the whole matter is referred into the open court for hearing before a high court judge, and this court is considered to be a most impartial tribunal. Whether we will have to pass thru a compulsory conference and a hearing in court is very doubtful, but however matters go we feel that we shall be successful.

"Our federation is now becoming a powerful institution and exercises a wide beneficial influence, but it must be remembered that we are still a young body with much yet to accomplish. The federation has not attempted to obtain too much at once, but has just endeavored to obtain the fundamentals, leaving a great deal of smaller and, perhaps, less important matters for future consideration and decision.
"Our membership comprises 97 per cent of the whole of the performers in Australasia and I regret to say that the few who are outside the organization are, in most cases, artists from overseas. The reason we have not taken action against them immediately is because they are new to the country and its customs, consequently we do not expect them to understand the position as well as we do ourselves. Our power, if exercised, might hurt these non-members, but we have refrained from teaching them a lesson they appear to need. We are giving their moral principles an opportunity to exercise themselves, but our indulgence will not be carried too far. Any members of our federation leaving for overseas are instructed to immediately report on arrival to the office of the 'Equity', or the organization in whatever country they may be entering.

"Our reason for adopting this course is because while they are in any other country we can be of no assistance to them nor can they be of any great assistance to the organization here. Our members feel it is their duty to support in every way possible the organizations in the countries in which they find themselves, and I am sure you will agree it is a proper view for artists to take up their relationship with existing theatrical bodies.
"I am delighted to inform you that the Actors' Federation of Australia has made a steady growth numerically, in influence and in power, and today we enjoy the respect of managements and the loyalty and confidence of the profession. We have no personal quarrel with any management and any differences that may occur are simply those in defense of what we believe is equitable and just.

"We sincerely hope that the 'Equity' is developing in a like manner and wherever we, altho far distant, can be of any assistance please be assured that to us it will be a profound pleasure.

"Before closing we would like you to circulate as widely as possible a warning to artists coming to Australia to carefully read their contracts before signing. A lady called in the office recently and informed us that she had been engaged to play an important part, and had been handed the part in London by the agent, but on arrival here has been assigned a small part, which injures one's professional status. If artists are engaged to play parts please advise them to have it inserted in their contract clearly and thus prevent an ambiguous interpretation."

Motion Picture Agency Closes

For many months it has been under consideration by the Council to close our Motion Picture Agency at 229 West 51st street, New York.

It has been a source of great expense to us, and in view of the fact that at the last general meeting members from the floor expressed disapproval of its continuance, the Council has definitely decided to do away with it entirely.

This, of course, in no way affects the Los Angeles office.

Tabs. Exempted From Dues Raise

In view of the fact that at the present moment we have no definite contract for tabloid companies, the members of that group will be exempted from the raise in dues and will continue under the old rate of \$12 a year.—FRANK GILLMOBE, Executive Secretary.



The fair at York, Pa., this year had a most excellent program of free acts, as may be seen from the accompanying picture. The acts included John Robinson's Elephants, Thaler's Circus, Four American Aces, Six Stella Sisters, Luella Anderson's New York Hippodrome Diving Belles, Jordan Girls, Daring Cromwells, Hip. Raymond and Mildred Maison, the Six Belfords, Gertrude Van Deanse, and Farson's Band.

states thru its chairman of the Executive Committee, William Fellows Morgan, that they are attempting to raise a million dollars, and have recently decided that a quiet, intensive effort is better than the usual campaign methods.

We know that many Equity metropolitan members will gladly assist this wonderful charity in the work which it does to relieve poor suffering humanity. Their office is at 105 East 22d street.

Mr. Miller's Thanks

Readers of this column will remember the comment made a few weeks ago on the splendid treatment of Equity members, as immediately reported to this office on their return to New York, by C. W. Miller, manager of the Youngstown (O.) Hippodrome Company.

Mr. Miller replies to Equity's letter of thanks as follows:

"It is indeed pleasant and refreshing in a world and a business where there is so much unpleasant criticism to receive such a letter as you dictated to me on the 9th instant and to know that those with whom we have labored are people of such character as will prompt their good comment. The folks who called on you and myself worked together for twenty-two weeks without friction because, I believe, they all were of fair intent and wanted only that to which they were justly entitled.

"I, as a manager, believe in Equity because I have found that Equity is as fair and unbiased to the manager as to the actor; in fact, it seems to me that it sincerely wants between actor and manager what its name implies."

Australia's Equity

A warning to Equity members signing overseas contracts is contained in a letter from Charles Dunn, general secretary of the Actors' Federation of Australia, setting forth conditions in that country, enclosing Equity a new schedule of claims, also a general log of wages

RINKS & SKATERS

(Communications to our Cincinnati Office.)

CRABE TO BUILD NEW RINK IN DENVER

John R. Crabb communicates that he has sold the site of his Broadway Roller Rink in Denver, Colo., to a large dry goods company, but will continue the rollery until May 1, 1923, by which time work will be well under way on his new rink, which will open for the 1923-1924 season. The location of his present rink, First avenue and Broadway, is valuable, and he reports the sale was at an attractive figure. The Broadway Roller Rink celebrated its tenth anniversary October 20 with a grand skating party.

Mr. Crabb adds that he has purchased the 60-foot site at Fifth avenue and Broadway, known as the circus grounds, and will establish the Denver Stadium on it, the new enterprise to include baseball, football and other athletic fields.

WANTS CHAMPIONSHIP MEET EARLY

Bollie R. Birkhimer, manager of Smith's Rink, Columbus, O., and champion of speed championship honor for the Buckeye State, informed that attendance so far has been good at his rollery and that after Thanksgiving Day special matinees for children will be held every Saturday at Smith's Rink. He argues against the holding of national speed or championship races after January or February, pointing out that, if held in March, the winners have little remaining time to exhibit or race at various rinks during that season and when the next year rolls around they probably are out of condition and interest in them has died down. He suggests that Clont, the national speed champ, conduct a big meet at the rink in Cleveland, O., of which Roland Clont is now manager.

MARTIN'S LOGICAL RINK IDEAS

If the Columbia Skating Palace, Fort Worth, Tex., fails to register a big profit this season it will not be the fault of Manager F. Martin. Here's his program: Ladies admitted free Monday, Wednesday and Friday nights. Races every Tuesday night, with special attractions on Thursday nights. Thursday, Saturday and Sunday nights offer Grand March features. The morning sessions are from 10 o'clock to noon. Afternoon, 2:30 to 5 o'clock, and night 7:30 to 10:30 with reservation time for private parties from 10 to 12 o'clock at night. A "rube carnival" with many characteristic novelties, is carried for the night of October 31. By use of dodgers, folders and newspaper space Mr. Martin widely and generously advertises Columbia Palace and its different novel attractions. At all times his advertising matter points out that roller skating is healthy and recreative amusement recommended by leading physicians all over the world. One of Mr. Martin's health talks for skating is that it induces graceful carriage, expands the chest, teaches self-reliance and also trains the eye to quick action. His double cuecking system can be used to advantage by every rink. It requires skaters to check their wraps before being allowed to rent skates. When they rent skates the parties turn over the wrap check for a skate check. Upon returning the skates and the skate check they are given back their wrap check. The purpose is plain.

SKATING NOTES

Art Launey, Eastern speed champion of the rollers, is said to be hitting it faster now. The reason? He recently became the father of a boy who weighed in at 7 1/2 pounds. Art says he will leave Philadelphia shortly for Youngstown, O., to help Joe Launey in the conduct of Judd's Rink and also whip a speed to it shape.

The Playgrounds Commission at Westfield, Mass., is preparing five open-air rinks for free use by ice skaters during the winter.

Peter J. Shea narrates that it is a common occurrence to see a large aggregation of the fair sex, attired in knickers and attractive sweaters, in afternoon attendance at Carlin's Rink, Baltimore, of which he is manager. The Royal Italian Band, of ten pieces, provides music each afternoon and night.

Harold H. Kettle, formerly of George W. Karn's portable rink, Dover, N. J., is manager of the Auditorium Rink, Youngstown, O., which opened October 25. The equipment, he says, includes 600 pairs of skates and a 52-key organ, with seating accommodations for 3,000 people.

Keith (Ducky) Holmes has been re-elected president of the White City Rink (Chicago) roller club.

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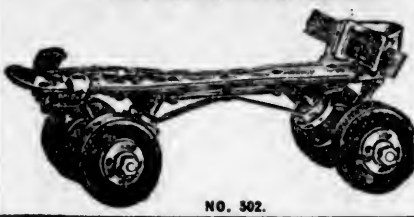
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4458 W. Lake Street, CHICAGO, ILL.

"TOWN SCANDALS"

(Continued from page 66)

laughter with his droll witticisms and facial registrations.

The chorus is far above the average in personal appearance and ability.

The performance from start to finish was clean and clever burlesque, and it was noticeable that altho Comic LaVan is being featured at no time did he show any evidence of hogging the show, for he played up to his co-workers as much if not more than they did to him—NELSE.

"MINSKY'S NATIONAL WINTER GARDEN STOCK"

"MINSKY'S NATIONAL WINTER GARDEN STOCK"—A permanent stock company playing at the Minsky Bros.' National Winter Garden, New York City, week of October 16.

REVIEW

CAST—Joe Rose, Chas. Lane, J. N. Francis, Walter Webber, Millie Loveridge, Margie Pennetti, Miss White and Mae Smith.

CHORUS—Ruth Brouette, Cecil Reuid, Sally Van, G. Partitos, Toots Thompson, Hilda Omsusson, Billie White, Anna Kiemer, Theresa Scularo, Lillian Kressner, Bobby Calston, Mazie Irving, Ethel Reid, Gerlie Wellington, Bobby Meyers, Lucille Russo, May McClelland, Mildred Gay, Carrie La Varge, Mary Clarke and Alma Smith.

PART ONE

Scene 1, a drop for a prolog, "Where Shall We Go?" with Jim Francis, a manly, clear-dictioned straight; Millie Loveridge, a majestic chestnut-brown-haired prima; Mae Smith,

a pretty brunet ingenue, and Miss White, a bobbed brunet soubret.

Scene 2 was a Bowery set for a typical Sol Fields singing and dancing ensemble number, followed by Straight Francis as the uniformed cop making a pinch of Soubret White as the news girl; and let it be recorded here that it was a far better characterization in lines and action than the same offering at the Park Music Hall.

Joe Rose in a Tom Howard characterization, Charles Lane as a chin-piece Dutch, and Straight Francis in the Tom Howard "boidup" bit worked it well for laughter and applause. Soubret Smith in "The Street Cleaners' Ball" number sang it better, and the chorus worked it better than those at the Park Music Hall. Walter Webber in characters appeared in full evening dress and, being a big man physically, he wore it like one to the manor born in the "Old Green River" song number, accompanied by the male-attired, evening-dressed choristers in the coppersettes.

Scene 3 was a drop for Prima Loveridge in a double voice soprano-baritone that would prove a revelation to the patrons of Minsky's New Park Music Hall, for Miss Loveridge is not only an accomplished vocalist of a high order but an exceptionally attractive woman who can grace the stage of the Park Music Hall to the advantage of everyone interested in its success. Her singing a la Irish, Italian and Hebrew places her in a class par excellence.

Scene 4 was the insane asylum bit, with Walter Webber attired as an old-time Quaker

and his personal appearance, makeup, mannerism and delivery of lines in a dramatic manner with just a suggestion of burlesque comedy was a classic in the interpretation and portrayal of Dr. Jekyll and Mr. Hyde that should be given a hearing at the Park Music Hall. Comics Rose and Lane as the burlesquers left nothing to be desired in their burlesque.

Scene 4 was a drop for Comic Lane in an impersonation of Sam Bernard, followed by Straight Francis and Ingegne-Prima Margie Pennetti in an impersonation of Joe Santley and Ivy Sawyer, and Walter Webber in an impersonation of E. H. Sothern's "Shylock". Webber is a find for the Minskys.

Scene 5 was a full-stage drape set for Webber's great illusion that developed into a spectacle of the deluge with the pictorial storm, falling water, lighting effects and the modellesque choristers in repose to the descending curtain.

PART TWO

Scene 1 was a full-stage cabaret set for a balloon ensemble number, followed by the revolving panel number with the short-costumed and gorgeously-gowned choristers making a decidedly pretty picture in their poses. Straight Francis' imaginary-meal rehearsal with Comic Rose was laugh-evoking and a getter of much applause. Ingegne Smith in soubret costume put it over well in song and dance with her "Homesick" number.

Ingegne Pennetti in a bizarre costume of black filmy lace leotard, mantle and white tights was an optical feast in a table session with Dutch Comic Lane. Comic Rose as the soap-box orator getting women's votes and giving up his clothes to them worked it well for applause.

COMMENT

Having been taken to task by Billie Minsky for our review of his opening at the New Park Music Hall at Columbia Circle in which we compared his Park Music Hall burlesque with his former National Winter Garden burlesque, and hearing that the Park Music Hall show was transferred to the cast and chorus of the National Winter Garden for the week of October 16, we decided to give it the once over and see if we had been subconsciously biased in our review of the Park Music Hall cast and chorus.

We are free to admit that Comic Tom Howard, the big feature at Minsky's New Park Music Hall, is inimitable and incomparable in his personality and ability to characterize Tom Howard as no one else can, for he is at all times characterizing his own personality and no other, therefore there can be no comparison. Comic Joe Rose's work while somewhat similar to Howard's is not Howard in lines or action. Nevertheless, surrounded by real burlesquers Rose gets as much out of his part as Tom Howard does out of his while handicapped by an snopert that is not at all familiar with his eccentricities.

After giving more than our usual attention to a review of a show we are still of the opinion that the National Winter Garden burlesque is far superior to the burlesque "S" that we saw and heard at the Park Music Hall on its opening night.—NELSE.

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

THRILLING AIR EXHIBITIONS AT LEGION SKY DERBY

Taylorville, Ill., Oct. 23.—The Robertson Aircraft Company, of St. Louis, furnished the attractions for a Flying Circus given here October 21 under the auspices of the American Legion Post. Floyd Watts, a local boy, furnished the biggest thriller ever witnessed by the Robertson Company when he dropped out of an airplane 2,100 feet above the earth in a couple of parachutes. The parachutes both failed to open until he had dropped 1,300 feet or was within 200 feet of the ground, when one of them opened and assisted him in landing safely to the ground. Over 10,000 people stood breathless during the boy's rapid descent. He came down so fast that he did not look larger than a lead pencil. Kathryn Hardin and Charles Hardin did wonderful stunts by dropping 2,500 feet out of airplanes in parachutes. Miss Hardin also changed from one plane to another. Will'am Robertson gave daring stunts of "Dead-Stick Landing". Five airplanes were used in ring formation fights, using American, French and Italian formations. The company also did a big business carrying passengers during its stay here at \$5 a passenger.

STUNTS AMAZE LARGE CROWD

Aurora, Ill., Oct. 23.—It would be hard to estimate the number of people who witnessed the aerial stunts over the city last Thursday afternoon. The crowd watched breathlessly while the plane, piloted by James Curry, circled over the city several times, and Dick Cruikshank, aero gymnast, hung by his toes, head down, finally dropping when about 1,000 feet from the ground, in a red, white and blue parachute, landing safely, but on very, very hard ground on the west river bank, just north of the cotton mills. Mr. Cruikshank has been doing parachute jumping for nine years, first from balloons, and for the last four years from aeroplanes. He made several spectacular descents at the Pageant of Progress on the Municipal Pier, Chicago, during the summer. Of late, in company with James Curry, the va lions fair of Illinois and surrounding States have been visited and the aerial circus staged.

STUDENT VOLUNTEER FAILS TO DISCONNECT PARACHUTE

Indianapolis, Ind., Oct. 23.—A carnival company which was putting on various attractions during the county fair at Bloomington had no man one day to make a balloon ascension and parachute leap as its regular man broke his leg in making a descent. An Indiana University student volunteered to make the ascent. The balloon was inflated and several thousand persons saw the young student make his first aerial trip. He failed to make the parachute disconnect itself from the balloon and came down with the monster bag north of the city. He was taken back by his fellow frat men, who had followed the balloon in an automobile.

COUGHLIN INJURED IN FALL

Late reports from San Angelo, Tex., are that (Canada) Jack Coughlin, balloonist, with the John T. Wortham Shows, will be able to resume work in a few days. Falling between 80 and 100 feet when his balloon tore loose at the bottom from excess pressure from opening, Coughlin was injured, the not seriously, Thursday afternoon, October 19, at the San Angelo fair grounds. He was taken to St. John's Sanitarium, where it was found that no bones were broken and no signs of internal injuries, feared at first, had developed. Coughlin alighted standing up and when his knees gave way under him the jar wrenched his back severely.

Coughlin is assistant to Jimmy O'Dare, regular balloonist and parachute jumper, and made a successful flight Wednesday afternoon. The balloon was stiff and heavy Thursday from the rain and O'Dare, who was inflating it, dashed a couple of extra cups of gasoline into the fire pit from the end of which the heated fumes pour upward into the canvas. Too much power was assigned as the cause of the accident. Had the bag split up the side, Coughlin probably would not have been able to release his parachute and come down safely, but when the bottom of the bag tore out its rigging held the parachute too long, so that when it finally began to open slightly Coughlin was almost to the ground.

"ACCIDENTS WILL HAPPEN"

Mink De Ronda, professional daredevil, "fell" off the forty-two-story L. C. Smith Building, Seattle, Wash., recently, and was nabbed by the law immediately after his feet hit the ground. De Ronda had been refused permission by Mayor Brown to make a parachute leap from the building, but obtained permission from policemen sent to enforce the Mayor's order to climb out thru the guard rails to examine his parachute and be photographed. De Ronda, crawling thru the aperture, "accidentally" fell and grabbed the bar of his parachute. He was later released.

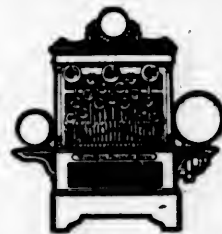
FONTELLA ANSWERS APPEAL

H. G. Fontella, balloonist, expects to winter in Danville, Ill., and build two new bags for next season. In his letter to The Billboard, Fontella voices his regrets in learning of the misfortune of Stella Jaeger, who is confined in St. Joseph's Hospital, Lexington, Ky., as a result of injuries received in a recent fall. In response to Miss Jaeger's appeal for financial aid, Mr. Fontella will contribute \$5, if he has not already done so.

EARL DeFORDE VICTOR OF LEGION AIR DERBY

New Orleans, Oct. 25.—Capt. Earl DeForde, driving a DeHavilland 4B type plane, won the American Legion air derby last Friday at a speed of eighty miles in forty-three minutes, against four competitors.

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Band No.

Organ 148

SKATING RINK MUSIC

Loud yet tuneful popular music available. Sizes for every rink. Installations throughout the United States.

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250 Pair Skates for \$200 and enough parts to last for 5 years, including Straps, Rinsing Machine, Bells, Tickets, Fibre Wheels, Axes, etc. A. E. LIND, 1833 East 65th St., Cleveland, Ohio.

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FAIR GROUND EXHIBITION

CARNIVALS

EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

SNAPP BROS.' SHOWS INVADE CALIFORNIA

Furnish Attractions for New Los Angeles County Fair at Pomona—Successful Event and Good Business Reported for Entire Engagement

From a dream to a realization that has far surpassed the dream. Thus might be summed up in rather an unusual phrase the story of the first Los Angeles County Fair, at Pomona, Calif. Success from every viewpoint was the reward for the untiring efforts of the business men of Pomona who sponsored the event.

Los Angeles, and an uncle of Mrs. Snapp, also spent a few days visiting. San Pedro on the streets, week of October 23, promises to be a big one, according to word from Agent L. J. Wilkhus. L. C. Kelley, general agent of the show, and his wife motored over to the show, at Pomona, for a few hours' visit on Friday night.—RAYMOND D. MISAMORE (Director Publicity).

SHOWMEN'S LEAGUE MAKES PLANS FOR HALLOWEEN

Chicago, Oct. 26.—At a brief meeting of the Showmen's League of America last Friday night Edward P. Neumann presided and Secretary C. R. (Zebbie) Fisher was present. Arrangements were made for the Halloween party October 31, and Col. Fred J. Owens was voted to take charge of all arrangements.

HENRY NORWOOD, NOTICE!

Mrs. E. L. Norwood, 1188 W. Ninth street, Chester, Pa., writes that it is urgent that Henry Norwood, last heard from with Wolfe's Superior Shows, write or come home, as his brother, Allen, is very ill in a hospital.

BARTLETT IN CHICAGO

Chicago, Oct. 26.—J. C. Bartlett, who was a promoter with the Stegier & Silbon Shows, was a Billboard caller this week. He reported a satisfactory season.

JOHNNY J. JONES' EXPOSITION

Inclement Weather Interferes With Start of Southeastern Fair Engagement

Cold, rainy weather put somewhat of a damper on the financial portion of the first few days of the ten-day Southeastern Fair at Atlanta, but the last six days brought tremendous crowds, as the weather was ideal, and the closing days brought forth many expressions of praise to President Oscar Mills and Secretary-Manager R. M. Stimpin.

Among the prominent visitors were City Clerk Walter Taylor and wife, Atlanta; General Manager John G. Kent, of the Canadian National Exhibition Company, and two of his aides, Colin Ross, director of amusements, and Jo Hay, manager of publicity; Frank M. Fuller, manager Tri-State Fair, Memphis; J. M. Russell, manager State Fair, Nashville, Tenn.; Rob Roy, amusement director Tennessee State Fair; Joe Curtis, manager Interstate Fair, Chattanooga, accompanied by Director "Judge" Connor and Concession Manager White; President R. M. (Buster) Brown and Manager James Dent, Alabama State Fair, accompanied by M. A. Dent; President-Manager Green, Manatee County Fair, Bradenton, Fla.; Dr. B. K. Hanaford, manager the Florida State Fair and the Tri-State Fair at Savannah, Ga.; P. T. Strieder, manager South Florida Fair, Tampa; James Fleming, manager South Carolina State Fair; Mr. and Mrs. Walter S. Baldwin and Gus Forbes, of the Forsythe Players; Marty Seaman, manager the Lyric Theater; James Patterson, manager the Metropolitan Theater; Mrs. Frank Perkins, formerly with the Jones show, and baby boy; Marguerite Remond, of the Forsythe Theater; Major Melton, of the Scripps-McLair League; Mike Coyne, old-time theatrical agent; William Conway, contracting agent for Ringling-Barnum Circuses, and J. D. Barton, formerly Eastern manager of the National Printing Co., and a former business partner of the writer, now a resident of Japan, who negotiated some business deals with Johnny J. Jones, which when announced later will show the introduction of a few distinct novelistic features.

ANDERSON-SRADER SHOWS

Finish Season at Superior, Neb., Where They Go Into Winter Quarters

Superior, Neb., Oct. 24.—The Anderson-Srader Shows closed their season here Saturday, October 14, and went into winter quarters, having secured a large vacant lot facing the C. B. & Q. Railroad depot, and are building their own railroad track on it to store their cars.

The season which opened at Vancouver, Wash., February 27, was by no means a banner one. In fact, about the only consolation one has is that it might have been worse. Contributing causes to the poor business encountered were the coal and railroad strikes, too much rain in the spring and heavy windstorms during the fair season.

It is the intention of the management to buy several new cars during the winter and to thoroughly overhaul the present equipment.

Washington, Oregon, Idaho, Montana, Wyoming and Nebraska were the States visited during the season and the company received its share of laudatory press notices. Tom McDonald is in charge of winter quarters, assisted by Miles O'Neal.

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

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! F424—Man's Bath Robe. Made of Blanket Cloth. Large black and white checks. Shawl collar, trimmed with silk cord. Three buttons. Girdle at waist. A snappy looking robe. Catches the eye at once. Excellent wheel number. Boxed individually with clever hanger. \$3.35 EACH.

F524—A Gem! Rich and Gorgeous Man's Bath Robe. Made of heavy Blanket Cloth. Silk cord on collar. Three buttons. Shawl collar, cuffs and pockets made of REVERSED side of goods. Sure fire, possessing more flash and splendor than any Indian Bath Robe ever made. Boxed individually, with enameled hanger. \$4.50 EACH.



"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.

F325A—Lady's Bathrobe. Made of Indian Blanket Cloth. Collar, cuffs and pockets 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 hanger. 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.

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DYKMAN & JOYCE SHOWS

Management Changes Plan for Play-ing Detachment South

Cartersville, Ill., Oct. 25.—Two weeks ago the owners of the Dykman & Joyce Shows decided to reduce their organization to a two-car caravan, with the tentative plan to play the detachment South during the winter.

Winter quarters will be maintained in East St. Louis, Ill., and the Dykman & Joyce Shows will take to the road early next season as a bigger and better organization. The owners have good reason to feel encouraged over their achievement of building up a recognized carnival during their initial venture as proprietors in "showdom. With an improvement in the railroad situation and all business for 1923 in prospect, all connected with this caravan are looking forward to next season optimistically.—LOUIS CASTANINI (for the Show).

Atlantic City Boardwalk

OPENING WINTER SEASON IN BOSTON, MASS.

Mechanics Building, December 1 to 9 Inclusive

UNDER THE AUSPICES OF

THE MASSACHUSETTS LEAGUE OF WOMEN VOTERS

The New England Hospital for Women and Children. Disabled Ex-Service Men

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BOSTON'S GREATEST CHARITY EVENT SINCE THE ALLIED BAZAAR

One hundred thousand advance tickets at half price (25c) already being sold by thousands of Boston's Leading Society Women. A twin-six Packard Automobile will be given free to the individual selling the most tickets. Boston Newspapers have already given the Boardwalk wonderful publicity. Advertising very extensive in Subway Street Cars, etc.

WANTED FOR MIDWAY—Legitimate high-class amusing games of skill. No wheels or games of chance will be considered. Do not waste time writing or calling unless you are in a position to install and operate a real store with an attractive game of skill.

WANTED FOR MIDWAY—Punch and Judy, Mirror Maze, Bughouse, High-Grade Pit Shows, Giants, Freaks, Fortune Tellers, Palmistry, Platform Shows, Shooting Gallery, Illusions, Sword Swallowers, Glass Blowers, Magicians, etc., in fact any clean high-class attraction will be considered.

WANTED FOR MIDWAY—Very best Popcorn and Crispette Machine, Rootbeer, Orangeade, Cider Press, Eskimo Pies, Taffy Apples, Candy Floss, etc.

WANTED FOR MIDWAY—Novelty Demonstrations, Household Specialties, Fountain Pens, Wire Workers, Silhouettes, Sand Artists, Embroidery Needles, Hair Curlers, Resurrection Plants, Jewelry Workers, Christmas Card Writers, Potato Peelers.

Will consider Portable Dodgem only. Building not suitable for any other riding devices. Address all communications to **THOMAS P. CONVEY, President, Atlantic City Boardwalk Inc., Room 620 Little Bldg., Boston, Mass. Tel. Beach 2210**

T. A. WOLFE'S SUPERIOR SHOWS

Conclude Their Season's State Fair Dates at Raleigh, N. C.

Raleigh, N. C., Oct. 25.—The North Carolina State Fair closed with a record attendance for a "last day" and with it came the cessation of State fair engagements for the T. A. Wolfe Superior Shows. The surging throngs of the past six weeks are just a memory, the hectic efforts to feed the "worm" to the "early bird" are over, and the high tension, under which the showfolks have lived, has relaxed.

A timely run from Danville brought the caravan to Raleigh, on Saturday evening, where in pursuance of the policy adopted by Mr. Wolfe some weeks previous all locations had been staked out in advance and no time was lost in placing the show upon the fair grounds.

The opening day of the fair (Tuesday), designated as Pershing Day, was inaugurated by Gov. Morrison, who in a short speech declared the North Carolina Fair open "to the world" and introducing the honored guest of

the occasion, Gen. J. J. Pershing, whose remarks, indicative of the soldier, were brief and to the point. Seated about the platform were Mrs. Edith Vanderhoff, president of the fair, and associates, and General Pershing's staff, with an honor guard from Ft. Bragg. A highlight in the reorganization of amusements for State fairs, the North Carolina State Fair has abolished the name "Midway" with its attendant concessionaires, who many times have been a "thorn in the side" of the fair management, and in its stead has substituted a concessionless avenue known as "Entertainment Row". To what extent this innovation was received by the fair patrons may be gleaned from The Raleigh Times of October 17: "Many expected to find the old-time midway with its wheeling concessionaires and 'barkers' of the type familiar with the fairs of other years, but instead were agreeably surprised to find in its place a 'joy zone' of clean, snappy shows. A 'mile of mirth and merriment' is a fitting expression for the T. A. Wolfe Shows, which are supplying the attractions this year."

Raleigh goes down in the records as one of the best stands of the season, a fitting close to a highly successful list of fair engagements, made more gratifying by the reception at the hands of the press, which has devoted much space to the midway innovation.

During the week the caravan entertained many visitors, including Larry Boyd and staff, of the World of Mirth; Fred Lewis, builder of show fronts; Alex. Sloane, promoter of auto racing events; F. J. Lippert, secretary of Winston-Salem Fair, accompanied by his family; Mr. Jackson, secretary of the Fayetteville Fair, and W. C. (Bill) Fleming, who returned to the show to announce that winter quarters had been selected, and now everyone is looking forward to a much needed vacation. —W. X. MacCOLLIN (Publicity Representative).

JOHN T. WORTHAM SHOWS

Ballinger, Tex., Oct. 24.—The thirteenth annual San Angelo (Tex.) Fair and Carnival was ushered in with rain, which continued for three days, materially cutting down all revenues. However, figures show that the last three days of the week registered more visitors than on any previous three days in the thirteen years, and the fair will show a margin of profit. Ira L. Cain, president, and his staff of co-workers are being warmly congratulated for the showing with bad weather as a handicap. The showing has keyed officials to efforts for a more extensive event next year. Walter Yagyer, secretary, and Miss Rodgers have received many expressions of appreciation for their untiring and well-directed efforts in aiding fair officers to build a wonderful fair, including every feature that makes for success and popularity, despite adverse, whatever conditions. The John T. Wortham Shows, playing the date, lost in proportion to the fair, during the rain period. Business, however, for the three nights, was big enough to make the week fairly good. The shows were located on down-town lots and streets, and even during the rain people patronized attractions and concessions. Six days of good weather would have made the engagement a record breaker for the season. Mr.

Wortham and C. Jack Shafer had rain insurance, but rain did not always fall during the right hours for the insured. Each did win a day or two.

Every concession belonging to the Wortham Company operated for the full week. Representatives of the sheriff and the county attorney mingled with the crowd nightly. There was never a complaint. Commendation came from many sources because of absence of objectionable features. Letters from Mayor Yancy, the censor board, and fair association will attest the statement later.

Victor (Happy) Wells was forced to go to a Dallas hospital Saturday to undergo another operation. "Canada Jack" Coughlin was injured when the balloon he was riding at the fair grounds tore open. Coughlin is at the San Angelo Hospital. John T. Wortham has purchased the "seaplane" on the show and stated he will have at least one more big, new ride next season. General Agent H. B. Danville, who has the company booked for the balance of the season, has gone to look after details at winter quarters. Cotton money is plentiful here in Ballinger, and a fair week is looked for. Lampasas next week, with Cameron to follow. —O. M. CASEY (Show Representative).

MILLER MIDWAY SHOWS

Close Season and Will Winter at Oklahoma City

The Miller Midway Shows closed their season October 21 at Conway Springs, Kan., and shipped to winter quarters in Oklahoma City, Ok. While the 1922 tour was not the best the show has experienced, still it was successful and all members gathered a little money.

The closing week at Conway Springs was the last of ten fairs and celebrations played, and none of them were outright bloomers. The personnel at the closing was practically the same as at the opening of the season. The personnel included the following: Fred Miller, owner and manager; Mrs. Fred Miller, secretary and treasurer; Capt. D. V. Cooke, general agent; Ralph Thomas, concession superintendent; Harry Cooke, electrician; Floyd Barnett, trainmaster. The attractions: Carousel, Harry Cooke, manager; Marshall Batch and Walter Hull, assistants. Ferris wheel, Floyd Barnett, manager; William Barnett and Jim Eslick, assistants. Pit Show, Mrs. Fred Miller, manager. Hawaiian Village, Rex Eversole, manager. Alligator Show, Richard Roberts, manager. Athletic Show, Charles McBride, manager. "Midnight Follies", Fred Miller, manager. Jack Jones and wife had the cookhouse and gave "good eats" all season. About twenty concessions ended the season with the show. Jack Jones will open a cafe at Ada, Ok. Capt. Cooke will spend the winter in Florida. Manager and Mrs. Miller, after putting the show in winter quarters, will motor to California to visit relatives during the winter months. Next season the Miller Midway Shows will come out a larger caravan, as Mr. Miller has purchased an additional ride and will add three more shows, including a motordrome. The writer, after spending a few days in Denver, Col., with "the folks", will migrate to the "Sunny South" until time to open the 1923 season. —HARRY COOKE (Show Representative).

ED EVANS' SHOWS CLOSE

Winter at Miami, Ok.—Cudney and Fleming Launch Own Show

Wetumka, Ok., Oct. 24.—The season for the Ed A. Evans Shows came to a close Sunday night, October 22, at Klefer, Ok. Since this show's last "writeup" in The Billboard, after Hockerville, played Afton to only fair business, then the Miami Free Fair, which was very good for everybody. Next came the Welch Fair, which was only fair, followed by Coweta to good business. Bixby and Jenks were both very poor stands. The closing stand, at Klefer, was above the average.

The season on a whole was not what would be called a "mopup", nor a "dead one", as everybody made some money under the Evans banner. The show played twenty-six weeks and not a two weeks' stand all season. Played nine engagements on the streets, one celebration and three fairs.

Mr. Evans shipped his cars to Miami, Ok., where he has winter quarters, and intends to open some store shows there and at Picher, Ok. Chas. Cudney and Mad Cody Fleming took their own equipment and the concessions and organized the Cudney & Fleming Shows for a tour thru the South. Mr. Lalney, the advance man, accompanied Mr. Evans back to Miami to help work the store shows, while "Dago" Rodgers took the advance for Cudney & Fleming. "Shorty" Brown, "Slim" Herrick, Eddie Collins and wife, Mr. Webb and wife, the Misses Webb, Tiger Mack, Hi Lepo, Happy Porter, Joe Pilegrom, Bill Cudney, John Kallies, John Muley, "Louisiana Red", Lee Speed, Clint Pryor and Bob Harris and wife joined the Cudney & Fleming Shows. —NELLIE NELSON (for the Show).

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PROGRESSIVE
SPECIALS.

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REED LAMP
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16 in. high, with assorted shades, complete.
PRICE \$24.00 PER DOZEN
Sample, \$2.50. Prepaid, 25% with all orders, balance C. O. D.
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Use merchandises that gives you a steady pay.
WONDERFUL FLASH. Men's Beacon Silk Cord and Silk Girdle Bathrobes, \$4.75. Ladies' Beacon Silk Ribbon and Silk Girdle Bathrobes, \$4.50. Ladies' Silk Corduroy Bathrobes, \$4.50. Each. Lawrence Indian Robes, \$3.50. A big Fair Number. Indian Blanket, size 66x30, \$3.75. Flaid Blanket, size 66x30, \$3.00. Terms are 25% deposit with order, balance C. O. D.
H. HYMAN & CO., Chicago, Ill.
338 W. Madison St.

Puritan

CINCINNATI

Chocolates

How Much Business Have You Lost Because You Did Not Carry Puritan?

Express charges allowed up to \$1.50 per cwt. Write for Catalogue.

The Puritan Chocolate Co., Cincinnati, O.

Oak Brand BALLOONS

WHEN YOU BUY OAK BRAND BALLOONS YOU ALWAYS BUY THE BEST. SPECIFY OAK BALLOONS IN THE BLUE BOX, WITH THE YELLOW DIAMOND LABEL.



CARNIVAL CARAVANS

Conducted by ALI BABA

A grifter is a robber in disguise. No two ways about it.

Grift isn't a habit. It's a curable disease—be your own doctor.

Don't worry, there are twenty boosters for the cleanup to one knocker of it.

Energetic effort toward having a clear conscience is a wonderful brain saver.

We are anxiously awaiting the outcome of "some doins" in San Antonio, Tex.

The Official Program (Souvenir Edition) of the Louisiana State Fair was a pipkin this year.

Report was "the Krause Greater Shows" again—for 1923. Attaboy, Bemie, and more power to you.

THEIR FULL NAMES
Charles Michael Casey.

Some people's allusion to a fancied joke is a bigger joke than that they can't understand what it's all about.

"Uncle Tom's Cabin" show had no prop. ice. Stage mechanics functioned. Don't be "cakes of ice"—to support the "stars".

Have you ever considered that there are many legitimate showmen and concessionaires who are not now organization owners or managers who

a few minutes' confab. The latter three expressed themselves as also headed South.

F. W. Burns and son, of Terre Haute, Ind., recently advised that Harry Dickinson, of the Dickinson Amusement Co., before going South, purchased of them (Cuba, one of the best-trained ponies appearing before the public, to be added to the Dickinson attractions. The letter states that the consideration was \$800.

A big show owner-manager writes: "There is no question but that the past season has been one of the toughest ever experienced. And possibly next year will not be a great deal better. However, I think we can all get by much better if we build more, bigger and better attractions." This Sheik sure has the answer.

Buck Wheeler was a confab at the Cincinnati office one day last week. Buck said he would not go South this winter, as demonstrating and selling combs (pitching) looked good to him thru Southern Ohio and Indiana. Wheeler is late of the Johnny J. Jones Exposition, on which he was connected with Mike Camelo's staff of concession agents.

Hector Gaboury, who had two attractions, Illusion Show and Animal Show, with the Great Empire Shows which recently concluded their season in Canada, accompanied by Joseph Lavery, who worked the front of the illusion exhibition, motored thru Cincinnati October 23. Bound for Florida, where they expect to spend the winter.

Eddie Owens and wife are expected to return home to Cincinnati from the T. A. Wolfe Superior Shows (this season) in a couple of weeks, and with those "youngsters", Edward Jessop and George and Mrs. Cole, and the other old-head hibernators, probably soon to do likewise, the "radiator league" in Cincy will in the near future be again in full session.

Can you recollect any instances regarding present big show owners, whose rapid advancement can mostly be credited to some other than themselves—big concession men, ride men or

The No. 16 MODEL

BIG ELI Wheel has all the stability, durability and portability of its predecessor. Its additional height gives it increased FLASH and BURNING CAPACITY. Carnival Managers are asking for it. Write us for full information.

ELI BRIDGE CO.

Builders of BIG ELI Wheels.

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PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere.

High Strikers. Portable Swings. Write for Catalogue.

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.

SALESBOARD AND PREMIUM ITEMS

Military Spectacles	Gold color	Large round lenses, all numbers. Doz. \$ 3.00
Military Spectacles	all tortoise shell frame, large round	6.00
2 1/2-inch lenses, Dozen		90c to 12.00
Cigarette Cases, Nickel		Dozen 6.00
6-Piece Ivory Manicure Rolls		Dozen \$1.35 and 1.65
21-Piece Ivory Manicure Roll		Each 1.35
Gents' Gold-Plate Pen and Pencil Sets		Each 2.75
Same in High-Grade Gold-Filled		Each 2.35
Self-Filling Pens, Full Mounted		Goldline metal. Dozen 13.00
Propelling Pen (Goldline Metal) Chased		Small Lead, Gents' Size, Gross 2.75
White House Ivory Clocks, American Movement		Each 1.75
Indestructible Pearl Necklaces		Delta Indest. Pearls, Gold Clasp, Each 2.50
Delta Indest. Pearls, White Gold, Diamond Clasp		Each 6.50

25% deposit required. CATALOGUE FREE. Celebration Goods, Jewelry, Etc.

GOLDBERG JEWELRY CO., 810 Wyandotte St., KANSAS CITY, MO.

AUTO-MATIC PISTOLS

25-Cal. 7-Shot \$6.50

Three or more \$6.40.
32-Cal. 8-Shot \$9.40.
Three or more \$8.30.

One-third deposit with order, balance C. O. D.

THE PRICE CUTTING CO., New York.

CARNIVAL BULLETIN

FREE TO CARNIVAL MEN.

Write for it.

SINGER BROS.

536-538 Broadway, New York.

SAY "I SAW IT IN THE BILLBOARD."

Removal Notice

S. BOWER has moved his

BUDDHA SUPPLIES

HOROSCOPES

FUTURE PHOTOS

to the

Bower Bldg., 430 W. 18th St., New York

Make a memo. of new address. Orders to the old one will be delayed. Full info. of complete line for 4c in stamps.

ARMADILLO BASKETS

are Rapid Sellers wherever shown!

We are the originators of

ARMADILLO BASKETS

made from the shells of these little animals, highly polished and lined with silk, making ideal work baskets.

Let us tell you more about them.

APELT ARMADILLO CO., Comfort, Tex.

NOTICE!

26-inch DOLLS, fan dressed, marabou trimmed, \$15.00 per Dozen.

19-inch DOLLS, \$10.75 per Dozen. Fan dressed. Trimmed same as our 26-inch Dolls.

19-inch DOLLS, \$9.75 per Dozen. Wire hoop dress, trimmed with marabou.

PLUME DOLL, unbreakable, with Flapper style plume, \$9.00 per Dozen.

ALL ABOVE DOLLS ARE UNBREAKABLE. HAVE HEAD TRIMMING AND CURLS.

14-inch PLASTER DOLLS, with wig and wire hoop tinsel dress, complete, \$30.00 per 100.

10-inch PLASTER GIRLIE DOLL, with wig and tinsel dresses, complete, \$22.00 per 100.

8-qt. ALUMINUM KETTLES, \$8.00 per Dozen. CALIFORNIA GENUINE STAR PLUMES, 50c Each.

DIAMOND PLUMES, 50c Each. Corenson make.

CHINESE BASKETS, 5 to the Nest, double decorations, \$3.25 per Nest.

Best Quality SILK KNITTED TIES, guaranteed not to wrinkle, assorted colors, same color on both sides, \$3.75 per Dozen; \$42.00 per Gross.

Remember that we are manufacturers and one of the largest. All orders shipped immediately. Ask the boys about our goods and service. Deposit required with all orders. No exceptions.

E. C. BROWN CO.

119 West Second Street, CINCINNATI, O.

FUTURE PHOTOS—New HOROSCOPES

Magic Wand and Buddha Papers

Send four cents for samples.

JOS. LEDOUX,
169 Wilcox Ave., Brooklyn, N. Y.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

LOUIS J. BECK

Former press agent for Frank C. Bostock, now back with Rajah, the Python, as an independent showman.

could be (and doubtless successfully) if they really wished to!

A speckle of the mushroom (like some shows) grows in remarkably quick time, especially if aided by gentle, gracious rain (publicity), only to turn "black" when the "sun is shining". Don't be a mushroom!

Among Cincinnati and Billboard visitors last week were the veteran carnival man, R. N. (Hli-Kl) Adams, R. E. Scott and Al Wagner. They were passing thru town to play some special event engagements.

A fellow asked a clean carnival owner-manager, "How much for a six arrow?" The reply came in a jiffy. "The sheriff is handling that space." The arrow man was afterward conspicuous by his absence.

The Mellin infed from Boston that ever since he left the Burns Greater Shows, he had hopped scotched around until at last he found himself in "Bean Town", where he had a nice little flat, and will hibernate for the winter.

No one has faith in a man who declares him-self for and against certain things, in PUBLIC PRINT in particular, and then tolerates that which he has declared himself against. We hate to tell you our opinion of such a man.

There are many usually "straight" concessionaires that can be "gaffed". The old-time "huckle-de-buck" is merely skill on the part of the player to put the balls into the kegs. At the same time "up-to-date bucket games" may be gaff joints.

When bees sting you, what's your first inclination? Let out a yelp? Right! The men-folks and youngsters thruout the country have been "stung" so often the mothers and sisters have been ascertaining the carnival and circens "bees" and are putting up a helluva yelp.

The clean-up campaign is going to show no other test—whether the editors of the hundreds of newspapers, thruout the country who have allowed so much acclition against carnivals, the good along with the bad, in their columns, will prove sincere regarding the uplift of their local amusement environment.

Abe (Red) Cohen, concessionaire, stopped over between trains in Cincinnati, October 23, on his way South to New Orleans. "Red", together with three other concessionaires, C. H. Moyer, Paul Horwitz and F. J. Hanley, called at The Billboard to say hello and for

MOTHER AND DAUGHTER

Mr. Bootie Scott and Frances, her daughter, both well known to the show world. They have just left the World of Mirth Shows for Tampa, Fla. Mrs. Scott is a sister-in-law of Johnny J. Jones.

the agent, and especially the publicity staff? Could not these riders help others, or even themselves—if they wished to step into the limelight?

There are two factions especially that can vouch for the need of a cleanup. These are the advance staffs and those who depend on obtaining rooms at hotels and boarding houses at each stand. To those All would say tell the facts and broadcast them. To others, ask the agents and hotel lodgers a few questions and you will get ten times the correct information possibly expected.

It has really been a hard old season, but not only in the show business. Incidentally, numerous managers with intentions of cleaning up their organizations of destructive-to-prestige features have sort of put it off until after the fall engagements. Next spring will tell the story.

Kramer and "Pittsburg" Murphy paid The Billboard a visit October 24, looking for location of special events to operate. The boys called during lunch hour and seemingly had not time to await a few minutes the return of some of the editorial staff. To a stenographer, however, they expressed themselves as strongly opposed to the cleaning-up issue.

Would that more newspaper editors and fair-thinking citizens would give publicity as did The News and Observer, Raleigh, N. C., issue of October 19, in the comment it carried on the midway at the fair, the following quotation from the article in particular—the remainder of it being complimentary to Wolfe's Superior Shows: "Carnivals are necessarily more or less alike, like all folk are alike in that they possess a standard number of feet, hands, eyes

1922 "SUPERIOR" MODEL TWO HORSE ABREAST CARRY US ALL



Has beat all records for Big Receipts. Write for Price and Specifications to G. W. PARKER, World's Largest Manufacturer of Amusement Devices, Leavenworth, Kansas.

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 steel!

- In bulk, per Gross, - \$9.00
Mounted on Easel Display Cards, per Gr., - \$10.25
Extra Leads, three in each tube, per Gr. tube - \$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. Includes remittance with parcel post orders. ORIENTAL MFG. CO. Dept. 10, 891 Broad St., Providence, R. I.

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.

WOMEN'S WATERPROOF APRONS. Twelve different patterns to choose from. PRICE, \$3.00 PER DOZEN. \$40.00 per Gross in Gross Lots. Sample Apron, 50c. Prepaid. "AUNTIE MAY" CHILDREN'S APRONS in Nursery Rhyme. PRICE, \$3.00 PER DOZEN. Sample, 40c. Prepaid. PLYMOUTH BAGS. 12-Doz. of bright leatherette, Size 14x15 in., \$5.25 Dozen. Sample Bag, 60c. Prepaid. Size 12x13 in., \$4.90 Dozen. Sample Bag, 55c. Prepaid. Plymouth Bags, in assorted fancy colors, \$6.00 per Dozen. Sample Bag, Size 14x15 in., 65c. Prepaid. Size 12x10, \$3.00 Doz. Sample, prepaid, 40c. Over 45 other fast sellers. Our New Catalog now ready. Write for it. CENTRAL MAIL ORDER HOUSE. "Maximum Quality at Minimum Prices." 223 Commercial St., Dept. B., BOSTON, MASS.

