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DECEMBER 16TH 1922



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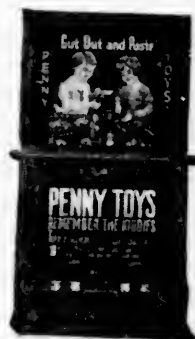
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MARK TWAIN AND THE THEATER

By Brander Matthews

I
MARK TWAIN was a born story teller, he was a born actor, he was not affrighted by the idea of facing an audience, he was fond of the theater, he lived in a time when the drama was regaining its proud position in our literature and when men of letters who had begun as novelists were turning playwrights. Why is it that he did not leave us even one play worthy to be set by the side of the "Adventures of Huckleberry Finn"? Why is it that the only piece of his which was successful on the stage is a poor thing not wholly his own? Why is it that he did not persevere in playwrighting as did his fellow humorists, George Bernard Shaw and George Ade, and his fellow story tellers, James M. Barrie and Booth Tarkington?



Brander Matthews

These are questions which must have occurred to not a few of his admirers, and they are questions to which it is not easy to find an immediate answer. Yet there must be an explanation of some sort for this puzzling fact, and there may be profit in trying to discover it. Even if the answer shall prove to be incomplete and unsatisfactory, the inquiry is worth while for its own sake.

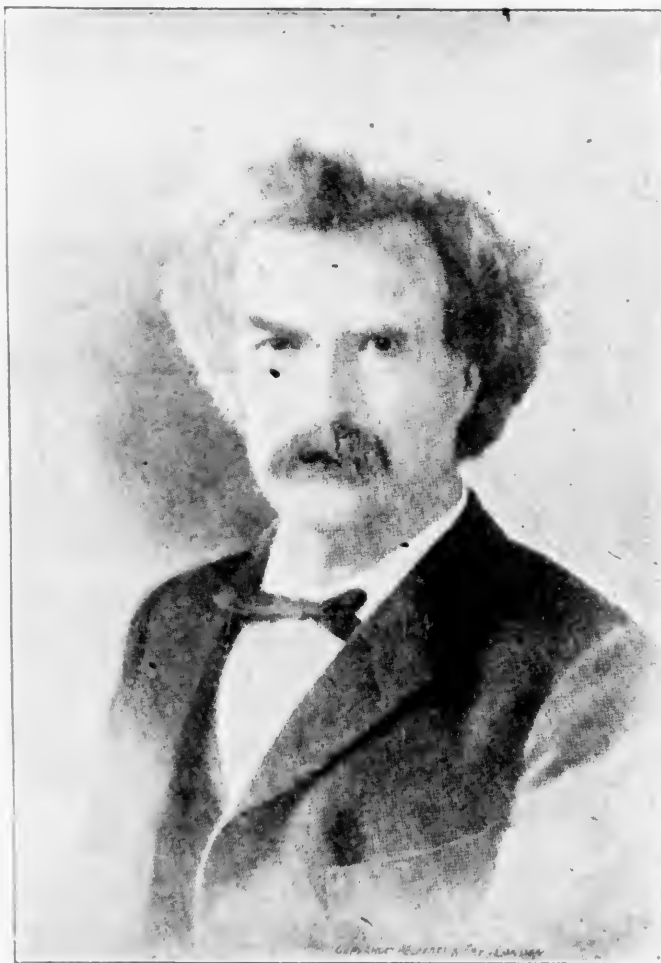
II
THAT he was a born story teller needs no argument, and that he was a born actor was equally evident not only to his few intimates but to all the many who heard him talk on his feet. If any witness must be called the best would be Howells, his friend for forty years, and Howells' testimony is emphatic and decisive. He tells us Mark "held that an actor doubled the value of the author's words, and he was a great actor as well as a great author. He was a most consummate actor, with this difference from other actors, that he was the first to know the thoughts and invent the fancies to which his voice and action gave the color of life. Representation is the art of other actors, his art was creative as well as representative."

This quotation is from Howells' introduction to the collection of Mark's speeches, and I take another from "My Mark Twain": "He was the most consummate public performer I ever saw, and it was an incomparable pleasure to hear him lecture, on the platform he was the great and finished actor he probably would not have been on the stage. . . . When he read his manuscript to you it was with a thoro, however involuntary, recognition of its dramatic qualities. . . . He was realistic, but he was essentially histrionic, and rightly so. What we have strongly conceived we ought to like others strongly imagine, and we ought to be every art to that end."

As a born actor, he understood the necessity of preparation and rehearsal. He left nothing to chance. He knew how his effects ought to be made, and he knew how to make them. Even his seemingly spontaneous after-dinner speeches were thought out and worked out in every minutest detail of inflection and hesitation. In his "How to Tell a Story" he insisted that the total impression of his hair-raising ghost story, the "Golden Arm", depended upon the exact calculation of a certain pause, and I can testify that on the only occasion I had the pleasure of hearing him tell the gruesome tale—one summer evening in 1890 at Ontario, in a cabin dimly lit by a flickering woodfire—the pause was long enough to be almost unbearable.

He stood in no fear of an audience, because he had an imperturbable self-confidence, rooted in a knowledge of his certain power of impressing all who came within sound of his voice. Moreover, he possessed to the end of his life the boyish delight in being conspicuous that he ascribed to Tom Sawyer. It is true that he had been diffident before he had proved himself as a lecturer, and in a little speech he made after a musical recital given by his daughter, Clara (Mrs. Gabbrowitsch) in 1906, he described his trepidation when he was about to make his first appearance before an audience. "I had stage fright then for the first and last time. . . . After the first agonizing five minutes my stage fright left me never to return. I know if I was going to be hanged I could get up and make a good showing—and I intend to."

When he was living in Hartford he often took part in private theatricals, the other performers being members of his own household. After a performance of a dramatization of the "Prince and the Pauper" by the children of the Educational Alliance in 1907, he was called upon for a



Mark Twain

speech and he told the thousand little spectators that he had himself acted the part of Miles Hendon twenty-two years earlier. One of his daughters had been the Prince and the daughter of a neighbor was the Pauper. Mrs. Clemens was the dramatist and stage manager. "Our coachman was the assistant stage manager, second in command."

He had many friends among stagefolk, authors, actors and managers. He accepted the invitation to make the opening address at the Actors' Fund Fair in 1907. He lent William Gillette the money which enabled that veracious actor to start his career. He once gave a characteristically amusing account of his success in passing thru the sternly defended stage entrance to Daly's Theater. At a dinner to Henry Irving in London, in June, 1900, he declared that "the

greatest of all arts is to write a drama. It is a most difficult thing. It requires the highest talents possible and the rarest gifts. No, there is another talent that ranks with it—for anybody can write a drama—I have written about four hundred—but to get one accepted requires real ability. And I have never had that felicity yet." (This last assertion is only approximately accurate.)

He was a persistent playgoer, altho his visits to the theater were less frequent in later life than they had been earlier. He took the drama seriously, as he took the other facts of life, and he thought that the American theater was not doing its duty by the American people. In an illuminating article "About Play-Acting", published in a magazine in 1898 (and most unaccountably not included in any of the volumes of his complete works), he described a tragedy which he had seen at the Burg Theater in Vienna. Then he listed the shows on exhibition in New York in a single week, and he drew a moral from the contrast:

"It is right and wholesome to have these light comedies and entertaining shows, and I shouldn't wish to see them diminished. But none of us is always in the comedy spirit, we have our graver moods, they come to us all, the lightest of us cannot escape them. These moods have their appetites—healthy and legitimate appetites—and there ought to be some way of satisfying them. It seems to me that New York ought to have one theater devoted to tragedy. With her three millions of population and seventy outside millions to draw upon, she can afford it, she can support it. America devotes more time, labor, money and attention to distributing literary and musical culture among the general public than does any other nation, perhaps; yet here you find her neglecting what is possibly the most effective of all the breeders and nursers and disseminators of high literary taste and lofty emotion—the tragic stage. To leave that powerful agency out is to haul the culture wagon with a crippled team. Nowadays when a mood comes which only Shakspeare can set to music, what must we do? Read Shakspeare ourselves? Isn't it pitiful? It is playing an organ solo on a jews-harp. We can't read Shakspeare. None but the Booths can do it. . . .

"Comedy keeps the heart sweet, but we all know that there is wholesome refreshment for both mind and heart in an occasional climb among the solemn pomps of the intellectual snow-summits built upon by Shakspeare. Do I seem to be preaching? It is out of my line. I only do it because the rest of the clergy seem to be on a vacation."

III

ALTHO I have quoted Mark's assertion that he had never had the felicity of having a play accepted, he did have two pieces produced by managers, and a third (written in collaboration with Howells) had a brief and inglorious career at the expense of its authors. His first play, made out of one of his novels, drew delighted audiences for several seasons, the second, written in partnership with Bret Harte, and the third, written in partnership with Howells, met with so little success that they sank at once beneath the wave of oblivion, being almost unknown except in the hazy memories of the few surviving spectators who chanced to see one or the other during its brief stay on the stage. Not one of the three was ever published.

After Mark had settled in Hartford he formed a close friendship with his near neighbor, Charles Dudley Warner, and in 1873 they joined forces in a novel, the "Gilded Age". They wrote it not so much in collaboration as in conjunction, that is to say, each of the writers was responsible for the chapters he prepared himself and there was no integral co-ordination of their respective contributions. Mark was the author of more than half of the chapters, and he was the creator of the one outstanding character, Colonel Mulberry Sellers, an imaginative reproduction of a man he had known since boyhood—James Lampton. Mark began by writing the first eleven chapters, then Warner wrote two, Mark followed with two more, and thus they worked alternately. They worked, so Mark declared, "in the superstitious



William Dean Howells

that we were writing one coherent yarn, when, I suppose, as a matter of fact we were writing two incoherent yarns."

It was not long after the publication of their joint work that they were informed of the performance in San Francisco of a dramatization by one Gilbert S. Densmore, otherwise unknown to fame, the character of Colonel Sellers being impersonated by John T. Raymond. Action was at once taken to put a stop to the

infringement of the copyright of the story. In the end a satisfactory arrangement was arrived at. Densmore was bought out; Warner discovering that his share in the story had been but little drawn upon, relinquished any claim he might have; Mark made the piece over and Raymond continued to play Colonel Sellers under a contract which divided the profits between the author and the actor. For a season or two Mark's agent traveled with the company and reported on a postal card every night the author's share; and Howells has related how these welcome missives would come about dinnertime and how Mark would read them aloud in triumph: "One hundred and fifty dollars, two hundred dollars, three hundred dollars were the gay figures which they bore and which he flaunted in the air before he sat down at table."

It is difficult now to determine how much of the dramatic skeleton Densmore had put together to enable Colonel Sellers to exhibit the facets of his lovable character survived in the play which drew crowded houses one long winter in New York. Here Mark himself is the best witness in his own behalf, and Mr. Paine has

quoted from an unpublished letter a clear-cut statement: "I entirely rewrote the play three separate and distinct times. I had expected to use little of Densmore's language and but little of his plot. I do not think that there are now twenty sentences of Mr. Densmore's in the play, but I used so much of his plot that I wrote and told him I should pay him about as much more as I had already paid him in case the play proved a success." And Mr. Paine prints Densmore's acknowledgment for this second payment, thanking Mark "for the very handsome manner in which you have acted in this matter."

During the run of the play in New York in the winter of 1874-'5 I saw it twice, the second time on the 100th performance, when Mark appeared before the curtain to tell the audience the tale of the man who tried to ride the Mexican plug and to explain that he was like this man after his fiery steed had thrown him, in that he was "speechless". I recall the play as a rickety contrivance; it creaked in its joints; its plot was arbitrary and violent and unconvincing. Perhaps it was no worse than the earlier "Solon Shingle" or the later "Mighty Dollar", but it was little if any better. Yet it served its purpose, which was to be a frame for the humorously veracious character of Colonel Sellers, the imperturbable visionary admirably acted by John T. Raymond. Mark himself liked Raymond's impersonation—at least he did at first; later he and Raymond fell out, and he put into his autobiography the assertion that Raymond was lacking in the ability to express the finer qualities of Sellers. Of course, the playgoers could see in the part only what Raymond had expressed with the keenest appreciation of its histrionic possibilities, and they were satisfied even if the author was not. To us Americans the character had a special appeal because he represented at once our ingenious inventiveness and our incurable optimism. We had never met James Lampton, but we were all ready to accept Colonel Sellers as an old friend. Raymond told me once that in town after town he would be accosted by some man who would say to him: "I saw you tonight—and I recognized myself. Didn't Mark ever tell you? Well, he took Sellers from ME! Why, all my friends knew me the first time they saw you!"

The plot of the play was melodramatic to the verge of burlesque; it called for the wholly

unnecessary explosion of a steamboat; it culminated in the trial of the injured heroine for the murder of the villain who had wronged and insulted her. For the most part Colonel Sellers had little to do with the main story, and it was only when the sympathetic heroine was on trial for her life that Colonel Sellers was integrally related to the main action. I have revived my own fading memory of the bubbling humor of this final act by reading again what Howells wrote about it at the time:

"But the greatest scenes are in the last act, where Colonel Sellers appears as a witness for the defense of Laura Hawkins. As he mounts the stand he affably recognizes and shakes hands with several acquaintances among the jury; he delivers his testimony in the form of a stump speech; he helplessly overrides all the protests, exceptions and interruptions of the prosecution; from time to time he irresistibly turns and addresses the jury and can scarcely be silenced; while the attorneys are wrangling together he has seized a jurymen by the coat lapel and is earnestly exhorting him in whisper. The effect is irresistibly ludicrous. It is farce and not farce, for however extravagantly impossible the situation is, the man in it is deliciously true to himself. There is one bit of pathos, where Sellers tells how he knew Laura as a little girl, and implies that, tho she might have killed a man, she could not have done murder."

The extravagantly impossible situation may have been taken over from the Densmore per-

(Continued on page 221)



William Gillette

STRAY THOUGHTS ON DRAMATIC CRITICISM

By Donald Mackenzie

THOSE who have read the full text of the recent open correspondence between Frank Gillmore and Augustus Thomas, representing respectively the Actors' Equity Association and the Producing Managers' Association, have found much food for thought.

I say advisedly, "those who have read the full text," because most of the daily papers—The Morning Telegraph being a notable exception—only printed a small portion thereof, garnished with such headlines as apparently the editor considered so trivial a subject as the lives and rights of actors merited.

As I happen to have the privilege of knowing both Mr. Gillmore and Mr. Thomas "exceedingly well", I feel the keenest interest in the results of the polemical discussion on which those two alert minds are embarked.

It is not my purpose in this article to debate any of the controversial points that have been raised in this discussion—the two gentlemen above mentioned can well take care of those without my interference—but I could not help noticing that, whereas Mr. Gillmore seemed always to be considering the interests of all actors, Mr. Thomas seemed rather to be studying the problems of the favored few.

This, of course, is natural. Mr. Gillmore holds a brief for all the actors of this vast country; Mr. Thomas is the representative of one small group, numerically speaking, of managers.

But Mr. Thomas said one thing that we are always being told, that is that "the actor gets his rewards in the applause of those of his generation," or words to that effect.

So this is where I rise to make protest.

By whom, I would like to know, is this reward meted out to the actors? By the Public or, by the Critics?

Following what we are given to understand is the established managerial procedure, I shall ruthlessly thrust the public into the background

for the moment, and devote my attention to the critics.

And here let me disclaim any lingering hope of fame for any work that I may have been entrusted to perform, either as a writer or as an actor. That little lamp of incentive faded out many and many a year ago. I am more than content to follow haltingly in the footsteps of that greatest of all great heroes, Don Quixote de la Mancha, with this slight difference: When advancing to break a lance with the critics, I murmur to myself with recondite Scottish humor: "These be Windmills! I know them to be windmills, but I am going to take one swat at them just for luck."

Or, to take, if you will, an historical instance, I will most humbly emulate that great countryman of mine, Archibald, Earl of Angus, who made himself immortal when he said: "My lords and gentlemen, I will bell the cat."

I have often thought what a wonderful meeting it must have been when those two great champions, Don Quixote and the Earl of Angus, encountered each other in the Elysian Fields and had a heart-to-heart talk on "lost causes and how to win them."



TO return to the critics, do the critics establish the actor?

If so, who establishes the critics? There is, unfortunately, no examination necessary to be passed before one can qualify as a dramatic critic, and how many dramatic critics have taken the trouble to thoroly ground themselves in the technique of acting? A conservative estimate might be one-half of one per cent. I appeal to

any actor who may chance to read this: Have you ever read a criticism that praised an actor for the things that we know to be all-essential to a good performance? I mean for a "feeding" properly, for "humoring" a situation or a laugh, for "lifting" a scene, and so on and so on. Yet we know that those are the things that distinguish a good actor from one who is not so good.

Every baseball fan knows and appreciates the full value of a sacrifice hit. The baseball writers have seen to that. Why don't dramatic critics teach the theatrical fans? I wonder.

The dramatic critic does not speak from the viewpoint of the trained actor. From whose viewpoint does he speak? From that of the public? Hardly. He is not in the position of the man in the street who has paid his money and gone to the theater with the view of being entertained. The dramatic critic, and we can sympathize with him, has to go whether he wants to or not.

Please understand that I am not attempting to disparage dramatic criticism or critics per se. I am merely claiming that dramatic critics ought to be specially equipped for their task. Some are. Not many.

The fact that a man may write easily and well is in no way a criterion of the value of his judgment. King David was one of the greatest writers of all time, those who credit Shakespeare with writing the 46th Psalm notwithstanding. We are given to understand that he esteemed himself highly as a musician, yet when he played before Saul, we are told that Saul threw a javelin at him!

Verbal javelins have been thrown at better musicians than David by worse critics than Saul.

CRITICISM, to be of any value at all, should be either constructive or destructive. To illustrate what I mean, "The London Magazine", criticizing the first performance of "The

(Continued on page 224)

THE EQUITY PLAYERS

By Walter Prichard Eaton

The Equity players are a group of actors who have organized themselves into a union to protect their interests and secure better conditions of work. They have a long history and a strong sense of solidarity.



Portrait of a man, likely a member of the Equity players.

The Equity players have a long history of struggle for better conditions. They have fought for the right to organize and for the right to be represented by a union. Their efforts have led to many improvements in the lives of actors.

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Some from "Macbeth" being dressed and prepared.

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TWENTY-FIVE CHRISTMASSES

By Alan Dale

IT seems to me that, altho I've always sworn that I wouldn't "reminisce" but would rush feverishly onwards in the conventional manner, there is some justification in pausing for a few moments during the merry Yuletide, and just glancing behind, instead of in front. As a luxurious intermission, at any rate, such a pause is pardonable. At Christmastime one thinks of other Christmases. A dramatic critic reflects upon the plays he has reviewed at similar periods in years passed. People flock to the theater during the Christmas holidays. They have always done so. Even the ticket "speculators" will speak affectionately of the Christmas holidays.

Surely I may be excused if I pause—for a few moments—to consider the dramatic fares I have sampled during past Christmases. Nothing maudlin, you know. No pathos. No melancholy reflections. Just because things pass, is no reason for "idle tears". Perhaps it is just as well that they do pass. At any rate, I'm going to consult my records, and—if you will pardon me—tell you exactly what plays I've reviewed during the last twenty-five Christmases. Twenty-five of 'em! There are very, very few of us who can boast such a prolonged record. The plays I am now going to mention, as having been produced during the Christmas week of each of twenty-five Christmas weeks, were actually reviewed by me, and—yes, thank you awfully, I'm feeling very fit and peppy. Perhaps also I'll quote a few words from myself, if you promise not to consider me egotistical. Let me start with:

1897

Charles Coghlan appeared at the Fifth Avenue Theater in "The Royal Box". I declared thusly: "Mr. Coghlan has a semi-literary, semi-dramatic temperament and he has undertaken to fit it. And in 'The Royal Box', which is 'founded on a drama by Alexander Dumas', Charles Coghlan has shown that the hackneyed legend 'Know Thyself' has not been unappreciated by him." Harold Russell was the Prince of Wales. Claude Brooks, Guy Nichols, Tony Granville and Albert Bruning were also in the cast.

"The Ballet Girl" was presented at the Manhattan Theater, with Louise Willis-Hepner, David H. Lythgoe, Snitz Edwards, Christine Blessing and Aline Crater in the cast. Flippantly said I: "If she belonged to any ballet at all it must have been that at the Metropolitan Opera House, where the old ladies who have forgotten how to frolic and kick can always find a refuge for their aching limbs."

At the Casino: "The Telephone Girl". There was Louis Mann—even then!—and there were also Clara Lipman, Edward S. Abeles and Rosa Cooke. "It is a far better story than the usual musical comedy contains, but it is worked out draggily."

And the Castle Square Opera Company produced "The Queen's Lace Handkerchief" at the American Theater, with Joseph F. Sheehan, Grace Golden and Lizzie MacNichol in the cast. William G. Stewart was the Prime Minister and Raymond Hitchcock was Don Sancho.

1898

I saw "The Sorrows of Satan" at the Broadway Theater. "It seems rather redundant to say that the devil was in 'The Sorrows of Satan' at the Broadway Theater," I wrote. "But he was—he must have been." Grace Fikins wore a wonderful hat, Mary Shaw and John Kellard played principals and S. Miller Kent, "who lost his soul, gave as much vitality as possible to so silly an episode."

Della Fox appeared in "The Little Host" at the Herald Square Theater. It was a musical comedy by Edgar Smith and Louis de Lange and proved to be a "succession of vulgar pictures of Tenderloin life." R. E. Graham, Eugene O'Rourke and Adella Barker were with Miss Fox. John C. Slavin was the least funereal member of the cast.

It was the "costume period" and I saw "Phroso" at the Empire Theater. "For those who like melodrama of the Kendal sort," I commented: "'Phroso' will be a boon." Jessie Milward, William Faversham and J. H. Benrimo did the honors.

1899

I have no recollection of "My Lady's Lord" at the Empire Theater, but I saw it and reviewed it.

and wrote "It was not until the third act had begun and ended that the Christmas audience was moved to signs of approval." This play was done by the old Empire Stock Company, with Faversham, Jessie Milward, W. H. Crompton and Joseph Wheelock, Jr., in the cast.

Clyde Fitch's comedy of Colorado, called "The Cowboy and the Lady", was produced at the Knickerbocker Theater, with Nat Goodwin as the hero, and Maxine Elliott as the "lady". Minnie Dupree, Jameson Lee Finney, Burr McIntosh and Clarence Handsides were among those present. I thought it all "unworthy of Nat Goodwin."

In "Three Little Lambs" at the Fifth Avenue Theater I paid my compliments to Marie Cahill as "the life and soul of the piece, chubby, light-toed and funny without knowing it." Raymond Hitchcock and Edmund Lawrence were also there. So were Nellie Braggins, Clara Palmer and young Thomas Whiffen.



1900

"Witless, pointless and humorless" was what I called "The House That Jack Built" at the Madison Square Theater. "I can't tell you that it is a funny farce, because it isn't," I said. Thomas A. Wise, Charles Cherry, George Henry Trader, Fred Peters and Mrs. Yeamans were in the cast.

Sarah Bernhardt appeared as Hamlet at the Garden Theater. "It seems like something more than a joke," I commented, "to listen to 'Hamlet' in French—and with a Prince that is not only French, but feminine. France is certainly not lacking in that eminent quality known as 'nerve'."

"A Royal Rogue", at the Victoria Theater, enlisted the stellar services of Jefferson DeAngella. "Jefferson hath progressed, even if comic opera hathn't," I said. "He no longer tumbles all over the stage and counts his hits by his bruises." Hilda Hollins, Eva Davenport, Josephine Hall and Henry Norman graced the occasion.

1901

Mrs. Leslie Carter, in "Du Barry", at the Criterion Theater, swayed a large audience. "Nothing but the absolutely prismatic temperament of Mrs. Leslie Carter could have forced recognition amid the lavish magnificence of David Belasco's 'Du Barry' play at the Criterion," was my beginning of a review. Hamilton Revelle, Campbell Gollan and C. A. Stevenson were there, too.

"The Wilderness", by H. V. Esmond, was the attraction at the Empire Theater "with a very charming third act, following up a couple of acts of utter drivel, and polite rubbish." Margaret Anglin, Charles Richman and William Courtney were in the cast. William Courtney "gave Miss Anglin quite a nice kiss".

1902

"The Girl With the Green Eyes", by Clyde Fitch, was the Christmas attraction at the Savoy Theater. "An inconceivable farrago of comedy indelicacy, and emotional dishwater," was my comment. Clara Bloodgood, Robert Drouet and Lucille Watson were all there.

E. S. Willard, in "All for Her", appeared at the Garden Theater. "He was decidedly the 'all'," I wrote. The play was an oldtimer, and a very busy affair. Bassett Roe, Alice Lonnen and Maud Fealy were Willard's "support".

Mrs. Langtry, in "The Crossways", was at the Garrick Theater. This was the play that Edward VII saw at a special performance before Mrs. Langtry brought it to America. I wrote: "Now we have her. Did Edward say to Alexandra: 'It's too much to bear?'"

1903

"Glad of It" was at the Savoy Theater—an other instance of Clyde Fitch's dramatic activity. "The lines are funny," I said, "altho sometimes in his Fitchic exuberance good taste goes a-begging." Millie James, Fanny Addison Pitt and Lucille Watson were staged.

Elsie De Wolfe was in "The Other Girl" at the Criterion Theater and Augustus Thomas, the author, told us in his speech that the play had originally been called "The Parson and the Pugil-

ist". Lionel Barrymore and Selena Fetter Royle were in the bill.

"Merely Mary Ann", with Eleanor Robson in the "lead", was seen at the Garden Theater. This was by Israel Zangwill. "Miss Eleanor Robson gave a pleasing performance," was my review. "She is a pleasing young actress and an artist, tho not yet quite ripe." Laura Hope Crews and Ada Dwyer were present.

1904

Lillian Russell was resplendent in "Lady Teazle" at the Casino, with Lucille Saunders, Elsa Ryan, Van Rensselaer Wheeler and W. T. Carleton in the cast. "Miss Russell certainly dominated 'Lady Teazle', which is a most worthy opera," was my remark.

"Not for the merry Yuletide is 'The House of Burnside', which Mr. Edward Terry produced at the Princess Theater yesterday," I wrote. "Nor is there any other tide to which I would consign it, except that which sweeps out far to sea—and forgets to come back."

Viola Allen, in "A Winter's Tale", opened at the Knickerbocker Theater, with "an ideal Shakespearean setting." Henry Jewett, Boyd Putnam and Frank Currier did honor to the Bard.

1905

"Allce-Sit-by-the-Fire" and "Pantaloons" were Christmas attractions at the Criterion Theater, with the three Barrymores. Said I: "In terms of comparison, they must be expressed as John Barry-much, Lionel Barry-more and Ethel Barry-most."

"Sere, rumbled and ink-slung indeed was that once-dear 'Scrap of Paper' that blew in upon us from store room's forgotten heap at the Garrick Theater for yesterday's merry Yuletide, under the title of 'Mary, Mary, Quite Contrary.'" Henrietta Crosman dominated the performance.

"As Ye Sow", a "megaphonic melodrama pitched in a very high key and enriched by that priceless diadem known as a Chicago endorsement, anchored at the Garden Theater". Charlotte Walker and Frank Gillmore officiated.

1906

"His Double Life", at the Bijou Theater, induced me to remark that it made me wish that "some kind friend would knock me on the head and let me wake up as somebody else at some other show." Henri de Vries and Sarah Truax presided.

"The Student King", at the Garden Theater, introduced Lina Abarbanell, Henry Coote and Alexander Clark in a bona-fide comic opera, marked sterling and "warranted not to come out in the wash."

"The Magic Knight" was produced by Joe Weber under the caption of "A Dash of Grand Opera". Lillian Blauvelt, Cora Tracy, Otis Harlan, Maurice Farkoa and Lois Elwell were in the cast.



1907

John Glayde's "Honor" was produced at Daly's Theater "straight from London". "It appeared to be a trifle flim-flam". Miss Darragh, William Sauter and Walter T. Green were in the cast.

"Her Sister", a story of sacrifice, I saw at the Hudson Theater with Ethel Barrymore in the cast. Arthur Byron was also there and so were Louise Drew, Fanny Addison Pitt and Anita Rothe. My comment was "Oh, me sister! Me little sister! Me Jane!"

"The Bad Boy and His Teddy Bears" came to Blaney's Lincoln Square Theater. "The idea was a good one," I wrote, "and it should be patronized for the reason that it may lead to better things."

1908

"What Every Woman Knows", by Sir James Barrie, was produced at the Empire Theater with Maude Adams in the "lead". Richard Bennett, David Torrence and Lumsden Hare were in the cast. "It is a curious play. It keeps you busy extracting tid-bits", I said.

"The Battle" was at the Savoy Theater. It was "a battle brilliantly fought," I wrote. In the cast were Wilton Lackaye, Josephine Victor and E. M. Holland.

"Mr. Hamlet, of Broadway", at the Casino, gave us for Christmas presents Eddie Foy, George Schiller, Laura Guerite and Maude Raymond.

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FOUR years ago a man with an idea came to the University of North Carolina. Back of

it he had a belief; a belief in people and a belief in his idea. This he backed up with work, the sort of work that makes other people see and believe. Before long he had a whole community believing and working. He then showed the results to the people of the State and proved to them the soundness of his idea. Now an eminent critic (Walter Pritchard Eaton) refers to him as a man "far more important to the American stage than Belasco or Arthur Hopkins." What a challenge! What a responsibility! This is the position to which a belief in an idea has taken Frederick H. Koch, director of the Carolina Playmakers and professor of dramatic literature in the University of North Carolina.

Professor Koch believes in people; he believes that people are interested in themselves and in each other. It has been his task to show them a way to become acquainted with and enjoy themselves and each other. His method is called "Folk-Playmaking". Folk-playmaking, as it is known at the University of North Carolina, involves a multitude of operations—playwriting, play production, scene painting, lighting, costuming, etc. The organization which Professor Koch has worked out at Chapel Hill makes it possible for as many as a hundred people—amateurs—to work in perfect harmony in the production of one series of Carolina folk-plays. The idea is communal, and the best that can be said for it now is that it works!

During this comparatively short period of four years the Carolina Playmakers have produced twenty-three original North Carolina folk-plays, three modern plays and three Shakespearean plays, and have made three successful tours out into the State. A number of these plays have appeared in national periodicals, and the first volume of Carolina folk-plays has recently been published by Henry Holt & Co. These accomplishments in general are the result of the efforts of Frederick H. Koch, working in a college community of slightly over two thousand people. The desire to play seems to be a fundamental instinct with us all. What is true of Chapel Hill is true of any other community in this world of ours. The material is there; wanted, a molder.

PROFESSOR KOCH'S class in English 21 is responsible for all the Carolina folk-plays produced up to the present time. On the second floor of the university library building, in a queer little room cluttered with pictures, programs of past performances, posters, properties, etc., undergraduate students make their plays of North Carolina life. So far only one-act plays have been attempted. A wealth of material is available in North Carolina in the form of history, tradition and legend; especially are the communities of this State rich in interesting folk characters and in the vital problems of a changing social order.

The student reads the first draft of his play to the class. Both destructive and constructive

criticism is offered, and it is up to the author to justify anything that is questioned, to sort out and discard or assimilate all suggestions, and to turn up the next time with a well-made play which, likely as not, will go thru a second or third bombardment before it is accepted for an author's reading. See here the necessity for perfect harmony—to criticize and tear to pieces an author's play is like centering your attack on the mother's babe.

From the plays written each university quarter six are selected for an author's reading. This is held in one of the college auditoriums and the public is invited. A play committee chooses from the six plays read a combination of three best



Three folk characters in "When Witches Ride", one of the first three plays produced by The Playmakers. The author, Elizabeth Lay, lived a year among the superstitious folks of a remote county in Eastern North Carolina before writing this play.

suggested for production. This is a most important step in the process of playmaking. The play committee is selected with the greatest care, the director being sure that he has thorough representative opinions in this group.

The plays then go to the cast committee. A call is issued for candidates for the parts, everyone in the community being eligible to try out. Several days later tryouts are held, the candidates having been given the opportunity in the meanwhile to acquaint themselves with the parts in which they are interested. The director is greatly assisted by the members of the cast committee in making selections for the parts. This is probably the most delicate task in the entire process. It is often impossible to tell at tryouts just how a candidate will turn out in rehearsal,

and sometimes it is necessary to change a character after the play has been under way for two weeks or more. Four weeks of daily rehearsals are generally allowed for each production. The director must have general supervision over the three plays, but he has working with him an assistant director in charge of each.

DURING this time the other members of the producing staff must be busy. Here is where the community is brought into action. Those who paint are given a place on the scene painting committee, the engineering department furnishes lighting and mechanical experts for stage construction, housewives are called upon to lend pieces of furniture, geniuses in costuming are asked to lend their talents in this capacity. The work is divided up among committees, each one of which is entirely responsible for the task assigned to it.

All the stage sets for these plays are home-made. The little stage is 22 feet across the front, 15 feet across the back, 12 feet deep and 9 feet high. The Playmakers do not use flats. Panels, 3x9 feet, covered with burlap, are best suited for the modern plays. An entirely different system is used for the folk-plays. This scenery is made of shrunken unbleached muslin, first covered with a coat of glue to fill up the pores, then painted the desired colors with a mixture of alabastine and glue. Three canvases are painted, that for the back wall, 15x9, and those for the sides, each 12½x9. Doors, windows, fireplaces, portholes, etc., may be painted and cut in these at the desired places. When the set is finished each side is fastened at the top to a pole. This means that the entire set can be rolled up on three poles and handled in a package 15 feet long and about 10 inches in diameter. To set this up it is only necessary to hang the sides in place, unroll them, and tuck in the corners. This has proved very effective for interiors of log cabins, tenant farmhouses, old kitchens and the like—typical settings for Carolina folk-plays. Back drops and store and house fronts are constructed on the same principle, and the desired effect may be secured if these are properly arranged.

Lighting an absolutely unequipped auditorium was one of the Playmakers' greatest difficulties. The department of engineering came to the rescue, however, and a portable home-made lighting set now serves for the Playmakers on all occasions. The footlights consist of five sections of tin troughs wired in conduit, three circuits, nine lights to the section, each section connected with stage cable connectors. Borders and proscenium lights are made in the same way and are adjustable to any position on the stage. Different colored gels are used for each circuit. The portable switchboard, about the size of a small steamer trunk, contains dimmers for each circuit and has dimming connections provided

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"Reward Offered", a comedy of mountain characters, by Jane Toy. The scenery for this play was designed by Elizabeth Lay, and executed by The Playmakers at Chapel Hill. "The Hag", a comedy of North Carolina folk-superstition. This setting shows clearly the effect of the log cabin interior that may be secured by use of three rolled canvas walls. No flats are necessary.

THERE was an article lately by one of our best critics about a certain play running in New York. In this article he pointed out several profound facts with regard to the relation

of the characters in the play. One of the best things he said was that the three men in the play were the woman's soul; they represented all her struggles. A fine comment that was on one side of the matter. The critic went on then to point out that the actors did not suit their roles; they spoiled the truth of the play.

But there was another thing he might have said that would have thrown light on the actors from a different angle. He might have said that the failure to get the relation of these four people to each other was partly due to the tempo with which they took their speeches when they were on the stage together. He might have pointed out how a variation and sometimes a speeding up of the tempo would have removed much of the trouble he found with the production. It would have caused an effect of fluidity to come into the scene and would have brought all the characters completely together by creating a varying and living rhythm in our ears. If the critic had said all this and more like it he would have been talking straight to the actors. He would have made them a definite suggestion. This is one illustration of my point. It is the literary kind of dramatic criticism. It talks about the theater as if it were talking about a printed play, a book. And it often talks about the characters as if they were characters in a book. Such criticism may be excellent and is necessary. But it touches only a small part of the actor's problem.



LAST season there was a play about certain events and characters in France in the Eighteenth Century. Some of the critics smiled at the whole business. Some passed judgment on the beauty of the leading lady. Some talked about the setting; some said that this actor was good and that one bad. But there was not a word about the technique of the acting. A great deal of the atmosphere and state of mind of an Eighteenth Century French play depends on manners, on the actors' bearing, on the suggestion of the period by the general picture built up on the stage. But in the criticism of this play there was not a word that could have helped an actor to see where he stood, to study the pose, the entrance, the exit, the use of the voice, the manner, so necessary for the occasion. So much for the second illustration.

In both these cases I mention no names. To do that would only be to start an argument; it would only distract from my point, which is that you will see constantly in the criticism of acting in New York a reference to the stage people's lives and vacations in the country and trips to Europe; you will see talk about the adequacy of the actors, or about returning favorites. You will see a discussion of the season's hits, and have the story of the play retold to you. You will be told whether the actors put it over. But all this amounts to little more than saying whether or not the actor pleases the individual who happens that evening to be there as critic. None of it is about acting itself. For all you could tell, acting is not an art and has no technique. You would judge from such criticism that there is nothing to be learned before you get to be an actor, and that acting is only a matter of being skillful in some way or other, or attractive, or a member of a well-known family. All these things are very well. They are one test of the actor's appeal. If his critic is a sensitive person it means much if the actor gives him pleasure or if the acting seems to him to convey truly the play as a sensitive observer sees it. But this is not criticism of acting as an art at all. It does not look at acting in any special sense. In fact, there is hardly any criticism of acting to be read in New York. As persons, New York actors have admirers, press agents, boosters or enemies. As artists they get little criticism.

Any actor who is an artist knows that very well. For every artist knows when anyone speaks from the inside of an art. And artists in every art have always known that most criticism is not in the subject, but only pattering around it. In acting the case is worst of all. The trouble begins with the habit of considering acting not as an art, but as some sort of reproduction of nature, a hit-and-miss affair. And where acting is taken as an art it has been little thought out. We criticize music and painting from a technical standpoint very often. We go on talking about

CRITICS OF ACTING

By Stark Young

as another, other things being equal. If his impression is all the critic has to give, the actors at least could get more out of it by taking the vote of the whole audience. Much of the

trouble with the acting in New York is due to the kind of criticism it gets.

acting as if it were mere personal impression and there were no technical points to be judged. Acting is the art of expressing in terms of the actor something out of life to be expressed. Acting is an art, but before being an art it is a craft. It begins as craft and ends as art. The actor consists of his body, his voice, his mind. For this expression of life thru him there are, of course, many technical means. And no matter how fine a conception of his role or his art an actor may have, if he has not a technique to convey this to an audience he is like a man whose head is full of thoughts, but whose tongue is paralyzed. A critic of acting ought to be able to judge not only the impression made by the actor on him. He ought to recognize the elements of acting technique. The critic, as well as being a cultured and sensitive person, ought to have a sense of mechanical expertness as well. And he ought to be able to take an actor's art to pieces exactly as an automobile mechanic judges the virtues and defects of a car. And behind all he says he should have some theory of acting as a basis for his criticisms and not merely slash around as the mood hits him. But how much of this kind of criticism does acting ever get in New York? And how much chance is there for our actors to profit by such professional comment?

The lack of this sort of criticism plays sad tricks on the actors. It is a vicious circle. In acting there has been for a long time a tendency away from schools and training and toward the copy of nature. The critics followed. The actor being merely natural got the critic out of the habit of looking for technique. But judging a piece of art as to whether or not it is a good copy of nature is a matter of personal opinion only; it is the kind of criticism that every bellhop is justly entitled to. The best type of critic can see a piece of acting not only according to his theories of the art and of life, but also with an eye like that which another actor brings to the criticism of an example of his art.



ACTORS need the brace of these criticisms from the inside of their craft. An actor needs to be told that his voice has a beautiful tone or that it is out of place. He needs criticism on his entrances and exits, on the way he walks. Is his diction good? Is his voice free in his throat? Is its production open or too much on the palate, or does it take the proper vibration in the head? Is his tempo dramatic and alive? No matter how much personality a man may have, these are the kind of things that make him a craftsman in his special art. And can the actor use his hands? Can he make his body count with his idea? Has he mastered a plastic rhythm? In the present state of things in our theater, the absence of professional schools and directors and settled organizations, there are many actors who would never think at all of such problems in their art if some critic does not point them out to them.

What's more, an actor needs to feel the assurance repeated over and over again that what he is doing is not a mere hit-and-miss affair, but is an art. An art implies something more permanent than hit and miss, than personality or every-day living. It has means by which it is achieved. Criticism that makes the actor think of acting as an art makes him know that he can improve himself by definite technical effort. It reminds him that he can improve by cultivating the use of his lips, for example, or the expertness of his body. It reminds him that he can build up steadily something thru which he can express himself. It gives him a feeling that he is an instrument on which dramatic ideas can be played. And as sense of himself as an instrument means not only his mind and soul, but the mechanical perfections, the voice, the body, the diction, by which his music can be expressed and without which he only gets in the way of the dramatist and even of his own idea. To keep this going for the actor no outside influence can do so much as a criticism that not only talks about meanings and impressions, but takes acting also as an art, a technique, a special craft. Without this eye for the craft in the thing one man is as good a critic

The Carolina Playmakers

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for extra lights or floods. The assistant director of each of the new plays must work out his stage setting and lighting effects and turn these plans over to the directors of stagecraft and lighting and the stage manager. One copy is kept on file with each new play.

Then comes the test of the community's work—the plays are on for success or failure. Due to the limited capacity of the Playmakers' auditorium at the present time, two performances of each series are presented in order to accommodate the crowd.