PADDLE WHEELS BEST YET

Greatest Wheel ever made. Wheels made of one piece three-ply kiln dried lumber. Can not warp. Runs on ball bearings. 30 inches in diameter. Beautifully painted.

- 60-No Wheel \$12.00
80-No. Wheel 13.00
100-No. Wheel 14.00
120-No. Wheel 15.00
150-No. Wheel 16.50
180-No. Wheel 18.50
20-No. 7-Space Wheel 15.50
25-No. 7-Space Wheel 16.50
30-No. 5-Space Wheel 17.50

Headquarters for Dolls, Candy, Aluminum Ware, Silverware, Pillow Tops, Vases, Novelties, High Sinker, Wheels and Games. Send for catalogue. SLACK MFG. CO. 128 W. Lake St., CHICAGO ILL.

IMPROVED CHECKER BOARD 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. J. W. HOODWIN CO. 2953 W. Van Buren St., Chicago.

and such like equipment, but, like folks, they are different."

Among visitors last week to The Billboard was Bert Perry, who, with his wife and baby, and "Bluey", diminutive entertainer, were among the showfolks at Covington, Ky., for the special event there. Bert said his attraction will motor South, by long jumps, from Covington. It has been playing independently at fairs and celebrations.

Without clean shows, rides and concessions no outfit can even get started. Representative show people can force the issue (and the coming winter, too) to their own great advantage. Wake up, you folks, and show more grit and action! And don't take verbal promises—have it in the contracts, and to close without notice if not lived up to! Protect your rightful interests!!

Heard of a professed preacher one time who was also the backer of a strong gambling joint. He was praised up to a thousand for his "good deeds", but when the "joint" was uncovered and given publicity he raised "merry hell" with the uncoverers and everybody else who had the nerve to mention it publicly. Let's have as few "double lives" as possible in the show business.

William (Brownie) Peyton, the past season with Joe Holander, wrestler, on the Athletic Show with the Veal Bros., Shows, rambled into Cincy early last week, presumably for the winter. Worked balloons at the Covington (Ky.) "doings" last week. Another visitor to The Billboard on the same day was O. B. Taylor, concessionaire and jobber, of Pittsburg, who was looking over the Central States field of special events.

It has been noticeable of late on banners that several well-known freaks of nature on exhibition are being copied in title and sometimes almost verbatim lectures on the inside. If there is a chance of the later arrivals in the exhibition game to gain any worthwhile notability, why on earth don't they make themselves individual—or is it that they realize their weakness and knowingly wish to prey on the reputation and publicity of someone else?

"Crip" Garraty and Winfield and Wells, concessionaires, who closed the season with the Torrens United Shows, were Billboard callers Sunday, October 22. They advised that H. S. Kirk who took over the Torrens Shows is making extensive plans for his Kirk's United Shows for next season, while Mr. Torrens is also active formulating and putting into effect plans for a fifteen-car caravan under his title for 1923.

Fair merchandise wheels do not come under the panning as to grift. A reasonable way to sum them up is that even the every player who spends a dime doesn't win fifty cents to a dollar's worth each turn one of them does if the paddles are all out, and as for the others about 95 per cent of them would say that they had their dime's worth in exactness, excitement and really enjoyable competition. How about the actual betting at big race meets, baseball, politics, etc.?

The clean-up campaign regarding concessions is against the "no-chance" games, and there are many of them at which the player has absolutely no chance whatever. Merchandise concessions, at which the merchandise is really put out and without "buy-back" (which in reality makes them "in, c." joints), are not grift joints, as each player has his dime's worth of fun, and he or his home-town friends (not capers) gain the coveted prizes, for which each gladly "takes a chance".

Since several have mentioned it, it might be well to give some facts: It is against The Billboard's policy to carry advertisements of "gaff" or "skin-em" games in its columns. Now and then supposedly straight, but really "no chance" ad may creep in, but this is not intentional, and bona fide information on misrepresentations of this nature will be duly appreciated by the publishers. Don't try to ridicule unavoidable errors; help to correct them.

Understand that Omar Sami and wife are back home in Streator, Ill., the first time in years they have returned from the road in time to see the grass still green. Omar is said to be putting in a new furnace in their eight-room, two-story residence, located on a 20-acre patch, and in the city limits. Also has built three outer buildings, two for storage and the other for workshop, wherein he has about as complete a set of machinery and tools one would find anywhere outside big industrial plants.

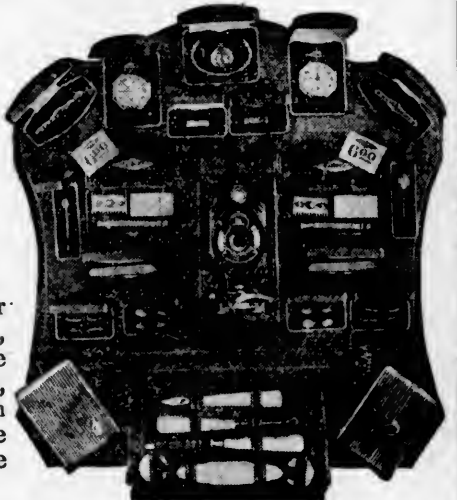
The fact that over one hundred of our fellow citizens fell for the old "Spanish Prisoner" confidence game, as disclosed by cables from Buenos Aires last week, moves The New York Times to indulge in the equally old and trite reflection that "One is Born Every Minute". This ancient and honorable observation is attributed to P. T. Barnum. As a matter of fact it was old before P. T. was born. Also it has been exploded over and over again. One born every second would be far nearer the truth.

Bob Wallace, concessionaire, spent a few days in Cincinnati last week after playing independent dates all season. Rumor had it on Thursday that Bob received a "check" and left to look over and possibly purchase a restaurant (or hotel) in one of the Northern Indiana cities. Wallace's side-kick concessionaire are a part of the past season, Harry W. Emerson, arrived in Cincy October 24 and was also a caller at The Billboard. Emerson, after a few days' restup, expects to migrate by the Northern route to the West Coast, playing en route.

A Bedonin who asks that his name be withheld wants All to answer in Caravana if prohibition has been an aid to the show business, also if "booze is actually prohibited, what effect will it have on future generations"? Relative to the first question, the answer is easy: Many whole families have attended shows where formerly only the fathers and possibly a few brothers would get "stewed", and took in the "gal" shows and got hooked at grift concessions. As to future generations; many of the old heads of today, the "boozehitters", have cultivated the appetite and feel that they "must have it", but, if the supply (Continued on page 86)

SEND TODAY FOR NEW CATALOG CONTAINING Salesboard Display Outfits

Salesboard AND Premium Merchandise 136 Pages—Just Out



This catalog illustrates our large range of assortments, also merchandise suitable for assembling salesboard, representing the limit in values at prices that have been figured down to the last notch.

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 SALESBOARD OPERATORS—One Clock to be raffled and one for premium. Complete with Raffle Card. Bringing in \$12.65. Two Clocks, in carton. Each..... \$3.00

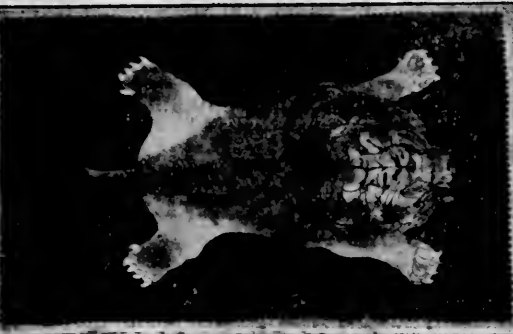
CHINESE BASKETS Chinese Baskets, 10 rings, 10 tassels, genuine coins, 5 to nest, \$3.25

INDIAN BLANKETS No. 43D22—Emerald Indian Blanket, size 64x78. Each \$2.75. No. 43D34—Beacon Indian Wigwag Blanket, size 60x80. Each, \$3.50. No. 43D42—Traveling Blankets, brilliant colors size 66x80 in. Each, \$2.95.

Send for the Shure Winner Catalog No. 97 768 PAGES

Containing 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.

N. SHURE CO. Madison and Franklin Streets, CHICAGO, ILLINOIS.



AGENTS AND CONCESSION MEN

Here is a big hit for you. Lion and Tiger Rugs and Table Scarfs, size 24x40, cotton felt, \$12.50 per Dozen. Sample, \$1.35. All Wool, \$18.00 Dozen. Sample, \$1.75. Heavy Felt, \$21.00 Dozen. Sample, \$2.00. We make beautiful Table Scarfs and Dollies, also Luncheon Sets. Write for samples and circulars. Act quick. Big holiday line. BRADFORD & CO., Inc., St. Joseph, Michigan.

For BAZAARS and INDOOR SHOWS

We carry a full and complete line of MERCHANDISE OF MERIT

Dolls, Blankets, Silverware, Beaded and Mesh Bags, Candy, Lamps, Aluminum, Wheels, Paddles, etc. Write for prices and terms. PREMIUM SUPPLY CO., Inc., 177 No. Wells Street, CHICAGO

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) 25.00 per 100
 - No. 42—PLUME LAMP DOLL 250.00 per 100
 - SEPARATE PLUMES (as per cut, real ostrich feathers) 40.00 per 100
 - OUR NEW FLAPPER PLUME (Skirt and Shade complete) 50.00 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.
- UKELES. 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.

CARNIVAL CARAVANS

(Continued from page 65)

is prohibited, the forthcoming youngsters will not have cultivated that appetite and—well, the whole thing comes under the head of "amusement"—and soda pop, automobiles and good clothes have sprung into favor, without so many chewing matches and "heatings up" in home circles.

Jack Tracey, the past two years manager of May-Joe, the widely-known freak of human nature, and G. I. Davis, of the same attraction, which was playing the fair and festival at Covington, Ky., were callers at The Billboard office October 23. Tracey stated that his show played a "wonderful" bloomer at Easton, O., the week previous. It is probable that May-Joe, who is accompanied by his mother, will be exhibited Southward from Covington, in the smaller towns, as the motor conveyances carried are being neatly and contentedly arranged with this intention.

According to a note from the Johnny J. Jones Exposition "Irish" Jack Lynch, now with that big caravan, nearly lost his right hand—in handshakes—Monday of last week on the fair grounds at Covington, S. O. The greeters included Leo, Charlie and George Freedman, Dave Lawrence, Eph Gettman, Doc White, Doc Flagg and Bill Sanges. Incidentally, this is the first time the Irishman has been East for about six years, altho he has oodles of friends, both on and between the East and West coasts. The note also stated that this well-known talker would make the trip to Cuba with the Jones Show.

Altho quite a few legitimate concessionaires, some with straight merchandise wheels, could not be accommodated at the two weeks' fair and festival held in Covington, Ky., starting October 21, there were also many "lucky boys" on hand the first week. Those in charge explained to them that they wished to make it a popular and annual event, and that they could not sanction the risk of failure after the first venture. Therefore railroad maps were scanned eagerly. By the way, "Doc" Barfield also used to have a very commendable way of handling such instances, and without making anybody sore at him.

A very well-known agent writes: "As soon as I hear of a good show that pays a reasonably good salary and it needs an agent I will talk business with the manager for next season. The show I have formerly been with has already made me a proposition (again), but I feel that I can do much better. But I will certainly have to know that the show is clean before I book any fair dates for it in the South, or for that matter any engagements anywhere." He concludes with the following: "And I hope The Billboard folks don't mind being 'cussed' by the dirty peas." If more general agents would decline themselves likewise (and they know in their hearts they have just reason to) their paths would be less strewn with thorns, and in the very near future.

Of the hundred or so show, ride and concession folks playing Covington, Ky., last week and this week, as well as the many, many carnival people passing thru Cincinnati of late, each and every one, with the exception of two, greatly praised the clean-up issue. The consensus of remarks was in effect, "What a great relief it will be. Every legitimate worker should help put it over," etc., and five women in one party acquiesced in the long remark of one of them: "Then only will our reputations be understood and respected by the majority of strangers to us in the towns, and there will be some real contentment in this profession." (The foregoing is not "imaginary", but fact, and is only produced to show that altho some are not "continually howling" about it—altho they should be about 95 per cent of legitimate carnival people are strongly in getting rid of the riff-raff that has been tearing not only their meritorious means of making a living, but also their personal reputations to pieces, with the very ones that support the shows—the populace).

Word from Streator, Ill., had it that the Nat Reiss Shows were being snugly tucked away in winter quarters. Manager Harry Melville had all the buildings cleaned and put in readiness, Art Smith was put in charge of the cookhouse, Superintendent Edwards and son and assistant, Lee, lined the sleeping quarters with heavy weather-proofing, also building sixty-four sleeping berths, while the building (thirty by forty-five feet) was being provided with washroom and tub baths, with hot water, and reading room for the boys in winter quarters. After the unloading, when the show train arrived at quarters, Trainmaster Pearl Stuckey and his main standby, "Brownie", left for visits to their homes, Pearl to Columbus, O., and Brownie to Peoria, Ill. It is also infoed that the only one not to go to winter quarters with the show was H. Rogers, who had the cookhouse. Not to be outdone in the way of comfort and convenience, Mrs. Melville secured a beautiful eight-room brick residence, and from all reports the Reiss folks are real comfy.

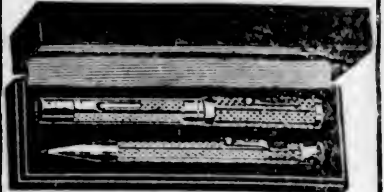
Here's a portion of a letter from one of the best known owners and managers: "You know where I stand in regard to the present line of improving this carnival business. I have been hoping that someone in this game would offer some practical suggestions instead of saying 'You're right and I'm with you.' Everybody knows you are right and that the game needs cleaning. Charles Ringling, the circus man, so far has been the only one to openly say what could be done. Why don't Jim Patterson, Ed Foley, T. A. Wolfe, R. L. Lohmar, Fred Beckman, Walter Stanley, Jimmie Simpson, Irv. Polack, Con T. Kennedy, Guy Dodson, in fact each and every owner of a carnival company, offer or write what he thinks would be a good way to correct the evil of the game? I am going away for a few days, but on my return I will get busy and write what I think should be done and, regardless of what others do, it will be the way this show will be conducted next year." By the way, this owner-manager certainly said fact with that "everybody knows" sentiment, and every individual (whether he or she admits it or not) cannot conscientiously deny it. The evidence is too strong to even be doubted.

The contention of many showfolks, in connection with the clean-up, that "grift", graft, robbery, underhanded thievery, lewd characters, etc., in other professions—commercial, po-

TWO LEADERS THAT CAN'T BE BEATEN



Beautiful Graduated 24-Inch Lenardo PEARL NECKLACE Complete with Sterling Silver Clasp. **\$1.75 EACH**



PEN AND PENCIL SET Pen with 14K solid gold pen point and gold filled Propelled Pencil, in elaborate box.

\$1.25 PER SET WE CARRY A COMPLETE LINE OF SILVERWARE, SILVER JEWELRY, PAIDLE WHEELS, BEACON BLANKETS, ETC. 25% deposit must accompany all C. O. D. orders.

House of Heiman J. Herskovitz,
85 Bowers. NEW YORK CITY.
Long Distance Phone, Orchard 391.

SALESBOARD OPERATORS HERE'S A BRAND NEW ONE. GOING LIKE WILD FIRE EVERYWHERE.



5 C PER 5 C PER
\$2.00 \$2.00
\$1.50 \$1.50
\$1.00 \$1.00
\$0.50 \$0.50

PEN AND PENCIL ASSORTMENT No. 100. The Greatest Money Getting Salesboard Ever Placed on the Market. This 2,000-Hole 5c Board takes in \$100.00 and pays out \$48.50 in trade and three 14-Kt. GOLD-FILLED PEN AND PENCIL SETS. Absolutely guaranteed.

PRICE, \$12.00 EACH 25% with all C. O. D. orders. Complete catalogue and quantity prices sent free upon request.
GELLMAN BROS.
329 Hennepin Ave., MINNEAPOLIS, MINN.

EVANS' RACE TRACK

A Real Winner Every Time Permitted Where Wheels Are Barred



Write for description and price **FULL LINE OF SUPPLIES FOR Bazaars, Indoor Circuses, Etc.** Send for our 96-page Catalog of NEW AND MONEY-MAKING IDEAS. IT'S FREE
H. C. EVANS & COMPANY
1528 W. Adams St. CHICAGO.

SAY "I SAW IT IN THE BILLBOARD."

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 \$11.25
 - 10-Qt. Dish Pan 10.50
 - 8-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, Dbl. Boiler.. 11.25
 - 10-in. Heavy Fry Pan... 10.50
 - 14-in. Oval Roaster... 13.80
 - 5-Qt. Pan, Tea Kettle.. 15.00

The born all say: "Winners so fully satisfied that they keep buying. 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.

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

WANTED

People in All Branches of the Show Business
—TO USE—

The Billboard DATE BOOK

A new supply of books with ample space for memorandums for 14 months from July 1, 1922, to Sept. 1, 1923, ready for distribution. Bound in flexible leather and contains valuable information. Sent anywhere, postage prepaid, for 25 cts. each.

—Address—

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Date Book Department. 25 Opera Place, Cincinnati, Ohio

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



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.

AIRO
 UNEQUALED QUALITY
BALLOONS
 GAS and GAS APPARATUS

We positively do not sell Jobs or Seconds



603 Third Ave. NEW YORK

LEVIN BROS.'
SPECIALS



Humpty Dumpty Wrestlers
 Tin Arms and Legs.

N 9234 Consists of two wooden figures connected with tin arms, bushy fur heads and loosely jointed tin legs. Goes through all the motions of prize fighters or wrestlers when manipulated. Per 1,000.....

\$25.00

Banner Items for Now

- 350—"Durham Duplex" Safety Razors..... Per 100, \$10.00
- B51—American Made Razors..... Doz., 3.50
- B52—Razor Hones..... Gro., 7.00
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- B57—Rubber Belts (Best Quality) Gro., 15.00
- B58—Serpentine Garters..... Gro., 7.50
- B59—"7-in-1" Bill Books..... Gro., 20.50
- B60—Gilt Clutch Pencils..... Gro., 9.00
- B61—Coin Clip Self Filler Fountain Pens..... Gro., 21.00
- B62—Imported Bamboo Self-Filler Fountain Pens..... Doz. 4.25
- B63—"Ortgies" Pistols (25 to 32 calibre)..... Each, 8.00
- B64—"7-in-1" White Celluloid Scopes..... Gro., 22.00
- B65—"King" Embroidery Needles..... Gro., 15.00
- B66—Band Rings..... Gro., 1.00
- B67—White Stone Scarf Pins..... Gro., 4.00
- B68—Outing Sets..... Gro., 5.25
- B69—Good Collar Button Sets..... Gro. Sets 3.00

CATALOG AND XMAS CIRCULAR FREE

Write for a copy of our current catalog and special holiday circular. They feature many splendid gift items, novelties and other articles in big demand now for presents. Catalog has 350 pages crammed full of goods priced low on the present market.

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TERRE HAUTE, INDIANA

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.

MASKS

Per Gross, \$2.65; Dozen, 26.
 Wax Nooses, Novelties, Animal Masks, Caps, Hats, etc. Free Catalog. G. KLIPPERT, 60 Oscar Square, New York.



GENERAL AGENTS, SALESBOARD OPERATORS AND THE INDOOR SHOW WORLD
ELECTRIC LIGHTED VANITY CASES

Genuine Leather, Keystone Shape, Assorted Leathers, \$27.00 Dozen.
 Imitation Leather, Keystone Shape, \$22.50 Dozen.
 Large Octagon Center Tray Gold Lined, Elaborately Equipped, Patent, Only \$72.00 Dozen.
 No seconds. All cases closely inspected. Beware of imitations.

Plain Vanities without lights, \$17.00 Dozen. Also separate unit lighting systems to place in any Vanity instantly. Every owner of an unlighted box wants one. Sample, 75c prepaid.

Spangler Mfg. Co., 160 No. Wells St., Chicago, Ill.

litical, etc.—than the show business runs rampant cannot be discredited. But it must also be remembered that The Billboard is an amusement publication and altho alluding (in comparison) to outside grift, our light for cleanliness should in most part be confined to amusement circles. Relative to the foregoing, here is a point that many seem not to consider as seriously as they should: Carnivals and circuses, and their attaches, are "strangers in town" and their every movement is watched—especially to be criticised—while with the "homefolks" it's unfortunately altogether different. Granting that the rotten tactics indulged in by "outside" interests is almost, if not wholly, on a par with showdom, with the big community-favor odds against the show people, how are the latter to combat the discrimination hurled against them otherwise than to rid themselves of their "poison"—knock-off joints and immoral exhibitions—and thus keep the skeptics and would-be moralists from fighting them with their own weapons? It is diplomatic, if nothing more!

The present requirement of clean amusements is but the climaxing of an issue that has been growing steadily for a number of years. Now think this over carefully—those whom the shoe fits: First, don't "bawl out" The Billboard for the stand it has taken. Look back over the incidents of a few years. The Billboard has "tipped" (from a source of authentic information), has pleaded, hopefully scolded, been exceedingly broadminded in its views, patient to a fault, and one of its hardest efforts has been to try and have the owners and managers form some sort of an association to protect their own and the carnival world's interest. Granting that some did act (and profitably, too) on the issue in question, just answer for yourselves the question, how many unjustly thought it were "imagination", the ravings of "uninformed writers", etc., and what materially good results (for the carnival world as a whole) was the outcome? The managers and owners would not get together, many thinking they would "last as long as the other fellows"; and the "poison" kept right on being "shot" into the natives and into the hands of the propagandists. And all the time objecting factions (either with conscientious intentions or for their own welfare) doubted their efforts, using the said "poison" as a killing weapon, until now there has to be a cleanup or there will be no satisfaction—reputable or for profit—in this enormously popular (if properly conducted) branch of outdoor entertainment. Lay the blame on those who either inconsistently or don't-give-a-darnedly (and like scattered sheep) have passed up all "bets" being laid against them by outside interests and citizens galore.

One of the greatest laugh producers—when figured down to actual facts, is to hear or read of some local "wisacres" talking about a show "taking so much money out of town," or that the show "made big money and left nothing in return." It's actually "rich" when you realize the silliness of it, and one's only wonder is how they have the unlimited gall to spring it. For the love of fairness, are the readers or hearers to assume that these rank displayers of ignorance think show people should operate their attractions, furnish entertainment to thousands of people in communities with no thought of any profit whatever? Why make the same attacks against merchants? It would be just as reasonable. Or, bringing the point to entertainment, why is it that you hear and read so little about the "mammoth amounts of cash" the movie houses capture? How much of their receipts are spent in the towns and cities? And about the same summing up pertains to theatricals of every nature. Why pick on the outdoor shows, provided they are meritorious? There are just as many outdoor show fans as there are indoor, and a large majority of the latter greatly welcome diversion at intervals; and would patronize them at every opportunity, if it were not for unjust attacks against clean, as well as unclean, carnivals. The "propagandists", however, have figured greatly on "demoralizing" sentiment, not that they were so heavy for "moral uplift" as they were for "financial uplift" and support of other interests than carnivals. But, back to that "taking so much money out of town". With all the exhibiting that has been done this year by the hundreds of carnival organizations, with the thousands and thousands of people who have been entertained by them, with the thousands, many thousands, of dollars spent to feed and clothe the thousands of attaches, for licenses, railroad transportation, and countless other expenses, it is not farfetched to state that there is not a carnival organization at this date that can show a profit on the year's showing—if there is All's judgment stands corrected.

ZEIDMAN & POLLIE EXPOSITION and TRAINED WILD ANIMAL CIRCUS
WANTS—CONCESSIONS—WANTS
 FOR THE FOLLOWING DAY AND NIGHT FAIRS:
BENNETTSVILLE, S. C., THIS WEEK;
GREENVILLE, N. C., NOV. 6TH TO 11TH;
GOLDSBORO, N. C., NOV. 13TH TO 18TH.
WANTED—Concessions of all kinds. No exclusive. Address as per route.
HENRY J. POLLIE, General Manager.

South Bound **South Bound**
CUDNEY & FLEMING COMBINED SHOWS
 Wants organized Plant. Show, must be real Performers; Ferris Wheel, Pit Show that does not conflict with Ten-in-One, Big Snake, Small Snakes, Athletic, Wild Animal Shows. Concessions that can work for a Dime. No grift, no '49, no cooch. Cook House, Juice, Lamp Dolls, sold exclusive; all others open. Shows, Rides and Concessions, address Chas. Cudney or Mad Cody Fleming. Committees, address our General Agent, **FRANK RODGERS**, Halleyville, Okla., on the Streets, Oct. 30 to Nov. 4; then the Big Fall Festival and Armistice Celebration, Wilburton, Okla.

COOK HOUSE MEN!!!
 Gasoline Stoves, Urn Burners, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Mantles, Torches, etc. 15x30 Griddles, 10 gauge, \$10.00. These Griddles are made of best quality heavy iron, corners welded leakproof. If you want any of these goods, or anything else not listed, wire us, saying you are a showman, and you will get right prices. We have these goods in stock and can make immediate shipment. Write for catalogue showing complete line. Terms: 25% with order, balance C. O. D. Big stock on hand. Immediate shipments.
WAXHAM LIGHT COMPANY, Dept. 15, 550 West 42d St., New York City.

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

BAND AT LIBERTY—BAND

MEEKER'S ALL-AMERICAN BAND AT LIBERTY on account of show closing. Can furnish any number of men. State all in first letter. Address **FRANK MEEKER, care J. F. Murphy Shows, Portsmouth, Virginia.**

FOR SALE, OLDEST ESTABLISHED TATTOO STUDIO, LOCATED ON MAIN STREET.

Fixtures, Signs and Furniture, complete. For quick sale, first best cash offer takes it. The best resort on the East Coast. Write **E. J. MILLER, 326 Main St., Norfolk, Virginia.**

CLOSED A PROSPEROUS THEARLE-DUFFIELD SEASON

Chicago, Oct. 26.—Doc King, manager of props., and Eugene Therrien, pyrotechnic expert, with the No. 2 "Mystic China" spectacle of the Thearle-Duffield Fireworks Company, arrived in Chicago today, having closed the season in Jackson, Miss. The boys reported a most satisfactory season.

MASKS
 Per Gross, \$2.65; Dozen, 26.
 Wax Nooses, Novelties, Animal Masks, Caps, Hats, etc. Free Catalog. G. KLIPPERT, 60 Oscar 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.

Lexington, Ky., Oct. 24, 1922.
Editor The Billboard—Referring to the advertisement contained in your issue dated September 23, 1922, on page 120, headed "Wanted for Pageant of Progress, Lexington, Ky.," etc., above names of "Smithson and Bambrick" promoters.

Acting upon the statements contained therein that the exhibition advertised was "backed by the Lions' Club and civic organizations and . . . this is for and backed by the best people in Lexington," the following performers were induced to come to this city with their respective acts and performed at the exhibition for the entire week of October 21st at the direct invitation of said Ed Smithson and R. D. Bambrick, promoters, named in your advertisement with the understanding that said actors would be paid in full on the 14th, after the last performance.

The actors named herein performed every day and fulfilled every part of their agreement, but notwithstanding, when they demanded their pay on the night of October 14 they were refused and the next day Smithson and Bambrick suddenly disappeared from Lexington. Warrants have been issued for their arrest.

The names of the acts and performers who were forced to engage legal assistance are The Aerial Stones, consisting of Charles Stone and Goldie Stone; The Aerial Howards, consisting of M. B. Howard and Edith Howard, doing a high-wire act and fireworks, and George Rollo, looping-the-loop on roller skates.

Acting for the above performers, I was able to secure a small cash payment on their services, but not enough, however, to pay the expense and transportation. The Lions' Club denied any responsibility and stated that Smithson and Bambrick contracted to pay all the above expenses, that the advertisement in your paper was misleading and untrue. Smithson and Bambrick left town immediately. Undoubtedly the pageant was "managed by promoters who know how," but not in the right sense of the words. All of the above performers requested me to ask you to give this matter full display in your paper.

(Signed) GRANT GINOCCHIO,
Attorney and Counselor at Law.

Culver City, Calif., Oct. 20, 1922.
Editor The Billboard—In your issue of October 7 there was an article on the editorial page to the effect that motion picture men, while traveling with Howe's Great London Circus, made a picture of the "cooch" and "joints" in the side-show and turned them over to the Anti-Vice Society.

If I am correctly informed we are the only motion picture organization that traveled for any length of time with Howe's Great London Circus, and we want to state most emphatically that we did not make any picture of the "cooch" or "joints" in the side-show and turn same over to the Anti-Vice Society. In fact we did not photograph nor see anything while connected with that organization that would be of the slightest benefit to the Anti-Vice Society or any other society of a like nature.

Messrs. Golden, Runkle and Adams, proprietors of Howe's Circus, were very courteous to us and did everything possible to further our interests, and I would not like to have it appear that we repaid their hospitality by such an unethical course of procedure.

We trust that you will accept this letter in the spirit it is intended and correct the erroneous impressions as conveyed by your editorial.

(Signed) THOS. H. INCE CORPORATION,
Clark W. Thomas, Gen. Mgr.

Dallas, Tex., Oct. 17, 1922.
Editor The Billboard—I have been much interested in your campaign to clean up the unscrupulous show people, and note with a great deal of interest the article in the October 7 issue by Charles Ringling on "Let's Get Together for a 'Graftless' 1923'."

Mr. Ringling's suggestions are fine and I agree with every one of them, but would like to suggest to Mr. Ringling that he "clean up his own back yard."

Very recently the Ringling Bros.' Circus showed in Dallas, and there has been considerable criticism since by patrons who were charged twenty cents for all sorts of soft drinks (four times the regular price). We understand these drinks were sold to the Ringling people for \$1.50 a case of two dozen, less a return of seventy-five cents for the bottles, which makes the net cost only thirty-seven and one-half cents per dozen, and our people feel that there is absolutely no excuse for this exorbitant profit. As a matter of fact, unless assurances can be had from Ringling Bros. that this will not occur again in Dallas, I believe many requests will be made to the City Commissioners asking that the circus not be allowed to show here again. Surely "The Greatest Show on Earth" should set a better example to the smaller show people.

I might say that at both performances there were overflow crowds and Dallas appreciates good, clean circuses.

(Signed) SAM FOWLKES,
Manager Convention Department
Dallas Chamber of Commerce.

Macon, Ga., Oct. 22, 1922.
Editor The Billboard—I assure you of my hearty co-operation in your clean-up campaign. The surprising thing to me is that you have waited this long to begin. Now that you have started the good work I trust you will continue until you have established a code of ethics in the outdoor amusement business that will enable a man to look the whole world in the eye when he says he is a showman. At the same time am wondering how the question of what is and what is not graft can be arrived at and definitely decided. From personal observation of the various carnivals, fairs and circuses recently visited I have reached the conclusion that what constitutes graft is largely a personal matter that can be compared to a belief in a certain

religious denomination or some particular political party. For instance, I visited a carnival company here last Thursday and my old friend, Adolph Seaman, assured me that they were poison to grafters, and I am sure that he was sincere in his statement and belief. Yet the first thing I saw as I came on the lot was a spindle, and adjoining it a swinging ball. Personally I consider a swinging ball game in the same class as the ahells, and the general public looks on a spindle in the same light. On Friday I visited the Johnny J. Jones Exposition at the Southeastern Fair, in Atlanta, and my good friend, Phil Ellsworth, stated that the Jones show was likewise poison to grafters. The Southeastern Fair officials, in their zeal to be fair and square with their customers had prohibited all wheels, which, as everyone knows, are the square plays, and were letting the merchandise stores operate with roll-downs. You see it all simmers down to a matter of personal equation of what is and what is not graft.

On Thursday, in Macon, right after the Hagenbeck-Wallace Circus matinee, George Bodena made a pitch right on the track between the entrance to the circus and the carnival. His work was so strong that he attracted a large audience from both the carnival and the circus and four old-time circus grafters who were standing near me were debating with themselves whether he would get away with it. Well, he did to the extent of about \$150. Now I happen to know that he was working independent and had no connection whatever with either the carnival or the Hagenbeck-Wallace Shows, but they will get the credit for the trimming their customers received just the same, as he was on their lot.

The circus was showing under the auspices of the local lodge of Elks, and this jammer could never have worked without the permission of some one in authority. Just another case of "local fixer."

The "local fixer" is the boll weevil of the show world and the sooner we can sprinkle a little lead arsenic on him the better off we will be. He becomes so bold that he demands his pound of flesh from even the legitimate showman. I recall about two years ago, when a small carnival wildcatted in here to play independent, and didn't have a thing that wouldn't go at a church fair, but had to give up to the "local fixer" just the same, or get out of town.

In the final analysis of what constitutes graft the show's customers will be the deciding factors and they will see it with State laws and ordinances. Run a questionnaire and you will find, I am sure, that ninety-five per cent of the public considers the side show and the concert with a circus as graft. And they are not far

wrong either. H. B. Gentry earned a fortune and a good name, in my opinion, equaled by no one else in the show world by operating a show without either side-show or concert.
(Signed) C. A. CONYERS.

Oct. 23, 1922.
Editor The Billboard—Some time ago I noticed a note in the "Under the Marquee" section of your publication to the effect that a petition filed in Bankruptcy Court, Montgomery, Ala., in my name and fifty others against the Rhoda Royal Circus for salaries due was dismissed for lack of jurisdiction. This was an error, as three days after the Gollmar Circus left Montgomery Rhoda Royal settled in full with me as well as Max Domselke and all those who remained in Montgomery.

When I have been asked about it and say "I got my money," I am told "The Billboard said you did not get any money out of it." The Mayor, Chief of Police, Chamber of Commerce (Mr. Black, secretary) and the City Attorney of Montgomery will verify above. I went from Rhoda Royal to the Campbell, Bailey & Hutchinson Circus and will never be on another grift show, for there is nothing but grift around them.

I agree with Charles Ringling that the "wise guys" or "lucky boys" are the "rubes" after all.
(Signed) JUDD S. NEUCKLE,
B. R. 18, Brocton, N. Y.

New York, Oct. 21, 1922.
Editor The Billboard—While off-color shows and various gimmick joints have always operated in different parts of the country, and perhaps always will, the so-called "legitimate" concessions, while being absolutely on the square, do, I believe, close fully as many towns. Smart and grift cause the most trouble and suggest squawks, but when a clean show comes in, let's say with six clean shows and three or four clean rides and fifteen or more merchandise stores, whether selling by wheel or by still and strictly on the level, there is an aftermath and a squawk from the very powerful local merchants. They visit the lot and, seeing the flash and business being done, promptly proceed to overestimate the receipts by four or five times (which is usually the case with non-professionals) and begin to bring pressure to bear to have the merchandise stores stopped. They throw their organized influence, as members of the Board of Trade, Chamber of Commerce, etc., to close the town tight. That is why merchandise wheels are closed so often while the peckam stores and set joints go thru. If the carnival is a show and can get the "nut" and profit as a show there is no excuse for any concession that is not legitimate in every sense, that is something every time with no element of chance or skill to determine that something. Have clean shows, good rides and legitimate concessions—cookhouse, juice, candy and novelties. This is what it will eventually come to, so why not now?
(Signed) M. M. WOLFF,
409 W. Twenty-fourth St.

Pittsfield, Mass., Oct. 15, 1922.
Editor The Billboard—The article in The Billboard, issue of October 7, by the noted, refined and talented showman, Charles Ringling, "Let's

Get Together for a 'Graftless' 1923", was certainly forceful. His suggestions will accomplish the desired aim.

I suggest that church fairs, bazaars, block dances, homecomings, expositions, etc., be included so as to make it a general cleanup, for there is much rottenness in "closed cities" allowed by the "powers that be".

A movement of organizing towns and cities should not interfere with the organization suggested by Mr. Ringling. It would create a more thoro working organization and make it possible for cities, if circuses and carnivals are questionable, to notify the show organization and vice-versa.

Suggestion for a city organization: A committee composed of the Mayor, Chief of Police, City Attorney, three clergymen (a Catholic priest, a Protestant minister and a rabbi) and a professional showman or concessionaire; this committee to decide all questions pertaining to amusements in their respective towns or cities.

I believe an organization of this kind will do away with all the evils which confront amusements and entirely eliminate "fixing" or "grafting" and Mayors of cities will get more reliable information by getting in communication with an organization of this form than from any other source, as some Mayors are themselves questionable and unreliable.

I believe to be fair to circuses and carnival owners so they may plan for next season, this proposed plan should be started working in the shortest time possible.

There are other things circuses and carnivals have to contend with besides graft and unclean shows. Loose trade associations and moving picture exhibitors also are somewhat to blame for closed towns by their propaganda.

A few years ago a certain Board of Trade tried to have circuses banned in its town and would have succeeded if labor organizations had not taken a hand and exposed it. If these "closed" towns are really sincere let them organize and do some cleaning themselves.
(Signed) HENRY C. RICKHEIT,
623 North Street.

New Orleans, La., Oct. 20, 1922.

Editor The Billboard—The American Legion national convention closes here today. The Iowa delegation sang the following along the line of march: "Iowa, Iowa, we raise corn in Iowa. We raise corn, we raise beans and we'll raise hell in New Orleans." That's what the racket and "gal" shows have been doing to the outdoor show business for some time. The rascals (joint men) are clever, and personally some of them seem very fine fellows, and, in a great many cases, have worked thru their good graces into a strong friendship with some of the managers. Some managers who run tolerably clean shows have little or no personal moral standard. The result is the "kettle is calling the pot black". Troupers know what I mean. It's hard for certain managers to say to the grifter, "Get off my midway, the public is condemning you. They say my show will be all right if I get rid of you."

Let's make a general cleanup. Start with the soul and elevate the moral standard of the showman. If his heart is black it's impossible for him to run a show that will meet with public approval. What has been surprising to me is how the carnival has lasted so long as it has. I note that The Billboard is trying to save the legitimate merchandise wheels. Even the carnivals stay or come back; wheels will be very uncertain. If carnivals again become popular no doubt the thrifty concessionaire will build games that will pay and pass inspection. As long as we have carnivals we will have concessions, more or less. What has been done so far in the cleanup campaign has caused no harm because, left alone, the business would have soon been beyond recall.
(Signed) PERCY MARTIN.

Des Moines, Ia., Oct. 13, 1922.

Editor The Billboard—I read the "Circus flash" in the October 14 issue of The Billboard about "the clem in Minden, Neb., over the grift". It was an eye witness and wish to state that the clem was not caused by grift, but by a forced ticket sale by an inexperienced carnival ticket seller, not a circus trumper.
(Signed) L. A. WALKER,
A Property Man.

Editor The Billboard—The fundamental principles of the success of any business lies in the fact they have several consistent and necessary rules and regulations, combined with a well-stranged system, such features as these being the foundation of the success, viz.: Honesty, truthfulness and an unbounded faith in their calling.

How many carnivals are conducted in that manner? How many carnivals embody one of these features? Several weeks ago we played a fair in Oklahoma and one of those showmen (?) with a six-arrow came to Mr. Doyle and wanted to work under him. Mr. Doyle turned him down and he went to the fair secretary, who put him to work on a 50-50 basis and he made the secretary \$400. That is what we call honesty on the part of Mr. Doyle, he will not carry grift, and no amount of money will tempt him.

Surely something is radically wrong when an agent steps into the mayor's office and states his business to have the mayor tell him in plain, yet insulting, language that he thinks all carnival people are thieves, thugs, crooks and that the women are of the lowest class possible. That's what the '49 camps have done. That's what the so-called showmen have done. Yes they have put a blot on the name carnival—the very business they are connected with. But thanks to The Billboard such outfits as these will soon be wiped out. While the cleanup is on clean up all outfits that are not decent for ladies and children to witness, get rid of the men who want to rob the people, and send them where they belong. Carnivals have had a bad name long enough. Get rid of that class of people and then the word "carnival" will not be shunned and disrespected, but will be classed among the rest purveyors of amusement, and business will be good again, and the poor spots will be fair ones and the fair spots will be good ones.

Why do we not hear from the other big shows outside of the Ringling Bros.? All power to Charles Ringling and the great stand he took. Now it is up to the real showmen to fall in with him.

In my estimation the fair secretaries, city officials and the fixers are much to blame for the present condition, but when The Billboard gets thru with them, and the managers and agents get together, then the carnivals will be

\$65.00 A PIPPIN \$65.00

25 ALL VALUABLE PRIZES 25

LIST OF PRIZES:

5 Silver \$1.00 Charms, Coins included.	2 15-Jewel, 10-Year Gent's Watches.
1 String High-Grade Pearls.	1 Fine Quality Beaded Bag.
2 Cigarette Holders, in Case.	2 \$4.00 Solid Gold Fountain Pens.
2 \$3.00 Fito Wet Pencils.	2 Gent's Surf Pins.
2 Cuff Link Sets.	2 Star Pocket Knives.

4 \$5.00 Gold Coins, in Box.

Complete with a 2,000 Hole 10c Board. Price, \$65.00

“ “ “ 4,000 “ 5c “ “ 66.75

Be sure to state what Board you want. Satisfaction guaranteed or money returned. No questions asked. Cash in full, or one-fourth amount with order, balance C. O. D. Send money order or certified check and avoid delay.

MOE LEVIN & CO., 180 N. Wabash Avenue, CHICAGO, ILL.

Established 1907. Fastest Selling Salesboards on Earth.

as gladly welcomed as the coming of the song birds in the spring.

When the honest-to-goodness, legitimate wheelmen and clean concession men get it into their heads that it is up to them to do their utmost to get rid of the pests that have demoralized their business, and the city officials and the managers see that the laws are enforced, then and not until then will carnivals be given the just recognition they are entitled to.

Hit 'em again, "Billyboy", as every whack you give them makes them rest a little more uneasy every night, and the day will come when they will think more of the work of The Billboard than they do now. Better all crowd into the band wagon and whoop 'em up for clean shows and no grift, and then the Goddess of Freedom will crown the efforts of every honest showman. (Signed) HARRY BURTON, General Agent Mimic World Shows.

Kansas City, Mo., Oct. 18, 1922.

Editor The Billboard—The writer desires to express his appreciation of the great work The Billboard and Charles Ringling are doing in behalf of better conditions in the outdoor show field. It is with pleasure he notes that the work he tried to start in 1919, when a meeting was held in Cincinnati for the purpose of "cleaning up" shows and concessions, has at last borne fruit; and he is assured that with the combined efforts of the leading amusement publication of the United States and the foremost showman of the circus world we will certainly enjoy a "griftless 1923".

At the time of the Cincinnati meeting I authorized Walter Stanley to subscribe the sum of \$500 to a fund to eradicate grift from the midway.

A reference to the files of The Billboard will show that in January of 1917 I advertised for agents to operate my concessions on the C. A. Wortham Show and in the ad said "No booze fighters and woman companions need apply."

In 1919 I had a verbal contract to operate all the concessions on the midway of a certain show and was canceled because I refused to operate percentage wheels. Later I had to buy 25 railroad tickets and leave a show because they broke their contract with me and placed percentage wheels on their midway.

Another year I bought all the concessions on the midway of a show that was conceded to be beyond question one of the most rotten grift shows on the road, and I made a "Sunday School" show of it and closed at the end of the season with the thanks of the owners. Charles Bine, one of The Billboard editorial staff, can substantiate this statement.

Now the foregoing is simply recorded to show you that I am sincere in my desire for a clean midway, clean of grift and shows of an objectionable nature. I operate stock concessions, knowing full well there is a big profit in disposing of real merchandise of merit in this manner. I am opposed to shows that are of a few character because they drive away the trade from my concessions. The element that likes to patronize stock concessions will not visit a show that carries dirty shows and grift.

You have announced that you would drive out the grift. Since that is the case you must have decided what is bad and what is good, and are in a position to advise me just what I should do for the coming year. Are you disposed to drive all concessions of the nature conducted by me from the midway or is your campaign solely in the direction of the grift? (Our crusade is against grift and dirty grift shows.—THE EDITORS.)

I have thousands of dollars invested in concession property and now is the time of year when I make my contract for the coming season. I do not want to contract with a show and find, after it takes the road, that you are fighting all concessions.

Please tell me just WHAT IS WHAT. (Signed) J. L. RAMMIE.

Sioux City, Ia., Oct. 20, 1922.

Editor The Billboard—I am following your campaign for clean shows and concessions with keen interest. I have been in the amusement line for the past twenty-two years, having run shows, rides and concessions. Of late the only thing that most concession operators seem to think will pay is a strong joint. They are not entirely to blame for this as the majority of promoters and fair secretaries seem to think the concession people are made of money.

In 1919 you could get good space for \$1 and \$1.50 a foot front, but in the last two years they have jumped the rent from \$2 to \$5 per foot, and some places are higher. One day spots which cost \$5 and \$7.50 two years ago now cost \$10 to \$25 per day. Too many hotels, restaurants and shops put the "kyp" on as soon as a celebration or fair is on. A good plan would be to get the fair association or celebration commission to cut the rent to a reasonable amount, let merchandise wheels run and not charge the "joints" a big nut, collect it and then close them. I also would suggest that fair associations cut out about half of the clauses in their contracts. The way most of them are worded they are nothing but a sucker reader, as they give the fair association everything and the concession men nothing.

So let's all get together and make it a good job. I have been running three stores since 1919 and everyone is on the square. One grind store, one juice and grease and one novelty, and have found it pretty hard sledding working against grift. I wish you success in the fight for clean shows and concessions, and hope for a better deal from fair associations and celebration commissions.

(Signed) GEORGE A. WERNER, 14 Twelfth St.

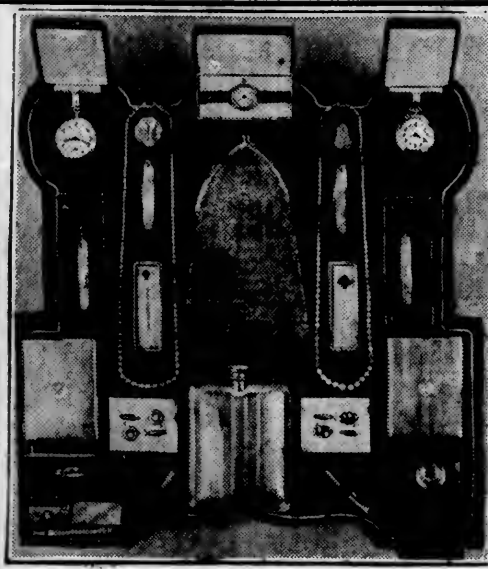
Montrie, Ga., Oct. 22, 1922.

Editor The Billboard—In your clean-up campaign I think every one wishing to remain as a trouper should help to down the grafters and let the clean shows come to the top. I made most of the season with the Corey Greater Shows and can truthfully say that it is a very clean and refined show. I spent a few weeks on the Central States Shows and every store on the midway, except the cook-house, was a p. c.

Here's hoping that the season of 1923 will find all the grift etc., over the cliff and the clean and refined brought to light. (Signed) R. O. ALLISON.

Dallas, Tex., Oct. 27, 1922.

Editor The Billboard—I am much impressed with the letter written by O. C. Brooks regarding passes, which appeared in The Billboard. Mr. Brooks hit a timely tonic and should have support on his true statement, for no one knows, unless from practical experience,



Best Salesboard Deal on the Market

Only high-class, dependable merchandise used. We make to your order, Merchandise Pads, any articles listed in our catalogue (which is yours for the asking). No charge for our services. All you pay is the price of the Merchandise, the price of the Pad and the price of the Board desired.

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| 1 Gold-filled Men's Watch, 7-Jewel movement. | 2 14 kt. Gold-Top Knives. |
| 1 Platinum - Finish Wrist Watch, 10 Jewels. | 2 14 kt. Gold Stick Pins. |
| 1 Novelty Nickel Case Swiss Movement Watch. | 2 Knife and Chain Combinations. |
| 1 String 24-in. Rivere Pearls. | 2 Handsome Cigarette Cases. |
| 1 String 24-in. LaTausca Pearls. | 2 Pairs Novelty Cuff Links. |
| 1 Armor Mesh Bag, will not tarnish. | 1 High-grade Flask. |
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Complete, with either 1,500 or 2,000-hole 10-cent board and display pad. All ready to put to work.

\$38.50

Satisfaction guaranteed or money returned. No questions asked. 25% deposit, balance C. O. D.

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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.

the abuse of passes. It's terrible. Even distant relations, yes, children of the nephews of prosecuting attorneys have been found with passes by the writer, also press feeders, cooks and even section hands, as well as washerwomen. And small boys who perhaps have done a favor for some individual or helped put up some joint or show get into other shows free. If a telegram is brought to the office of some organization the messenger boy gets a pass to the entire field of shows. Think of this—sometimes valued as much as \$2 to deliver a telegram. The next message is delivered by another boy and the showman pays for it.

It is not fair to the independent showman, and if other real showmen, like Mr. Brooks, use their moral courage and backbone and speak up we'll put this business on a business basis. If not let's throw up the sponge and quit.

What is any business unless it is run in a business way by business men? If you have brains enough to own a business, then be business and run it in a business way or get out of it. (Signed) C. F. REINHARDT.

Carlisle, Ark., Oct. 20, 1922.

Editor The Billboard—We are glad to see that The Billboard is out for cleaner shows and are doing all in our power to uphold the respect of the carnival business. This show has been out since 1909 and grift joints and girl shows have never been tolerated. If all the carnival managers would help in this campaign the carnival business would surely have great success. You can count on our co-operation at any time. (Signed) THE LITTS AMUSEMENT CO., By Macon E. Willis, Gen. Agt.

Athol, Mass., Oct. 23, 1922.

Editor The Billboard—Being in the concession game, trying to operate a legitimate merchandise wheel, I am, naturally, interested in your efforts to clean up the outdoor field and want to add my bit.

I read the letter from Silas Smith, about grift at Vermont fairs, in the October 21 issue of The Billboard. I was at the Champlain Valley Exposition, Essex Center, Vt., and Silas Smith didn't tell the half of what took place there. If it did not have the sanction of the fair officials how could it have taken place? One of the most accommodating ground men who ever officiated was there. He accommodated all the grifters with anything they wanted.

The midway would have been overloaded even without the grift, but he didn't stop. When all the regular space was sold and others kept coming, what did he do? He simply lined the "joints" right thru the middle and it was about the choicest collection of money grabbers a midway ever saw. It seemed as if everything was running to capacity, with a fine collection of men behind shiny badges to see that they "played fair". Some of them seemed intimately acquainted, too. One fellow was "Jim" to the "boys". It sure was a "grafters' paradise".

Some of the other legitimate workers could tell a lot about this one if they cared to. There was another fair on my list this fall which will do well to look itself over a bit. It was not quite as bad as Essex Center. This was Ludlow, Vt.

I hope the clean-up campaign succeeds in running the grift off the midways and I will do all I can to help wherever it can do the most good. (Signed) M. DuBOIS.

Springfield, Mo. Editor The Billboard—Regarding the open letter headed "Says Grift at Jasper Street Fair, Joplin", published in the last issue, I will say there was one six-arrow, a p. c. joint but without a graft. I myself had on a ball game and a doll wheel, and there were no "sure-thing joints" on the lot. I have been in the show business for 22 years, and sure would know if such were there. I am for clean shows all the way thru. (Signed) RODGER W. RENDELL, 4111 Euclid Ave., Cleveland, O.

Picher, Ok., Oct. 23, 1922. Editor The Billboard—More power to you on the clean-up deal. Run the grafters out and show business will come back to its own. I am for you first, last and all the time. (Signed) LESLIE E. KELL, Leslie E. Kell's Comedians.

New York, Oct. 24, 1922. Editor The Billboard—I am a carnival trouper during the summer and a constant reader of your valued publication. With great interest I have been following work on your clean-up campaign. Fine! The majority are with you heart and soul. Quite sure a great good will have been done.

I have been in the business for twenty-five years and have observed a great deal. As a legitimate concessionaire and showman I will

certainly be glad to see any improvement in the game that means so much to many—the legitimate.

(Signed) E. CHRIS EVENSEN, 45 W. 30th Street.

Williamsburg, Va., Oct. 24, 1922.

Editor The Billboard—Your earnest endeavor to clean up carnivals, circuses and fairs is a worthy undertaking and in a year or two will revolutionize and better the conditions of the outdoor show world. Would it not be advisable to include the heads of some of the fair associations which, I am happy to say, are very few, as I have discovered? I would like to make mention of the fair at Bel Air, Md., which had never charged over \$2 or \$2.50 a foot for space. It always has been a good fair and those who worked there got a nice week's business. This year the secretary and a man named Whistling, who has been connected with small carnivals around Baltimore, I understand, advertised it big as a day-and-night fair, and charged \$3.50 and \$4 per foot, with additional expense for cutting in for lights, etc., and as the fair had a good reputation the concessionaires naturally jumped in there at big expense with hundreds of dollars' worth of stock. The fair was a miserable failure. Then, because the unfortunate people were unable to pay this exorbitant price, they were crowded at like a lot of convicts. These people had legitimate merchandise stores. The promoter's wife, however, operated a jingle board on the most conspicuous part of the midway. Isn't it just as great a wrong for the management of a fair to lure showmen by misrepresenting ads, etc., and charging unheard-of prices as it is for a carnival manager to do the same thing to committees in order to secure an engagement? Please publish this letter in your columns devoted to such matters. (Signed) MRS. MATTIE MOORE.

Kansas City, Mo., Oct. 24, 1922.

Editor The Billboard—In the issue of October 21 you carried, on page 107, a letter, dated Clarksville, Ark., October 14, 1922, and signed Hazel Dunlap, Great Bend, Kan. In the interest of fair treatment let me say the Gold Medal Shows have never played Des Moines, Ia., or Newton, Ia., at the latter place Miss Dunlap states she joined; never carried a '49 camp and the "couch" show was closed May 30, 1922, at Rochelle, Ill. Also Mr. Billick makes a point of employing only married women. He never "carries" single girls. The

(Continued on page 91)

SQUAWKS, RUMBLES AND SHOW CHATTER

By HARRY BONNELL

Hark! Listen! It's the 1922 outdoor "swan song". Let's hope for a more prosperous 1923 for the little fellows.

Seems likely there will be considerable less "cutting up old money" in warm hotel lobbies this winter than usual. Thin bankrolls are sending many of the showlot boys out on early skrimishes for winter jobs, with furnished rooms getting a stronger play than in late years.

Mr. and Mrs. John M. Sheesley registered at the Hotel Planters in Chicago, October 20, for a couple of days and then left for Los Angeles. They are expected back in the "Windy City" for Thanksgiving.

Speaking of the Greater Sheesley Shows, this outfit can lay claim to having in active service the oldest and one of the best known bannermen in the game. This individual is Henry Sylvester, a veteran of close to a half century in his profession and now about ninety years of age. Altho naturally not quite as spry as in days past, "Dad" or "Pop" Sylvester, as they familiarly salute him, can still hold his own surprisingly well when it comes to getting out and signing up banner contracts and copy. With the Sheesley Shows "Pop" Sylvester is an institution of which John Sheesley is very fond, and it is needless to add that before his departure for the Coast the latter stowed the former away comfortably for the winter in Milwaukee.

Before the indoor season is very far more advanced the ominous "S. O. S." call is likely to be broadcasted for some real efficiency experts to come to the rescue of a lot of well-meant promotion projects. And incompetent directors and executive aides will be the cause of it all.

It is officially announced that the opening date of the George H. Coleman Bazaar Company is November 14 and the man, Gary, Ind., under the auspices of the local I. O. O. F. lodges.

Jimmy Campbell has put his rides and concession equipment away for the winter and has gone to Columbia, S. C., for some fair and outdoor exposition operations. He expects to be back in Chicago in time to eat "Thanksgiving turkey". Some midwinter indoor promotion activities are among the future Campbell possibilities.

Ed C. Dart, a former executive of the Greater Sheesley Shows, is now operating a prosperous grocery store in Kansas City, according to reports that have wafted Eastward from that city. In all probability Mrs. Dart is chief clerk and cashier of the co-partnership.

The premiere promotion of the Detroit Shrine Indoor Circus Corporation in Grand Forks, N. D., week of October 10, was under the personal direction of Arthur R. Hopper. Herb S. Magdy is handling the advance detail work of the Detroit concern's doings in Hammond, Ind., for a November date under the auspices of Orak Shrine Temple. The Shrine in Winnipeg, Canada, is another "promotion" that this company is reported to have clinched.

Harry Stewart is back in Chicago from the recent Elks' Outdoor Circus in Fairmont, W. Va. There were absolutely no concessions and no "special event" promotions, and the weather was very unfavorable. The af-

Price, Sample-Postpaid \$2.00 No. 2A Sterling CAMERA Price, in Doz. Lots, Each \$1.75



Light weight, simple operation, compact and substantial. Size, 3 1/2 x 5 1/4 x 6 inches

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50c LAMP DOLLS 50c

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WATCH FOR THE THREE NEW ONES Samples, 50c to above prices

C. F. ECKHART & CO.

Largest Lamp Doll Manufacturers in the World 315 National Ave., MILWAUKEE, WISCONSIN

BIG INDOOR CIRCUS AT NEW LEXINGTON, OHIO

UNDER THE JOHN TAGUE POST 188. 1,000-Boosting-1,000. Saturday, November 18, to Saturday, November 25. 7-Big Nights-7. WANTED-Circus and Vaudeville Acts, Legitimate Concessions. No grift or P. C. Chas. Michaels, Art Sayles, Blackie Selfert, Chas. Asher, wire. All address M. E. WHEAT, Secretary.

VOSS UNITED SHOWS

CAN PLACE good Pit Show or any other small grand show. Legitimate Concessions except Lamp Dolls and Cook House. WANT good Concessions capable of handling big top. Jack De Voe wants Agents for Ball Games. Address JOHN F. VOSS, Manager, week Oct. 29, Good Pine, La.; week Nov. 5, Jena, La., Armistice Day Celebration.

fair is reported to have just about "broke even", financially.

The weather conditions broke luckily the last two nights of the Business Men's Association on the West Side in Chicago and a few of the concession operators are credited with having gotten a little "jack". Several "set joints" were reported in operation publicly on West Madison street. And the police strenuously objected to "picknicks" with stage money at the recent Masonic Outdoor Circus on the South Side.

Sam Levy, of the United Fair Booking Association and secretary of the International Fraternal Amusement Corporation, returned to Chicago October 22 from an extended and successful tour of fairs in the interest of the U. F. B. A.

The popularity (queen) contest was the only bright redeeming spot in the whole layout of the promotions at the recent Masonic Circus in Chicago. It went a total of \$1,282.50, in spite of the most severe kind of "monkey wrenching".

Treasurer Ed P. Neumann, of the Showmen's League of America, is being boomed strongly right now in Chicago for nomination to the presidency of that organization. While he is in no sense an office seeker, he is understood to have indicated a willingness to accept the nomination if it is the wish and will of the majority. An announcement formally from the incumbent, Ed P. Carruthers, regarding his ambitions and plans for a third term, has not as yet been publicly made. The league's annual election, as provided in the by-laws, must be held some time during the third week in February next and it is generally expected that the date will be the 16th as in all former years, except this one, when a change was made to the 21st.

Ever hear of an experienced "special-event" promoter working on a basis of 12 1-2 per cent

of the net? The writer of this had that unusual and unsatisfactory experience with a prominent and well-known Middle-Western carnival. Engaged by the show's general agent, as the general manager's duly authorized representative, on terms of 25 per cent of the total net, with an added salary and transportation expenses, of course, the promoter was later on handed the surprising announcement that in accordance with a "fixed policy" of the management his "bit" of the net promotion money would be 25 per cent of the show's share. As the show happened to be splitting the net fifty-fifty with the auspices, it figured the special agent in at 12 1-2 per cent, with no alternative but to sign on the "dotted line" or else institute attachment proceedings. This is a moral object lesson for the "special-agent" boys to insist on a so-called "iron-clad agreement" in typewritten form, regularly signed by the G. M., and duly attested to before a notary. This experience and two or three more which the writer could relate personally are exactly the sort that are calculated to tempt a promoter with a record for honesty and fair dealing to protect himself by "going South" with a good-sized bunch of the promotion receipts.

The sharing contract of the Detroit Shrine Indoor Circus Corporation with the Orak Temple committee in Hammond, Ind., is reported to provide for the former concern to receive 25 per cent of the net, and to land the promotion, handed last spring by the Arthur Davis Amusement Company, the Detroit people are said to have laid down a hard cash or certified check deposit of six big "grand" boys. This 75-25 thing is going to do a whole lot to put the old skids under the indoor game for the professional promoter. Cutting the established 50-50 percentage rates is not calculated to do the business any particular good, in the writer's estimation.

The reported deficit of the International Fraternal Amusement Association's Paducah,

Ky., promotion runs close to six "grand". In the absence of final itemized statements at the association's executive offices, the outcome financially of the Chicago promotion is as yet problematical, but it is confidently believed that the deficit there will reach close to the Paducah figures.

A late report to reach the headquarters of the Showmen's League says that Curtis Vohler, of the Mighty Doris Shows, is laid up in St. Louis, Mo., with four broken ribs, the result of an automobile accident.

Johnny Davenport, athletic show manager with the Dyckman & Joyce Shows, has been a frequent visitor lately at the Showmen's League. He will spend the winter at his home in Chicago's South Side.

Charlie Kilpatrick, the accident insurance man, is back at his home in the Hotel Planters, Chicago, after a successful business trip to the Wortham shows in Texas.

Jack Beach, well-known bannerman off the John Robinson Circus, is now at his home on Chicago's North Side for the winter.

After spending a couple of weeks in Chicago, Al Holstein, general agent the past season for the Mighty Doris Shows, left October 23 for New York City on a combination business and pleasure trip. He is due back in Chicago about November 18. He will not be with the Mighty Doris outfit next year, and rumor has it that another big show, now wintering in the Middle West, will have him for chief pilot. If appearances generally count for anything, Big Al "musta" had a successful 1922.

Ed S. Holder, made nationally famous by being the owner and trainer of the wonderful trick mule "Ebenezzer", is in from the road and a daily visitor at the Showmen's League rooms in Chicago.

In the field of indoor circus operations, the names of Fred M. Barnes, the well-known Chicago booking agent, and John G. Robinson, of Cincinnati, are coupled up in a way that indicates some early extensive activities for them in this line. The former is expected back home very shortly from a tour of the fairs, where his attractions have been appearing.

Walter F. Driver, well-known tent and awning purveyor, has returned to Chicago after what is reported to have been a very successful business trip thru the East and South.

It is reported on the Chicago radio that there is in the planning a big two weeks' celebration for San Antonio, Tex., with much of the combined C. A. Wortham Shows for the stellar attractions.

Ike Rose is in Chicago with his midget troupe, after a very successful tour with the Wortham shows, and already the little fellows are showing to the patrons of the South-Side vaudeville theaters.

After a brief layoff at the close of the Nat Reiss Shows, L. S. Hogan, special-event promoter, is again in the harness and stepping lively. Already he has three indoor celebration contracts, the first of which is with the Elks in South Chicago for an early opening.

John W. Moore is out on the road and stepping fast. It is needless to add that he is booked up pretty solidly and putting 'em over in the customary John Moore style. Rumor has it that his indoor bookings are so plentiful that the organization of a No. 2 outfit is now in the making to take care of the dates.

According to an interesting late report from Norfolk, Va., Edward K. Johnson, general agent this summer just past for Elks Clark's Shows in the East, will be heard from this winter in the field of promotion endeavor. November 2 is the opening date of an "under canvas" celebration which he has scheduled for Portsmouth, Va., under the auspices of the Labor Temple. Then straight south thru Dixieland. Edlie is one real fast and energetic worker, and while a general agent these last few years he was originally a "special-event" man who made good long before he ever dreamed of taking hold of a show-pilot wheel. Here's success to his venture.

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

The Big Fight Not Yet Won!

Progress in the combat against TUBERCULOSIS is encouraging, and the death rate from that needless scourge, here in New York City, is being gradually cut down; BUT— The fight is far from won, and the struggle against it—both educational and remedial—MUST GO ON! At this very moment this city holds about THIRTY THOUSAND active cases of tuberculosis, of which approximately one-half are NOT under medical care.

Thousands of CHILDREN are under-nourished and are in daily contact with tuberculosis.

The public must be protected. The fight must be kept up. If you have a cough or cold that hangs on, see your doctor. Have a thorough medical examination once a year.

For the good of New York, we shall be glad to give helpful information, without charge, to all who may inquire of us.

The fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

New York Tuberculosis Association 10 East 33rd Street.

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Concessionaires, Outdoor Showmen, Candy Butchers TO THE THEATRICAL WORLD

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Ask the Man Who Sells

EATMOR SWEETS

The fastest selling 10 Cent Prize Candy Package in the country today

The package with the right Ballys

\$44.00 A 1,000

The package with plenty of Ballys

THE PACKAGE WITH REAL MERCHANDISE

We pay all Express Charges. Packed 250 to a Carton

THE LEGITIMATE PRIZE PACKAGE

We guarantee that our 10 cent Prize Candy Package is the largest and fastest seller in the country, not because we say so, but because of the large quantities and repeat orders received daily from our hundreds and hundreds of customers. Our object is not to get your business for the time being but for all times. Once we get your order, we know you will repeat. Watch for our new wonder 25c PACKAGE!!!

UNITED CONCESSION SUPPLY COMPANY,

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ST. LOUIS

ALLEN H. CENTER 2046 Railway Exchange Phone Olive 1733

Paul Whiteman's Hotel Chase Orchestra, under the direction of Barney Rapp, upset local traditions by playing at the Orpheum Theater not only one week but two. The band is made up of ten youngsters from New York who play so remarkably well that they are easily in a class with Isham Jones and Paul Whiteman's original orchestra of record fame. The boys play the matinee at the Orpheum every day, then taxi back to the hotel for supper shift, roll back to the theater for the evening show, then put in three hours more at the hotel before retiring. They rehearse for two hours every morning. Whatever time is left, which isn't much, is given over to a shot or two of golf in Forest Park. The personnel includes: Violin, A. Rosenberg; piano, J. Nushbaum; banjo, F. Campbell; trumpet, R. Trotte and F. Bergman; trombone, F. Henry; tuba, H. Stern; saxophone, E. Staudard and K. Albright; drums, Barney Rapp.

Suit for an accounting in an East St. Louis real estate transaction was filed in the Circuit Court yesterday by Joseph Erber, former owner of Erber's Theater, against Philip H. Cohn. Erber and Cohn have been associated in theatrical interests in East St. Louis, but the deal in litigation is said to have been a side line.

Edith and Ida Lawrence, of O. W. Town's Hawaiian Show, are in St. Louis for the winter.

Ed Corey is in town and will remain here for the winter.

Praiseful comments have been coming into this office almost daily regarding the Woodward Stock Company, now playing at the Garrick Theater. Five shows have been played to date and this week "Adam and Eva" is being presented. The Woodward players are headed by O. D. Woodward, Max Gottschalk is musical director of the theater, and his orchestra, while small, is excellent and receives hearty applause.

Wm. Brandom is now in St. Louis.

Fred H. Walker, of the Morris & Castle Shows, has returned to St. Louis for the winter after a successful season.

Dr. Franz Gilmore, well-known jolly hypnotist, was in town for a few days this week. A laboratory course in play writing modeled after the famous Harvard "47 Workshop" has been organized at Washington University. Every student who takes this course will be required to study, model plays in class, attend and review five assigned performances at down-town theaters, and write a one-act play.

June Rose, popular ingenue, who left St. Louis some time ago, has joined Porter J. White's act, which is booked for a long tour.

The Siegrist & Sibon Shows will close October 28, according to a communication received from M. M. McQuigg, general agent, and will go into winter quarters at Kansas City.

"RAJAH", THE EDUCATED PYTHON

New York, Oct. 26.—Louis J. Beck, owner and educator of "Rajah", the educated python, was a recent caller at the office of The Billboard, accompanied by his personal representative, Tom E. Hayes. "Rajah" made his initial appearance at the Mineola Society Fair the week of September 16, where over 25,000 persons saw the attraction.

Superintendent J. H. Andrews of the fair association complimented Mr. Beck upon the value of his exhibit as an educational feature. The python, which weighs 500 pounds, is 35 feet long. A permanent home has been built for the reptile at an expense of several thousand dollars.

After a Broadway showing "Rajah" will be taken South for the winter, Mr. Beck states.

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

Enjoying Prosperity as Usual.

J. GEORGE LOOS SHOWS

—WANT—

Meritorious Show or Platform Attraction; also High-class Free Act for the celebrated

"TURKEY TROT"

CUERO, TEXAS, NOVEMBER 6 to 11

Will give guarantee to good Musical Tab. for this date. Legitimate Concessions, come on (no exclusives). Show booked till December 23.

NOW BOOKING SHOWS AND CONCESSIONS FOR SEASON 1923

Wire J. GEORGE LOOS, Sole Owner.

Oct. 30 to Nov. 4, Corpus Christi, Texas.

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, Beited, with large collar. Sizes 16 to 46. \$1.90 each BOYS' AND GIRLS' GAS MASK COATS. Sizes 6 to 14. \$1.65 each

Add 25c to each item for Sample Costs. 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



Read What Fowler Says About Kirchen Flower Baskets THE FASTEST MONEY GETTER FOR BAZAARS and INDOOR EVENTS

Gardiner, Me., Oct. 21, 1922. KIRCHEN BROS. Gentlemen—Am very much pleased with your Flower Baskets, as they make the best flash I have ever seen. They get top money for me and I am sure they will get top at all my indoor Fairs this winter. Respectfully yours, E. NORMAN FOWLER, Fowler-King & De Mers Bros.

KIRCHEN FLOWER BASKETS. Filled With Beautiful Artificial Flowers. Make the Flash That Brings in the Cash. SPECIAL OFFER NO. 11 consists of 20 BASKETS for \$25.00, all 22 inches high, FILLED with gorgeous natural looking artificial flowers, 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Each basket is positively filled with flowers all ready for use, artistically arranged by our experts. Come packed in individual box. Baskets are made of real, beautifully colored gold bronze. FREE with this offer, 1/2 gross beautiful California Pappies, 12-inch stems. Retail value \$11.40. 25% with all orders, balance C. O. D.

KIRCHEN BROS., 222 W. Madison St., Chicago, Ill.

BROWN & DYER SHOWS

En Tour in South—To Remain Out Until Christmas

Montrie, Ga., Oct. 25.—This week finds the Brown & Dyer Shows playing Moultrie, after making a 400-mile move from Greenwood, S. C., leaving there Sunday morning and arriving here at 9 p.m. Everything was up and ready to operate here Monday noon.

A number of concessionaires joined here, including H. B. Aldrich, with his cookhouse and a few other stores; H. B. Fennell, with his novelties and Elton Koher, "ice cream factory". Mrs. H. E. Carrell has her silverware wheel and "Old Bill" Wilcox is still with the show. Less Prime and the Mrs. are looking forward to the end of the season, but they will have to "look" far ahead, as the show is booked up until Christmas, under W. W. Downing, who is now handling the advance. James McDonough is still here and says he will winter in Florida, as he wants to be with his show again next spring. Mrs. Arch has a dandy hoopla and is always on the job. She is one of the most pleasing ladies with the company, always with a pleasant word for everyone she meets. Al Dernberger is wearing a smile, but has not announced the cause of the pleasantry. Capt. Dan Kelly met with a very painful accident while the show was playing Greenwood. One of the lions sprang at him and lacerated his left arm. But Dan stayed on the job and finished the act. The injury required twelve stitches to be taken in his arm. Frank Allen, Ralph Barr and Clyde Howey say they will enter the taxi business at the close of the season, as they now have five cars. Bob Sherwood has closed his Edge of the World Show and put on an Old Plantation. He has a swell show and performance, including a red-hot jazz band. Albany, Ga., is next week's stand for these shows.—FRANK LA BARR (for the Show).

OUTDOOR FORUM (Continued from page 89)

women are wives of men with the Gold Medal Shows.

I have been with Billick's Gold Medal Shows in 1920, 1921 and this year. Previous to 1920 I was two years with Jim and John Russell. I have the privilege car, cookhouse and soft drinks on the Gold Medal Shows and my brother, George Kotsanos, and I are proprietors of the Mildred Hotel, Mildred, Mont. We own property there. I have a wife and children, who are being raised and educated there, and I want to state that I have never met or been associated with finer people than Harry E. Billick and James P. McDermott, owner and secretary, respectively, of the Gold Medal Shows. They are gentlemen from the top to the bottom, and I wouldn't have stayed three seasons if I had found anything against them or the shows, as it is not necessary for me to be in the "show business". Neither Mr. Billick nor Mr. McDermott would stoop to do a crooked or dishonest thing, and are so independent that they never have and would not borrow a nickel even for a minute when wanting to make change, etc. If all the shows and show people were like Mr. Billick and Mr. McDermott there would be no argument as to when and where they could "show" and the carnival people would have the respect of all towns just the same as any other business. Those connected with Billick's Gold Medal Shows are real human beings, real show people and couldn't be finer. Every statement contained in the Hazel Dunlap letter is misleading. (Signed) NICK D. KOTSONAROS.

SALESBOARDS

FACTORY PRICES

Table with columns: Board Size, Price, Size of Board. Lists various board sizes and their corresponding prices.

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ORGANIZED FOR WINTER SEASON. After playing the lots in St. Louis to war time business, we are now on our way South for the cotton money.

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Help for Swing and Ferris Wheel. Colored Musicians for Billick Grimes' All-Star Colored Minstrels. Best of treatment and accommodations. Concessions, come on. We can place you. Winter rates. Wheel. Box of treatment and accommodations. Concessions, come on. We can place you. Winter rates. Wheel. \$25.00; Grand Shows, \$15.00. Want to hear from Pat Kelly, Jimmy Woodworth and Myer Fellman. Wire DOC GARDNER, Manager, Sikeston, Mo., week Oct. 30, at streets, auspicious Liras Club.

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WANT Organized Hawaiian Troupe, natives only; will supply complete outfit. Can also place other shows. Athletic show wanted. Note: No other organization other than the Du Four Shows will play either Chester or Anderson. Address LEW DU FOUR, Chester, S. C., Fair, week Oct. 29; Anderson, S. C., Fair, week Nov. 5; Camden, S. C., Fair, week Nov. 12; Walterboro, S. C., Fair, week Nov. 17.

SAN FRANCISCO

STUART B. DUNBAR
209 Pantagea Theater Bldg.

Sunday, October 22, marked the 35th anniversary of the founding of the San Francisco Orpheum, parent of the great Orpheum Circuit. The week of October 22 has been designated "Third-of-a-Century Anniversary Week" and a special bill of unusually high-class acts sets it apart from other weeks in the routine of Orpheum events.

Included in the anniversary bill are the Wilson Aubrey Trio, Roxy LaRocca, Faber and McGowan, Will M. Cressy and Blanche Dayne, Belle Montrose, the Marion Morgan Dancers, Glenn and Jenkins and Bailey and Cowan.

That San Francisco is justifiably proud of the great vaudeville enterprise is reflected in the local press, which has given column after column of space to the event. The Orpheum Circuit, now numbering fifty theaters, valued at more than \$40,000,000, has been the development from the original San Francisco Orpheum, founded in 1887 by Gustav Walter.

Thomas R. Beaty, who played the stellar role in Angler Bros. "An Aristocratic Tramp" for several years, and later with George L. Barton's "Girl and the Tramp" Company, before engaging in the rooming-house business in Minneapolis, arrived in San Francisco during the week just past. Beaty was so well pleased with San Francisco that he decided to remain here and purchased the Dover Apartments at Eleventh and Natoma streets, thru L. C. Zelino, who is engaged in the real estate business here. Beaty says he will not have to purchase his usual sixty tons of coal this winter and that he has left his snow shovel with Howard Brandt in Minneapolis.

Miss Rosanna Lewis, of this city, niece of Ada Lewis, well known actress, entered the Order of the Sisters of Charity at Santa Cruz during the past week. Miss Lewis, who has been living at the home of her aunt, Mrs. Jos. Bailey, 1255 Tenth street, will devote her life to religious work in schools, orphanages and hospitals.

E. A. Herrick is in San Francisco arranging bookings for Rawlings' Happy Bear Family, well-known Pacific Coast animal act that was featured last year in Honolulu by E. K. Fernandez. Herrick has been successful in booking the act down the coast and in many instances Rawlings' bears have been the means of shattering box-office records. For many years Herrick was identified with show printing plants in Seattle and the Northwest. This is his first visit to San Francisco in many years.

Thomas J. Culligan, of Nashville, Students' fame and later associated with Arthur Hockward and George W. Fyche in touring organizations, has engaged in the real estate business in this city and is doing very nicely handling hotels and apartment houses listed with a well-known local agency. Associated with Culligan is his son, Thomas J. Culligan, Jr. His daughter, Louise Culligan, is completing her education at one of the leading schools of San Francisco. "Bub" as Miss Culligan is known to her many friends in the profession, is devoting her leisure time to music and bids fair to become an accomplished musician by the time she finishes her school term.

Will A. Jacks, who has been identified with the McDonough Stock Company during the past season, arrived in San Francisco during the week just passed for the purpose of putting his bride of a few months in a local hospital. Jacks has had a very good season, he says, and expects to take things easy this winter. He will remain in San Francisco until his wife is discharged from the hospital, when he expects to leave for the southern part of the State. Jacks reports that the McDonough Stock Com-

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Also Ride Men for Merry-Go-Round and Ferris Wheel; Also Want Piano Player for Minstrel. Will Furnish Thirty by Sixty Top for Five or Ten-In-One. Senath, Mo., week of October Thirtieth.

Wire or write L. BROPHY, Mgr.

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MUSICIANS WANTED for Band, First Field Artillery, Fort Sill, Oklahoma

Assistant Solo Cornet, one Flute and Piccolo, one Eb Clarinet, two good Second Clarinets, one Baritone Saxophone, Alto and Bass Clarinet, and one Bassoon. Men experienced in the standard grades of music preferred. Specialist vacancies open and waiting for the man who can play his part. Excellent administration and musical duties are such that the average musician can improve his musical education and gain a thorough knowledge of his instrument. An opportunity is here. Address all letters to the Regimental Adjutant, or to WARRANT OFFICER A. A. JASON, Bandleader, Fort Sill, Okla. Other Musicians write.

pany will close its season at the end of the week of October 22.

W. H. Bullen writes from the Middle West that he is in advance of "The Unloved Wife", a show that is playing to crowded houses in that territory. No doubt much credit is due "Hustling Bill" for the crowds that clamor at the box-office for tickets, know of the merits of the attraction thru the billing that Bullen gives it. This is the second season in fifteen years that Bullen has not been identified with minstrel organizations.

Charles J. Hugo sailed from here for Shanghai, China, October 21, on the China Mail Liner China. This is the eleventh trip that Hugo has made to the Orient. He has made several trips with well-known magical shows and during the past three years has been taking pictures for the Chester Outing Series of educational films. This time he left here to enter the employ of the Chinese Government, and will take pictures of the activities of the Chinese Army. He was accompanied from here by his wife and will be met at Yokohama by his brother, Victor Hugo, who has been located at Singapore.

Will Wright, treasurer of the Levitt, Brown & Huggins Shows, writes from Portland, Ore., that the show has gone into winter quarters there and he and his wife have taken apartments in the Northwestern city. Wright expects to remain in the Northwest for some little time, having purchased a half interest in the Model City, which he has booked to display in various department stores throughout that section of the Coast. After these bookings are completed Wright and his wife contemplate a trip to Honolulu with their educated pony, "Queenie", which, by the way, Wright says made him considerable money during the past season.

SOUTHERN GREATER SHOWS

For the week ending October 21 the Southern Greater Shows played Harpers Ferry, W. Va. An interesting event of the week was the marriage, on Saturday, of Raymond L. Chase, better known as Jack Sharkey, the high diver and now secretary for the shows, and Nellie Lutzel, also of the Southern Greater Shows. The marriage ceremony was performed in the Dixieland Minstrels tent, with Doc Wallace as best man and Mrs. Wallace as bridesmaid, and everybody with the show present.

The shows are now preparing to move South for the winter. One of the dates to be played is the Hertford County Fair at Cofield, N. C., November 14-17. F. H. Dally, with his new cookhouse, joined at Harpers Ferry. Mrs. Wallace is going home for a few days with the babies. Mr. Wallace wanted Sharkey to take his bride home for a week, but both Raymond

and the Missus say it is still time to work and they will keep busy. All with the show seem satisfied with the spots played so far. All of which is according to an executive of the above shows.

PRAISES PINFOLD'S SHOW

The following letter was recently received from Robert Kiley, secretary of the Brantley County Fair Association, Hoboken, Ga.:

"The week at the Brantley County Fair, Hoboken, the Jack Pinfold Central States Shows are furnishing all the attractions, and considering the rain and bad roads, the attendance is all that could be expected. The Pinfold Shows are presenting good, clean shows and concessions. Mr. and Mrs. Pinfold, and, in fact, the entire personnel of the shows, are gentlemen and ladies. While the shows are not as large as some, they are all clean. The Plantation Show is fine and playing to a full tent at every performance. The small shows are all well patronized. The rides are first-class and conducted in a pleasant and business manner. The concessions are all straight and are conducted in a quiet manner by lady and gentleman agents. The management of the fair association, the town council and ministry take pleasure in recommending the Pinfold Shows to fair secretaries or others interested in this class of amusement."

MORE DATES SECURED

By DeKreko Bros.' Shows in New Orleans

New Orleans, Oct. 24.—The DeKreko Bros. Shows, which played a successful engagement in this city under the auspices of the American Legion, will return November 6 to 16, inclusive, under the patronage of the thirteen local posts of the Legion of this city. November 15 to 26, inclusive, the local lodge of the T. M. A. will have charge of the doors for the benefit of their relief fund. The company will then leave for Morgan City, where it has been engaged by the Elks of that place to help swell the doll and toy fund.

BENNETT OPENS ARCADE

George W. Bennett, who has been in the penny arcade business for twenty years—at Coney Island, Cincinnati, the past fifteen years—has opened a penny arcade on Central avenue, Cincinnati, where he has a very fine display. Mr. Bennett is also the inventor and patentee of the Bennett Automatic Machines, and will conduct his office and demonstration rooms in conjunction with the arcade.

WORTHAM'S WORLD'S GREATEST

Excellent Prospects at Mobile (Ala.) Fair

Mobile, Ala., Oct. 25.—Favored by good weather and helped by a fast run from Jackson, C. A. Wortham's World's Greatest Shows opened here at noon Monday (Children's Day) with a big crowd of "kiddies" on hand, ready and anxious to enjoy the amusements offered them on the midway. It was a busy day for all concerned and the youngsters had a great time at the shows and on the riding devices. Business has been fair here and tomorrow is expected to be one of the big days. Friday will be Negro Day, when the colored people will be given a chance to visit the Mobile Fair. Saturday is automobile race day and Sunday will be "Everyone's Day", and it should be one of the best of the entire fair. Mobile has a very nice plant, which is growing every year, but the grounds are a trifle small and it was a difficult task to get all of the Wortham shows in place, some of them being put in other parts of the grounds, as the midway could not possibly accommodate all of them.

Jackson wound up in "greft" style, the crowds being larger at the close than at the start of the week, and Friday was a recordbreaker with a total of 35,000 people present. Mayor Scott, Miss Stire, the genial secretary, and all others identified with the fair are entitled to a great deal of credit, and it was the most successful Mississippi State Fair ever held. Alex Sloan, the well-known automobile race promoter, was among the visitors here and spent an enjoyable afternoon on the fair grounds. He enjoyed the Water Circus, operated by Harry Calvert, very much and laughed greatly at the clever work of Roy Crane, one of the greatest water clowns in the business. The Water Circus has been strengthened by the addition of Capt. "Dare-Devil" Wilson, who furnishes a thrilling climax to the show by diving from the top of an 80-foot ladder while his clothes are all in flames.

Governor Lee M. Russell, of Mississippi, was the guest of honor on Friday night, and accompanied by his staff and a party of friends visited the midway in company with the writer and said he never enjoyed any shows as much as he had the C. A. Wortham Shows.—W.M. F. FLOTO (Press Representative).

UP CANADA WAY

St. John, N. B., Can., Oct. 24.—Attempts of motion picture exhibitors in the maritime provinces to secure enactment of legislation in the legislatures of the three provinces of New Brunswick, Nova Scotia and Prince Edward Island, banning carnivals from the maritime provinces, have as yet no definite opposition. However, there are many thousands of people in the maritime provinces who recognize that there are many good carnival shows. Perhaps if more of the good carnivals visited the maritime provinces the agitation against carnivals would not be so strong. Exhibitors have felt the result at the box-offices when good carnivals have played the provinces.

For the past two years the caliber of the carnivals that have toured the maritime provinces has been far below the level. However, previous to two years ago some good carnivals toured the territory.

The International Longshoremen's Association, with branches in St. John, Halifax, Chatham, Sydney, Charlottetown, North Sydney and Newcastle, is considering the presentation of opposition to the agitation against allowing carnivals to show in the maritime provinces. The association has been receiving a percentage of the gross receipts in each of the above-named cities from carnival shows the past three seasons. The Great War Veterans' Association branches at St. John, Halifax, Moncton, Truro, New Glasgow, Pictou, Charlottetown, Antigonish, New Waterford, Fredericton, Woodstock, Grand Falls, St. Stephen, St. George, Sussex, Rathurst, Campbellton, Sackville, Dorchester, Amherst, Springhill, Lunenburg, Bridgewater, Yarmouth, Digby, Annapolis Royal, Kentville, Windsor, Dartmouth, Summerside, Liverpool, Shelburne, Glace Bay and other cities also have been receiving a percentage from carnival shows during the past three seasons. During the season of 1922 the G. W. V. A. of the New Brunswick command ordered the branches in the New Brunswick district to have no business connections with carnival organizations. This order was caused, it is said, by the actions of three disreputable outfits.

Indications at present are that the motion picture exhibitors who are heading the agitation will be forced to confine their efforts to the cities rather than the legislatures. This will probably mean that carnivals will not be barred from the provinces, but some of the cities may hang up a ban against them.

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

SALESBOARD OPERATORS

BADGER TOY CO., 600 BLUE ISLAND AVENUE, CHICAGO ILLINOIS

HANNAFORD-BREEN WEDDING

(Continued from page 74)

Breen and a featured member of the Breen Family dancing act in big-time vaudeville. The bride-to-be is billed as "Nellie" with the act, and has a sister, Nellie Breen, with "The Passing Show" at the New York Winter Garden. Another sister, Margaret, also a member of the dancing act, will be bridesmaid, while "Poodles" Hannaford will act as his brother's best man.

Recently George, who is one of the greatest riders ever seen in America and who is otherwise talented, as is his brother "Poodles", presented his fiancée with a beautiful platinum bracelet, set with diamonds. The gift reached Miss Breen while she was playing the Orpheum in Columbus, O., and the newspapers there, in announcing the notable engagement, commented on the loveliness of the gift. Of course all of the Sells-Floto family wish George every best thing the world has to offer and happiness always. He is daily showered with congratulations, and the troupe wishes it could congratulate Miss Breen in person, for nobody with this show has more and warmer friends than has George. He is a fine, straightforward, charming fellow—a good pal and a gentleman, as well as an artist far beyond the average. Hundreds of friends of the Hannaford and Breen families will attend the wedding.

SELLS-FLOTO ROUTE BOOK

The official season route book and itinerary of the Sells-Floto Circus, compiled and edited by Billy Exton, has reached The Billboard. It has sixteen pages of data pertaining to the show, including the personnel. It is a very interesting edition, from which we take the following:

Nineteen Twenty-Two Echoes

Following the eminently gratifying annual opening in the Chicago Coliseum, the Sells-Floto Circus and Buffalo Bill Wild West Combined swung into its Eastern tour with irrepressible confidence. Philadelphia acclaimed the show upon its maiden appearance there, Washington, Baltimore, Pittsburg, Atlantic City, Newark, Boston, Portland and Albany welcomed its return enthusiastically. Who will ever forget the two tremendous turnaways at Atlantic City, the biggest day's business in the history of the show? Atlantic City must always stand a tribute to the showmanship and steadfast courage of Ed C. Warner, general agent, who held to the date when all the show leagued against him to predict disaster there. The week in Jersey was huge, and the good name of the show established forever. The coming of the eight baby elephants to Salem, Mass., from the Hagenbeck Zoo, Hamburg, Germany, marked the New England tour, as did the addition of a train of ten cars to the show at Boston—cars later changed to seventy-foot steel flats and stocks to conform with the rest of the railway equipment. Steady opposition with the Ringling-Barnum show seemed only to whet the appetite of the Eastern States for the speedy, all-feature Sells-Floto performances, and the enlarged street parade scored doubly in each stand played. The Eastern tour must in accuracy be termed a triumph. Altho rain spoiled many New York State stands, the show continued to do big business, Albany jamming the top to the ring banks.

The coming of Tom Thumb, age 4 months, smallest baby elephant in the world, at Columbus, O., brought pleasure to the Sells-Floto family, as well as to thousands of people in every State. Tommy also was imported from the Hagenbeck Zoo in Hamburg, Terre Haute, Ind., was a notable stand with Ed Ballard, one of our owners, and H. B. Gentry, former general manager, visiting. R. M. Harvey, head of the Chicago office of the Mugivan, Bowers & Ballard interests, visited the show frequently in Ohio. At Kansas City Otto Floto was welcomed by the troupe. Centerville, Ia., was the scene of a terrific blow and rain at the conclusion of the night show. The top stayed up, but it was a time of peril. Luckily, heroic measures saved the day—or night. The horses on the squadron already loaded were detrained to aid in pulling the big top wagons off the lot. Butts, Mont., and Winslow, Ariz., were also the scenes of wind storms. Denver gave the show its usual huge business, and the home-town spirit was in evidence on all sides. Courtney Ryley Cooper—"Coop"—Chief "Naked Brains"—was with us for a few days. The whole troupe, including "Old

Mom", rejoiced in Ryley's visit. General Manager Zack Terrill, Business Manager Walter McGriff, General Agent Ed C. Warner, and the press department enjoyed "Coop's" big touring car. Mrs. Cooper was also a visitor. H. H. Tammen and F. G. Bonfils were with us again, and, all in all, it was home, sweet home. Mr. Tammen took as much interest in the show as ever.

Frank McLain, treasurer; Bobbie De Lochte, assistant, and Walter Beardon, secretary, the big white-wagon trinity, served tea in the porte cochere of the pay cast each day of the Mile High engagement. Long leaps marked the whirl toward the Coast. Running into Casper, Wyo., the whole show was nearly asphyxiated in a tunnel when several of the coaches were stalled in it. After this Newt brought his gas mask. Mr. Ballard visited the show in Wyoming.

The long run from Spokane to Seattle brought the show to the Pacific and well into Ringling-Barnum opposition again. It was hammer and tongs down the Coast to San Diego, with both shows breaking about even, except at Los Angeles, where the Pageant of Progress dampened our engagement, in spite of big turnaways Labor Day. The swing back East saw both shows in day and date opposition at Phoenix, Ariz. Walter McGinley and Eddie Brown, motorist from Los Angeles to Phoenix to witness the twosome. Much visiting between the two troupes occurred. Everybody happy with better business than either show would have gotten alone. At Little Rock, Ark., a day ahead of R-B., the owners, Jerry Mugivan, Bert Bowers and Ed Ballard, came on the show to confer with General Manager Zack Terrill and General Agent Ed C. Warner. W. W. Gentry came over from Hot Springs. At Tulsa, Major Lillie gave the troupe an enthusiastic scrutiny.

Opposition with the R-B. show ceased at Meridan, Miss., October 17, with Sells-Floto a day ahead as usual. On to Memphis, New Orleans and Fort Worth, then to Arkmore and Home, Sweet Home, with a new roof-tree for the troupe at Fort, Ind., and the determination of the owners to make Sells-Floto THE BIG SHOW in every sense in 1923.

RINGLING-BARNUM CIRCUS

With just six more days of the season of 1922 for the Ringling-Barnum Circus, naturally everything is bustle and confusion, and news items are hard to get from those who are preoccupied with their preclosing and winter plans.

Fred Brudus is getting his act in preparation to open at the Palace on November 13. The Hulings go in vaudeville early in December and until that time will be at their training camp at Kingston, N. Y.

John Agee is hiking to Chicago to get ready for his winter activities. Clyde Ingalls and Merle Evans are getting ready to go to London for the winter. Miss Lettzel will soon be seen on the big time or with one of the big New York revues. The Hart Brothers, Spader, Johnson and Company will soon be seen with their "Cornob Cutups" playing many return dates that managers have insisted on them doing. Geo. Smith and Doris go to Worcester, Mass., for a much needed rest. Carl Steinbrook, Cuckoo Dolan, Gus Diminger, Jimmy Silber and Phillip Bahrouge are going to winter at Great Kills, Staten Island. Chick Bell, as usual, in company with "Pop" McFarland, will hang up big game and fish records in Florida.

Just heard from Ben Powell and sorry to tell his many friends thru this medium that he is quite ill again in Bridgeport and can be addressed to Ward 1, West Bridgeport Hospital.

Eddie Nemo wants it known that he is going to rusticate in Brooklyn this winter, spending the first winter in eighteen years at the home of his parents. Fred Kettler is going back to Wooster, O., to take a position with the Railway Express Company for the winter. Geo. Lomar visited us at Meridan, Miss.

At Atlanta it seemed as if all the circus executives in captivity were present and we noticed first, but by no means least, the smiling, genial, efficient Bill Conway. Then looking around we spied Dan De Bangh, then General Agent Wm. Horton. Turning our head we observed Geo. Ballinger, earnestly talking to Butch Fredericks, and standing at the cigar stand we saw a reformed circus agent in the person of Wade Morton, who was in Atlanta ahead of the "Cat and the Canary" Company. Other showmen we saw in Atlanta were Marty Seamon and Mike Coyne.

A remarkable performance in the movement of amusement institutions took place when twelve engines were called out for the use of the circus train from Columbus, Ga., to Atlanta, and while a long jump over mountainous country we were in Atlanta early Sunday morning. All credit can be given to everyone who helped in this incident and particular praise to Geo. Meighan, who was right with the dispatcher every moment, and to John McLachlan in having things lined up so everything was the last word in expediency with lost motion as an unknown factor. The Atlanta Constitution made a feature story out of this remarkable railroad move.