Of the plays presented each year, three are selected to go on tour. Two tours are made each season, one into the eastern and one into the western part of North Carolina. The Playmakers make contracts with various organizations—Rotary and Kiwanis clubs, alumni associations and women's clubs sponsoring their appearance in the towns thruout the State. Here the Playmakers come in close touch with the people, as they are entertained in the homes of the members of the sponsoring organizations, and are thereby enabled to spread the gospel of community playmaking.



THIS is the test of the true worth of the work. Taken from the lives of the people, incidents and stories are put into dramatic form, staged and acted by native players, and taken back to the people that they may see and enjoy them. The efforts of Frederiek H. Koch in North Carolina have resulted in a splendid contribution to the literature and culture of the State. "At the same time," says the reviewer on a leading North Carolina newspaper, "the Playmakers never lose sight of the main object of drama, namely, the power to interest, for what they put on is first and foremost a rattling good show."

The success of this movement of folk-playmaking is well deserved. It has furnished the State with entertainment which has been enjoyed by all without once deviating from its original purpose, to give the people something real to think about in the way of their own problems. One incident most common to all who have traveled on tour thru North Carolina with the Playmakers illustrates this clearly. The hosts and hostesses of the players are generally native North Carolinians, and it is invariably the case that when the Playmakers return from a trip they have a generous supply of material for new folk-plays gathered en route. The people are intensely interested in the plays and at once seem to see the possibility of dramatizing some interesting episode taken from their own experience. They recount this to the players, and, if perchance the player is author as well as actor and if the story has "taken fire", the host may see his story a play the very next year. It is rare that a play is secured just exactly this way, but the principle is always the same; the plays come almost directly from the life of the community in which the playwright lives. A play itself is a difficult thing and it is unusual for an amateur to turn out a successful play about a life of which he knows nothing. This fact has been so strongly emphasized by Professor Koch from the very first that it has come to be almost an axiom among Playmakers, and that it is recognized among outsiders is shown in one of last year's college hits, in which the proud author is made to proclaim:

Now all the people in my play I take direct from life;
My roommate is the villain bold who ramps the hero's wife.
And all the snappy cuss words he uses every day
I jot 'em in my notebook and I put 'em in my play.

OF THE Playmakers' most successful playwrights Paul Green, of Lillington, N. C., is probably the best known. He has lived all his life among tenant farm people and knows the problems of the mixed lives of whites and blacks which he writes about in "White Dresses", and the tragedy that a religious fanatic can bring down upon the heads of his own family by

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PENNY PLAIN AND TWOPENCE COLORED

By H.R. Barbor

IN the days before the advent of the illustrated paper a lively industry was carried on in the printing and coloring of reproductions of the actors and actresses of the day, and the survival of many of these prints is proof that the playgoers of older generations delighted to honor dead and gone stars just as the modern matinee maiden worships at the shrine of picture post-card hero and heroine.

This industry sprang up in the early years of the last century. Copper plates of notables of the time were engraved, and it is interesting to observe that the popular favorites were not—to judge by the output of the print shops—politicians, royalties, society beauties, inventors and such like ordinary mortals. The imagination of our forebears was focused almost exclusively on the people of the theater and those other exciting luminaries, the highwaymen. Indeed, it would appear from my own experiences as a collector of theatrical antiquities that Sixteen-String Jack, Captain Macheath (of "Beggar's Opera" fame), Jonathan Wilde (Thief-taker and knight of the road), ran Edmund X. Kean, Mlle. Vestris, Phelps and the rest close for the laurels of democratic applause, and I do not doubt that "positively the last appearance" of these gentry on the public gallows at Tyburn, or Tower Hill, was an attraction outvying that of a Drury Lane, Sadlers Wells or Marylebone Theater premiere. An interesting sidelight, this, on the brotherhood in vagabondage which many modern players, those people who, according to an American critic, "don't seem to make up their minds whether they want to be actors or knights," strive manfully to forget!

YET there is another and more honorable comment discernible in these curiosities of the stage, one which the best-born and most carefully-tailored artist might envy his predecessors, and that is the painstaking care with which the portraits of the old players were elaborated and embellished by the theatergoers of their day.

Prints were made from the plates and were sold, either plain or "shop-colored". The prices ordinarily varied from a penny to threepence plain, and twopence to ninepence colored—alho occasionally as much as one and sixpence was demanded. The coloring of the prints has its history. Whole families or groups of apprentices would sit at a long table and the prints were passed from one to another, each adding his or her own color to the print, rough mass-color being put on by the less skilled and the finer work and flesh-tones falling to the lot of the more expert. Later in the century color guides, plates or stencils replaced this direct hand-coloring to some extent, but the older prints are all colored in this way. The inks or water colors used for these works were generally brilliant in hue and very durable, and the attempts of modern fakery to reproduce these original colorings are fortunately lamentable, the old colors having a quality and surface quite their own.

When the shopman had "done his darndest" to make a Thespian glow gorgeously, the enthusiastic buyer took a hand at painting the lily. By cutting out the coat of a gallant or the dress of a leading lady and pasting silk, velvet or cloth on the back so as to show thru the aperture, a realistic dressing of the favorite was obtained. A few of these "silked" pictures can still be obtained by the collector in out-of-the-way auction rooms. But the decoration did not end here. Special dies were made which turned out embossed silver and gold tinsel patterns, swords, jewels, chains, armor and ornaments of all kinds, and these were patiently gummed on to the prints by the worshipers of the theatrical idols. This was not merely a labor of love—it was expensive. Often workingmen would spend many shillings—of much greater purchasing power, be it noted, than today—in perfecting a tinsel picture, and they were wont to buy two or three pennyworth each payday to add during Sunday's leisure to their handiwork. The care and skill which went to the making of these portraits is evidence of a sincere love of the theater and of those who trod the boards.

From the first decade of the nineteenth century the popularity of these works led to the engagement of good artists by the publishers, and the few prints bear the signature of the artists, it is known that Cruikshank, illustrator of Dickens' works, did some work for Webb, one of the early publishers. I have seen a print for which the owner claims William Blake as the engraver, but for this I cannot vouch. Flaxman is said to have been associated with this industry, which turned out some work of a high standard of excellence until late in the century, when it became debased by large numbers of inferior productions.

From Green's (1808), from West's shop in Wych street (1811), and from Hodgson's, works of real merit were obtainable, which are much sought after today. Skelt, as late as the forties, was doing fine work, despite R. L. S.'s strictures in his essay on the juvenile drama.

AN interesting survival of this craft is to be found in a northern suburb of London, where there still exists a shop which for generations has been connected with this craft, and where, moreover, the toy theaters, scenery, figures and portraits—both plain and colored—from the original plates (and some from original stocks) are still obtainable. The proprietor has a professional contempt for the cinema, which I am sure he regards as a thoroly unimaginative and mind-debauching institution. The death of the screen play will, he thinks, mark a revival of esteem for his wares, and he looks forward to this in his own lifetime.



Small illustrations, top, left: G. French, Madame Auriol and Mons. Louis, favorites from nineteenth century harlequinades. Small illustrations, top, right: The highwaymen competed with the stage stars for the attention of the populace. Captain Macheath (hero of "The Beggar's Opera") is included in the portrait gallery of our grandfathers. A vigorous drawing of an old Sadlers Wells favorite, Mr. Crauford, as Count D'Courcy. Mr. Phelps, the famous Shakespearean actor, as Falstaff. Bottom illustrations, left: Set of clozons for juvenile drama. Right: Scene for the smaller type of toy theater. Timour, the Tartar, had a successful run at many London and provincial houses.



Left: A fine Hodgson print of Mr. Wallack as Don Vincent De Almanza, dated 1832. This print shows the elaboration of design specially drawn so that the stamped tinsel of identical pattern could be stuck on by the enthusiasts, who colored and decorated the portraits of their favorites. Right: A setting for the juvenile version of "The Corsican Brothers".

For the cinema is undoubtedly responsible for the decline in the popularity of the juvenile drama which formed the major part of the output of the theatrical industry.

Thousands of children possessed miniature theaters, and the scripts of most of the popular plays of the period were reproduced for the use of the infant impresario. Scenery and figures were engraved and colored to be sold with the plays.

The theaters varied in size, from one to six feet, with proscenium apertures from about eight

to twenty inches, and the scenes were of course made in various sizes to suit the different theaters. The larger stages were provided with screens to mask the manipulations of this mimic drama from the audience, and the most elaborate drops, ghost-gildes, flies, demon and star-traps, sea effects and so on assisted the producer to obtain a result similar to that brought about in the city playhouses.

Thus were playgoers made—in the days before the cinema usurped the juvenile imagination.

Many writers, including Robt. Louis Stevenson and Dickens, improved their youthful leisure with this stimulating and creative amusement. Goethe, and, I believe, Wagner and Ibsen, also possessed these toys, which, there can be little doubt, contributed to the advancement of the theater both directly in the making of dramatists and actors, and indirectly in the manufacture of intelligent playgoers. Indeed, the loss of interest in this juvenile drama must certainly have detracted alike from the artistry and from the revenue* of the contemporary theater.

THE INJUSTICES OF VAUDEVILLE

By Lester Le Grange

IN writing this article I have destroyed no less than five manuscripts in my effort to avoid radicalism, and to place the Injustices of the Performer before the readers of The Billboard without bitterness and open attack.

Nothing can be gained by antagonism. We cannot force favors from our enemies, but our friends will frequently grant them.

In writing this, my sixth attempt, I will try to hold to my real purpose, which is to point out the errors and mistakes made in the attempt to bring manager and performer together. But it is going to be hard!

There is no denying the changed conditions—there is no denying the improvement brought about during the past few years in vaudeville.

And vaudeville has benefited.

Whether these benefits were the indirect result of the farce called a "strike" by some, or not, is an open question.

Did the Powers realize the injustices, recognizing them as such, and make an effort to correct them? Or was it because they feared the performer might really organize sometime, and, under capable leadership, defeat them, and with this vision before them grant many of the things asked for that the performer might become pacified and even feel grateful?

Personally I am not a radical, therefore I was never in sympathy with the policies adopted by those who tried to "start something" a few years back. I recognized the injustices which they dangled before the eyes of the performer, but I also recognized their incompetence to adjust matters equitably should they be successful in winning the battle.

Nothing can be gained without co-operation, and there is no justice where the strong holds the whip over the weak, whether Manager or Performer be the Strong!

I recently played the 150th Street Theater in Cleveland. One cannot but marvel at the consideration given the performer here, and we cannot help feeling that the man or men responsible for this theater held the performer's comfort a necessity, then thru sincere regard added the luxuries present. Certainly no organization of performers could have forced these luxuries to be given. Even the most radical would never have dared ask for them!



BUT let us consider this from another angle. After all, of what substantial value or benefit are they to the performer? Will the memory of these luxuries help him when he is no longer wanted in this same theater—when he has lost his usefulness, his commercial value to those who put these luxuries before him? Are they in any way an asset on which he may realize when he is in need? Was it a shrewd business move after all, for what performer can fail to respond to the atmosphere about him and to reflect this atmosphere upon the audience in front!

When one is sincere in his attempts to help another, he deserves the friendship, loyalty and gratitude of the one in need. To deny this effort and to insinuate ulterior motives is to "bite the hand", and only the ungrateful cur does this.

Not all performers are ungrateful curs!

But too much has been written of the changed attitude of the manager toward the performer, of the friendly feeling existing. Too much publicity has been given the good deeds done, this excess of publicity lowering the value of the deeds, commercializing them in the minds of the thinking performers robbing them of any genuine virtue

they may possess. Were these deeds done to blind the performer? To dazzle him with the liberality and generosity of those he had always considered his enemies so that he could not see thru and behind the flare and glare the injustices still remaining which the manager had no intention of correcting?

The average performer would like to believe that the changed attitude is a sincere attempt to benefit them. They have tried to believe it, but there has been an error made, and this error has cast a shadow of doubt and suspicion over the Monument dedicated to Good Intentions, giving it the semblance of a sneering idol of hypocrisy and deceit!

The error is in presenting the hungry with a magnificently bound cook book, while the benefactors sit down to a banquet.

BY profession, the performer is an artist. He is not a capitalist or a financier. But, he must live; he must support and clothe and educate his family. He must be protected from adversity, and here is where the managers have been playing a part, i. e., coming to the rescue of those in need.

But the performer has pride. He shuns Charity!

It is understood that when, in desperation, he is forced to accept this charity, he is truly grateful, but how much more grateful if, thru some action on the part of the manager, he could face illness or enforced idleness with the knowledge that he was dependent upon no man!

And what credit is due those who do come to their rescue when the economic conditions under which the performer labors, strives to live, to exist, are controlled by the managers, these conditions forcing the performers to become objects of charity—beggars?

Without meaning a concrete example by comparison, we might thank the highwayman who has robbed us for returning car fare!

(Continued on page 216)

SHOULD MUSIC TELL TALES?

By Lawrence Gilman

OUR symphony orchestras have lately been playing a remarkable and fascinating work by that master magician of tonal incantations, Rimsky-Korsakoff, who knew so mysteriously the secret of making music paint pictures and recite poems and enact dramas. In that work the famous Russian did a venturesome thing—venturesome even for him. He had once, when this century was young, written an opera on a libretto by the Russian poet, Pushkin. It was a gay and charming and picturesque opera, all about the wondrous adventures of a legendary Tsar named Saltan, who in his day was a kind of Doug. Fairbanks and Colonel Roosevelt rolled into one. And then Rimsky-Korsakoff took music from this opera, made it into an independent symphonic work for orchestra, and sent it out alone and unaided into the non-operatic world—among those who had never heard of the adventures of his operatic Tsar, and knew nothing whatever of the story. He called this symphonic work a suite, and attached to each of the different movements a few lines of verse from the text of the opera, in order to give the hearer in New York or Cincinnati or Madrid some notion of what the music was trying to express. Now let us see what it was that this musical tale-spinner, the great Rimsky-Korsakoff, was asking his music to do, with only a few lines of verse to help him. Here is the tale he set out to tell:



ONCE upon a time, in those olden days when it was unsafe to express a wish, because it might come true, there lived in Russia a malefactor of great wealth who had three daughters. Now each of these daughters nourished in her heart a desire to marry the Tsar Saltan, who was young and good to look upon; and so the sisters, talking among themselves, uttered each her wish and told what she would do to compensate her royal spouse if she should win him. The first declared that she would bake for him bread made from flour of priceless quality. The second swore that she would weave for him such linen as had never issued from the loom. The third (an unassuming girl) merely promised to bear her lord such offspring as would bring glory to the royal line.

It so happened that Tsar Saltan was an earnest sociologist and a doer of public welfare work. It was his amiable habit to go secretly among his people after nightfall in order that he might learn their problems and their needs; and, so doing, he overheard the confidences of the three sisters. Being supplied apparently with a satisfactory chef, as well as sufficient table cloths and nighties, he "plumped" (as they say in politics) for the youngest sister—she who had dedicated herself to the holy task of maintaining the supply of Tsars; and within no time at all they were One.

But, alas, the royal honeymoon was brusquely interrupted. A war was raging, and duty summoned the bridegroom to the front. In order that his bride might not lack companionship in his absence, Saltan arranged that the two elder sisters should come to live with her. It was a fatal move, for thereby he took into his household two vipers—spinster vipers, at that, as we learn from the librettist:

While he was away and fighting,
All his foes with valor fighting,
Came the childbirth's happy morn:
Boy, a yard in length, was born.

And now the troubles of the royal family began. The envious and vengeful sisters contrived a plot. They sent to the Tsar this false and disconcerting message:

"In the night Tsaritsa bore
Neither boy nor girl; what's more—
Neither frog nor mouse, nor crawfish,
But a beastly strange and dwarfish."

So it befell that the unfortunate Tsaritsa and her young son were condemned to banishment and east upon the waters in a barrel.

But the destiny which in those times watched over the fate of Tsars was benign and devoted, and the barrel drifted upon an island—the magic island of Buyan. Here the Tsarevich waxed and flourished, and good fortune lay across his path. Saving a swan from a pursuing pike, he was rewarded with mighty powers. Upon the island's cliffs and deserts there rose at his command a wondrous city, where gardens blossomed overnight and palaces flaunted their gleaming turrets against the dawn, and happiness was to

be had for the asking. And this island was called the Island of the Three Wonders, because of the trio of miracles revealed to those who dwelt upon it.

There was first the Wonder of the Squirrel that gathered nuts of gold and emerald, the while it merrily whistled Russian folk-songs. Secondly, there was the Wonder of the Three and Thirty Warriors, who, full-armed and helmeted in gold, were cast upon the island's shore by thunderous seas. Thirdly, there was the Wonder of the Ineffable Princess, garlanded with stars, the moonlight tangled in her braids, who, like Isolde, loved the night and was fearful of the day. She it was, of course, whom the Tsarevich had really saved in rescuing the Swan, for then the Princess resumed her proper human form and most indulgently agreed to share the royal throne.



IT was not long before Tsar Saltan, returning from the wars and learning of all that had happened in his absence, hastened to the enchanted isle, where beyond a doubt the marvelously resourceful squirrel had prepared for him a welcoming nut sundae, frosted (somewhat indigestibly, one would think) with gold, while the Swan-Queen held hands with the Tsarevich under the banquet board and blushed beneath her diadem of stars, and the Tsaritsa happily dispensed the emerald tarts.

This, then, is the story of Tsar Saltan which the poet, Pushkin, found in the folk-lore of Russia and made into a fairy tale in verse. Out of Pushkin's poem the librettist, Bielsky, contrived for Rimsky-Korsakoff a text for his opera, "The Tale of Tsar Saltan", and out of the music of this opera Rimsky-Korsakoff made his suite for orchestra in three parts.

Each of these chapters of the musical tale is prefixed in the orchestral score by lines from Pushkin. The first is headed by a verse telling of Tsar Saltan's departure for the wars. The second is prefaced by the lines from Pushkin's poem that tell of the barrel and its human prisoners adrift on the sea. The finale is entitled "The Three Wonders", and at the head of the movement is printed a long description of the miraculous isle and its "Three Wonders"—the gay and acquisitive Squirrel, the Three and Thirty Warriors miraculously engendered by the sea, and the beautiful Swan-Princess.

Here Rimsky-Korsakoff was in his element as a tone painter of the marvelous and the fantastic. No one has ever had quite his touch as a spinner of orchestral fairy tales, as a wizard of the incredible. Like Maeterlinck's "Tytyl", he has only to turn the jewel of his magic cap and we are transported to the world at the back of the heavens, where wonders and enchantments are as daily bread, and only the commonplace is strange.

And now the reader may well ask, if perhaps he is neither a composer nor a burrowing theoretician: "How can an orchestra, alone and unaided, without the help of voices or pantomime or scenery, tell the story of a Tsar who goes off to war, listens to lies about his bride, and has her turned adrift with her child in a barrel? How can music describe the wonders of a miraculous isle, with its miserly squirrels, gold-helmeted warriors and star-garlanded princesses?" The intelligent but puzzled layman may observe that he had always thought of instrumental music as the art of arranging tones according to more or less binding laws of design and effect; and yet he hears constant talk of the "expressive capacity" of music, its ability to paint pictures, tell stories, enact dramas. What, briefly, is meant by the "expressive (or pictorial or descriptive) capacity" of music?



MUSIC in the old days was, outside of the church and the opera house, primarily an art of pure design. The musician of those times, with the exception of certain naive experimentalists, was concerned mainly with the arrangement of tones according to certain well-defined rules and conventions, to the end of pro-

ducing a euphonious and beautiful pattern of sound. But as the years went by musicians began to discern that the art in which they were working contained singular and unsuspected possibilities. They began

by laborious and slow experiment, and by unconscious inspiration, to evolve new harmonies, more subtle and complex than the old, which thrilled them oddly; their melodies took on a freer, more pliant, more expressive character; their rhythms became more varied and supple, their instrumentation richer, fuller, more complex. Then it dawned upon them that this art of theirs, which had been but a kind of inspired and innocent pattern-weaving, might be made to express definite emotions, moods, experiences, even many things in the material world, without the aid of scenery, singers or singing-actors. They found that certain combinations and sequences of tones could be made to convey to the hearer certain more or less definite feelings and ideas; that minor harmonies, in slow and grave rhythms suggested grief or depression, and that, conversely, harmonies in the major mode, in rapid and energetic movement, suggested gaiety or jubilation or relief. And then, of course, there were directly imitative effects which might be employed to suggest an aspect of nature or to aid in the telling of a story—the songs of birds, the whistling of wind, the crash of thunder, the rhythmic tramping of armies, the trumpets and drums of martial conflict, the horn fanfares of the chase; for all these things suggested easily and naturally their analogies in tone.



BUT it soon became evident to the composer that no matter how intense and vivid his music might be, it could be made to express, unaided, only general emotions, moods, passions. He could say—as does Chopin, for example, in the funeral march in his B-flat minor sonata—"I am sad," but he could not say why he was sad; he could not say "I am sad because my mother has died," or "because my country has been vanquished." So, to supply this need—to make it possible for his music to speak both eloquently and concretely—the composer called to his aid the written and associated word, and the miracle was accomplished. Upon the score of his symphony or his "tone-poem" he wrote, for example, the title, "Don Quixote"; this title he announced to his audience, and the hearers, with this clue, were thus made aware that they were listening to an expression in tones—tones of a kind unimagined by Haydn or Mozart, tones of marvelous poignancy and vividness—of the dreams and longings and passions and griefs of a particular person whose story they intimately knew; the definite emotions and events of a definite drama, rich in comedy, pathos, tenderness and human fascination.

This, then, is the miracle of modern "program-music"; this is why we say of it that it is capable of voicing comedy or tragedy, pathos or ecstasy; this is why, in brief, we may speak of its "expressive capacity".

But ever since Beethoven wrote his "Pastoral" Symphony a hundred and fourteen years ago composers have felt guilty and self-conscious about their musical tale-telling. Most writers of program-music have been as timorous and furtive, when confronted with the need of giving the listener a clue to their musical story, as a man who has dared to wear a straw hat on a hot October day. Yet (as a wise and eminent critic has said), "If melody, harmony and development are all shaped and directed by certain pictures in the musician's mind, we get no further than the mere outside of the music unless we are familiar with the pictures."

Those naive old program-symphonists who came before Beethoven's "Pastoral" were franker and most honest. There was Justin Heinrich Knecht, for example, who, in his "Tableau Musicale de la Nature", for orchestra (1784), anticipated with astonishing precision the poetic scheme underlying the "Pastoral". And there was Karl von Dittersdorf, who, in his symphonic setting of subjects from Ovid's "Metamorphoses"—produced in Vienna at a time when Beethoven was earning sixty dollars a year as assistant court organist at Bonn—related in naive tones the story of the "The Fall of Phaeton", "The Four Ages of the World" and "Acteon's Transformation into a Deer". Now the point to make is that these early program-musicians were per-

fectly single and straightforward in their aims. They wrote symphonic music which was avowedly delineative and descriptive, and which was not in the least ashamed of its purpose, and in so doing they took an attitude which Beethoven would have done well to follow. But instead of doing so we find him, in the "Pastoral", writing a tone-poem whose realism is as deliberate as it is beyond dispute, yet qualifying it with a Pecksniffian announcement that his music is "more the expression of feeling than painting"—an observation which has given rise to more dogmatic and confused philosophizing about the functions and limitations of musical art than time or mere reason can ever hope to overcome. For if the wood-wind bird songs, the thunderstorm and the rest of the naturalistic music-making in the "Pastoral" are not to be classed as musical "painting", but are really only an "expression of feeling", then must one resign oneself to the conclusion that there is actually no such thing as program-music at all—which, of course, is absurd.



THIS bad habit of the musical tale-teller persists. Only a while ago the Philadelphia Orchestra performed the celebrated Five Pieces of Arnold Schonberg, most eminent of musical ultra-moderns, and altho Schonberg had previously admitted that he "wrote his music to a definite mental scheme translated into tone", he declined to take the public into his confidence as to what his music was attempting to express. This curious procedure reminds one a little of what the malicious Susan Mitchell says of George Moore's autobiographical habits in her life of that incurable avowalist: "Some men," said Miss Mitchell, "kiss and tell. Mr. Moore tells, but does not kiss." The method in fashion among composers of program-music is a shrewd combination of those two confessional practices; they kiss and tell, but in the telling they deny that they have kissed, and yet it is perfectly obvious from the evidence at hand—the disordered locks, the powdered shoulder—that the kiss was undertaken and accomplished. "This music has no program," they announce with a touch of conscious rectitude—as if program-music, like outdoor billing and cooing, were indiscreet, and then they proceed to convey to us (by direct communication, by diffident hints, or thru some willing accomplice) the program that, as it turns out, the music really had, and has had all along.

It is a pernicious custom, and it ought to be stopped. Is it not foolish and illogical that the concertgoer, as some assert, should be asked to listen to a piece of descriptive music in ignorance of its program—its literary or pictorial or dramatic basis; to listen to it, that is to say, as if it

were a piece of "absolute" music? One agrees with Mr. Ernest Newman, who has written with enviable force and acumen concerning modern music and its tendencies, when he asserts that "if the poem or the picture was necessary to the composer's imagination, it is necessary to mine; if it is not necessary to either of us he has no right to affix the title of it to his work." A title, it is true, is sometimes sufficient as a spur to the hearer's imagination—as in the case, for example, of such broadly impressionistic music as Claude Debussy's "The Sea", the various movements of which bear these suggestive titles: "From Dawn Till Noon on the Sea", "Frolics of Waves", "Dialogue of the Wind and the Sea". But what would the hearer unacquainted with the poem which suggested it make of Debussy's "Prelude to the Afternoon of a Faun" did not the appended subtitle, "Eclouge of S. Mallarme", direct him to the source of the composer's inspiration, the fantastic and singular poem of the French symbolist? Even in the case of descriptive music based upon exceedingly familiar subjects, the title alone is often insufficient, since the hearer may be led by it to infer a series of incidents or pictures in the music totally at variance with the particular series which, in the composer's mind, conditioned its character. And yet that most sensitive of tone-poets, Edward MacDowell, remembering Beethoven and the "Pastoral", offered his undeniably realistic "Lancelot and Elaine" to the public with the reservation that "he never would have insisted that this symphonic poem need mean 'Lancelot and Elaine' to everyone"—which is, in principle, precisely like playing on the piano a song wholly unknown to the casual hearer, and telling him that he may fit to it any poem he chooses. Or take the case of the amazing Gustav Mahler, who sets before us Gargantuan symphonies, admittedly based upon a definite program, and leaves to our reluctant ingenuity the task of deciphering their meaning. The depravity of his surviving contemporary, Richard Strauss, in these matters is notorious. One remembers the case of his "Domestic Symphony", and the solemnly Teutonic jest which ordained that it be offered to an astounded and unenlightened public as "absolute music"; then the slow and piecemeal promulgation of its internal history; until finally, long after its initial performance, the complete story became known, and one was at last in a position to listen to the music intelligently and with adequate understanding.

And there is the most recent example of all, that of the great and gifted Stravinsky, most original of living composers, who wrote a vividly expressive musical accompaniment to his ballet, "The Sacrifice of Spring", and then had the delightful audacity to offer his score as a symphonic work for the concert room, telling us at

the same time that it should be listened to as "absolute music", and that one need not know anything about the action of the ballet in order to receive the full effect of the music. It sounds, of course, a little mad; yet it has really happened.



LET us concede, with Mr. Newman, the fact that such a work as, for example, Tchaikowsky's "Romeo and Juliet" overture "would undoubtedly give intense pleasure to anyone who listened to it as a piece of music pure and simple in sonata form." But one must deny with him that this hearer would receive as much pleasure from the work as would the hearer familiar with its underlying "action". "He might think the passage for muted strings, for example, extremely beautiful, but he would not get from it such delight as I, who not only feel all the musical loveliness of the melody and harmonies and the tone color, but see the lovers on the balcony and breathe the very atmosphere of Shakespeare's scene. I am richer than my fellow by two or three emotions in a case of this kind. My nature is stirred on three sides instead of only one." Again, the tragic and despairful sadness of the tenth variation in Strauss' "Don Quixote", let us say, would unquestionably make a profound impression upon the un-instructed hearer alive to its strange and engrossing beauty; yet how much more poignant is the impression made by the music when one sees in it a picture of the dolorous homecoming of the vanquished and broken-hearted knight! Here is a satisfaction that is, no doubt, extra-musical; yet it is one which the modern tendency toward a coalescence of the arts makes legitimately available.

Let our composers, then, frankly avow the sources of such music as is evoked from them by contemplation of the other arts or of the outer or inner worlds. Let them follow the example of Berlioz in his "Symphonie Fantastique" of Liszt in his "Preludes", of Tchaikowsky in his "Francesca da Rimini", of d'Indy in his "Istar" and "Summer Day on the Mountain", of Loeffler in his "Death of Tintagiles", and of many other wise and scrupulous artists, and give to the hearer of their music such information as will place him in the most enlightened and sympathetic attitude toward its appeal. Let them, in short, exert frankly and honestly, without timorous deprecation, the rich and complex and unprecedented power of delight which has been conferred upon them by the wonderful enlargement of the House of Art, whose several chambers, now no longer separate and secluded, offer to its inhabitants undreamed-of opportunities and invitations.

Mr. Clutton-Brock, in his recently published book on "Hamlet", calls attention to the interpretation

THE STAGE HAMLET

By William Poel

of the title role usually given on the stage.* He points out that the character is there presented to show "a perfectly well-behaved English gentleman, whereas in the text it is all the other way." This assertion, which is undoubtedly true, justifies a re-examination of the principal stage versions in which our famous actors have appeared thruout the centuries.

The acting editions of the tragedy may be conveniently described as of two kinds, those in use before the Civil War and those used after it. Assuming that Shakspeare wrote "Hamlet" some time between 1598 and 1600, and that his copy was the one printed in 1604 and known as the Second Quarto, it can hardly be called a prompt copy, since the version may never have been acted in its entirety, and nothing is said on the title page of its having been staged. In this respect it is a unique copy, for it is the only one of the play which reached the compositor's hands unaltered by the actor. It is, moreover, the copy which contains 218 lines not to be found elsewhere. These lines include the fourth and finest soliloquy, "How all occasions," etc., together with

*"The theory of 'Hamlet', which I state in the second chapter of this book, was first suggested to me by a performance of the play which Mr. William Poel gave some years before the war in the Little Theater. It left out a good deal of the play and was imperfect in execution, but it seemed to me right in conception, and suddenly I understood 'Hamlet', or thought I did, and saw that it was not a puzzle, but a masterpiece."—Extract from preface to "Shakspeare's Hamlet" by A. Clutton-Brock.

THE PERFORMANCE TOOK PLACE IN JANUARY, 1914. THE OBJECT BEING TO SHOW THOSE SCENES IN THE PLAY WHICH ARE NOT USUALLY PRESENTED ON THE STAGE.—W. P.

UNIVERSITY OF WISCONSIN STUDIES, U. S. A. THE FIRST QUARTO "HAMLET". BY FRANK G. HUBBARD. MADISON, 1920.

the speeches about "the mightiest Jullus", the Danish "drunkards" and several fine lines in the closet scene.

When, seven years after Shakspeare's death, the First Folio of 1623 appeared, containing a collected edition of the dramatist's plays, the version of "Hamlet" printed there was found to vary in some respects from the author's copy published in 1604. There were missing in it the 218 lines mentioned above, and there were, besides, one or two additions made to the text referring topically to events which had occurred in London at a date somewhat later than the author's copy was written.

In the opinion of Mr. A. W. Pollard and other experts this folio text is regarded, and no doubt rightly, as a playhouse copy of Shakspeare's play, possibly dating from 1601, and in that case it is the earliest known acting version of the tragedy.



THERE is yet another contemporary version of Shakspeare's "Hamlet", the earliest copy to be printed, which is known as the First Quarto. It was published in 1603, and its appearance, with Shakspeare's name on it, no doubt provoked the dramatist into publishing his own copy in the following year. Commentators still differ in their views as to the origin of this First Quarto, and question whether it is a first sketch or not of the full-text play. But since Mr. Pollard believes it to be a shortened text, for pro-

vincial performance, it is possible to advance conjecture a step farther and to infer that it is a cut down

and rearranged text, adapted for acting purposes from the playhouse copy which appeared twenty years later in print, in the First Folio. Furnival was convinced that "no other hand than Shakspeare's is reported or misreported in the First Quarto." Thruout the whole play there are resemblances to the fuller text as published in the folio, and certainly no little ingenuity has been shown by the adapter in removing from the longer play a third of the dialog while preserving entire the skeleton of the plot, an outline which does much to elucidate the character of the Prince. Devrient, the famous German Hamlet, considered the version to be a better acting one than that in the folio. Indeed, those who so severely decry the First Quarto forget that it is by no means patchwork. As Mr. Hubbard, professor of English in the University of Wisconsin, points out in his interesting pamphlet, the play is a complete and actable drama. He rejects the notion that the First Quarto was a pirated publication, his view being determined by what is stated on the title page. There it is inferred that the play was the property of the Globe Players; it was, besides, the version used by the English actors in Germany early in the seventeenth century, and possibly also in the English provincial towns.

Thus, before 1603 there existed two acting versions of Shakspeare's "Hamlet". One of them was inserted in the folio edition of 1623. For some reason not yet discovered the other (the much-shortened version with the corrupt text) got published as early as 1603, and became known as the First Quarto. It was by means of these

GETTING THE MOST OUT OF THE MENAGERIE

"THE trouble with you," Mr. Holmes once commented, in speaking to his friend, Dr. Watson, "is that you see, but do not observe."

And one sometimes wonders, when watching the crowds pour in and out of the menagerie tent, just how many of the thousands upon thousands of folks who go to the Big Show really get anything more than the merest impression of all the wonders it contains. Some, as in the case of the Shreveport darts, reckon that the giraffe must be the "high-ena" they've been hearing about. Doubtless, still other visitors know that elephants are supposed to dislike tobacco, that polar bears come from "up north", that camels have humps and that hippopotami exhibit unusually frank and open countenances.

But were they asked to find the pachyderm's finger; requested to estimate the amount of ice, if any, it takes to keep a polar bear happy for a single day; questioned as to whether a camel has one hump or two, or called upon to tell why the hippo is sometimes spoken of as the "blood-sweating Behemoth of Holy Writ," it is probable that only a few could make answer. Only this past season the writer heard an otherwise well-informed man telling his son that leopards were tigers! And there are any number of persons who

By Edwin P. Norwood

only a small proportion seem to take anything like complete advantage of the wonderful opportunity afforded them on these annual visits.

For the coming of the Ringling Brothers and Barnum & Bailey combined menagerie to any community affords just that—a wonderful opportunity. Its educational value is without compare; it is positively unique.

Let us turn to a map of the United States and the Dominion, and, having done so, run a ring around New York City, Chicago, Washington, Cincinnati, Buffalo, Boston, Philadelphia and St. Louis. When we have done that we have designated practically all the zoological collections on the continent. Certainly we have located all that will bear comparison with the Ringling Brothers' collection of animals.

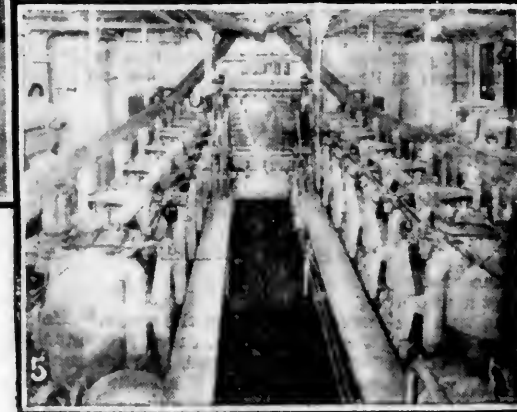
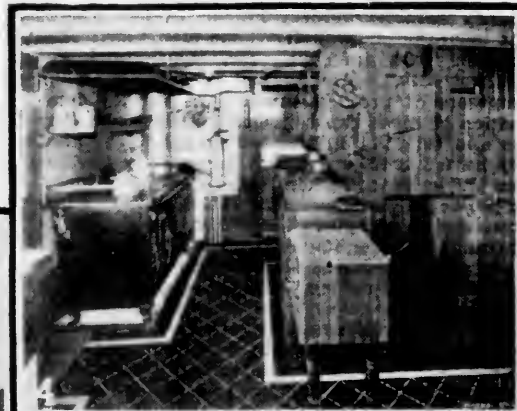
Now let the eye traverse the territory that is lacking in anything like a comprehensive exhibit of animal life. A lot of it, you'll say. A lot, indeed! And all this vast area, and all the population contained therein, must depend upon the Big Show for living subjects in natural history. True, there is nothing to prevent this great outlying population from going to the cities maintaining zoos. But traveling is expensive and only a small percentage ever journey that far.

In these United States and Canada there are, roughly speaking, 400 Big Show exhibition stands. That is to say, that number of different towns are

to make their menagerie more interesting to visitors. Last season every cage and corral displayed not only the common name for the animal exhibited, but its scientific name as well. The indirect lighting system has been installed in each of the many dens, so that at night electricity, generated by portable power plants, turns this red and golden "jungle" into day.

With the thought of instilling a greater interest in the menagerie, the Ringling Brothers and Barnum & Bailey herald of 1922 was made to include a brief questionnaire. Perhaps the reader can answer all the questions. At any rate, here are the twelve that were asked:

1. What animal is often called the King of Beasts?
2. Which are the two strongest-jawed animals?
3. What mammals in the menagerie never utter a sound, apparently having no vocal cords?
4. Has a giraffe horns?
5. Do you know what part of an elephant's trunk is called the "finger"?
6. What bird has two feathers forking from one quill?



John Ringling's New Boat, the "Zalophus"

No. 1—Smoking room. No. 2—Interior of Mr. Ringling's room. No. 3—Exterior view of the boat. No. 4—The galley. No. 5—Engine room, showing the two Diesel engines. The boat is 125 feet long, 21 feet, 6 inches beam. It has eleven sleeping rooms, each one provided with private bath.

confuse hippos with rhinos, accept wolves for hyenas, or still persist that zebras are nothing more than white mules painted over with stripes.

Now all this would be most unfortunate if there were no way of correcting it. "Unfortunate" because never before has there been shown such a widespread desire to absorb animal and jungle lore as at the present time. Youth, ever greedy for knowledge of beasts ranging from white mice to mammoths, is everywhere being encouraged. There are today more "bedtime stories" written about animals than ever; the number of books treating of this subject are on the increase; the more educational of the motion pictures deal with the habits of these denizens of forest, mountain and plain; phonographs imitate them, and the radio broadcasts tales that tell of them.

IN THE present year's "100 Best Books for Boys" selected by Franklin K. Mathews, chief scout librarian of the Boy Scouts of America, some fifteen deal altogether with animals.

And yet, so far as so-called "wild animals" are concerned, there is but one way for the vast majority of children to study them "first hand". That way is "when the Big Show comes to town", and—so far as the writer's observation serves—

likely to be visited within the swing of every three or four years. Thus the Ringling Brothers and Barnum & Bailey collection serves a zoological "feast" for at least 390 communities that would otherwise go without. Last year it served 120 such towns.

Yet, as has been said at the beginning of this article, the "feast" is but sparsely enjoyed, tho every effort is made to have it otherwise.

AS IS now pretty well nationally known, the Ringling Brothers no longer give street parades anywhere. This feature was done away with simply because the immensity of the Big Show forbade its continuation. And while there are still those who bemoan its passing, the fact remains that the elimination of the street pageant has proved a boon to circus patrons.

For now the Big Show doors—leading direct to the menagerie—always open on time, a condition that did not always prevail in the days of parades. Now there is always a full hour (sometimes more than an hour) in which to make a careful inspection of all the thousand animals of this truly remarkable zoo. At least there is for those patrons who will take the simple precaution of coming early.

Each year the Ringling Brothers take steps

7. Which are the longer, the front or the hind legs of the giraffe?
8. What baby animal loves to ride on its mother's head or back?
9. What part of a camel is sometimes called its "fifth foot"?
10. Which has but one hump, the camel or the dromedary?
11. What animal uses its tail for a leg?
12. Among animals and birds which is the swiftest of foot?

These are but a few questions, all of which may be answered by a visit to the Big Show zoo. And when one goes in an inquiring turn of mind it is found to be a collection that will propound and reply to a hundred more like them. The man, woman or child who does not enjoy "digging" for knowledge is in a sad way, indeed. And certainly there is no finer place to "dig" than in the Big Show menagerie.

How many gallons of water will an elephant drink in a day? How much will it eat? What part of its body makes an excellent wastepaper basket? How may one tell a leopard from a jaguar? What article of dress is made from the hair of a yak?

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TWO years ago while Johnny J. Jones' Exposition was playing an engagement at Minot, N. D., many special trains containing Shriners on their way to their convention at Portland passed thru the town, and included was the special car of C. E. Stone, traffic manager of the Great Northern Railroad. The special car was sidetracked, and, as Stone was an old-time friend to the writer, a call was made and the talk drifted



Cal. E. Stone
As he appeared in
1893

gave me this preacher's pass,

to the old-time days when the theatrical agents and the railroad passenger agents were more chummy than they are today. I remember Stone one time giving me a pass over the Northern Pacific Railroad reading: "PASS ED R. SALTER AND BILL TRUNK." Well, two of us rode on that pass from St. Paul to Portland. I called my assistant agent Bill Trunk and and no conductor questioned it. Then also Stone

REMINISCENCES

By Edward Russell Salter

kota, Montana, Manitoba, Washington, Oregon—is no small job, and the continuity will be full of lumps, but if my many friends among the old 'guard' will say that I bat over .400 when it comes to reminiscences that's compensation enough. Of course, in those days there were no elaborate booking agencies. Most traveling attractions just 'wildcatted'. I would get in touch with the managers and advance agents as best I could by correspondence and ads in trade publications, and tell

O'Neill, Frank Mayo, Primrose and West, Nat Goodwin, Sousa's Band, Frawley Stock, Jane Company, Friends Company, Minnie Maddern, Dan Sully and Heyt & McKee Shows, Lotta, 'Eight Bells', W. J. Florence, James A. Hearn, Robson and Crane.



Cal. E. Stone
As he appeared in
1920

"OUR concessions to the trouper would be termed liberal—a pass for advance agent and his bill trunk, free side trips, free baggage cars and all paper checked free. I introduced what is now known as the manuscript ticket—a partial payment plan for the company. Ed R. Salter called it the 'Burn your bridges' ticket. You had to keep on going to work it out. There was no chance for the railroad to lose, as it always had the local fare to next payment point in advance, but it was of great assistance to the attractions, as they received the benefit of the round-trip excursion rate in the final settlement, making the route to the Pacific Coast and return to Omaha or Kansas City less than two cents a mile. Very few attractions failed to make money on this circuit. I called it the 'Bread Basket Circuit'. Punch Wheeler termed it the 'Tallow Candle' Circuit, George Kingsbury the 'Death Trail', etc. I think that I can take some credit for having so few failures. I could control the bookings and figure one show a week was all that the town could stand, and worked on that basis.

"I made frequent trips to Chicago, and once or twice a year to New York to see the shows and to get in touch with the managers and later the booking agents. I would not book a show unless I thought the attraction was suitable for the circuit. The paper had to be all paid for and shipped to me, and I would check it out to each town free, saving storage charges. I would get a report from the railroad agent as to how the town was billed, if advance agent was on time and doing his work, and afterwards the railroad agent would wire me the receipts. I was in close touch (railroad wire) with all attractions on the line at all times.

"I invented a 'peg-in-board device', which was in my office window and attracted attention, particularly of show people. The pegs represented the attractions, the holes represented the towns laid out on a map, and the pegs were moved each time the attractions moved. So at a glance one could see what attractions were on the circuit and just where they were. We changed the pegs at noon each day. Showfolks gathered from the Merchants' Hotel (opposite office), augmented by Ehle Allen, clerk in the hotel. After we had done our stunt a curtain would fly up from the bottom of the window, cutting off the view of the board, and a cowbell would ring, etc. It's hard to describe the effect of this act upon the 'wise birds' from Broadway. They rather resented being handed the 'raspberry' in a hick town—but it was productive of many hearty laughs and increased receipts at the bar of the hotel.

"Of course, some years when crops were a partial failure or prices low business would not

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Saint Paul Duluth R.R.
Clergyman's Half-Fare Permit
Rev. *Ed. R. Salter*
CL. *October 11, 1920*
May travel at ONE-HALF LOCAL RATES until December 31, 1920 unless otherwise ordered.
No. 30

which enabled me to get half rates on other roads.

Another time I had Salter & Martin's "Uncle Tom's Cabin" en route West. The manuscript tickets called for a payment at Missoula. I neglected to provide for it, and when the station agent came up for the payment I said: "I am a personal friend of Mr. Stone. Telegraph him I'll make the payment at Helena." Stone wired back to his station agent: "Tell Salter all right, but if he repeats the offense I'll come on and dig up his plant." By "plant" he meant the place where I had stowed away about forty people for whom we did not pay railroad fares, for Stone knew it, but let it "ride". To get back to where I started, I asked Stone to write me a story about the old days, and this is his answer:

"When the Northern Pacific Railroad was completed in 1883 and the Golden Spike was driven near Missoula, Mont., the first trans-continental line connecting the Great Lakes with the Pacific became a reality. Hamlets, camps, towns and cities sprang into being over night. The winters were long and cold and there were no amusements or shows to attend. A contented people must have amusements and entertainment.

"I was the city passenger agent of the Northern Pacific Railway in St. Paul, Minn., the eastern terminal, and it was up to me to secure attractions. We had encouraged the building of opera houses, the remodeling of stores and skating rinks into public halls, we in some instances hauling the building material free, but 'traveling troupes' were scarce and there was a constant cry for more and better shows. The above will explain why I became so intimately connected with 'showfolks', managers and advance agents from 1883 to 1897, when I became general passenger agent of the St. Paul & Duluth Railroad (now the Northern Pacific Railroad) and subsequently general passenger agent and later passenger traffic manager of the Great Northern Railroad—retired in 1920—got my laundry done in Los Angeles, which, according to the law, established a railroad man's legal residence.

"To give you an historical sketch of theatricals from '83 to '97 in the territory served by the Northern Pacific Railroad—Minnesota, North Da-

them about the great possibilities of the theatrical circuit I had formed. The circuit consisted of Duluth, Superior, St. Cloud, Brainerd, Fargo, Grand Forks, Winnipeg, Jamestown, Bismarck, Miles City, Livingston, Bozeman, Helena, Butte, Great Falls, Missoula, Spokane, Seattle, Tacoma and Portland. The open time in the above theaters I held in my office and could make terms in all but Butte. John Maguire, the manager there, always said he would not book a show until the advance agent was there with his paper. The terms were seventy or seventy-five per cent to the attraction, except Frederick Warde, Lewis Morrison in 'Faust', Richard Mansfield and a few others, who insisted upon, and got, eighty per cent.

"In an old scrap book I find a list of attractions that played this circuit between '83 and '97. They were: Nellie McHenry, Salter & Martin's 'Uncle Tom's Cabin' Company, Lillian Lewis, Joe



A Group of Old-Time Advance Agents

- 1—J. Banker (1893). 2—George Boxeles (1893). 3—Samuel F. Kingston (1895). 4—Sidney R. Ellis (1893). 5—Edw. G. Cooke (1889). 6—Al Morgan (1893). 7—Jo Paige Smith (1889). 8—James Jay Brady (1888). 9—A. Musty Miller, Jr. 10—Ed Giroux (1893). 11—Harry Elmer (1893). 12—George W. June (1892). 13—Ed R. Salter (1892). 14—W. M. Gray (1891). 15—Fred Meek (1892). 16—Jos. Buckley (1891).

THE CARNIVAL OF THE FUTURE—ITS MISSION

By T. A. Wolfe

IN the selection of the topic for consideration I have taken what I believe to be the paramount issue before us today—the regeneration of tented amusements, carnivals in particular. Many of my colleagues may differ with me as to the methods of remedying the evils, but the article is perpetrated with apologies, with malice toward none and charity for all.

There is no one gifted with the least iota of observation but who is cognizant of the crystallizing of public sentiment against the carnival. Civic bodies have passed resolutions denouncing us. Anathemas have been hurled against us from the pulpit. The arm of the law has been invoked to prohibit our appearing in many cities. The mark of Cain is upon our brow. All because in our maddening rush to corral all the money in sight we have allowed attractions on our midways that were an offense to public decency and permitted reprehensible tactics in operating concessions, these methods taking from us the support of the very clientele upon whom we depend for our existence. We have sowed to the wind and are reaping a whirlwind. We have killed the goose that laid the golden egg, or at any rate it lies gasping for breath.

To bring back this time-honored institution to the high esteem that it once held in the minds of the public is a Herculean task. Every vestige of the immoral show must be pruned away. The cankerous growths of gambling concessions that have eaten their way into the vitals of the organization must be knifed out of existence. The regeneration must be sure and sincere. Then and only then can the carnival as an institution lift her head and bid for the popularity that was once rightfully hers.

In dealing with this subject there are certain factors to be taken into consideration: The early spring and summer engagements commonly known as still dates, our relationship with fairs and their amusements and, most important of all, the advisability of carrying concessions on the midway. I shall attempt to discuss these in their order. The suggestions offered are in no way autocratic but are given with the sole intent of bettering conditions which we all realize need immediate attention.

IN almost all of the large centers today may be found most perfectly appointed parks managed by men of brains and wide experience in out-of-door amusements, whose equipment carries the very latest improvements in splendid riding devices and cleverest ideas in show entertainment—attractively arranged and beautifully illuminated, the monetary investment of which runs close to the million mark. The reason of their establishment is obvious to any clear-thinking person. They were created to fill the demand of the public for entertainment and during the summer months amuse their millions of patrons, declaring dividends for their progressive owners, and they are often a source of civic pride.

Now arises the question: What of the smaller cities and communities which are not so fortunately blessed? Where will they get their amusement? Is there any difference in the cosmic makeup of the man in Beloit or Buffalo, Sheboygan or Syracuse? In the words of Shylock, "Are we not warmed by the same sun, wet by the same dew, and if you tickle us do we not laugh?" The point I am bringing out is that humanity is the same everywhere. We are just grown-up children, and the park or carnival organization is only toyland grown to stature. And so along the highways and byways of this broad land lie the fertile fields for traveling amusement companies, call them carnivals, expositions or what you will. Their mission is in spreading the gospel of healthful, wholesome amusement to the communities less fortunate in entertainment facilities. Mahomet will go to the mountain. Traveling amusement companies will still answer the call of the out-of-door entertainment needs.

Carnivals are essentially the amusement for the masses, their recreation and playground, and much of the agitation against them has come from people in the higher walks of life, and, in most cases, is the result of snap judgment without taking the trouble to delve into the real facts of the case. They are selfish in the fact that, having all the means at their command to provide amusement that appeals to their taste, they adopt a patronizing air in attempting to regulate the fun for the little fellow. After a day's toil in the office, field or factory the man in average circumstances can take his family to the carnival, meet his friends and business associates and can,

if so inclined, put in an evening of pleasure without the expending of as much money as a wealthy man would spend on a taxi to carry him home from an after-theater dinner party.

BUT the carnivals of the future, how changed will be their aspect? The opprobrium which has become attached to the time-honored institution in the last few years has threatened its entire dissolution. But at last owners and managers have awakened to their sense of responsibility to the public—that they are servants of the people, caterers to their amusement. The valiant, untiring efforts of *The Billboard* in turning the searchlight of truth upon the rotten, festering conditions existing within its ranks have forced the carnival of the past to hide its head in shame and pass into oblivion, but Phoenixlike from the fires of public condemnation, purged



T. A. Wolfe

General Manager of the T. A. Wolfe Superior Shows

of all immodesty, shorn of all reprehensible tactics, will arise a new organization, term it what you like, which, with the coming of spring and its attendant call of the out of doors, will enter the field and fight staunchly for the restoration of the fair name that was once rightfully hers.

However we must be not too sanguine of the ready reception of our reformation in the minds of the public. They were long suffering before haling us to the bar of public opinion—patient with us while we basked in the sunlight of fancied immunity from criticism. There will be many skeptics who will sneer and say: "Can any good come out of Nazareth?" They must be dealt with in a manner that will convince them of our sincerity. Civic bodies must be made to feel the honesty of our purpose. City administrations must be won to our side by offering every opportunity to investigate our claims that the reformation has been sweeping and sure. Then will the tide of public sentiment change to our support. The gates of closed towns will be opened to us and the golden era of carnivals past will be born again in the carnival of the future clean and wholesome.

It is not within the province of this article to deal with the ways by which this reformation is to be accomplished. The situation is too broad and complex to permit of a one-man solution. The timely suggestions of *The Billboard*, the views of showmen as expressed in the "Outdoor Forum", will all have a tendency to crystallize in the minds of those showmen upon whose shoulders will rest

the task of bringing us out of the wilderness—a fixed plan of campaign, a practical solution of the problem.

MY views regarding the value of midways as a part of fair activities may be summed up in quoting the opinion of John G. Kent, director of the Canadian National Exhibition, who in a recent address remarked: "Amusements for our patrons are essential—our fairs could not live without them." Or the equally impressive statement of E. F. Edwards, secretary of the Rochester Exposition, to the effect that "My experience as secretary of the Rochester Exposition has convinced me that a midway is a necessary adjunct to our exposition as catering to the wishes of a large proportion of our patrons who want to be amused, as well as entertained."

When men like Mr. Edwards and Mr. Kent (the head of the largest exhibition of this continent, a man whose attainments have made him qualified to speak with authority upon a subject) acknowledge the value of amusements upon their grounds, it should be an incentive to every showman to put forth his best efforts and never be content till he has built up an organization to which he can point with pride, conscious of the fact that his efforts represent the last word in alert and enterprising showmanship conducted upon business-like methods.

During the season past, with its quota of fair engagements, I have tried to determine by close observation just how great was the relationship existing between the fair and the midway, how much was their interdependence, with the intention of remedying any conditions which I found were a hindrance to our working in perfect accord, also to sound the mind of the public as to what in its estimation constituted an ideal fair. I have made it a point to meet and talk with all classes of fair patrons, young and old alike, with a view of finding out just what departments of fair activities appealed to them most and have had as many replies as there were people questioned, but when it came to amusements they were unanimous in the statement the fair would not be a real fair without its midway. All people are not equally interested in exhibits, races and free acts; they want other forms of diversion, and the popularity of the fair midway is the answer to the question.

AS to the advisability of carrying concessions I shall not attempt to discuss the question, as there are too many arguments for and against their being a component part of a midway.

The trouble with the majority of concessionaires is that they do not consider their calling from a business standpoint. Their attitude toward the carnival manager is that they are indispensable to his success, without them he could not exist. They gather on street corners, in hotel lobbies and other places, and proclaim often in profane language how they have "trimmed" this and that "mark", speak sneeringly of the town and its people till they become obnoxious in the eyes of respectable folk, with the result that the company is adjudged by its actions and suffers accordingly. Contrast their actions with the quiet deportment of salesmen or other business men who by their business-like demeanor seek to create a favorable impression upon the public of the high standing of the company or firm they represent. Concessions are a business and should be conducted with the same ethics that govern the storekeeper—courtesy and unfailing consideration of their patrons.

THE coming season holds untold possibilities for the carnival owner. Business is rapidly returning to normalcy and in consequence more money will be spent for amusement. The agitation for clean shows has placed the public in an expectant attitude; it is waiting to see what we will do. Again I say we must go before the public in the spring with a clean bill of health. To accomplish this we must organize, get together and work hand in hand for the advancement of our interest, thrash out our ills, fancied or imaginary. Fix upon a remedy. Big businesses have organized and conduct their interests with the policy of building to the highest degree of efficiency. Why should we not conduct our shows on the same basis? Are we not every bit as much of a business as the steel manufacturer? When our shows are in operation the public should be

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BASIC FACTS EVERY PARK MAN SHOULD KNOW ABOUT HIS BUSINESS AND SOME THAT ARE FATAL TO IGNORE

By Harry Van Hoven

WHEN I was asked to do an article on amusement parks for the Christmas Number of The Billboard I must confess that I experienced a feeling diametrically the opposite to that felt when first approached upon the subject of amusement park exploitation work.

The offer was Liberty Heights Park, Baltimore, Md., later changed to Carlin's (World Model Amusement Resort). Immediately pictures of white board fences, gleaming towers, unkempt barkers, suspicious-looking concessionaires, soft drink stands with attendants wearing bespattered white coats, and who served drinks in begrimed glasses with no thought to sanitation; money getting rides and devices that dumped you out before being fairly started; startling show fronts with naught but bunk inside; games of chance with all against the player; something secreted somewhere that could be easily found, and something that offered offense to public decency; a general babble of harsh and nerve-racking noises; sweltering crowds with the one thought to push and tug; withal a department of the amusement world more or less in control of men brought up in the school of grift. I was not the sole possessor of that picture. Many hundreds of thousands of amusement-hungry and pleasure-seeking citizens have at one time or another planned excursions to some park, only to have that same picture arise—and have changed their outing plans accordingly.

When pressed with "Are you interested?", as I recall, I replied somewhat flippantly: "About as interested as I would be in an offer of a million dollars' worth of tickets to Coney Island encumbered with the world's taxes."

However, I did go to Baltimore. It was on probation—if I did not like it I was free to leave at the end of two weeks. I remained two years. There I met John J. Carlin, a man imbued with idealistic park ideas—a newcomer to the park world, it being practically the beginning of his second full season. He had created a beauty spot; he had surrounded himself with competent park men who knew the business, and their work showed it. He was offering Baltimoreans a cleanly conducted pleasure resort filled with all the up-to-the-minute devices, with a background of natural beauty, and, startling as it may seem, almost in the heart of the city. His proposition was big enough for anyone's best efforts; his proposition was a "civic" benefit, and there you have the magic word.

Altho this issue of The Billboard will have a circulation upwards of 100,000—and multiplied readers—this article is purported to be an announcement to the skeptical public that there is a new order existing in the amusement park world, that there is much to be enjoyed, and if the doubters do not come over, as I have done, the loss will only be theirs.

THIS article is not intended to be dogmatic; most parks have their own individual problems. But it will tear down some ancient customs and suggest and explain some modern practices that will be well to consider. It is based upon a premises of actualities—and if it leaves you thinking then it has accomplished its purpose.

My feeling upon leaving New York for Baltimore might be compared somewhat to that felt by the feature writer who has been assigned to go to the newest oil field, rail strike or gold rush that was occupying public attention and get into the "works" and "live the life", and get the story. Send it back with color and plenty of sidelights that will make the "meat" good reading. I felt I had my assignment straight, was in for a trip down into the mines, and would come back with something that would be a story, and most likely something that I would soon forget. Instead I discovered a somewhat dormant factor that meant much to the public's happiness.

For our locale we have selected Carlin's Park, for during the past two years Carlin's Park has been the most talked-of and written-about resort in America. Big things, both theatrical and in a park way, have happened there. During this time stories have gone out on Carlin's that have ridden on practically every big news service wire. During the summer of 1921 Mr. Fitzpatrick, city editor of The Baltimore Evening Sun, picked up a story that was copied, word for word, the next morning in The New York Times. It rode the United

Press wire and was not only the big feature summer story in Baltimore, but United Press subscribers played it up with lots of black and white art. It was the "Caruso Will Sing in Heaven" story, and afterwards became the title of a popular song. Stars have been made in Carlin's Park. The most expensive acts in the world have played there. An act intended for vaudeville left there a full-fledged grand opera company. One of the most important comic opera revival companies, with the most celebrated cast of all times, had its inception in Carlin's Park. This company is now the talk of the theatrical world and the forerunner of many other like organizations. We write of De Wolf Hopper and his all-star Gilbert & Sullivan Comic Opera Company. Carlin's Park has carried as high as 4,700 lines of free reading matter on one Sunday in the Baltimore papers. This was not the exception—the Sunday previous carried some 3,700 and the Sunday afterwards carried a trifle over 3,000. During the month of August approximately 25,000 lines of free publicity were carried in the Baltimore papers. This included language papers and the measuring of photographs, layouts and rotogravure section matter. These figures were compiled by a correspondent for a trade paper. Some of the most prominent writers in America have caused their pens to chronicle events at Carlin's. Only recently Dr. Henrik Van Loon, one of the highest paid newspaper and magazine writers of the present day, incorporated in his cable matter from Norway the expression, "with Carlinesque generosity" at cable rates of 20 cents a word. During the season Dr. Van Loon on several occasions devoted his daily column to the park happenings; one article treated upon the Pig Slide.

FROM a few straggling district men who happened in now and then to report on large crowds, Carlin's grew to be the playground of newspaper men. They made it a business to find plenty to write about. Such noted writers as John Oldmixon Lambdin, art, drama and painting critic of The Baltimore Evening Sun, one of the ablest critics of the land, found material enough to fill his Sunday feature column not only once, but for four consecutive Sundays. Norman Clark, dramatic critic for The Baltimore News, the largest evening circulation in the South, wrote reams about the fine things at Carlin's. Robert Garland, dramatic critic of The Baltimore American, devoted a half page to an article on a novelty calendar used by Carlin's. The publicity more than paid for a large consignment of calendars. O. O. McIntyre, whose daily articles are perhaps the widest read and most clipped syndicated matter, picked up a story on Broadway concerning Carlin's.

Every Baltimore publisher, managing editor, city editor, department head, reporter and bodies of men such as found in the pressrooms, composing rooms and art departments, took it upon themselves to extol Carlin's. They were urged by civic pride and a duty to the public.

Business men included a trip to Carlin's in their entertainment arrangements for their out-of-town customers. Organizations like the Ad Club and others lost no opportunity to praise the beauties of Carlin's. Many parties of distinguished persons motored over from Washington for a visit to Carlin's. It was a good and beneficial thing, and everyone felt that it deserved every bit of praise possible.

When Carlin's put on a Fall Auto Show it was opened by the then outstanding figure in the motor world—the automobile industries World War hero—Captain Eddie Rickenbacker. Everything that was done at Carlin's was done on a large scale. It costs no more to do it big once you have proven your case, established your standing and convinced the press that your proposition is clean, amusing, instructing and a part of the civic life of your community.

Every park owner, and some theatrical managers, want to know how this was brought about and how it can be applied to their specific cases. And a goodly number of other amusement people are concerned in the manner in which this

spectacular and phenomenal showing was brought about at Carlin's. It was all very simple; you might say, a natural evolution of the application of that one small word "civic". It was quite evident in my first interview with Mr. Carlin that he realized the civic potentiality of his beautiful park. He was of the opinion that it furnished a form of summer amusement that was beneficial to the city—and wanted to bring it before the public. He had tried several times, but had met with more or less discouragement. The press had evidenced no particular interest, and whereas he realized the importance of exploitation and was willing to go in for it, still he was dubious as to the results that could be obtained. He wanted it, but felt that it was out of the question.

A survey of the newspaper situation developed the following: Baltimore was a tight town, as the press agent would put it. However, I found one of the most consistent and well-organized newspaper conditions I had ever met up with. I was confronted with a strictly news, and nothing but news—and it must be good, readable news—situation. I realized I could not ask for publicity! I must MAKE publicity! I recalled that word "civic" and started it to work.

In my report to Mr. Carlin I stated that I thought it could be done—that the press presented no difficulties to legitimate news. They would go along, and that I thought he had the goods that called for a certain amount of space. He voiced his doubts, but said "to try it out."

At first it was hard. All things are in a way. Gradually it dawned upon them that we were sincere. That was simple enough to prove. But there was no space for park happenings. There were several other parks, and legitimately no preference could be shown. That was our critical point. How were we just a little bit different and how could we prove it? Then it became a matter of making LEGITIMATE publicity. The opening of our theater would seem a wedge. But it proved to be in a park, and as such did not belong on the theatrical page. And to think that the happenings in that same theater later predominated the theatrical sections! It was a slow bit of work, but daily we noted a little progress. District men were replaced by reporters looking for a story. It had to be a good story to live. Gradually artists came along to do sketches. They had to be good sketches also.

But the turning point was in sight, and one Sunday we found the name of the park in eleven separate and distinct departments and sections of The Baltimore Sun. We were over!

EVERY newspaper man was pulling for us. We were fast becoming a parcel of the news.

Editors realized that we had something that their readers wanted to know about. They also realized that they were mortgaging certain spaces in their papers to park happenings—that is a serious affair with any publisher. But if the people want to read about it—and you can convince them of that fact—no editor hesitates to open his columns to news—that is the most important part of their business.

We had our hands full keeping up to standards that warranted the press co-operation. We knew it was fairly well started, but needed careful nursing. One bad slip and we had to start all over again.

Our free acts, park features, concessions, rides and general tone of the park had come in for generous comment. Some of the highest-priced acts in vaudeville were played in the theater. Thru the securing of some of the name acts we had almost precipitated a vaudeville war. We were looked upon in the light of opposition. That was an indicator to us that we were moving along. Vaudeville failed. Grand opera, on a modified scale, was tried and met with fair success. On the whole the theater was not a financial success. We closed it at the first indication of cool weather. Three short weeks remained of the season. The fall carnival and mardi gras offered the last chance to secure a large gross. Then something was done that will almost cause the average park man to throw down this article. We spent nearly \$5,000 in newspaper advertising on a three weeks' carnival.

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PITCHMEN AS NATIONAL ADVERTISERS AND ENTERTAINERS

By J.A. Joyce and Larry Bernstein

WHO was the first pitchman is a question that has never been answered. It is generally believed, however, that the idea originated from the public auction.

For the benefit of the unsatiated, pitching is the science or art of selling goods to a large number of people. Naturally the goods sold in this manner are popular-priced specialties of general utility for men, women or household use, or perhaps a new remedy to relieve some of the aches and pains of mankind.

A pitchman is in fact a highly-trained specialty salesman. There are numerous articles that are sold today in the popular-priced stores, the sales of which amount to millions annually, that owe their popularity to the untiring efforts of many energetic pitchmen and demonstrators.

Take for example the old reliable potato-peeler set. For years they were displayed on the counters of the hardware stores, and, of course, some were sold. However, it took the pitchmen to elevate this article to its present place in the kitchen of every American household. A few years ago Geo. B. Covell, the acknowledged King of Peeler Workers, placed his Gold Medal Set of Kitchen knives on demonstration in the Kresge chain of stores. He had as demonstrators, besides himself, Jack O'Leary, "Bill" Lahey, Big

space does not permit a detailed account. There are ring demonstrations, perfume demonstrations, face beautifying demonstrations, shoe polish, white shoe cleaner, etc.

Many of the men demonstrators in stores served their apprenticeship as pitchmen on the street. Some of them pitch in the summer time and work stores in the winter. Others again work window demonstrations, mostly department stores. Of late years the magnafone has come into general use for window demonstrations. This device enables a demonstrator to work in the window and talk to the audience on the outside, practically making a pitch thru the window. Corn medicines, ink pencils, abdominal supports and many other items are demonstrated successfully in this manner.

Drug stores that use window demonstrations regularly claim that it is a distinct benefit to the stores. The articles sold are usually goods that can be carried in stock and which bring repeated business. The up-to-date druggist does not want anything else. Again the customers who are attracted inside the store only by the demonstra-

product, improve their plant and employ more help.

An example of this character is shown in the sale of a certain brand of spearmint gum, made by a Middle West manufacturer. Instead of

spending a small fortune in national advertising, distributing free samples, etc., this manufacturer took the simple method of advertising his product at an attractive price in a certain publication that is patronized by all up-to-date pitchmen and demonstrators. The result was immediate. Pitchmen who owned their own cars bought the gum in big quantities, loaded up their cars, and, with a crew of experienced workers, went to the big factories, where thousands of workmen turn out at noontime for a smoke after eating their lunch. The cries of the pitchmen: "Delicious — five packs a dime; quarter's worth ten cents," soon drew the crowds. Enormous quantities of the gum were sold. Pitchmen and demonstrators everywhere in the United States were handling it, and today the sale of this particular make of gum is firmly established.

Exceptionally fortunate is the inventor and manufacturer of an article that can be demonstrated and sold by pitchmen. The reasons are obvious. Pitchmen pay SPOT CASH for their merchandise, also pay their own railroad fares, hotel bills and license. When an article proves



The picture to the left was taken at the San Antonio (Tex.) Fair in 1905. In it appear, from left to right: Mrs. Frank King, Louise Miller, Mrs. C. Torres, Larry Bernstein (note the big mustache), Frank King. Mr. King was an all-round pitchman and lecturer in front of shows. He died in 1911 or 1912. Lawrence (Larry) Bernstein, shown in the oval picture (taken in 1915), started pitching in 1892, selling white stone pins (at that time a new act). The picture to the right shows Howard Sloman, of Baltimore, Md., making a pitch in 1912 at Holliday and Baltimore streets. Note the blackboard. He is getting ready to show how the Mohammedan, Jew and Christian all get to heaven on the same numbers.

Jack Pels, Walter Haywood, Eddie Sullivan and Lionel Hirsch.

Each demonstrator had his own route of stores which he played the year 'round, and the demonstration was kept on the chain for over three years. Another popular demonstration in stores is the rug-cleaning soap. This item is what is known as a big repeater. Twice a year, at house-cleaning time, spring and fall, the stores that carry this demonstration sell enormous quantities. Still another store-demonstrating item, always popular with the ladies, is the embroidery needle. The up-to-date needle demonstrator always displays a number of beautifully embroidered samples, and the women customers love to watch the progress of the work and learn the method. Store managers claim that since the advent of the embroidery demonstrations their sales of colored silks, cotton and wool have shown a tremendous increase. In this way the demonstrations have proved a distinct advantage to the stores using them, and in fact to the embroidery trade in general.

For example, a lady purchases an embroidery needle which costs perhaps 50 cents. She immediately goes to the embroidery counter and purchases first marked patterns to work on. Next, silk and woolen thread, possibly \$2 or \$3 worth. When these are used up she goes back for more. There are numerous other articles used as store demonstrations, but

tion frequently purchase other goods before leaving.

Many demonstrators and pitchmen manufacture their own specialties. Among these may be mentioned razor paste for sharpening dull razors. Picture transferine for transferring newspaper pictures to cloth, etc. Metal solder, wire tie forms, serpentine garters, hair shampoo, mend-all cement, or gummy cahoo, as it is called. This last, owing to its small initial cost to manufacture and fast-selling qualities when well demonstrated, has been a never-failing source of income to many a poor pitchman who did not have the wherewithal to lift a C. O. D. package. This, however, does not mean that all cement workers are broke. One of the neatest framed demonstrations at some of the big Eastern fairs this season was the display of Abe Whiteman, of Detroit, Mich. With a fine showing of advertising banners and plenty of samples of broken articles mended with his famous cement, added to an energetic demonstration, his booth was always a center of attraction.

Pitchmen Are Nation-Wide Advertisers

MANUFACTURERS of popular-priced articles who are fortunate enough to get their product into the hands of pitchmen soon find that their product becomes nationally advertised without one cent of cost to the manufacturers. This enables them to increase their

to be a fast seller and is handled by hundreds of pitchmen from Coast to Coast and from the lakes to the gulf, the quick turnover to the manufacturer can readily be understood. WITHOUT THE EXPENSE OF HIRING ANY SALESMEN AND WITHOUT SPENDING ONE CENT ON ADVERTISING, his product is being nationally advertised by expert demonstrators who pay cash for their goods, pay their own expenses and introduce his specialty to thousands of people daily.

Pitchmen are quick to see the demonstrating possibilities of an article which the ordinary store clerk overlooks. Take for example the old automatic indelible pencil. To the ordinary man it is simply a pencil. Not so, however, to the imaginative pitchman. He sees three items in one: First, a pencil; secondly, moisten the paper and write, and the writing is in ink—in fact, an emergency fountain pen; thirdly, for marking linens an indelible linen marker. Millions of these have been sold in conjunction with the popular-priced fountain pens. This latter item has for years been a staple seller with pitchmen, and many are the school boys and girls who are the proud possessors of fountain pens who would be without them but for the efforts of the industrious pitchmen.

Medicine Men and Oil Workers

Among pitchmen who sell medicines are regular medicine men, who carry a troupe of per-

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The Billboard

Not only purports to be, but really is a weekly digest and record of the theater and show world. It does not try to beat the daily newspapers. It frankly follows the news, but follows hard and fast on its very heels. It verifies it. It corrects it. It amplifies it. It analyzes it. It classifies, arranges, co-ordinates, and co-relates it, explains and interprets it.

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GRAFT AND IMMORALITY CONDEMNED

National Association of Amusement Parks Adopts Clean-Up Resolution

CHICAGO MEETING ROUSING SUCCESS

Many Subjects of Vast Importance Discussed—A. S. McSwigan Re-Elected President

Chicago, Dec. 9.—By a rising vote members of the National Association of Amusement Parks pledged themselves to prohibit immoral shows, gambling for money, crooked chance wheels, games and contrivances, and the operation of unsafe rides in their own places of amusement and to use their efforts to stop the practice of such evils at other resorts. Adoption of this clean-up resolution, which was introduced by Harry G. Traver, was an outstanding feature of the organization's three-day convention, held here at the Congress Hotel, that ended yesterday. The meeting was the most enthusiastic and successful held in the

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DRAMA LEAGUE TO EXTEND INFLUENCE

Is Circularizing Membership Urging Support of the Best Plays

New York, Dec. 11.—The Drama League of this city has initiated a movement which it hopes will exercise some influence on the theater in a practical manner.

The league is circularizing its entire membership, asking them to subscribe to a series of theater parties which it expects to organize. The members are asked to express their preference for the part of the house they wish to sit in and how many tickets they can use.

The league wants to attend performances of plays which it approves in a body, and hopes to get anywhere from fifty to five hundred members to attend at one and the same time.

It has been the practice of the league for some years to send a committee

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RESOLUTIONS

Adopted by National Association of Amusement Parks

RESOLVED, That certain practices, which in the past have been accredited to some outdoor amusements, are condemned by this Association and that this Association go on record as absolutely opposed to the following in any parks associated with this organization:

1. Gambling for money in any form.
2. Wheels or other apparatus with crooked or unfair attachments.
3. Hoochie Koochie Dance Shows.
4. Forty-Nine Camps where hired women dance with patrons.
5. Any blow-off or behind-the-curtain shows for men.
6. Any obscene or suggestive shows or exhibitions.
7. Any unsafe or improperly constructed rides or apparatus.
8. Unclean, immoral or disreputable employees in any exhibition or on the grounds.
9. That the members of this Association pledge themselves by a rising vote not to allow any of the aforesaid to exist in their amusement parks and to use their efforts to stop the continued existence of these evils elsewhere.

That a copy of these resolutions be spread upon the minutes of this Association.

That a copy be sent to The Billboard Publishing Company for publication with the suggestion to The Billboard that it can help in this campaign for better and cleaner amusements in the Outdoor Show World by further restricting both its news and its advertising columns and by the elimination from The Billboard of everything whatsoever pertaining to the shows, concessions and apparatus herein condemned.

MOVE TO FIGHT EQUITY SEEN IN NATIONAL THEATER PLAN

Lee Shubert Reports P. M. A. Is Preparing To Form Chain of Playhouses for Exploitation of Amateurs

New York, Dec. 11.—Lee Shubert has let the National Theater cat out of the Producing Managers' Association bag in the opinion of those who keep their ears close to the ground for rumblings in the amusement world. And these same persons who spend

considerable time listening in are sounding a warning up and down Broadway. "The National Theater movement, suggested by Augustus Thomas, executive chairman of the P. M. A., in magazine and newspaper

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COLUMBIA IS NOT INTERESTED

In Mutual Burlesque Association, Sam Scribner and John G. Jermon Declare

New York, Dec. 11.—A theatrical journal issued in this city last Friday carried a double-column-spread head for an article that conveyed the information that the Columbia Circuit would indirectly control the Mutual Circuit. When a representative of The Billboard called the attention of Sam A. Scribner, general manager of the Columbia Amusement Company, to the report, Mr. Scribner said:

"The Columbia Amusement Company is not interested in the Mutual Burlesque Association any more than to wish it success in the present venture. According to the report, John G. Jermon has bought out the interests of S. W. Manheim, of Cleveland, O., but if he has we know nothing of it, and it is hardly likely that Mr. Jermon would take a step of this kind without informing us, as he is personally interested in several shows on the Columbia Circuit, likewise several

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ERLANGER MAY GO INTO VAUDE FIELD

Report on Broadway Says That Is Purpose of His Western Trip

New York, Dec. 11.—That A. L. Erlanger is preparing to jump into the vaudeville field on no mean scale is the report that is current on Broadway as a reason for the theatrical magnate's journey to the Pacific Coast, where, in addition to building at least two new theaters, he is said to be rearranging his playhouse holdings.

When Erlanger left New York it was stated that his purpose was to complete the transfer of the Mason Opera House in Los Angeles to a commercial firm and supervise the erection of a new house, seating 1,750 persons, to take its place. It also was reported that he was to spend some time with his partner, J. J. Gotlob, going over plans for a new house in the Golden Gate city. That he was to arrange for the future presentation of Erlanger vaudeville in Los Angeles and San Francisco as the key points of a

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Last Week's Issue of The Billboard Contained 1,052 Classified Ads, Totaling 5,030 Lines, and 598 Display Ads, Totaling 22,590 Lines; 1,650 Ads, Occupying 27,620 Lines in All

The Edition of This Issue of The Billboard Is 101,000

BOOKING OF FAIRBANKS FILM IN DETROIT BRINGS COMPLAINT

Contract With Fraternal Order Causes M. P. T. O. of Michigan To Oppose "Robin Hood" Picture

Detroit, Dec. 9.—Detroit exhibitors are bitterly opposed to Shadukiam Grotto, a fraternal organization, entering the amusement field here by leasing the Orpheum Theater and purchasing the first run rights on Douglas Fairbanks' new picture, "Robin Hood". Thru a resolution passed by the Motion Picture Theater Owners of Michigan, they are urged to refuse to book this film for subsequent runs. Pictures released by Mary Pickford, Charles Chaplin, D. W. Griffith, George Arliss and Charles Ray who, with Douglas Fairbanks, are members of the United Artists, may also be affected.

The following from the circular of protest issued by the Motion Picture Theater Owners of Michigan sets forth what they regard as justifiable grounds for grievance: "For Douglas to sell 'Robin Hood', his greatest picture, to a non-theatrical organization, to be played in direct competition with Michigan exhibitors, without giving every theater owner interested an opportunity to bid for it.

"You may be told that it was offered to one first-run exhibitor in Detroit. There are three first-run exhibitors in Detroit. At least one of them would have been willing to buy it had he been given a chance, on the same terms that were paid by the fraternal organization now running it. Instead, the one exhibitor who was given a chance by long-distance telephone from New York, was given an hour and a half to decide whether he could pay \$30,000 for a picture he had never seen.

"Won't the playing of big productions by lodges, fraternal organizations and the like, if permitted, milk the productions before you get a chance to play them and make the public believe that the best is not being played in the motion picture theaters?"

"Is this your reward for the money you have spent for former Douglas Fairbanks productions, and for exploiting him, advertising him and assisting him to the position of a star, whence he may turn his back on the exhibitor when he has a production like 'Robin Hood'?"

"If this practice is permitted, what will other producing companies do? What will happen if this practice becomes general?"

The State organization sent its attorney, Judge Murphy, to New York to see Mr. Fairbanks' representative, but of no avail.

"We are continuing to do business," said Herbert Traver, manager of the United Artists. "Exhibitors are still buying our pictures. Regardless of whether Fairbanks was right or wrong, it seems unfair to penalize other members of the United Artists who had nothing to do with the affair."

"Our fight is not with Shadukiam Grotto or any other fraternal organization that may decide to enter the amusement field," declared Henderson M. Richey, general manager of the Motion Picture Theater Owners of Michigan in a statement to The Billboard representative, "but with the producers who make such contracts. Our members are in the exhibiting business. They have invested their earnings in theaters and their rentals have kept the producers going. They play the good pictures with the bad ones and keep their doors open in the lean summer days as well as in the fat winter days. When a big picture is

released it is only fair that they should be accorded the privilege to play it, not alone for the profits that come from the engagement but for the higher standing it gives them with their patrons. If the practice spreads to other producers, what will become of the exhibitor and his investment?"

"Nate" C. Chapman, secretary of the Shadukiam Grotto, contends that his order has every right to enter the amusement field and, further, that it will continue in the business as long as it can make money. The Orpheum was leased by the Shadukiam Grotto ostensibly for a brief engagement of comic operas, but when the opportunity came to purchase the Fairbanks picture these plans were deferred. Mr. Chapman met John Fairbanks, brother of Douglas and his business representative, in New York just before the film's premiere and the deal was closed.

"We have several more pictures under contract," declared Mr. Chapman, "and nothing will be permitted to interfere with our plans for exhibiting them."

VICTORIA REOPENED

Popular Baltimore Movie House Had Been Dark All Summer

Baltimore, Dec. 9.—The Victoria Theater, one of the city's largest picture houses, has been reopened after having been dark since the rather disastrous fire of last spring. It is understood that the owner, who practically rebuilt the house, have entered into a long lease with the Nixon interests, and the theater will continue to be known as Nixon's Victoria. Fred G. Nixon-Nirdlinger is the managing director. The opening was attended by a number of prominent members of the film industry, including Jules Mastbaum, president of the Stanley Company, of America; Frank Buehler, general manager of the same company; Thomas H. Love, general manager of the Nixon Theater Company; Mr. Nirdlinger, and quite a few others.

WM. R. SILL BURIAL

Hartford, Conn., Dec. 8.—The remains of William Raymond Sill, who was known throughout this country as a theatrical publicity man, and who died at Flushing, L. I., December 1, were interred in Spring Grove Cemetery here last Saturday. Hartford was Mr. Sill's home town.

PETRILLO SUCCEEDS WINKLER

Chicago, Dec. 9.—James C. Petrillo was elected president of the local Musicians' Union this week, to succeed Joseph Winkler, who has held the post for many years. Mr. Winkler is said to have refused to run again.

HAUPTMANN CELEBRATES 60TH ANNIVERSARY



Gerhardt Hauptmann, Germany's greatest author, and his wife, on the occasion of the celebration of his 60th anniversary, November 15, at Berlin.

CHAIRMAN OF ENGLISH A. A.

Visits Home of The Billboard—Fisher White Is Member of Elsie Ferguson's Company

A distinguished visitor to The Billboard, Cincinnati, last week was Fisher White, actor and chairman of the Actors' Association, of England. Mr. White, who left London October 31, after filling a three weeks' engagement in "Tells of Yoshitama", a special production in the Little Theater for the Japanese Embassy, is now appearing in "The Wheel of Life" with a cast that is all English except Miss Elsie Ferguson, the star. Each male member of the company also is an ex-service man. This piece, written by James Bernard Fagan, was introduced in London, where it ran for four months. The original company is now touring with the play in England.

Five and twenty years ago Fisher White last visited the United States as a member of the company featuring John Hare, which presented "The Caste", "A Pair of Spectacles" and "The Hobby Horse" in New York, Boston, Chicago, Philadelphia, St. Louis and other cities for six months.