Coming into Birmingham we found the Field Minstrels playing a three-day engagement and much visiting was indulged in. Among those we renewed old-time acquaintances with were Ed Conard, Bert Swor, John Cartmill, Billy Church, Jack Richards, "Dad" Frillman, Emil Peterson, and last, but not least, "Doc" Blair, who one time was billed in an Indianapolis publication as the best banner carrier in the world.

Leon Friedman, of the Birmingham News, and who welcomes all show people to Birmingham, gave a little party after the night show to a bunch of his friends. Tommy McMillan, ball player of the Memphis team, was around visiting his friend Nemo. It is said of Nemo that he knows every ball player in America. We can't close this without mentioning that Joe Billups, of the Georgia Railway, and Mr. Taylor (city clerk) and wife were as usual on hand at Atlanta. Mr. and Mrs. Taylor dined with us on Monday night as guests of Bill Conway and Allie Webb.

I think it is timely to mention now that Bill Conway is in possession of Chick Bell's recipe for Muggins Making and his first trial

was of such a successful nature that he is getting it copyrighted. Sue Carr just came in with the news that the Outlaws, a strictly feminine club of the show, gave a farewell dinner at the Tutweller Hotel when we played Birmingham.

One of the largest and most successful Halloween parties that it has ever been my pleasure to witness was given by the Back-Yard Social Club, sometimes called the Clew Club, a plagiarism in name only on another organization. Describing the party will commence by saying that quite a space in the "back yard" was walled off with side wall, and inside of this space a large assembly tent was erected with another smaller tent in the opening used as a dressing room. The large tent was decorated as completely and cleverly as anything it has ever been my pleasure to witness and along the sides of the tent were tables burdened down with good things to eat. Each member or guest when entering the enclosure had to give the pass word and they were then given a costume and mask and admitted into the assembly tent, where President Minnie Taylor sat upon a large throne with a scepter in her hand. Miss Lettzel and Maudie Correla gave each one a timely present. No one was omitted and each present carried a little humor with it. For instance, if anyone knows the writer I will say that my present was a little fat doll baby. John Brce was presented with a nice new tin star to use in his business, Willie Moshier with a comedy box of tools and Dr. Shields with a miniature stethoscope. There was much laughter over the presents given to Miss Lettzel, Sophie Fisher and to Anna Stys. Take it all in all, it was the most successful and most unique party that was ever given around a circus, and while it was a Halloween party pure and simple, the circumstances of our business made it necessary to hold it before the actual Halloween date.

Will try and tell you where some of our people "go from here" in next letter, which I expect will be written after we have all sung the doxology on the season of 1922.—STANLEY F. DAWSON (for the Show).

REMEMBER CLARK AND McCULLOUGH

New York, Oct. 27.—Clark and McCullough, comedians, opened their season October 23 in the new Irving Berlin "Music Box Revue". This team broke into show business thru the tents and spangles and the sawdust trail. This week there arrived at the Music Box a large flat package, marked fragile. It was addressed to the funmakers—a regulation circus hoop thru which the little lady leaps when riding in the ring, and bore the following inscription:

To Bobby Clark and Frank McCullough, from "Crown Alley".

Ringling Bros.-Barnum & Bailey Circus, New Orleans, Oct. 16, 1922. Your many friends from Crown Alley send you congratulations and wishes for enduring success. With fondest recollections of your white-face days and knowing that you will still radiate good fellowship on us, your trademark in Crown Alley. Signed, Geo. Hartzell, Ed Nemo, Geo. Zammet, "Butterfly" Sterling, Roy Barrett, Chas. A. Smith, Jules Turnour, Tom Hart, Everett Bros., Arnt Augested "Doughnuts", Three Harding Brothers. All autographs were actual and written, penned and scribbled on the parchment. The decorations were clown heads in colors.

The exchange of greetings was arranged by Wells Hawks, who was press agent of the circus when Clark and McCullough were with it. He is now press representative of Sam H. Harris and with his old friend, Stanley Dawson, now with the Ringling-Barnum Circus, they pulled off the greeting gag together. A photograph of the autographed hoop appears in this issue.

BARNES CIRCUS ROUTE BOOK

A copy of the official season route book has reached The Billboard. It is a neatly gotten up booklet, nicely illustrated, giving the entire season's route and a list of the people who were with the show. The season opened at Redlands, Calif., March 7 and terminated at Gainesville, Tex., October 27, covering a total of 13,954 miles. The total number of performances given was 410—204 at matinees and 206 at night. The shows missed were April 12 at Watsonville, Calif., matinee and night; July 25, Cambridge, O., matinee; July 29, Wheeling, W. Va., matinee; July 27, Parkersburg, W. Va., matinee; August 1, Conellsville, Pa., matinee. Three shows in one day were given at Baton Rouge, La., September 26.

RIALDO ENDING SEASON

Clyde Rialdo, owner and manager of the Dog and Pony and Monkey Circus bearing his name and which has been successfully operated for many years both as an overland, independent show and with various organizations, informed last week that his attraction, which has been one of the big features with the Siegrist & Silbon Shows this year, would close at Higginsville, Mo., October 30 and go to its permanent winter quarters at Columbus, Kan. Mr. Rialdo states that he opened April 22 with Siegrist & Silbon and that his show has remained practically the same during the entire season. He intends starting from Columbus next spring with a somewhat larger presentation.

From a good source it is learned that not many of the concessions on the DeKreko Bros. Shows were allowed to operate at the American Legion Convention in New Orleans; also that rowdies (local toughs)—not Legion boys—were on the lot, and caused much loss to shows and concessions by cutting side walls, stealing stock, etc.

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

BIG SELLING NOVELTIES



BABY AND DOG LAMP
Finished in attractive natural colors. Height, about 15 in. Length of base, 9 in. Complete with parchment shade.
Each, - - \$2.25

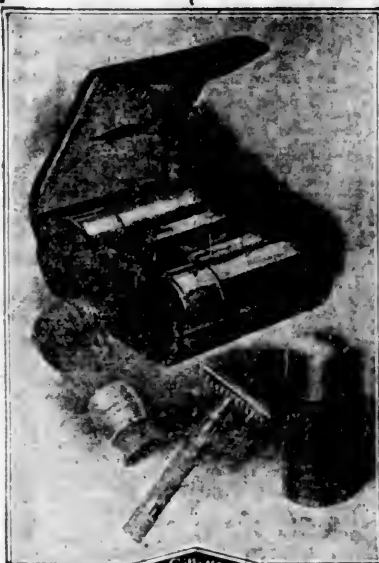


No. 21388B—**BOUDOIR LAMP**
Height, 12 in.; diameter of shade 4 1/2 in. Cast metal base and shade with silk lining. Beautiful in appearance. Completely wired and equipped with push button, socket, cord and attachment plug. Finished in old ivory, Roman or green gold. Blue, rose or gold shades to match.
Each, - - \$1.95
Per Doz. \$27.00



Liberty HOT PLATE

No. 688E—Enjoy cooking with the NEW LIBERTY HOT ELECTRIC PLATE. It is just the thing for the table, is highly nickel finished. Height, 4 in.; width 7 1/2 in.; 110 volt, 400 watt, and has 38 inches of coiled heating element which may be easily and cheaply replaced. Can be used for frying, toasting and boiling, and has electric cord and plug attached ready for use. \$1.65
Sample, postpaid DOZEN LOTS, \$15.00.



KNOW THE Gillette WORLDWIDE
No. 686—The World's Famous Gillette Safety Razor Co.'s product, which retails for \$12.00. Outfit consists of genuine morocco leather case, camera shape, plush lined, gold-plated razor, shaving brush and stick of Gillette shaving soap, each in individual gold-plated holder, also six Gillette double-edged safety blades.
Our Price, Each \$3.75
One-Third Deposit with Order, Balance C. O. D.
Have you seen our new catalog? It is free to live dealers. Illustrating Watches, Clocks, Jewelry, Silverware, Phonographs, Concession Goods, Auction and Premium Goods.

JOSEPH HAGN COMPANY

The House of Service, 223-225 West Madison Street (Dept. B. B.), CHICAGO, ILLINOIS.



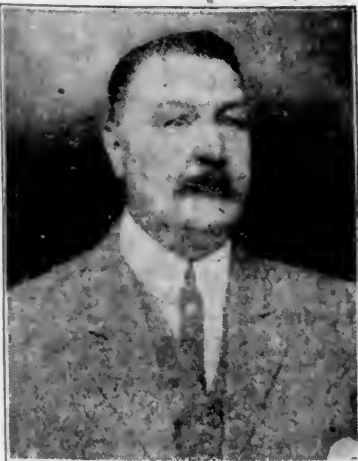
TIGER CLAWS

(Guaranteed Genuine.)
Nice sizes.
Samilo Pair
\$3.00 Prepaid
Write for quantity prices
3 Park Row, Room 64,
NEW YORK, N. Y.

HAAS BROTHERS BACK

Chicago, Oct. 27.—The Four Haas Brothers, aerialists, returned this week from Cuba. The act had been engaged by the Santos & Artigas Circus, but it was found that there was not sufficient room for the act, including the big net, therefore the performers came back. On the bill are a number of American acts, including Armstrong and Neville, Miss Alice, Sig. Franz Co., General Piasco, Shaw's Sporting Dogs, Roussell's Dancing Models, Trio Apollo and Bebe Randow.

COL. W. E. WEST



Old-time circus man, who died at his home in Boston, Mass., October 17. His obituary appears in this issue.

SINGER BROS. New York

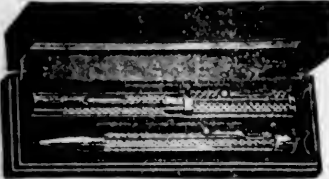
IMPORTED INDESTRUCTIBLE PEARLS

C. B. 6982
SIZE, 4 to 8
24 INCHES LONG
SOLID GOLD CLASP
\$1.55

Complete With Handsome Plush Case



C. B. 7164—Indestructible Imported French Pearls. Length, 24 inches. Solid gold clasp. Put up in velvet box. Complete. **\$1.75**



F. P. 6740—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 our big leader. Make it yours and you'll enjoy many profitable sales. **\$1.20**
Per Dozen Sets **\$13.50**

- SALESBORD AND PREMIUM ITEMS**
- B. 69—Race Sport Watch. Dozen. \$6.00
 - B. 70—21-Piece Manicure Set. Dozen. 15.00
 - B. 71—White House Clock. White Ivory. Each 2.25
 - B. 72—One-Bell Alarm Clock. Each. 72 1/2
 - B. 73—1 1/2-Size Nickel Watch. Each. .85
 - B. 74—Miniature Time Clock. Each. .65
 - B. 77—16-Size Gilt Watch. Chain and Knife, in Case. Set. 1.85
 - B. 78—Octagon Wrist Watch. Link Bracelet and Ribbon Band. in Case. Set. 3.25
 - B. 79—Men's or Ladies' Size Fountain Pen and Pencil Set. in Box. 2.15
 - B. 81—Monte Carlo Game Watch. Each. 1.75
 - B. 82—Shaving Stand, with Mirror, Cup and Brush. 1 1/2 Inches High. Each. .75
 - B. 83—Indestructible Pearl Necklace, 24-Inch. Gold Clasp, in Plush Case. Set. 1.55
 - B. 84—Wm. A. Rogers 25-Piece Silver Set. 4.75
 - B. 85—Beaded Bagel. Draw String Tops. Doz. 6.00
 - B. 86—Opera Glass, in Box. Dozen. 4.80
 - B. 87—Cigarette Case, Nickel. Dozen. 12.00
 - B. 88—Art Photo Cigarette Case, Nickel. Doz. 1.75
 - B. 89—3-Piece Toilet Set. French Ivory—Comb, Brush and Mirror, in Case. Set. 2.75

- STREET AND PITCHMEN**
- B. 1—5-in-1 Pocket Tool Kit. Gross. \$10.50
 - B. 2—Pencil Sharpener, with File. Gross. 7.50
 - B. 3—Pencil Sharpener, Cigar Cutter and Mirror. Gross. 16.50
 - B. 4—Needle Threader. 100 per. 1.00
 - B. 5—Opera Glass and Laryngoscope. Gross. 21.00
 - B. 6—Same as B. 7, only Black Metal. Gross. 16.50
 - B. 7—Fold Maroon Bill-Book. Gross. 5.25
 - B. 8—Nickel Catch Pencil. Gross. 7.50
 - B. 9—Storm Lighter. Gross. 6.50
 - B. 10—Safety Razor in Nickel Case. Gross. 30.00
 - B. 11—Same as B. 12, only Domestic. Gross. 22.50
 - B. 12—Blades for Safety Razor. Gross. 3.00
 - B. 13—Key Case, Leather. Gross. 17.00
 - B. 14—Folding Pocket Scissors. Gross. 13.50
 - B. 15—Lock-Backs. Novelty. 100 per. 2.25
 - B. 16—Wire Arm Bands, White. Gross. 6.75
 - B. 17—Climbing Monkey. Gross. 12.50
 - B. 18—Running Mice. Gross. 3.00

- WHITE STONE TRADE**
- B. 40—Men's Belt-Ring, 1-Kt. Stone, Gold Plated. Gross. \$10.50
 - B. 41—Men's Fancy Belt-Ring, 1-Kt. Stone, Gold Plated. Gross. 13.50
 - B. 42—Ladies' Tiffany Ring, Large Stone, Platinum. Gross. 9.00
 - 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—Scarf Pin, Tiffany, 1-Kt. Stone, Platinum. Gross. 8.50
 - B. 46—Scarf Pin, 32-Facet, Cluster, Gold Plated. Gross. 4.00

- CANVASSERS AND AGENTS**
- B. 30—"Special" Needle Book. Gross. 4.75
 - B. 31—"Army and Navy" Needle Book. Gross. 3.50
 - B. 32—"Prize Winner" Needle Book. Gross. 9.00
 - B. 33—Gold-Eye Needles. Per 1,000. 1.00
 - B. 34—Needle Threaders. 100 per. 1.00
 - B. 35—Victor 6-in-1 Can Opener, etc. Gross. 9.50
 - B. 36—7-Tool Can Opener, etc. Gross. 7.25

THOUSANDS MORE IN OUR "SINGER'S ANNUAL" Complete Catalogue NOW READY See that you get it Ask for "Catalogue B. B. 33." 25% deposit must accompany all C. O. D. orders.

SINGER BROTHERS

536-538 Broadway, New York City

PIPES

by GASOLINE BILL BAKER

There's a vast difference— In good remunerative business methods and "rawness".

The successful local merchant encourages and creates confidence—so should you.

Bulldozing and smart-aleck clerks in stores are shunned. The street salesman is not different.

It seems there are about to be two factions in pitchdom, the would-be wise guys and the really wise ones. Which will survive?

Here's more power and success to every pitchman and demonstrator who, realizing the need of it, is aiding in elevating Pitchdom!

The Christy Medicine Show recently left St. Louis for a tour of Illinois theaters, to open next Saturday at Coalterville. The Great Ravetta, well-known magician, has joined the show.

Those boys working up popular songs, in autos, on trucks, in storerooms, etc.—what about you and your meanderings? You can get your "feet wet" in the ol' Pipes column, too. Warble a pipe now and then.

While working Union City, Ind., recently with combs Wheeler says he met Kellam, of medicine fame, also Blum Wilson and wife, in their music car, singing songs of their own composition.

Both a disease and the cure must be worked from the "inside" outward. 'Tis the same with the disease that has been destructively attacking pitchdom. The boys can themselves effect a cure by driving out of business the destructors.

Stephen O.—Thanks for the communication. However, it was all pertaining to the carnival business, not pitchdom. Probably you meant it for "All Baba". Anyway, that scribe has it and possibly made some comment on it in this issue.

Sub. boys seen in Salt Lake City, Utah—Rodgers, Casey, Moyer, Cotton and Tenney. The pipe also said something about a covered camp car which looked somewhat like a cypress outfit, but wasn't, and all the bunch was "fat and sassy".

There is at least one solution of the question as to whether those entering the business trade or those who have spent many years in it are the best salesmen, and that is to get the correct data from manufacturers, jobbers, etc. The amounts of season's orders will tell the tale.

While jam workers close more towns than any other special line of operators, there are many others of like destructive caliber—for instance, the can-opener man who would have kids bring tins from dumps and leave a stench and the litter on his location (which is but one sample). Think it over carefully.

Since action has started toward cleaning up pitchdom several of the boys have written, saying that they had taken clippings of the representative pitchmen and demonstrators are putting forth their best efforts toward elevating their profession, that a number of "closed towns" have been opened in this

I Need More SALESMEN, AGENTS and MANAGERS

If you want to "cash in" on a real proposition this winter, write me. I have it. I want men and women who have confidence in themselves—who are good material to develop into managers and organizers.

There is big money in this proposition—it is not an experiment. I have men who are clearing up with it. Better get in on the ground floor—only costs a stamp to get all the dope. Write today.

SALES MANAGER
1100 Davidson Bldg., Kansas City, Mo.

WRITE FOR CATALOG

21-Piece Manicure Set. \$15.00 Doz.

Round Gold-Plated Watch, with Bracelet and Box. \$2.75.
Beautiful Platinum Finish Wrist Watch, ten-jewel, white dial, grey or black ribbon. A REAL FLASH **\$4.00**

AMERICAN JEWELRY CO., 26 Arcade, Cincinnati, O.

YOU CAN MAKE MORE MONEY WITH THESE GOODS

Per Gross.
Scented Sachet, small size. \$1.45
Scented Sachet, large size. 2.00
Court Plaster. Best grade. 1.75
Nail Files. 3.00

Prompt shipments always. Deposit must be sent for C. O. D. shipments.

CHAS. UFERT 133 W. 15th Street, NEW YORK.

Three Christmas Specials That Get the Money

TELEPHONES

[Dandy Wall Telephone

Agood seller for Xmas. Sample 35 cents. \$10.00 deposit required for every gross ordered.

Punch & Judy Theatre

10 in. high, 7 in. wide, made of card board, collapsible, beautiful colors, operates by astring. A wonderful seller. \$9.00 per gross. \$5.00 deposit with order.

Just Received two carloads of Original Dandy and Hurst Tops. Place your order now—avoid disappointment. Prompt shipment guaranteed. \$5.00 deposit required on every gross ordered.

Our catalog just off the press. Get your copy. None mailed to consumers.

543 BROADWAY **BERK BROTHERS** NEW YORK CITY

HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS **FINEST QUALITY**

Trade Mark. PRICES

- 59130—Fine Combs, 3 1/2 x 1 1/2. Gross, \$13.80
- 59150—Fina Combs, 3 1/2 x 2 1/2. Gross, 24.00
- 56314—Dressing Comb, 7 1/2 x 1 1/2. Gross, 15.50
- 56312—Dressing Comb, 7 1/2 x 1 1/2. Gross, 21.00
- 56313—Dressing Comb, 7 1/2 x 1 1/2. Gross, 21.00
- 56638—Barber Comb, 6 1/2 x 1. Gross, 13.80
- 56216—Pocket Comb, 4 1/2 x 1. Gross, 6.80
- Leather-tie Slides, Metal Rims. Gross, 1.50

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.

THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.

The Biggest Hit in Years

"The Little Wonder Telephone"

Sells like wildfire. The money-getter for Christmas. Send for my price list and circulars of Telephones, Fountain Pens, Gyroscope Tops and other specialties. You all know the button set that is getting the money.

Kelley, The Specialty King
21 and 23 Ann St., NEW YORK CITY.

CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 22 lbs.

- Sachet Basket, trimmed with Tassels. \$19.00 per 100
- Nests of 5, 5 Tassels, 5 Rings, at. 2.20 per Nest
- Nests of 5, 7 Tassels, 7 Rings, at. 2.65 per Nest

Packed 5 Nests of above Baskets in package. Shipping weight, only 16 lbs. Prices for goods F. O. B. San Francisco. One-half of amount deposit required on each order, balance C. O. D., no matter who you are. Delivery in any quantity to be made within the same hour as order received.

AMERICAN-CHINESE SALES CO.
817 Sacramento Street, San Francisco, Calif.

RUBBER Belts

\$15.00 PER GROSS

Plain Watrus 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.

AGENTS—FREE SAMPLE—New patented Curtain Rod. Necessity in every home. Big profit. Four to ten sales at every house. Write for free sample. **HOMB CURTAIN ROD CO.,** Providence, Rhode Island.

Stylish Furs

WE CATER TO PAVIES AND CANVASSERS

Send for Catalogue

S. P. PLATT WHOLESALE FURRIERS
308 S. Market St., Chicago.

WE WANT MEN and WOMEN WHO ARE Desirous \$25 to \$200 Per Week of Making Clear Profit

from the start in a permanent business of their own. MITCHELL'S MAGIC MARVEL WASHING COMPOUND washes clothes spotlessly clean in ten to fifteen minutes. One hundred other uses in every home. Nothing else like it. Nature's mightiest cleanser. Contains no lye, lime, acid or wax. Free sample's make sales easy. Enormous repeat orders—300% profit. Exclusive territory. We guarantee sale of every package. Two other "sight-sellers" 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,
1802-1814 E. 61st Street, Chicago, Illinois.

PARISIAN PERFECT ADJUSTABLE HOOPS



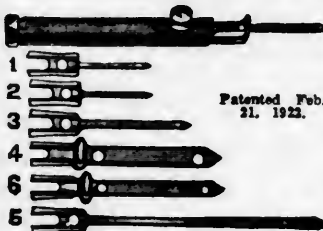
Just what you want. Note the thumb screw. Flat headed and long enough to get the necessary pressure to tighten the hoop. O H! H O W EASY!!

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.

Manufactured by PARISIAN ART NEEDLE CO.

The New Perfected Original Parisian Art Needle

(ALWAYS) 6 POINTS. FIRST BEST NEEDLE! LAST BEST NEEDLE! BEST NEEDLE ALWAYS! QUALITY OUR STANDARD.



Patented Feb. 21, 1922.

Use Pillow, designed in colors; four balls of No. 5 made.

Send \$1.00 for sample of our Needle, complete with 6 different also points, rosebud sample of work, full instructions and particulars. Better still, send \$2.25 for agent's complete working outfit, consisting of one 6-point Needle, one full-size Paris Cotton, and work started, showing you how it is made.

NUMBERS 5 AND 6 POINTS, PER 100, \$2.50.

25% cash required on all C. O. D. orders. Get busy, folks. Our Needles sell ten to one better than other needles on the market. Write today.

PARISIAN ART NEEDLE CO.

914 North Rush Street,

CHICAGO, ILL.

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 \$6 to \$1.50 Each.

RICHARDSON PERLE COTTON, sizes 3 and 6, in all colors. 75c per box.

PARISIAN ART NEEDLE CO.

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.

YALE RUBBER CO. 15 E. 17th St., NEW YORK CITY.

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.



Pitchmen!!!

RAZORS

No. 4873—German Razors, Black Hand, Dia. Magnetized Blade, Dozen.....\$3.50

SCOPES

No. 769—White Celluloid 7-In.-1. Scopes, Doz., \$1.85. Gro., \$22.00

CLUTCH PENCILS

No. 5342—Nickel-Plated Clutch Pencils, Doz., 50c. Gro., \$5.75

BOOKS

No. 334—Leatherette Blinded Note Book Combination, Doz., 45c. Gro., \$5.25

TIN FOOTBALLS

No. 1233—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.

WE TRUST YOU

Get the 1922 Mandel-ette on our pay-as-you-earn offer. Makes 4 postcard photos in one minute on the spot. No plates, films or dark-room. Make \$50 to \$150 a week taking one minute pictures everywhere. No experience necessary—all or part time. Full details free. Write today—now.

CHICAGO FERROTYPE CO., 1438 West Randolph St., Dept. 3004, Chicago, Ill.

Get This Book

It will clearly show you how you can make \$25 to \$50 week, in part or all time, selling Clow's Famous Philadelphia Hosiery direct to wearers from our mills. Pleasant, dignified work. Goods that wear. Prices that win. Permanent income. Write today. GEORGE S. CLOW'S CO., Dept. 38, Philadelphia, Pa.

manger, and that consideration would be shown the clean workers, so long as they "work that way".

There's no need to try and inform a fellow that he is working destructively for the whole profession. He knows it just as well as you do. The fact is that he doesn't give a darn about you, your family, the citizenry, or any other persons or their welfare, except himself and his home circle—if he has one.

"Fido" Kerr, the well-known knight of the specialty demonstrating fraternity, was among the boys making the fair and fall festival in Covington, Ky., last week "Fido" had a neat flash in the big exposition building, with all sorts of "pretties" made of vegetables, and was when seen by the writer passing out knife sets to quite acceptable business.

Collins, the whiststone man, infoes that he is doing very well in his home town, Newark, N. J. Others of the lads there were Jimmie, the shoelace vendor; Dave, the "puzzle king"; Jack, the soap parveyor and the veteran, Clark, with clothes cleaner. Most of the knights were getting their share of the business, infoes Collins.

A fellow may be "down and out", financially, but that doesn't excuse him for continuously appearing in public with a dirty neck and soiled wearing apparel, even if the latter is not of good quality. Soap and water are free (even for the mere asking), a little "elbow-grease" will turn the trick nicely, and human pride requires some energy.

According to "evidence" received some few days ago, Louis Etzel, who with his brother, George, many years ago were known as the "Two Honest Johns", is still working glass somewhere in the vicinity of Moundsville, W. Va. Let's hear from you, Louis, how the world is serving you and what has become of Brothers George? Are you pitching or merely sending stock out of Moundsville? Put on the little cap, grab a pencil and shoot a pipe.

It might be well to repeat (after not doing so for about a year) that Bill is not holding correspondence with any of the boys, for the reason that in this manner each be sent in is voluntary, all have equal opportunity as to a fair deal, and Bill cannot be accused of discrimination. Nearly all the boys understand this and have declared it a good policy. (Continued on page 96)

COSTS \$2.50 PROFIT \$27.50

That's what you make by transferring decemans mono, ans on autos. Every motorist wants his car monogramed. A painter charges \$5.00 and can't do as good work as you can do for \$1.50. No skill is required; no experience. Spare or all time. Circulars, full instructions, etc., free. Write for Free samples—or send \$2.50 for outfit by AMERICAN MONOGRAM CO., return mail, Dept. 68, East Orange, N. J.

SAMPLE FREE

SLEEP WITH FRESH AIR!

SAFETY AND HEALTH ASSURED WITH OUR PATENTED DEVICE.

It is absolutely impossible for a thief or burglar to jimmy an ordinary window if you have the

PERFECTION WINDOW AND DOOR LOCK

Stops rattling the window. You can lower the window from top or bottom. A child cannot fall out. Everybody buys on sight. 100,000 sold within four weeks. Agents are wiring gross orders. One sample, postpaid, 10 cents only, to introduce it. Money back if not as represented.

PERFECTION WINDOW LOCK CO., 146 West 18th Street, New York City.

RUBBER BELTS-\$16.00 per Gr. KEY HOLDERS, made from Composition Rubber, \$13.50 per Gross, \$1.25 per Dozen. Sample, 25c. 25% deposit required on all orders. INTERNATIONAL DISTRIBUTING CO. 333 South Dearborn Street, CHICAGO, ILL.

150% PROFIT Salesboard Operators, Agents, Bazaar Workers—Here Is a Gold Mine LATEST IMPROVED ELECTRIC LIGHTED VANITY CASES Made of Genuine Leather. Black or brown. Gold lined. Has all the necessary fittings and beveled mirror. BIG FLASH—Specially Priced, - - - \$25.50 Doz. Sample mailed for \$2.50. Retail from \$5.00 to \$6.00. OCTAGON SHAPE ELECTRIC LIGHTED VANITY CASES with two beveled mirrors and tray. High grade gold polished fittings. Gold lined, with brass lock. Specially Priced, - - - - - \$60.00 Per Doz. Sample mailed for \$5.50. Retail from \$10.00 to \$12.00. Every Girl and Woman wants one. All orders shipped same day as received. One-fourth deposit, balance C. O. D. R. RUTENBERG MFG. CO. 160 North Wells Street, CHICAGO.

STREETMEN, MEDICINE WORKERS, DEMONSTRATORS AND HUSTLERS Get down to real business where you can make money quick and easy selling our high-grade Electric Belts, Voltaic Electric Insoles and Medical Batteries. An exceptionally good line for trouper making one to six-day stands. 500 to 1,000% profit. 25c for sample belt or pair of insoles. Send for Lecture on Electricity and net wholesale prices on the best line out. An excellent demonstrating belt will be sent for \$1.00. THE ELECTRIC APPLIANCE CO. Burlington, Kansas. (Incorporated 1891).

MAGAZINE MEN CREW MANAGERS We have several new sheets, Paid-in-Full and Part-Payment receipts. Lower turn-in, several Farm Sheets at 5c turn-in. Those who have written before write again. INTERNATIONAL SERVICE BUREAU, Publicity Bldg., Boston, Massachusetts.

\$14.50 PER GROSS \$14.50 PER GROSS RUBBER BELTS With Roller Bar Buckle, any style, any color. \$16.50, with Giant Grip Buckle. Keytainers, \$12.50 Gross. Highest Quality and all Firsts. \$3.00 deposit on each gross. New Belt & Specialty Co. AKRON, OHIO.

MAGAZINE MEN 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 are standard, first-class publications. TRADE PERIODICAL SERVICE CO. 1400 Broadway, NEW YORK, N. Y. Demonstrators, Pitchmen—\$130 made in one day with Shur-Stick Cement. Special price gross lots. Sample, 10c. Circular, free. UNITED CEMENT CO., 332-334 Plymouth, Chicago.

SAME SUPERIOR QUALITY \$20.00 Gr. No. B-7—GENUINE FINE BLACK LEATHER 7-In.-1. Billbooks. Smooth finish. Not to be compared with others for less money. Stamped "WARRANTED GENUINE LEATHER". Wrapped individually. Sample, 35c. \$2.00 PER DOZEN. \$20.00 PER 600'S. With Outside Snap Fastener, DDZ, \$2.15; GR., \$21.50. One-third deposit with order, balance C. O. D. BREDEL & CO., 317 W. Madison St., Chicago, Ill.

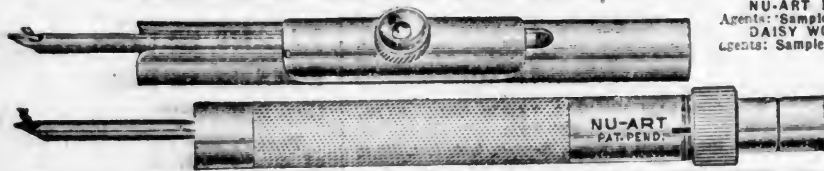
THE STALEY WATER PEN The Discovery of the Age. A pen which when dipped into water will write a complete letter—no ink being required. NO INK! NO FILLERS! NOTHING TO GET OUT OF ORDER! Will last longer than a fountain pen, and is worth four times the price charged. AGENTS, STREETMEN—Here is your chance to clean up. \$5.00 per 100. Samples, 25c. Sample Dozen, 75c. DEXTER NOVELTY CO., 39 West Adams St., Chicago, Ill. WANTED AGENTS To sell the new Superior Comb Cleaner. Retail for 25c. Agent's sample, 10c. Write for wholesale prices. SUPERIOR NOVELTY CO., Hartford, Conn.

One of Our Agents Sold 1200 DAISY NEEDLES In One Week

BETTER THAN EVER

Another Agent Sold 600 NU-ART NEEDLES In One Week

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. Silvered 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 Daisy Needle, \$1.50. 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.

BIGGEST SELLER ON EARTH Betty Brown Sport Beads

Here is a real winner, boys; it is selling like wildfire; the craze of the season. Every lady who sees them wants one. You can sell several gross a day at the Fairs and during the Holidays. They will be the leading sellers in the South this winter.

A Regular Mortgage Raiser

These new, wonderful beads are made entirely of metal, and are so swedged together, one bead into the other, that they cannot be pulled apart, making them practically unbreakable. Each string is 48 inches long. They come in all the colors of the rainbow and sell readily at \$1.00 a string.

Price, per dozen \$ 3.00
Price, per half gross \$16.50
Price, per gross \$30.00
Sample, postpaid 30c

If you want to make a bankroll during the Holidays and through the South this winter, you can do it with this wonderful seller. Send for a quantity, or at least a sample, today.

C. ARLINGTON BARNES

31-33 Spruce St., Leominster, Mass.

PIPES

(Continued from page 95)

To others, who may have expected written answers to their contributions, the foregoing is explanatory. Bill and the boys want pipes from everybody and they want them fairly!

Charlie Ross (not the "lost one", but he of the mouthharp and guitar of former days) writes that he and the Mrs. recently sold their rooming house in Detroit and purchased the Lafayette restaurant, downtown. Charlie says he is much better satisfied as he can now meet and confab with more of the pitchmen and showfolks in town.

Doc Rae, regarding a recent pipe and some timely comment made by him in Detroit, wrote that he did not know anyone overheard his conversation. The pipe in question was to the effect that Doc had returned to the med. fame from T. vauverille and was "perfectly glad" to make the change, or sentiment to that effect. He adds that he has since received four letters from "actors" congratulating him.

A trio of knights visited The Billboard last week, and held an enjoyable confab with the writer. It was comprised of Leroy C. Crandell, now working a nifty fountain pen of real merit; Harry Parkhouse, formerly peelers and other articles, now pens, and George Roache, with Corvelli's "Gold Medal" vegetable knife sets. The lads all reported having had a nice season and were looking forward to good results at special "doings" the coming winter.

Back Wheeler has been dabbling in the concession game at fairs and celebrations, but is returning to his old stand-by, combs and pens, and while visiting The Billboard early last week he said he would probably spend the winter working thru Indiana and Ohio. He also said: "I was very sorry to hear of the death of 'Whitey' Persall, as he was as true a friend as one could wish for and was esteemed by all who knew him."

Harry Z. Austin opened his medicine show in Ohio, at New Haven, October 19, carrying six people. Harry expects to work up till Christmas and reopen New Year's week for the late winter and spring season. There is a nice little orchestra of four pieces, all the members doubling stage. Dr. George Franklin does the office work, Austin the lecturing, Charlie Harvey blackface comedy and drums, Ed and Clara Blake violin and cornet, Irene Cane piano.

The sad news reached us late week that Mrs. Billy Rimmer, wife of the well-known subscriptionist, and herself widely known in the same line, had passed away at Macon, Ga., October 23. Details as to the cause of her death or the disposition of the remains were not included in the report. Afterward a brief letter from Mr. Rimmer stated that he wished to thank all the boys who happened to be in Macon when Mrs. Rimmer passed on for their consolation and their floral contributions to her memory.

A member of a certain show (it wouldn't be fair to tell title) springs about the limit of "economy": "Our whole show visited an-

Agents: Big Money



Men and women can make plenty of money selling our clothing racks. The most useful article ever invented. Saves money on pressing. Saves the life of your apparel. Gives you lots of extra room to hang clothes.

QUICK SALES—BIG PROFITS
Sells for 50c—100% Profit
One agent sold 6000; one store sold 17,000. With our rack you can hang from 8 to 12 garments in same space ordinarily taken by two garments. Our racks are collapsible and fold up. Made very strong from hard wood. Nicely varnished. Will last a lifetime.
Coat Hangers Not Included
Sample by Mail, 50c
3 for \$1.25. Write for details!
JOSEPH SHOR CO.
DEPT. C, REVERE, MASS.

AGENTS QUICK SELLER 100% PROFIT



Remarkable Discovery!
MARCELRITE HAIR WAYER
Tremendous demand throughout country. An all-year-round article. Our agents selling the Marcelrite Hair Waver like postage stamps. Every girl and woman buys. Never fails to wave hair. Nothing like it on the market. Guaranteed to wave the straightest hair quickly. Sanitary, clean. Made of imitation Tortoise Shell. Far superior to curling irons, wire curlers and metal contraptions. Article sells itself because people can convince themselves of its merit. Don't pass this proposition up. Investigate. Send \$1.00 for a trial set. Retail for \$2.00 (6 in set). Write for full particulars.
MARCELRITE HAIR WAYER CO.
15 Park Row (Dept. 10), New York City

AGENTS Canvassers



Exceptional opportunity to make big money selling good products at low prices. 30% profit. Coconut Oil Shampoo sells 50c bottle. Costs you \$1.00. Soap, Perfumes, Toilet Creams, etc. Special offer in Combination Sets. A. C. Verdine Co., 16 E. 13th, New York.

AGENTS WANTED



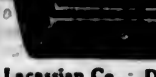
Match Scratcher for the Steering Wheel. Invaluable novelty, yet to best. Simply mental and durable. Handy for driver to strike a match. Sample, 25c. \$1.50 a Dozen. \$10.00 a Gross. C. O. D. postage paid.
JOHN LOMAN MFG. CO.
Box 341, Bristol, Conn.

Agents and Streetmen HANDS THEM OUT ONE AT A TIME.



A cigarette with one hand. A more of the thumb and a fresh smoke is ready. Sample, 50c. Big money selling them. Prices on request.
ROYALE MFG. CO.
165 Morser St., New York, N. Y.

Big Money



Made by agents selling our wonderful facial Soap, Perfumes, Toilet Articles, Spectacles, etc. Lots of soap & agents terms mailed to any address.
Lacassian Co., Dept. 472, St. Louis, Mo.

CELLULOID BALLS

\$6.00 A GROSS, F. O. B.
Send 10c for Sample.
JAS. DE MARCO, San Francisco.
730 Great Highway,

GO INTO BUSINESS for Yourself

Establish and operate a "New System" Specialty Candy Factory in your community. A furnished everything. Money-making opportunity unlimited. Either men or women. Candy Wholesale Free. Write for it today. Don't get it off! W. HALLER BASSDALE, Brewer 4th, EAST ORANGE, N. J.

This Book Worth \$10.00 to You



Mystal Vanilla is the fastest selling Food Specialty in America. It sells for 50 cents for a full half pint and costs the salesman only 15 cents. 38 sales daily mean \$56 weekly profit. Mystal is sold on the strongest guarantee possible. How such a remarkable favor can be sold at so low price is fully explained in this new book.
"How to Make Big, Quick, Easy Money With Mystal"
This book gives you the inside facts of the extract business. It tells you how to make and put up under your own brand all kinds of food flavors such as Raspberry, Strawberry, Banana, Pineapple, Maple and Lemon. It tells you how to make the concentrates for tubes and tube flavors are becoming very popular just now. It tells you how to make imitation Vanilla from 75c per gallon up to \$1.65 for the best. It tells you how to make a wonderful Mystal, also a strawberry and a Raspberry, non-alcoholic, to be put up in bottles. It also tells how the emulsified flavors are made. Mail order chemists are getting \$10.00 for similar formula.
It gives you the formula and process for making Cry-stalmin. Greatest Washing Compound known to Science.
Costs around 3 1/2 cents and sells for 20 cents. Can be put under your own name if desired. Formula experts are getting \$10. for a similar one.
This book gives you all the above information and lots more. "Specialize in One Article." Satisfy Sales Talk by the Manager. Is worth \$2.00 to any salesman. It is handsomely bound. In two colored covers, and will be sent you, sealed, upon receipt of fifty cents. We will send you a coupon good for the fifty cents to be applied on any order you may send us. The former the biggest bunch of information you ever got for less than \$10.00. Extracts on the Pure Food Law from the department of Agriculture are very valuable to those engaged in the food business.
Industrial Chemists are improving and business will be getting better all the time. Get all this now, now and get it on the ground floor.

THE MYSTOL MANUFACTURING CO., Agency Dept., Glens Falls, N. Y.

Radio Gaslighter

No. 2
A HOUSEHOLD NECESSITY
Sells for 25c. Easy to sell and dema-stratic. Large profits to agents. Territories given. Sample, 15c.
IGNITION PRODUCTS CO., 12 Union Square, NEW YORK.

GERMAN SILVER KEY CHECKS

YOU can be your own boss with our Key Check Outfit. Good for \$5 a day stamping names on pocket key checks, jobs, etc. Sample check with your name and address, 20c.
PLEASE DIE WORKS, Dept. D, Wiesbaden, N. N.

KANTBURN COOKER

Bakes, roasts and toasts perfectly, over one burner of any gas or oil stove, at a big saving of fuel.
Prevents scorching of food when boiling, saves adding and protects kettles and pans.
Sample outfit sent prepaid for \$1.00.
Returnable if not satisfactory.
Send for our liberal offer to general agents.
STANLEY SAVAGE MFG. CO., 619 South Campbell Ave., CHICAGO, ILL.

RUBBER BELTS

Roller Buckles \$14.50 Gross, \$7.50 1/2 Gr. Acme 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 Catalog.

MEXICAN DIAMOND-KING

36 West Randolph Street, CHICAGO, ILL.

FREE TRIAL

\$2.50 HAZOR STROP FREE. Let us send you this fine K & K Razor for 30 days' free trial. When satisfied after using, send \$1.95, or return the Razor. A \$2.50 HAZOR STROP FREE. Even though you decide not to keep the Razor later. Send name, address and age today, and Razor will be mailed at once. **GREAT AMERICAN RAZOR WORKS,** Dept. M-656, 1575 Ogden Ave., Chicago, Illinois.

HOSIERY AGENTS

for complete, fast-selling line. Easy sales. Large commissions. **ALICIA CORPORATION, INC.,** 109 Dartmouth St., Boston, Massachusetts.
If you see it in The Billboard, tell them so.

MIDGET COLLAPSIBLE GARMENT HANGER



A SALES SENSATION

Our representatives are just coming money with this sturdy, convenient hanger—the smallest clothes hanger in the world. Some are selling at the rate of a dozen or more an hour. They're nothing like it on the market. Everybody wants a number of them. You'll make 100%.
Hangers are well made and beautifully finished. Put up in attractive, genuine leather cases, in a variety of colors and sizes, from one to six.
IT'S A BIG SELLER AS A HOLIDAY GIFT.
You can sell the person who wants to pay only 50c for a gift as well as those who want to spend \$1.00 for \$3.00 or \$5.00. Sample sent, insured for 35c. Money refunded if sample returned.

THE KALINA CO.
Originators, Patentees, Manufacturers.
384-AA Aiksuma Avenue, Brooklyn, N. Y.

AGENTS! Here's a Real Money-Maker

It's the most useful kitchen utensil that has been offered agents in years. It broils meat, fish or fowl perfectly—without smoke or odor—both sides at the same time, without the need of turning. It is called



THE SQUIRE BROILET

and is designed for use on top of oil stoves, gas stoves and Sterno Canned Heat.

EVERY HOME NEEDS A BROILET

This device has been tested and approved by Good Housekeeping Institute, Tribune Institute and other Culinary Experts. It has so many excellent features and is such a desirable article that any live agent can easily sell one in almost every home.

\$90.00 Profit Weekly

You need sell only ten a day to make \$90.00 weekly. We have a special selling plan for agents who wish to make more than that—\$175.00 and more a week.

Write and get full details on this exceptional proposition. Exclusive territory is being allotted fast.

A. M. Squire Manufacturing Corp'n
280 Madison Ave., New York, N. Y.

TO ANYONE WHO KNOWS THE GAME OF HOUSE TO HOUSE SELLING.

GET THIS



THE LITTLE GIANT Electric Table Stove

IS THE BEST HOUSE TO HOUSE PROPOSITION IN THE WORLD.

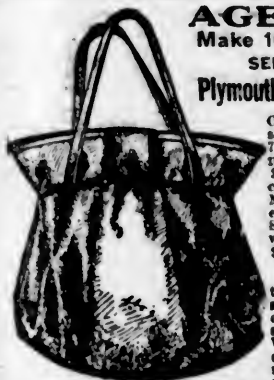
IT HAS EVERYTHING

Flashy, attractive appearance, which permits a perfect approach. Capitalizing demonstration inside. Immediately efficient utility. Pronounced economic value. Surprisingly low price. A \$3.00 article for \$2.98. An unequivocal guarantee to the purchaser. It toasts two slices of bread at once. Cakes, bacon, eggs, omelets, etc. Keeps the coffee percolator hot right at the dining table. It heats the baby's milk, the father's shaving water, the daughter's curling iron. It saves building a fire on chilly days, warms a bed room or bath room. Its uses, in fact, are innumerable. Quit selling receipts. Give the people something for their money and make more for yourself. Our men make as high as \$150.00 a week and more.

If you have successful house to house experience, send \$1.00 for sample, selling talk and proposition. Don't wait! Some live wire may beat you to exclusive rights in your territory. Address

WALDVOGEL & CO.
822 Shelby Street, Indianapolis, Ind.

AGENTS Make 100% Profit SELLING Plymouth Handbags



One salesman sold 12 dozen in 7 days. His profit was \$93.00. You can do the same. Made of leatherette etc. Satin lined and waterproof. Sample Bag, 65c. Prepaid. Ladies, sell them in your spare time. Money or back if not satisfactory. Write for wholesale prices and make some real money.

38453 ARTZKRAFT FELT RINGS reduced to \$13.00 per Dozen. Sample, \$1.50. Prepaid. E. H. GONDON, Dept. 1, 77 Bedford St., Boston, Mass.

other show and were invited to a birthday party of one of the performers (living in the town). After a swell feed (which the neighbors brought in) and after some dancing, the mother of the girl whose birthday was being celebrated took up a collection. One of our party asked her what the collection was for and she replied that it was to pay for the hologra she had paid for. Boy, that sure broke up the party."

From Roff, Ok.—Among the professional folks at the Rodeo here recently, were Dr. Heber Becker and his medicine show, featuring on the entertainment program Chief Panther and his big display of bead and wampum work and Indian relics in the window of a prominent drug store. On Saturday night Dr. Becker gave a special show for the entertainment of the cowboys and Indians making the Rodeo. The Becker show will play Oklahoma for the next month and, according to Becker's present plans, will jump to Florida for the winter.

Regarding some "sheetwriters": If they want to make a living by increasing circulations, let them do so in an honorable manner, and be certain themselves that the papers are sent as represented. A little tabling up will produce facts. On the other hand, if they merely think themselves "wise guys" and only figure on "trimming the rubes", for the love of decency let them pull some of their rank stunts in the presence of a law-enforcing official, so that they can be placed where they belong—in the boob—and out of the way of those who depend on business brains for earning their livelihood!

Jake Wood, the medicine man and associate owner with Bert Lucas in the Woods Bros' Novelty Show, spent a couple days of last week in Cincinnati on business from Pennsylvania, where the show was playing. The show is moving by motor truck, and Jake stated that his clean, favor-gaining operation it was going over nicely, making four stands within a radius of ten miles. The roster includes Wood and Lucas, owners; Jake Wood, lecturer; Bert Lucas, manager; Bill Wood, producer and blackface comedian; Hayes and Hayes, sketch team; John Tobin, straight in acts and trap drums, and Willie Morris, piano.

Bill (Squire) Shively pipes that he and the Mrs. finished up their fair dates at Lewisburg, Pa. Says six of these events were bloomers for them, altho Allentown and Reading were good—nothing to brag about, he adds. "Squire" adds that while passing thru Kulpmont, Pa., the Barr-Williams Company loaded its car with 100 dozen milk-bottle locks, to sell or pitch on the way home, and that he landed in Philadelphia with but three locks, the remainder being sold within a week's travel. Shively says he is stocking up with the article to make several cities in the near future.