Mr. White expressed amazement at the size of The Billboard plant, and also indicated great pleasure with the greatness of the publication and its many varied features. He was accompanied by Horace Sinclair and Eric Cowley, also of Miss Ferguson's company.

Mr. Sinclair has been in this country for several years, and is known for his playing in the role of Alf in "The Better 'Ole" and also for his part in "Honors Are Even".

Eric Cowley came to the United States two months ago. He attracted attention in London as a member of Laurette Taylor's "Per o' My Heart" and "One Night in Rome" companies and later for his work in the "Othello" production at the Court Theater.

HIGH PRAISE FOR CHAUTAUQUA

Voiced By President Harding in Letter to Lecturers' Conference

Washington, D. C., Dec. 8.—High praise for the aims of Chautauqua and its service to the country was voiced by President Harding in a letter by him to the lecturers' conference on public opinion and world peace by the International Lyceum and Chautauqua Association, which began a three-day session here yesterday.

Charles F. Horner, of Kansas City, Mo., presided at the opening meeting in the Continental Hotel, at which Dr. Harold F. Monilton, of the University of Chicago, spoke on "What Is Required in Balancing Budgets"; Dr. John H. Gray, of the University of Minnesota, on "International Trade and International Peace"; Dr. Alfred L. P. Dennison on "Exploitation of Undeveloped Areas"; and Prof. Irving Fisher on "Money, Exchange and the Depression of Trade".

Last night the speakers were Edward A. Filene, of Boston; Jose Vasconcelos, Minister of Education in Mexico; Sarah Wambaugh, of Cambridge, Mass., who had for her topic, "On the Frontier of Germany"; and Mark Sullivan, who spoke on "The Paris Conference and Afterwards".

Excerpts from President Harding's letter are given herewith:

"It has been to me a personal satisfaction as well as an intellectual and spiritual opportunity to be numbered among the lecturers who have carried the message of Chautauqua throughout the country. Indeed one may with much confidence say that this splendid educational movement has found its greatest intellectual beneficiaries among those who, addressing varied audiences in differing and wide-scattered communities, have known the eagerness

SUCCESS SCORED BY P. W. L. BAZAAR

Three-Day Event Is Well Attended by Theatrical Men and Women

New York, Dec. 10.—The bazaar held by the Professional Women's League at the Hotel McAlpin, December 7, 8 and 9, was very well attended by theatrical men and women, all of whom spent lavishly. According to official figures, cash receipts for the three afternoons and evenings exceeded \$2,000.

Members of the league and their friends gave a lot of forethought to the event, judging by the unusual beauty and daintiness of the articles of handiwork sold.

There was a country store, a department store, beauty, candy, doll, apron, fortune telling, radio, gentlemen's wear, and various fancy work booths, to say nothing of a well-organized lunch counter.

One of the events of the bazaar was a popularity contest, which was won by Queenie Turner. A prize of \$100 in gold was won by Addie Flood, of Flushing, Long Island, and there was considerable comment when Mark Leuschner, a bachelor, of the New York Hippodrome, won a dainty pink frock that was raffled off.

A Maltese kitten, contributed by Miss Kingston, was proudly borne off by Frances Redding. Jessie Rodnot won a fur piece and a silver mesh bag.

One of the most admired of the many beautiful and unique aprons on display at the apron booth was one made by Mrs. T. C. Whiteside, mother of Walker Whiteside, when she was 74 years old, and presented to a member of the league. The apron, which was raffled off, was exquisitely designed, and the stitching proclaimed a steady hand and eye, untouched by the infirmities of age. Like the pink frock, it was won by a man, much to the envy of the womenfolk present.

The doll booth was well patronized, and among the dolls raffled off was "The Billboard Baby", which was won by Mrs. Leffler.

The committee in charge of the bazaar consisted of Mrs. Ben Hendricks, chairman; Mrs. Emilie Paul Matthiessen and Miss Kate Wilson, vice-chairmen, and Misses Therese Schmidt, Martha Beeck, Susanne Frazer, Bertha Schwaers, Helen Beeck and Alice Hillwig, and Mrs. Janet Blair Hendricks.

SHOLON HONTUP ARRESTED

Former Secretary of Hebrew Actors' Union No. 1 Charged With Embezzlement

New York, Dec. 10.—Sholon Hontup, formerly secretary of the Hebrew Actors' Union No. 1, was arrested yesterday and held in \$7,500 bail for examination tomorrow. Hontup, who lately resigned the secretaryship of the union, is charged with having a shortage in the union books amounting to \$4,000, and Samuel Greenfield, president of the union, states that the amount may reach \$11,000. When Hontup was placed under arrest, according to detectives, he confessed to taking money and said he used it to play the races. While confined in his cell Hontup attempted suicide by cutting an artery in his left wrist with a piece of glass broken from his watch crystal.

RECASTING "PAINTED LADY"

New York, Dec. 9.—"The Painted Lady", starring Fay Bainter, which closed out of town recently on its tour preliminary to being brought into New York, and was reported to be headed for the storehouse, is being rewritten and recast, and will open at the Selwyn Theater December 25. Monckton Hoffe is the author.

William Harris, producer of "The Painted Lady", selected the play as Miss Bainter's first starring vehicle since "East Is West" out of a great number of manuscripts offered to him when he publicly pleaded that no suitable piece had been submitted to him. It opened out of town several weeks ago, but the reports on it were not very favorable.

BURLESQUER BROKE ARM IN BOXING BIT

New York, Dec. 8.—One of the big laughing features of the Manhattan-Vail "Jazz Time Revue" burlesque company at the Olympic Theater this week is a roller-skating-boxing bout, in which the seconds skate around the stage, and the comics, Charles (Tramp) McNally and Ben Moore, do likewise while suspended by wires from the flies. The applause given the act on Monday afternoon induced the comics to greater efforts, and their uncontrollable falls were a scream, until one by Comie Moore resulted in his suffering a broken arm. However, Moore showed his nerve by doing his comedy again Monday night, but he left the boxing bout bit to Nate Busby, in blackface.

COSTUMER VINDICATED

London, Dec. 9 (Special Cable to The Billboard)—The jury stopped the case when an amateur actor sued Willy Clarkson, popular costumer, for damages, alleging he had contracted syphilis from a hired wig. Witnesses proved that all goods are sterilized before leaving the costumer's. Clarkson obtained costs.

with which the people, to the number of many millions annually, seek illumination on public questions and the broadening of community vision. The time has long since passed when there could be any doubt of Chautauqua's service to the country.

"The conference of intellect and authority which you have brought together here suggests a certain parallel to the intellectual movements in which the universities of Europe were founded and the renaissance of learning and humanism had its beginning."

TOP PRICE FOR "MERCHANT OF VENICE" PROBABLY \$3.50

No Advance in Admission Charge for First Performance in New York—Opening Set for December 21

New York, Dec. 11.—There will be no increase in admission prices for the first performance in New York of David Belasco's production of "The Merchant of Venice," with David Warfield, which opens at the Lyceum Theater December 21, it was learned this week. Also one of the most important dramatic offerings of the current season with thousands of requests for seats for the opening night, Belasco will not advance the prices. Managers say that if prices were raised to \$25 a seat for the first performance there would be plenty of eager buyers.

Belasco's production of "The Merchant of Venice" is his most ambitious effort, costing more than \$100,000 to produce, with four carloads of scenery and equipment, over a score of musicians and some forty odd stagehands. The show has been playing on tour for the past three weeks.

While the scale of prices has not been decided upon as yet, according to the Belasco business office, the top price at the Lyceum will probably be \$3.50. Prices for the first nights of important plays on Broadway are usually advanced accordingly. The Sydney presentation of "Johannes Kreisler," the German super-melodrama, will play to a top of

\$10 the opening night, December 18. Musical shows like the Ziegfeld "Follies" and "The Music Box Revue" always charge specially high prices for their first nights.

HOW'S THIS FOR ACTING?

Oswining, N. Y., Dec. 9.—Pat Dealy, doing a twenty-year stretch in Sing Sing, played a capper role in "Honey Girl," a comedy, staged by the convicts last night. After the performance, Pat, instead of changing back into prison garb, joined the hundreds of civilians who witnessed the presentation, and passed the guards to freedom in his feminine makeup.

"THE RED POPPY" BLOOMS

Wilmington, Del., Dec. 9.—Estelle Winwood is the star of a very large cast which presented "The Red Poppy" at the Playhouse last night. Heralded as the greatest melodrama Paris has seen in years, with a three years' run claimed for it in that city, local theatergoers went to see the play with considerable anticipation and came away with a feeling that much was to be desired. Andre Pheasant is author of "The Red Poppy". The staging has been magnificently done by B. Iden Pyne and the artistic wardrobe is worthy of a better play. The story, concerning the wife of a French who finds happiness in the underworld from whence she springs, is without reason, as it begins and ends nowhere. Without its "five feathers" "The Red Poppy" would not be tolerated on this side of the Atlantic. Betty Ross Clarke acts her part well.

TO SETTLE WILDER ESTATE

New York, Dec. 10.—The executor and trustee of the estate of Marshall P. Wilder, noted monologist, who died in 1915, applied yesterday for judicial settlement of the estate in Surrogate's Court. The accounting shows that the estate is worth \$294,833. The largest asset is equity in an apartment house here.

A SUGGESTION FOR JANE COWL AND ETHEL BARRYMORE



"Romeo and Juliet" a la russe, as supported by the Soviet and produced at the Mamerny Theater in Moscow, with scenery that marks a long stride from that of Shakespeare's day. —Photo, Wide World Photos.

SERIES OF SUNDAY NIGHT PERFORMANCES PLANNED

New York, Dec. 11.—William A. Brady announces the first of a series of Sunday night performances for one-act plays at the Playhouse on New Year's Eve.

The first program will consist of the first performance in America of "The Big Bear" ("Les Grands Garçons"), by Paul Gerdly, which has just been produced at the Comedie Francaise in Paris. The play is in one act, the translation having been made by Grace George. Alice Brady will appear in Eugene O'Neill's one-act play, "He", and Helen Gahagan will be seen in a one-act comedy by a famous author whose identity has not yet been divulged.

This program will be continued for four Sunday nights, to be followed by similar programs through the season, provided the idea proves successful. As the performances will be by subscription only, no trouble is expected from those who make it their business to see that the Sabbath Day ordinance, which forbids theatrical performances on Sunday, is not violated.

MRS. BACON IS NAMED SOLE LEGATEE IN WILL

New York, Dec. 9.—It became known this week that Mrs. Jennie Bacon, widow of Frank Bacon, creator of the famous "Lightnin'" Bill character in "Lightnin'", who died at Chicago November 19 last, and was laid to rest at Mountainview, Calif., is named sole legatee and executrix of his estate in a will which he left, which will be probated in Santa Clara County, Calif.

Just how large an estate Mr. Bacon left in this State and elsewhere is not known as yet. Mrs. Bacon and her two children, Mrs. Bessie Allen and Lloyd Bacon, have gone to California. It was stated, to probate the document.

Surrogate Cahalan early this week, upon a petition filed by Mrs. Bacon, appointed Adolph C. Riendl, of 223 Broadway, transfer tax State appraiser of Mr. Bacon's New York property. In her petition Mrs. Bacon stated that no letters, testamentary or administrative, had been granted upon her husband's estate, and that he was a resident of Santa Clara County, Calif.

RAID BY FEDERAL OFFICERS ON N. Y. TICKET AGENCIES

New York, Dec. 10.—It came out yesterday that a squad of federal officers swooped down on seven prominent ticket agencies here, serving seven distraint warrants, sealing the safes and, in some instances, locking doors early last week.

Last Tuesday the matter was adjusted by seven owners or representatives making flying trips to Washington and putting up bonds aggregating \$60,000 for alleged back taxes, pending final disposition of the cases.

The agencies and amounts involved are as follows: Louis Cohn, \$22,000; Arrow Theater Ticket Company, \$5,800; J. L. Marks, \$4,100; Leo Newman, \$5,000; Alexander's Theater Ticket Office, \$3,500; Jacobs, \$7,000; Walter Theater Ticket Corporation, \$14,000.

FELIX ADLER GUEST OF HONOR AT FRIARS' CLUB DINNER

New York, Dec. 11.—Felix Adler was the guest of honor at a beefsteak dinner last night at the Friars' Club. Some hundred and seventy-five Friars attended the affair.

Of particular interest on Broadway was the fact that S. Jay Kaufman was cheered by the diners when he was discovered hovering on the outskirts of the jolly crowd.

Bert Wheeler was toastmaster.

VETERAN SHOWMAN ILL

Spokane, Wash., Dec. 9.—George F. Kearney, for years associated with O. D. Woodward, veteran stock show producer in the West, as his business partner, is seriously ill at the Spokane Hotel, and attempts are being made to reach O. D. Woodward, whom Mr. Kearney states will give him financial assistance thru the crisis. He is 70 years old, and has no relatives as far as is known.

NEW PRODUCING CO. FORMED

New York, Dec. 11.—A new theatrical producing organization has been incorporated, bearing the name of Green & McIsaac. The concern has secured Thomas Coffin Cooke, for many years with Wagenhals & Kemper, as producing director, and he is gathering a cast for a play by Bertram Bloch, which will go into rehearsal soon.

Samuel Green is a well-known business man, and Fred J. McIsaac was for many years dramatic editor of The Boston American.

ACTORS' FUND BENEFIT

New York, Dec. 11.—The forty-first annual benefit for the Actors' Fund of America will be held here Friday afternoon, December 19, under the direction of Daniel Frohman.

Next Friday a meeting of stage managers will be held in Mr. Frohman's office to arrange features for the bill.

Special Performance Of "World We Live In"

Is Given by Wm. A. Brady for "Most Distinguished Theatergoers of New York"

New York, Dec. 11.—William A. Brady selected a list of "the most distinguished theatergoers of New York" as guests for a special performance of the Czech-Slovak insect play, "The World We Live In", and after the third act last night he told them why he did it.

"This is a labor of love of the theater," he said. "The dramatic critics write their regular Sunday essays calling upon managers in behalf of the public to produce nothing but the best in the theater, but, take it from me as an old stager, it can't be done successfully. This play is one of the things I have done among the hokum that has enabled me to live. If the public doesn't come to it I can stand it. I've lost rest before this."

"But what I want to say is this: I don't want to put this play in the stereoscope, so for the sake of what this play represents—and it represents a great deal—do what you can to help it along."

EDITH DAY TO APPEAR UNDER HAMMERSTEIN'S MANAGEMENT

New York, Dec. 11.—Edith Day, who left the cast of "Orange Blossoms" when that show closed here last Saturday, will not return to London, as expected. Instead she will appear under the management of Arthur Hammerstein for the next three years.

According to the terms of a contract, which Miss Day signed recently, she will appear in this country for the next two years, and then play a London engagement under Mr. Hammerstein's direction.

The piece in which she will make her appearance under the Hammerstein management is "The Wildflower", a musical comedy in three acts, by Otto Harbach and Oscar Hammerstein II, with music by Herbert Stothart and Vincent Youmans. Rehearsals are to start December 21, and the piece will be presented in New York February 5, at a theater to be announced later.

START OF MURDER TRIAL

Brunen Case Slated for December 11

Mount Holly, N. J., Dec. 10.—A great deal of interest is centered in a murder trial to be started here tomorrow before Justice Kallech, the defendants being Mrs. Doris Brunen and her brother, Harry C. Mohr, in connection with the shooting of "Honest" John Brunen at his home in Riverside last March 10.

Brunen, who was a well-known outdoor showman and the husband of the woman on trial, was shot to death thru a window while reading a newspaper in the kitchen of his home, the crime then and since having attracted wide attention.

After several weeks of diligent searching and following up clues, County Detective Ellis B. Parker and his aides caused the arrest of Charles M. Powell, an employee of Brunen, who was alleged to have confessed that Mohr promised to give him \$1,000 for killing the show owner. Mohr was soon after taken into custody, as was Mrs. Brunen a couple of weeks later. It is thought that the first day of the legal proceedings will mostly be taken up with the impanelling of a jury.

ASSISTANT MANAGER MISSING

Minneapolis, Minn., Dec. 8.—Frank C. Whitney, assistant manager of the Blue Mouse Theater, was missing this week along with \$2,100 or more in receipts of that theater. Whitney is alleged to have made his weekly financial report to the Finkelstein & Ruben office Monday, but not the cash. Authorities have been conducting a search for him. Whitney's wife, also employed at the Blue Mouse, reported for work as usual and is reported to have said that her husband left after a misunderstanding with her.

EXPLOSION IN K. C. THEATER

Kansas City, Mo., Dec. 9.—A gas explosion Thursday morning, caused by a leaking pipe, resulted in almost completely wrecking the Doric Theater and did considerable damage to adjoining buildings. Total damage was estimated at \$75,000. The Doric, which is located at 908 Walnut street, is owned by Mrs. Margaret E. C. Ridge and leased by Sam Harding, who operates it as a picture house. The Negro janitor, who was the only person in the theater at the time of the explosion, was seriously, tho not fatally, injured.

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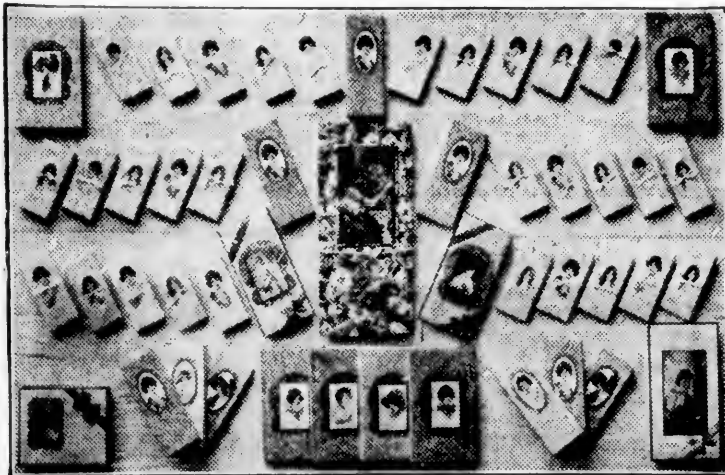
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23 ATTRACTIVE BOXES.
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10—50c Boxes
8—75c Boxes
4—\$2.50 Boxes
1—\$3.50 Box
Price, \$7.50



No. 8—ASSORTMENT
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BUSINESS RECORDS

NEW INCORPORATIONS

Delaware Charters

Globe Ticket Co. of California, Philadelphia, manufacture tickets; \$100,000. (Corporation Guarantee & Trust Co.)

Merritt Films, Inc., Philadelphia, moving pictures; \$50,000. (U. S. Corporation Co.)

Nallin Jennings Park Co., amusements; \$100,000; Margaret L. Jennings, John A. Nallin, Scranton, Pa. (Capital Trust Co. of Delaware.)

Theater and Community Service Bureau, Wilmington, brokerage; \$50,000. (Colonial Charter Co.)

Forston Productions, Wilmington, manage theaters; \$1,650,000. (Corporation Service Co.)

Revocations

Church Motion Picture Corp., Del.

Illinois Charters

Leaar Amusement Corporation, 100 N. Dearborn street, Chicago; \$50,000; operate a musical publishing business; A. C. Linenthal, Jack E. Dwork, Harry P. Munns. (Correspondents, S. L. & Fred Lowenthal, 109 N. Dearborn street.)

New Jersey Charters

Orpheum Amusement Co., Trenton; \$50,000; M. A. Spaulding, F. V. Sigler, E. N. Levin, Trenton.

Cameo Amusement Company, 81-87 Elizabeth avenue, Newark; \$100,000; buy, own and manage picture theaters, roof gardens, playhouses, opera houses and other places of amusement; Max Gold, Louis Kramer (agent), Mande Clawson.

New York Charters

J. Pearl Dawley Productions Corp., New York, motion pictures; \$250,000; G. M. Burns, V. A. Roberts. (Attorney, M. I. St. John, 27 Cedar street.)

Bardine & Anderson, New York, amusement house; \$20,000; M. Bardine, G. L. Anderson, A. R. Gallo. (Attorney, H. H. Oshrin, 1478 Broadway.)

Genen & McAsaac Producing Corp., New York, motion pictures, 1,000 shares common stock, no par value; active capital, \$5,000; M. Von Bredow, H. Smith. (Attorney, J. L. Robinson, 2 Rector street.)

Victory Cinema Corp., New York; \$10,000; J. Schron, F. Zorn. (Attorney L. Ogust, 66 Broadway.)

Theatrical Producing-Financing Corporation, Georgetown; \$1,500,000; to carry on a business of theater and motion picture proprietors and managers.

Success Theater Corporation, Manhattan; \$20,000; J. Frimark, L. Markham, R. Eisenstad. (Attorneys, Sheelin & Welnrib, 209 Broadway, New York.)

Park Amusement Corporation, Manhattan, motion pictures; \$5,000; H. P. and F. Welsh. (Attorneys, Goldstein & Meilfish, 1340 Broadway, New York.)

Ohio Charters

The Charleston Theaters Company, Lorain; \$25,000; August Hg. Anna M. Hg. H. P. Kirkland, W. S. Nielson, G. A. Reek.

Oklahoma Charters

The Little Theater Players Co., Oklahoma City; no capital stock; Willard Higbee, A. H. Jacoby, A. L. Maultby, Beatrice Sweett.

Lyric Theater Amusement Co., Tulsa; \$10,000; I. K. Harvey, W. L. Henstley, R. O. Henstley.

Ardmore Park Amusement Co., Ardmore; \$25,000; U. S. Jones, W. R. Hightlight, A. Eddleman.

COL. JACOBS TO TOUR WORLD

New York, Dec. 8.—In a recent issue of The Billboard the editor of burlesque predicted that Col. Henry C. Jacobs, of Jacobs & Jermon, would have to square himself for declining the Democratic nomination for election to Congress by giving the Missus a trip around the world, and it has come to pass. The Colonel, after securing passports, let it be known that he would embark on the S. S. Resolute on January 9, accompanied by Mrs. Jacobs and Mr. and Mrs. John Welz. The tour will include Cuba, thence across the Canal Zone to Frisco, Honolulu, Japan, China, India, Egypt, Italy, France, and back to "home, sweet home", in Flatbush by March 27. Prior to his departure the Masonic Fraternity will tender Col. Jacobs a bon voyage banquet, and the Lloyd Film Company has requested that he permit himself to be pictured aboard ship in his Colonel of Police Reserve uniform for a prospective picture in the making of his command.

SHUBERTS START OWN THEATER TICKET AGENCY

New York, Dec. 9.—The Shuberts have opened a temporary ticket agency office of their own, where seats to all the attractions in their New York houses may be obtained, at the Winter Garden. The Garden closed last Saturday for repairs and will not be reopened for several weeks. As the lobby is not undergoing any repairs, the box-office is being made use of for the general ticket office.

BIRMINGHAM EXHIBITION DIRECTORS RESIGN

London, Dec. 9 (Special Cable to The Billboard).—Another snag has been hit by the Birmingham Exhibition for 1923, the whole of the eleven titled directors having resigned from the board of management.

THE CENCI



The first performance in England of Shelley's tragedy, "The Cenci", recently took place at the New Theater, London. The photograph shows the scene in which Camillo announces the Pope's refusal to pardon Beatrice and Lucretia. Left to right: Camillo (Brember Willis), Bernardo (Rosemary Thorndyke), Beatrice (Sybil Thorndyke), Lucretia (Beatrice Wilson) and Giacomo (Lawrence Anderson). —Photo, Wide World Photos.

"49ERS" WIPE LITERARY FEET ON "THE DOORMAT"

Sponsors for H. S. Sheldon's Comedy Consider Concerted Attack Due to "Flop" of Critics' Show

New York, Dec. 11.—The little band of newspaper critics so frequently referred to as "Deep Dishers" by our own Patterson James, and more recently advertised by themselves as "The Forty-niners", stirred up a small hornets' nest last weekend when they concentrated their fire on H. S. Sheldon's comedy, "The Doormat", presented by an independent producer, Edward Whiteside, at the Punch and Judy Theater, only recently vacated after a short and rather disastrous tenancy by the same "49ers". Whether the angry huzzing of the hornets will be followed by a stinging return fire by Whiteside and his associates remains to be seen, but that the producer and others interested in the play, when seen following the publication of the reviews, were ready for almost anything was quite evident.

The unannounced roasting of "The Doormat" influenced the writer to go to the Punch and Judy to learn for himself just how the audience—and there was some doubt there would be any audience after such a general attack—would accept a play commented upon as follows:

Critics Are Unanimous

"Ridiculously poor stuff. . . . A worse family never slammed doors nor shouted for help."—Charles Darnton, Evening World.
 "Stupid, amateurish and badly acted."—Percy Hammond, Tribune.
 "Real wooden doors banged."—Alan Dale, American.
 "'The Doormat' stirred painful memories of Victorian amateur comedy clubs."—The Times.
 "Lucy was the family doormat and her folks were always slamming in and out of the three—no, four—living-room doors, so you can imagine."—Evening Journal.
 "Nothing of less consequence."—J. Ranken Towne, Post.
 "Handlessly forlorn and incompetent little play."—Alexander Woolcott, Herald.
 "Season's worst comedy."—The Sun.
 "Another evening wasted."—James Craig, Mail.
 "Silly, witless play."—F. P. A., Morning World.
 "Priceless piece of blaa. Fatuously ridiculous show. The dialog is worthy of the subtitles in an old Biograph movie drama."—L. S., Morning World.

Hard-Boiled Amused

At 8:40 o'clock the curtain went up and the house was about two-thirds full. In spite of booming upright piano played by an over-enthusiastic young woman, the first point got over in less than a minute. Even the hard-boiled, who are easily identified after a few visits to Broadway theaters, condescended a smile. In an unusually short time the small audience seemed to be enjoying the show.

The laughs were frequent and sincere and the performance was improving steadily as the audience warmed up to the story. The second act seemed to please the patrons better than the first, and the last was a laugh from curtain to curtain. The gentleman, not quoted, who said that the audience laughed only once, and then in the wrong place, may have worn camouffage. It had been snowing.

There is no need in this report to hold any brief for the play. It seemed to please the audience. That is what the writer wished to learn first-hand. Comment on the offering and the presentation of it probably will be made by another writer for this publication. Let it be stated only that whether Victorian or rubbish, or the worst of the season, the remarks heard as the people left the house after insisting on four curtains on the second night of an expertly roasted production would have given the producer, the author and others much courage.

Mr. Sheldon declined to make any comment regarding the "reception" of the piece, but others interested in its production pointed out their reasons for believing that the criticisms had been "talked over" before publication. "It seems more than a coincidence that every criticism should be in the same vein even granting this is the season's worst comedy." said one of the associate producers. "There was no need to make misstatements. The audience liked the piece. It is not true that there were no laughs. It is not true that the

people walked out. It may be a bad play, but the audience did not seem to think so. This attack may break us and it may be some satisfaction for the 'Forty-niners' to wipe the mud of Broadway failure off their feet on 'The Doormat' as they seem to have done. However, it may act as a boomerang. It may be just one more means of letting the public know just the sort of play-reporting that is being done. All we want is fairness and the truth."

NEW SYMPHONY PERFORMED

London, Dec. 9 (Special Cable to The Billboard).—Arnold Bax's wonderful new symphony in E-flat minor was performed by the London Symphony Orchestra, under Albert Coates, at Queen's Hall, and was enthusiastically received.

ALAN ALEXANDER MILNE AT HOME



Alan Alexander Milne, the famous English playwright, whose "The Lucky One" is now running on Broadway, and whose "The Romantic Age" closed there Saturday night, photographed in the nursery with his son, Billy, at their charming and artistic home in Chelsea, England. It is here that Mr. Milne concocts those delightful plots which are the joy of his English and American audiences.

—Photo by Central News Photo Service, New York.

PRESS AGENT'S PLAN TO BUY WHITE CITY GOES AWRY

London, Dec. 9 (Special Cable to The Billboard).—Another exhibition scheme has gone bust, as Gifford & Smith, auctioneers, announce that Eustace Gray, R. H. Gillmore's press agent, failed to proceed with the purchase of the White City property at Shepherd's Bush, and the property still remains for sale by private treaty.

The auction took place November 7, and a condition was that the sale must be completed within the month. There is no information as to whether the check for a quarter million dollars alleged to have been paid as a deposit is forfeited or not.

BAN LIFTED ON "WASTE"

London, Dec. 9 (Special Cable to The Billboard).—Granville Barker's "Waste" has been released by the new censor, Lord Cromer, from a ban fifteen years old.

"THE RUMOR"

Presented in London by Stage Society —Gives Promise of Success

London, Dec. 9 (Special Cable to The Billboard).—The Stage Society on Sunday and Monday presented Munro's new play, "The Rumor", in which is shown how two nations are forced into war by greedy capitalists.

All aspects of the problem are considered and are very effectively handled. Judicious cutting and expressionist presentation should make the play a great success. Mr. Munro is regarded as a coming dramatist and the piece is recommended to American managements. It is full of excellent parts, most splendidly played. The acting of Edmund Willard, Edmond Breen, Margaret Yarde, Fred Lewis and Frederick Sargent deserve especial mention. Claude Rains gave a faultlessly imaginative performance.

"HAWLEY'S OF THE HIGH STREET"

London, Dec. 9 (Special Cable to The Billboard).—At the Apollo, Tuesday, Walter Ellis gave "Hawley's of the High Street", which proved to be an abrupt mixture of sentimental and farcical comedy. The plot is quite obvious, and there is much room for improvement.

Clare Greet, as the romantic mother, scored high. Edward Irwin, as the profiteer husband, also was good. War profiteers, however, afford much better material than Mr. Ellis has taken.

WORLD'S FAIR AT DETROIT

Planned for 1925 or 1926 To Celebrate Peace Jubilee

Detroit, Dec. 11.—A World's Peace Jubilee and Waterway Exposition will be held in this city in 1925 or 1926, if plans prepared by the Detroit Board of Commerce materialize.

Should Philadelphia fail to go thru with the contemplated plan for an exposition commemorating the one hundred and fiftieth anniversary of the signing of the Declaration of Independence, the fair proposed for Detroit is likely to be held that year. Should Philadelphia conduct the exposition, the fair here would be conducted a year earlier.

President H. H. Emmons, of the Detroit Board of Commerce, announces the proposal will be studied carefully by leading business men of the city within the next few months.

It was in 1904 and at St. Louis, Mo., that the last World's Fair was conducted.

DECISION RESERVED IN SUIT AGAINST EX-BURLESQUER

New York, Dec. 9.—Justice Gavegan, in the Supreme Court on Friday, heard the arguments in the injunction suit brought by James Cooper, burlesque manager, to restrain Bernard Gorcey, actor, now appearing in "Able's Irish Rose", at the Fulton Theater, from continuing under any theatrical management other than the burlesque producer. Decision was reserved.

Cooper alleges that Gorcey is under exclusive contract to him for the season of 1922-1923, and that the actor is unique and extraordinary and is needed in the manager's burlesque show, "Happy Maids". Arthur Driscoll, of the law offices of O'Brien, Malevinsky & Driscoll, attorneys for Gorcey, opposed the motion on the ground that the contract with Cooper is inequitable, and that Gorcey is not "unique and extraordinary", as he was to get only \$125 a week from Cooper, and also because his place in "Happy Maids" has been filled, as the show has been playing for ten weeks already.

The charge that the contract is inequitable is based on the clause which states that the guarantee of thirty-five weeks' work can not be enforced if he can not be played "because of fire or any other cause." It was charged that four weeks were not played or paid for last season thru this cause, and that the same thing might happen again this season.

FRANK BACON AT REST

Body of Beloved Stage Star Buried in Sunny California, His Native State

San Jose, Calif., Dec. 8.—Frank Bacon, co-author and star of "Lightnin'", who died in Chicago November 19, was laid to rest in Alta Mesa Cemetery at Mountain View today, amid a hower of floral tributes and with impressive rites conducted by the Mountain View Lodge No. 194, Free and Accepted Masons. Old friends of the famous stage artist acted as honorary and active pallbearers.

From 10 a.m. to 2:30 o'clock this afternoon the body of the beloved actor rested in the Masonic Temple in the little town of Mountain View, where business was suspended today, and hundreds filed past to pay their final respects. Many of Bacon's friends from San Francisco, including a number of theatrical folk, were present.

Frank Bacon was born in Marysville, Calif., January 16, 1864. He was educated in San Jose and also made his theatrical debut here in 1890 as a member of a dramatic stock company. His wife, who was his constant companion, accompanied the body here from Chicago. A son, Lloyd Bacon, also survives. He is engaged in film work in Los Angeles and attended the services at Mountain View.

"DESTRUCTION" PRODUCED

London, Dec. 9 (Special Cable to The Billboard).—Agnese de Llana produced her play, "Destruction", Monday, at the Royalty Theater, playing the lead herself. The play deals with the inequalities of the divorce laws and is very crude. Ben Webster and May Whitty try gallantly to make the best of the material they have.

TO REVIVE "A CLEAN TOWN"

Dixie Hines, press representative, makes correction of an item in The Billboard, issue of December 2, which stated that "A Clean Town", the comedy by the Nugents, was abandoned. States Hines: "'A Clean Town' is to be produced in New York early in the new year." He names Richard G. Herndon as the producer.

GILLMORE ON WESTERN TRIP

New York, Dec. 11.—Frank Gillmore left here today for Chicago, where he will confer with Grant Mitchell, chairman of the committee which is directing activities for the Equity ball planned for New Year's Eve in the Armory, Chicago. Joseph Santley, George Arliss and Ernest Truax are also on the committee. The trip will include a flying visit to the Equity headquarters in Kansas City and will last about a week.

PUBLICITY STUNT HALTED

Lansing, Mich., Dec. 8.—Life-size posters advertising "In the Name of the Law", placed at various corners in the city by the Gladmer Theater management this week were removed by the police. The posters resembled a dummy officer in the act of commanding cars to halt, and after a number had obeyed the command and found the hoax, the police got busy.

Hearty Greetings for Christmas and Every Good Wish

FOR THE COMING YEAR—TO ALL

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

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

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BIGGER—BETTER—FLASHIER THAN EVER.

\$1,348 SUIT AGAINST ARNOLD DALY WILL BE REOPENED

Judgment Granted by Default Two Weeks Ago Is Vacated—Money in Question Is Gambling Debt, Defendant Charges

New York, Dec. 11.—The suit against Arnold Daly, actor, brought by one Jacob Abrahams for \$1,348, which Daly charges is for a gambling debt, will be reopened. Judgment for this amount which was granted by default two weeks ago having been vacated on Friday in the City Court. The judgment was granted because Daly had failed to appear for an examination before trial, altho he had put in an answer to the complaint. Carl S. Flanders, of No. 342 Madison avenue, attorney for Daly, applied for the order vacating the judgment on the ground that both he and his client had been out of town and had not been served with notice for examination. Attorney Flanders, in arguing for the setting aside of the judgment, charged that Abrahams, plaintiff, had been assigned the claim from a man named Shipman, who by fraudulent means had won the sum sued for from Daly in a gambling game in Paris, France. In the complaint filed in the City Court no mention was made of the origination of the claim made other than the statement that on January 29, in Paris, Daly had issued a check for twelve thousand, five hundred francs, payable to bearer at the Guarantee Trust Co.'s Paris branch. The check had been returned by the bank, payment having been refused because of insufficient funds. Daly's answer, however, threw more light upon the

action in that he stated he had issued the check to a man named Shipman in payment for losses at the French card game, called "Chemin de Fer". Abrahams' lawyer obtained an order calling for an examination of Daly upon the contents of his answer and when the actor did not appear got another order dismissing this answer and thus won the case by default. Attorney Carl S. Flanders asserted last week that Daly was fighting the suit because he did not want to pay the money which had been won from him by unfair means. He said that the check for twelve thousand, five hundred francs was payable to bearer and he could see no reason for Abrahams to have cashed it personally for Shipman in Paris, as is claimed, and then presented it for payment at the bank upon his own account. The Shipman who won from Daly at cards is not Samuel Shipman, the playwright, as had been reported.

JUDGMENT AGAINST BLANEY

New York, Dec. 9.—Judgment in the sum of \$1,410 against the Blaney Producing Co., Inc., was filed in the office of the County Clerk this week by the Rivoli Holding Co., Inc., of Newark, N. J. Suit was brought in the City Court by the Rivoli Company for three weeks' rent of the Orpheum Theater, in Newark, for the weeks of October 16, 23 and 30.

It was alleged that the Blaneys leased the theater for one year, beginning October 11, 1920, at the weekly rental of \$412.50, using the house for stock productions. Later the lease was renewed for two more years, and the rent raised to \$437.50 a week. The Blaneys had no stock company in the theater this year, the Maude Fealy Players renting it.

A counter claim of \$13,000 was entered by the Blaney Producing Company to the suit, claiming that damage to the extent of \$10,000 because of faulty heating, \$2,000 because of a leaky roof, and \$1,000 because of repairs which had to be made to the interior of the house when an organ company tore out a pipe organ, which had not been fully paid for, had been done. When the case came to trial, however, the defendant did not appear, and judgment by default was granted.

POWERS OUT OF "KANGAROO"

New York, Dec. 9.—James T. Powers, who was to have returned to the stage after some years of retirement, in "The Little Kangaroo", has left the east of that show. The piece is now being played on the road and when it reaches Broadway another player will be in Mr. Powers' place.

\$1,000 JUDGMENT IS WON BY POLK

In Suit for \$37,140—Another Chapter in History of "Determination"

New York, Dec. 9.—Another chapter in the history of "Determination", the motion picture that cost nearly \$1,000,000 of stockholders' money before it was even half finished, was written this week when James N. Polk, the Washington (D. C.) lawyer and director in the U. S. Moving Pictures Corporation, who sued the company for \$37,140 alleged to be due on notes, was given a judgment of \$1,000 when the case came to trial before Supreme Court Justice McCook.

Sensational charges were made against Polk by the United States Moving Pictures Corp., which alleged that he had unlawfully induced the directors of the concern, who were controlled by him, to issue notes in the sum of \$42,500 in excess of purchases for the company which he claimed to have made. A counterclaim of \$13,500 was also filed against Polk, the defendant company charging that he had agreed to pay that amount for certain State rights of the pictures "Determination" and "Flesh and Blood", but had failed to do so.

Polk named James W. Martin, president of the U. S. Moving Pictures Corporation, co-defendant to the suit, setting forth that while the promissory notes to the amount of \$28,700 which he held were made out to himself and Martin, the latter had refused to become a party to the action.

The United States Moving Pictures Corporation was formed by Martin, Polk and several others out of the debris of the U. S. Photoplay Co., which failed shortly after Captain Frederick Stoll, its promoter, disappeared, country-wide publicity being given to the facts in the financing of the picture "Determination". Captain Stoll was not heard from for several months, but at last turned up in Chicago, but never came back to New York.

Small investors, many of them poor laborers and clerks, from all over the country, had put in almost \$1,000,000 to produce "Determination". After the original company went into bankruptcy the several hundred thousand feet of film, most of it worthless, which had been made, was sold to the U. S. Moving Picture Corporation for \$20,000. When finally completed and released "Determination" did not come anyway near fulfilling the promises made for it by Captain Stoll and his cohorts.

The reducing of his claim of \$37,140 to a judgment of \$1,000 amounts to an effective disposition of Lawyer Polk's suit.

MICHIGAN SCREEN CLUB

Lansing, Mich., Dec. 9.—The Michigan Screen Club, of 143 East Elizabeth street, Detroit, has filed incorporation papers with the Department of State here as a non-profit organization. The purposes given are to promote acquaintanceship and mutual good will among persons actively connected with the motion picture industry in Michigan and distribute knowledge and information pertaining to the motion picture industry. The dues are \$4 monthly a member. The officers are: J. O. Brooks, president; Jacob Smith, vice-president; W. E. Wilkinson, secretary, and W. B. Hurlbert, treasurer, all of Detroit.

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NEW K. C. THEATER

The new Linwood Theater, at 31st street and Prospect avenue, Kansas City, Mo., was formally opened Thanksgiving Day. Tho not an entirely new building, the Linwood has been so extensively remodeled and enlarged that it has lost all semblance of its former appearance. It is said to be one of the largest of Kansas City's suburban picture houses, having a seating capacity of 1,100. A \$25,000 Hope-Jones organ is one of the new features.

The Linwood is owned and operated by the Capitol Enterprise Company, which also controls four other neighborhood houses in Kansas City, the Benton, Gladstone, Roanoke and Summit. The company was recently organized and incorporated with a \$1,000,000 capital, and is acquiring theaters in Kansas and Oklahoma, with the ultimate purpose, it is believed, of establishing an extensive circuit.

JACK JOHNSON AS "OTHELLO"?

Indianapolis, Ind., Dec. 9.—Jack Johnson, former heavyweight champion boxer, and who has appeared in various branches of theatricals, announces that he will soon leave for Morocco, Africa, to organize a Shakespearean company. He says he will play the title role in "Othello" and promises to bring the company to this city. Johnson made the announcement while here for the trial of a republican case in which his wife regained her automobile from Sheriff George Snider. The machine was attached last year on an alleged debt of Johnson's.

NEW UNION ABOUT READY TO FUNCTION

Membership Is Not To Be Limited to Vaudeartists, Says Organizer

Boston, Dec. 11.—The new theatrical association now forming in all vaudeville centers of the country, the first news of which was published in The Billboard, is about ready to function, it was learned by a Billboard reporter today.

Bernard E. Farr, the Boston attorney, who has charge of the organization work in this city, is still closely guarding the news as to who originated the idea, but has admitted that membership in the association is not limited solely to vaudeville actors and that the new union will aim to stabilize the theatrical business handled by nontheatrical business men. Attorney Farr says the association will be launched quietly and in a dignified manner without arguments from anyone. The association is purely constructive and will be welcome to players, managers and the public alike.

"It is an effort," states Mr. Farr, "to standardize and stabilize the vaudeville business, which has been run on a haphazard basis. The new association will harmonize all elements."

The Billboard reporter today talked with several vaudeville acts who are willing to admit that they have signed the application. They have stated that it has been impossible to find out who are to be their associates in the organization. The only information they have is that on a certain day all applicants who have been accepted will be instructed to meet at a given place. They will then learn the name of the organization and who has joined with them, receive a gold button and a membership card. The button is to be in the form of a trade mark and any theater displaying the letter of the association will be an assurance to the public that they are going to see the best in vaudeville and will receive what they have paid to get.

At Keith's Vaudeville Exchange Weslie Fraser stated that he knew nothing of a new association. He called two acts to his desk and both in the presence of The Billboard reporter stated that they knew nothing of the association. The reporter then camped in front of Attorney Farr's office watching for vaudeville acts to call. None called. The reporter, however, was surprised to find Bert Spears, a Boston booker, in the inner office talking to Farr. At Spears' office later Mr. Spears admitted he was connected with the new association but would say nothing for publication.

BURLESQUER ENTERTAINED

Newark, N. J., Dec. 7.—A party of 150 members of the William Balbach Association attended a performance of the "Lid Lifters" Company Tuesday night, and during the performance presented Dixie Vale, one of the chorus girls, with a huge walrus-hide traveling case as a token of the esteem in which she is held.

After the performance the members and the entire "Lid Lifters" Company enjoyed a banquet in the rooms of the association, at which there was much merrymaking. Various members of the "Lid Lifters" Company contributed to the evening's entertainment, among them Nellie Nelson, soubrette, who sang several songs; James Elliott, Doris Carter, Arthur Curtis, Al Dupont, and the principal comedian, Arthur Mayer. The entertainment was voted one of the best ever held in Newark.

ONE KILLED WHEN WALL GIVES AWAY

New Orleans, Dec. 9.—While workmen were demolishing buildings at Canal and Rampart streets last Tuesday to make way for the \$1,000,000 Saenger Theater, a wall collapsed, causing the death of one man and injuries to twelve. No blame was attached to the wrecking company.

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Colored Musicians and Performers, Novelty Acts; also Stage Manager. State salary. Show pays expenses after joining. Pace and Oace, answer. Nothing but real Performers desired. Address **OSCAR ROGERS, Macon Hotel, Macon, Georgia.**

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Also Chorus Girls for best twenty-piece Tab. in South. Harmony Singers and Dancers always wanted. Send photos and state lowest. Address **HIGH JINKS MUSICAL COMEDY CO., General Delivery, Wilmington, N. C.**

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Musicians that double Stage write. Singing and Dancing Team, to do some parts. Scenic Artist. State age, height, weight and salary. **FULLEN'S COMEDIANS, Cuero, Texas.**

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Two fast-stepping A-1 Chorus Girls. Mezia, Tex. Opera House until Dec 16; then Palace Theatre, Breckinridge, Texas. **BILL DOUGHERTY, Manager.**

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is fully copyrighted by law. Any one using this name will be prosecuted to the full extent of the law. I mean business. Mr. ———— Take warning. **LESLIE E. KELL, Sole Owner and Manager.**

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Sets of 6. Also Scenery. Must be in good condition. Musical Comedy People in all States write. Low Leather producing. Friends write. **OLLIE HAMILTON, Wilson, North Carolina.**

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People that do specialties preferred. Mail photos and programs. Good wardrobe. All essentials. Write age, weight, height, salary. Beaumont, Ont., last half week; Ridgeland, Ont., Dec. 18 to 20.

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THE BILLBOARD

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MUSICAL MUSINGS

By the MUSE

(Communications to our Cincinnati Office.)

Who is the tallest musician in harness with a tented outfit? Also the shortest, heaviest and thinnest?

Magnus C. Budabi is director of the town band at Cassville, Ia., where a newly formed orchestra is known as the Mississippi Serenaders.

A Paul Whiteman unit, styled Romance of Rhythm Orchestra, is scheduled to appear at (Continued on page 202)

SHOW STOPS AFTER ONE ACT

Mme. Petrova and One of Her Agents Take Issue With Advance Man Over Money Matter in Oklahoma City

A controversy over the money end of "The White Peacock" engagement in Oklahoma City, the night of December 2, caused a discontinuance of play after the first act. Mme. Olga Petrova, star of the piece, and Lew Wood, described as "bonded agent" of the company, took sides against Melville B. Raymond, advance agent of the attraction, who, it is alleged, made a financial settlement for the date instead of Mr. Wood.

According to the account of the affair printed by The Oklahoma City News, Mr. Raymond, after collecting the show's end, was visited by Fritz Schoff, an old-time friend, who was playing a vaudeville engagement at the Orpheum Theater in the same town, and forgetting "The White Peacock," took a motor trip thru Oklahoma City. In the meantime Mme. Petrova called off the show, it is said, because the cash was not put in her hands.

The following copy of a letter to J. F. Prothro, of Prothro & Smith, of Tulsa, who booked "The White Peacock" for four appearances in Enid, Tulsa, Oklahoma City and Muskogee, from Melville B. Raymond explains his part of the matter. The letter, dated "EnRoute to Chicago, December 4," reads: "Please accept my sincere regrets for the non-continuance of Olga Petrova's performance in Oklahoma City Saturday night, December 2.

"Mme. Petrova's tour being under my personal direction causes me all the more chagrin, as it is the first time in all my amusement experience I have had a star refuse to finish a performance, except because of illness.

"Mme. Petrova's interview, saying there was no money in the treasury to pay, is, as you know, entirely without foundation, as you personally know drafts for one thousand, nine hundred dollars were delivered to her for her week's services and royalties while she was in Enid Friday, and that payment was in full up to and including the night of Saturday, December 2, thus she was paid in advance. Just how to explain her strange action is beyond me as I have not seen her since December 1, and the news was as great a surprise to me as to anyone.

"Please extend my personal apologies to the citizens of Oklahoma City.

"The personal loss to me of \$2,185 caused by her non-fulfillment of contract is not of so much consequence to me as the disappointment and humiliation caused you.

"Please accept remittance herewith for damages done you."

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In that spirit we greet you this Christmas, and, while the year that is nearly past has not been without its perplexities, the year ahead is rich with twelve golden months full of promise.

That their promise will be fulfilled for you is the sincere desire of this entire company.

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VAUDEVILLE

Edited by Edward J. Haffel

ACTORS CHARGE SINGER STRANDED UNIT SHOW

Shubert Franchise Holder Denies He Left Performers To Shift for Themselves in St. Louis

NEW YORK, Dec. 9.—Charges of stranding actors of the "Hello, New York", Shubert unit, which closed in St. Louis last Saturday, were made against Jack Singer, producer of the show, this week. The sixteen English dancing girls managed by Cissie Hayden were left in St. Louis without salaries or railroad fare out of town, according to letters received by Maxim P. Lowe, agent here for Miss Hayden, and all of the principals arrived in New York this week, some of them paying their own fares.

Inez Van Bree, a foreign dancing act, which was brought over to this country by Singer with a contract guaranteeing her twenty weeks' work, was brought back to New York by Singer, and is paid by her agent, Mr. Lowe, to be practically without funds to live upon. She has not received any salary for two weeks, it is said.

Jack Singer, when seen this week by a Billboard representative, asserted that he brought back to New York all the principals of "Hello, New York", except Phil Baker and one or two other acts, which left St. Louis last Saturday night, not being willing to wait until Monday, when he obtained the money for their transportation. He also said that he has paid salaries almost in full, altho it is reported that most of the acts hold I. O. U.'s for at least one week's pay.

Miss Hayden, who was in Chicago when the show closed, stated that she had managed to borrow \$750 in that city to bring the sixteen girls from St. Louis to Chicago, where they are now. They have been booked into the Scuate Theater, a movie house in Chicago, for the week of the 11th. When Jack Singer was informed of this statement he told The Billboard reporter that he had personally taken care of the transportation of the girls to Chicago.

I. H. Berk, president of the Affiliated Theaters Corporation, had put up a great part of the money with which Singer floated his Shubert unit, but said this week that he had merely "loaned" the money.

Complaint that the Hayden girls had been left in St. Louis was made with the Chorus Equity Association, but Equity has no jurisdiction in the vaudeville field.

BOOKS HARTFORD REVUE

New York, Dec. 9.—Al Herman, the agent, has contracted to furnish the entire revue and a nine-piece orchestra for the Capitol Park Ballroom in Hartford, Conn. Clarence Willard and Dr. De Watted, managers of Capitol Park, will open the new dance place, which has been extensively decorated and outfitted, in several weeks.

Jimmy Morgan, formerly of the vaudeville act of Jimmy and Betty Morgan, is being supplied by Herman with a five-piece orchestra for his new act.

Tex Ellis, of the team of Baskette and Ellis, which was with Car of the Weber & Friedlander Shubert units, opened at the Moulin Rouge in Chicago last week. Nirska, the dancer, was also at this place last week. Both acts were booked by the Al Herman Agency.

LADIES' GUILD BALL BIG SOCIAL SUCCESS

London, Dec. 9 (Special Cable to The Billboard).—The Music Hall Ladies' Guild ball, held December 3 at the Savoy Hotel, was a big social success with R. H. Gillespie deputizing for Vesta Tilley as chairman.

Gillespie has been untiring and absolutely unselfish and generous in his work for music hall charities.

GULLIVER SAYS VAUDE. IS ON THE UPGRADE

London, Dec. 9 (Special Cable to The Billboard).—Charles Gulliver, in breaking back the Palladium to three-day vaudeville, tells the newspapers that vaudeville is on the upgrade and that his programs will cost him \$7,500 weekly. Observant critics opine that the change is caused thru his associates playing revue and drama on sharing terms, thus forcing Gulliver to fulfill his own contracts, whereas lately he has unloaded them to the Stoll syndicate and others.

MOSCONI BROTHERS TO OPEN BIG BROADWAY DANCE HALL

New York, Dec. 9.—The Mosconi Brothers, vaudeville's famous dancing combination, have taken over the entire first floor of the Hotel Cadillac, formerly the old wing of the Claridge, which they will convert into a modern ballroom. The Mosconis recently incorporated under the laws of the State of New York, announcing their capitalization as \$10,000. Benny Kruger's Brunswick Orchestra has been signed for the Mosconi ballroom venture.

KITTY GORDON IN COURT

New York, Dec. 9.—Kitty Gordon, who has forsaken the vaudeville stage to become a beauty specialist, accompanied by her daughter, Vera Horsley-Beresford, appeared before Justice Ellenbogen, in the Ninth District Court this week, in answer to a summons sworn to by the Mme. Froese Gowns, Inc., which alleged that the erstwhile headliner bought \$1,100.00 worth of dresses during March 24 to June 5 last, upon which she made payments amounting to \$715, but had failed to make good the balance. Justice Ellenbogen reduced the alleged indebtedness by \$60 and ordered Miss Gordon to make good the balance.

It was brought out at the hearing that on June 10 last Mme. Froese's son filed complaint in the West Fifty-fourth Street Magistrate's Court against Miss Gordon's daughter, who it was alleged assaulted the modiste in her shop. In speaking of the affair Mme. Froese told Justice Ellenbogen:

"She bit me. Vera came to my shop and said she had a check to pay \$250 on account for her mother's dresses and wanted to take them. When I said I would send to the bank while she waited she tore up the check and flew out."

"Jack Wilson, of the Jack Wilson, Kitty Gordon and Vera Beresford vaudeville team, came in and tried to smooth everything. Then Vera came back and told me to make out an itemized bill. While I was doing it I looked up and she had the dresses over her arm after taking them from a closet. I stood in her way and she punched me in the face. My glasses dropped off, and when I leaned over to pick them up I had my hand on the table. She bit my wrist. There's the scar."

Earlier in the week Miss Gordon was served with papers in an action brought against her by Raymond Fugnet & Company, an advertising firm, which alleges that the former actress owes it \$310.75 for furnishing form letters and letterheads advertising the opening of her beauty shop.

MONEY DUE PUBLISHERS

New York, Dec. 8.—E. F. Mills, executive secretary of the Music Publishers' Protective Association, has requested The Billboard to publish a list of persons to whom royalties are due from certain mechanical companies. If they will notify him of their present whereabouts the payment will be forwarded.

The list: Gallo Amanti, O. F. Book, James Broekman, J. Brody, Brody & Friedsell, Pomposo Cabellero, Gus Goldstein, Head Music Pub. Co., J. Prod Helf Co., E. J. Howley Mus. Co., Max Hart, Howard & Lavar, Plaido Izzo, Agent; Wm. Jerome Pub. Co., Jerome & Schwartz Pub. Co., Kniekerbocker Music Pub. Co., Isadore Lillian, Simon Katz, Norworth Pub. Co., G. E. Pasquolotto, Natale Di Palmam, Penn Music Company and Aubrey Stauffer & Co.

"ANGEL CHILD" OPENING

New York, Dec. 11.—"Angel Child", a condensed musical comedy with eighteen people, under the direction of Bowen and Medley, opens in Brooklyn December 18 at the Supreme Theater. The piece has been cast thru the Walker Theatrical Exchange and includes Jim and Flo Bogard, who are featured; Elmer McDonald, straight; Marcelle Kennedy, soprano, and Carly Bowen, who has recently closed with Jimmie Hodges after six seasons with that organization. The Darling Sisters, a song and dance specialty team, are also featured, as is a male quartet of dancers. The chorus will consist of Eileen Labellson, Martha Sir Urtle, Bessie Bailey, Ina Wald, Gwen Wade, Rose Marlon and May Cole.

FAVERSHAM SUED FOR \$1,000

New York, Dec. 9.—William Faversham was named defendant in a suit for \$1,000, alleged to be due as commissions for obtaining his employment, brought this week by John Harrington thru Attorney J. W. Wyte, of 1475 Broadway, who alleges that he acted as the actor's personal representative in getting bookings in the Keith theaters. Faversham closed his vaudeville tour at the Orpheum Theater in Brooklyn last week.

MAURICE CONVALESCING

New York, Dec. 10.—Maurice, the dancer, who was stricken ill last summer while he was appearing at Deauville, France, and who has since been confined to a hotel in Davos Platz, Switzerland, where he has been convalescing, writes that he hopes to be in New York soon, and expects "to dance better than ever before."



ARTIST SUES MINSKY BROTHERS

New York, Dec. 9.—Lina Tessell, an artist, brought suit this week against the Minsky Brothers, managers of the Park Music Hall, for \$1,000 damages, alleging that they illegally appropriated a poster sketch she had painted. The painting, Miss Tessell charges, is valued at \$250, and she expended \$60 for cuts of it, besides which she claims that the "good will and reputation" of her sketch were damaged to the amount of \$686, which brings the total to the \$1,000 sued for. Thru Attorneys Kendlor & Goldstein the Minsky Brothers have entered a general denial of the complaint.

JUDGMENT AGAINST FIELDS

New York, Dec. 9.—Judgment in the sum of \$301 for moneys loaned was filed this week against Sally Fields, vaudeville actress, by M. Glynn, a theater manager of Astoria, L. I. The judgment was obtained in the Queens Municipal Court thru the law firm of Hallinan & Groh.

STARTS MUSIC COMPANY

New York, Dec. 8.—The formation of a company to publish music which will offer stock in the corporation to the public was announced this week by L. Wolfe Gilbert.

Mr. Gilbert, who has had his own publishing concern for some years, operating under the name of the L. Wolfe Gilbert Corporation, lately incorporated a company, under the same name with \$1,000,000 capital. The officers of the new company, which takes over the older corporation, are: L. Wolfe Gilbert, president; Tom J. Gerraghty, supervising director of the Famous Players-Lasky Corporation, vice-president, with the other positions to be filled with permanent officers at a meeting of the board of directors to be held next week. At present the other officers are held by temporary appointees.

The new company will exploit and publish songs and expects to operate a chain of music stores in the course of time. This will be the first time that a company along these lines has offered stock for public subscription.

VAUDEVILLE TANGLE KEEPS PERFORMERS HUNTING JOBS

Discord in Christmas Chimes This Year Due to Two-a-Day War—Players Find Santa a Myth

SANTA CLAUS is a myth if you like to believe the scores of performers and others connected with the show business, especially vaudeville in its varied forms, who are landing on Broadway with uncompleted contracts and long tales of woe. True, this does not apply all along the vaudeville line, for perhaps this season a greater number of performers are working than ever before. At any rate there are plenty of places to work, which is some reason for Christmas cheer.

The coming of the holiday season brings to mind several points of interest, especially to vaudeville people. With business a lot better than a great many producers and managers predicted, it is not pleasant to report that many performers, who looked forward to working until the summertime, find themselves wondering if there is a Santa Claus or if any change in conditions can bring a happy and prosperous New Year.

Last year it was a "tough season". This year it's a "tough break". And, of course, the performer holds the bag. It is true that on the road business has been bad in spots, but if reports may be believed there has been no falling off in vaudeville patronage.

"Performers who have been hit by the vaudeville war are victims of mismanagement and not bad business," said several of a company that recently arrived on Broadway to wonder what is to happen next.

New Year's Resolution

That seems to be the general opinion among performers on Broadway. Those who were not tempted to have a hand in the war that is turning out to be not much more than skirmish are sympathizing privately with their friends who looked forward to great opportunity in the competition that resulted from the entry of the Shuberts into vaudeville. And those who are in need of this sympathy are resolving never again to be led astray. What they will do with their contracts, some of which have many weeks to run, they do not know, or at least do not state. Some have gone to lawyers. A very few have landed good jobs. But all are asserting that they will know better next time and are resolving that next year they will look before they leap into a fight that can hurt none but themselves. They understand now (and admit that they do) that wars seldom harm rulers as much as the ones who are aroused by the roll of drums.

With the cessation of fighting during the Christmas season—the customary thing in warfare—the combatants and their leaders, who also heeded the trumpet call, are trying to plan some new maneuver that will take them out of the mud. Of the Shubert generals who took their thirty units into the field at the beginning of the season to battle their way to a position in vaudeville that would make the Keith allies give way some of the territory they occupied, several have withdrawn and others have been routed. Less than a score of the apparently formidable units remain in the field and week by week the number is being decreased.

It may be interesting to vaudeville followers to know somewhat in detail what has happened in Shubert vaudeville since the opening of the present season.

Fortunes Are Lost

In last week's issue of The Billboard there was published a story to the effect that Shubert unit producers so far this season have lost half a million dollars. The statement is said to be conservative. There is little doubt that by now much more money has been lost and this along with the "what might have been" losses to the houses playing Shubert unit shows.

At the present time—albeit by the time this story gets back to Broadway in type others may be added to the list—H. Herk, president of the Affiliated Theaters Corpora-

tion; E. Thos. Beatty, his associate in this company which hooks Shubert units; Lee and J. J. Shubert; Arthur Klein, head of the Shubert Vaudeville Exchange; Davlow & Lemaire, Al Jones, the Butler Estate, Henry Dixon, Marx Brothers, Weber & Friedlander and Joseph M. Galtes are said to be the only producers on the unit circuit who are continuing. "Reunited", the Weber and Fields show, and "Say It With Laughs", in which Roger Imhoff is the feature, are the Beatty offerings, and these have moved thru the season so far, as have Herk's units, "Frolics of 1922", featuring Herman Timberg, and "Stolen Sweets", with the Watson Sisters.

The Shuberts, Lee and J. J., still have four units, "The Whirl of New York", "Midnight Rounders", "Oh, What a Girl!" and "The

units are out, and others who have fallen or who have been dropped by the vaudeville way-side are Eddie Dowling, Arthur Pearson and the firm of Morris & Jacobs. The Morris of the unit producing outfit is Jack, secretary to Lee Shubert.

Some of the performers who have suffered by this continual breaking up of the new vaudeville organization have found work, but the majority are still hustling for jobs and hoping to find something that will give them a merry Christmas and a happy New Year. If those who are working on the Keith Time do not lose the featuring which makes it worth while to take a cut now and then in the announced move to advertise only R. F. Keith vaudeville, and if those who have been lost in the vaudeville shuffle can only find work for Loew, Pantages, Gus Sun and others, including Arthur Klein and his Shubert vaudeville exchange, it may be a merry Christmas all around.

Here's hoping that Santa Claus will make all of the vaudeville contracts good this year.

FEATURING PICTURE SONGS

New York, Dec. 8.—A revival of songs bearing the same title as a motion picture and being exploited with it is now taking place. At present there are quite a few of these numbers on the market with more in the offing.

Among those already published are "Human Hearts", "To Have and To Hold", "The Old Homestead", "Isle of Zorda", "The Flirt", "Nanook", "That Spirit Melody" and "Dear Old New York". Most of these were written by Milt Hagen and Victor Nurnberg, who have been specializing in this type of song. Nearly all of the numbers are in fox-trot form and the publishers have issued dance arrangements of them.

NEW ORPHEUM THEATER FOR BROOKLYN, N. Y.



Three-million-dollar theater and office building being erected by Keith Circuit at DeKalb avenue and Prince street, Brooklyn. The new theater will seat 3,500 people and will be dedicated to the public in the spring.

Rose Girl", altho the last mentioned production was off for a time after some rough going.

Max Spiegel's two units, "Success" and "Plenty of Pep", continue. Spiegel is very close to the Shubert office and an owner of Broadway theaters and theater stock. Arthur Klein, who is looked upon as more important to the Shubert vaudeville system than booking agent for the exchange, has kept Gertrude Hoffmann, working in "Hello, Everybody". Ed Davidow, related to the Shuberts by marriage, has been successful in continuing "Troubles of 1922", which he (Davidow) produced in association with Rufus Lemaire.

The Al Jones show is "Spice of Life"; the Butler Estate unit is "Echoes of Broadway"; the Henry Dixon offering is called "Midnight Revels"; the Marx Brothers' production has been renamed "Twentieth Century Follics"; the remaining Weber & Friedlander units are "Steppin' Around" and "Main Street Follics", and Joe Galtes' show is called "Gimme a Thrill".

"Facts and Figures", produced by Weber & Friedlander, was due to fold last week with no information as to its future. "Main Street Follics" was said to be moving into an open week, and "Laughs and Ladies" went out some time back.

George Gallagher's unit is off the list, with the featured players, De Haven and Nice, in "Ziegfeld's Follics" and looking forward to a much merrier Christmas than they had expected.

The Jack Singer offering, "Hello, New York", has fallen by the wayside, and Jack Reid's "Carnival of Fun" is variously reported on and off with the likelihood that he is due to shift his management. Both of Barney Gerard's

ALBEE THOUGHT A LOT OF ROGERS—NO! SAYS WILL

New York, Dec. 9.—Will Rogers these days doesn't know what it is to pay for a meal—that is, in the coin of the realm. It seems, according to Will, that every time a group of persons decide to tie the feed bag on an masseur's invited as the guest of honor. "I'm no Chauncey Depew yet," he told members of the Advertising Club this week, "and I don't want to be!"

Previous to Rogers' introduction by Paul Meyer, publisher of The Theater Magazine, C. K. Woodbridge, president of the Advertising Club, read a letter from E. F. Albee, president of the Keith Circuit, in which the latter paid Rogers warm tribute.

Regretting his inability to attend, Albee wrote:

"I know of no one who deserves to be honored more than Will Rogers. He is an entertainer of the rarest quality, a genius and a splendid acquisition to the theatrical profession, who honors it with dignity, humor and the fine attributes which he possesses as a man, a friend and a good fellow.

"This bringing together of theatrical people with other interests is not only broadening to the profession, but it is giving to the business man and the public at large a better understanding of the merits of the men and women of our profession. Such men as Will Rogers, Will Hays, Augustus Thomas, George M. Cohan, Fred Stone and many others of a like character are the salvation of our business. Their high ideals are gradually, but surely, building a foundation of respect and admiration for our business as a whole, instead of condemnation on account of being unfamiliar with the fine qualities and manly and womanly traits of our people in general."

Such praise as this, however, didn't ameliorate Rogers' thumps. He said:

"Why, say, I know E. F. Albee and there's words in there Albee can't spell. And another thing, Albee don't think that much of me. He might advise you he does; but he won't pay in comparison with that letter. I tried it when I had a couple of weeks to spare not so long ago."

INITIATED INTO WOLVES

New British Society To Assist Vaudeville Charities

London, Dec. 9 (Special Cable to The Billboard).—R. H. Gillespie, Frank Boor, manager of the Hippodrome; Albert Voyce and Monte Bayly were initiated into the Wolves at the Moss Empires Lunch Club, in the Hippodrome Building, December 7.

This latest society to assist vaudeville charities is a revival of that founded by Edmund Keane in 1915, and bids fair, if properly handled, to be a big factor in money-getting for Brinsworth.

Stanley and Barry Lupino are prime workers, and as most charter members are now dispersing to the provinces for pantomime engagements, the growth of the society seems sure.

GERMAN ACTOR ARRIVES

New York, Dec. 11.—Ernest Brenck returned to this country last week aboard the Bayern from Hamburg, Germany. He brought with him an Arabian mare valued at \$10,000, which he will use in his vaudeville act.

Invents Device That May Revolutionize Phonograph Industry

Representative of British Company Here With Contrivance To Lengthen Running Time of Record

NEW YORK, Dec. 8.—An invention that may work a revolution in the talking machine industry came to light this week when a representative of the English company which owns the patents arrived in this country to interest the American market in the device. Briefly, it consists of a method of greatly lengthening the playing time of a phonograph, the inventors claiming that they can make a twelve-inch record that will run anywhere from ten to thirty minutes.

This is accomplished by giving the same linear speed to all the convolutions of the record. It has long been known that a greater length of track passed under the phonograph on the outer convolutions than on the inner ones, and the British device is designed to make a given length of track pass under the needle in the same time, whether it is on the outer or inner tracks. By this equalization the greater length of playing time is obtained.

The average phonograph record, operating at the rate of 80 turns to the minute, has an average linear velocity of about fifty inches on the outer con-

(Continued on page 201)

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y.

(Reviewed Monday Matinee, December 11)

"The Whirl of New York", one of the Messars. Shuberts' own units, which also played last season, is a fairly good show, with some capable artists, but it suffers with a dropical revue that entertains only when Roy Cummings and Keno and Green are on. The show is slow on the get-away, a prolog in which the principals clownishly outline what they are going to do and how they are going to do it holding things down considerably. This sort of clowning is great stuff for professionals, but the average vaudeville patron doesn't know what it's all about.

After a chorus number, coldly received, Florence Schubert, in a single act at the piano, overcame the apathy of the house with a clever song about the musical jag that she sinks to perfection. She sings well. The Purcella Brothers, Frank and Ray, followed with some difficult acrobatic dancing, which they put over most ably. They close with a dance in which their ankles are chained together—a novelty that is one of the best things in eccentric dancing this reviewer has ever seen.

Joe Keno and Rosie Green are a great comedy team. Keno is a real comic and as for Rosie Green, she is one of the few genuinely funny women in vaudeville. Whenever these two are on the stage their work does not drag for even a second, always keeping the laughs coming.

A mighty good dancing act of the Oriental type is spoiled for Kyra by the use of a lot of entirely ineffectual and unsuited girls for the sake of atmosphere. Kyra's dancing, of the music-twisting, snaky order, is impressive enough not to require any such padding.

If there is a more amusing jackass in vaudeville than Roy Cummings, we haven't come across him yet. Cummings does enough work for four comedians in this show, and yet he gets funnier and funnier all the time. In his specialty he takes some of the most amazing physical risks imaginable. Some day, if he's not careful, he will fall and hurt himself. Cummings is no bow grabber, otherwise he could have kept on for twice the length of his act. He got one of the longest legitimate hands any artist ever received at the Central.

Following Cummings was no easy matter, but cute little Frances White did it and it didn't even disturb her. Her five or six songs are almost all of the "cute" type and she knows how to put them over; and she didn't sing "Mississippi".

The revue section of the show is merely a lot of meaningless twiddle about something or other, with a couple of antiquated songs from "The Belle of New York" that have about as much melody as vaudeville actors have a union. The book is a hopeless mess that a burlesque show would be ashamed of. All it serves to do is give Roy Cummings opportunity for some interpolated comedy that is a riot.—H. E. SHUM-LIN.

Palace, Cincinnati

(Reviewed Monday Matinee, December 11)

The train bearing five of the seven acts scheduled to appear at the Palace was several hours late and prevented these acts from participating in the two afternoon shows. Three acts from the local Keith Theater filled in for the absentees, and, with the two regular acts on hand, and a trio composed of local talent, gave a very creditable performance. The delayed acts were Lew Cantor's "Manicure Shop", Walker and Dyer, Sperlock Sisters and Clinton, Mae Francis and Dot Marsell, and Brosius and Brown. The Keith acts substituting were Ed Healy and Allan Cress, who could have stopped the show; Margarette Hessler, youthful violinist, and Zuhn and Dries comedians. These latter three acts are reviewed under the Keith, Cincinnati, heading. Frances Kennedy, Hickman Brothers and the Eddie Ball Trio, the local act, completed the program.

Frances Kennedy, in the third spot, delivered a timely monolog, sang a song or two, and, tho handicapped by a heavy cold, made quite a favorable impression. Miss Kennedy's puns took quite a while to "penetrate". It can be truly said that the audience was several laughs behind. Eighteen minutes, in one; encore, numerous bows.

The Hickman Brothers presented a highly amusing sketch, "The Initiation". The act, tho an old one, is farcical in the extreme and still retains its funny situations as evidenced by the spontaneous laughter of the audience throughout. One of the brothers works in black and the other straight. Sixteen minutes, in one; three bows.

A very neat song act was offered by the Eddie Ball Trio, in the closing spot. They have a repertoire of comic and sentimental numbers that was a little different from that of the ordinary three act. A little more seasoning and these boys will be able to hold their own on any bill. Twelve minutes, in one.—KARL D. SCHEMITZ.

THE PALACE NEW YORK

(Reviewed Monday Matinee, December 11)

PROGRAM	PERCENTAGE OF ENTERTAINMENT															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1 Palace Orchestra																
2 Palace News Pictorial																
3 Willie Schenck Co.																
4 Baronessa DeHollub																
5 "Stars of the Future"																
6 Winsor McCay																
7 Bernard Granville																
8 Topics of the Day																
9 Miss Leitzel																
10 Raymond Hitchcock																
11 Duncan Sisters																
12 Jim McWilliams																
13 Bostock's Riding School																

A three-hour soporific, broken only occasionally by a little life or novelty, and no sooner had one act awakened the audience from the previous lethargy than the succeeding turn reversed the proceedings, and by their listlessness, lack of ability or spirit, sent them once again into the arms of Morpheus. Placing "Stars of the Future" and Bernard Granville in the first half was thru the efficiency of the chorus girls in the former turn. Doubly detrimental to Granville, for his girls suffered exceedingly by the comparison in every way. The applause and artistic honors of the whole bill undoubtedly belong to Miss Leitzel, who was a riot, legitimately. "Stars of the Future" also came in for applause, but it was sympathetically induced, altho the girls showed some ability and the offering was well staged. Harriet Lorraine, as the Baronessa DeHollub, had her "Sheik" in the audience, and, altho her "Sheik" made a hullabaloo of a fuss about what Harriet was going to do, neither she nor the "Sheik", nor she and the "Sheik", can be said to have justified the promises in the recited prolog. Raymond Hitchcock showed up pretty well in the last half with some witty talk, altho handicapped thru the appearance in Topics of the Day some weeks ago of several of his gags, some of which have also been printed in the daily press. To Jim McWilliams, who was assigned the next to closing position for no reason whatsoever, we'll hand the booby prize. McWilliams is billed as a "Pianotist". He is, with the accent on the nut.

1—Palace Orchestra. As usual. The overture was played with snap.
2—Palace News Pictorial. Interesting. Musical accompaniment not so interesting.

3—Willie Schenck and Company in a series of difficult gymnastic feats executed cleverly and staged beautifully. The surrounding novelty of presentation had been well thought out, as is usually the case with turns of foreign origin. The girl partner seemed nervous and not working as smoothly as when reviewed in the past.

4—Baronessa DeHollub, or Harriet Lorraine, whichever you may choose to call her; also, if we recall correctly, billed in the past as "Hattie" Lorraine, was disappointing. Miss Lorraine's value as an artiste does not lie in her singing voice, for it is neither melodious nor musically true to tone. She sang flat several times. Nor were the numbers, their method of introduction and style anything to rave about. The "Sheik" in the audience, when not engaged in talking the prologs to the various numbers and singing one number about something or other, was supposed to be shadowing Bennie Roberts in the direction of the orchestra. This was a novelty, inasmuch as we have never seen two directors leading an orchestra simultaneously before. Whether the "Sheik" was following Bennie or Bennie was following the Sheik, or the orchestra was following the one or the other, or the Baronessa, we were not able to determine, and the affair presented a strange international tangle that even a diplomatic free-lance could scarcely have untangled.

5—"Stars of the Future", a new act, by Milton Hockey and Howard J. Green, is a well-arranged novelty with life and pep that just hit the audience right and drew a great deal of applause, stopping the show. The girls are all pretty, shapely, and have latent ability, considerable of which has been brought to the surface by the producers and sold in a showmanship manner. A couple of the girls might see to it that the opera length hose is patterned after the longer operas, and more Parsifal than Boheme. Then the bare skin showing around the trunk line will not be observantly detrimental to the general effect. Act will be reviewed in detail later.

6—Winsor McCay, with animated cartoons, held a slight amount of interest, but the almost endless repetition of the same thing over and over was almost as uninteresting as Topics of the Day. We wonder what chance an act of this sort would have without the name of one who has achieved a certain standing thru newspaper familiarity?

7—Bernard Granville, who is really a polished, capable artiste, a neat dancer and has a wealth of personality, has not been happy in either the selection of his vehicle or of the four girls who assist. They are neither pretty, talented nor clever. Two who try to render a vocal duet neither harmonize vocally nor in the color scheme of their respective gowns, the garnet and blue clashing as much as some of the attempted "barber shops".

8—Topics of the Day. Puerile piffings.

9—Miss Leitzel was a gymnastic revelation, and undoubtedly is without a peer in her line. Featured recently with the circus, Miss Leitzel brings to vaudeville an ever welcome offering on the tape and rings. She was not slow to win the undiminished approbation of the audience, and well deserved every bit of adulation bestowed.

10—Raymond Hitchcock talked entertainingly and in a witty and humorous vein upon general topics. He took a slam at Philadelphia as being too slow to get him. If Hitchcock will allow his memory to run back to the time that he took Oscar Girard's place with the Castle Square Opera Company at the Grand Opera House, he will recall that Philadelphia was the first city to get him, and get him good, for it was but shortly after this that the comedian reached the stellar prominence that he has held so long. Drew laughs and generous applause.

11—The Duncan Sisters discarded the kid dresses and previous routine presented upon the occasion of their former appearances at this house, and were much better in consequence. Sang a number of published songs, and among others did a French chanson for an encore.

12—Jim McWilliams drove them out in droves. He said it was a good chance for those who wanted to leave to get out, and most of those present took him literally at his word. McWilliams is just silly, and that is neither art, talent, showmanship nor anything else that goes for entertainment.

13—Bostock's Riding School, which has played this house frequently, presented the same act as formerly.—MARK HENRY.

Palace, Chicago

(Reviewed Sunday Matinee, December 10)

The current bill is thoroughly pleasing, has thrills and laughs in plenty, and nearly filled the house on the first showing.

Jack and Jessie Gibson, "A cycle of smiles and thrills". A pair of novelty cyclists who do single wheel stunts sprinkled with a generous amount of comedy, stay on for seven minutes in full stage, and closed to three curtains.

Williams and Taylor, "Dancing Fools". Two dark-skinned brothers who are agile hoofers, exhibit many trick steps, and whose dancing is far better than their comedy. An unfortunate slip in the lighting caused anger on the part of the smaller man, and handicapped the reception accorded their work. Fourteen minutes, in one; three bows.

Howard Smith and Mildred Barker, "Good Medicine", assisted by Lillian Schaeffer. Tho not featured Miss Schaeffer does the best acting of the sketch, which is a slapstick hodge-podge of melodrama and humor, draws laughs via burlesque methods, and is almost good farce. Nineteen minutes, in four; three curtains.

Ida Mae Chadwick and Dad, a rural comedy sketch that stopped the show thru the effervescent cleverness of the girl and the intelligence of the dad. A small-town drop and mostly new gags helped. Fifteen minutes, in two.

Frank Hurst and Eddie Voigt, "Profiteering in Fun". Voigt puts the act over for the most part, and the pair pulls laughs culled out of the old minstrel joke books, brought up to date with modern slang. Two songs, "Mother Eve" and "Love Sends a Little Gift of Roses", relieve the monotony and they close after twenty-four minutes. In one, two bows and encore.

Sophie Tucker, with Ted Shapiro and Jack Carroll. Structure of the act the same as last week, but with Miss Tucker singing mostly new songs. She has carved her niche in the hall of vaudeville fame thru the emotional rendition of morbid jazz with a dose of fun. Thirty-nine minutes, in four; received an ovation.

Billy B. Van and James J. Corbett, "Spirited Traveaty". Van is an eccentric cutup of the low-comedy brand; the laughs are infectious; Corbett is an Apollo-like straight, and twenty-two minutes passed only too soon. In one; four bows.

Billy Lamont Trio, a father-mother-and-daughter wire act, with the little girl the hit and the father having the brains and ability. Held the crowd and sold their offering well. Nine minutes, full stage; three curtains.

Next week Julian Eltinge.—LOUIS O. RUNNER.

Majestic, Chicago

(Reviewed Sunday Matinee, December 10)

Full house with pictures opening the bill. The run timely and entertaining.

Chas. and Helen Palley dragged a few tines out of a saw and auto wind pump that were recognizable. As a contortionist he is very fine and does some extraordinary feats. He seems to be boneless from the neck down and puts himself in all manner of positions. Their little three-year-old youngster majestically took three bows for ma and pa.

Al Lester and Company, a duo doing out jokes and sayings. They have pep and show a determination to stick the time out, and they win the race.

Gene and Mignon present a series of dances that are fairly effective and show quite a variety of talent, ranging from toe dancing to the rough-house variety, closing with a fair finish.

Keno, Keys and Melrose do their usual turn of knockabout stunts, acrobatics and dances. They get several hands and furnish some fun.

Frankie Keltie and Company furnished some things to think about. She is versatile and clever and probably just misses being better received by her overplaying the cheap stunts that get a laugh now and then, but another her real worth. This is a big act—seven girls and two men. It's a musical tab. show and has greater possibilities than it brings out.

Cleveland and Dorey, a talking duo with a lot of personal banter and hillingagat that rambled along about as smoothly as a mountain stream and also about as straight. Some of their jokes seemed to please.

Bobby (Uke) Henshaw fought hard and long for an opening, presenting some musical imitations and polyphonic sounds that got a hand. They finally presented a cornet and ukulele duet that went over fairly well. They teased out three bows.

Ishikawa Brothers, five Japanese acrobats, start right in with the rise of the curtain and keep at it until they close. They seem to start where most similar acts of this type leave off. They have a clean act to watch and it is a very thrilling series of difficult feats that they present. This was the feature act of the bill.—FRED HIGH.

From Coast to Coast by Special Wire

Keith's, Cincinnati

(Reviewed Monday Matinee, December 11)

Mitty and Thilo dominate the current bill with a dance exhibition of a class that has seldom, if ever, been eclipsed at this theater. Hesly and Cross annex second honors by a wide margin. Tho the program is short and notwithstanding the fact that the opening turn is along the lines of the Mitty-Thilo offering, the total entertainment value is good; and good shows have been none too frequent here this season.

Fahe News, Aesop's Fables.
Albert, Jean and Ruth Fifer, "Broadway's Youthful Stars", present a refreshing routine of Russian, classical and eccentric dances. The brothers are best in an inebriate specialty and fast-time hoofing, and Ruth excels with a brand of backward kicking that would be a credit to make a soubret in big productions. There is room for more ease and grace by the boy who lifts Ruth in one of the numbers. Ten minutes, special in three; three legitimate bows.

Margaret Hessler, a violiniste, who appears in knee-length dress and socks, with pretty green tresses falling below her shoulders, judiciously follows a classical opening by rendering a medley of popular selections. She drew hearty applause on each playing, and for an encore discarded her bow and essayed the strains of "Poet and Peasant" with finger plucking. Ten minutes, in one.

"The Showoff", a sketch, with Fred Sumner, Margaret O'Neill, Bertine Robinson and Corinne Cartwell, furnished many genuine laughs. Interest is continuous, the idea concerning a man with a small income whose pleasure is self-adoration and braggadocio, the constantly reminded of his shortcomings by wife and mother-in-law. While Sumner is featured, his acting is no more notable than that of the other members. Twenty-five minutes, interior in three; three curtains.

Ed Healy and Allan Cross, local favorites, had things their own way in their "showing of smart styles in songs". The repertoire included an assortment of numbers ranging from "Silver Threads Among the Gold" to "Tomorrow". While the harmony of this duo is capable of bringing them thru in big style on straight songs, they elect to use extra choruses which touch on double entendre, the bonus, high cost of coal and "the return of Theodore Roosevelt, who, as President, would act today instead of tomorrow." Twenty minutes, in one; two encores, one bow.