Myer A. Fingold, who formerly operated a store on Front street, Worcester, Mass., for about five years, and who now has a specialties place of business in Union Square, New York City, informs that he has compiled a type-written pamphlet to the boys, on what he considers are points on towns being closed. A part of his letter follows: "I have come to the conclusion during my experience and thinking the matter over seriously that the pitchman is just as well off today as he was in the olden times, and there is opportunity to make money in the pitch game now as there was years ago, also that there is 'room for everybody', he they 'Johnny-come-latelies' or otherwise. This provided they are boosters. I (Continued on page 98)

BIG SPECIAL OFFERS TO CONCESSIONAIRES, CARNIVAL WORKERS, AGENTS AND CANVASSERS

- Medium Scented Sachet, \$1.75 per Gross.
- Long Vial Lilao Perfume, \$1.75 per Gross. Sold only two gross to the box.
- Big One-Half-Ounce Labeled Vial, \$4.30 per Gross.
- Big One-Ounce Fancy Glass Stoppered, Gold Labeled, Silk Ribbon Tied Perfume, \$1.25 per Doz.
- Big Jar Cold Cream.
- Tail Cans Talcum Powder.
- Big Jars Vanishing Cream.
- Big Bottles Shampoo.
- White Pearl Tooth Paste.
- Fancy Wrapped Toilet Soap, 50c per Dozen.
- Compact Rouge, in round box. This mirror and puff on inside. 75c Dozen.

Our Special Big EIGHT-Piece Toilet Set is the largest, flashiest set on the market. 55c Set, 10 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

Famous Niagara Electric Diamonds

Have same dazzling beauty and blue flame as genuine stones. Baked in electric ovens so age cannot destroy luster. Money refunded if not satisfied. Sold world over. Special Agents' prices; stamps accepted; 3 sizes: small, medium (same as cut) large. Stick Pin, 25c. Shirt Stud, 25c. Ear Rings (for pierced or unpierced ears) 40c.

DAILY NOVELTY CO.
1002 Jones Law Bldg. Pittsburg, Pa.

ANOTHER BIG SENSATION

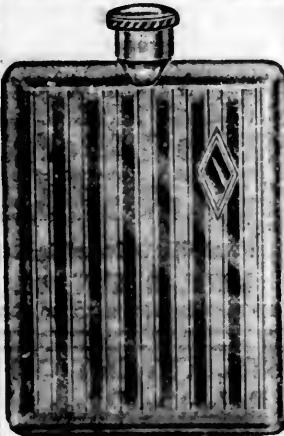
WHITE STONE RINGS AND PINS THAT KNOCK YOUR EYE OUT

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—Lanzi-Dauerantils Egyptian Diamonds. Same sparkle—same fire—same dazzling brilliancy as genuine diamonds. Each ring a reproduction of expensive originals costing up to \$800.00. Hurry up and get your share.

YOU CAN MAKE THE NUT EASY WITH A FEW OF THESE RINGS



- No. 207. 1/4-K Stone, Green Gold Engraved Top and Sides. The season's best seller. \$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 White Gold Top Engraved Top and Sides. \$3.00 Per Doz. \$32.00 Per Gross
- No. 210. Black Onyx, Set in Green Gold Mounting, with Engraved Border. \$2.50 Per Doz. \$27.00 Per Gross
- No. 211. Shell Ring, with Shell Head Cut in Stone, Like a Cameo. Silver Snake 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 \$5.69 apiece, so get busy and get in the money.

SPECIAL PRICE \$2.00 EACH OR \$21.00 PER DOZ.

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 cents (\$1.54), we will send you one (1) each of the Rings and 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.,

AMERICA'S Largest White Stone Dealers
CHICAGO.

Concessionaires STREETMEN, AGENTS

Best Quality Silk Knitted Ties

Every Tie guaranteed first quality. Guaranteed not to wrinkle. Beautiful assorted colors. \$4.00 per doz. \$45.00 per gross

Sample Tie, prepaid, 50c.

RUBBER BELTS

In brown, black and tan colors. All first. No seconds. With Giant Grip Buckles or Roller Buckles. Per Gross, \$16.00. Silver Nickel Arm Bands, guaranteed not to rust. Per Gross, \$4.75.

25% with order, balance C. O. D. Write for Catalog. IT IS FREE.

M. K. BRODY, 1118-1120 S. Halsted St., CHICAGO, ILL.

WHEELMEN AGENTS



Pat. Pend. 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.
Catalog Advertising Navitins
1907 Green Bay Ave., Milwaukee, Wis.

We Are Headquarters

For Fountain Pens, Razors, Razor Straps, Manicuring Sets. Get Our Prices First.



Nickel Velvet Lined Safety Razors

\$2.00 Per Dozen. \$21.00 Per Gross.

Imported Blades, to fit Gillette Razors, 25c per Dozen.

One-fourth cash, balance C. O. D. All goods shipped promptly.

R. & S. Mfg. Co.
32 Union Square, NEW YORK CITY.

AGENTS: \$6 a Day

making orders for New Kerosene Burner. Makes any stove a gas stove. Burns kerosene (coal oil). Cheapest fuel known. Fits any stove.



\$40 a Week for Taking Only 2 Orders a Day. No experience necessary. No capital required. Work full or spare time. Easy to get orders on account of high price of coal. Get started at once. Big season now on. Write for demonstrating sample.

Thomas Mfg. Co. B-118 Dayton, Ohio

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 four new business. FREE SAMPLES to customers. Repeat orders are exclusive territory. Ask now! FEDERAL PURE FOOD CO., Dept. 9, Chicago.

SENSATIONAL XMAS SELLER



AGENTS!
COSTS 55c each
YOU
YOU SELL FOR \$1.50 or \$1.75

9-PIECE COMBINATION TOILET SET
RETAIL DRUG STORE PRICE, \$3.50.
Size of Box, 6x12 inches.

NOW IS THE TIME TO LINE UP with the "House-of-Quality". Articles made to please. **PLEASE ADVISE AND GET LINED UP RIGHT NOW—FOR CHRISTMAS BUSINESS.** DO NOT DELAY. WRITE AT ONCE FOR FREE PARTICULARS, or better still, send \$1.50 for sample outfit, including display case. Ready to take orders for Xmas. We pay postage.

HARVARD LABORATORIES
336 W. 63d St., Desk B-B, CHICAGO, ILL.



AGENTS 500% PROFIT
Gold and Silver Sign Letters

For store fronts, office windows and glass signs of all kinds. No experience necessary. Anyone can put them on and make money right from the start.
\$75.00 to \$200.00 a Week!

You can sell to nearby trade or travel all over the country. There is a big demand for window lettering in every town. Send for free samples and particulars.

Liberal Offer to General Agents
METALLIC LETTER CO.
439 North Clark St. CHICAGO, ILL.

GOLD WIRE ARTISTS, ATTENTION
Reduction Prices

Roller Plate Wire in all sizes and qualities; also other goods. Pearl Plates are now list prices in No. 19 Catalog.
Send for New Findings and Prices with a trial order and we will convince you that it will pay you to buy all your Findings from us.

Juergens Jewelry Co., 235 Eddy Street, Providence, R. I.

MEN'S RUBBER BELTS
\$15.00 Per Gross \$15.00 Per Gross

These Belts come in black, brown and Gray, plain, corrugated and stit hed, with high-class satin finish adjustable buckles. No other Belt or Buckle equals the quality of ours. Thousands of satisfied customers on our books. Goods shipped same day received. \$3.00 deposit required with each gross order.

OSEROFF BROTHERS, Rubber Product Distributors AKRON, OHIO.

\$ILK KNITTED TIES
HERE IS THE BIGGEST ALL-YEAR MONEY MAKER FOR AGENTS, HUSTLERS, SALESMEN, STREETMEN AND JOBBERS.

We started the fastest money making proposition ever heard of in the U. S. A. Everybody wants, everybody buys SILK KNIT TIES. We are shipping over 200 dozen a day. Send your order in today. \$42.00 per Gross. Sample Dozen, \$3.75. All the newest colors.

STANDARD KNIT NOVELTY CO., 1042 45th St., Brooklyn, New York.

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.**

MAKE BIG MONEY
ELGIN AND WALTHAM WATCHES.
\$3.75 up

Large assortment of Swiss new Watches at very low prices. Ask for free Catalog.

J. M. Bargain House
55 Chrystie St., New York, N. Y.

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.

FREE TRIAL
Get out this ad and mail it to us, with your name and address (no money); and we will send you our FAMOUS RAZOR RAZOR by return mail, postpaid. You may use the razor for 30 days FREE; then if you like it, pay us \$1.25. If you don't like it return it. SEND NO MONEY.

MORE COMPANY, Dept. 306 St. Louis, Mo.

Taylor's No Water Soap Cream
Cleans dirtiest, greasy, oily hands perfectly, without a drop of water. No simple a child can make it. FORMULA, with genuine leather 7-in-1 Billbook and Clutch pencil. \$1 bill.

TAYLOR'S SUPPLY SHOP, Columbia City, Ind.

The Simplex Typewriter
A West Virginia customer writes: "I would not part with the Simplex for five times what I paid for it." A Connecticut customer writes: "My little girl is well pleased with the Simplex." Agents wanted. Only \$2.75, cash or C. O. D. Hurry now order. We thank you. Ward Pub. Co., Titon, N. H.

SAY "I SAW IT IN THE BILLBOARD."

PIPES

(Continued from page 97)

believe in boosting the towns the boys work in, also this entire country, as we live in a great country. Boost the merchandise they are selling, everything that surrounds them, and boost the pitch vocation as a legitimate, honest-to-goodness business."

Bill Bernauer said that, since all the Indianapolis boys seem to have "writer's cramps", he would "shoot", so here's the "charge": "Just a word about this 'graveyard'. The fraternity is well represented with Big Chief Shoot-Um-Bull (Dr. Clayton—title bestowed by the 'Honorable' Tug Wilson, of sailor-knot ring fame), Dr. Kelso, Chief Eagle Feather, Dr. Daby, Dr. Bennett, Dr. Carrigan, Dr. Briton, Kngelman and many others. Last Saturday night on the Market I counted fifteen boys, but none of them seemed to be getting a great deal. I have Larry Bernstein about a pipe or two and say whether he's coming back this winter."

H. T. Maloney, of the DeVore Mfg. Co., Columbus, O., figures it just about right, thus: "And, Bill, I have been reading about 'Johnny-come-latelies'. Wonder how long a man has to be in the pipe game to be classed as a 'Johnny-come-early'? But why, with the successive following of years and continual advancement, should a 'Johnny-come-early' be any better than a 'Johnny-come-lately'. If the latter proves himself of the proper caliber—even the one should grant that the old hand has had more experience and doubts gained more operating knowledge? Every 'Johnny-come-early' cut his 'wisdom teeth' at some time and the 'lately' of today will be the 'early' at no far distant day, so, for the interest of all, why shouldn't all pull together?"

N. J. McCarthy, a subscription stimulator for the Senator Capper paper, takes strong exception in a recent letter to the action of two papers, one a nationally and prominently known publication and the other an Indiana output, both of which carried a whole lot of "knocking rignarole" against subscriptionists, calling them "sheet writers", etc., when at the same time there are many men of like vocation as the partially knocked ones taking subscriptions for the papers which knocked. McCarthy states that at the Van Wert, O., Fair the Indiana publication had eight men there and that they presumably "framed" on the Capper men, causing the latter to be closed up until confirmation of their rights was received by the fair men from Topeka.

Morris Stirman pipes that he played a bloomer at the North Carolina State Fair, at Raleigh, working belts and garters. Another report from that event, which included that Stirman was there, stated that there were also there Ed Bowers, with pens; Chas. H. Morgan, transferee; Starr, working medicine, and Grindbody, "E. Smith," "recharging lightning rods", "Durham Red" (Noonan) and Colby, the rad worker, and Ray Andrews, doing a strait-jacket escape and going over good at the fair. Relative to that "million legacy from a miser", M. Stirman takes a long draw at his pipe and shoots: "I think I would try to encourage heavenly clemency and then rent hell and hold a convention for some of the pitchmen." Free "fireworks"!

Some interesting info. received last week was that Dr. V. E. Curtis, who has devoted about twenty-two years in the show business and some ten of that period to selling medicine, had adopted his own name of J. E. Dandurant and had joined hands with Dr. J. C. Marshall, after a good platform season of twenty-two weeks in St. Louis. The report also has it that they have opened a suite of offices and a spacy laboratory at Grand and Olive streets and already have every prospect of gratifying success by their fair business methods. Doc had further cause of rejoicing than the mere closing of a successful season, however, when on October 26 Mrs. (Eleanor) Dandurant presented him with a seven-pound baby boy—and our hope is that the new arrival's journey thru life will be strewn with as many flowers of true friendship as are enjoyed by his most amiable parents.

Jack DeVerre sent his subscription to this publication, and, incidentally, Jack put some humor to it, as follows: "Well, Billyboy, Old Dear, it's dreadfully lonesome out here in Missouri without you, so I am sending three bucks to pay your fare out here for twelve months." If then adds: "I have had the show-out now six weeks and can report fair business. The weather is delightful at present, but this territory is 'showed to death'. I am showing some of the 'big ones' now since closing the tent season. The Doctor (J. G. Seger) is taking care of the home office at Springfield and I am managing the show. By the way, you might inform the profession that Walnut Grove is now open

SOME THERMOMETER!
18 INCHES WIDE, 60 INCHES LONG.
JUMBO THERMOMETER, BAROMETER AND EIGHT DAY CLOCK

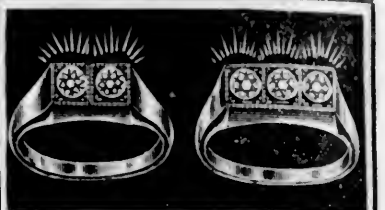
This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big successes by selling advertising space on the "Jumbo."

\$180.00 FOR A DAY AND A HALF WORK

Display space in public places and on prominent corners is easily secured for the big "JUMBO" Thermometer. The fourteen advertising spaces go like hot cakes—some of our men sell out the board in a day and a half or less.

Write Us Today and Let Us Send You Full Details. CAN MAKE IMMEDIATE SHIPMENTS.

The Chaney Mfg. Co., BOX 8, SPRINGFIELD, OHIO.



STERLING SILVER FINISH FLASHING WHITE STONES
Per Doz. **\$1.00** Per Gross **\$11.00**

GOLD OR PLATINUM FINISH SCARF PINS
No. 2300—Set with 14-Kt. Lavico White Stone.
Per Doz. **60c** Per Gross **\$6.00**

Our White Stone Circular contains 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.

AGENTS! DEMONSTRATORS!

THE LATEST THING IN NECKWEAR!
You can cash in big with this newly designed and patented line of Neckwear, known as **E-Z-4-in-Hand Neckties**

They are attractive, hand-tied four-in-hands, which can be put on or taken off in a jiffy. Cannot get out of shape and won't wrinkle. Always look neat and stylish.

\$20.00 a Day Easy
The snappy designs and colors make selling easy. Our low wholesale prices to you will enable you to double your money.

Send \$1.00 for three trial samples. See for yourself how neat and practical they are and how low is the price compared with other ties. Send for full particulars.

E-Z-4 MFG. COMPANY,
Suits 1510, 920 Broadway, NEW YORK, N. Y.

AGENTS: \$5 to \$10 a Day in Cash Profits
FORD AUTO FREE!

No matter what you are selling now or what your experience has been, you are missing the best bet of the year unless you take on the "ZANOL" line. Over 350 Quality First Food, Toilet and Household Specialties. Known to housewives all over America through our advertising in leading magazines. Fast sellers. Big repeaters. Drop the dead ones—write quick for full particulars and Free Auto Offer.

American Products Co., 7358 American Bldg., Cincinnati, O.

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 Machines, \$15 100. Please mention Billboard in ordering. Address **KIRBY BROTHERS, Collinsville, Oklahoma.**

STREET-PITCH HOUSE-TO-HOUSE MEN
The New 1922 Handy Knife Sharpener and Tool Sharpener. "Made in America" and guaranteed this year's best seller. Ask the boys. Send 25c for sample and prices.

HANDY CO., 289 N. Los Angeles St., Los Angeles, Cal

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

far clean shows—but no others. I booked it after two weeks' hard work and even had to give them a free show to prove we had the acceptable 'goods'.

Too many people, In their respective fields of occupation, figure on antagonism instead of pleasantry to court attention and increase in their business ventures.

In these days of advanced enlightenment the antagonist meets only antagonist. Wait the friendly (and diplomatic one) gains friends and profit seemingly involuntarily.

He who thinks 'He lives and works in a "separate world", Not to be criticised by the public, is uninformed (nowadays). The MAN, not the "akunk", Will surely prosper.

The people are skeptical (A "show-me" attitude). But they will favor the deserving ones. (Have you ever considered that smiles—CLEVERNESS—Are the best business builders This world affords?)

CONFLAGRATION DESTROYS CONCESSIONAIRES' PROPERTY

Among callers at the Cincinnati office of The Billboard were three concessionaires, C. G. Johnson, E. G. Brant and Ben C. Shue, who were bright and early visitors last Sunday morning.

BRUNDAGE SHOWS CLOSE

Ship From Enid, Ok., to St. Joseph, Mo., Winter Quarters

Enid, Ok., Oct. 23.—The S. W. Brundage Shows will close their twenty-third annual tour here at the close of the Garfield County Fair tonight, and will ship their paraphernalia to their winter quarters at Lake Conrath Driving Park, St. Joseph, Mo.

DeKREKO BROS.' SHOWS

Baton Rouge, La., Oct. 25.—DeKreko Bros.' Shows had a good week in New Orleans with many Legionaires on the midway, also plenty of the local people. The shows were set up on Canal Street and presented a gala appearance.

PONY KNITTER



A Hand Knitting Machine Making plain or beaded work. Mats for table or floor. Covering electric wire or curtain cord, etc. Retail 35c each. Agent's sample, by mail, 25c. Agent's wholesale price, \$2.33 for box of 10 Knitters, mail prepaid, on receipt of price.

FUMIGO MFG. CO. P. O. Box 4413, Nicetown Sta., PHILADELPHIA, PA.

\$12 an Hour! Yet He Had Never Sold Anything Before

Ye gods! Some seller! W. H. Marion, a beginner, made forty calls and landed thirty-six in three hours! Sells like hot cakes! New combination set, the Nifty Nine, sweeping the country like wildfire.

Some Seller at \$1.75

LOOKS LIKE \$5.00 WORTH COSTS YOU ONLY 75c ONE BUCK PROFIT ON EVERY SALE!

Nine nifty articles, all full Drug Store size. Retail value, \$3.75; you sell for \$1.75. Costs you only 75c, giving you \$1.00 profit on every sale.

20 Boxes a Day Means \$20 Profit!

You're sure some rummy if you can't average 20 sales a day. Sell 90 out of every 100 calls. It's dead easy! And every sale means \$1.00 clean profit to you.

FREE FORD CAR TO PRODUCERS

No contest. No time limit. No limit to the number given away. Every producer gets a brand new, shiny Ford Touring Car or Roadster in which to make his calls.



NIFTY NINE, IN DISPLAY CASE.

E. M. DAVIS COMPANY

Dept. 9318,

CHICAGO.



RUBBER BELTS \$14.00

with roller bar buckles, now Or with extra fine camp buckle for only \$15.50.

design. All goods priced F. O. B. Barberton. We require a deposit of \$3.00 per gross. Send for circular listing other good sellers in rubber.

THE SUMMIT DISTRIBUTING HOUSE, - Barberton, Ohio.

Concessions Committee, was a faithful worker, taking good care of all local affairs that came up for the shows.

Most of the entertainment for the convention was under his direction, and he handled all in a very satisfactory manner.

All shows and rides opened here Tuesday night to a packed midway, and with a pay gate on. A big advertising entrance was erected by Promoter C. W. Wedge.

also joined here. From here the shows move to Hammond, La., for the Florida Fair, where the writer has a very promising "poplar girl" contest on.

BACK TO ATLANTIC CITY

"Gill" Robinson, of the widely-known Robinson Circus family, was in Cincinnati for a few days last week on business and pleasure bent.

LOU BROOKS ILL

Chicago, Oct. 27.—Lou Brooks, well-known carnival man, has been ill a year and asks that his friends write to him at his home, 17 South Honoré Street, Chicago.

LEW DUFOUR SHOWS

Have Profitable Engagement at Rock Hill, S. C.

Rockingham, N. C., Oct. 26.—The engagement of the Lew DuFour shows at Rock Hill, S. C., last week, was a satisfactory and profitable one. Good weather prevailed until the closing night, when a cold rain set in.

General Agent Walter Fox paid the show a short visit today, but gets under way again tonight. Harry Ramish of the J. F. Murphy Shows, was also a visitor today.

At both of these fairs Owner Lew DuFour holds exclusive contracts. The shows will continue their season until, December 1. Mr. DuFour has not as yet announced when the shows will winter.

UZZELL & MANGELS CO-OPERATE

New York, Oct. 27.—When Frederick W. Mangels, son of William F. Mangels, Coney Island riding device manufacturer, departed on his journey for South America (commencing with the Exposition at Rio de Janeiro, for which the Amusement Zone interests purchased a "whip" thru their American buying agents, the B. S. Uzzell Corporation, along with an Uzzell "Aeroplane Circle Swing").

MOVES LOCATION

Chicago, Oct. 28.—The Banner Candy Company, formerly located at 1822 Roosevelt Road, has taken over a large factory at 117-119 Desplines Street. The officers are: Mr. Pontin, president; A. Skolnik, secretary-treasurer; with V. Roof, sales manager.

MABEL STRICKLAND VISITING NEW YORK

New York, Oct. 29.—Mabel Strickland, who won the McAlpin trophy at the Cheyenne Frontier Days last July, arrived at the Hotel McAlpin today to receive the trophy. L. M. Boomer, managing director of the hotel and donor of the prize, first posted the trophy in 1920 and in addition to the medal he gives the winner a trip to New York.

"COOKY" IN CHICAGO

Chicago, Oct. 28.—O. C. (Cooky) Jones was a Billboard visitor today. He was with the Sheeley Shows last season and for fifteen years has been manager of Buckeye Lake, O. Mr. Jones informed The Billboard that he will winter in San Diego, Calif., this winter and that on February 11 he will sail from San Francisco with one of Clark's Tours and make a world tour.

Armistice Day Specials

- No. 4705—14 1/2 in. Dandy Horn 75c doz. \$8.50 gro.
No. 788—7 1/2 in. Dandy Horn 35c doz. \$4.00 gro.
No. 4866—8 1/2 in. R. W. B. Screamer Horn 25c doz. \$2.90 gro.
No. 512—14 in. R. W. B. Confetti Horn 30c doz. \$3.25 gro.
No. 533—Wooden Cricket 45c doz. \$5.00 gro.
No. 4116—R. W. B. Parade Cans \$2.85 per 100
No. 1746—8x12 Muslin Spearhead Flag \$4.75 gro.
No. 1747—12x18 Muslin Spearhead Flag \$8.00 gro.
No. 5425—Patriotic Hat Assortment 35c doz. \$4.00 gro.
No. 5435—Fancy Pat. Hat Assortment \$5.00 gro.
No. 652—R. W. B. Feather Dusters \$1.25 per 100

Many Others in Our Catalogue

Send for it. IT'S FREE

ED HAHN

"He Treats You Right"

222 W. Madison Street, CHICAGO, ILL.

All the various amusement units, as part and parcel of the great American fair and exhibition industry, will have to eventually learn the meaning of co-operation. There must be an understanding that while each is distinctive in its appeal, neither can stand alone profitably.

RANDOM RAMBLES

"When the outlook is not good, try the uplook."—Anon.

By WILLIAM JUDKINS HEWITT

Call them what you may, a amusement manager, director of attractions, producer or entertainment director, the time will come when every fair and exhibition must employ an amusement specialist to direct all its amusement features. He must know—not guess. A showman he must be.

TO ALL IN THE OUTDOOR SHOW BUSINESS—CIRCUS OWNERS, GENERAL AGENTS, PARK OWNERS AND MANAGERS, FAIR PRESIDENTS, SECRETARIES, EXHIBITION MANAGERS, AMUSEMENT DIRECTORS, CONCESSIONAIRES, REPRESENTATIVES OF CONCESSION SUPPLY HOUSES, CARNIVAL OWNERS, MANAGERS AND GENERAL AGENTS, AND EVERY FREE ACT AND CIRCUS BOOKING AGENT ON THE NORTH AMERICAN CONTINENT AND REPRESENTATIVES OF FOREIGN OUTDOOR AMUSEMENT ENTERPRISES, FIREWORKS SPECTACLE PRODUCERS AND STOCKHOLDERS OF ALL OUTDOOR AMUSEMENT ENTERPRISES OF WHATEVER CHARACTER—ON TO TORONTO FOR THE MEETING OF THE INTERNATIONAL ASSOCIATION OF FAIRS AND EXHIBITIONS AND EXPOSITIONS. GET ACQUAINTED. KNOW THE MEN WITH WHOM YOU DO BUSINESS. SEE THEM FACE-TO-FACE. TALK WITH THEM. LEARN OF THEIR WAYS AND BECOME WISE. MILLIONS AND MILLIONS OF DOLLARS ARE INVESTED IN THE OUTDOOR SHOW BUSINESS. GET TO TORONTO. CANCEL ALL SOCIAL AND BUSINESS ENGAGEMENTS FOR THOSE DATES. GO TO TORONTO.

Fair grounds are becoming parks. Parks are taking to the industrial features. Circuses are booking fairs. Fairs are in some instances discarding carnival features.

Grand-staud shows are forging ahead rapidly. Carnivals are thinking of playing on the circus plan with enclosures.

The Special Independent Show as an augmented feature for Fair and Exhibition midways is becoming a strong competitor to the organized unit (Carnival of assembled shows and rides).

Many fair and exhibition managers will defy the Merchandise wheels. Others will try to eliminate them.

WITH ALL THE ABOVE GOING ON VITAL TO THE OUTDOOR AMUSEMENT INDUSTRY. SOME STILL ASK THEMSELVES—WHY SHOULD I GO TO TORONTO?

Robert Knight of Dallas, Tex.—Welcome into the outdoor amusement industry. What, you do not know him? You will feel his presence soon.

The beautiful train and gold-carved wagon fronts do not necessarily make a carnival of entertaining features. Think it over.

Some carnival managers say: "We carry no 'grift' or 'girl' shows." Well why locate them on your Midways when they come in free lance? Deep question.

All carnivals must have high class free acts and good music next season. That has been definitely settled in the minds of the advance thinkers in the business.

High rental space on fair and exhibition grounds is responsible for a lot of "grift." You know it. Why fool yourselves about it? Percentages must come down and the standard must go up.

Walter F. Stanley. Wise old head of the outdoor game. Moral—never change horses in midstream.

C. W. Parker—See you at the Toronto meeting.

The passing of the "Little Giant" did not let down the bars for the wild herds to stamp under foot his interests as some are wont to think.

There is no reason why a carnival owner who has hundreds of thousands invested, being forced to compete for a date with one who only has a title for a show he may possibly organize. This is one thing the carnival owner of repute and the fair secretary and exhibition manager must learn.

Count the successful fairs without Midway amusements. Not one real one. Where is it then?

INDEPENDENT SHOWMEN—Do not sign up for season 1923 until you have been fully assured it will be a real "graffless" organization.

Carl J. Rauter still ranks in the very first line of real pit showmen. We wonder where for next season and if you are going to South America for the winter. His secret of success is simple—he knows his business and is not afraid of hard work. What about the Mechanical pit show you promised?

If William J. Hilliar is not one of the best carnival press agents then he has been fooling a lot of city news editors all over the country. Oh, Dr. Hilliar. Where will you be next season? See you in Toronto.

Silence. How many are going to Toronto in private cars this meeting?

Give Adolph Seeman credit. He knows fact from fiction and "bluff" from a straight from the heart and mind statement.

Robert MacPherson (Bobby Mack)—Oh "Joy" Ship. The season will soon be over and then the day of independent showmen with real attractions will be at hand—don't you think?

So they still continue to "bally-hoo" for the questionable concessions—but you can betcher life they won't be another season.

George A. Lyons, we hear, has an entirely new independent show for the new season. All will be hustle in winter quarters. What and whose winter shops? George A., please answer.

No one in show business has yet questioned the unquestionable ability of our old standby James M. Hathaway.

Earl A. Potter can and does detain a show without any "cuss" words or loud talking. It is really a treat to watch him handle a train crew.

When a price is set for a fair ground midway it should be paid. We have some cry babies that want their money back after they have overpaid. We are not in favor of any carnivals buying "flat" any fairs.

Nagata Brothers—Where will you be season 1923? What's the two new rides we hear you will have?

The "One-Eyed Circus" seems to be doing as well as ever. That is really a catchy name for a Penny Arcade.

Jack King's I. X. L. Ranch Wild West is the only one with a carnival that we know of which carries Buffaloes and other exclusive features. Jack—Why not that big Western spectacle for next year? Coney Island or where?

All some shows need is "pep" on the fronts. There was a lot of money lost this season by some just because there was not enough of the intensive activity while the crowds were on the grounds.

Don't give us that yearly stall: "All steel flat cars next season."

Blessed is the man who can entertain a visitor with sincerity and a true regard for his friendship. Charging indirectly for it is nothing short of being a double dealer.

Frank S. Reed—Are you coming to New York this winter?

The support some accord others and withdrawn without any thought for past perform-

ances proves the one who withdraws to be sadly lacking in either appreciation or broad viewpoint for future operations.

Discounting committees and fair secretaries has lost many contracts for some of the carnivals in the past.

What is a contract? Why are they made unless it is the intention to keep them?

O. H. Brezeale—How's the world serving you, old hustler?

Ever hear about the feller who did not start to dig his well until his house caught fire?

I. J. Polack will be strong and in the front rank of those present in the carnival world season 1923. Watch his big moves soon. He has evolved a plan. He will put it over.

Went down to Coney Island the other day and saw Dick Martin, the once famous exposition talker, busy registering the good people of the place so that they might vote. Say, if they only had a Glass Palace now like the one Dick worked on in Buffalo. Great show. Industrial show, mind you. Why not one like it for the big fairs?

Keep your optics on the big developments Samuel W. Gumpertz will be behind for Coney Island, N. Y., for the future.

The park men are beginning to believe what Paul Howse told them about the development and management of parks about ten years or so ago, when he was the big head of White City, Chicago, Ill.

Why did the Ringling Brothers & Barnum and Bailey Circus play the State Fair at Columbia, S. C.? Twice this season that circus and Johnny J. Jones have played the same lots together. Who is making the experiment the former or the latter? This may mean more than it appears on the surface.

"Hot Dog"—5 cents. Ask Charles Sparks.

Merchandise wheels work in the States of Pennsylvania, Virginia, West Virginia and I.

WEALTH! In Candy!

Get rich on one sale? NEVER!!

It takes many sales, large and small, to build a bank account.

If you expect to make big money with candy use Quality Candy—the kind that repeats over and over again.

Ireland's Cordial Cherries will surprise you. They are hand-coated with a heavy, crunchy, leak-proof chocolate. Inside is a delicious Italian Cherry floating in its own juice. One taste and you are convinced this candy is supreme in its class.

Ireland's Famous Milk Chocolate Creams with multi flavored centers are the kind that make friends and hold them.

Candy packed especially to your order.

NEWS: There are no blanks in Ireland's latest sales-board deals. EVERY PUNCH WINS CANDY.

Write for folder and full particulars.

You've never used Candy 'til you've used Ireland's.

Curtis Ireland Candy Corporation

24 South Main St.,
ST. LOUIS, MO.

309 Church St.,
NEW YORK, N. Y.

all other States where officials exercise common sense. More will permit them season 1923. Yes, the tide has turned. The "graff" must go.

No carnival can be managed by long-distance phone. Take that all of you who try it.

I. J. Polack—Kindly permit us to suggest you name your organization the WORLD AT HOME AMUSEMENT EXPOSITION from now on. One thousand and one novelties can be successfully blended under this title. Real novelties—and entire change of the physical makeup. Many need it, I. J.

S. W. Brundage—Why not a TRADE MARK for the S. W. BRUNDAGE CARNIVAL? Something to be lived up to in the way of a high standard. It's coming to it. How about hearing from you on this?

George T. McCarthy and Bobbie Murray—Where are you and with whom will you be season 1923? How was it since you left the "Tented World"?

Good sleeping quarters. Good cook house. Good general agent. Big bank roll—nothing with which to entertain the public? Whatstheidea? Oh, we are going to improve soon.

No need to go South for the winter this year.

Because a horse "kicks over the traces" does not necessarily mean he is a bad horse. He probably has horse sense.

All open front shows. Again we say.

Herbert A. Kline, a lot of the exhibition and fair managers and secretaries are calling for you. Are you going to answer?

Many of the managers appear to be in a state of COMA. Wonder how many members of the CAR-OWNING MANAGERS' ASSOCIATION will assemble in Toronto?

Better talent and more money will be available for the expansion of the Carnival business just as soon as it has been thoroughly cleaned—not before. Make your announcements so that you will be trusted and in no way misunderstood, before the meeting in Toronto, gentlemen of the lots. Mean it.

Games of CHANCE. Life. Wall Street. Taxi Cabs. Railroad trains. Airplane fights. Balloon ascensions. Parachute drops. Hootch. Investments. Indigestion. It's not the game—it's the way it's played. It's not the business—it's the way it's conducted.

Let's see the Welcome sign over all the city halls on the continent for season 1923. Johnny J. Jones should be able to get one over every city hall in North and South Carolina, especially the one in Tarboro, latter State, where he is reported to have on several occasions played under the auspices of the town clock fund.

Promoters—Study up a little this winter. Looks like promoting is fast becoming a lost art. As W. H. would say, "they are not making them anymore."

How far may one arise to an occasion? We will see at Toronto.

What are brains? What is the stress of circumstances? We will see at Toronto.

One feller wrote the other day, "Stop confining us; give us time to think." Moral—Each must evolve his own plan of operation. This must be. The better minds of the outdoor game have so decreed.

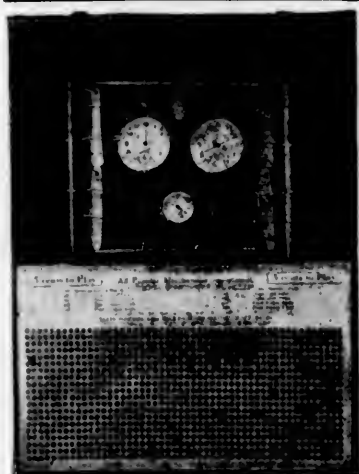
Season 1923 is ahead. All effort must be directed to make it—even tho you have to consolidate with an enemy of the present day. There are some competitors in business who are friends. We know a lot of them.

R. L. Lobmar—What's what?
George E. Robinson—What's what?
Fred Beckman—What's what?

ALL EYES TO THE FRONT. ON TO TORONTO. GET THERE. START NOW.

CANDY JOBBERS, SALES BOARD OPERATORS, NOTICE

New Ideas at the Right Time. Get Results. Be First in Your Territory.
 PRICES ARE BASED ON QUALITY—NO DISCOUNTS ALLOWED.

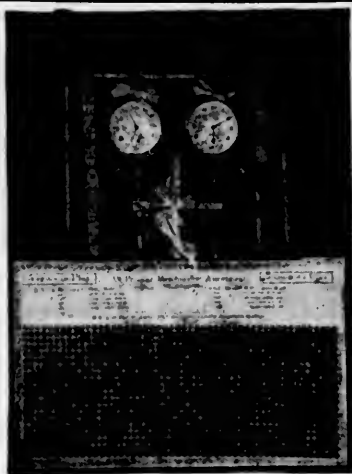


Assortment No. 1,000 / 2
1,000-Hole, 5c. Sales Board
 12 PREMIUMS

- 2 Gents' Watches
- 1 Bracelet Watch
- 4 Gold-Filled Clutch Pencils
- 4 Pearl Pocket Knives
- 1 Cameo Scarf Pin

Front Covered with Transparent Celluloid.
 Let Down Back To Take Out Premiums.

Jobbers Price, \$15.00 EACH
 Boards without Premiums, \$2.00.

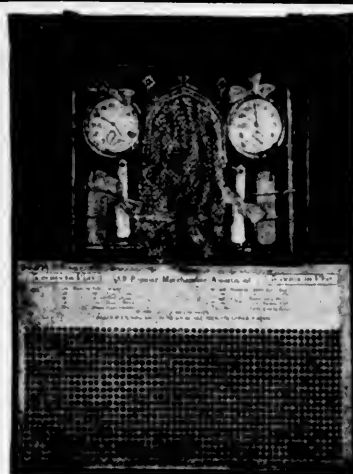


Assortment No. 1,000 / 5
1,000-Hole, 5c. Sales Board
 12 PREMIUMS

- 2 Gents' Watches
- 1 Gold \$6.00 Gillette Razor, New Style
- 2 Sterling Scarf Pins
- 4 Gold-Plated Knives
- 3 Gold-Filled Clutch Pencils

Front Covered with Transparent Celluloid.
 Let Down Back To Take Out Premiums.

Jobbers Price, \$15.00 EACH
 Boards without Premiums, \$2.00.



Assortment No. 1,000 / 4
1,000-Hole, 5c. Sales Board
 12 PREMIUMS

- 2 Gents' Watches
- 1 Ladies' Mesh Bag
- 3 Gold-Filled Clutch Pencils
- 4 Pearl Knives
- 2 Sterling Silver Scarf Pins

Front Covered with Transparent Celluloid.
 Let Down Back To Take Out Premiums.

Jobbers Price, \$15.00 EACH
 Boards without Premiums, \$2.00.



Trade Board No. 1,200 / 1
1,200-Hole, 5c. Sales Board

- 1 Gents' Watch
- 1 Bracelet Watch
- 2 Novelty Scarf Pins
- 2 Pearl Knives

Pays Out \$21.00 in Trade.

Jobbers Price, \$10.00 EACH

Boards without Premiums, \$1.75.

Popular Premiums You Will Need This Season

24-inch Indestructible Pearl Necklace, in Oval Plush Box, \$2.40 Each.

Ladies' Gold-Filled Bracelet Watch, in Velvet Box, \$4.75 Each.

Gents' 7-Jewel—5-Year Case, Admiral Movement Watch, \$5.75.
 Gents' Octagon 7-Jewel Gold-Plated Watch, \$4.75 Each.

21-Piece Manicure Sets, \$15.00 Per Dozen.

Green Gold Pen and Pencil Sets, \$18.00 Per Dozen.

Eastman Premo No. 2 Cameras, \$5.65 Each.

Ladies' Silver Mesh Bag, Special, \$2.50.

4-Piece Bakelite Pipe Sets, \$4.75 Each.

We can supply the 100-hole Pocket Sales Board at \$15.00 per 100.
 Less than 100 lots, 25c each.

2 Styles, \$14.50 or \$16.10.

State When Ordering Style Desired.

Trade Premium Boards



Our 2,000 Trade and Premium Boards are the best seller this year.

4 Styles—2,000—5c Board.

With 2 Pearl Necklaces,
 \$7.50 Per Board.

With 2 Pen and Pencil Sets,
 \$6.50 Per Board.

With Pearl Necklace, Gent's Watch and Pen and Pencil Set,
 \$8.00 Per Board.

With 2 7-Jewel Gold-Filled Watches,
 \$12.00 Per Board.

With 2 Elgin Watches, 2,000, 10c Board,
 \$22.00 Per Board.

Any of above style Boards, without premiums, \$2.50 each.

5c Board Pays Out \$49.90 in Trade.

10c Board Pays Out \$84.80 in Trade

Besides Premiums.

PUT AND TAKE PREMIUM BOARDS

PUT AND TAKE PREMIUM BOARDS

6 Styles.

With 2 Pen and Pencil Sets,
 \$5.50 Per Board.

With 2 Pearl Necklaces in Velvet Box,
 \$7.50 Per Board.

With 2 Pair Field Glasses,
 \$8.00 Per Board.

With 2 Cameras,
 \$13.00 Per Board.

With 2 Pipe Sets,
 \$12.00 Per Board.

With 2 Gents' 7-Jewel Octagon Watches,
 \$12.00 Per Board.



The First Three Boards Pay Out \$20.00 in Trade.
 The Last Three Boards Pay Out \$15.00 in Trade.
 Boards Without Premiums, \$1.35 Each.

Don't Fail to Give Our Trade and Premium Boards a Trial. You Sure Will Repeat

TERMS—Net Cash with Order, 25 Per Cent with Order When C. O. D. Shipment is Desired.
 Telegram Orders Shipped Only When Deposit is Sent with Order.

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J. W. W. HOLDEN

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Ride Manufacturers—Park Men—Concessionaires

OCEAN BEACH AMUSEMENT PARK

New London, Connecticut

Now considering propositions for season 1923. Drawing population of 200,000. We want to hear from everyone having attractions suitable for a high-class Amusement Park. Open seven days in the week. Address

OCEAN BEACH REALTY & AMUSEMENT CO., New London, Conn.
M. POUZZNER, Resident Manager.

LESS CARNIVAL SCANDAL

(Continued from page 7)

third man, who is alleged to have taken part in the assault and robbery.

It is said Evans and his wife worked on the Hawaiian Village with the DeKreko Bros. Shows, joining it some ten weeks ago.

Concessions Are Closed on Children's Day Till 3 P.M.

A correspondent says this is a fact: "Friday, October 13, at the Alexandria (La.) Fair, was the biggest day of the season for the ride and shows on DeKreko Bros. Shows. Why? Like the week previous at Lafayette, it was Children's Day and not a game of any kind was allowed to open until 3 p.m., and then no children allowed to play."

Four Policemen Held on Bribery Charges

Evidence in the case of four policemen of the Bath Beach precinct who were arrested on a charge of accepting a bribe to allow a truck driver to proceed with two barrels of "grape juice" on his truck, was presented to the Grand Jury October 13, says The Coney Island Times, Brooklyn, of October 21.

The story is that on October 6, when Antonio Martorello, an expressman of 2838 Stillwell avenue, was driving his truck with two barrels aboard, on Harway avenue, he was stopped near the Coney Island Creek by a patrolman, who was later joined by three others of the force. Then while the policemen stood guard over the truck, it is alleged that Martorello was taken to Coney Island in a Police Department motor car to get \$100 from his nephew, Louis Bruno, of 1111 Neptune avenue, and that having paid this to the policeman he was allowed to proceed.

The four members of the police force, whose cases were presented to the Grand Jury, are: Sgt. John Noziglia and Patrolmen George P. Stacey, Charles Scifried and Walter H. Aukland. The men were suspended from the force when the investigation was started.

Strangler Lewis' Way of Checking Fakery

The St. Louis Star, St. Louis, Mo., last week carried the following article:

"Carnival companies that tour the cities using the names of well-known wrestlers and advertising them as being among their entertainers will do well in the future to determine, first of all, just where said wrestlers are presently hanging up their bonnets.

"One of these road companies that was playing San Diego, Calif., last summer advertised that Ed 'Strangler' Lewis, the headlock expert, was with the show and would meet all-comers, also Lewis had not been so advised by the management of the show. Lewis was in Los Angeles when he accidentally learned of it, and with several friends hopped into an automobile and went to San Diego and mused up the big wrestler who was using his name.

"Stepping out in front of the gladiatorial tent the heavy-weight wrestler with the show was announced as being Ed 'Strangler' Lewis of Kentucky, the headlock king. The real Lewis was in the audience. The impostor declared he was ready to meet any man in the crowd in a wrestling contest, and Lewis accepted the challenge. What the spectators saw they will remember to their dying day, for the real Lewis just headlocked the daylights out of the counterfeiter.

"The referee called time, and Lewis started forward and picked his 225-pound opponent up in his arms as he would a baby, walked to the front of the stage and asked:

"Will you, ladies and gentlemen, tell me what hold to use in throwing this gentleman?"

"Headlock," shouted one of Lewis' friends who had accompanied him from Los Angeles to see the fun.

"Lewis then slammed his opponent to the mat and secured his famous headlock. The impostor fought desperately to free himself. Lewis put all of his strength into the grip until his opponent sank back in defeat. Only one minute and forty-two seconds had been consumed in this fall.

"It was fully fifteen minutes before the phoney Lewis was able to stand up."

The following excerpt is lifted from a column in The Savannah Press (issue of October 23) conducted by "Bill Bifem", which Bill does right smartly:

"SAVANNAH HANDLES THIS CIRCUS PROBLEM. WE WOULD SAY TO OUR JACKSONVILLE NEIGHBOR, BY BARRING 'EM ALL, NO CIRCUSES HERE—AND EVERYBODY IS HAPPY.

"The circus comes to town to take all the money that it can get out of the town and to take that money out of town. Our local theaters and our local amuse-

KAHNLINE Streetmen's and Pitchmen's Items!

	Per Gross		Per Gross
0102 Moving Picture Cards	\$ 3.75	1688 Metescope Jumping Snake	\$24.00
0210 Arm Bands, non-rust	3.50	214 Punch & Judy Finger Movement	24.00
069 Pitcher's Bachelor Buttons, in boxes	9.00	215 Dells	24.00
123 Ladies' Metal Vanity Deline Boxes	10.00	836 Charlie, Charlie Mechanical Dells	45.00
050 Nickel Clutch Pen	6.00	835 Jumping Fur Rabbits	48.00
302 Heavy Clutch Pencils	8.00	840 Jumping Fur Bears	48.00
305 Gold and Silver Propel and Repeal	9.00	M8 Ejector Cigarette Holders	10.00
Pencl, with rubber	8.00	XB2 Ejector Cigarette Holders	10.00
1205 Gold-Plated "Symbol" 3-Lead Pencl	10.00	1454 Eagle Fountain Pens, gold-plated	15.00
934 Pencl Sharpeners	6.50	1450 Eagle Fountain Pens, black	15.00
832 Aluminum Pencl Sharpeners	8.00	500X Men's Rubber Belts, first grade	15.00
5 Genuine "Cut Well" Pencl Sharpener	9.00	840 Men's Rubber Belts, best grade	15.00
1231 Pencl Sharpener and Cigar Cutter	16.00	840 Gilt and Silver Face Powder Pencils	22.00
M250 Claws with Feather, 7 1/2-inch	7.50	600 Gillette Type Razors, in nickel case	27.00
M28 Bobbing Monkeys, 12-inch	9.00	610 Blades for Above Razors, best grade	3.00
503 Squeaking Fur Dogs	21.00	378 Mathematical Compasses	30.00
		1 Folding Coat Hangers	48.00

Salesboard and Premium Items!