Miss Germaine Mitty and M. Eugene Thilo, in "La Danse Jalouse". The program tells that they are presented by E. F. Albee, and are "direct from the Casino de Paris." The lady member is rich in shilly and style, and the same goes for her partner, with the addition of the word strength. The manner in which he catches, lifts, lovers and supports Miss Mitty in various dances is a treat indeed. Their Apache dance borders on the artistic. Twelve minutes, special in three and full stage; vigorous applause thruout and several bows and curtains.

Zubu and Dreis, in "boob" makeup and dry delivery, engaged in a spirited verbal clash for eleven minutes. They stirred up much laughter, but not too much for next to closing position. Some of the material is old. In one; two bows. Raffyette's Dogs outdo the average canine turn by introducing a series of difficult acrobatic and balancing feats. Finish is made with one of three dogs in a bedroom scene, giving realistic reminder of a drunk. Twelve minutes, full stage; two curtains.—JOE KOLLING.

Loew's State, New York

(Reviewed Monday Matinee, December 11)

The bill for the first half contains but one highlight and that is Frank W. Stafford. This opinion, however, doesn't mean that the remainder of the program be classed as "shadows". Not by a long sight. Taken all in all it comprises some rather entertaining material. For instance—

Johnny Clark in the opening spot. Here's a chap who performs some mighty thrilling stunts. Falls and back slips from tables piled five high. There's a bit of comedy relief which, however, insofar as we are concerned, would have been more of a relief if it wasn't. Yet there were plenty who obviously liked it, so what we think doesn't matter so much. The girl assistant in this act should correct her delivery. It's positively asthmatic.

Jean La Crosse and Company, the latter just a pianist, warbled a couple of high-class numbers, with a jazz song sandwiched in between, to good applause results. Miss La Crosse has a couple of good high tones and uses them generously. Her vocal organ, taken as a whole, however, hasn't much warmth. One thing in particular we liked about her performance and that was its brevity.

Quinn and Caverly gagged their audience until they—both Quinn and Caverly and audi-

Shubert, Cincinnati

(Reviewed Sunday Night, December 10)

The return of Weber and Fields to Cincinnati was an unqualified success in that these two capable comedians, who so long have held an enviable position in the hearts of the comedy-loving American theatergoers, proved that they still retained all those tricks of speech and original ideas that gained them their prestige. On two occasions during the staging of "Re-United" did they cause the audience to rock with laughter. First with their time-defying pool game bit, put over with all of their old-time vigor, and then in the final scene, in which they indulged in much hokum, the greater part of which was new to Cincinnatians.

Let it not be understood, however, that Weber and Fields are not surrounded by a capable company, for the cast is heavily sprinkled with talented comedians, singers and dancers. Among these are Charles T. Aldrich, Lynn Canter and Sid Gold. Aldrich is a lightning change artist whose superior in that brand of entertainment would be hard to find. His feats of changing entire costumes in the least possible time were nothing short of miraculous and suggested a clever conjurer more than anything else.

Lynn Canter has a beautiful voice of wide range. She sang a poorly chosen repertoire, which included up-to-date jazz and comic numbers and several that were hits a generation or two back. Miss Canter has such a good, clear voice that it seems a shame she does not devote it entirely to songs of a more refined nature.

Sid Gold made up for his lack of stature with a voice which, tho not particularly musical, was loud, and his diction was so clear that no ear straining was necessary to understand every word of his songs. He closed with "Booze", a character number, that earned him a hearty round of applause.

Two other vaudeville turns completed the bill—The Ladellas, a duo of male dancers, and Rossa and Costella, man and woman, Italian comedians, who substituted for Bent and Claire. Both of these turns fitted nicely into the production.

The chorus was an ideal one, composed of a score of girls whose faces and figures would cause a connoisseur of art models to take a second look. Nor was their dancing and singing so bad either. Lucille Arden, a slim, dark-haired soubret, is a winsome miss who led several numbers quite well.

As for the scenery it was bright and fresh and in harmony with the brand of entertainment offered.—KARL D. SCHMITZ.

ence—were quite out of breath. It seems that these two have absolutely no respect for the aged in the audience—shame on "em—you'd think they never attended the vaudeville theater the way those rheumatic bromides made them laugh. There came an end, however, altho one of the twain hated like the dickens to recognize it.

Frank W. Stafford has a vaudeville classic. We don't believe we ever saw a better bit of this type of entertainment than this Stafford's long suit lies in his ability to mimic the living things of nature. He has cloaked this ability with three stage scenes, in which he enacts the role of Rip Van Winkle, and an excellent Rip he makes. He is assisted by a comely Indian maid, a "microbe", and by "Schelder", a beautiful specimen of pointer. A truly great act. Big time in every respect. Jack Ingles, a dumbbell comic, cavorted about the stage, cracked a few nutty ones, sang a song or two and took himself off with the remark, "I'll be back again as soon as I make a costume change", or words to that effect. After giving ear to the applause that greeted this remark, we guess he must've changed his mind. We didn't notice anybody demanding their money back because they had been cheated either.

"The Greenwich Villagers"—ye gods! It was almost as bad as the feature picture that followed.—ED. HAFTEL.

STAR REBUKES ANNOYERS

During the presentation of "The Wheel of Life" on Wednesday night of last week in Cincinnati several women in one of the front rows of the orchestra whispered loud and giggled in such a manner as to cause Elsie Ferguson, star of the show, to issue a rebuke, in which she threatened to stop the performance unless the annoyance was discontinued. The reproof was effective, and Miss Ferguson, after asking pardon, for having to halt the scene, continued her part with C. T. Davis.

ACTRESS' NAME LEGALIZED

New York, Dec. 9.—Frieda E. Ingleder, who has been known on the stage since 1914 as Yvonne Jarrett, will have that name as her legal one under an order signed this week by Supreme Court Justice John McAvoy. Her mother will also change her name to Jarrett.

Orpheum, St. Louis

(Reviewed Sunday Matinee, December 10)

Heras and Willis. Genuine comedy in the average acrobatic act is rare, but these artists produce rollicking travesty by burlesquing themselves. Brilliant feats of balancing come in fast order toward the close. Ten minutes, in two; two bows.

Marlon Weeks, coloratura soprano, sings a variety of songs, including the popular doll song from "Tales of Hoffmann". Her voice, while not strong, is cultured and very pleasant to hear. Her pitch is not perfect. This is slightly noticeable when she sings high tones. The offering was carefully presented and well liked. Fifteen minutes, in one and two; three bows.

Donald Kerr and Effie Weston, "The Flap and the Flapper". Whimsical jazz dancing, a little bit out of style, but nevertheless put on with abandon and effect. Eighteen minutes, full stage; four bows.

Fiannagan and Morrison, in "A Lesson in Golf". A droll adventure in a golf instructor's studio, containing endless puns and finally a little deft shooting. Sixteen minutes, in three; three bows.

Edith Clifford, in a variety of six, sophisticated songs. The song about the girl yodeling brought forth hearty laughs and nearly stopped the show. Sixteen minutes, in one; six bows.

Mrs. Sidney Drew and Company, in a playlet called "Predestination". The situation, while a little melodramatic, is intended to be pleasantly shocking and humorous, and has to do with the exposing of a husband's secret affair with an amorous widow. Mrs. Drew is the foolish wife saturated with the theory of predestination who "drove her husband to it." The acting is effective and the plot ordinary. Fifteen minutes, full stage; four bows.

Barclay and Chain carry on a catch-as-catch-can travesty—part of the time in the audience. They received plenty of encouragement. Twenty-two minutes, in one; two bows.

The Eight Blue Demons, whirlwind Arabians, who build pyramids and do fast tumbling. Six minutes, full stage; two bows.—ALLEN HYDE CENTER.

Rialto, St. Louis

(Reviewed Sunday Night, December 10)

Overture.
Joe Melvin, a comedy juggler, tosses gay-colored hoops and straw hats, and does some marvelous things with wooden instruments which perform like boomerangs. Nine minutes, in two; two bows.

Fred Hughes sings popular songs in a stentorian voice. He is assisted by a skilful pianist whose blithe outpourings of melody are far more interesting than the idle gambols of the average accompanist. Thirteen minutes, in one; three bows.

Kilkenny Three. Dreary argument of family intimacies, three-part singing of Irish songs and finally quaint jigs to lively, discordant measures. Sixteen minutes, in one; two bows.

Evelyn Phillips and associated dancers present a typical review—average insofar as singing numbers, but commendable for the abandon of the dances. The dance of the finale hoppers is natural and grotesque. Sixteen minutes, in one; one bow.

Mills and Duncan, billed as "wise cracks and from the sticks," tell impossible jokes and do a little barnyard jiggling. Fifteen minutes, in one; one bow.

Colonel Fred Lindsay opens with a scenic picture to the accompaniment of the usual unnecessary bird whistle. After a stilted announcement Mr. Lindsay does some marvelous exercises with a twenty-five-foot whip, including deft flicking the ashes from a lighted cigar held at the opposite side of the stage. Seventeen minutes, in full.—ALLEN CENTER.

Loew's N. Y. American

(Reviewed Friday Matinee, December 8)

Tadan and Newell, in a series of gymnastic feats, capably executed, provided a good opening turn for a bill of diversity at this house the last half of this week. The boys camouflage the acrobatics by appearing as Chinamen at first, singing, dancing and playing musical instruments. (Continued on page 205)

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

(Reviewed Thursday Night, December 7)

The Fifth Avenue Theater is celebrating its forty-ninth anniversary in regal style. There are nine acts on the bill for the last half of the week, and every one is a winner, with the California Ramblers taking top honors and Margaret Ford second.

Harry and Harriet Seeback start things going like a whip-crack with an exhibition of (Continued on page 205)

Lafayette, New York

(Reviewed Sunday Concert, December 10)

A goodly bill, badly arranged, tells the day's story at the colored theater. Moore and Mitchell, the latter being the boy with the "insane" feet, a favorite in the house, and who lately replaced Eddie Rector in the act that made a strong feature with the "Strut, Miss Lizzie", show on Broadway, took a strong band on the original stuff, and for an encore did a Gallagher and Shean bit of their own making that was a riot. The act was next to closing.

Just before them the Robinson-Landall Trio, a revision of another well-known act, Randall and Blind, the pianist being the newcomer, made a knockout impression with the patrons, a number of whom fully appreciated the quarrels of a waiter as used in the act. The act is provided with a special drop depicting the Cafe De Ella Lee. Four song numbers and a hot dancing specialty were offered during the sixteen minutes. An encore and a pair of bows was the reward tendered the boys.

No. 1 was Paul Savoy, an Italian monologist, who opened in this unusual spot with an anti-Voistead song number and with a good line of chatter, closing with a banjo specialty, did immensely well. He proved himself guilty of bawling the goods.

Bailey and Tears Sisters next, opened with the three singing the "Buzz Song" in one. While the girls made a change of costume Bailey put over "The Insects' Ball" to a fair hand. The Sisters did a song number with a dance accompaniment, one doing the neat Spanish bit to a good hand. Bailey then came on with his trombone and put over some real music, being joined in the finale by the girls, both with cornets that they really know how to play in a most pleasing way.

Marlon Byrne and Company, the company being two males, one a juvenile and the other a character old man, put over a sketch that occupied sixteen minutes. It has to do with the story of the rich man's son wanting to marry the stenographer. The act is well written and the performance is all that could be expected without the aid of a special setting or of the adequate supply of properties with which to create the required atmosphere.

The fourth spot was filled by the Merriman Sisters, a white sister act, who had nice costume changes, a nice special drop with a hacking effect that depicted a boudoir and later disclosed a xylophone. Two song numbers, a team novelty dance, two numbers on the instrument and a clog dance for closing tell their story, and the stuff was sold with neatness and dispatch.

The closing act was a revue, composed of three men and as many women, who offered a nice assortment of dances, song solos and a trio of stringed instruments. Opening the act a pair of dancers did first a cake-walk and then a novelty ballroom dance, and joined in the closing Spanish song with an appropriate dance, all of which were great. A male tenor hit the ear of the audience most favorably. The same may be said of the quartet work.

"Man to Man", a Laemmle picture, completed the program.—J. A. JACKSON.

Golden Gate, San Francisco

(Reviewed Sunday Matinee, December 10)

"Juggleland", a clever novelty juggling act, opened a very satisfactory bill at the Golden Gate Theater this afternoon and took considerable applause and several bows. The act is well staged and the juggling as good as anything that has been seen here in many months.

In the second spot Leo Beers appeared in his well-known pianolog that was one of the show stoppers at the Orpheum a few weeks ago. The offering was none the less well received at the Golden Gate today and round after round of applause rewarded Beers for his efforts.

Glenn and Jenkins, comical blackface artists, entertained with their new offering, "Working on the Railroad", which, as the title implies, has to do with the trials and tribulations of a couple of Pullman porters. Needless to say, there were laughs aplenty in the lines and the pair proved show stoppers.

Thompson, "The Egyptian", modern miracle man, devoted some twenty minutes to expounding his system of "nerve pressure" to relieve aches and pains. Volunteers from the audience and "plants" were Thompson's subjects.

J. Francis Dooly and Corinne Sales, in this spot, presented "Will Yer, Jim", recently reviewed at the Orpheum. Several bows and much applause.

Adelaide Bell, late of the Ziegfeld "Follies", closed the bill with a series of dances which were well received and gained her a number of bows and considerable applause.—STUART DUNBAR.

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VALENTINO MAY ACT IN REVUE ABROAD

Wants Star Restricted From Working Here, Plans Visit to Europe

Valentino, the Italian fashion designer, is expected to leave for Europe in the near future. He has been working in New York for some time, but he is now planning to return to his native country. He is expected to work in a revue abroad, and he is also planning to visit several European cities. He is a very popular figure in the fashion world, and his designs are highly regarded. He is also a very successful businessman, and he has a large following of admirers. He is expected to be in Europe for several months, and he is likely to be very busy during that time.

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Advertisement for a high-paying job. The text is partially obscured but mentions a salary of \$1000 per week. It is for a position in a large, established company. The job requires a college degree and several years of experience in a related field. The company offers excellent benefits and a challenging work environment. Interested candidates should send their resumes to the address provided.



1000 Watt Spots \$28.00

Baby Foot Light Spots \$10.00

Stage Effects AT WHOLESALE AND RETAIL

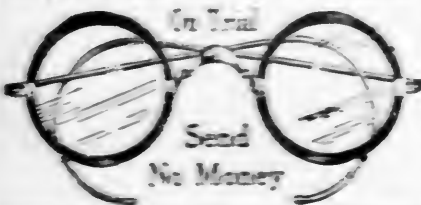
CHAS. I. NEWTON

207 West 18th St. NEW YORK
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"MY INDIANA DREAM"

Advertisement for the musical "My Indiana Dream". It is a new production by James R. Epps, Music Publishers. The musical is set in Indiana and tells the story of a young man who dreams of a better life. It features a score of original songs and a story that is both heartwarming and inspiring. The production is expected to be a major success.

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AT LIBERTY—SAM BRIGHT

Comedian, Anaheim, California.

MISS DRAYFORD PARTNERING BUT SETTLED OUT OF COURT

News item about a legal case involving Miss Drayford. She is partnering with someone but has settled out of court. The case appears to be a partnership dispute that has been resolved without a trial.

JOHN FORD QUITE CALM

News item about John Ford. He is described as being quite calm. This is likely in reference to a recent event or situation that he has handled with composure.

MUSICAL DOWNS RETURN

News item about musical downs. They have returned. This could refer to a specific musical performance or a general trend in the music industry.

FOUR ROLLERS ENIRCLE GLOBE

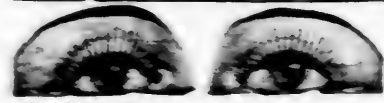
News item about four rollers. They have encircled the globe. This is likely a record-breaking feat in a sport or a similar achievement.

ALFRED SEGURA

Comments on Alfred Segura. He is a well-known figure in the entertainment industry. The text discusses his work and his impact on the industry.

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PLEASANTVILLE, N. J.

Who's Who *In* Vaudeville

MARCELLE FALLET, the youthful classical violinist, who created a furor not only by her playing in this country, but abroad as well, was born in Paris. Still in her teens Mlle. Fallet accomplished the almost unbelievable goal of winning the first prize at the Conservatory of Music there in 1915, creating a record for one of her tender years. Noticeable in her playing is the graciousness of her temperamental appeal, a facile technique and the sublimation of tonal execution. She has the great masters literally at her fingertips. Accompanied by her mother, a majestic and regal figure at the piano, Marcelle, with exquisite phras-



ing and depth of rendition, is a sure-fire hit in any spot on any bill, and undoubtedly one of the best, if not the best, lady violinists in vaudeville today. Hard work is largely the most important factor in the remarkable success achieved by this virtuoso, for she practices assiduously morning, noon and night, day after day, and EVERY day. Made a record for the number of performances given to the soldier boys of France and Belgium during the war as a member of the "Tricks and Tunes" unit for the "Over There Theater League", and on her own, Mlle. Fallet has a beautiful profile, a charm of manner, an artistic stability and a brilliant future possibility.

vaudeville of merit. Even as a child little Ruth showed great promise, being one of the "Aerial Budds" and performing with her brother on the double trapeze a greater number of difficult feats in less time than any other two acrobats in the world. As a single Ruth has advanced wonderfully in a few years, and has been a phenomenal success both in this country and abroad. Not only at the top-most rung in the ladder of success in her most hazardous calling, Miss Budd is a singer, dancer and an instrumentalist. She has oodles of personality, life, snap and abandon, which, together with her extreme versatility and artistic gowning, place her in a class



by herself in the presentation of a vaudeville offering of the first water. This youthful entertainer has had the honor of appearing before the King and Queen of England and Princess Mary, March 7, 1921, and also was a feature of the "Ziegfeld Midnight Frolic" atop the Amsterdam Roof, New York. Has appeared in photoplays, having been featured in "A Scream in the Night" by Seniznek. Ruth is a Budd that has blossomed into an artistic American beauty.

BALTIMORE TO BE CUT FROM SHUBERT CIRCUIT

Baltimore, Dec. 10.—Shubert vaudeville, according to an item carried yesterday in a Baltimore dully, will close at the Academy of Music tonight and the theater will remain dark indefinitely. Orders to this effect are said to have been received here from the offices of the Shubert Theatrical Enterprises, Inc., New York. This city has been classed, from a business standpoint, as one of the worst on the Shubert Circuit.

It is reported that a stock company, playing at the President Theater, Washington, has made a bid to Lee Shubert to place its productions in the Academy of Music. The Shuberts acquired a ten-year lease on that house last year.

VAUDEVILLE *in* Review

JUST what does Christmas mean to the vaudeville actor? That the greatest pleasure, joy and reward is in the giving and not in the receiving is well known—and yet human nature is frail, and occasionally one likes to think and feel, if but a vaudeville actor, that someone has given him something, and that he together with the rest of the world has a vacation—a holiday. To the majority of those not working Christmas is a saddened period on that account. To those who are working the separation from their friends and their homes makes itself felt. But by far the greatest injustice felt among the vaudevillians during Christmas week, and particularly on Christmas Day, is the fact that they are compelled to give something for nothing. Not only giving something for nothing, mind you—but COMPELLED to give it in order to hold their job. To them Christmas means just an extra show or two, hurrying thru a hastily bolted meal that they really haven't time to enjoy, and the donation of many presents and considerable money, not to the needy or those less fortunate than themselves, but to those to whom they must apply for engagements and the right to earn their daily recompense. The theaters, the management and the stockholders profit by the increased crowds drawn by reason of the talent, ability and excellence of the very ones who have to pay for the privilege of adding to the already overflowing coffers of those who force the added impositions upon the instigators of their source of wealth. The "and-a-little-child-shall-lead-them" policy of the gentleman in whose honor the festival universally observed by the Christians is held seems strangely absent in the actor's Christmas schedule. Far from being led by a little child, they are driven by a grown-up child, who demands and exacts more than is nominated in the bond. The "pound of flesh" must be given not in the Shylockian sense of justice and an "eye-for-an-eye" sense of fair play, but an extra eye-for-nothing demand thru the force of conquest and the big club of political and financial power wielded with unerring aim. A few hundred stray turkeys or two, which have been liberally paid for by the actor, may grace the meals of those fortunate enough to be working in order to be in a position to pay for them on Thanksgiving. It is true. But the sop is but the prolog to the play and the extra-work Christmas epilog that inevitably follows. The demand of something for nothing, together with the art of making the donor believe that he is contributing to a worthy cause, may to some seem the height of the science of showmanship, but to the discerning person who does his thinking outside of a pool parlor or a sewing circle the spirit of the time is strangely remiss in his enforced contributions as an asset to those who could better afford to donate rather than to receive.

Why Magic Is Losing Its Appeal

Lack of Originality Largely Responsible for Retrogression of Art

By MARK HENRY

WHY magic, undoubtedly one of the most fascinating and entertaining of the fine arts, fails to appeal to those who book vaudeville, has been the wonderment of the sleight-of-hand experts for some time. The conjurers are wont to blame this apparent lack of appreciation upon the bookers and managers, and they in turn blame it on the so designated "fickle" public as being uninterested in the feats of cleverness. The managers and agents don't stop to explain why, the magicians do not try to reason why, but, as a matter of fact, there is a reason why—and the magicians are the reason!

The cause is neither difficult to find nor to analyze. The present-day magicians, as compared to the conjurers of old, are copyists rather than originators. They see one of their confreres presenting a routine of tricks at a near-by playhouse. Noting each feat, the method by which it is presented, and reasoning out the secrets of the various mysticisms, they hasten to copy the effects, trick for trick, with no variation as to the experiments themselves, and very little in the way of a new "wrinkle", method or combination. The failure of even trying to adapt the presentation to their own peculiar characteristics or personalities proves they have not realized the most important point of all—that is, a magician, in order to be a magician,

should be first an entertainer and THEN a magician.

To be an entertainer one may not copy the program of another, for no matter how skillfully the various deceptions are performed they inevitably invite comparison with the originator, and from the fact that they are no longer new or novel react toward the detriment of the performer in particular and the act as a whole. After all one of the most essential factors in the art is to make the audience believe that the performer is capable by reason of cleverness, knowledge, power or what not of accomplishing the impossible. If the spectator sees others doing the same things, he subconsciously argues that it is not so wonderful after all, and centers his attention on how the feat may be done, instead of being entertained by the trick itself and the novelty of the surprise with which it is embellished.

Originality Counts

The magician who possesses education, address, knowledge, ability, technique, finesse, per-

(Continued on page 201)

HERBERT WILLIAMS, of Williams and Wolfus, is known as an eccentric "nut" comedian and pianologist wherever big-time vaudeville is played. In conjunction with Hilda Wolfus, the two have an act, "From Soup to Nuts", in which buffoonery is responsible for the hearty laughs that always greet their appearance.

What Williams ALMOST does in the way of playing the piano would never be considered as rivaling Paderewski or Rachmaninoff, but it nevertheless is enjoyed by vaudevillians to perchance the same extent that the classics of the masters satisfy those whose sense of enjoyment is titillated by the more musical forms of harmonic endeavor. Who has not heard Williams' "Hark! Hark!" or his strangled cries for "SPOTLIGHT" without laughing? Altho the comedy is certainly "ruffined", it nevertheless is comely and Williams knows how to sell it to a vaudeville audience to the best advantage. Hilda Wolfus, his partner, is a very capable foil to this comedian of eccentricity, who has an understanding sense of values, timing, audience psychology and vaudeville as such. As a concert pianist we can't give him much credit, but as a low comedian—!



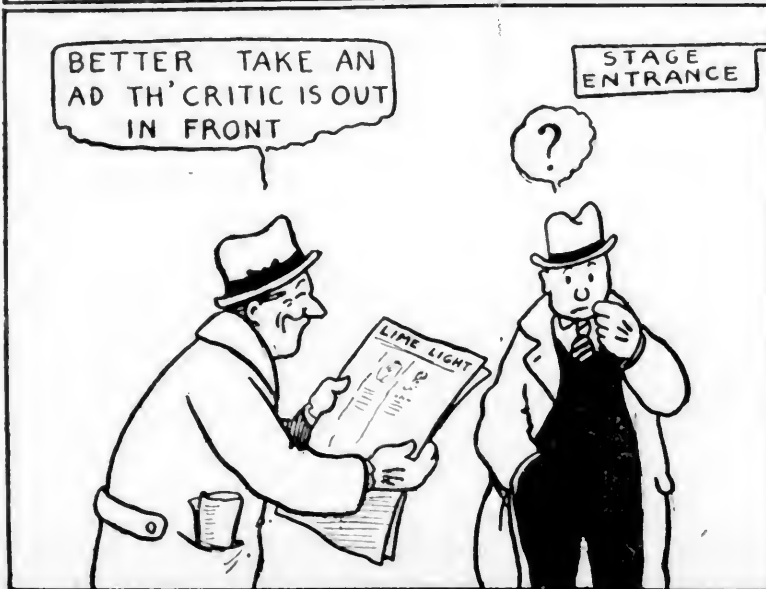
FRANCES PRITCHARD is the clever embodiment of the effervescence of life, particularly as applicable to the art of terpsichore. Together with her partner, Roy Purvance, they present an act, "At the Matinee", in which an opportunity is given for display of her light, airy, graceful and lissom dancing,



which, instead of being presented as so many different styles, is arranged in a connected manner, being held together by a story. This season is but the second for Miss Pritchard in vaudeville, and she has achieved great success in the two-day, her previous musical comedy experience having done much in training this youthful vaudeville debutante. Miss Pritchard possesses beauty, personality, ability and a smile that is infectious—and what more could you ask? Has been featured over the big time and is always a welcome addition wherever vaudeville fans like good dancing presented in a highly artistic and entertaining manner.

RUTH BUDD, "The Girl With the Smile", is not only an aerialist of the sensational and supreme type, but a clever, versatile, all-round entertainer and headliner in big-time

APPLE SAUCE BY C.F. CAGNEY



MERIT vs. RECOGNITION

WHETHER real merit always obtains commensurate recognition has always been a debatable subject. When over a protracted period sincere loyalty, consistent application and unerring determination fail to attract the attention of those in the best interests of whom the service has been given, the policy of "if-at-first-you-don't-succeed" epigram seems faulty. Patience may be a great virtue, but how much patience and how great a virtue? The vaudeville actor who has actually labored for years and finds himself no further advanced than at the outset would be more than likely to assert that, as far as patience is concerned, infinity has been reached. But has it? The true that the sought for ideal, to many, has come too late in life to be of material, mental or spiritual benefit, nevertheless it has come. Then arises the query—"Well, is it worth while? Is the game worth the candle?" That is a matter for decision before the embarkation upon a career of doubtful stability, and not when immediate success fails to crown the effort at the unprodestined moment the vaudevillian imagines it should. Do not engage in the play unless you are willing to pay the price, and if you do gamble play the game—and play it for all it's worth. The compensatory recognition is bound to come, and, if not materially, you at least have the innate satisfaction of having done your full duty—and having done it well.—MARK HENRY.

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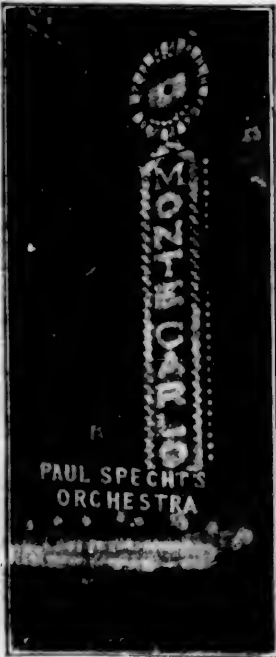
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SONG WRITER SUES PUBLISHER

New York, Dec. 9.—Lew Pollack, song writer, brought suit this week against the Broadway Music Corporation for \$400, alleged to be due for salary according to contract. In the complaint, filed in the Third District Municipal Court, Pollack alleges that an agreement was entered into on August 24, 1921, by which he was to render his exclusive services as a song writer to the Broadway at an annual salary of \$10,000, to be paid in weekly installments of \$200. He charges that for the weeks ending November 18 and November 25 he received no salary, and is suing for the \$400 unpaid.

An involuntary petition in bankruptcy was filed against the Broadway Music Corporation last week. Pollack brought an action for salary against the company some months ago in the Third District Court, but withdrew it, coming to an amicable arrangement about his claim out of court.

FREE WEEKS IN DISPUTE

London, Dec. 9 (Special Cable to The Billboard).—Alfred Lugs, of the Actors' Association, and Mr. Casson, of the Associated Touring Managers, have notified the Joint Committee that altho the A. A. and the A. T. M. have come to a joint agreement upon all other clauses, both sides are adamant in their disagreement as to how many free weeks out there shall be in the new standard contract; hence there is another acute deadlock.

The Actors' Association has called a meeting for December 17 to discuss the matter.

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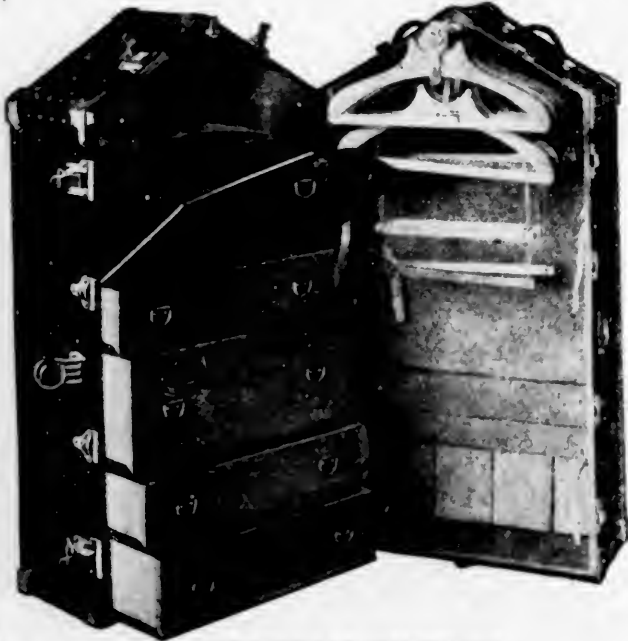
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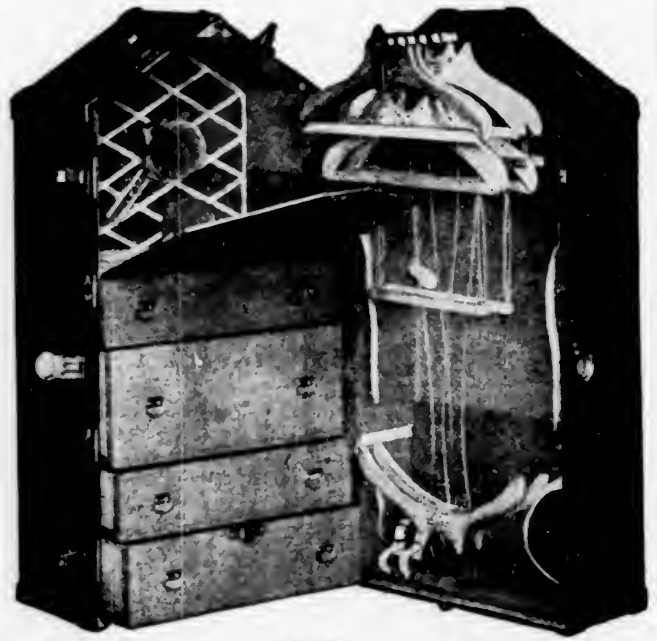
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DUDLEY NAMED DEFENDANT

New York, Dec. 11.—Edgar Dudley, the vaudeville agent, is named defendant in an action brought by the Commercial Debenture Corporation, as assignee of Pat F. Shea, late theatrical manager and money lender, to recover \$700, alleged to be the balance due on notes held by the latter for moneys advanced the defendant.

Dudley, thru his attorneys, Hess & Kahn, has filed a general denial in which it is specifically set forth that he assigned claims against vaudeville acts for unpaid commissions to Shea and received receipts for the amount of the alleged indebtedness from the latter.

Dudley further alleges that he placed these receipts in his desk which was located in Shea's office, and that someone stole the receipts. Eleanor Griffith, Dudley's divorced wife, who is also named defendant, and an endorser of the notes, has set up a defense that she was a minor at the time and that she acted merely as an "accommodation endorser."

The case will be heard this week in the Third District Municipal Court.

VIRGINIA MILLMAN RETURNING

New York, Dec. 10.—Virginia Millman is returning to the stage after a retirement of two years in a single act which is being prepared for her by Herbert Fields, son of Lew Fields. She will do three special numbers and two scenes from famous dramas in which she played the leading roles. Miss Millman first attracted attention when she acted as general understudy for every woman playing in the Selwyn New York productions three seasons ago. Later she played leads on the road for the Selwyns and Al Woods. She has been given a route over the Keith Circuit.

CARSON DISPOSES OF NEW HAMPSHIRE HOUSES

New York, Dec. 10.—E. J. Carson, New Hampshire theatrical man, has disposed of his interest in nine vaudeville and motion picture houses in Manchester and vicinity to the Manchester Theater Enterprises, controlled by the Centre Brothers and Victor Charas, and is in this city laying plans for the erection of a Broadway motion picture house, upon which building operations will begin in the spring.

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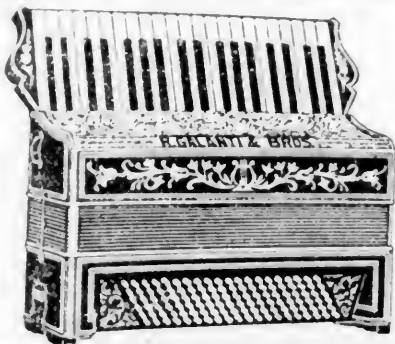
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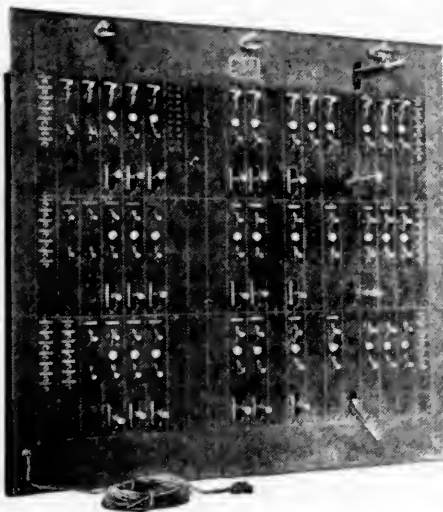
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VAUDEVILLE NOTES

Hoggs and Wells open January 1 at Richmond, Va., for a tour of the Keith Circuit.

Paul Gerard Smith has just completed a new act for Tom Dingle and Patsy Delaney.

Jim Francis, of Francis and Haney, will be married on Christmas Day to a Cleveland, O., girl.

"Aunt Sally and Her Alabama Boys" have been given several weeks' routing over Keith Time.

Connelly and Radcliffe are offering their new act, "Saxocordia", in first-class picture houses in Canada.

R. H. Sarsfield, "The Globe-Trotting Anzac", will sail for New Zealand from San Francisco this month.

Robson and Excelsa have enhanced their comedy act considerably with new scenery and costumes.

Overholt and Young, who have been away for some time, have returned to New York to play the Loew Circuit.

Julian Eltinge, having shelved his musical show, "The Elusive Lady", will return to vaudeville in the near future.

Caterina Marco, 70-year-old American prima donna, is in her fourth month with "Favorites of the Past", playing the Keith Circuit.

Charles Orr, formerly of Orr and Hager, and Alma Brahm, who appeared in "Sally", will be seen shortly in a new musical specialty.

Allene Stanley, "The Phonograph Girl", was on the Thanksgiving week bill at S. Z. Poll's Capitol Theater, Hartford, Conn. Her songs were well received.

Herewith is the cast of the celebrated "Tango Shoes" act: Mr. and Mrs. Bert Cole, Mr. and Mrs. M. G. Needham, Charley Kelly and Miss N. Libby.

Cohen's Opera House, Newburg, N. Y., is showing Columbia Burlesque Wheel attractions the first half of the week and six acts of vaudeville the second half.

Billie Waldron and Monk Watson will be seen shortly in a new act called "Back Stage", presented by Elsie Janis. The team formerly appeared in Miss Janis' show.

C. L. Dennis, Music Industries Chamber of Commerce, 195 West Fortieth Street, New York, is going after the song-publisher sharks in a systematic and determined manner.

George R. Shawker, "Sober George, the man you can't make smile", can still be seen almost daily walking up and down the boardwalk at Atlantic City. Stopping at the Greater Pittsburg Hotel.

A Toronto (Can.) daily, during the week of December 1, credited Alfred Latell, famous dog impersonator, with being responsible for most of the fun and entertainment in the Shubert unit, "The Carnival of Fun".

Harry Walker last week placed Bobby Tremaine at the Richmond Hotel, Richmond, Va.; Lillian Pearl, Olive Hill, Flo Hauser and Marion Wirth, at Bongiovanni's, Pittsburg; Connie Amy, with Billie Shaw's Revue, at the Beaux Arts, Philadelphia; Jack Smith, Silvia de Vere and Mary Brown, at the New Haven

(Continued on page 42)

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Your throat is exactly like Bernhardt's in construction. The same bones, the same muscles, the same chords and cartilages are present in the same formation. The only difference is the development. Bernhardt may have been endowed by nature with unusual powers. But you can achieve like development if you will. Develop your vocal muscles and your voice will be rich, pure, beautiful. Singing or speaking will not strengthen the muscles. A good voice is the result, not the cause, of well developed vocal power. They merely overwork neglected parts of the vocal mechanism—and the voice is strained.



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WALTER BAKER,

VAUDEVILLE NOTES

(Continued from page 40)

Inn, New Haven, Conn.; Ethel Arnold, Florence Press, Marie Scully and Lillian Lewis, at the Century Roof, Baltimore; Victorine, with the Ross Snow Company on the Keith Time, and Charles McCabe, with Bert Walton and Company, on the Pan Time.

The Smith Sisters and June Douglass were engaged by Dave Sablosky in Philadelphia for a new act which he will present in the near future, on the order of "The Kid From Madrid" turn, which is being featured over the Sablosky Time.

Bobby Mack, veteran songwriter, author of "I'll Be With You in Honeysuckle Time" and "We're All With You, Mr. Wilson", is singing these songs and many others he composed in his act entitled "The Old Timer". The press speaks well of Bobby's act.

De Haven and Nice, feature of the Shubert unit show, "Broadway Follies", in which they were heavily interested with George Gallagher, former American Wheel burlesque man, and which closed recently, have been added to the cast of the Ziegfeld "Follies".

Carl Niesse, the vaudeville writer, has recently completed vaudeville acts and material for the following: Farrell and Sherman, Kidd and Kidder, Louise Belmont, Billy Ware and Company, Del S. Lawrence, Seymour, Jordan and Custer, Jimmy Lumms and the Kirksmith Sisters.

"Freddie", the beautiful spitz dog given to Mrs. Billie J. Collins fifteen years ago by William B. Friedlander, died early this month. This intelligent canine traveled to all parts of the United States with her mistress, first for many years with the set of Collins and Elliott, and later with Collins, Elliott and Lindsay.

Frank Evans has been elected president of the Association of Vaudeville Artists' Representatives, which comprises some hundred agents doing business thru the Keith Booking Exchange. Other officers for the new year are: Charles Bierbaer, vice-president; E. S. Keller, treasurer, and N. E. Manwaring, secretary. The board of directors includes John Peebles, chairman; Morris Rose, Ike Kaufman, H. B. Marinelli and Charles Wilshin.

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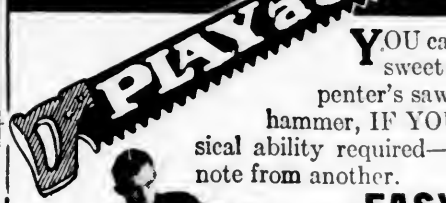
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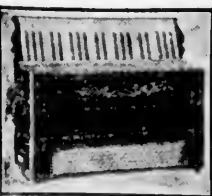
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SONG NOTES

Bob Harding has joined the orchestra department of Jack Mills, Inc., and Milt Felber is now on the professional staff of the same firm.

Doc Traeger, of Al Burt's Orchestra, now playing at The Bluebird, New York, is making a feature number of "Sweet Lovin' Mama", the Phil Ponce publication.

Brehmer's Publishing Company reports big things for its late song, "Kathleen (The Colleen for Me)". Ann White wrote the words and Sam Parks supplied the music.

"Tenderly, Sweetheart", a new release by The Heidelberg Press, is reported as meeting with early favor. The lyrics are by Joan Allan Martyn and the music by August Walter.

Roy Barty is no longer with the Benson Orchestra, of Chicago. He paid a visit to New York last week and told friends he had contracted to appear with the orchestra at Trianon Dance Hall, Chicago.

The Metropolitan Stores are the latest to ask for a price concession from music publishers. They want twenty free copies with every order of a hundred songs. It is the opinion that the publishers will give them the cold shoulder.

Charles Raymond announces his appointment as Chicago manager for the American Songwriters' Association and states that James O. Hudson, president of the organization, has been appointed professional manager for Mark Blain, Inc., music publisher.

"Love Sends a Little Gift of Roses" continues to be the reigning ballad hit of New York. It is also making great headway as a dance number. The Harms firm, which publishes the number, considers it has greater possibilities than any other ballad offered the profession under the Harms imprint.