	Per Dozen		Per Dozen
621 Photograph Cigarette Cases	\$ 1.25	503 Pint Vacuum Bottles, corrugated	\$ 9.00
48 Photograph Cigarette Cases, large	2.40	3745 Gold-Filled Vacuum Bottles	36.00
004 Cigarette Cases, nickel, inside	3.75	822 White Ivory Clocks	18.00
331 Cigarette Cases, nickel silver, for 20	4.00	Mama Dells, 21-inch	15.00
C Ejector Cigarette Cases	11.00	15 Mama Dells, 17-inch	21.00
2001 Gold-Plated Mat h Boxes	1.85	1330 Draw String Beaded Bags	9.00
1018 Pencl with Dice	3.00	2107 Beautiful Envelope Beaded Bags	24.00
Gilt-Propelling Pencils	3.00	824 Pipe Sets, 4-piece	30.00
"Galath" Penclis, assorted colors	3.00	822 Pipe Sets, 3-piece	30.00
Beautiful Assorted Bead Necklaces, with Tassels	3.00	723 Pipe Sets, 4-piece	54.00
4156 Ruby Bead Necklaces, with Tassels	3.75	Ladies' Sewing Boxes	16.50
9139 Venetian Bead Necklaces, with Tassel	3.75	690 Military Brushes, silver plated	16.00
Dice Watches	3.50	691 Cloth Brushes, silver plated	18.00
0100 Roulette Wheel Watches	3.50	1383 Flashlights, 10-inch, 3-cell, large head, all-nickel case	18.00
614 Genuine Kum-Apart Link Buttons	3.50	6780 3-in-1 Franco Colored Flashlights	28.00
5599 Link and Star Pin Sets, boxed	7.50	1312 White Ivory Clocks	18.00
144 Crust Pipes	4.00	1900 Beautiful Fancy Wood Clocks	27.00
608 Amberlite Cigarette Holders	4.00	Genuine Cuckoo Clocks	42.00
1450 Bakelite Cigar Holder, in case	5.50	0120 Boudoir Lampa	21.00
1208 "Galalith" Cigarette Holder, in box, 6-inch	12.00	Shaving Set, in wooden case	21.00
1212 Same as above, 8-inch	16.00	1228 Belgian Chair Seats	33.00
3577 Cigarette Holders, genuine amber	15.00	1225 Salt and Pepper Sets, 6-piece, sterling silver, in handsome box	33.00
66 Silver Hand's Ben Bon Dish	4.25	226 Silver Finish Wrist Watches	30.00
263 Bread Trays, Sheffield silver	10.00	203 Filled Bracelet Watches	42.00
1210 Fruit Bows, Sheffield silver	19.20	256 Filled Bracelet Watches	57.00
0837 Rogers Sugar Bowl, with 12 spoons	24.00	415 25-Year Bracelet Watches	90.00
0622 Smoking Set, 3-piece	6.00	5127 Fine Pearl Necklaces, in Lea Box	24.00
215 Metal Ash Tray, with Match Box	6.00	230/18 Shaving Set, in wooden case	39.00
28664 Metal Ash Tray, with Pipe Rest	15.00	1125 Deliah Pearl Necklaces, 24-inch, with white gold clasps	42.00
5624 Manicure Sets, 21-piece, in ivory embossed case	15.00	842 La Vega Indestructible Pearl Necklaces, 11-karat white gold clasp, set with genuine diamond	48.00
5626 Manicure Sets, 21-piece, in velvet lined fancy embossed case	16.50	1080 Deliah Indestructible Pearl Necklaces, 21-inch, 11-karat white gold clasp, set with genuine diamond. Retail price on ticket, \$30	84.00
2016 14-Karat Gold Fountain Pens	7.50	3317 Gold-Filled Flasks	42.00
2018 Midget Fountain Pens and Silk Ribbon	8.00	100 Du Barry French Ivory Comb, Brush and Mirror Set	45.00
2019 Smallest Fountain Pen Ever Made	8.00	511 Blanket Bath Robes	45.00
2015 Pen and Pencil Set, in plush box	12.00	600 Puro Wersted Sport Sweaters	45.00
608 14-Karat Fountain Pen, with gold band	18.00		
28670 Metal Cigar Cases	8.00		

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.

KAHNLINE M. L. KAHN & CO. PHILADELPHIA, PA.
 1014 Arch Street, PHILADELPHIA, PA.

ment enterprises keep the money in town. We wouldn't allow one of our theaters to over-crowd its halls or to sell reserved seats that couldn't be delivered. The police would stop it. The police should have stopped that sale at the Haggenbeck-Wallace Show. The Haggenbeck-Wallace Show works dishonestly with the public. It should not be allowed to return. Other cities to which it goes should be warned of its bad practices and be prepared to protect themselves against these defiant grafters.—Jacksonville Journal.

People in the carnival and circus world need experience no surprise should Jacksonville follow Savannah's example and pass a shut-out ordinance.

Pierson's Great Middle West Shows

Editor The Billboard—Pierson's Great Middle West Shows played Elroy, Wis., on the main street, the week of July 17, under the auspices of the American Legion. They carried six shows, three rides and the usual assortment of grifting concessions. A Hawaiian Village running as loud as possible and still letting the women in. A fixed athletic show, where as many bets as possible are made and the town wrestler fixed to lose on the last night. A pit show, with nothing in it but a tattooed man

and an Egyptian gimmick sprinkled with oil of pennyroyal, doubtless to give it a mummified smell. Then comes the real old conch show—three girls and a speller with a ban drum. Without a doubt the dirtiest exhibition I have ever seen wiggled out. It was stronger than any of Jerry Muggivan's troupes (Oriental department). Few clothes were in evidence at any time, and by Saturday night there were none at all—dancing, as they called it, abominably naked. They finished on her back on the stage giving an imitation. A fellow named Davis was managing the show for Pierson.

If any of these statements are doubted proof of the authenticity may be had by writing the City Clerk of Elroy, who, by the way, had no hand in booking or fixing this attraction.

You may print any or all of this, over my signature, if wanted, and be assured that it is all true.

Hoping you will keep up this fight with as much spirit as you have gone into it.

(Signed) J. H. JOHNSON.

A letter was sent to the City Clerk of Elroy, Wis., by The Billboard as suggested by Mr. Johnson, and he replied October 26 as follows:

"Replying to your letter of yesterday will say that a carnival (?) played here a week under the auspices of the local post of the

American Legion, but I am not sure of the name.

"I saw very little of their so-called shows. They had a Hawaiian Village, three dancing girls, pit show, athletic show, three rides and some concessions. I did not see the Hawaiian show in action, but did see the dancers (?). Only one word describes the dancing—ROT-TEN.

"I saw enough to be able to say you are justified in writing them up in connection with your clean-up campaign. Will also add that I take much pleasure in reading The Billboard and assure you of my best wishes in your campaign to clean up the rotten places in the show world.

"There was only one show of the kind in Elroy during the summer and it Pierson's Great Middle West Show was here it was the outfit complained of.

(Signed) "E. E. BRINTNALL, "City Clerk."

Closed and Ordered Out of Louisville

Last week The Billboard received a report that the Veal Bros. Shows had to leave Louisville, Ky., on account of the "Cooch". The informant suggested that a letter be sent to the Chief of Police there for verification of the report. This was done, and Chief Forrest Braden replied under date of October 27 as follows:

"Veal Brothers' Shows were closed and ordered to leave the city because of indecent exhibitions. Do not know whether they carried 'strong joints' as we did not permit any kind of game to operate."

Says Fall Festival Was Disgrace to the Legion

In a long article, set off with a large-size head, on the front page of its issue of October 16, The Urbana Daily Democrat, Urbana, O., tells of the aftermath of the American Legion Fall Festival recently staged in Urbana. Next to this article appeared another long one dealing with the sermon, "Who is Responsible for the Gambling Craze in Urbana?", delivered by Rev. J. P. Simmonds Sunday night, October 15. He mentioned the Mayor; the American Legion and the business men, but back of it all are the people themselves, he said.

The first article referred to reads in part as follows:

"The American Legion lost \$500 on the fall festival given here all of last week, it was estimated by officials of that organization Monday, but it deserved to have lost more.

"The fall festival was in reality an old-time street carnival of the worst sort, foisted on the people under a nice sounding name and with the appeal that they patronize the event to help fit up club rooms for the ex-soldiers who fought the nation's battles to preserve democracy in the late war.

"The carnival was a splendid collection of gambling joints and lewd shows. Its operation for one week was a windfall to the bootleggers. They must have made money, for drinks were everywhere in evidence Saturday night. Only one arrest was made on this charge, however. Another man was arrested for reckless driving, but witnesses say he was driving while under the influence of intoxicants.

"The ordinary street carnival usually carries one 'woman' show for men over 16 only, but this one carried two. They were located at the extreme end of the strung-out attractions, but the men soon found them and Urbana women soon learned to stay away from that portion of the grounds. Their vulgar dance given under the name of Egyptian and Hawaiian dances was 'the hottest thing ever seen in town' as many observers described it.

"The dancing exhibitions on the carnival grounds were for the 'pleasure' of men at large, but for a select crowd who were considered 'safe', a much more spectacular exhibition was staged uptown.

"According to authoritative information from men who paid 25 cents to 'get in to see' an exhibition was given in the Legion hall on the evening previous to the opening of the evening's performance in East Market street. It would have delighted the heart of Nero and his fast crowd in the last days of mighty Rome. Cried only in her birthday clothes, a woman from one of the lewd shows on the grounds dancing the long minutes away. 'It was some show,' said the man who was there to see.

"That was early in the week, but at the carnival grounds the hawker for the shows announced after each performance, 'Don't forget our special on Saturday night.'

"When Saturday night came the police had learned of the promised 'special' and were there to see for themselves.

"For a few minutes the police 'talked turkey' and the street exhibitions toned down. The 'special', however, was scheduled to take place at 12 o'clock, but a policeman was sta-

(Continued on page 103)

BILLBOARD CALLERS

(NEW YORK OFFICE)

Edward LeRoy Rice, vaudeville author, New York. Joe Hawley, ride operator, of Paterson, N. J. S. W. Glover, Left for fairs in North and South Carolina for the Cayuse Indian Blanket Co., New York. Thomas Keenan, Jr., specialty performer, formerly of the New York Hippodrome. C. P. Farrington, circus agent. John J. Stock, inventor and builder of portable and park rides. In the city from Philadelphia, on business. Arthur P. Campfield, of the Brooklyn Electrical Supply Co., Brooklyn, N. Y. Harry Mooney, famous animal trainer, playing vaudeville with a domestic animal act. W. C. Fleming, general agent T. A. Wolfe Superior Shows. In from the South. En route to his winter home in Buffalo, N. Y. Was accompanied on his visit by Felix Biel, of the General Agents' Association. Charles DePhil, high-wire novelty artist. Booked for a Shrine Circus in an Armory in Albany, N. Y., to Oct. 31. Thomas Milton, carnival showman and concessionaire. Plans to make another tour in South America. Chief White Hawk, Indian actor. Was appearing in Sam H. Harris' production, "Rain", at a theater in Philadelphia. Closed, temporarily, awaiting a house opening in New York. Ravona, magician and illusionist. William Glick, concessionaire. Back from the Virginia State Fair at Richmond. Irving Siegel, concessionaire at Luna Park, Coney Island, N. Y., the past season. D. Murray, independent carnival showman. Just closed the season with Polack Bros.' Shows at the Milton (Pa.) Fair. N. J. Shelton, press agent. Thomas Brady, the well-known New York amusement promoter of indoor and outdoor events. George Lewis, manager Lewis' Donkey Act. C. F. Chester, representing the Chester-Polard Amusement Co., New York. James W. Boyd, Back from Little Rock, Ark. Been playing fairs with some concessions out West. Will enter the indoor show game soon near New York. Andrew Downie, Very busy enlarging for season 1923. Ed G. Holland, 24-hour agent Walter L. Main Circus. C. Frank Stillman, Plans to go to Savannah, Ga., to join a carnival company. Great Celeste, sensational wire artist. Playing vaudeville with a new novelty. Eddie Mack, now connected with the exploitation department of the Fox Film Corporation, New York. Advertising special features. Ike Friedman, concessionaire, playing with Ben Krause in New York. Frank A. Gillman, Looking for suitable locations for skating rinks in the East. John Coulahan, Has been managing the "whip" ride with the Great Empire Shows (Cohen and Lagg), which closed in Detroit and went into winter quarters in that city. Alfonso, side-show manager with World's Standard Shows, Inc., past season. Says business was great with him. Wintering in New York. Mlle. Ortega, sensational wire walker. Past season with Walter L. Main Circus. Opened on the E. F. Keith Vaudeville Time in New York, playing Fordham Theater. Was accompanied on her call by her husband and manager. W. H. Middleton, Says the last half of the season he was general agent instead of contracting agent for Campbell, Bailey & Hutchinson Circus. Eddie Hayden O'Connor, vaudeville author, New York. Bob Evans, of the vaudeville team of Evans and Corolla. In New York for the present. Roy Fellus, associate owner Ship & Felton's Circus, just before sailing for South America. M. E. Westcott and C. Barthel, ride operators, playing lots in New York. Captain Harry La Belle, independent carnival showman. In from the fair at Dunn, N. C., in reference to opening a museum near New York. Returned to play the Greenwood (S. C.) Fair; also to play with Brown & Dyer Shows. Thomas Foley, former merry-go-round operator and carnival agent. Is now playing a part in a Broadway theatrical production. Last season was with the "Abraham Lincoln" Company, which went to the Pacific Coast. Clyde Hippie, concessionaire, past season with Frank J. Murphy Shows. Will leave shortly for Florida for the winter. Charles Halperin, concessionaire. Resting in New York. Mrs. Sidney Wire, wife of the well-known press agent and showman who is still in a New York hospital. Charles O'Neil, of the Chas. J. Geiser amusement enterprise, Coney Island, N. Y. Fred Folett, for the past two seasons treasurer World at Home Shows. Has signed for the same season 1923. In the city for the winter months. Dan E. Nogle, Is organizing a mammoth pit show for the World at Home Shows for season 1923. Is now at his home in New York. Herbert Evans, amusement manager Luna Park, Coney Island, N. Y. Max Dehmer, ride operator with Sam Mechanic's Keystone Exposition Shows. Has been playing with Ben Krause in New York for some weeks past. (Mr. Krause has closed his season in New York and will send some attractions to Cuba.) Jerry O'Riley, past season with Canadian Allied Shows as general agent in Canadian territory. Wintering in New York. Louis J. Beck, Plans to take his big snake show to Havana, Cuba, for the winter. Will probably locate in Havana Park. Leo Reisman, violinist and orchestra leader, New York. Louis King, of King and Burke, comedy magicians. Have named their new act "Hokum de Luxe". C. H. Buckley, "whip" ride operator. Past season with Polack Brothers' Shows. Closed the season in Milton, Pa., at the fair. Stopping at Plymouth Hotel. Jack White, of the Cayuse Indian Blanket Company, New York. Is back in the city after a long tour, playing fairs and exhibitions. Ted Metz. William McCormack, talker. Past season at Columbia Park, North Bergen, N. J.



14 Inch UNBREAKABLE FLAPPER DOLLS

Complete with wig and ostrich feather dress, each 90c FLAPPER DRESSES, complete with out doll, each 45c

BLANKETS

Esmond and Beeson, \$3.50 to \$4.25 each CRIB BLANKETS, 30 x 40, boxed, 65c each

Deposit required with all orders. Prompt shipment from either location.

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WANT MERRY-GO-ROUND and FERRIS WHEEL FOR ALL WINTER

MINSTREL PERFORMERS

Grind Shows, Legitimate Concessions of all kinds. No graft or P. C. Address C. D. SCOTT. Week Oct. 31, Dillon, S. C., Fair; Hamlet, N. C., to follow. Bob Sickles, wire quick.

Albert K. Greenland, representing the R. S. Uzzell Corporation, New York. Callers at J. A. Jackson's Desk—"Rabbit" Rowe. From the Christie Bros.' Show. Henry Creamer, of Creamer and Layton; just in from Chicago. Alphonso Claybrooks and Jas. White, en route to Havre de Grace, Md., to join the "Step Along" Company. Joe Bright, the producer, to tell about his latest act. J. R. B. Whitney, business manager of the new Shrine magazine, "The Carnival". Prince Mysteria, back from a Canadian tour. "Billy" Juniper, to announce the death of his brother (both performers). James Heron, one of the owners of "Step Along". Edgar Thompson, dramatic actor. Just about to abandon the stage to his old calling—newspaper work. Heman E. Perry, president of the Standard Life Ins. Co., the Citizens' Trust Co., and the Service Corporation, all of Atlanta, Ga., where the latter concern is preparing to build a theater. Little Miss Huckleby, one of the cleverest "ponies" among colored artists. Henry Hannel, of the A. H. Woods forces. He is producing another show. Eddie Lemon. Doing a vaudeville single. Just in from Boston. James Watkins, composer and music publisher. He has a show in rehearsal. John Rucker, one of the "Deacons Directors", with his partner, Sid Ferrin. They have a new vaudeville act and it's a hot one. Robert Slater, secretary of the Colored Vaudeville Beneficial Club of New York; Lester Johnson, heavyweight fighter; Jackson and Jackson, a new vaudeville act that just came in from Washington (Howard University grade); Alexander Fenner, president of the Clef Club, to announce a trip to Boston by the club; Al Wells, of Wells and Wells; Williams and Williams, vaudeville team; Allen and Stokes, repeating in New York on merit after three weeks in Baltimore and Washington; Winfrey and Brown; G. E. Warren, owner of the Big Diamond Circus side show. He is wintering in New York; Maharajah, just back from a tour thru New England; Charles (Jellybean) Johnson.

INTERNATIONAL SHOWS

Bastrop, Tex., Oct. 26.—The International Shows are this week playing the Fair here, which opened Tuesday and ends Friday. So far both attendance and receipts have been far below expectations, and doubtless the cause of no greater attendance is the charge of fifty cents at the gate, for a fair of its size and the fact that the fair grounds is located about two miles from town. This, since the working people and farmers cannot afford to take their whole families at fifty cents a head, and the town people do not care to pay to go during the day and go home for supper and pay again to get back in at night. This is the first fair of the season for this show to prove practically a blank as to receipts, but it is also the first at which the admission charge was fifty cents. However, with two days yet to go, there is still a chance. From here the show goes to Robstown and then the Fair at Mission, Tex. Last week at Taylor, Tex., which had been closed to shows for some time, the organization catered to good crowds on opening night, and the shows, rides and concessions enjoyed the best Monday night's business for some time past. A cold wave arrived Tuesday, causing the attendance to fall off considerably.—MRS. M. H. ELLISON (for the Show).

CARRIES ONLY RIDES

J. Steinberg, of the Steinberg & Zotter Shows, playing Mexico, recently made a trip to Eagle Pass, Tex., to receive the shipment of a "Baby Seaplane" from the States, and forward it on to the show. While at Eagle Pass, Mr. Steinberg wrote The Billboard as follows: "While showing in Guadalupe we met the Modelo Circus, the largest circus in Mexico and which carries a number of very good American acts. They played a terrible blower there, owing to bad weather and conditions in general. Business in Mexico at

present is practically at a standstill. Wages are very low, in some towns penns (laborers) getting as low as seventy-five cents a day. It seems that everyone is looking forward to the time when the United States will recognize Mexico as a nation, and when that happens, if it ever does, doubtful things will sure start to boom. There is an unlimited amount of capital waiting to be invested. "Our outfit has been down here about a year and a half, and has just about managed to get by. All we have are four rides—Allen Herschell three-breast carousel, a Ferris wheel, ocean wave, and the "Baby seaplanes". We do not carry any shows or concessions. I took a trip to San Antonio, Tex., where I met Mr. Poole, of the Poole Shows, who was stopping there to have an operation performed on his ear."

GREATER ALAMO SHOWS

Texarkana, Ark., Oct. 27.—Business was not bad at the Arkansas State Fair for the Greater Alamo Shows, but oh, the location—it was not "on" Little Rock; it was on the "side of the rocks". When General Manager Harry Wangh left to go ahead and lay out the lot, he seemingly engaged a corps of civil engineers, who did the surveying, and then the construction gang, with graders and shovelers and a couple of gangs of expert bridge builders, who, after a couple of days continuous labor, filled in the gulleys and bridged over some culverts, so that when the show arrived all that had to be done was block up the far ends of the "Butterfly", the "whip" and the merry-go-round with a couple of hundred railroad ties, and they were ready to go round.

The management was persuaded to stay over Sunday, with the understanding that no shows were to be opened, only the rides, and then only after the community service at 3 o'clock was over. All the shows were taken down and loaded Saturday night, and from the business done Sunday, might have taken the rides down, too. The only distinguished visitor, outside of the Governor and a couple of United States Senators, was the dear old-time friend and comrade, "Plain Dave" Morris, of the Morris & Castle Shows, and the excuse he gave was "My train is five hours late, or I wouldn't be here."

The shows played Arkadelphia last week. It was only a County Fair. The people were late in coming, but when they started, Wednesday night, they came in droves from afar and near. The shows played "morning, noon and night", and never ceased until exactly 12 o'clock Saturday night. The Greater Alamo folks want to extend their thanks to the very affable gentlemen for the courtesy and kindness extended while in their city, including Mayor (Fish) Newberry, Roy Dongan, W. T. Hall, Dr. DeKon, George Grayson and Sam Carpenter, the postmaster, members of the committee, who were nailing in their efforts and made the stay in their little city one of the pleasantest of any so far enjoyed.—SMITH TURNER (Dress Representative).

ALL-AMERICAN SHOWS

The All-American Shows played the celebration at Ripjan, Ok., under the auspices of the American Legion, with everything doing a nice business, especially the Minstrel Show, the feature attraction which is under the management of "Shorty" Summers. "Kid" Fleming's Athletic Arena also did nicely. W. H. Miller has joined with his Mummy Show, making six shows, three rides and twenty-five concessions. Manager Butts is arranging his contracts and making preparations to tour farther South. Electrician Robert Mays met with a slight accident recently, when he fell, landing in an automobile. His leg was slightly injured but is now getting along nicely. The staff includes Fred (Nip) Butts, owner and manager; Mrs. Butts, secretary; James Mathews, trainmaster; Robert Mays, superintendent; Shorty Summers, general announcer.—JOHNNIE CANNON (for the Show).

PRINCESS OLGA SHOWS

Call It a Season and Close

Greenville, Tenn., Oct. 27.—This is the closing week for the Princess Olga Shows. The show has remained almost as it opened with only the addition of one or two concessions, and the season, as a whole, has been successful. The show property, including the carousel, will be stored here in Greenville. Mr. Rogers will take the Ferris wheel to his winter quarters in Bessemer, Ala. The Wadsworth Family, accompanied by Princess Olga, will spend the winter in Jacksonville, as usual. A number of the concessions will join other will see several novelties on the midway. Mr. Wadsworth will add an Ell wheel to his string of rides, and Mr. Ogilvie will start at once to build a new Minstrel Show and if he carries out his ideas it will be something entirely new and different. The show will also be somewhat larger next season, and will travel in three cars, the past season but two being used. The staff next season will be about the same as this year. The management and personnel once more wish to commend The Billboard on the stand it has taken for cleaner and better carnivals, and assures that this show's every effort will be toward conducting its business in accordance with the high ideals laid out by The Billboard.—RAFF. MILLER (for the Shows).

BEN LOWENSTEIN GRATEFUL

Ben Lowenstein, concessionaire, highly commends and wishes to thank the management of the Lew DuFour Shows, the members of which, altho he had been with them but a short time, kindly and freely came to his aid when he was taken suddenly ill during the Hickory, N. C., Fair. Lowenstein states in a letter to The Billboard that he was forced to undergo an operation on his intestines at a hospital, which took the most of his money, but that the DuFour people did not leave him in the lurch; on the other hand, raised sufficient funds to provide him with a special nurse and the best possible attention.

GOLLMAR NO. 1 CAR CLOSES

Gollmar Bros.' Advance Car No. 1 closed the season October 27 at Blocton, Ala., and the boys on the car lost no time in leaving for their various homes. The following were on the car: Emory Proffitt, manager; L. H. Pfeifer, secretary; Mike Fagen, boss hippoester, assisted by C. A. Mitchell, Wm. Cronin, Harry Crabtree, H. F. Anderson, T. Bowly, C. Roby, Phil Garbards, Lew Hadley, E. C. Humes, G. Morehouse, George Stricker, Charles Thamey and A. Vester; E. R. Edwards, in charge of lithographs, assisted by W. A. Brown; Jack McBriar, bannerman, assisted by Lee Kraft; Tommy Smith, programmer; John Lewis, pastemaker, and Geo. Gettings, chef.

LaMONT SHOW IN QUARTERS

LaMont Bros.' Show closed the season at Alma, Ill., October 21. Business was fair. The show has been quartered at Salem, Ill. Mande Haines, sister to Earnest Haines, who has had charge of the animals the past two years, entertained in honor of her brother at their home. About twenty of the show people were present, and a good time was had. Music was furnished by the LaMont musicians and dancing was engaged in until the early hours of the morning. When all guests were invited into the dining room and enjoyed an elegant spread. The writer arrived in Chicago October 23 to visit his baby elephant and her keeper, Omer Eddings, who has been with Starnad's Midgets since last April, and which act played at the Majestic Theater during the writer's visit in the Windy City.—C. R. LaMONT.

LESS CARNIVAL SCANDAL

(Continued from page 102) tioned at the Legion hall and he stayed until the last man left. There was no "special" staged that night. "The cleanest thing on the entire carnival grounds was the home talent musical of the Urbana Colored Glee Club. Some of the wheels were run "on the square" and some of them were run for the operator, say the police, who were upon the verge of closing the whole show."

"THE MUSIC BOX REVUE"

(Continued from page 32) changed from the original way in which it was presented that extra leaflets had to be given with the programs to set the audience right. These leaflets show many changes in the running order, several eliminations and one or two additions to the show. It also means that the producers are not quite satisfied and are working to better the performance. If they keep at it they may make as good a show of this revue as the one they had last year. In its present form, while it is something that they may well be proud of having done, it is not the equal of the last "Music Box Revue".—GORDON WHITE.

EXCERPTS FROM NEW YORK DAILIES: Times—"It is revue at its richest." World—"The Music Box Revue" is beautiful, amusing and lively. What could be fairer?" Post—"When it has been cut to reasonable length it should fill the beautiful playhouse until summer comes again."

Your New Costumer SEE PAGE 33 BROOKS-MAHEU 1437 Broadway, N. Y. City

TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

EXCELLENT PROGRAM GIVEN

Initial Event of Detroit Circus Committee, for Shrine at Grand Forks, Proves Success

The first week of the Detroit Circus Committee's Indoor Circus, held at Grand Forks, N. D., October 16-21, for the Kem Temple Shrine, was reported a gratifying success and the performance put on with a bang. Orrin Davenport, the well-known circus equestrian and producing manager of the company, was given a great deal of credit for his masterly arrangement of the program and his choice of acts of high-class caliber, as well as the smoothness with which they were presented. The acts have been connected with the best-known circuses of the country and combined into an all-star assembly. It is announced that the company has fourteen weeks' engagements for the Shrine in various localities. The program at Grand Forks ran as follows:

Kem Temple's Famous Arab Band, with a cycle of concert numbers, Grand triumph entrance, Swinging ladders, the Misses Davenport, Tarrell's Dog and Monkey Circus, Antics of some of the world's best clowns, headed by Art Adair and including Frank Stout, Lorette, Sonny Brothers, Joe Lewis, Bill Carew and the Bell Trio. Double trapeze, the Aerial Youngs. Acrobatics supreme, the Mangan Troupe, six men and two women. Equestrian carrying act, the Riding Davenports, Patterson's Elephants, Art Adair's Clown Band. Tight wire, the Jack Moore Trio. Aerial iron jaw, Fisher Sisters. Comedy acrobatic number, the Bell Trio, Five Terrible Jerries and Sonny Brothers. High perch, Young and Young. Sensational casting act, four Valentinos. Comedy riding act, the Four Davenports. In all, sixteen numbers. Week of October 30 this company was scheduled for the Shrine Circus at Winnipeg, Minn., with the Shrine Circus at Hammond, Ind., to follow.

MAYOR OPENS K. OF C. CIRCUS

Youngstown, O., Oct. 25.—With an address by Mayor William G. Reese the Knights of Columbus Winter Circus was opened Saturday night to an audience of 3,000. B. McMann, general chairman of the circus committee, at the opening of the show introduced the circus promoters, J. F. Judd, Jr.; Edward Mahon, James Quinn, Jr., and Harry Rapp. The Youngstown Military Band is one of the features. The Rayen-Wood Auditorium, where the show is being held, has been converted into a veritable midway, where a large list of concessions is located. Six vandeville and circus acts entertain the crowds continually. The circus will end Saturday night.

DRESS PAGEANT

New Orleans, Oct. 27.—A pageant will be staged in this city November 9, showing the proper dress for school girls, both public and at home. The affair is under the auspices of the Parents-Teachers' Association of this city.

FRED R. GLASS

Art Director

Now with Harlass, Inc.,

Designers and Builders of

EXPOSITION BOOTHS, FLOATS, HISTORICAL PAGEANTS and CAFE DECORATIONS.

218 East 49th Street, NEW YORK CITY. Phone: Murray HMI 5556 and 5405.

GOOD PROGRAM ASSURED

Shrine Circus at Canton in December

Canton, O., Oct. 22.—Assurance of a top-notch circus program for the second annual Nazir Grotto Indoor Circus, to be held in the city auditorium the week of December 11, under the personal direction of Fred Ledgett, equestrian director of the John Robinson Circus, came this week with signed contracts for a herd of five elephants of the John Robinson Circus, from winter quarters at Peru, Ind., with Irene Montgomery in charge, and for the Joe Hodgini troupe of riders, both of which were headliners last year of the Nazir Circus. The Hodgini act has been strengthened by the addition of new people and more stock. Other acts have been engaged by Mr. Ledgett, who says the show will be the strongest ever presented in Canton. The committee in charge announces prize promotions and a souvenir program well under way and that preliminaries are practically complete. An extensive advertising campaign will be launched within two weeks, and excursions will be run to Canton from several nearby towns. The show opens December 11, with Masonic Night. The affair is being held five weeks earlier than last year. It is a 100 per cent professional show, the acts all having been engaged this summer from leading circuses of the country, and local talent has been entirely eliminated by the promoters.

EXPOSITION COMPANY TO BE QUITE ACTIVE

Extensive plans and preparations are under way with the National Exposition Company, New York City, of which Harry A. Cochrane is president, for the production of commercial, industrial and other exhibitions of major significance and broad variety the coming winter and spring. While exact dates and complete bookings have not yet been formulated, the following letter from Mr. Cochrane will give some idea of the schedule and activity in this field of endeavor that this company has in prospect: "Our organization will conduct the International Tobacco and Allied Trades Exposition at the Grand Central Palace, New York City, Feb-

ruary 3-10, which will appeal to the entire industry as well as hundreds of thousands of the consuming public. April 21-28 we will conduct the International Exposition of the Photographic Arts and Crafts, and the appeal will also be to the trade and the consuming public and thousands of tickets will be distributed, so as in each case to assure heavy attendance.

"We expect to run the following exhibitions sometime this coming year, but as yet the dates have not been definitely decided upon: American Perfumery and Toilet Accessories Exposition, Grand Central Palace, New York City, some time in April—to both trade and public; American Export Exposition, under the auspices of the American Manufacturers' Export Association, possibly next May or June, but location not decided upon; Motion Picture Exposition, in January, and in connection with the New York State Motion Picture Exhibitors' Association and possibly some other local organizations, appealing to the public, with the idea of creating a 'Perfect Pictures Week' and stimulating attendance at the local motion picture theaters; American Union Labor Exposition, under auspices of American Federation of Labor, some time next year; Gas Appliance Exposition, probably in New York City. Several other affairs are in the work, but nothing definite has been arrived at as to place and date of holding."

AMUSEMENT CO. INCORPORATES

Canton, O., Oct. 23.—The Citizens' Amusement Company of Canton has been incorporated at Columbus with a capital of \$10,000. A number of Canton business men are identified with the venture. It is planned to conduct a number of indoor exhibitions during the winter. Clyde Schaffert, well-known local promoter, is mentioned as one of the incorporators.

INDOOR CARNIVAL PLANNED

St. Charles, Mo., Oct. 23.—Joe Reeves is negotiating with the business men and others of the city relative to putting on an indoor carnival in this city. The tentative dates are November 13 to 15 at Machen's Garage.

Firemen's Indoor Bazaar

RICHMOND, KY., WEEK NOV. 6th

Want Concessions of all kinds. Floor space 60 x 150. Admission free. Building located half block from public square. Wheels \$3.00 front ft., Grind Stores, \$2.00 front ft. Wire quick, pay your own. C. C. Winkle or R. J. Phillips.

Wanted for American Legion Indoor Carnival

DELAWARE, OHIO, NOVEMBER 22-25

FREE ACTS. Lowest salary first letter. Novelty Houses, send descriptive catalogues of attractive Novelties for booths. All Concessions put on by the Legion.

F. D. KING.

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.

A. A. TREMP COMMEDED

On Success of California Industries Exposition

San Francisco, Oct. 25.—To Manager A. A. Tremp is given the credit for the success of the second annual California Industries Exposition, which closes next Saturday night at the Exposition Auditorium. Having begun early in the season to assemble manufacturers and to convince them of the value of exhibiting, Tremp views with satisfaction the splendid success of his endeavors.

The exposition this year, Mr. Tremp states, has far surpassed all expectations and now is to become an annual event in the civic, commercial and social life of San Francisco.

This year's show was marked by numerous amusement features which proved so popular as to draw thousands of repeat visitors to the auditorium.

STATE FLORISTS' CONVENTION

In Nashville, Tenn., November 13-14

Knoxville, Tenn., Oct. 25.—The next convention of the Tennessee State Florists' Association will be held in Nashville November 13 and 14. Headquarters will be at the Hermitage Hotel, where the meetings will be held in the assembly room and the floral display will be made in the lobby.

The Tennessee State Florists' Association now has a membership of 251 and has a reputation of being one of the most active State associations of florists in the South. The regular convention calls out an attendance of some 200 of the leading florists, not only from the Southern, but many of the Western, Northern and Eastern States.

Features of the coming convention will be the Trade Exhibits and the Flower Show, there being cut flowers in different forms, potted decorative plants and floral accessories of all kinds. A strong program has been prepared and the coming event bids fair to be the best ever held in the almost nine years of the organization. The present officials include Harold Joy, Nashville, president, and G. M. Bentley, Knoxville, secretary-treasurer.

IN NATIVE CITY

Owen Brady Is Producing Eagles' Event

Auburn, N. Y., Oct. 27.—Owen Brady, well-known amusement man, in talking with the local Billboard representative today said that everything is coming along fine for the Eagles' Frolic Week, to open here November 6. Mr. Brady, who has been in ill health for the past year, is making his home in Auburn at present. He is an Auburn boy, but in the past ten years has been here but little, being on the road much of the time.

When Mr. Brady suggested the Eagles' Frolic Week the members of the Auburn Aerie were quick to grab the proposition. The Auburn Aerie recently moved into its new home in Hill street, and the money from the Frolic will be used to buy new furniture, etc. A similar affair was staged here by Mr. Brady a few years ago and it panned out a huge success.

DEMONSTRATES HIS ABILITY

New York, Oct. 27.—S. Aarb, one of the largest exposition builders and decorators in the United States, has again demonstrated his wonderful ability and genius at the Physical Culture Exposition, during the present week, at

MONSTER MARDI GRAS and LABOR EXPOSITION

NOV. 20 to NOV. 25, INC. — WHEELING, WEST VIRGINIA — 6—SIX BIG NIGHTS—6

Operated and presented by the Ohio Valley Trades and Labor Assembly, comprising 15,000 members, and held in the million-dollar City Auditorium, occupying entire city block. This affair held to officially celebrate the dedication of our new \$200,000 Home.

WANTED—A Celebration Decorator and Free Acts of all kinds. **ALL CONCESSIONS OPEN**, including Blankets, Dolls, Lamp Dolls, Silver, Fruit, Aluminum, Groceries and Stock, Wheels of all kinds; also Ice Cream, Frankfurters, Soft Drinks, Novelties and space for demonstrators.

42,000 TICKETS SOLD, WE ABSOLUTELY GUARANTEE.

\$5,000 to be spent for entertainment, and our door prize a Studebaker Six Touring Car. We will only let this space to A-1 concession men that are satisfied to operate legitimate merchandise wheels and games of skill. For particulars communicate with

LABOR EXPOSITION COMMITTEE, care of Labor Temple, 15th and Market Sts., Wheeling, W. Va.

Madison Square Garden. The entire work of decorating, booths, platform building, etc., was left to Mr. Asch and he surely completed his work to the best satisfaction of the exhibition promoters.

The feature of his work during this show was the building of the largest completely equipped stage ever erected at any exposition in New York.

Mr. Asch has had a most successful season, having equipped and decorated at least 80 per cent of the exhibitions in New York City this season, including the National Merchandise Fair, Masonic Fashion Show, Closed Car Show, etc. He also has the contract for the Pure Food Show, to be held in two weeks.

LOCAL TALENT WILL STAGE ELKS' CIRCUS

New Orleans, Oct. 27.—Advice from Crowley, La., state that the Elks of that city will hold their annual circus November 10 and 11. Local talent will supply the amusement.

Outdoor Celebrations

PREPARATION UNDER WAY
For New Orleans Mardi Gras in February

New Orleans, Oct. 26.—Preparations for the 1923 Mardi Gras carnival are already being made and it is proposed to make this event the most elaborate in the history of the city. Three parades, including the arrival of Rex, eighteen dances and other events, will comprise the program. The Momus parade will be held February 8 and Proteus February 12, with twenty floats. Rex will reach this city February 13 and two parades will be held on that day, the noon parade being of a military character. Comus, which has given no parade since the "world war", will omit this year, but in 1924 will stage a spectacle that will rival anything ever produced.

EXTENSIVE AMUSEMENT PROGRAM

In conjunction with a Rice Festival to be held at Stuttgart, Ark., November 15, 16 and 17, the local Elks have been planning an extensive entertainment program. In addition to various amusements there are to be concession booths of legitimate character, according to the report, and an automobile contest, under the production of H. Tom Long, who is well known in show circles and who is recovering from a recent illness, is to be one of the features.

OUTDOOR CELEBRATIONS

San Diego, Oct. 25.—A six-day Community Circus for the benefit of the San Diego Zoological Society closed a successful engagement Sunday. The circus put on by local talent in conjunction with the Foley & Burk Shows played to large crowds in Balboa Park.

UNITED CONFEDERATE VETERANS' REUNION

New Orleans, Oct. 27.—The annual Reunion of the United Confederate Veterans and Allied Sons and Daughters will be held in this city April 12, 1923. The executive council is now in session here.

PHILADELPHIA
By FRED ULLRICH.
908 W. 28th St. Phone Tioiga 3525.
Office Hours Until 1 p.m.

Philadelphia, Oct. 28.—The first production of the new comedy, "Morton of the Movies", at the Garrick Theater this week has made a fine hit, and is drawing good attendance.

"Blossom Time", the delightful operetta, had its premiere here this week at the Lyric Theater and has received much favorable comment from the locals, and is drawing large houses.

Frances White and Taylor Holmes, in "The Hotel House", at the Shubert Theater, pleased fairly well, but will never set the world afire. The Shubert house this season has had many near hits.

Walter Hampden scored finely in the Shakespearean plays at the Walnut Street Theater this week, getting big houses all week.

Shubert Vanderville opened here this week with Wehr and Fields in "Reunited". Much comment is heard about them using the same old material. The supporting acts were well received.

"Business Good."

"The Prisoner of Zenda" at the Aldine Theater drew big houses with 25 motion picture favorites appearing in person at the Tuesday afternoon and evening shows. It was a fine picture theater business stimulator. The actors paraded thru the central part of the city.

Frank Oppenheimer, well-known violin musical director of the Keystone Theater this season, is winning many laurels for his excellent programs to the pictures and his able support to the vaudeville acts. He has a fine surrounding body of orchestra artists. Frank was for four seasons director of the Orpheum Theater in Germantown and is well liked and popular with everybody.

Rodolph Valentino in "Blood and Sand" is showing in four picture theaters this week—the Ambassador, Imperial, Belmont and Locust—and drawing good houses.—FRED ULLRICH.

DRIVER BACK IN CHICAGO

Chicago, Oct. 27.—Walter F. Driver, president of Driver Bros., tent manufacturers, has just returned from a trip thru the South and East, where he traveled on business for his firm. Mr. Driver visited a number of circuses and carnivals on his trip and met a lot of old friends.



19-INCH FAN DOLL
High lustre satin Dress, trimmed with one line of tinsel and one line of marabou. Dress comes over head, which makes it appear much larger. (6 dozen to case.) **\$8.50 Per Dozen**

FLASHIEST AND BEST FINISHED DOLLS on the MARKET FOR SALE-BOARD and PREMIUM DISTRIBUTORS

- 26-INCH FAN DOLLS**—Dressed in Wire Saten Dress, trimmed with one line Ostrich Feathers and one line of Tinsel Braids. Packed 3 dozen to case. **\$13.50 Doz.**
- Same Doll, trimmed with Tinsel only. **\$12.00 Doz.**
- 19-INCH DOLLS**—Dressed in Saten Wire Hoop Skirt, trimmed with Tinsel and Marabou, with Pantaloons. Packed 6 Dozen to a case. **\$7.50 Doz.**
- 17-INCH FAN DOLLS**—Dressed in high lustre Saten, trimmed with one line Tinsel Braid and one line Marabou. Packed 6 dozen to case. **\$7.50 Doz.**
- 15-INCH DOLLS**—Dressed in Saten Skirt, trimmed with Tinsel and Marabou. **\$5.00 Doz.**
- 26-INCH WALKING AND TALKING MAMA DOLLS**. **\$16.00 Doz.**
- 22-INCH LAMP DOLLS**—Packed 6 dozen to case. **\$11.00 Doz.**
- 23-in. FOUR-POINTED LAMP DOLL**—Shade and Dress made of high lustre, flashy-colored Saten, and trimmed with flashiest colored Ostrich Feathers and Marabou. 6 dozen to case. **\$15.00 Per Dozen**

All our Dolls have Wigs with Curls and Head Trimming.
Prices quoted above hold good in case lots only. Less than case lots, \$1.00 per Dozen extra.
POSITIVELY THE LOWEST PRICES ON THE MARKET FOR QUANTITY USERS.
Orders billed same day as received.
KNOXALL DOLL COMPANY, 100 Greene Street, New York City
Local and Long Distance Phone Spring 9486.

THREE GOOD FAIRS IN FLORIDA AND SOME GOOD SPOTS TO FOLLOW

all winter. **LIVE OAK, NOVEMBER 7 TO 11.** Day and Night Fair; **TALLAHASSEE** to follow. Both red ones. **CAN PLACE Whip, Tango Swing, other Rides that don't conflict, good clean Shows and Concessions, Band, good Advance Man.** Those who answered last week, answer again!
CENTRAL STATES SHOWS, in care Chamber of Commerce, Live Oak, Florida.

LINE O' TWO OF NEWS (Hot Off the Wire)

New York, Oct. 30.—The grafters had a soft week of it at the Wilson, N. C., fair.

Mrs. A. A. Shaw arrived on the S. S. Vanduyke. All concessions will be subjected to a most rigid censorship before being allowed to open at the fair at Spartanburg, S. C. No space granted for wheels to operate.

Every form of questionable concession was allowed to operate at Littleton, N. C., including set splindles and jingle boards, but no merchandise or other legitimate wheels were permitted concession space.

The report that the Santos & Artigas Circus closes at the Payret Theater, Havana, tonight could not be confirmed here.

THE "GUILD" A BIG AID

Albert Taylor, now in South Chicago, Ill., in a recent letter to The Billboard gave the following data on amusement conditions he experienced while across the pond:

"I had the pleasure of being in Europe, in the show business, for two and a half years and traveled with the greatest and grandest carnivals aggregations ever seen. I have been on lots which contained seventeen adult riding devices and twenty juvenile rides, fifteen to eighteen big shows and three hundred or more concessions. This is what we term over on the other side of the pond a corporation of municipal fair grounds. At Wigan, Lancashire, England, where the fair has been established for over 500 years, last year the showmen 'boycotted' it for the two fairs, spring and autumn, on account of the city council trying to raise rents seventy-five per cent, and not even a concession or anything went near the town. This, of course, was due to the Showmen's Guild, of which one must be a member to get grounds, or privilege rights, as we call them. This eliminates the class that is undesirable, except in cases of municipal grounds, where it is up to the superintendent of markets. In this latter case, as in a lot of others, the localities come across with their usual palaver of 'paying taxes in town', 'living here', etc., and thus get in somewhere, and then it's up to the Guild to see that this palaver does not try the same on them in the same jurisdiction, but on the lots or grounds not municipally owned.

"I have traveled with P. Collins, J. Collins, Messrs. Mitchell and Sons, Silcock Bros., H. J. Wallis, Fred Berry, and the municipal fairs of Bolton, Wigan, Farworth, Lydesley, Atherton, Leigh, Preston, Blackburn, Chorley and Buncley, at all of which I subtlet by priority rule of establishment, my parents and grandparents having traveled and exhibited there for seventy-five years, and the family is well established."

LESTER STALEY IN CINCY

Lester Staley, riding device man, early in the season with Solis Bros. Circus with Allan Herschell carousel and Ell wheel, and the remainder of the regular season playing independently at fairs and celebrations, stopped over in Cincinnati October 28 and paid The Billboard a visit, while on his way home to Shepherdstown, W. Va. He was accompanied by E. C. Brown of E. C. Brown & Co., concession supply house, Cincinnati. Mr. Staley closed his 1922 activities at the Rogers, Ark., Fair, in which city he stored his rides, and he highly praised the energy and efficiency with which Lou Smith executed his duties as secretary of the Rogers event.

BENSON SHOWS CLOSED

The Benson Shows are listed in the Carnival Route Column as playing Weldon, N. C., this week. The carnival routes had already been printed when a wire was received to the effect that the Benson Shows had closed.

"THE BAND BOX REVUE"
(Continued from page 34)

Harrison in smiling they could both improve personally and artistically.

This was a hit and miss show on the comedy, for while some of the bits went over with a bang of laughter and applause others fell flat, and it's up to the principals to strengthen their weak spots.—NELSE.

"PLAYMATES"

"PLAYMATES"—A Mutual Circuit attraction featuring Sid Rogers and Mickey McCabe, presented at the Star Theater, Brooklyn, N. Y., week of October 23.

REVIEW

THE CAST—Bunny Lyle, Besse Rosa, Eva Lewis, Dan Evans, Mickey McCabe, Marty Pudig, Sidney Rogers.

CHORUS—Ray Wilder, Babe Parks, Noia Edwards, Malene Davis, Louise Traynor, May West, Anna Jones, Bessie Evans, Ruth Page, May Lane, Pauline Derrell, Vivian Miller, Marie Marcell, Rose Carr, Dorothy Verne, Margie Corcoran.

PART ONE

Scene 1 was a hotel interior set for an ensemble of youthful and for the most part pretty, barelegged, rolled sock, colorful-costumed choristers in an exceptionally fast number. Bunny Dale, a slender, black-haired vampirish ingenue, put over her song number while four tambourine girls accompanied in a dance apropos to the song. Besse Rosa, a vivacious blond soubret, sang in good voice and did a nifty dance.

Eva Lewis, a short, chunky blond soubret, sang, ahmimed and danced like an oldtimer. Mickey McCabe, in clean attire and just a fringe of crepe under his chin, made a typical-appearing Tad come and for one of his years did a dance that many juveniles might envy. Marty Pudig, a nattily attired, clear dictioned straight, fed the comics in an able manner. Dan Evans, characterizing a somewhat eccentric Frenchman, was all to the good in makeup, mannerism, delivery of lines and actions in scenes.