Wadsworth & Healey's Orchestra, of Hartford, Conn., one of a big number of orchestras using "That Dixie Melody", a new release by Dewey D. Prater, of Millport, Ala., reports that the fox-trot landed eight encores the night it was first played at the Hartford Club. West's Harmony Diggers, of Washington, (Continued on page 46)

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HIGH-CLASS PICTURE BALLAD

New York, Dec. 8.—The first showing here of the "Lorna Doone" screen production is filling the Strand Theater this week. Maurice Tourneur has made a romantic screening of E. D. Blackmore's immortal classic, and the scenes constitute a triumph in photography. An important feature of the presentation is the scenic prolog, when in the song "Lorna Doone" features with the acme of artistry. This song, an above the average picture ballad, is the work of Arthur A. Penn and Frederick W. Vanderpool. The number also is played thruout the picture.

"Lorna Doone" is released by M. Witmark & Sons, publishers of such other Penn successes as "Smilin' Thru", "Sunrise and You" and "The Lampit Hour", also Vanderpool's favorites, "Valnes", "The Want of You" and "My Little Sunflower, Good Night".

ENGEL VISITS AUTHOR OF HIT

New York, Dec. 8.—Harry Engel, general manager for Richmond-Robbins, Inc., returned this week from Philadelphia, where he visited George Jessel, writer of "Baby Blue Eyes", the firm's hit number. Jessel is playing with "Troubles of 1922", a Shubert unit.

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GRIFFIN IN NEW YORK

Harry Griffin, well known in vaudeville and musical circles, recently arrived in New York with his San Francisco-New York Sextet and reported business conditions to be almost normal in Vancouver, B. C., Seattle, Frisco, Los Angeles, San Diego, Colon, Panama City and Havana. He said that, judging from the number of new business blocks being constructed in Los Angeles, San Diego and Havana, Cuba, these cities look prosperous.

SONG NOTES

(Continued from page 44)

D. C., are featuring "That Dixie Melody" to big returns on their present tour of the South. "When Mother and I Were Pals", published by Edw. E. Applegate, is being featured with much success by Lorin Patterson's Orchestra at the Beach Casino, Asbury Park, N. J.

The dancing craze shows no sign of falling down. There are many new dance places on Broadway. The latest is a "d'ansant de luxe" which will be operated by the Mosconi Brothers in the Cadillac Hotel. Alterations are under way and the place will open shortly after the first of the year.



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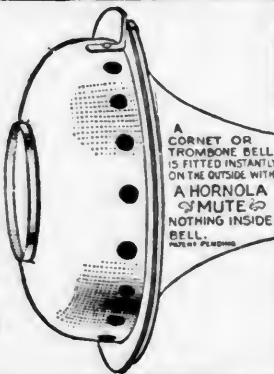
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LAUDS "FADED LOVE LETTERS"

Battle Creek, Mich., Dec. 9.—The Chas. E. Roat Music Co., of this city, is in receipt of a letter from J. M. DeCamp, sales manager of the Ampico Music Division, American Piano Co., New York, in which he states he is pleased to know the Roat concern has inaugurated an advertising campaign on "Faded Love Letters". Mr. DeCamp states that he feels this number, if given a little publicity, will be an outstanding seller with the sheet music trade. He also says the Ampico recording of this composition has resulted in a wonderful musical effect and that he believes it to be one of the best ballads his company has recorded in years.

THEY ALL WRITE 'EM

New York, Dec. 8.—The office of Jack Mills is being deluged with extra choruses written for "Mr. Gallagher and Mr. Shean". It looks as if everybody in the country has flung out a version for himself and sent it to Mills. One came from a convict in the Ohio Penitentiary the other day. The author said he would take \$25 for his version. Mills says that others want less, but all are uniformly turned down. Up to date several hundred versions have been received.

SONG HIT IN ENGLAND

New York, Dec. 8.—Chappell-Harms, Inc. have received advices from their London office that "If Winter Comes" is the biggest ballad hit of the last few years in England. The song is being sung there in the show of that name, which was made from the book of similar title.

This song is being introduced here by Chappell-Harms and has met with a great measure of success on the vaudeville and concert stage. It was written by H. M. Tennent, one of the best-known songwriters in England.

AUTHORS PLUG "LOVIN' MAMA"

Chicago, Dec. 8.—Billy Wagner and Rollie Lockard, authors of "Sweet Lovin' Mama (Please Come Back to Me)", are here this week acquainting leading orchestras with this "Blues" song winner. It is published by Phil Ponce. Wagner and Lockard state that the number is proving a wow in the East and is frequently played more than once in an afternoon or night by the same combination. The song will be recorded on all mechanicals and rolls soon, it is said.

NEW BILL AT OWL

New York, Dec. 9.—Teddy Sallee, of The Billboard Four, which recently completed a tour to the Pacific Coast, is appearing nightly at the new Owl Restaurant, at 180 Mulberry street. The Edison Comedy Four, composed of Frank Da Cunha, Harry McArdle, Harry Tighe and Bert Tydd, is also playing at the Owl.

ORLANDO QUITTING HIPPI.

New York, Dec. 9.—Orlando's equestrian act, imported from Europe, which is featured in the Hippodrome show, "Better Times", will end its engagement after the Christmas holidays. There are thirty horses in this act, which receives a salary of \$2,000 weekly.

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- When Those Finale Hoppers Start Hopping Around.
- When You and I Were Young Maggie Blues.
- I'll Stand Beneath Your Window Tonight and Whistle.
- Kiss Mama, Kiss Papa.
- Stop Your Kiddin'.
- Deedle Deedle Dum.
- Rodolph Valentino Blues.
- Dear Old Southland.
- Why Am I Always Alone.
- Say It.
- Lovesick Blues.
- Billie.
- Think of Me.
- Joline.
- When Winter Comes.
- In the Evening By the Moonlight.
- Ev-ry Little While.
- Great White Way Blues.
- In My Home Town.
- Wana.

WALTZES

- Sleepy Head.
- Crying for the Moon.
- Lady of the Lake.
- Miami Moon.
- It's a Wonderful World After All.

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| 4 Jolly Peter—BUMMEL PETRUS
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PAUL SPECHT'S ASTOR ROOF SENSATION |
| 5 Whenever You're Alone SOME
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NEW YORK CITY

HARRY T. HANBURY, General Manager

PUBLISHERS VS. MOVIE OWNERS

Utica, N. Y., Dec. 8.—The music publishers' drive on motion picture theater owners using their numbers without permission has reached the stage of court action here. On the Federal Court calendar for the term which began Tuesday are listed cases against three local men, W. H. Linton, of the Hippodrome Theater; George Hauz, of the Highland Theater, and Fred Duffy, of Hibernian Hall. Harry Hall, owner of the Strand Theater in Troy, is also a defendant, three equity actions having begun against him. The plaintiffs in the Hall case are Jerome H. Remick & Co.; Shapiro, Bernstein & Co., and M. Witmark & Sons. September 23 is the date of the alleged copyright violation by the Troy movie owner. Mr. Linton is strong in his denunciation of the music publishers. "It's a sniper's game," he declared. "They send us the music and then swoop around to see if we are playing it." He is secretary of the New York State Association of Motion Picture Theater Owners.

BARRON PROVING LIVE WIRE

The smashing success being registered by "A Picture Without a Frame" gives evidence of its proving the biggest hit The Harry Von Tilzer Co., of New York, ever published. The wide and growing popularity of this new song is bringing a flow of business and profits which, in these times, is little short of phenomenal, and Ted Barron's indefatigable energy as managing director of the Von Tilzer enterprise is in no small way responsible for the record. Barron, by the way, is author of "A Picture Without a Frame".

Ted, who has made a great reputation in music writing and publishing circles, was with Witmark in New York and as general Western manager and helped put over such hits as "Every Little Movement" and "Where the River Shannon Flows". He also was general manager for Jerome and Schwartz and exploited such successes as "Rum Tum Tiddle" and "Haunting Melodies". Then Barron became his own publisher and entertained thousands with "My Marcia" (Take a Steamboat), "Georgia Moon" and others.

"APPLE TREE" FOR MARKS

New York, Dec. 8.—The latest addition to the series of "human nature" songs issued by the Edward B. Marks Music Co., was published recently. This series was started by "The Old Swimmin' Hole" song. The new one is "Down by the Old Apple Tree" and has the same sort of natural sentiment expressed in the first number.

The number is being extensively sung in Andeville, notably by Ann Suter. She is a fifteen-year-old artist who has already been recorded "head-line" honors. Miss Suter made her first big hit singing "I've Got a Pain in My Sawdust", and has forged to the front ever since.

Piano Novelties

PIANISTS! Can you imitate Bob White, Cuckoo, Woodpecker, Clock Striking, Hurdy-Gurdy, Music Box, Player Piano? Can you play How Dry I Am in 4 Languages? Can you play with your feet on the black notes? Can you play 2 Melodies at the same time? Can you play a piece with your left hand only? Have you ever played a tune with 5 Beats to the measure?

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FOR PARKS, CARNIVALS AND SHOWS—WIRE FOR TERRITORY

See "Our Ad" on Page 132.

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A Great Dance Number. Hear It on the Organ.

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QUINCKE WALTZES POPULAR

Jack Visee, sales manager for W. A. Quincke and Company, music publishers of Los Angeles, Calif., is now on a selling tour covering the entire Western half of the country. He says it is hard to tell which of his firm's two new waltz numbers is the biggest seller. These songs, "Drifting Along" and "I Can't Keep You Out of My Dreams", are in great demand right now and, judging from their warm recep-

tion everywhere, Mr. Visee is convinced that the waltz is actually coming back. "Of course," he says, "the mere fact that these numbers are waltzes does not account for their success. But they seem to have everything in them that goes to make hits."

"SINGED WINGS"

Chicago, Dec. 9.—Song critics are discussing a new number, "Singed Wings", the words of

which were written by Kathrine Hazzard and the music by Salvatore Tomaso. The song was prepared as an adjunct to the forthcoming film of the same title, which will have its premiere in the Capitol Theater, New York, December 18, and which will feature Belle Daniels. The song has already been heard by local critics, who have rendered a highly favorable report on its merits. The Clifford Publishing Co., Kimball Hall, is issuing the song from its own press. Orchestrations of it are now ready.

MACK'S NUMBERS IN DEMAND

"Indiana Mammy Blues" is being featured with wonderful success by Ray Masino's Orchestra and Goodwin F. Holden's orchestras, of Chicago, and is also attracting considerable attention in radio concerts. It is published by Mack's Song Shop, of Palestine, Ill. Another Mack number, "You'll Be Sorry (Bye and Bye)", is proving popular as a ballad. The arrangement for the latter song is by Ray Masino and requests for orchestrations of it are reported to be coming in from leaders in all parts of the country.

EDWARDS JOINS MID-WEST

Chicago, Dec. 8.—Bruce R. Edwards, formerly director of the Edwards orchestras, and who still has one of the musical organizations, has made a business affiliation with the Mid-West Music House, 6434 Woodlawn avenue, this city. This house is featuring all of the Edna J. Allen Phillips compositions.

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5 March—The Cantonment—3 Violins and Piano.....	.60
6 Serenade—Op. 16—Violin alone.....	.40
7 Scherzo—Violin and Piano.....	.75
8 Fido (The Pup)—A canine characteristic—Violin and Piano.....	.50
9 Sextette from "Lucia"—2 Violins and Piano.....	.60
10 Overture—Bright Eyes—2 Violins and Piano.....	.75
11 March—The Belle of Ohio—3 Violins and Piano.....	.60
12 Bonita—Intermezzo—Piano and Violin Obligato.....	.50
13 Reverie—Autumn—Violin alone.....	.50
14 Among the Lilies—Characteristic—2 Violins and Piano.....	.50
15 Valse—Caprice—2 Violins and Piano.....	.75
16 A Dream—Violin and Piano.....	.40
17 Overture—Arthur—2 Violins and Piano.....	.75
18 Flowers of Spring—Serenade—2 Violins and Piano.....	.60
19 Kewpie Doll Dance (Charac.)—Violin and Piano.....	.60

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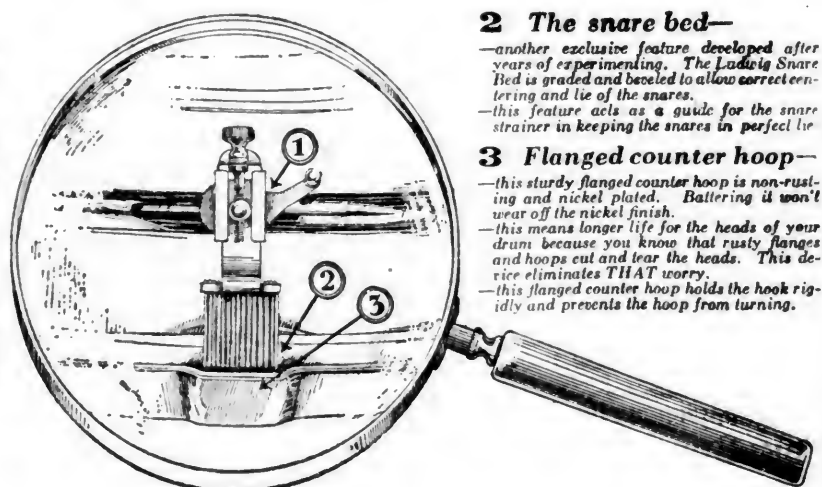
When you come right down to it the heart of a drum is its snares and its snare strainer. Professional drummers realize that a drum is no better than its snare or the snare strainer.

If your drum is acting up—chances are that the trouble lies in the snares or the snare strainer. You know this from your personal experience!

Because of this, Ludwig & Ludwig have worked for years to develop a snare strainer that will meet the tests—whether with a "road show" or in the theatre and dance orchestras.

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The new Ludwig & Ludwig snare strainer is fool proof!
—positive locking lever holds snares rigid when engaged. They do not get out of adjustment when you play on the hoop.
—snares are adjusted by a thumb screw and REMAIN there.
—action so perfect that repeated throw off does not interfere with snares—no twisting or crossing of snares. Mechanically perfect.



- 2 The snare bed—**
—another exclusive feature developed after years of experimenting. The Ludwig Snare Bed is graded and beveled to allow correct centering and lie of the snares.
—this feature acts as a guide for the snare strainer in keeping the snares in perfect lie
- 3 Flanged counter hoop—**
—this sturdy flanged counter hoop is non-rusting and nickel plated. Battering it won't wear off the nickel finish.
—this means longer life for the heads of your drum because you know that rusty flanges and hoops cut and tear the heads. This device eliminates THAT worry.
—this flanged counter hoop holds the hoop rigidly and prevents the hoop from turning.

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A MERRY XMAS AND A HAPPY NEW YEAR TO ALL. I am still arranging and revising music. I have over 600 Lyrics and Complete Songs. I will sell Songs and Lyrics of meritorious character for a very reasonable amount. You are at liberty to use your name as writer on all material you buy from me. Reasonable prices. Always at your service.
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SWEEPING REDUCTIONS IN EVERYTHING.
Write for our revised October Price List and save money.
Recognized to be the best and cheapest supply house in Canada.
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on "Georgette", "Three O'Clock in the Morning", "Gee, But I Hate To Go Home Alone", "Tomorrow", "A Picture Without a Frame", "Swanee River Moon", "Pick Me Up", "Angel Child", "Stumbling", "Yoo Hoo" and two (1922) Comedy Songs, all for one dollar. My stuff is known and bought by the best. Play safe.
OTTIE COLBURN, 13 Clinton Avenue, Brockton, Massachusetts.

A-1 CLARINETIST AT LIBERTY AFTER JAN 1st
V. P. of M. Good tone, technique and excellent character. Go anywhere. Prefer a good orchestra. Furlish reference at request. Write or wire all particulars. P. M. S. CLARINETIST, 122 15th St., Wheeling, West Virginia.

FEATURED BY RAY MASINO'S FAMOUS GARDEN PIER ORCHESTRA
DOWN THE LANE TO BEGINNING AGAIN—WALTZ BALLAD

BALLAD SINGERS: IT'S JUST ANOTHER "DOWN-THE-TRAIL-TO-HOME".

AW' C'MON—Chicago's Sensational Novelty Hit.
 Great for Single or Doubles.
 ORCHESTRATIONS, 25c.

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 ured in the Geo. E. Wintz
 Musical Comedy "Eve"
 PROFESSIONALS, SEND FOR YOUR COPY.

KONDAS MUSIC PUB. CO.,

A Merry Xmas
 To Our Friends—The Profession

52 Harbor Avenue, ASHTABULA, OHIO
 1658 Broadway, Suite 306, NEW YORK

**AMATEUR FEATURES FOR
 KEITH CHRISTMAS BILLS**

New York, Dec. 9.—Despite the fact that any number of good standard acts are without routes or holiday bookings, it is announced that the top line features in many Keith theaters this Christmas will be made up of amateurs, in line with the policy laid down by E. F. Albee, "that these places of amusement should be regarded by the people everywhere as public forums, rallying places for the community."

All the houses in Greater New York and vicinity are completing cooperative plans for their own neighborhoods, the announcement states. Thus at the Riverside the People's Community Chorus will inaugurate Christmas week, which is also anniversary week at that theater, with a choral concert of 300 voices. In other houses the holidays will be marked by the presentation of plays enacted by local dramatic societies and, in some cases, written by local playwrights.

At Indianapolis Manager Eggleston announces thru the home office that the feature Christmas Week show will be a one-act play, "The Marriage Gown", written by a young lady who hails from Kokomo, Ind. At Toledo the feature turn will be composed of the University of Michigan Opera Company, which will make its appearance under auspices of a local post of the American Legion.

A number of acts will be "loaned" by the Keith office for charitable benefits in the various towns played, the announcement concludes.

KONDAS' NEW YORK BRANCH

Ray Masino's Famous Garden Pier Orchestra, at Atlantic City, N. J., is making a special feature of "Down the Lane" and other

**STONE MASTER-MODEL
 ALL-WEATHER DRUM.**



Combination Dance and Theatre Model. \$45.00.
 Strictly professional. Fully guaranteed.
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"The Fives" "The Rocks"

FOX-TROT

FOX-TROT

"AT SUN DOWN"

WALTZ

"Muscle Shoals Blues"

Our music is simple to play and does not become tiresome to the listeners. Every degree of expression meets your approval; that's why our music makes a hit and is liked everywhere. Our numbers are ready for rolls, record, sheet music, orchestration, band. Our music is on sale wherever music is sold, or send to the publisher.

SONGS, 30c per Copy. ORCHESTRATIONS, 30c Each.
 BAND, 30c Each. ROLLS, \$1.25.

Order from your Jobber or direct from

GEO. W. THOMAS MUSIC COMPANY
 428 Bowen Avenue, - - Chicago, Ill.

All mail answered same day received.

numbers of the Kondas Music Publishing Co., of Ashtabula, O. Reports from the Eastern resort and other parts of the country where "Down the Lane" has been introduced are to the effect that the number is well on its way to the hit class and will prove the most popular piece published so far under the Kondas imprint. This firm has a branch office at 250 Colonial Arcade, Cleveland, O., and recently arranged to supply demands for its numbers in New York by establishing quarters at 1658 Broadway, Suite 306.

**COLORED VAUDEVILLE BEING
 TRIED IN DETROIT**

Arthur Benjamin and Wm. Patterson, colored, of Detroit, are trying a novel experiment in that city. They have purchased the Liberty Theater at Monroe and Farmer streets, in the business district, and are presenting Negro vaudeville to the general public.

If the opening bill, booked independently, indicates the standard of acts that will be offered, the venture has an excellent chance of success. Detroit is a cosmopolitan city now, and is expected to give the promoters a better chance than S. H. Dudley had a few years ago when he tried to put colored attractions on Pennsylvania avenue in Washington, D. C.

The initial bill for November 27 and week was Gray and Gray, slack wire walkers and equilibrists; The Musical Goodletts, Billy Cumber, Rosco and Williams, Ethel Waters, "Sweet" singer, who was the feature; Roy White's Stylish Steppers, a girl act; Goodner and Crowder, a sister team, and Williams and Harris.

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

MUSICAL GLASSES



The most wonderful pure and beautiful tones can be produced by a touch of the finger. The New York Hippodrome is using them this season in the greatest show they ever put on.

Send for Catalogue.

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CRYSTAL MOUTHPIECES play 25% easier and the tone is a REVELATION. Bb, Tenor and C Melody now ready.

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 (Largest Manufacturer of Crystal Mouthpieces.)

**You Cannot Go Wrong on This Song
 WE KNOW YOU WON THE WAR FOR US and
 You Are in the Right for the BONUS**

CHRISTMAS IS A TIME FOR MUSIC AND MIRTH

The holidays is a good time to start singing this SONG to cheer the BOYS who won the war for US.

Professional singers, do you like applause that seems to come from the seat of your audience? This song will bring you the kind of applause you appreciate. Your repertoire will not be complete without this song. Music dealers you will get resales on this number.

If you go down to Atlantic the great Garden Pier and Celebrated Orchestra play

RAY MASINO

City, do not fail to take in hear RAY MASINO'S this Fox-Trot. . . .

Professional Copy and Song Orchestration to Professional Singers on request.

Dance Orchestration for 14 Instruments, including Saxophones, 25c. Band, 30c.

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Publishes "The Face Upon the Floor", "A Man's a Fool If He Interferes", "Ostler Joe", "The Raven" and other Reminiscences in bold and selling form. Songs (words and music), "Dirty Face", "They Gave You a Heart of Gold", "Monday Morning Blues", all with orchestral parts. Sample copies and catalogs 47-19 cents in stamps. Harding's Collection of "Good Old Songs", words and music, 10c each for 25 cents.

FRANK HARDING, 228 E. 22nd St., New York.

**RACING NECK AND NECK
 I CAN'T KEEP YOU OUT OF MY DREAMS
 AND
 DRIFTING ALONG**

Two New Waltz Ballads by TANDLER, writer of "TOMORROW LAND"

Price, 30c each. Dance Orchestrations, 25c each

PLACE A BET ON YOUR FAVORITE NOW.

W. A. QUINCKE & CO.,

430 S. Broadway, Los Angeles, Calif.

**WHEN YOU ARE A HUNDRED MILES FROM NOWHERE
 And your instrument gets busted**

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A MERRY CHRISTMAS
 —AND—
A HAPPY NEW YEAR

Wishing you the compliments of the season and thanking you for the splendid support you have given our numbers in the past.

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"LOVE'S INSANITY"

Good (Comedy Number) Professional Copies Free.

"I NEVER WANTED SOMETHING SO GOOD SO BAD"

(Jazzy Fox-Trot). Orchestrations, 25c.

"MY WILLIE IS SUCH A LOVABLE CHILD"

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CHRISTOPHER C. WOOD MUSIC PUB. CO., 52 Auburn Ave., Atlanta, Ga.
 England Representative: **PETER BERNARD & CO.,** Palace House, Shaftesbury Ave., London.
 Wishing everybody a Merry Christmas and a Happy New Year.

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A wonderful little book that should interest all writers and composers. Some wonderful pointers and full details on all phases of song-writing and marketing business. **THE RIGHT AND THE WRONG METHODS** that are being pursued. Also lists of publishers, dealers, recording companies and many wonderful hints and suggestions that will be worth many times its actual cost to you. Copy mailed to you upon receipt of \$1.00. First EDITION sold out in less than thirty days. New edition ready for delivery by January 15. Place your order IMMEDIATELY for your copy. **MACKS' SONG SHOP, Palestine, Illinois.**

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"THE ROAD THAT LEADS BACK HOME"

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 Wonderful Words and Melody. Regular Copy, 25c, Postpaid.
 Professional copies sent free to professional singers. Orchestrations, 25c.

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ATLANTIC CITY, N. J., NOV. 27-28.

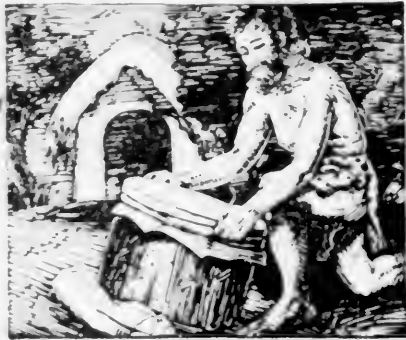
EDWARD C. McCORMICK, PALESTINE, ILL.:

RECEIVED WONDERFUL ORCHESTRATIONS AND MUST SAY THAT "INDIANY MAMMY BLUES" IS WITHOUT DOUBT THE MOST SENSATIONAL HIT EVER RENDERED IN ATLANTIC CITY.
 EDWARD C. McCORMICK IS INDEED FORTUNATE TO OWN SUCH A VALUABLE NUMBER.

RAY MASINO AND GARDEN PIER ORCHESTRA.
 7:17 A. M.

Orchestrations and professional copies of "INDIANY MAMMY BLUES" are waiting for your request—professionals FREE for postage—others 25c. Other wonderful numbers that are attracting wide attention and which you should become greatly interested about are: "MELANCHOLY BLUES," a wonderful blues Fox-Trot, by W. P. BINDE; "HELLO, MISS RADIO," by W. P. BINDE; "BETTY BROWN," by A. NAPOLI; "ISHIKI CHOO;" "YOU'LL BE SORRY," three wonderful Fox-Trots. Here are some wonderful songs that are creating a sensation wherever rendered: "TONIGHT MY HEART IS LIGHT AND GAY," by Maud Thomas; "MARIE," by Julia A. Loock; "THE GIRL OF MY DAILY DREAMS," by Eddie Canton; "SWEETHEART, GOOD-BYE," by Jennie C. Werner; "JUST LIKE YOU USED TO DO," by Ernest R. Douglas; "BESSIE'S MY BEST LITTLE PAL," by Don Swinford; "I'M LONGING FOR YOUR LOVE," by LeRoy P. Weldenhameer; "SINCE POOR LITTLE ME BOBBED MY HAIR," by W. J. Massung; "JUST TO DREAM OF YOU," by Maggie Wright, and "MY INDIANA MARY (I MISS YOU)."

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Just as the drum maker of old was known among the tribes for the kind of instruments that he made, so is WILSON known thruout the profession today for his quality drums at reasonable prices. It is easy enough to make fine drums, but the real test comes with making Super-fine drums at reasonable and moderate prices. This is not accomplished over night. It takes years of experience and experiment to do it. When you buy a WILSON instrument you are getting the benefit of 25 years' experience in the manufacture of fine drums and accessories. They are absolutely correct and have all the latest improvements and devices known to the industry. Get the new catalog and see for yourself.

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"IN ROSE TIME"

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Combination Dance and Vocal Orchestrations 25c

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B. R. EDWARDS, Mgr. Professional Department

MARIMBAS, 3 Octave, C to C Special, New Idea

All case parts, framework bars stay on frame. No metal parts. Resonators of wood. Light, strong and easy to move. 1922 top. Box of 12 marimbas wood used, and priced at \$60.00 complete with floor rack, adjustable for standing or sitting position. 28 inches long, weight, 31 lbs. Catalogue of Marimbas and THE XYLOPHONE SHOP, 28 Brook St., Hartford, Connecticut.

SONG WRITERS!!

For \$10 I will arrange an original piano copy from your melody. Send rough lead sheet. For \$10 I will arrange a 10-piece vocal and dance orchestration combined.

ALFRED DALBY (Arranger at Irving Berlin's Music Box Revues) Suite 310, Strand Theatre Building, NEW YORK CITY.

THE POET'S LAMENT

By M. LAURETTA GREEN

It's hard for the Poet
To find a new theme,
For there's nothing new
Under the sun
And all he can think of,
Or all he can dream,
He finds, has already been done.
He has written his lyrics
To stars, moon and sky;
Told of heroes so bold
And of maidens so shy;
Of birds, flowers and sunshine
And the heavens above,
And worn out his pen
With his songs about love,
Politics and religion
And the road that is straight;
The goodness of Virtue,
The cruelty of Fate.
Till his muse is exhausted
And longs for a rest.
But the Poet must write,
Tho his mind be appressed,
For he searches his pockets
And finds not a dime;
So he searches his "noodle"
For something to rhyme.
Oh, it's hard for the Poet
To compose sonnets sweet,
But necessity urges—
And a Poet MUST eat.

THOMAS "BLUES" POPULAR

Chicago, Dec. 9.—George W. Thomas & Co., music publishing firm with headquarters at 428 Bowen avenue, this city, is meeting with tremendous success in the marketing of its "Houston Blues", "Muscle Shoals Blues" and other numbers. The two pieces named have been recorded by the Okeh Company, also other record and piano roll concerns, and are creating a big demand. Principal dance orchestras from Coast to Coast are finding Thomas numbers most suitable as features. "The Fives", "At Sun Down" and "You Have a Home Somewhere" are other leading sellers in the Thomas catalog at present.

WILL TOUR DELMAR CIRCUIT

The Two Vanderbilts, who bill themselves as "The Millionaire Athletes", and whose clever comedy acrobatic act, entitled "Rehearsing for the Millionaires' Ball", has been seen in many of the larger vaudeville houses thruout the country, are at present booking independent, having left the Casey Agency. They split Chester, Pa., and Wilmington, Del., next week. They will begin a six or seven-week tour of the Delmar Time at Richmond, Va., December 25, to be followed by several popular Keith houses in Greater New York.

GIRL AUTHOR'S SONGS POPULAR

Milwaukee, Wis., Dec. 9.—Miss Eileen Long, of this city, and a graduate of the Wisconsin Conservatory of Music, is gaining international recognition as a successful composer of popular songs thru the widespread and increasing popularity of her latest numbers, "When Mamma Sings (a Southern Lullaby)" and "I Don't Care About Anything Any More". Both numbers are fox-trots and, tho introduced but a few months ago, are holding conspicuous places in the programs of leading theater and dance orchestras in many parts of the United States and Canada, also in other countries. Too, they are being used by singers in vaudeville, minstrel shows and musical productions.

NEW NEGRO HOUSE IN PHILLY

The Keystone Amusement Co., C. P. McClane, manager, a concern that owns the Royal and Keystone, picture houses, in Philadelphia, has purchased the Olympia Theater at Broad and Bainbridge streets in that city.

The Olympia, located in the heart of the Negro district of the South Side, has been operated as a picture house and fight club, boxing matches being conducted on four nights of the week. The new management will alter the structure so as to provide a theater with a seating capacity of two thousand, equipped to play road shows, vaudeville and pictures. About four months will be required to complete the alterations.

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

MY ONLY SWEETHEART

MOTHER

The true love for all mothers in a Waltz Ballad.
Orch., 15 Parts. Piano, 25c.
Free Prof. Copy sent.

Write for Wholesale Prices.
Sales Agent
THE NEWARK MUSIC HOUSE,
485 Springfield Ave., Newark, N. J.

SEND DIRECT

CLANK CITY BLUES

is going strong

Some say it's fine, others say it's a hit. A fox-trot with a lilting melody and a lyric pertaining to the world as it is today. Copies professional to recognized performers. Arrangement for Band, 25 pieces, 30c. 16-Piece Orchestration, 30c. Dance Orchestration, 25c.

DORRIS, The Publisher

Box 47, - - Jefferson City, Mo.

The Comedian's Bulletin

(LIST CHANGED WEEKLY)

REAL PROFESSIONAL HOKUM SONGS, ACTS AND PARODIES.
SONGS—50c Each, 3 for \$1.00;
BUT HE DIDN'T (Any Comic).
I'M GOING CRAZY (B. F.).
WASH ME, MOTHER (Rube Kid).
I'M THE GUY (Nat).
BUCKWHEAT CAKES (B. F.).
I'VE BEEN TOLD (Straight).
ACTS:
ADAM AND EVE (M. and F. Double) ..\$1.00
EXPECT ME SOON (B. F. Nemo) .. 1.00
LATE SONG PARODIES 50c Each, 3 for \$1.00.

Order direct from this Ad or send for complete list. Satisfaction guaranteed.

Special Material To Order.

MERRY XMAS AND PROSPEROUS NEW YEAR.

BERNARD HINKLE, JOPLIN, MO.

DRUMMERS

Biggest bargains in Drums and Traps, direct from factory to you.
Write for Catalog F.

ACME DRUMMERS SUPPLY CO.
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Since You Asked Me Sweetheart To Forget

Beautiful Waltz Song in B-flat.
Regular copies, 25c. Professional Copies free to performers.

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Get our plan, which places your song before hundreds of music buyers; a needed service you get when we print your song. It may make your song a big seller. Get the facts. Write

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One Antonius Stradivarius Violin, 1698 model. If interested write E. H. STEELE & CO., Graham, N. C.

DON'T FORGET TO HEAR

"EDNA"

FOX-TROT SENSATION
By JERE DE GRAFF

(THE SWEETEST LITTLE GIRL IN ALL THE WORLD)

THREE GOOD
"BLUE" NUMBERS!

"WASHBOARD BLUES"

"BONUS BLUES"

"HOMEBREW BLUES"

Orchestrations, 25c each. PROFESSIONALS:—Please send program or route if you want copies sent to you. MUSICIANS:—\$2.00 makes you a member of our Orchestra Club. Gives you eight free numbers at once, two new numbers a month for one year guaranteed. Join NOW!

AMERICAN MUSIC PUB. CO.

1658 BROADWAY, N. Y. C.

"That the profession may know"

OPEN LETTERS

"For oft-times VIEWS are livest NEWS"

San Diego, Calif., Dec. 2, 1922.
 Editor The Billboard—Congratulations on your editorial which criticizes actors who apologize for their labor affiliations.

While we enjoy all the benefits of organized labor, we escape much of the rough work, tho it has our moral support.

(Signed) F. L. HANU.

Little Rock, Ark., Dec. 4, 1922.
 Editor The Billboard—Anent Paul English's violent condemnation of musicians who jump a show without giving the two weeks' notice. He does not condemn managers who leave a man on the lot without a two weeks' notice. He suggests that musicians be compelled to have a signed statement from their former employer specifying that a two weeks' notice had been given by the musician before leaving the show. But no provision is stated by Mr. English for the manager who does not give a two weeks' notice. His ideas are onesided, and I am suspicious of a onesided person.

Let's hear from Paul's eight musicians as to why they quit.

(Signed) LOUIS T. CULLING,
 Organist, Palace Theater.

New York, Dec. 1, 1922.
 Dear Readers of The Billboard—I can see you, as I write, in beautiful, cozy and happy homes reading this Christmas number and planning for the glad season of home reunions and gift-giving. It is the little children's special day and already mothers are working and shopping and hiding the treasures that will make so many child eyes sparkle—so many child voices ring with joy and laughter. In my work for the families of men in prison thruout this country I am thinking of mothers whose eyes are dim with tears. They can buy no gifts, plan no surprises; cannot even get warm clothing or shoes or sufficient food for the coming Christmas Day. Will you spare a little out of your happy home for these whose lives are shadowed by prison bars—the innocent sufferers who have done no wrong?

Gifts of money or clothing will be gladly welcomed and officially acknowledged.

(Signed) MRS. BALLINGTON BOOTH,
 Volunteers of America,
 34 West 26th street, New York City.

Philadelphia, Pa., Dec. 4, 1922.
 Editor The Billboard—I notice an increased tendency toward poison pen criticism by your vaudeville reviewers. In trying to be hip and snappy they ignore the performer's time, patience, talent and hardships of putting an act together and hooking it. They don't consider the act's salary, or the small admission charged by the house manager (nine acts, feature picture of five reels and two comedies, 20 cents and up). Believe me an act must have entertainment value to get work. The majority of vaudeville managers are enterprising and good sportsmen. After reading The

Billboard roasts I don't wonder why some managers get discouraged and cut the vaudeville. If the acts are as punk as described in The Billboard, then the managers and performers are a bunch of flimflammers.

There is too much uncalled-for criticism in the press today by incompetents, all of which injures the theater in general. Live and let live; give us critics who are a hit human and can qualify as critics. Cut out the mudslinging and give us constructive criticism.

(Signed) BOBBY MACK.

P. S.—I know one critic's history. He studied to be a clergyman—failed. Tried the stage—failed. We next find him as a labor agitator—big failure. Today he is a critic on a theatrical paper. The poor fish now gets his coffee and cakes roasting vaudeville acts and hides behind an assumed name.—B. M.

Los Angeles, Calif., Dec. 1, 1922.
 Augustus Thomas,
 Ex-Chairman P. M. A.,
 New York City:

In last week's issue of The Billboard you are quoted as saying you are opposed to Equity Shop, but are in favor of renewing the present contract with Equity, which expires in 1924.

Would you be willing to agree to issue Equity contracts to Equity members only not to pay non-Equity members for extra performances; in fact, treat them the same as all were treated before the great battle was fought and won by Equity?

The United States government depends on loyal citizens who owe no allegiance to any other country. Likewise Equity members that those who receive the benefits which Equity alone secured for the theatrical profession should join the association and support it.

Those who reap where they do not sow are parasites.

Equity does not dictate and say all your companies must be 100 per cent Equity, but it does insist on members not working in companies that are not 100 per cent Equity.

There were two radical members who proposed the Equity Shop long before it was considered necessary by the more conservative, but when things reached a crisis and the call

came to go over the top they threw up their hands.

Equity stands for Equity Shop—not the closed shop.

Send out all the non-Equity companies you wish, but don't insist on Equity and Fidors in the same companies—they won't mix.

(Name Withheld by Request.)

Florida State Farm, Raiford, Fla., Dec. 2, 1922.

Editor The Billboard—Please publish this so we may make mention of publishers and others who have so generously assisted us in sending songs, scripts, wigs, etc. We wish to thank the following publicly: Edward B. Marks Music Co., of New York, and especially want to mention a number they sent us which was a knockout, "Rose of the Underworld". Then comes Goodman & Rose, music publishers of New York City, who sent us some numbers, among which we found another jewel, "Who Did You Fool After All?" Then Walter G. Ahlheim Music Co., of Decatur, Ill., and our old friend, Jack Milla, of New York, who sent us some good numbers. We want to mention the kindness of Alex Marks, wig manufacturer, of New York City, who loaned us wigs for the female impersonators; then Wm. McNally, James Madison and E. L. Gamble, of New York, for material, and to Hal Rathbun, musical comedy comedian on the V. C. M. A. Circuit, we express our thanks for the scripts sent. We had a very large attendance, including some 300 free people, as our guests to witness the performance. In this institution people are always welcome as guests, and we hope that should any member of the profession wish to see a State prison where there are several hundred men and women serving sentences from life to twelve months, and where there is not a guard or a gun to be seen, where every man and woman is placed on his or her honor, and where all men are worked by a fellow prisoner as their foreman, that they visit us and look the institution over. It will be a revelation to those who have seen the big walled prisons of the North.

Before we close we want to thank good old "Billyboy" for publishing the advertisements of these people mentioned above, that got us in touch with them, and for publishing this letter, and we will be glad to receive scripts, song numbers and other things that members of the profession may wish to send us at any time. We also thank the Chicago Magic Company for the tricks, etc., sent us.

(Signed) B. F. HANFY.

Of the Amusement Committee.

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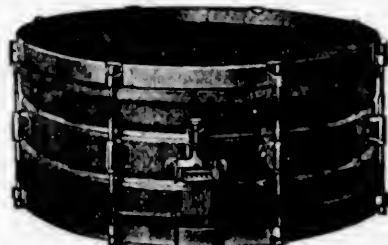
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THE DRAMATIC STAGE

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A DEPARTMENT OF NEWS AND OPINIONS

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

BROADWAY MANAGERS LOOK FOR JOYOUS CHRISTMAS

Majority of Shows Getting Better Than Usual Business in Spite of Approaching Holidays

New York, Dec. 11.—With few exceptions Broadway producers are looking forward to a merrier Christmas than usual. Nearly all of the houses are occupied and in most cases the attractions offered are being supported generously by a public that not so very long ago was waiting to be shown. Evidently the playgoers now feel they have been shown for most of the recent offerings have been accepted and are being well patronized.

For the first time in the history of the "Follies" Flo Ziegfeld is keeping his famous girl show on Broadway for the holidays and is still reporting a weekly gross of better than \$35,000 in spite of various expert opinions that the show is not up to its usual standard. This also regardless of stronger competition than he has ever before had, if reports may be believed. The "Greenwich Village Follies" has its best show (getting close to \$25,000 weekly); the "Music Box Revue", second edition, is doing almost \$30,000 a week; Chauré-Souris, third edition, is still getting big money in its sixth month, and the Hippodrome, with a show that is accepted as one of the best ever, is holding its holiday pace of better than \$50,000 weekly. Then, too, there are several money-getting musical comedies and an unusual number of dramatic attractions that are finding considerable need for the S. R. O. sign.

Despite adverse notices "The Bunch and Judy" is said to be doing well at the Globe; "Blossom Time" is making a fine profit at the Century, with a gross of around \$18,000 and less than the usual Century expense; "The Lady in Ermine", at the Ambassador, and "The Gingham Girl", at the Earl Carroll, are getting about \$15,000 each every week and "Little Nellie Kelly" is reported drawing \$22,000 to the Liberty.

Of the other music shows, "Orange Blossoms", which started off at \$4.40 top to good business, closed last week at the Fulton after having scaled down to \$3.50. This show didn't get enough balcony business and "Secrets" is due in soon to relight the house, which is essentially a dramatic stand. "Springtime of Youth", which was touted as a winner, is not doing as well as expected at the Broadhurst, also looked upon as a bad stand for this sort of attraction, and altho well spoken of the show is not getting much better than \$10,000, too little for the investment. "Sally, Irene and Mary" is holding on at a profit at the Casino, the takings being reported at around \$13,000, away under its earlier business. "The Yankee Princess", at the Knickerbocker, also is away off, being down now to about \$12,000. "Up She Goes" is not holding any certain stand at the Playhouse, being under \$10,000, and the Passing Show has died a rather sudden death followed by a report that its old home will be remodeled or renovated or something that will keep the house (Winter Garden) dark for some time. "Liza", the first colored music show of the season, is at the Sixty-third Street Music Hall, which the owners are trying to call Daly's, but the new show doesn't look for the success of "Shuffle Along". "A Fantastic Fricassee" remains at the Greenwich Village and there is a new music show in town that looks good at least for the holiday season, namely, "Our Nell", the one that "ain't been done right by", booked into an appropriate but not altogether successful house—the Nora Bayes, which reminds of the opy house in our Nell's old home town.