Sid Rogers, a somewhat eccentric Dutch comic, auted himself into the scene and his funny sayings and doings singly and in company of his co-comic, McCabe, pleased the Star's patrons. Straight Pudig and Noia Edwards, a pretty, slender brunet, in song introduced a fashion parade of the girls in attractive gowns and costumes.

Straight Pudig and Juvenile Evans as the red and green-sashed waiters for the colored lamp tables, with Comic McCabe and Soubret Lewis at one and Comic Rogers and Ingenue Dale at the other, kept the audience in an uproar of laughter and applause at their funny antics. Comic Rogers' drinking of numerous drinks was also a laugh-getter.

There were several specialties by the principals in which Comic Rogers made good in a parody, an imitation of steel guitar, and whistling. Juvenile Evans with an intricate dance, Ruth Page, a chunky blond chorister, with a banjo; Dixie Jones in song and dance. A wedding march ensemble led up to the finale.

PART TWO

Scene 1 was a wooded scene for an ensemble number, followed by Straight Pudig and Comics Rogers and McCabe flagging the fem-

inines with different colored lanterns. Juvenile Evans put over his lachtime A-B-C in a pleasing manner and the same is applicable to Ingenue Dale in song, and Comic Rogers whistling the refrain.

Soubret Lewis worked the lost pocketbook on Comic McCabe. Comics Rogers and McCabe worked the tape measure and in the book and Ingenue Dale shimmied for the comics' money in a funny manner. Straight Pudig and Ray Wilder, a pretty little graceful chorister, put over a clever underworld dance.

Scene 2 was a street drop for Comic Rogers' monolog which went over for numerous laughs.

Scene 3 was a bamboo island set for Soubret Rosa in song and the "pirate cave Oh Charlie" bit for the comics. Comic McCabe put over the magazine number in an admirable manner.

COMMENT
Scenery, gowns, costumes and company equal to the average on the circuit and the comedy working of the comics was fast and funny.—NELSE.

SEEN AND HEARD

By NELSE.

Billy Minsky may or may not be right in his contention that his vaudeville cast in the New Park Music Hall show is just what is needed there, but it is also a fact that our contention that he needed more real burlesques in the show is also right, otherwise why would Billy add his former National Winter Garden Burlesques, Helen Adair, Emily Clark, Iloa Iosalia, and Harry Brinly? Ted Weston, who has established a booking agency for artists in New York City, is negotiating a lease on the Supreme Theater, Brooklyn, where he will play tabs, vaudeville and pictures.

W. S. Bates, manager of Peck & Kolb's "Jazz Babies" on the Mutual Circuit, communicates that George Broadhurst quit the company without notice and has been replaced by a new man who will work opposite Scotty Friedell, who is going over great.

Harry Dene, manager of Peck & Kolb's "Follies and Scandals" on the Mutual Circuit, communicates that Eddie Sullivan has an efficient house staff that starts with Treasurer Stewart, who was formerly at the Gayety, Louisville, and now handles tickets with both hands at the Broadway, Indianapolis, where the advertising crew bills all shows like a circus.

The members of "Billy" Watson's "Beef Trust Beantles", playing at Miner's Bronx, are preparing to give their boss a birthday party at his Bellmore home during the current week, but no one has the nerve to ask him how many candles should be placed on the cake.

There will be big doings over at the Casino, Brooklyn, some night during the week, for the members of Harry M. Strons' "Talk of the Town" Company are going to give Frank "Rags" Murphy a closing party that will include a handsome gold watch. Frank closes at the Casino Saturday night to await the call of a new boss who has a show that will take "Rags" from burlesque to Broadway.

While on a visit to Philly on Wednesday night we were invited to participate in a party at the Karlavagh Hotel in honor of Billy Wallace, the tramp comic in William K. Wells' "Bubble Bubble", and we'll say it was some party. Fred Ullrich will review it under the caption "Picked Up in Philly".

Sam A. Scribner, general manager of the Columbia Amusement Company, accompanied by Tom Henry, is now on tour the West censoring shows and houses, and it is a foregone conclusion that many defects in both shows and houses will be eliminated and improvements made.

Hurtig & Seamon will make several changes in their shows that will include the transfer of Harry "Dutch" Ward and Miss Meroff from the "Social Maids" to another of the Hurtig & Seamon attractions and replace them in the "Social Maids" with George Stone and Etta Pillard.

If Manny Russik will send his present address to "Nelse" he will receive an important communication.

The Columbus Evening Dispatch, under date of September 26, paid a glowing tribute to James Madison's "Lid Lifters", a Mutual Circuit show, and Jimmy has had it reprinted in letter form to send out in advance of his show. Jimmie Elliott is so highly elated over the notice that he desires all in burlesque to know that he is now the straight man in "Lid Lifters".

Louis Redelsheimer, casting director for the Mutual Burlesque Circuit shows, has engaged Tom Wiggins to replace Dick Brown as straight in Jimmy Madison's "Baby Bears".

Will H. Leavitt, Jr., who has been manager of the Citizens' Theater Company's Lark Theater at Brazil, Ind., since its completion, recently resigned and will devote his entire time to billposting. The Lark will be closed except Saturday, when special pictures will be shown.

DEATHS

In the Profession

ADDY—Thos. E., old-time showman, died Oct. 5 in Philadelphia after an illness which lasted five years. He was for years with the Burr-Hobbs Shows, and also lectured at the Harlem Museum, later traveling all over the country. His widow and two sons survive. Mrs. Addy was the daughter of Walter Beren, who played with Edwin Booth and Thomas Keane.

ANDERSON—Duke, one of the principal comedians with Harvey's Greater Minstrels, was accidentally killed at Campbellford, Ont., Can., near Ottawa, October 28, while hunting with five other members of the company. Judging from the position of Anderson's body when found he was getting over a log when the trigger of his gun caught on a twig, discharging the contents of the gun into his face. He had been with the Harvey Minstrels two years and was a favorite with the entire company. His home was in Gaffney, S. C. A widow, who is also a member of the minstrel organization, survives. Funeral services were held at Belleville, Ont., October 29.

BELMONT—The mother of Florence Belmont (Mrs. Sam Lewis) died in New York October 21. Death is said to have been due to grief over the death of her son, Murray Belmont, the week before.

IN LOVING MEMORY OF MY DARLING MOTHER. Marie Francis Bingham who passed away October 26, 1905. Her unselfish devotion and many sacrifices I can never forget.

BLAIR—Clarence E., a prominent business man, of Clarinda, Ia., and owner of the Electric Theater Building in Maryville, Mo., was found dead in Lake Crabili, at Clarinda. The last seen of Blair was when he left a meeting of an old syndicate, of which he was secretary. He did not return to his home that night and a search for him was instituted. After his personal effects were found on the bank by a fisherman the lake was dynamited and dragged with grappling hooks, the body being recovered by the latter means. Blair was prominent in the business life of Clarinda and was a large property owner there and elsewhere in Iowa and Missouri. He was a director in the Clarinda National Bank.

BINGHAM—Lawrence E., 35, member of the Percuch Players, playing an indefinite engagement at the Bijou Theater, Chattanooga, Tenn., died early the morning of October 25 from injuries received in an elevator accident at the Park Hotel in that city. Mr. Bingham was horribly injured by the elevator when it started upward before he had stepped safely on the car. Immediately after the accident, which occurred the night of October 24, he was taken to Newell's Sanitarium where he died. Mr. Bingham had been with various stock companies for the past fifteen years, and had been with the Percuch Players two weeks, having been engaged to play principal roles. He is survived by his parents and one brother, all of Bloomington, Ill. Funeral services were held at Wann's Chapel, Chattanooga, October 26, following which his body was shipped to Bloomington, where it was buried.

BULLION—William, better known as "Bill Ice" circus singer, died the morning of October 26 at St. Mary's Hospital, Detroit, Mich., following a lingering illness. He had been with the Sparks Circus for the past six years as assistant to C. B. Frederick in the privilege car with the show. His widow, Nan Bullion, survives.

BUYS—Charles, who years ago was well known as a singer, died at his home, 14 Cannon street, Poughkeepsie, N. Y., October 25. Mr. Buys was 74 years old and had resided in Poughkeepsie all his life.

CALVERT—Marguerite, in private Mrs. W. D. Harris, violinist, singer and dancer, who was widely known in vaudeville circles and who at one time was a member of a Harry Lander company, died suddenly in her apartment at the Palace Hotel, San Francisco, Calif., October 27. Her husband is in the automobile business in Grand Rapids, Mich. With Mrs. Harris at the time of her death were her brother-in-law and sister, Dr. and Mrs. J. D. Ball, the former a noted psychologist of Berkeley, Calif. Mr. and Mrs. Harris had just completed a trans-continental automobile tour and were attending a dinner in celebration of the successful termination of their journey when death overtook Mrs. Harris. Grief over the death of a brother, who was killed overseas during the World War and who is buried at Portland, Ore., is believed to have been in a measure responsible for Mrs. Harris' death. Her last appearance in San Francisco was at the California Theater. Prior to her last showing she had appeared in San Francisco on several occasions in Orpheum and Pantages theaters.

CHOLMELEY-JONES—Edward, 70, prominent in theatrical and operatic circles in Philadelphia and throughout the country, died at Bryn Mawr Hospital, Philadelphia, October 25, following an attack of pneumonia. Mr. Cholmeley-Jones was born in Worcester-shire, England, and was an Oxford graduate. Following his graduation he soon gained recognition in London musical circles. Coming to America he joined the New York Herald staff as a reporter and musical and dramatic writer. After he gave up journalism he became a professor in the National Conservatory of Music and was first secretary of the National Opera Company. Later he became business manager of that organization. In 1892 he took charge of publicity for the Nixon-Zimmerman theatrical interests in Philadelphia. Surviving are his widow, four daughters and five sons. Funeral services were held October 27 in Philadelphia, followed by interment in Maple Cemetery, Broomall, Pa., where he resided.

CLUCAS—The father of C. Carroll Clucas, of the Marion Murray vaudeville act, died on October 23 at Durango, Col.

DAVIS—Tiny, burlesque star of twenty years ago, died last week on board the steamer Prince Arthur, which was carrying her home to Boston from a three weeks' tour of Nova Scotia at the

head of the "Sunshine Girls" Company. Miss Davis was in private life the wife of Nathan Kaplan, of 86 Joy street, Boston.

DAY—George, colored, tenor of the Pan-American Four, died at his home, 4400 Champlain avenue, Chicago, October 22, of acute indigestion. Day had been with the Black Patti Troubadours, The Dandy Dixie Minstrels and the vaudeville teams of Howard and Day and Owsley and Day. He was a member of the Pan-American Four at the time of his death, which, besides himself, included John Turner, Walter Hilliard and Charles H. Downs. He was a Mason and member of most of the professional organizations. Funeral services were held from the Masonic Hall, 40th and State streets, Chicago, October 26. Surviving are a widow and two sisters.

DILLON—The son born recently to Mr. and Mrs. Jay Dillon, known in vaudeville as Dillon and Parker, died one hour after birth.

DU SOUCHE—Henry A., 72, author and playwright, died of a complication of diseases October 27, at a sanitarium in Kingston, N. Y., where he had gone two weeks before. Du Souchet was born in Mt. Vernon, Ind., and, after working at telegraphy for several years, joined a theatrical company in Prescott, Ariz. He mastered the tricks of the stage by adapting, directing and acting in an assortment of plays, then went to New York in 1884 and alternated between newspaper work and the writing of plays. He rose to sudden prominence as a playwright in the late nineties by scoring two farce-comedy hits in quick succession with "My Friend From India" and "The Man From Mexico". Among his other plays were "The Swell Miss Fitzwell", "A Misfit Marriage" and "Dollars and Hearts".

DUNHAM—Jack, of the vaudeville team of Dunham and Williams, died in Pittsburg October 24, following a sudden attack of appendicitis. Mr. Dunham's name in private life was Henry H. Blusman.

EAMES—Mme. Alice Waltz, 62, at one time prominent on the concert platform and opera stage, died at Long Beach, Calif., October 21, following an attack of paralysis. Mme. Eames was born in Lafayetteville, N. Y., and was the widow of Elisha D. Eames, an airplane inventor.

ELDRIDGE—Charles E., about 68 years old, died at the Post Graduate Hospital, New York City, Oct. 29, of cancer of the intestines. He leaves no immediate family or near relatives. Mr. Eldridge had been on the stage for the past forty years, appearing with Frohmann's companies, Mrs. Fiske and Richard Mansfield. For the past eight years he had been in motion pictures. He was a member of the Green Room Club. Funeral services will be held November 1 under the auspices of the Saint Cecile Lodge of Masons.

FABRITO—Frank, 37, of the vaudeville team of Fabrigo and Burns, died October 24 at the Kings Park State Hospital, Staten Island, N. Y., after a brief illness. He had at one time played the big vaudeville circuit as a member of the team of Parille and Fabrigo. His widow survives.

FORD—Mrs. Edith B., 91, widow of John T. Ford, pioneer theatrical man, died October 22 at her home in Baltimore. Her husband was founder of Ford's Opera House in that city, and was well known throughout the country. In addition to her husband, Mrs. Ford is survived by six daughters, twenty grandchildren and fifteen great-grandchildren.

FORNIA—Mme. Rita, 44, noted opera singer, who for fourteen years was a member of the Metropolitan Opera Company, died October 27 in Paris, where she had gone following an operation in New York last spring. She was apparently recovering until last week, when she took a change for the worse. Her husband, James P. Labey, well-known New York art dealer, who had left his wife in Paris only a few weeks ago, returned immediately on the Aquitania, but death occurred before he had time to reach Paris again. Madame Fornia was a native of San Francisco, and her love for her native State caused her to use the last part of the name California as her stage name. She studied music under San Francisco teachers, and later went to Paris and Berlin, where she studied under such famous teachers as Jean de Reszke and Frau Nicklass-Kempner. She made her debut in Hamburg, and, after filling engagements in various German cities, came to this country in 1896 with Henry W. Savage's Casino Square Opera Company. In 1908 she became a member of the Metropolitan Opera Company and remained with that organization until her death.

HASBROUCK—David F., 64, for forty years managing editor of The Troy (N. Y.) Times, and widely known to theatrical people, died October 7. Mr. Hasbrouck was a brother of George F. Hasbrouck, for the past twenty years one of the widely-known actors of the Chicago field.

HORWITZ—Joseph, 64, father of Arthur Horwitz, the vaudeville agent, and brother of Charles Horwitz, known as a vaudeville author, died October 25 in Mt. Clemens, Mich., where he had gone about a month ago for his health.

HOWARD—Walter, 56, English actor and dramatist, died in London early in October. Mr. Howard was born in Warwickshire, England. After sailing before the mast and working at all sorts of tough jobs around the world, Mr. Howard drifted back to the stage and ultimately gained a measure of fame. He was a governor of the Memorial Theater, London, and it was rumored he was in line for municipal honors.

KELLY—Arthur, property man of the Frank Finney Revue, died at Dayton, O., October 20, of blood poisoning, following an operation that same day. He had been with Frank Finney as property man for the past eleven years.

LONG—Mrs. Margaret, mother of Ralph W. Long, general manager of the Shubert Theatrical Company and of E. Edward Long, manager of the Globe Theater, New York, died at her residence in Beechurst, L. I., October 28.

McCONEKEY—James A., post steward of the Iron Steamboat Company and, on time ticket agent at the old Brighton Pier, Conny Island, New York, died October 15 in St. Mary's Hospital, New York, from acute diabetes.

MERRITT—The mother of Marie Merritt, of Bryson and Merritt, died October 17 in Los

Angeles, following an operation. She was 43 years old.

MILES—W. H., legal adjuster for the Gollman Brothers' Circus, was shot at Earl, Ark., October 23, by Deputy Sheriff Patmun, of Earl, according to newspaper dispatches from that town, and died at St. Joseph's Hospital there October 24. The deceased's home was in Los Angeles, where an invalid father and sister survive. He was a member of Elks' Lodge 417, Oklahoma City, Ok.; Central Lodge, No. 9, Knights of Pythias, and the L. O. O. M., at Drumsight, Ok.

William Malcolm Moseley Died November 3, 1918. You're always remembered by FATHER, MOTHER AND BERTIE LOU.

MULLER—Maude, vaudeville actress and wife of Edwin Stanley, with whom she appeared on the Keith Circuit, died at her home, 729 Lexington avenue, New York, of acute indigestion. She was a member of the N. Y. A., and was to have opened a New York engagement October 23. Funeral services were held at the Campbell Funeral Church, New York.

MURPHY—Dorothy, sister of Eugene J. Murphy, known in tabloid circles, died at her home in Springfield, Mass., October 23. An effort is being made to locate the brother of the deceased and to apprise him of his sister's demise.

PAGE—Arthur D., 44, known as the smallest man in the world, only thirty-two inches tall, died at Doraville, N. Y., October 29. He had traveled with circus and theatrical troupes throughout the world. A sister and several cousins, all of normal stature, survive.

PARKER—Charles L., 44, for many years with the Theatrical-Duffell Fireworks Company, of Chicago, died in Spartaburg, N. C., October 21. Mr. Parker was en route to Columbia, S. C., in the interest of his firm, at the time of his death. His remains were shipped to Chicago, where interment took place October 24. Mr. Parker was known to thousands of fair secretaries throughout the country. He was not married.

PINK—Wall, a straggly and enemyless character, who was prominently identified with the show business in England, died in Sheffield October 26 of pneumonia. Mr. Pink was one of the founders of the Variety Artists' Federation.

PRINGLE—Spurgeon Earl, 22, an employee of the Greater Alamo Shows, a carnival organization, died the morning of October 25, at 1318 W. Sixth street, Little Rock, Ark. His remains were shipped that same day to his home in Fairfield, Ia., where funeral services were held. His father, O. J. Pringle, was a musician and Australian musician. Bert Rache, died September 5, in Sydney, Aus., at the age of 38. For some years she was connected with J. C. Williamson, Ltd.

RIMMER—Mrs. Billy, whose husband is widely known to the "paper" fraternity, died in Macon, Ga., October 23.

SNAIB—T. G., veteran railroad passenger conductor, who was known to many troupers, and father of Joseph H. Snaib, who has trouped with various road companies as a musician, died at his home in Creston, Ia., October 21.

STOFFER—Josephine, who played in "The Strollers" in 1915; with Blanche Walsh in "The Resurrection"; and more recently in motion pictures for Goldwyn, Crystal and Edison productions, was found dead October 25 in the kitchen of a small apartment at 408 West 41st street, New York. Death was due to heart disease. She was the widow of Captain George C. Stauffer, according to documents found among her effects, and had lately been living with Mrs. M. E. Folsom at the address given. For some time she had been unable to work and had been receiving assistance from the Actors' Fund, which assumed charge of the funeral arrangements.

SULLY—Joe, of the acrobatic team of Sully, Rogers and Sully, died October 24 at the Harlem Hospital, New York, of injuries received while rehearsing the act with a new man who was taking the place of one of the deceased's teammates who was sick. Sully's spine was injured beyond relief. At the time of the accident the act was playing U. B. O. Time. Sully's family name was Frank Sbevette. Funeral services were held October 25 at Stephen Merritt's undertaking establishment, 2343 Eighth avenue, New York City.

SWEITZER—Eliza, the grandmother of Bease Ross and Edna Beebe, in vaudeville, died recently at the home of her daughter, Mrs. Margaret Ross, Burke, Tex., at the age of 76. She is survived by a daughter, Mrs. Anna Beebe, and a son, Edward Sweitzer.

WARNER—Mrs., the mother of Carolina Warner, who until recently was a member of the "Passing Show of 1921", died at her home in Cleveland October 11. Death was due, it is said, to an accident which occurred when she slipped and fell down the steps at the Union Depot in Cleveland. Miss Warner will remain away from the stage for a while.

WEST—Col. W. E., 71, veteran outdoor showman, who is reputed to have made several world tours, died at his home in Boston October 17, after a prolonged illness. Col. West's illness began in 1916, when, by mistake, he took poison believing it to be medicine, which gradually undermined his constitution. He had been under physicians' care for almost six years. Col. West was with the old "Foxy" O'Brien and Yankee Robinson circuses in 1859, and with the J. B. Dorriss Shows in 1869. A few years later he went to Central America, returning from there with "Little Ag", who soon became known as the wonder of the show world. He organized the Weeks & West Shows, and of late years had been located at Dominion Park, Montreal, Can., where he operated several shows and concessions. He was a member of the Wilmington (Del.) Lodge of F. O. E., Aerie No. 94, and was also a member of the Elks. His remains were sent from Boston to Providence, R. I., where funeral services were held. Interment was in Mt. Hope Cemetery, Providence.

WHITMORE—Quintus, 74, formerly for many years a circus troupier and manager, and who also operated Phunch and Judy shows, died at his home, 910 E. Congress street, Detroit, October 26, after a lingering illness. Mr. Whit-

more started his circus career at the age of 14 and was in turn a chore boy, acrobat and proprietor. He was a member of the Elks, which order took charge of the funeral arrangements and provided a suitable burial for him. He died almost penniless. His widow survives.

MARRIAGES

In the Profession

CHASE-HUTZELL—Raymond L. Chase, better known as Jack Sharkey, the high diver, at present employed as secretary of the Southern Greater Shows, and Nellie Hutzell, a member of the same organization, were married at Harper's Ferry, W. Va., two weeks ago.

DOBERTY-MASKEN—Bill Doberly and Trxie Masken, both members of the Fox Shows, were married in Kansas City, Mo., October 16. Immediately after their marriage they joined the Fox organization at Desdemona, Tex.

FLASER-MAURY—"Zonnie" Maury, former chorus girl, and Leon Fraser, executive officer of the U. S. Veterans' Bureau, Washington, D. C., were married in Paris, France, recently. This is Mrs. Fraser's third marriage. In 1909 she became the wife of Sherbourne P. Hopkins, but the marriage was annulled. Hopkins later married Peggy Joyce.

GELLING-BURKE—William Gelling, son of the owner of the Gelling string of picture theaters in Arkansas and adjoining States, and Mary Burke, of Monett, Ark., were married at the home of the bride's parents last week. Mr. Gelling's home is in Rogers, Ark.

HARRINGTON-MUNKIOLM—Jerome C. Harrington and Ann Munkholm, the latter premier amateur figure skater of the Northwest, both of St. Paul, Minn., were secretly married September 15. He became known as Munkiolem. The bride has appeared in many amateur skating exhibitions throughout the country.

JACKSON-HENDRICKSON—James Jackson and Fannie Hendrickson, Negroes, both members of a "Shuffle Along" Company, were married at the Court House in Warren, Pa., October 26.

KIMBEL-BRUCE—Kenneth Kimbel, Louisville representative of The Billboard, and dance editor of The Louisville Post, and Allice L. Bruce, also of Louisville, were married October 18. The Rev. Father J. P. Cronin performed the ceremony.

NEWTON-HATCH—R. T. Newton, booking manager at Dallas, Tex., for Southern Eastern prizes, Inc., and Vera Hatch, of Dallas, were married October 3.

PARK-SEYMOUR—Elmer C. Park and Thelma Seymour, both with the "Spice of 1922" Company, were married in New York City recently.

ROHN-BAKER—"Little" Freddy Rohn, of the Karivagan Hotel offices in Philadelphia, and Belle Baker, chorus girl, were married in the Quaker City a few days ago.

SHERWOOD-BRANDON—Robert E. Sherwood, motion picture critic of Life and The New York Herald, and Mary Brandon, prominent young actress, were married October 29 at the Little Church Around the Corner, New York. Among those attending the ceremony were Alexander Woolcott, Douglas Fairbanks, Robert C. Benchley and Marc Connelly.

SLOANE-BINNEY—Fairie Binney, who plays the second role in "Sally", was married October 27 at the home of her mother, Mrs. William Gray, 212 E. 62d street, New York, to David Orleton Sloane, of Philadelphia, a son of Lieut. Commander John D. Sloane, U. S. N., retired. Mrs. Sloane is a sister of Constance Binney, film star, and has also appeared in pictures.

SMILEY-GREELEY—John B. Smiley, president of the Poldi Steel Corporation of America, and Evelyn Greeley, of Lexington, Ky., actress with the World Film Corporation, and who a short time ago, in England and Holland, completed a film production of "Building Drummond", were married at the Ritz-Carlton Hotel, New York, October 25.

WALKER-DEALBO—Harry Walker, theatrical agent, and Rose Dealbo, who at one time played leads and seconds for the Selznick Corporation, were secretly married more than a month ago. It was learned last week.

COMING MARRIAGES

In the Profession

The engagement is announced of Marjorie Gray, formerly with Ed Wynns' "Perfect Fool" Company, to Vincent Coleman, screen actor. The wedding will take place shortly.

It is reported that Jerome Uhl, the baritone, and his divorced wife, Eliza Norris Uhl, a member of a celebrated Philadelphia family, who have been married and separated twice, are to be married a third time. Mrs. Uhl sailed for Europe October 5 and her husband followed on the Majestic October 21.

It is reported that Miss Isabelle Penillade, daughter of the Gaumont producer, is to marry Maurice Champeaux, an assistant of Louis Penillade.

A. Walter Kramer, of New York City, composer and writer of music, and Rosalie Virginia Rheing, of Baltimore, are engaged to be married. No date for the wedding has been announced. Several of Mr. Kramer's compositions have been played by leading symphony orchestras throughout the country.

DIVORCES

In the Profession

The marriage of Earl Galpin, appearing with Will King at the Hippodrome, San Francisco, under the name of Ted Murray, to Mrs. Vera Galpin, known on the stage as Babe Murray, was annulled in San Francisco recently. On the ground that, at the time of the marriage in Oakland in July, 1920, Mrs. Galpin was under age.

A divorce was secured in San Francisco last week by Major Sidney S. Pelozotto, of the Columbia Park Boys' Club, who took the band from that organization on a world tour, from

Phyllis Frankel, of Brisbane, Australia. The suit was based on grounds of desertion.

Ray F. Flanagan, known in the films for the past ten years as Ray Hanford, filed suit for divorce in Los Angeles two weeks ago from Anita Gibson, also in pictures.

Mrs. May Stanley Childrey recently filed an application in New York City for separation from her husband, known professionally as Stua Stanley. The couple were married in Indianapolis, Ind., in 1910.

Hubert Baker, of Brunk's Comedians, No. 3 company, secured a divorce from Florence Baker, nonprofessional, of Memphis, Tenn., at Canyon, Tex., September 21, according to a letter received from him last week.

Mrs. Sue Miller, of West 178th street, New York, a former "Follies" and Winter Garden principal, is suing C. J. Frederick Miller, non-professional, for absolute divorce. After the professional case had been reviewed in court last week the case had been reviewed in court last week.

Justelle Brown, formerly cashier at Fairmount Park, Kansas City, Mo., and who last summer toured with the Con T. Kennedy Shows, was granted a divorce in Kansas City September 22 from Cleve Brown. She is at present employed at the Coliseum Skating Rink, Kansas City.

BIRTHS

To Members of the Profession

To Capt. and Mrs. W. D. Ament, at their home in Long Beach, Calif., October 20, a ten-pound son. Capt. Ament is a prominent showman.

To Mr. and Mrs. J. E. Dandurant, at their home in St. Louis, October 23, a seven-pound son. Mr. Dandurant was formerly widely known in medicine show and theatrical circles as V. E. Curtis.

To Mr. and Mrs. L. R. Mabrey, in New York City, October 10, a son. The mother was known professionally as Louise Astor.

To Mr. and Mrs. W. M. Napierkowski, at their home in Pittsburgh, Pa., October 7, a ten-pound son, who has been christened Eddie Leonard. Mr. Napierkowski is a song writer and manager of the West Penn. Music Company.

To Mr. and Mrs. Oswald Ocha, recently, a daughter. Mr. Ocha was formerly a picture showman of Port Macquarie, New South Wales.

To Mr. and Mrs. J. Lawrence Schanberger, at their home in Baltimore, Md., recently, a son. Mr. Schanberger is manager of the Maryland Theater, Baltimore, and is probably one of the youngest men to hold such a post in any Keith house in the country. His father is Fred C. Schanberger, president and manager of the Kerasa enterprises in Baltimore.

To Mr. and Mrs. James Z. Smith, October 27, at their home in Corning, N. Y., a daughter. Mr. Smith is a well-known projectionist and was formerly in charge of that department at the Bijou Theater, Corning.

To Mr. and Mrs. David C. Weraer, in New York City, October 13, a son. Mr. Werner is connected with the Lewis & Gordon office.

MAX HART SUIT MAY BE DISMISSED

(Continued from page 5)

the United States Courts. He added, however, that he would again examine the various cases cited and would give his decision in the morning.

Then he said: "If the Court dismisses the complaint it will not be for want of equity in it, but because the Federal Court has no jurisdiction over the matter and that, I take it, it would be case of making direct appeal to the Supreme Court. I think the baseball decision clears the air of these cases, but I shall read it and also the Marinelli case again."

The lawyers who appeared for Hart were Martin W. Littleton, Judge Epstein and Laurence H. Axman, and those representing the Keith-Orpheum and allied interests were Maurice Goodman, James J. Walters, Charles H. Studin, William F. S. Hart and Philip Stern. Few of the rather noted witnesses were on hand. E. F. Albee, head of the Keith Circuit, was not there. Neither was Martin Beck, F. F. Proctor, nor any of the heads of the circuits. The records for the Orpheum offices was on hand. So was Pat Casey, Irwin Rosen also was among those present, although he said he didn't know why he had been subpoenaed by both sides. Max Hart sat alongside Harry Mountford, and not far from Casey sat James William FitzPatrick.

The Morning Session

The court convened in the Federal Building. Judge Mack, because of the noise and lack of ventilation, moved to the Equity court room on the twelfth floor of the Woolworth Building after Attorney Littleton won his plea for a waiver of jury. Judge McCall for the defense had opposed any change in the complaint which would make this move possible, but had finally agreed to have the case go on before Judge Mack and without jury when the judge suggested that for the purpose of expediting the case both actions be consolidated, with the court to decide later whether a jury might be necessary. When the case resumed in the Woolworth Building Attorney Littleton presented the case for the plaintiff, whereupon Attorney Goodwin for Keith moved for dismissal, as did Attorney Studin for Orpheum.

Attorney Littleton recited a brief history of the Keith and Orpheum circuits. He said that the B. F. Keith Vaudeville Exchange was incorporated under the laws of Maine in 1906 and was first known as the United Booking Office of America, with the "of America" being dropped some time later. He named the defendants in the Max Hart suit as the B. F. Keith Vaudeville Exchange, "a man by the name of E. F. Albee," F. F. Proctor, John J. Murdoch, the Orpheum Circuit, incorporated (under the laws of Delaware for something like eleven million dollars); Martin Beck, head of the Orpheum Circuit; The Excelsior Collection Agency, organized by Orpheum officials; The Vaudeville Collection Agency (incorporated in 1910), Frank Vincent, Reid Albee and Maurice Goodman.

"The claim of the plaintiff," said Littleton, "is that the B. F. Keith Vaudeville Exchange, dominated by E. F. Albee and his associates, has acquired control and the domination of the vaudeville business east of Chicago and

that the Orpheum Circuit, dominated by Martin Beck and his associates, has acquired control and the domination of the vaudeville business west of Chicago. It also is claimed that these Eastern and Western circuits, neither ever encroaching upon the other, (first) have divided the territory to control all big-time vaudeville in the United States and (second) by combination of theaters and by combination of booking arrangements and the exclusion of all who might encroach upon them have got control of big-time vaudeville in the United States.

"In 1907," continued Attorney Littleton, "having acquired these theaters East and West, they undertook to prevent competition. In 1907 they had all the important big-time theaters under their control, except those belonging to Percy Williams, and then they made a contract with Williams for his houses in the East."

Attorney Littleton then referred to the purchase of the Hammerstein vaudeville interests in New York, and continued: "We shall show how all booking of big-time vaudeville must be thru the offices of the B. F. Keith Vaudeville Exchange on the sixth floor of the Palace Theater Building, New York. We shall try to prove that any theater which does not play or book acts from these offices is blacklisted and that the same thing holds true of artists and agents who do not do business with or thru the B. F. Keith Vaudeville Exchange. We shall claim that the B. F. Keith interests own outright 52 theaters and in addition book 150 theaters in the United States. In the West the Orpheum Circuit owns 46 theaters and books probably one hundred other theaters."

Attorney Littleton then explained to the Court the booking method and the collection of commissions and other charges, and made a point of saying that the contract which is made with and thru the Keith offices collects from artists five per cent for playing Keith houses. Littleton also brought out the added 2 1/2 per cent commission for collection of this five per cent, and went into details regarding the blacklisting of agents, authors, artists and even theater owners who violate the rules of the booking exchange and who do business with those who have been blacklisted.

"By a system of coercion and domination," he said, "they (the defendants) have taken upon themselves the control of big-time vaudeville or two-day vaudeville."

Littleton then described the operation of the "floor" which is the common term for the B. F. Keith Vaudeville Exchange, and described Hart, who entered the court at this moment, as a manager who had built up in co-operation with artists eighty acts, who had enjoyed a "franchise" admitting him to the floor and who had by his efforts put himself in the position of earning from sixty to seventy thousand dollars a year net income.

"Then one day," said Littleton, "Mr. Albee stepped in and Hart was forbidden the floor. His franchise was taken away from him. We shall try to prove, although I never have seen one of these so-called documents called franchises, that he was denied admission to the 'floor' or the exchange. There was no other place where he could go to carry on the business he had built up. When he was ruled off the floor the artists for whom he had been acting realized that to continue they must be booked thru the vaudeville exchange. These acts, learning that contact had reached Max Hart, had to go to other agents to save themselves, and therefore the plaintiff lost his eighty acts. He was ruled off the field and the business he had built up was destroyed and taken away from him. With the system in effect the present big-time vaudeville organization can do the same and does do the same thing now."

Maurice Goodman, chief counsel for the Keith interests, in moving for dismissal of the complaint on the ground that it is insufficient cause for the action, did the expected and grounded his argument on the baseball ruling of May, 1922, when the Supreme Court held that baseball is not a business conducted in violation of the laws of Interstate Commerce. Attorney Goodman read excerpts from the case, argued that in theory the baseball case is similar or the same as the present issue by saying that it has been held that baseball is an exhibition of skill in an amphitheater and that vaudeville is an exhibition of skill in a theater.

"In the case of the baseball player and the vaudeville actor going from State to State that

which is in transit is not the thing which is being sold," said Goodman, arguing that vaudeville is not a business in violation of interstate commerce laws. "The booking office is not directly selling anything," he continued. "The booking exchange renders a service and functions locally. What happens after an act signs its contract is not the concern of the booking exchange. In the case before your honor the plaintiff likely will try to hang his hat on the ruling in the case of Marinelli versus the United Booking Offices. We think this case is not in point. Judge Haad distinguished the Marinelli case from the Hammerstein case and for the same reason the Marinelli case is distinguished from this case."

Before moving for dismissal of the complaint Attorney Goodman called upon Attorney Studin, who also argued for dismissal and brought up the rulings resulting from the Federal Trade Commission hearing of four years ago to strengthen his argument. After he moved to dismiss the complaint Judge Mack called a recess for luncheon.

At the Afternoon Session

At the afternoon session Attorney Littleton, for the defense, opening his argument in opposition to the motion for dismissal, first read the rulings resulting from the Federal Trade Commission hearing of four years ago to strengthen his argument. After he moved to dismiss the complaint Judge Mack called a recess for luncheon.

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At this point Judge Mack interrupted Attorney Littleton's discourse, saying: "If I understand the business of the booking offices, it is not to arrange for transportation of acts, but to arrange for the engagements of acts and their transportation is only incidental. Now is the action of the booking company made interstate commerce if they arrange for engagements of performers which incidentally takes into consideration transportation from State to State?"

Mr. Littleton then referred to citations of other cases which had been tried under the Sherman Act, reading the decision in the famous Butler case, in which it was stated that interstate commerce did not essentially mean the transportation of goods, but that every negotiation and contract made between States was interstate commerce. He closed his argument by upholding his contention that Hart had the right to maintain his action under the Sherman and Clayton Anti-Trust Acts, saying that the Federal Trade Commission has already termed vaudeville interstate commerce.

Attorney Epstein took up the argument for the plaintiff, saying that while the Federal Trade Commission had dismissed the complaint against Keith and other vaudeville interests it had by no means given it a clean state. He asserted that he had personally gone to Washington and had interviewed the commission with the purpose of reopening the case, and that the commission had advised him that the matter had been dismissed, but that it could see no reason why he could not file a new complaint. Mr. Epstein further qualified Attorney Littleton's remarks by stating that while he recognized the fact that the more important part of the booking agency's efforts was to secure actual exhibitions, transportation of acts was an exceedingly important part of the contract.

Argument on the motion to dismiss being closed Judge Mack intimated clearly that he could not see that the business of the defendants was interstate commerce, and that it was therefore out of the jurisdiction of the district court, but added that he again would examine the cases cited in the complaint and answer, and would reserve his decision until Tuesday morning. "If the Court dismisses the complaint," said Judge Mack, "it will not be for

want of equity in it, but because the Federal Court has no jurisdiction over the matter, and, I take it, it would be a case of making a direct appeal to the Supreme Court." "I think the baseball decision clears the air in these cases, but I shall read it, and also the Marinelli Case again," added Judge Mack.

The action of the Court came as a distinct shock to the plaintiff and his friends. Before anyone in the court room realized the case was over, at least for the moment, Max Hart, evading interviewers, was gone. It seemed so much like defeat that Hart's attorneys and friends would say little about the case, pleading that nothing could be said for publication until Judge Mack rendered his opinion.

New York, Oct. 28.—Mystery surrounds the disappearance of important papers in the \$5,250,000 action brought by Max Hart, deposed Keith booking agent, against the Keith and affiliated interests. The missing papers were torn from the original complaint filed by Hart's attorneys, Epstein & Axman, with the clerk of the United States District Court.

Discovery that half a dozen pages had been ripped from the complaint which is to go before Judge Mack was made by newspaper men this week while searching thru the papers with a view to refreshing their minds on the chief points in the case. The discovery was reported to the clerk of the court.

Hart's attorneys notified of the loss supplied the duplicates of the missing documents which were stamped with the date of receipt.

GOODE IN HOSPITAL

Ottawa, Ont., Oct. 28.—Jimmie Goode, of The Danbells, playing the Russell Theater here, was taken to the hospital Thursday of this week. It was first thought that he would have to undergo an operation, but this was unnecessary, and he expects to return to the company within a few days.

THEATRICAL BRIEFS

Will Curtis is erecting a 450-seat picture theater in Reed City, Mich., to be completed about December 1. The stage will be of sufficient dimensions to accommodate vaudeville acts.

The Palace Theater, Mingo Junction, O., was purchased from Nicholas Annis by Charles R. Rosenson, of Stenbeville, O. The theater was closed until October 25 for remodeling and redecorating. An entirely different program of photoplays will be shown under the new management.

Following the closing of the opera house at Yellow Springs, O., a college town south of Springfield, three Antioch college students, Francis X. Reynolds, Arthur Rothrock and Edwin Nselund, have secured a lease on the building and converted it into a picture show, which promises to be a financial success.

The theater and office building being erected in Whiting, Ind., by the Venua Theater Company, of which A. J. Obreshk is president, will be partially completed December 1. On that date the office will be ready for occupancy, while the theater is scheduled to be opened February 15, 1923. The seating capacity of the theater will be 1,000.

Work is being rushed on remodeling the Palace Theater, South Bend, Ind. The theater will be one of the most brilliantly lighted in Indiana, having more than 12,000 electric bulbs, exclusive of the stage lighting, which is an entirely independent system. Nearly 1,200 lamps are to be used in the borders and footlights, in addition to four flood and spot lights.

HERE AND THERE AMONG THE FOLKS

(Continued from page 49)

The Arrow Music Publishing people have provided the book and numbers, and Henry Haumel, of the Al H. Woods forces, is said to be furnishing the stinews of war. More about it later.

The Douglas Theater, the largest picture house in Harlem, has gone into the hands of Leo Brecker, Inc. This concern now controls besides this house the Odson, Roosevelt, Apollo and Plaza. L. F. Murphy, formerly of the Farragut, of Brooklyn, has been installed as manager.

Lawrence Deas has grown plutoeratic since he arrived in Chicago with the Harper & Blanks Company. He has produced several shows for white companies and otherwise made good. He now owns a car, and, as a friend writes, seems to have plenty of "jack". I am sure we are all to hear of his success.

JOE SIMMS HAS NEW ACT

Joe Simms advises that he with Russell Lee and Daisy Wright have organized the "Old Home Trio", a harmony act with some comedy, a little dancing, and equipped with a special drop. The act is headed East.

Joe is also the author and owner of the book of "My Gai", a musical comedy that he proposes to bring with him. He has also placed a number, "I'm Playing the Field", with the Irving Berlin Publishing Company. "Ain't It a Shame to Shimmy on Sunday", a Witmark release made popular by several of our best quartets, is one of Joe's.

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Edward Everett, an old-time agent now in the cigar business in Easton, Pa., is sufficiently interested in this column to keep us posted on what the agents say and do when they visit Easton. He contributes the following:

In the Easton Daily Free Press of recent issue, under the headline, "Forty-One Years Ago Today," I note the following:

"H. A. B. Williams, well known as 'Alphabetical' Williams, the advance agent for Healy's Hibernian Minstrels, is in town today."

Wonder how many present-day theatrical people remember "Alphabetical" Williams and the attraction he represented? Possibly no one besides George Roberts, this season in advance of "Hello, Prosperity". No offense intended, George, but the opportunity is too good to let slip. How about the letter you owe me? Neise is expecting a few lines of information from you for the agents' column.

Willard B. Coxy and W. "Josh" Daly were here this week in advance of Harry Lauder. Two knowing gentlemen who thoroughly understand the publicity game. As the result of their work the S. B. O. sign is sure to be displayed the night of Mr. Lauder's performance.

We are in receipt of numerous newspapers carrying advance notices and commendable reviews of the Snapp Bros.' Show now playing

thru Etah, but there is no indication on the part of the sender to advise us as to who is the agent responsible for this spread of newspaper publicity.

GRAF PICTURES TO BE DISTRIBUTED BY METRO

San Francisco, Oct. 28.—Max Graf, supervising director of the Graf Productions, Inc., of this city, has returned from New York after consummating a contract under the terms of which the photoplays of the producing organization he represents will be placed on distribution thruout the world by the Metro Pictures Corporation.

This is a most important development in the motion picture situation in San Francisco, and it places the city in a position to be recognized as one of the nation's motion picture centers.

Graf, upon his return here, expressed enthusiasm over the outlook for San Francisco's film industry. The first of the Graf productions to be distributed thru the Metro organization is "The Forgotten Law". The picture will have its premiere showing at Loew's Warfield Theater November 5.

ADDITIONAL ROUTES

(Received Too Late for Classification)

Allison, Jack & Flo: Pontiac, Mich., 2-4. Almond, Jethro, Show: Ellerbe, N. C., 30-Nov. 4. Bald, Frank E.: (Merion Hall) Ardmore, Pa., 30-Nov. 4: (Powell's Hall) Bryn Mawr, 6-11. Baracale, Beasie, & Co. (Keith) Syracuse, N. Y., 6-11. Christy Bros.: Show: Kanfman, Tex. 3. Clark's, M. L., Circus: Corvinton, Tenn., 6; Riddley 7; Hickman, Ky., 8. Cole Bros.' Shows (Additional): Buford, Ga., 6; Austell 7; Douglasville 8; Tallapoosa 3. Downard's, Virge, Roeland Mals: (Majestic) Asheville, N. C., 30-Nov. 4. Empire Greater Shows, Wm. R. Harris, mgr. (Correction): (Fair) Sanford, N. C., 30-Nov. 4; (Fair) Smithfield 7-11. Famous Georgia Minstrels, Arthur Hockwald, mgr.: Jerome, Ga., 5; Glena Ferry 6; Nampa 7; Boise 8; Emmett 9; Caldwell 10. Favorites of the West: McKeesport, Pa., 2-4; Johnston 6-8; Pittsburg 9-11. Gilbert, R. A., Hypnotist: (American) Minneapolis 6-11. Gilbert's, Art. Revue: (Drake) Centerville, Ia., 30-Nov. 4; (Victory) Fairfield, 6-11. Gray Shows, Roy Gray, mgr.: Ferriday, La., 30-Nov. 4. Great Pacific Shows: (Fair) Branford, Fla., 30-Nov. 4; (Fair) Williston 6-11. Greater Alamo Shows: Terrell, Tex., 30-Nov. 4. Harrison Shows: LaGrange, Mo., 30-Nov. 4. Holtkamp, L. B., Expo. Shows: Dewar, Ok., 30-Nov. 4. Jolly Jesters, Six: (Rialto) Lincoln, Neb., 30-Nov. 4; (Rialto) Omaha 5-11. Latham & Ruby: (Wall) Fremont, Neb., 3-4; (Keith) N. Platte 6-8; (Empress) Ft. Collins, Col., 9-11. Littlejohn Shows: Bainbridge, Ga., 30-Nov. 4. Loos, J. George, Shows: Corpus Christi, Tex., 30-Nov. 4; Cuero 6-11. Merry Widow: Jackson, Miss., 2; Greenwood 3; Greenville 4; Clarksdale 6; Helena, Ark., 7; Hot Springs 8; Little Rock 9-10. Miller, A. B., Shows: Columbus, Ga., 30-Nov. 4. Montzell, Joe: (Lyric) Brookville, Ky., 30-Nov. 4. Nail, C. W., Shows: Gallion, La., 30-Nov. 4. Peggy O'Neil, John J. Justus, mgr.: Perry, Ia., 2; Tama 3; Belle Plaine 5; Sigourney 6; Ottumwa 7; Waterloo 8; Cedar Rapids 9; Savannah, Ill., 10. Rip, Matthew J., Shows: Smithfield, N. C., 30-Nov. 4. Roberts' United Shows: Blocton, Ala., 30-Nov. 4. Snapp Bros.' Shows: Santa Barbara, Calif., 30-Nov. 4. Texas Kid Shows: DeLeon, Tex., 30-Nov. 4. Voss Cald Shows, John F. Voss, mgr.: Good Pine, La., 30-Nov. 4; Jena 6-11. Wortham's World's Best Shows: Anstlin, Tex., 30-Nov. 4.

VERY ENTHUSIASTIC

Was Meeting of Showmen's League—Important Matters Discussed

One of the most enthusiastic and interesting meetings held in quite a long time by the Showmen's League of America took place at the club rooms in Chicago last Friday night, with Third Vice-President Harry G. Melville in the chair. Taking into consideration that so many of the members are still out on the road, the attendance was encouragingly good.

Several very important matters came up for discussion under "good and welfare", and with but two dissenting votes the body went on record for a recommendation to the Board of Governors to give the Ladies' Auxiliary an early hearing on the subject of a petition for a reduction of rent on its meeting room in the League's building at 117 North Clark street. While no formal action was taken in the shape of a vote, pro and con expressions of opinion were advanced on several other matters that seem calculated to work for a material increase of general interest in the organization and its home, and it is hoped that the ruling body, the Board of Governors, will take some early and definite action on them. These included a proposition to throw open to the members and visiting public as a reading, writing and reception room the front room on the third floor, at present reserved for the exclusive use of the Board of Governors; the introduction and use regularly of an appropriate ritual, membership initiation and initiation ceremony; means and methods for increased publicity to reach the showmen of the country and thereby awaken and stimulate a public interest now dangerously near the dormant stage. Custodian Tom Rankine struck what appears to be a practical as well as a popular chord when he suggested arrangements for the inauguration of pool and billiard tournaments to occupy the time and attention of the resident Chicago members during the winter and early spring months.

Regular monthly socials for the League and Ladies' Auxiliary members and their friends is another proposed innovation that met with a cordial reception. The first of these, scheduled for Halloween, under the personal direction of the veteran Col. F. J. Owens, is expected to give the "monthly socials" proposition a good start, after which it is thought the movement will gather increased interest as it grows in popular favor.

Some renewed activity along the line of a concerted effort to increase the membership this winter is another very important item that may be expected to come up for serious consideration and discussion at this current week's meeting. The consensus of every visiting opinion is that the League is the happy and fortunate possessor of one of the easiest and most generally inviting headquarters in Chicago and it is to let this be known to the best of non-membership showmen that some real early active energy is to be directed. A conspicuous illuminated sign of some attractive shape and design, to be constructed in public view on the outside front of the League building, is another improvement that very shortly will be made, if a movement which developed at the last meeting is not strangled in future executive session.

TITLE PROTECTION, BESIDES COPYRIGHT, AGAIN EMPHASIZED

(Continued from page 5)

tion could be taken against "The Girl From Greenwich Village", and the cause of the

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GENUINE CALIFORNIA FLAPPERS.....50c Each
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BILLIE CLARK'S BLUE RIBBON SHOWS WANT

For balance of season and winter Show, Shows and Concessions of all kinds. Weldon, N. C., week October 30th; Scotland Neck Armistice Celebration and Home-Coming, six days and nights, week of November 6th; Winton, N. C., Fair, week November 13th; Selma, N. C., week November 20th; Wilmington, N. C., Fair, week November 27th. We close at Wilmington and take out Ten-Car Show for the winter, and everybody is invited to join. Play Florida all winter. Mail and wires to BILLIE WINTER, as per route.

100% CAUCASIAN.

NO IMMORAL WOMEN.

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TEXAS BILL AIKEN, Manager.

New Ride, 5 clean Shows, 22 Concessions, Net High Dive. Featuring Balloon Ascension; 6vs drops from one bag. Moving in two X 25 Steel Cars and 37 Automobiles. Heading South. Now showing Sturgis, Ky. Central City and Paducah, Ky., following. WANT 8-piece Caucasian Band, one more Show, Ell Wheel, John on wire. And a few Concessions.

NO GAMBLING.

NOW 104 SOULS.

MELROY EXPOSITION SHOWS WANT FOR JENKINS, KY.

TEN DAYS, COMMENCING NOVEMBER 1, UNDER AUSPICES OF THE BASEBALL CLUB.

Everything working full time, and two paydays. Concessions of all kinds come on. You all know what Jenkins is. Shows that can get money and have their own outfit come on. South all winter. Address MELROY EXPOSITION SHOWS, Jenkins, Kentucky.

WANTED, FREAKS AND CURIOSITIES

Other Attractions for a good Museum. Now open. 236 South Main Street, Akron, Ohio.

EMPIRE GREATER SHOWS WANT FOR FIVE MORE FAIRS

Good Grand Show. Legitimate Concessions come on. No exclusive. Merry-Go-Round, and Ferris Wheel for 2 Shows. Join immediately. Mr. Mansfield Taylor and Mr. Mann, also Billy Brees, wire. Sanford, N. C., Fair this week; Smithfield, N. C., Fair to follow.

complaint was removed shortly after when the Gus. Hill offices changed the title of the show to "Bob McNutt" and closed the show a few weeks later. When "The Girl From Greenwich Village" played in Durham, N. C., several weeks ago Paul Whiteman, the famous orchestra leader and manager, notified William F. Freeland, manager of the Academy of Music in that city, that immediate action would be taken unless a change was made in the advertising, which is said to have stated that an orchestra with the show was a Paul Whiteman organization. Freeland immediately inserted an advertisement in a local paper over his own signature to the effect that the orchestra in question had nothing whatever to do with Paul Whiteman.

AIR OF MYSTERY SURROUNDS COLORED THEATER COMBINE

(Continued from page 5)

Cummings, at the head of the Managers' and Performers' Circuit, since last February. The article, as it appeared in The New Orleans States, followed and every city in the North and Central West, every city in the South and the larger cities of Missouri, Texas and Oklahoma.

"More than 3,500 performers will be given work by the company and acts will be furnished to between 60 and 80 theaters thruout the United States, the combined property furnished amusement by the syndicate being worth between \$10,000,000 and \$15,000,000. All of the theaters are Negro playhouses and the acts are those furnished by the biseface performers.

"The circuit will extend from Key West to Philadelphia on the Atlantic Coast and take in every city along the Atlantic Coast, as well as Detroit, Cleveland, Chicago and every city in the North and Central West, every city in the South and the larger cities of Missouri, Texas and Oklahoma.

"The circuit is furnishing more theaters than any other theater booking agency now in existence and Sam E. Reevin of Chattanooga, Tenn., is the booking agent. All of the acts are booked out of Chattanooga.

"Among some of those present at the meeting here which consolidated both circuits were: Sam E. Reevin, of Chattanooga; Milton Starr, of Nashville, Tenn., named general manager, who represented the Ohio, Pennsylvania and other Eastern theater owners; Charles B. Bailey, Atlanta, Ga.; E. L. Cummings, Pensacola, Fla.; H. J. Hurry, Birmingham, Ala.; A. Barrasso, Memphis, Tenn.; L. S. Boudreaux, Lyric, New Orleans; C. H. Turpin, St. Louis, Mo."

When the very first rumor of the reported combine reached The Billboard week before last, a telegram was immediately dispatched to Mr. Reevin, who 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. This denial appeared in the last issue of The Billboard. Then when a copy of The New Orleans States containing the article of the amalgamation was received last Thursday The Billboard sent the following letter to Mr. Reevin:

"We're puzzled here. Last week we wrote you about the rumored merger of the Cummings and T. O. B. A. interests, and you replied that there was no truth in it. A denial to this effect appears on page 13 of our current issue. Now comes a clipping that appeared in The New Orleans States, New Orleans, La., dated October 25, stating that the consolidation was executed in New Orleans the day previous, and that you were among those at the meeting. We are quoting below the article in full, and would appreciate a verification or denial of this by return mail so that we will have it in time for our next issue." (Here The New Orleans States article was quoted.) Mr. Reevin replied to this letter October 27:

"Yours of the 26th instant just received, and at the same time I also received a copy of The New Orleans States. I confess that both were a surprise to me. Upon my word, the information I gave you by wire last week was true and genuine. I have not seen Cummings, as stated in my wire, since last February, neither was I in New Orleans last week.

"I learned since wiring you last that Cummings suggested to Mr. Bennett, our president, that he turn over the two or three houses that he is still booking to the Theater Owners' Booking Association. Probably that article was based upon those rumors. I assure you that if anything has been done, I am unaware of it as yet. If a 'consolidation' as was stated in The New Orleans States was effected it certainly was without the knowledge of the Board of Directors, which, of course, is illegal and not binding."

Not feeling satisfied, The Billboard then wired Mr. Bennett October 29: "Is New Orleans States article about Negro theater consolidation true? Wire answer immediately." To this Mr. Bennett replied that afternoon: "Article published New Orleans States authentic. Withholding full information until papers are signed."

The puzzle is: How comes Mr. Reevin to be "in the dark" on the "consolidation" matter?

J. D. WILLIAMS RESIGNS FROM FIRST NATIONAL

(Continued from page 5)

per cent of the distributing company, a holding that is very valuable and which will have to be taken off his hands at practically his own price, according to an intimate friend of his.

Williams is already planning to embark in production on his own account and is busy on preliminaries and details of his organization.

Many of his friends acquainted with the strife and discord he has been contending with of late are raining congratulations upon him. There is no doubt at all but that he mani-

feats every symptom of ease and relief and none whatever of chagrin or bitterness.

FIRST NATIONAL TO CO-OPERATE

With Famous Players as Producer-Distributor—Rowland May Head New Policy—Interesting Changes Expected

At the hour of going to press the directors of the First National are still in session. Despite the efforts made by a representative of The Billboard to obtain a statement from the officials of the company, no definite announcement has been given out as a result of the meeting which has continued for a number of days.

Rumors of important changes in the First National, which controls a large proportion of film theaters, have been in the air for many weeks. During the annual meeting of directors at the headquarters of the concern in West Forty-eighth Street, New York City, a whisper leaked out that Richard A. Rowland would be elected president. This but coincides with the report that has been circulating for some time that the former president of Metro would head the new policy to be inaugurated by First National.

First National always has been a distributing channel, but from present indications it looks as if the organization intended to enter the producing field with Mr. Rowland as director-general, thus competing with other large concerns, such as Famous Players-Lasky, Universal and Goldwyn. It is said that four producing companies are now in the formative stage.

The primary object is to supply a number of theaters controlled by First National with sufficient pictures and save the National franchise holder from seeking other product in the independent market. Other changes and a general reorganization are scheduled to occur in the First National organization. In case of a complete reorganization it is reported that J. D. Williams, manager of First National and long associated with that company in developing its progress, may leave and form an organization of his own. But this report has been denied by Mr. Williams.

Those who attended the meeting and are still in session at the hour of this writing were: Robert Lieber, Indianapolis, president; Harry O. Schwalbe, Philadelphia, secretary and treasurer; Colonel Fred Levy, Louisville; N. H. Gordon, Boston; J. B. Clarke, Pittsburg; A. H. Blank, Des Moines; Moe Mark, New York; Samuel Katz, Chicago; E. V. Richards, Jr., New Orleans, and J. H. Rubin, Minneapolis.

MUSICAL MUSINGS

(Continued from page 43)

the mellow resonance of the master violins." He refused to divulge the name of the wood. Jacobson is a native of Sweden and has conducted a little shop in Moorhead for the last four years.

Members of Monahan Post American Legion Band, which won first prize over a large band in the recent band contest of the American Legion convention in New Orleans, were given a royal welcome upon their return to Sioux City, Ia., their home town. The band received a cash prize of \$1,000, a loving cup from C. C. Conn, Ltd., valued at \$600, and a snare drum set from the Leedy Mfg. Co. In addition the leader was presented with a jeweled cornet from the Conn company. The Garret Cochran Post Band, of Pennsylvania, won second prize. The Racine (Wis.) Post won first prize in the drum corps contest with the Handford (Ia.) Post second.

The Sherwoods' Tantalizin' Band will close a twenty weeks' run at the Kinema Theater, Los Angeles, November 24. Prior to this engagement the novelty aggregation played a twenty weeks' contract at Loew's State Theater, Cleveland, O. The jump from the Forest City to sunny Los Angeles was made by motor in two weeks. Bob and Gayle Sherwood believe that the engagements of their orchestra at two of the best theaters in the country is a record for a jazz band. Various members of the orchestra, it is said, have bought homes in the Golden State. After the Kinema engagement the band will either shift to San Francisco or accept an offer for a lengthy appearance in Hawaii.

The Syracuse (Kan.) Cowboy Band lines up with O. F. Bosh, Edward Cory, Clat Buck and Billy Howard on cornets; T. G. Howard and Geo. Tieperman, trombones; Chas. Reid, Chet Darr and Raymond Stone, clarinets; Carl Paulson and G. W. Whitcomb, horns; K. O. Brown and Vint Beannon, basses; M. P. Dougherty, baritone, and Frank Vaughn and Billy Harris, drums. The band is more than a year old and some of its members are ex-troopers who have taken up home-stands or are working on ranches in and around Syracuse and know of no better way to put in their idle time. By playing fair and round-up dates in that section the ex-troopers shake off symptoms of the "wanderin' fever". The band put in a pleasant and profitable week recently at the International Wheat Show in Wichita, and occasioned a meeting with windjammers on the Brundage Shows. Billy Howard is director of the cowboy outfit, which is said to have a good repertoire of standard and popular music.

OFF THE RECORD

(Continued from page 36)

my grandparents also born Americans. I quite realize that this is not of overwhelming importance to you, or your dramatic critic—but I am afraid I have an objection to being labeled English."

I apologize! But how was I to know? Miss Bourbon certainly speaks unlike any homebred I have encountered in my theater junkies. I was firmly convinced that she was a bona-fide Britisher and that most of the other members of the company were just bad American imitations putting on dog. However, I apologize sincerely for the blunder. It shows you can't take things for granted, Miss Bourbon, for example, calls me a "critic". Pardon me! I am a reporter of plays, and, I fear, a sorry one. For Miss Bourbon says the line of De Levis' which I quoted in my review was not "My race were kings," etc., as I printed it, but instead: "My race was old when you were all savages." Many thanks! The only explanation I can give is that the Irish in me will get the better of the Jewish at times.

NEW PLAYS

(Continued from page 37)

which have real life in them. Onree is a windbag. Mr. Warwick is also a solid reality. Challenge is supposed to be a creature whose attraction for Helene lies in his lure of unusualness. Mr. Warwick looks physically as if he was quite capable of walloping Helene on the jaw and dragging her off with him. And that in itself is unusual on our emasculated rostrum. But Helene was a French woman, not a reporter of things theatrical. The personal following of the three players will probably make the venture a financial success. Nothing could make "To Love" anything but a play appealing primarily and completely to the sticky sentimentalists. It adds nothing to life, liberty and the pursuit of happiness. But it will please the ladies, thank you!—PATTERSON JAMES.

THE PLAYHOUSE, NEW YORK
Beginning Monday Evening, October 16, 1922

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—Presents—

"SWIFTY"

—with—

HALE HAMILTON

A Comedy in Three Acts

By John Peter Tooney and Walter C. Percival

Jefferson Proctor.....William Holden
Chauffeur.....Elmer Nicholls
Milton.....Robert Ayrton
Swiftly Morgan.....Hale Hamilton
Tom Proctor.....Humphrey Bogart
Mrs. Kimball.....Grace Goodall
Helen Kimball.....Helen Scott
Miriam Proctor.....Frances Howard
Alice.....Margaret Mosler
First Detective.....Guy Hittner
Second Detective.....John O. Hewitt

It would be a waste of time to seriously consider "Swiftly" from the observation post of construction or reality. It is obviously intended to be a play of the theater with an occasional glance in the direction of the box-office. Neither of the authors (or both of them) would probably combat the statement that the life has been squeezed out of the story in order that a drama might be produced.

It is quite true that country girls have been seduced by city youths and that they have come to the metropolises to have the seducer "do the right thing" by them. It is even possible that the ruined girl's brother could be a retired middleweight champion. There is nothing intrinsically impossible in letting him also be the physical director of the seducer. He might even consider it part of his duties as trainer to meet the girl in trouble and square things for his employer. He might do so thinking she was a con-

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But what is most important is the disparity in the cases of the two girls. Apparently the country lass was a real innocent who had a mean trick played on her. The city flapper, thanks to the explicitness of the playwrights, knows just exactly what she is doing when she is invited to run away with her brother's trainer. She is quite prepared for anything that may follow, and says so in so many words. One is led to think from her actions thruout the play that being led astray by an ex-champ is something to be anticipated with considerable interest. Is it any wonder that the inevitable result of all this is emptiness and weariness of spirit in the onlookers?

Hale Hamilton, as Swiftly, is personable and pleasant. But he never suggests for an instant the prize-fighter. His emotion, upon discovering that his sister had been ruined, was about as impressive in its depth as would be that displayed by two English gentlemen, brothers who met on the street after they had not seen each other for twenty years. He played agreeably the comedy scenes which did not fit into the play at all. Frances Howard gave a perky characterization of the all-pervading stage flapper, and Grace Goodall was amusing as a scrambled-brained society matron. William Holden as the fierce father of the seducer smoked fat cigars, ordered his scapegrace son into the library with great determination and was unaffected in his playing. The rest of the company was palpably selected by Wm. A. Brady.—PATTERSON JAMES.

"GREATNESS"

Supplies Capital Entertainment, The Critics Pan It

"GREATNESS"—A play by Zoe Akins, presented at the Olympic Theater, Chicago, October 23, with Jobyna Howland in the leading role, under the management of the Charles Frohman Company.

THE CAST

Kitty Mulberry.....Lizale McCall
Steven Tilterton.....Cyril Keightley
Walter Prescott.....Stanley Howlett
Brava Canara.....Jobyna Howland
Raymond Tilterton.....Percy Helton
Inez.....Beth Varden
Sascha Bloch.....Georges Renavert
Count Houdonyl-Bloch.....Paul Porcasi

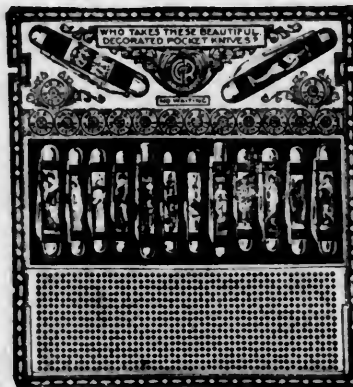
"GREATNESS"

Zoe Akins departed from the usual run of ideas in writing this play for Miss Howland. She created for the leading role a prima donna emerging from the wilds of Texas, where she was known as the Texas Nightingale. Accompanying her on her rise to fame and fortune were various husbands, each of whom aided in her flight skyward until he served his purpose and each was then cast aside. As she attains the age where backsliding is inevitable, she meets one of the castoffs, Steven Tilterton, who has been true to her memory in these twenty years. She confides to him that six months after their separation she gave birth to a son, Raymond Tilterton, about whom she is greatly concerned, and who needs the stern guidance of a father's hand.

Two failings of the son need especial attention, one his infatuation for a dumbbell baby vamp, Inez, and the other his opposition to his mother's next projected marriage with a genius fiddler, Sascha Bloch. His saving grace, if it be a saving one, is that he writes poetry fluently. Steven, being an author and bookworm, is enraptured with the idea of a son who has literary leanings, and during the three acts tries to reform him in vain, and the curtain rings down at the close of the third act with the Madame Canara having discarded the soulful-eyed fiddler, the son left to his own pursuits with the baby vamp, and Steven and the Madame well along the way towards a remating of temperamental souls.

There are scattered ends of the story which might be improved upon. Indeed it is a matter of debate whether the authoress has truthfully depicted the prima donna character, whether she has properly disposed of the troublesome son at the finish, whether she has given suitable opportunity for development of such interesting characters as the fiddler's dad, Count Houdonyl-Bloch. Walter Prescott seems to exist for no purpose at all except to carry along a little dialog which someone must give. But the fact remains that "Greatness" supplies capital entertainment, some remarkably fine acting, and is well mounted and staged. As drama it does not qualify 100 per cent, but as thoroughly satisfactory entertainment it does. Miss Howland bestows a sympathetic rendition which displays amazing versatility of style, capacity for pungent, bouyant fun and a world

(Continued on page 118)



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fidence queen and he would get an awful shock when he discovered that his own sister was the girl he was to fix. A retired middleweight champion might thirst for revenge. He might even contemplate seducing the sister of the seducer who seduced his sister. He might change his mind at the last minute and spend the night with his sister's seducer's sister on a bench in the park. Everything might be straightened out at the finish by the seducer doing the right thing by the pugilist's sister and the pugilist doing the right thing by the seducer's sister. But—

It is not reasonable to ask an audience to sympathize with a pug who

starts out to be the squarer for his pupil in a malodorous crisis without saying a word to the gentleman in the case that he hasn't played fair with the girl.

Nor is it natural for the seducer, when taken to task in the last act by the pug, not to say: "Why you big hunk of cauliflower, where do you get off to pull that holy roller stuff on me? You were willing to fix everything when you thought the girl concerned was some other jane. You dirty big bum, if you don't get out of here I'll report you to the State Boxing Commission and they'll take your championship away from you even if it is twenty years old."



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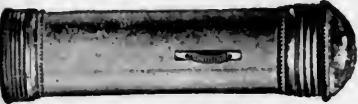
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A. M. NASSER IN CINCINNATI

His Son Launches Caravan After Metropolitan Closes

A. M. Nasser, proprietor and manager of the Metropolitan Shows, visited his home in Cincinnati during last week and while in the city called on several departments in The Billboard building.

Mr. Nasser stated that he had brought his shows' season to a close and that the majority of the equipment had been placed in winter quarters at Charleston, W. Va. He also said that he wouldn't be a bit backward about stating facts, that the season was far below standard as to profit and that it lacked a great deal of being very successful from a financial standpoint. However, his conversation was not filled with pessimistic sentiment. On the other hand, he energetically informed that he will augment his organization, as to personnel and attractions, for an early spring opening and looks forward to a much better season in 1923.

With the closing of the Metropolitan Shows, Mr. Nasser's son, Mel., is heading a smaller organization to play South all winter and captioned the Melroy Exposition Shows, included in the dates to be played is a ten-day engagement under the auspices of the Baseball Club at Jenkins, Ky., commencing November 1. Mr. Nasser will accompany his son's show in a somewhat advisory capacity.

UNKNOWN AT POST OFFICE

Regarding an ad of the "Simplex Radio Co., Dept. 803, Indianapolis, Ind.," which appeared in the October 7 issue, H. M. Cox, of the sales department of the Saint Louis Art Company, writes that ten days after sending an order for a sample dozen of the sets he wrote the firm doing the advertising a second letter, but received no reply. He later wrote the postmaster at Indianapolis regarding the disposition of the mail, and was advised (Mr. Cox enclosed the postmaster's letter) that there was a quantity of mail at the Indianapolis office for the "Simplex Radio Co.," which was unclaimed for and that the company was unknown to the office. Mr. Cox's order was returned to him and he suggests that any others having sent correspondence to the "Simplex Radio Co.," as above mentioned, and not getting desired results, write the postmaster at Indianapolis concerning their letters.

HINKLE ADDS TO WILD WEST

Statesboro, Ga., Oct. 27.—Milt Hinkle has enlarged his Circle Dot Ranch Wild West with the Zeidman & Pollie Shows considerably of late, having purchased several steers from California Frank Hadley, also two more buffalo and six bucking horses.

Several cowboys have been added to the personnel, among them being Joe Coker (better known as Wolf City Joe) and Tom Hitt. The latter is at present in a hospital, having been "knocked out" by one of Mr. Hinkle's steers, and has not at this writing regained consciousness.

"GREATNESS"

(Continued from page 112)

of vitality. Cyril Keightley pursues an event-doped men interesting for the things he does not do, and Peter Heiton, as the son, runs the co-stars a close race for honors. The other roles are well cast. It is easily among the likely developments that "Greatness" will overcome the panning the various local critics gave the premiere and project its distinctiveness of atmosphere and human interest into a protracted run. Many worse plays have survived with vastly inferior acting. Studied from the audience viewpoint, it provides two hours of thoroly pleasing entertainment, well acted, well set, well dressed and enthusiastically received, as attested by some twenty-five curtains during the evening. Time of action two hours and twelve minutes.—LOUIS O. RUNNER.

COMMENT

O. L. Hall in The Journal—"A futile effort. It never carries conviction."

Charles Collins in The Post—"Thoroly demonstrated itself as a pretentious ineptitude. It is a thin story."

Ashton Stevens in The Herald—"It has words but no drama. No situations. No climaxes."

Amy Leslie in The News—"A two dimension evening of yawns. Hazy dream of words."

Sheppard Butler in The Tribune—"In this instance missed the mark. 'Greatness' talks interestingly. Even absorbingly. But it lacks that which propels a play."



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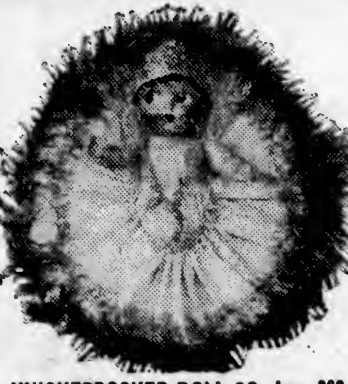
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 20—35c Boxes,
 10—75c Boxes,
 1—\$1.25 Boxes,
 1—\$2.00 Boxes,
 1—\$5.00 Box.
Price \$12.50
BRINGS IN \$50.00

FOR SALE BY
The Saint Louis
CHOCOLATE COMPANY
 ST. LOUIS, MO., U. S. A.
410 N. 23RD ST.
OR THE FOLLOWING JOBBERS

ST. LOUIS, MO.,
 St. Louis Chocolate Co.
 410 N. 23d St.

CHICAGO,
 Premium Supply Co.,
 171 N. Wall St.

PITTSBURGH, PA.,
 Vixen & Pearman,
 625 Penn. Ave.

NEW YORK,
 Aluminum Sales Co.,
 8667 107th St.,
 Richmond Hill, L. I.
 Phone. 3179-N.

CEDAR RAPIDS, IA.,
 Iowa Novelty Co.,
 516 Mullin Bldg.

KANSAS CITY, MO.,
 Western Show Prod. Co.,
 515 Delaware St.

CHICAGO
 N. Shura Co.,
 Madison and Franklin.

MILWAUKEE, WIS.,
 Minute Supply Co.,
 2001 Villet St.

LOUISVILLE, KY.,
 The Beverly Co.,
 220 W. Main St.

HUNTINGTON, W. VA.,
 Bates Bros.,
 Cor. 20th St. and 5th Ave.

LA CROSSE, WIS.,
 Iowa Novelty Co.

TERRE HAUTE, IND.,
 Levin Bros.



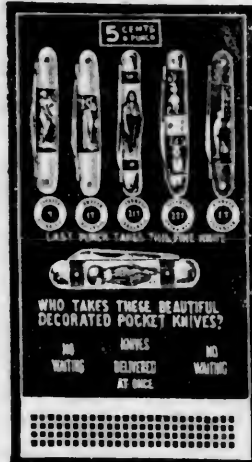
MAKE \$100 PER WEEK

From Now Until Xmas Selling BALL TRADE BOARDS
 The most fascinating and quickest repeating counter game on earth. Will outsell anything and everything in salesboards for the next three months.
 Sell to Merchants for \$2.00 each. Merchants' clear profit, \$13.00. Quantity price to agents and jobbers, \$1.00 each. Transportation charges prepaid in lots of twelve or more.
 Send for descriptive circular, or better still, send \$12.00 for trial dozen. Charges prepaid.
ARTHUR WOOD & COMPANY,
 219 Market Street, - ST. LOUIS, MO.

TOY BALLOONS, Novelties, Specialties, Etc.

We specialize in Advertising Balloons. Your name and ad printed on No. 70 large, round, assorted color balloons and shipped same day order is received, for \$21.50 PER 1,000.
 No. 70 Heavy Round Balloons, Per Gross, \$ 2.25
 No. 75 Extra Heavy Transparent Gas Balloons, Per Gross, 3.00
 No. 75 Extra Heavy Gas Balloons, Two-Color, with Flags, Stars, Uncle Sam, etc. Per Gross, 3.50
 Billy-Goat Whiskers, the new Novelty Balloon, Sample Doz., 80c; per Gross, 9.00
 Deal with us and get prompt service. Orders filled same day as received. Send for new Catalog. IT IS FREE. 25% cash with all orders, balance C. O. D.
M. K. BRODY
 1118-1120 S. Halsted Street, CHICAGO, ILLINOIS

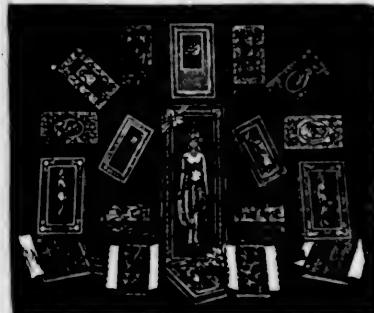
Watch Them Try To Imitate



5—Double Silver Bolstered Photo Handle Knives, brass lined, 2 blades.
1—Large Jack Photo Handle Knife, 2 blades, brass lined, for last punch.
 On a 200-Hole Board. When sold at 5c brings in \$10.00.
No. P938—Complete - \$2.50
No. P939—10 Photo Handle Knives and 1 Large Jack Photo Handle Knife.
 On a 400-Hole Board. When sold brings in \$20.00.
Complete for - - - \$4.25

Send for our big Catalogue of Novelties, Jewelry, Watches, Knives and Salesboards, and see how much you can save.
 25% with order, balance C. O. D. Send for our new Catalogue, just out.
HECHT, COHEN & CO., 201-203-205 W. Madison St., Chicago, Ill.

25 BOXES AND SALESBOARD, \$5.95



25 Boxes and 600-Hole Salesboard \$5.95
 1—\$5.00 Box Cherries and Cherries for last Punch.
 2—75c Boxes Chocolates.
 1—4c Boxes Chocolates.
 2—40c Boxes Chocolates.
 10—Boxes Maraschino Cherries.

All made with the Famous Hecht Chocolate Coating, fine cream and cherry centers, and a 600-Hole Salesboard, when sold brings in \$30.00
Special No. P42 1/2, each \$5.95
 assortment in carton,

SPECIAL

For Store Trade POWHATAN INDIAN CHIEF LAMP



Pointed in natural colors, 36 inches high. Ready for use. With Socket, Plug and 7 ft. of Cord, without shades.
\$18.00 per Doz.
 With Parchment Shade, Indian Design, \$24.00 per Dozen.
 With Fancy Scalloped Silk Fringed Shade, \$28.00 per Dozen.
 With Fancy Chenille Fringe, 12-in. Silk Shade, \$36.00 per Dozen.
FLAPPER STYLE PLUMES, made of genuine Ostrich Feathers, 50c Each.
CALIFORNIA DOLLS, \$30.00 per 100.
CALIFORNIA LAMP DOLLS, \$60.00 per 100.
13-IN. TINSEL SHADES, with dresses to match, complete for Lamp Dolls, \$35.00 per 100.
BEST QUALITY TINSEL HOOP DRESSES, \$10.00 per 100.
 Send for Free Catalogue. No delays in shipments. Export packing. First-class work. One-third deposit with order, balance C. O. D.

PACINI & BERNI
 Telephone, Monroe 1204.
 1106 W. Randolph Street, Chicago, Ill.

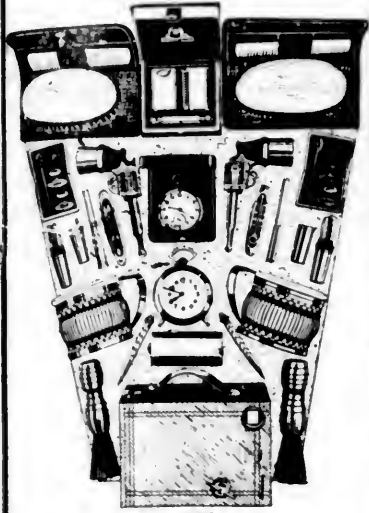
HOSIERY—PROFIT

The kind that sell three pairs for \$5.00 at \$10.25 per Dozen, F. O. B. Boston, Mass. This hose is made of the finest Art and Tram Silk, in all colors. They are fashioned, marked and packed three in a box. Sample Box, \$3.00, prepaid. Men's, same quality, \$6.75 per Dozen. Sample Box, 3 Pairs, \$4.00. This Hosiery will stand the sea test.
LAETUS MILLS, Box 1356 B, Boston, Mass.
FLAPPER HOSE Silk and Wool, black brown mixture, \$2.50 per Pair, 3 Pairs, in Box, \$7.00. State size and color wanted.
 J. FOUNTAINE, 62 Delaware Ave., Buffalo, N. Y.

HARRISON COUNTY FREE FAIR

GULFPQT, MISS., Nov. 7 to 11, Inc. For Sale—Concession space, no exclusives. All legitimate merchandise wheels and concessions will operate. No percentage or strong games permitted. Every day a big one. Address **GLENN FLEMING, Secretary.**

STOP!



NO. V 90.

RIGHT HERE FOR YOUR SALESBOARD PREMIUM ASSORTMENTS.

Why waste your time and money hunting any further, when you can obtain with a Real Live Agent, that KNOWS HOW?

If you have not already taken advantage of the many new making propositions I have been constantly showing you, then for the LOVE OF PROFIT grab an "A" to this one.

CRACKER-JACK 21 PREMIUM ASSORTMENT with a fine lot of high-grade articles, such as Eastman Camera, Men's Jeweled Watch, Disk Clock, Safety Razor, Traveling Brush, etc., etc. All mounted on beautiful Velvet Display Pad, complete with a 1,000-Hole Fortune Telling Salesboard.

Price, \$12.90
UNBELIEVABLE VALUE
25% with C. O. D. Orders

If you are a GENUINE SALESBOARD JOBBER OR OPERATOR, we request that you write for our New Salesboard Assortment Catalogue, just out of the press, showing a most complete line of the best sellers in the country.

Unusually seekers and catalogue hunters. \$300 of
LIPAULT COMPANY
Dept. B, 1028 Arch Street, PHILADELPHIA
Watch Our Competitor: Try To Imitate.

EARN \$50 A DAY!

MEN'S GAS-MASK

Goodyear Raincoats

Made of better grade diagonal bombazine, rubberized to a pure Indian rubber. Every coat has our Goodyear Guarantee Label. Shipments made promptly from our factory.
\$1.90 EACH
IN DOZEN OR GROSS LOTS.....



20% on deposit, balance C. O. D.
Individual sample sent upon receipt of \$2.00.
Send Money Order or Certified Check.

GOODYEAR RUBBER MFG. CO.

Dept. C-F, 34 EAST 9th STREET, NEW YORK CITY
AGENTS WANTED (Write for Price Lists)

50 NEW DESIGNS



WESTERN ART LEATHER CO., P. O. Box 484, Taber Opera Building, Denver, Colorado.

PILLOWS

\$9.80 WITHOUT SALESBOARDS, DOZ. Free Circular—Quantity Prices.

BIG HIT IN SALESBOARDS

ALL PRIZES SHOWN IN COLORS ON EACH BOARD.

600-Hole Board, 8 Pillows..... \$ 8.00

800-Hole Board, 12 Pillows..... 11.50

1000-Hole Board, 12 Pillows..... 12.50

1000-Hole Board, 16 Pillows..... 15.00

1000-Hole Board, 21 Prizes: 10 Pillows, 36 Pennants, 24 Balls, 1 Leather Pillow for last punch. 20.00

With Genuine Leather Pillow for last punch. \$2.25

Belongs \$9.00. Only \$2.25

BUY DIRECT FROM MANUFACTURER.

We ship same day order is received. For quick action wire money with order. 25% deposit required, balance C. O. D.

See our DOUBLE AMOUNT PRIZE BOARDS. with Leather Pillow for last punch.

BALLOONS

CANES, KNIVES, NOVELTIES

- Jazz Song Whistles, Per Dozen..... \$ 2.00
- Jazz Rag Whistles, Per 100..... 4.00
- No 50 Air Balloons, Per Gross..... 1.75
- No 60 Air Balloons, Per Gross..... 2.50
- No 60 Gas Balloons, Per Gross..... 2.75
- No 70 Gas Balloons, Per Gross..... 3.00
- No 75 Air Ship Balloons, Per Gross..... 3.00
- Drum Fliz Balloons, Per Gross..... 8.00
- Large Broadway Chicken Squawker, Per Gross..... 13.00
- Small Broadway Chicken Squawker, Per Gross..... 8.00
- Advertising Balloons, 500 Lots..... 15.00
- 100 Assn. Knives for Knife Racks, \$4.00, \$5.00, 9.00
- 100 Assn. Canees for Cane Racks, \$5.00, \$7.50, 10.00
- Best Thing Birds, with sticks, Per Gross..... 6.00
- No 8 Return Balls, threaded, Per Gross..... 3.25
- No 5 Return Balls, threaded, Per Gross..... 4.50
- No 10 Return Balls, taped, Per Gross..... 7.20
- Out Cheering Gum, 100 Packages..... 1.00
- 23 inch R. W. & B. Parasols, Per Dozen..... 4.00
- Bay Back Race Balls, Per Dozen..... 1.00
- Carved Slippers, R. W. & B. Per Gross..... 3.00
- No 60 Jap Blow Outs, Per Gross..... 2.00
- Novelty Dish Pencils, Per Gross..... 2.00
- Jap Cast Para, Per Gross..... 2.00
- Tongue and Eye Balls, Per Gross..... 9.00

CATALOGUE FREE. NO FREE SAMPLES
TERMS: Half Deposit. No personal checks accepted
All Goods sold F. O. B. Cleveland.

NEWMAN MFG. CO.,

641 and 647 Woodland Ave., CLEVELAND, OHIO

Silverware, Balloons, Novelties, Slum

- NO. 70 TRANSPARENT GAS BALLOONS, Fresh Stock..... \$3.00 Gross
 - Long Cozy Island Tinklers, Gross..... \$2.75
 - 3 inch Tin Horn, Bell End, Gross..... 4.50
 - 12 inch Tin Horn, Bell End, Gross..... 7.20
 - 1 1/2 inch Bell End Tray with handle, stamped..... 1.25
 - Shower Plate, Each..... 1.25
 - 6 Piece Plate 3 Piece Carving Set, Each..... 1.35
 - 8 PIECE GOLD-LINED FRUIT BOWL, Each..... 1.95
- INTERMEDIATES
- First Quality Serving Pieces, Per Dozen..... \$4.50
 - Margarine Jars, with silver-plated top, Per Dozen..... 4.50
 - 8 inch Top Salt and Pepper Shakers, Per Dozen Sets..... 4.50

WE HAVE A FULL LINE OF SILVERWARE. COME IN AND LOOK THE LINE OVER.
23 inch BELL END TRAY WITH BELL BALANCE C. O. D. WRITE FOR PRICE LIST.

MIDWAY NOVELTY CO., Jobbers,
201 - 114 ST., KANSAS CITY, MO.

WANTED Exclusive Territory Distributors
For a new and interesting Tally Kettle Corn Popper. Name to be wanted. High-class proposition. Big money for the men. TALLEY MFG CO 1317-19 11th St. St. Louis, Missouri.

SAY "I SAW IT IN THE BILLBOARD."

OSTRICH PLUME

45c Shade and Dress 45c

Electric Dolls
52 1/2c NO SHADE OR DRESS 52 1/2c
40 to Case

Plume Lamps Complete
95 cents AS ILLUSTRATED
Packed 40 to Case

CALIFORNIA CURL DOLLS, 30c. Packed 50 to Case
TINSEL HOOP DRESS, 8c.

IMPORTANT!—No Shipments Made Without 1/2 Deposit, Balance C.O.D.
(Latest Circular gladly mailed on request.)

MIDWEST HAIR DOLL FACTORY

A. N. RICE, Sole Owner
1621-24 Locust, KANSAS CITY, MO.

HERE IS A NEW PROPOSITION

GENUINE GERMAN MUNICIPAL BONDS

These bonds are guaranteed by German Savings Banks, and may prove a wonderful investment. You can sell these to anybody as a sound investment with big profits to yourself.

1,000-Mark Bond, pre-war value, \$230.00 each. The price to you for a 1,000-Mark Bond today is \$1.25 each.

Send \$1.25 for sample Bond, prepaid.

QUANTITY PRICE:
In 25 lots, \$1.25 each; In 50 lots, \$1.15 each; In 100 lots, \$1.00 each.

FREEDMAN & HAAS, 200 Broadway, NEW YORK CITY.

THE AUTOMATIC FISH POND

will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our star wheels to select from. We also paint wheels to order.

AUTOMATIC FISHPOND CO.,
2014 Adams St., Toledo, O.

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

20% Discount

On Orders Amounting to \$50 or More at One Shipment

YOUR AD HERE	100 Holes	..... \$0.15
	200 "	..... .25
	300 "	..... .30
	400 "	..... .35
	500 "	..... .38
	600 "	..... .40
	700 "	..... .45
	800 "	..... .51
	1,000 "	..... .65
	1,500 "	..... .80
	2,000 "	..... 1.05
	2,500 "	..... 1.30
	3,000 "	..... 1.55
	3,600 "	..... 1.85
	4,000 "	..... 2.03

Smallest Boards Made. Guaranteed Perfect.

Free Labels printed in two colors, either 5c or 10c, to fit all Boards from 1,500 holes up, carried in stock, and packed with your order when requested.

Base Ball Boards, Put and Take Boards, Poker Hand Boards, Checked and Sectioned Boards. Prices and full description on application. Our Boards are all HAND-FILLED—no two filled alike—and the price is no higher than the machine-filled kind. Samples free to rated concerns.

Add 50c to orders amounting to less than \$5.00 to cover cost of handling small orders. All orders amounting to less than \$10.00 must be accompanied by Money Order for full amount. Order from this ad. These are our best prices for one Board of a shipment.

Buck-Board Mfg. Co.

3716 Milwaukee Ave., Chicago
CLIP THIS AD and paste it in the back of your ledger or where you can find it when you are in need of boards.

\$1,860.40

in 60 days

Made by four box ball bowling alleys in town of 5,000 population. This shows the possibilities of this marvelous new bowling alley. People are doing as well. The game is fascinating. Everyone is going to this business for yourself and make these big profits. Little money required. We help you start.

Box Ball Bowling Pays Big Profits
Big profits. Small expense. No pin boys, no helpers, alleys are automatically operated. Games are played fast, no delays, quicker profits, quickly installed. Start in a vacant store room.

Boxball is better than bowling, costs less than half to install. Great game for bankers, lawyers, merchants, doctors, clerks—men and women, too. Fun, excitement.

Pay as you earn. Reasonable down payment starts you on the opportunity of your lifetime. Get in on this wonderful proposition now and soon be independent. Write today.



HOLCOMB & HOKE MFG. CO.
3104 Van Buren St. Indianapolis, Ind.

PUT AND TAKE BOARDS

35c EACH IN LOTS OF 25
Sample Special at 35c Prepaid

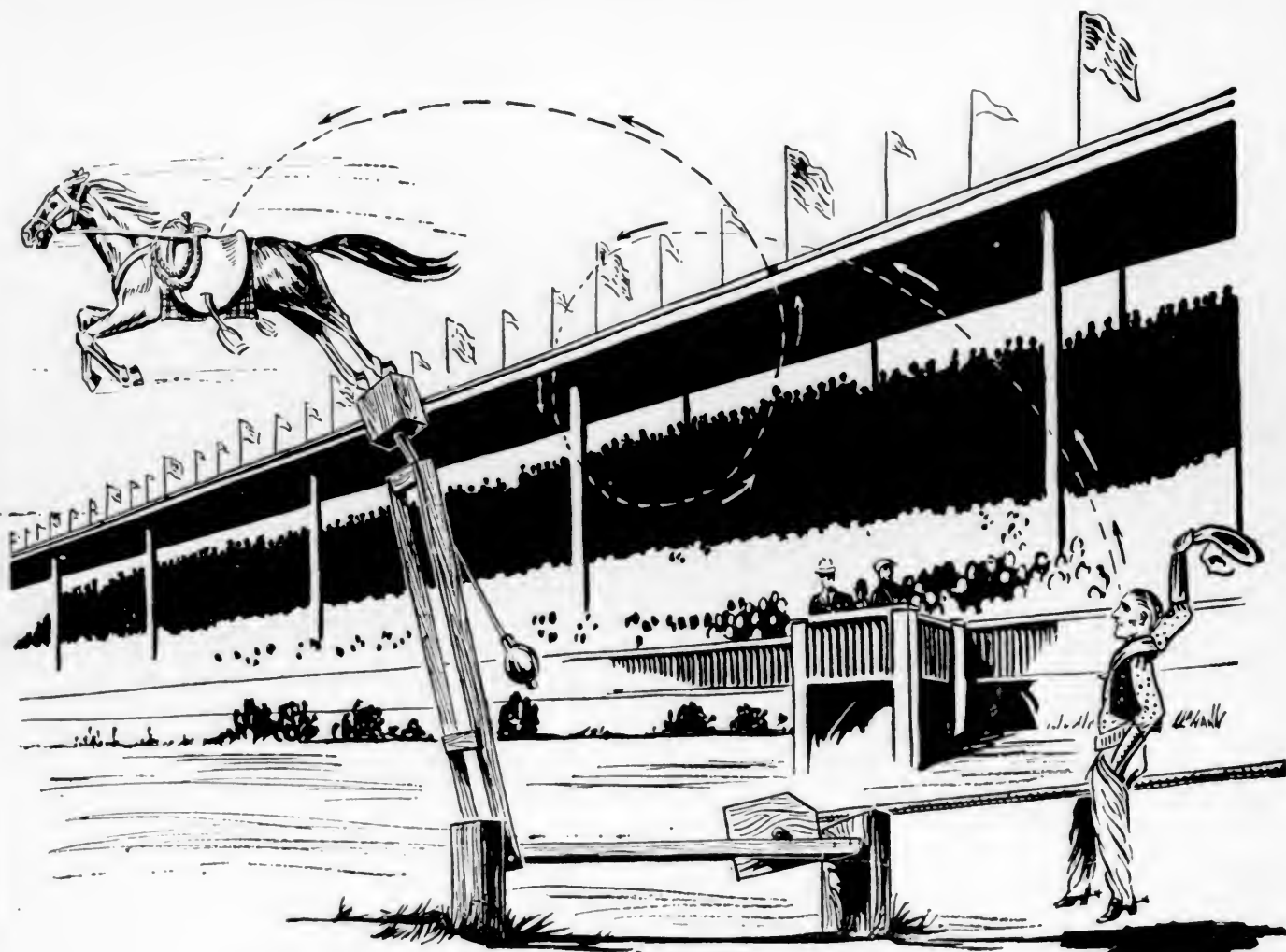
Here's a real fortune maker for jobbers, salesmen and operators. Flashy three-color front. Every other hole a winner. "Puts" run from 5c to 20c. "Takes" from 5c to \$1. Sooner or later you'll sell this one exclusively. Poker Boards only \$5 per dozen. Complete catalog of full line and descriptive circulars free. Write today.

FIELD PAPER PRODUCTS CO.
PEORIA, ILLINOIS

EVERYONE'S VARIETY

The title of "Australian Variety and The Show World" has been changed to the foregoing. New capital and new blood incorporated and a new and wide policy adopted. It will continue to cover Motion Pictures, Vaudeville, Drama, Circus, Fairs and Chautauques in a trade paper way. The advertising rates remain unchanged. All communications should be addressed to MARTIN C. BRENNAN, Editor, 114 Castlereagh St., Sydney, Australia.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP
Address SICKING MFG CO., 1931 Freeman Ave. Cincinnati, Ohio.



“HIBRU”

World's Champion Rough Rider and Acrobatic Cowboy!

DEFIES ALL THE LAWS OF GRAVITATION!

THE SENSATION OF THE AGE!

A spirited horse and a hard-boiled rider. Cowboy makes enormous LEAP THRU SPACE to back of rearing, charging Bronco! AND HE NEVER MISSES! Turns a complete somersault midway in the air before landing on horse's back.

A NERVE-RACKING, DEATH-DEFYING FEAT!

A RIOT!

A KNOCKOUT!

Will be the fastest selling novelty for DEMONSTRATORS, WINDOW WORKERS and STREETMEN that was ever created!

PRICE, \$4.80 PER DOZEN

SAMPLE, 50c

With the exception of samples no lots of less than 10 dozen sold.

25 per cent required with order, balance C. O. D.

UNIVERSAL THEATRES CONCESSION COMPANY

26 and 28 North Franklin St.

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BROOKLYN, N. Y.