John Barrymore jumped "Hamlet" into the lead of the dramatic shows, getting close to \$20,000 at the Sam Harris, but Harris' former partner has pushed his "So This is London" at such a pace that it is now a neck and neck race for top money in this class of attraction, the Hudson banking almost \$20,000 weekly for Coban accounting.

Capacity dramatic shows are said to include "Kiki", in second season at the Belasco;

"Loyalties", nearing its second month at the Gaiety; "Merton of the Movies", new at the Cort; "Rain", new at the Maxine Elliott; "R. U. R.", the Theater Guild play, moved from the Garrick to the Frazee; "The Fool",

Montgomery's "Glory"; "The Lucky One" is departing from the Garrick; "A Romantic Age" has vacated the Comedy; "Spite Corner" is getting a small profit at the Little; "Six Characters In Search of an Author" is just about keeping the little Princess open; "Shore Leave" leaves the Lyceum this week; Ethel Barrymore is giving the rather unsuccessful "Rose Bernd" a rest, while the popular star prepares to appear in "Romeo and Juliet", and "Hospitality" is finding favor at the Equity Theater.

It is said that there also are being tried out, not so far away, enough plays to fill every house on the street.

Maurice Schwartz will present at his downtown playhouse "The Great Fortune", by Sholom Aleichem, the great Jewish author. This will be the first presentation of the play on any stage.

ROLLO LLOYD



Playing the role of Joe Henning in "The Fool", in which James Kirkwood is starred. An actor of the thoughtful type, more interested in the constructive management of the drama than in personal glory. Mr. Lloyd inherits his interest in the theater from theatrical parents. Despite the fact that he has lived, breathed and studied in the atmosphere of the theater for thirty-five years, he still feels that he has much to learn, because "the theater is marching on".

new at the Times Square, and possibly "The Last Warning" at the Klaw.

Other reported successes in the dramatic list are "Seventh Heaven", nearing capacity at the Booth; "The Awful Truth", at the Henry Miller; "The Texas Nightingale", picking up steadily at the Empire; "The World We Live In", at Jolson's; "The Old Soak", at the Plymouth; "The Love Child", at the Coban, and "Whispering Wires", at the Forty-ninth Street.

It is too early to comment on "It Is the Law", getting under way at the Ritz; "The Bootleggers", at the Thirty-ninth Street; "Listening In", which replaced Grace George, who has gone touring in "To Love", at the Bijou; H. S. Sheldon's "The Doormat", which has reopened the Panch and Jody, with Lois Bolton featured, and "Fashions for Men", at the National.

"Amie's Irish Rose" is getting better than \$10,000 weekly at the Republic; "Why Men Leave Home" still holds the Morocco open; "Thin Lee" continues profitable at the Belmont; "The Torch Bearers" leaves the Vanderbilt this week to make way for James

JANE COWL IN "JULIET" TO OPEN CHRISTMAS WEEK

New York, Dec. 9.—The Selwyns will present Jane Cowl in "Romeo and Juliet" in Pittsburg on Christmas night and a week later the show will come to one of the Selwyns' Forty-second street houses, probably the Apollo. The Selwyns have been preparing the production for more than a year. During this period Rollo Peters has been traveling and otherwise acquiring data and atmosphere for the scenic production which he will design and make. Peters will also support Miss Cowl. Frank Relcher is to direct the production.

ENGLISH ACTRESS IN U. S.

New York, Dec. 9.—Lydia Champlon, English actress, who went to Australia with Oscar Ashe last summer for a season of repertoire, is back in this country on her way home. Ashe is remaining in the Antipodes, presenting several Shakespearean plays. Miss Champlon appeared in London with Ashe in "Mecca", known over there as "Caïro".

Forty Weeks in Stock Worth Forty Years' Experience

—ROLLO LLOYD

It wasn't so much his clever handling of the role of Joe Henning in "The Fool" at the Times Square Theater that prompted us to seek an interview with Rollo Lloyd as it was the admiring comments of thinking members of the theatrical profession who had seen Mr. Lloyd do greater things; who remembered him as an earnest youth of sixteen, in charge of juvenile classes on chautauqua circuits and doing character sketches "on the side".

Altho Mr. Lloyd is still in his thirties, having been born in Akron, O., March 22, 1883, he has been active in theater direction for twenty-three years. At sixteen he was an actor of experience, having been tutored and coached by his actor-daddy since A. B. O days, while his actress-mother fed his budding imagination with theater lore. So it was the most natural thing in the world for Rollo Lloyd to be a member of the Cuzeman Stock Company, of Cleveland, when he was sixteen and a half years of age. While the parts he played there were small they were sufficiently varied to give him a knowledge of character work that enabled him to establish his own repertoire company, after a few adventures in plays in the East, and to maintain it for three years. While managing his own repertoire company the young actor-manager played the dramatic leads in such famous old plays as "The Bells" and "Dr. Jekyll and Mr. Hyde".

After disbanding his repertoire company Mr. Lloyd spent a season with the Jefferson Stock Company in Portland, followed by engagements with such New York productions as "Search Me", at the Gaiety; "The Purple Mask", at the Booth, and "Little Old New York". After a season directing stock at Springfield, Mass., Mr. Lloyd went on tour with H. B. Warner in "Among Those Present".

During the past three summer seasons Mr. Lloyd has had charge of the Elitch's Garden Players at Denver, Col., and will resume his work with this famous company next summer. We reminded Mr. Lloyd of the many young people who were turning their thoughts to the drama as a result of little theater movements, and asked him what advice he would give young amateurs in earnest about a professional career.

Without hesitation Mr. Lloyd replied "Forty weeks in stock, no matter what the parts, are worth forty years of experience." After all, acting is not so much a matter of ability as it is the power to visualize. And to visualize we must have imagination. And to imagine we must observe; observe the methods of the best actors—Arthur Byron or Leo Ditrichstein, for instance. Such observations put into practice call forth the power of visualization. Of course, type plays a part. The youthful stage aspirant should take this into consideration, and he should be very sure of his sincerity; very sure that it is love for art and not vanity that is influencing his choice of a career. Sincerity of purpose is the high road to success.

We talked to Mr. Lloyd before he donned his makeup for the character of "Joe Henning" and were impressed by his dignified bearing. But later, when we returned at the end of an act to close our interview, we passed the rather uncouth "Joe Henning" several times without recognizing him as Rollo Lloyd, and it was necessary for Joe Henning to introduce Rollo Lloyd before we would have anything to say to "Joe". Mr. Lloyd was rather of the opinion that "Joe Henning" should not be sneered because, altho his part is by no means long, he is a vital part of the strongly-woven fabric of "The Fool". We went away with the impression that Mr. Lloyd is rather fond of "Joe", just as authors are fond of their "brain children".

But we'd rather see Mr. Rollo Lloyd as he is, in a role that would bring into play all his inherent ability and years and years of experience, despite the fact that he prefers directing to acting, because the director has an opportunity for creative and constructive work that calls constantly upon the imagination.

When asked what outside amusements he liked Mr. Lloyd replied that theatrical work was his hobby and that his hobby was theatrical work. "I find my relaxation in reading constructive literature on the theater," he added. Sounds like rather a heavy diet, but so long as Rollo Lloyd preserves his delightful sense of humor and his liking for such fellows as "Joe Henning" all work that is all play will never make him a "dull boy".—ELITA MILLER LENZ.

"LIGHTNIN'" IN BOSTON XMAS

Boston, Dec. 9.—Chester Rice, who has been handling the affairs of Frank Craven and "The First Year" in Chicago, arrived here this week to prepare the Hub for the coming of "Lightnin'", which is scheduled to open here Christmas Day.

'ROUND THE RIALTO

THESE fine days are bringing the lads out on Broadway in great force. Your humble friend Pepper can meet easily half a dozen to the block that are willing to stop for a chat. : : : Some are working and some are not. : : : But it's always that way on Broadway. : : : Chorus of angry voices off-stage: "We know it. On with your tale." : : : So be it. : : : Here we go. : : : Met Herbert Clark and he was lamenting conditions on the road. Said he remembered the time when one would work with a company for fifteen or more weeks on Broadway and then tour for the remainder of a forty-week season. Herbert said that this was the right thing for an actor to do. That the business of playing in New York all the time and remaining unknown to the out-of-town playgoer did the actor no good. : : : Whereat Herbert once again demonstrated that he is a wise, as well as a good, actor. : : : Among other things Tom heard that John Barrymore, in "Hamlet", did over \$22,000 last week. : : : Who said there was no money in old Shakespeare, or, as the old lady curator of the Shakespeare house at Stratford-on-Avon used to call him, "Sweet Will"? : : : I don't think that anyone who noticed her expression when she used the phrase will ever forget it. She meant what she said when she used those words. : : : But we get garrulous. : : : The fact is, tho, that there is a regular Shakespeare Handicap on, with all sorts of entries. : : : Besides the regular starters so far announced we hear that Lowell Sherman is to do special matinee performances of "Richard III" while he is playing here in "The Masked Woman", and we also hear that Arthur Hopkins is likely to do "Othello" with Charles Gilpin in the title role before the season is out. : : : That is the performance we want to see. : : : Incidentally, we hear from a very reliable source that David Belasco has been over to Freisinger, the costumer, looking over costumes for "Romeo and Juliet". : : : Which makes us wonder if the announced production with Lenore Ulric is coming sooner than we expected. : : : Which arouses another thought. : : : Can it be that the presentation of short scenes from Shakespeare at the last Equity Show started the present revival of Bardolatry on the manager's part. : : : We wonder : : : We received a note from Clarence Derwent, who is helping turn 'em away with "The Last Warning", saying that he played the part of Li Kiang, a Chinese mandarin, in "The Veil of Happiness" when it was produced in London ten years ago. : : : The author of the play is M. Clemenceau. : : : Yes, the "Old Tiger" was a playwright. : : : It gets them all sooner or later. : : : We wouldn't be surprised if Lloyd George had a mystery play up his sleeve. : : : Colin Campbell Clements says that there is a movement on to preserve the home of the late Richard Mansfield at New London, Conn. It will be made into a dramatic museum and a rest and work place for artists of all kinds. : : : Full information can be obtained from Colla Campbell Clements, 47 Workshop, Graduate School, Harvard University, by those interested in the project. : : : Tom drifted in on Woodman Thompson, the scene designer for Equity Players. He was busy with the set for "Why Not?" the next production of the Players. The model was nearly finished and it looks like a beauty. : : : Thompson tells us that scene designing is one profession where it pays to be a "jack-of-all-trades". : : : "Anything you know comes in handy sooner or later," he says. : : : We spent an hour watching him work and enjoyed it immensely. : : : If there is anything

we love it is to watch someone else work. : : : Leon Cunningham drifted into the studio while we were there. : : : He is the author of "Hospitality", which the Equity Players are playing now. : : : He has a lot more plays written and on the way, he told us. : : : He also said that he had rewritten "Hospitality" to a considerable extent since it was first produced. : : : That makes us want to see it again, for we enjoyed it hugely at the opening. : : : We ran into Grant Stewart. He has just returned from a seven weeks' tour with Nance O'Neil in "The Field of Ermine". : : : The play gave Miss O'Neil little chance for emotional work, so it is now laid away in the mothballs. : : : Met Kenneth Macgowan, the critic of The New York Globe. He told us that his new book, "Continental Stagecraft", is going very well, and that "The Theater of Tomorrow" is in its second edition. : : : We haven't read our copy of "Continental Stagecraft" yet, but it is a

"BOOTLEGGERS" FOR LONDON

New York, Dec. 9.—Madison Corey, producer of "The Bootleggers" at the Thirty-ninth Street Theater, has completed negotiations with William Morris, manager of Sir Harry Lauder, for immediate presentation of the play in London. The plan for the London production was inspired by Sir Harry Lauder, who will bear half cost of the presentation abroad, it is said. The name of the play will be changed to "So This Is New York", as the expression "bootleggers" is unknown in England.

MOSCOW ART PLAYERS OPEN PARIS SEASON

New York, Dec. 9.—The Moscow Art Theater Players, to be brought here after the holidays by Morris Gest, have opened their Paris season. Says an Associated Press dispatch from the French capital, under date of December 5: Former Grand Dukes, Duchesses, Ambassadors and other celebrities of the Russian imperial regime, some of whom sacrificed their last penny to buy a seat, crowded the opening performance here tonight of the Moscow Art

DRAMATIC NOTES

Frank Gillmore starts on a Western trip December 10.

"The Adding Machine", by Elmer Rice, will be a forthcoming Theater Guild production.

Maclyn Arbuckle will play the title role in "Old Bill, M. P.", Sam Harris' new production.

"The Inspector General" will be produced within the next month under the management of A. H. Woods, it is said.

Lumsden Hare will play the role of the English father in George M. Cohan's Chicago production of "So This Is London".

"Six Characters in Search of an Author" will travel to London, where W. Graham Browne and Marie Tempest have arranged to present it.

"Gringo", Sophie Treadwell's new play, was scheduled for the Comedy Theater, New York, December 11, with Jose Rubens as the star.

The Selwyn Theater, New York, will be the scene of action for "Romeo and Juliet" when that production opens about the first week in January.

Anne Nichols, author of "Able's Irish Rose", and Sidney Howard, author of "Swords", have been elected to membership in the American Dramatists.

Lulu May Hubbard and Ann Warrington have been added to the cast of "The Love Market", being staged by Edward Emery and now in rehearsal.

Billie Burke will be seen at the Empire Theater, New York, Christmas night, in "Rose Brlar". "The Texas Nightingale" will move to another theater.

Sam Shipman is in Atlantic City gathering inspiration for a play for Fay Bainter. William Harris, Jr., will start work upon it as soon as the script is completed.

The acts for "Gringo", Gnthrie McClintic's next production, were designed by Andrew Dasburg, a young New York artist, who is a newcomer to the theatrical art field.

Robert Warwick, Grace George and Norman Trevor, stars of "To Love", will remain with that drama on tour. This is contrary to former advices given out by the producers.

"The Tidings Brought to Mary" will be the next production of The Theater Guild, at the Garrick, New York. Paul Claudel is author of this play, which will open late this month.

Edward Corbett has entered the field of playwriting and is putting the finishing touches to his manuscript, "The Twilight Age", which, it is said, has already been accepted for production.

Basil Sydney, now playing in the New York Theater Guild's successful production, "R. U. R.", will be seen in the part of Mercutio in Arthur Hopkins' "Romeo and Juliet", which is to star Ethel Barrymore.

David Warfield will be seen in "The Merchant of Venice", produced by David Belasco, at the Lyceum Theater, New York, December 21. The present play at the Lyceum, "Shore Leave", starring Frances Starr, will go on tour.

The Provincetown Playhouse, New York, was the scene of an exhibition of designs for stage settings and paintings every afternoon last week. Cleon Throckmorton, scenic director of the Players' Company, staged the exhibition.

The next and third production of the Theater Guild is to be the mediaeval mystery, "The Tidings Brought to Mary", by the French poet, Paul Claudel. It will open on the night

(Continued on page 64)

ETHEL BARRYMORE



Miss Barrymore holds a place of foremost prominence on the American stage. —Photo, Wide World Photos.

handsome book, and if it is as good as "The Theater of Tomorrow", we will have a gay time. : : : By the way, we hear that Frank Craven will play "The First Year" in London before very long. : : : We hope it is so. : : : Then the Londoners will have a chance to see a genuine American play. : : : And talking of foreign parts reminds us that our clients might as well know that Mile. Sorel and her company of French players did \$30,000 in their single Broadway week. : : : And still more foreign stuff. : : : Tom hears that The Moscow Art Theater will have to do \$5,000 a performance for Morris Gest to break even. : : : That had had nerve, say we. : : : Then, again, it may not be true. : : : Come to think, we can't see how it can be. : : : A press agent gave us the information. : : : Well, our diligent and earnest spouse has turned on the phonograph and we can't fight that. : : : So we will just have a beaker of cold tea and four hard-boiled eggs and go to bed. : : : Yes, we will!!!—TOM PEPPER

Theater Players, who recently were permitted to enter France by special permission of the Government. The play was "Tsar Feodor".

The Russian section of the audience was visibly moved at hearing the old Russian language and filled with patriotic pride at the profound impression the art of the players made on the discriminating Parisian audience, among which were many prominent Americans.

All the leading characters were greeted and applauded enthusiastically.

COLUMNISTS' NIGHT POSTPONED

New York, Dec. 9.—Because two members of the Stockbridge Stock Players secured professional engagements last week, the bill of three one-act plays by Heywood Brown, Don Marquis and Christopher Morley, announced for Thursday night of this week, has been postponed until next Thursday night, at the Metropolitan Theater.

"INSPECTOR GENERAL" SOON

New York, Dec. 9.—Now that the Yiddish version of "The Inspector General" has closed at the Jewish Art Theater, the long-promised English production of the piece, under the management of A. H. Woods, may be expected within a month or so.

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BUSINESS INCREASES

For the Hippodrome Players

Company Fills Need of Legitimate Entertainment in Dallas, Texas

Dallas, Tex., Dec. 7.—The Hippodrome Players, a stock company of unusual merit, have been presenting to Dallas patrons a series of successes of the legitimate stage in the East much to the delight of their audiences here. Owing to the fact that the "powers that be" in the East no longer send plays in any form, but confine themselves to vaudeville and pictures, the management of the Hippodrome realized the demand for real drama and have successfully endeavored to supply that demand. The continued success of summer stock in Dallas for several years gave them further encouragement that the same class of patrons would support a winter stock company if plays were properly presented in a first-class theater and the result so far has justified their belief. None of the traditional "pains or expense" have been spared by the management to properly present the plays selected and a really first-class orchestra adds to the attractiveness of the ensemble.

Heading the stock company is the versatile young actor, Leslie Adams, whose impersonations are so true to life and convincing that he has already endeared himself to the large and growing clientele of the Hippodrome. He possesses the personality so requisite to success in this difficult line of work, and the magnetic something that enables him to project himself over the footlights and get directly into the hearts of his audience. He certainly has a career before him and is worth watching. He works hard and takes his work seriously.

Fred Wear, the favorite of several seasons in summer stock, is a close second to Mr. Adams in the affections of the Hippodrome patrons and plays every part in his usual convincing manner.

Clairbel Fontaine, the lead, altho new to the Hippodrome patrons, already has her circle of admirers, while Helen Lewis, who is the only one left of the ladies who came from New York in the original company at the beginning of the season, still holds her own and vastly pleases her audiences. The other members of the company are far above the average and fill their various roles acceptably. Chas. J. Lammers is stage manager, Nash Well, managing director, and Robt. J. Littlefield, lessee.

NEW STOCK FOR HALIFAX

Halifax, N. S., Dec. 4.—Since the Majestic Players closed a few weeks ago the theater has been playing pictures, but the management has announced that another stock company will reopen the season on Christmas Day. The new company is the James Carroll Players, which has been playing in Asbury Park, N. J. Special interest is attached to this engagement, as the leading lady is Elna Preston, probably the most popular leading lady ever in Halifax, and who has been away for two seasons.

The productions will be directed by Edwin Vickery, and the players come highly endorsed, with a view of making Halifax a permanent winter engagement. The opening attraction has not been announced yet.

MARY ANN DENTLER SUCCEEDS ADA MEADE

Albany, N. Y., Dec. 7.—Mary Ann Dentler, who has been engaged as the new leading woman of the Proctor Players, at Harmans Bleecker Hall, to succeed Ada Meade, who filled in a short engagement after the resignation of Clara Joel, has had considerable experience in dramatic roles as well as musical comedy. Miss Dentler also has had experience in the motion picture field. She has been popular as leading woman in stock in Toronto, San Francisco and Denver. She is a native of Colorado and has recently returned from a three months' tour of the wilds of the Colorado mountains.

SAENGER PLAYERS

At Their Best in "The Broken Wing" Give Creditable Performance of "East Is West"—Albert Lando Provides Elaborate Settings

New Orleans, Dec. 6.—Saenger's Players at the St. Charles Theater opened Sunday matinee with "The Broken Wing" to capacity business, which has kept up fairly well during the week. The piece was well received, and much comment was made on the scenic effects and special sets provided for the production. The members of the organization were at their best and entered into the work with enthusiasm. As Gen. Pandio Aguilar Lee Sterret was good and dressed the part to perfection, James Donlan as Basillio shone as usual and received much applause for hard work and conscientious study; Lena Powers, the young leading woman, as Inez Villera, was a hit and it can be

WILMINGTON PLAYERS

Wilmington, Del., Dec. 5.—The Wilmington Players presented "East Is West" at the Garlick Theater here last night with Lee Smith as Ming Toy. In staging the play Albert Lando has used his knowledge of San Francisco and Chinese, as the American knows them, to the best advantage, and has given the most elaborate settings possible. Credit is given on the program to the Heroy Co., local tea dealer, for the use of some very beautiful Chinese bric-a-brac in the home of Lo San Kee. Charles Stevens, who plays the part of Lo San Kee, was easily the outstand-

JEAN OLIVER



Leading woman at the Princess Theater, Des Moines, Ia., under management of Elbert & Getchel. Miss Oliver last season headed the Grand Players, Davenport, Ia., for forty weeks, and had previously been with Grace George and at the Alcazar Theater in San Francisco.

said that this is one of the best parts portrayed by her since the opening of the engagement here. Miss Powers is gaining in popularity each week and is becoming a social favorite with many of the society leaders in New Orleans. William Melville as Capt. Innocencio Dos Santos played the part as it should be presented, entering into the author's interpretation of a character which must be "played" in order to be effective. Foster Williams, as Philip Marvin, as usual was good, and even the most hardened critic had nothing to say regarding the way Mr. Williams presented the role; pretty Alice Buchanan did not have much chance to display her ability in this piece, but under the circumstances she did all that the stage manager required, and a little more. Special mention should be made of Oris Holland, as Sylvester Cross; Antoinette Roche, as Oulchita; Guy Hiltner, as Luther Farley, and last, but not least, Bob Jones, who played the part of Marco and staged the production in the absence of Director Baldwin, assisted by the scenic department of the theater.

Next week, "The Nightcap", followed by "Dawn of the Mountains" and then by "Dad-Dee".

ing player. Mr. Stevens gives dignity and quiet personality to this Celestial who has won the distinction of being an honorable merchant in San Francisco, and not only retains that but displays also a rare loyalty to Ming Toy when Charlie Yang comes to take her away. Every detail of Mr. Stevens' costume and performance was in harmony and he commanded the attention of even those in the audience who were disposed to accept the caricature of Charlie Yang as played by David Callis. Miss Smith's costumes also were most elaborate and consistent in their detail. Miss Smith's apparent inability to retain the necessary pidgin English was rather a disappointment and made her audience almost wish that she would forsake the effort. Rose Hubner played the part of Mrs. Benson. This is Wilmington's first opportunity to see Miss Hubner do a grande dame and she was accorded a hearty welcome upon her entrance, the white hair and mauve gowns adding considerable dignity to her lines. Mr. Haddfield as Jimmy Potter, Herbert Treitel as Hop Toy, Thomas Lawton as Mr. Benson and Kernan Cripps as Billy Benson completed the important members of the cast. Wilmington has come to regard Mr. Haddfield as very necessary to the

FORSYTH PLAYERS

Make "Alias Jimmy Valentine" Thoroughly Entertaining Bill—Walter S. Baldwin Back in Cast

Atlanta, Ga., Dec. 8.—"Alias Jimmy Valentine", as presented by the Forsyth Players this week, proves a thoroughly entertaining bill. As Jimmy Valentine Mr. Litel acquitted himself in fine fashion, as he seemed to understand the many subtle touches of his character and portrayed each changing emotion of the reformed criminal with all the finesse known to theatrical art. The role of Rose, his sweet heart, was ideal for an actress of the charm and personality of Miss Bennett, who brought out everything possible in it.

There is much doubling but as the characters are so widely different this is not so detrimental as might be supposed. For instance, Rankin Mansfield plays a half paralyzed convict at Sing Sing in the first act with his usual insight of character and a perfect make-up, then appears as Jimmy's old pal later on with a beautiful red top of his own making. Robert W. Smiley plays two dignified characters, the uncle and father of Rose, both well offered. Eugene Head, who has been slowly learning his art in small bits, does his work as a forger in the prison, showing considerable talent which needs only to be developed. Later he is cast as a bank messenger.

The two standbys, Misses Baker and Givney, were splendid as the ladies from the "Gate of Hope" Society. Both were gowned appropriately. Gus A. Forbes is an ex-convict and does a fine bit of acting as he is now expected to do, having proven his ability beyond a doubt during the past few months. Walter S. Baldwin is seen in the cast for the first time since his venture in New Orleans. Stuart Beebe and Walter Marshall also figure in the proceedings of the prison scene. Mary Tarry is miscast as a 12-year-old boy as she is too tall and plump for the part, but carried it off fairly well under this disadvantage, also the strain of having her scene with little Sylvia Mills, who plays his sister. The child does not forget a line or a position, which is remarkable for one so young. There are four good settings.

GILES HEADS BONSTELLE CAST IN PROVIDENCE

Providence, R. I., Nov. 27.—Corliss Giles, a native of Providence with a long stage career, including five years as leading man with the Bonstelle Stock companies in Buffalo and Detroit, has been engaged by Jessie Bonstelle as leading man for her local company. Mr. Giles has also been Mabel Brownell's leading man in Dayton, O., for several seasons.

BUSINESS INCREASING FOR FRANCIS SAYLES' PLAYERS

New Castle, Pa., Dec. 7.—The Francis Sayles Players are now in their eighth week at the Opera House and from the surprising increase in business it looks as tho the company will remain until late in spring. Business has jumped amazingly each week and last week it was practically impossible to get a seat for any performance unless the tickets were purchased in advance. "Smilin' Through" was the attraction and no more gorgeous production has ever been seen on a local stage. Special lighting devices were installed and the setting was one mass of beautiful flowers.

Marlon Grant particularly distinguished herself in the part made famous by Miss Cowell. Miss Grant has youth (being only twenty and one of the youngest leading women in stock today), beauty and endless personality. Francis Sayles lent valuable support as John Cartaret. Others in the large cast were: J. F. Marlow, James F. Stone, Frederick Clayton, Harrison Rankin, Grant A. Martin, Paul Conley, Fred Standish, Sadie Belgrade, Helen Courtney and Mabelle Marlow.

PICKERT STOCK COMPANY

Making Hit in Pensacola, Fla.

Pensacola, Fla., Dec. 7.—The Pickert Stock Company, which is being presented by Clinton J. Dodson with Lillian Pickert and Ralph W. Chambers at the Garden Theater, is winning great praise from the press and public as being one of the best all-round stock organizations ever seen in Pensacola.

The company numbers about fourteen people and nothing but the highest stock offerings are being offered. The Thanksgiving matinee, also the night performance, was attended by a very large gathering of stock lovers, the presentation being "Civilian Clothes".

success of every play but it was rather pleasing to his friends to see him in some part not distinctly villainous. Mr. Treitel's speech establishing Hop Toy's parentage in the last act was forceful and convincing. To those who have not seen Thomas Lawton do any distinguished old gentleman parts his characterization of Mr. Benson was very delightful.

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STOCK CHATTER

Ralph Kellard and A. H. Van Buren, former stock principals, received good notices when they opened recently in "Is the Law" at the Ritz Theater, New York.

The Westchester Players, of Mt. Vernon, N. Y., had a "home" dinner Thanksgiving Day. Following the matinee performance the entire company were guests of Manager B. L. Feinblatt at a bountiful repast served in his home on North Ninth street.

William Melville, who made such a hit as Cholly Young in "East is West", presented a short time ago by the Saeager Players, a graduate of the Leland Stanford University, and during vacations acted as guide for tourists visiting Frisco's Chinatown. He knows the almond-eyed Celestial from every angle—hence his perfect characterization.

Ullie Akerstrom has recently sent out several plays over the stock circuits that are "making good". Her latest work is a dramatization of the novel of a famous author that is attracting favorable attention. Her new book of recitations will soon go to press. Her "Toot Yer Horn If You Don't Sell a Clam", "Old Yaller", "Walk Alone" and "Hustle" have been used by vaudeville people all over the world.

The Ethel Tucker Stock Company is presenting tea of Ted and Virginia Maxwell's plays in Walla Walla, Wash. "Mary Make Believe", the first of the series to be offered by the Tucker company, will offer Ethel Tucker in "Granny", a role in which she can display that sweetness and charm for which she is famed. The Maxwells are writing a new play especially for Miss Tucker, the title of which has not as yet been decided upon.

Ada Meade, who closed a short engagement as leading lady with the Proctor Players at Albany, N. Y., December 2, has started rehearsals in "Eloise", a musical comedy, scheduled for production on Broadway early in the new year. The piece, which is a musicalized version of "The Dislocated Honeymoon", was tried out on the road last spring, but was brought in for revision. Edgar MacGregor was then and is now interested in the production. As originally presented, it had a chorus of eight and several legitimate players in the cast, among them being Amelia Bingham, Arthur Shaw and John Arthur. Miss Meade and Mr. Arthur handled the comedy roles. Rehearsals of the musical comedy are now under way at the 63d Street Theater in New York. Miss Meade's engagement as leading lady with the Proctor Players was her second in stock. Her first was with the Garrick Players in Washington, where she played for five months the past spring and summer. She is best known as a musical comedy principal, having played important roles in "Katinka", "Tumble Inn" and other New York successes.

BROADWAY PLAYERS

Present "Clarence" Acceptably in Spite of Its Drawbacks

Schenectady, N. Y., Dec. 6.—"Clarence", at the Van Curier this week, has some drawbacks for stock to be sure. Tarkingtonian characters and their eccentricities are not the easiest in the world to portray, particularly when a director has but a limited number of players from which to choose. Nevertheless, the Broadway Players manage to present

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"Clarence" quite acceptably. Harry Hollingsworth, of course, plays Clarence and must face comparison with Alfred Lunt, who was seen here in the role two years ago. It is not to be expected that Mr. Hollingsworth could do as well as Mr. Lunt, who is a perfect type for the part, but the local leading man acquits himself creditably. He shambles and slumps thru the first two acts in the odd, humorous Clarence manner, and blossoms out into a romantic figure in the third act, where he is rather the cock of the walk. Mr. Hollingsworth "doubles in brass" surprisingly well. Tommy Hutchinson wins his share of the acting honors as the obstreperous Bobby. Mr. Hutchinson lacks the slender, boyish build of Gregory Kelly and the young man who played the role on the road, but he overcomes the handicap, if it be such, thru skillful playing. Marie Hodgkin is the impetuous, dapperish Cora, amusing and interesting. Mr. Tarkington, by the way, should be remembered when F. Scott Fitzgerald fans are awarding that young gentleman first honors for the introduction to the public of the now famous flapper. The Indians' Cora was about the first of the species called to our attention. Miss Hodgkin handles the role nicely, but dresses it, or did Monday night, too young. She had Cora a girl of ten in appearance rather than a young lady of sixteen. Ruth Robinson is a charming Violet Plancy and Miriam Stoddard a convincingly hysterical Mrs. Wheeler. Frederick Webber, as the harassed father, explodes effectively, and William La Veau, as Hubert Stem, is sufficiently villainous. Jerome Kennedy plays Dinwiddie and Charlott Wade Daniels the maid Della. Al Williams is the office manager, Martyn. When the writer has seen "Clarence" heretofore the role has been in the hands of a woman. The production is adequate.

EDMONTON (ALTA.) STOCKS

Edmonton, Alta., Dec. 6.—The Allen Players gave a splendid performance of "East is West" last week. In the matter of settings or dressing expense is never considered by this company. Miss Felton was a most appealing Miss Toy. Aller Strickfaden's Billy Benson was a manly and natural performance. Alvin Baird had the time of his life as Charlie Yang. Earl Hodgins as Andrew Benson, Marvel Phillips as Mildred Benson, Mrs. Allen as Mrs. Benson and Al Cunningham as Lo Sang Kee were very good. The smaller parts were all well filled. Business very good.
Last week's play at the Metropolitan was "That Girl Patsy". Jane Aubrey, in the title part, was delightful as ever. Miss Aubrey has ease and spontaneity and the ability to portray any emotion naturally. In Alexis B. Luce she had a splendid partner. His Robert Warren, Jr., would be difficult to beat. Fred Sullivan was a fine Robert Warren, Sr. Tom Sullivan's Fordham was full of unctious. Norman Wendell made his first appearance with this company in the small part of Phillip Greer and all his old friends were glad to see him back. Griff Barnette, in addition to his duties as house and company manager and director, gave a mighty good comedy performance as Dennis Momaghan. Business holding up fine.

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

LEWIS-WORTH COMPANY
Makes Record With "Turn to the Right"—Olga Worth Returns From Miami, Fla.

Houston, Tex., Dec. 6.—The Gene Lewis-Olga Worth Company started its second week Monday night in "Turn to the Right". The seat sale opened one week in advance of the opening performance and by Friday the house was sold out for the entire week, so Mr. Lewis decided to hold the play over for the second week. This is the first time in the history of theatricals in this city that any play has been presented for two solid weeks. Olga Worth also returned in this play from Miami, Fla., where she spent two weeks on a pleasure trip. While there Miss Worth also purchased a lot and started work on a new apartment house which will be completed before the close of the season. Of course, Gene Lewis is the star in this play, but Pauline LeRoy, as the mother, came in for her share of the applause, and one of the big features of the week was a "Mothers' Night" when Miss LeRoy was the host of all the mothers of Houston.
Next week "The Brat" will be the offering, to be followed by "Polly With a Past", which will give Miss Worth the best part she has had during the Houston engagement. The company will remain here until April when it will return to its own theater in Dallas, Tex.

MAY BRING BACK "GERTIE'S GARTER"

Baltimore, Md., Dec. 6.—The George Marshall Players, setting a record never approached in the way of a long run, when "Getting Gertie's Garter" played to enormous business for eight consecutive weeks, have continued to attract large audiences with "The Wild Cat" and "Buddies". But for the fact that the management had certain contracts to fulfill, "Gertie's Garter" would have continued longer than eight weeks and it will not be surprising to see the same show put back later in the season.

HINTS ON ACTING

Or Dos and Don'ts for Actors

By an Actor

Naturally, the first thing for an actor to do is to get a job or an engagement, whichever you choose to call it. Engagement sounds more artist c. There are many actors who say "job", but they don't know any better. If you answer the want ads in the theatrical papers you should state your qualifications clearly so that the manager will know just what he is getting.
DON'T state exact height, weight and age; far from it. Add a couple of inches to your height, fifteen or twenty pounds to the weight, and if you are nearing the forties make yourself ten or fifteen years younger, especially if you are writing for juveniles. If the manager is one of those fellows who want photographs send him one that was taken when you were young and handsome. He may be laboring under the impression that he can tell an ACTOR from seeing a photo. Naturally, he will notice the difference between you and your description of yourself when you join his show; but

what of that? You'll get at least two weeks' work, anyway. If you are engaged by the manager personally, or thru an agent, you may disregard the above instructions.

DON'T learn your lines too quickly. To do so gives the manager the impression that you are a Johnny Newcomer; seasoned actors never do this. You should be uncertain in your lines for about three performances. If the manager has some small towns in his territory, don't give the same performance you would in a larger place. The "hicks" in the tall grass don't know good acting when they see it, so why waste your energy; just walk nonchalantly thru your part. The other actors may be working hard to put the show over, but ignore their efforts; the "rubes" out front won't know the difference. Of course, there may be a few people in the audience who know acting when they see it, but you are not supposed to know that.

DON'T ever praise anything in a town you play. To do so shows bad taste. Always speak disparagingly of the town. Pan the hotels and theaters; use all the choice names you can think of. The natives like this. It lends them to believe that you are a much-traveled person, used to the good things of life and all the conveniences of civilization.

DON'T forget to stand on the street corners and flirt with all the g'rls who pass. Speak to them whether they look at you or not. If they refuse to notice you make some sarcastic remark about small-town helles. This will help them to form an opinion of you, and the towners' opinion of you extends to the whole profession.

DON'T ever go out on the street unless you are wearing a collar that has a ring of grease paint on it. This informs the towners that you are an actor—otherwise they might never know it. This is a very good plan, especially if you are playing character parts and are obliged to wear wigs and beards. They may not remember your face, but the grease paint on the collar will enlighten them. Always talk shop in restaurants, hotels, offices and other public places. That is another good way to let the natives know you are an actor. If you have a grievance against the manager or any of the other actors, discuss it loudly in the aforesaid places. And above all, if the manager is behind in salaries, discuss that item in loud and saggy tones. This will please the neighbors immensely. A townier is a peculiar animal; if he hears that a show is not doing business, no matter what the cause may be, he concludes that it is a rotten show and will not spend his money to see it.

DON'T raise your voice on the stage. Use a conversational tone as tho the lines you are speaking was something confidential between you and the other actors. Naturally, the fellow in the balcony cannot hear what you are saying, but that is not your fault; he should pay more and sit down stairs. Perhaps he

(Continued on page 59)

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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

NEW LEAD

For Bob Feagin Stock Co.

J. Lawrence Nolan Joins Organization Playing Cincinnati and Neighboring Houses

The Bob Feagin Stock Company, playing Cincinnati and neighboring houses on the rotary stock plan, has a new leading man in the person of J. Lawrence Nolan. Messrs. Feagin and Nolan are old friends, having tramped together in the South as members of Lawrence Russell's Paramount Players. Mr. Nolan, who opened with the company December 11, just closed a fourteen-week engagement with the Jack Kohler Players in and around St. Louis. A real treat was offered at the Rialto Theater, Covington, Ky., last Thursday night by the Feagin Stock Company, which presented "Girl of the World". The play keeps its "punch" surprise very well hidden until unfolding time and then there are some good moments. The serious vein is broken for a spell through by Bob Feagin, as Jasper, the faithful old slave, who continually spawks about his goat which his master promised to leave him after his death. Bob's every appearance caused peals of laughter. Elizabeth Lewis played the part of a member of an old southern family and Irish cook with a true-to-life brogue. She does her work well. Grace Feagin is a capable little ingenue and can always be depended upon to fill her part in an exceptional manner. As Geraldine Clayton she was Jack's sweetheart. The villainous James Gorman was ably personified by Joe Williams. Mr. Williams' acting was finished and brilliant. Leo Mosler, as Jack Bedford, was the happy, pleasing lover and was particularly strong in his scenes with Gorman. It would be unjust not to mention the specialties between acts by the Feagins and Pearl Mosler. Through the performance the players held the deep interest of the audience and the applause at all times was hearty. The Feagin Stock Company is an institution, and offers entertainment good for all sorts and conditions of humans.

SHERMAN JONES WRITES

Sherman L. Jones, well-known actor and playwright, author of "The Girl of the Whispering Pines", writes as follows: "Since my last ad in 'Billyboy' I've received hundreds of answers by letters and telegrams and a number of cash orders amounting to a goodly sum for my copyrighted plays now released for stock, rep., and one-piece shows. During the past five weeks I have leased plays to different shows, and from one to three and four plays to a company, sometimes furnishing an entire week's repertoire to a show. The success with my royalty plays during the past year is indeed something to be proud of, and 'Billyboy' has helped me to it."

QUALITY PLAYERS LIKE BLACKWELL (OK.) DATE

The Quality Players, who just finished a successful week at the Bays Theater, Blackwell, Ok., have been booked there for a return engagement in January. The members of the company, which is under the management of Billy Neff and Bob Leefers, agree that never in all their experience have they received more courteous treatment than received by Mr. Neff and his employees. R. F. Cole, stage carpenter of Local No. 417, with the assistance of the house crew built some truly artistic sets for every change during the week. Every member of the company does specialties and the feature is the Quality Quartet, which includes Master Lewis Holtman, one of the youngest harmony singers in the business.

CLOSING FOR HOLIDAYS

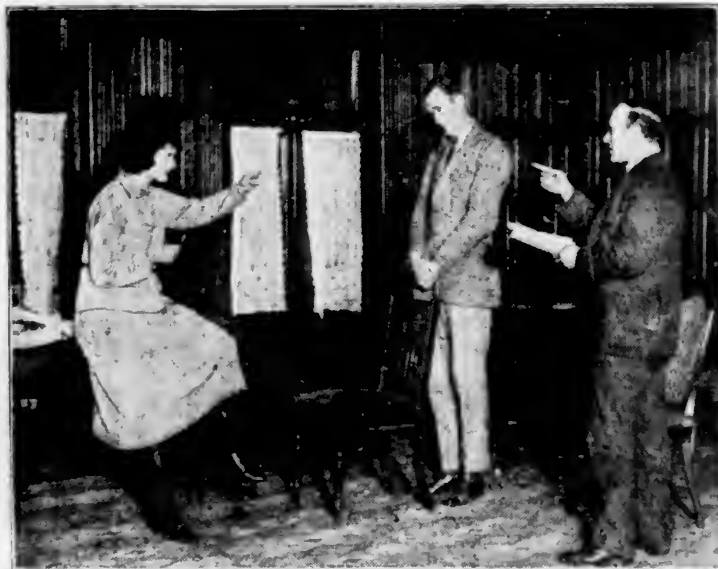
New Orleans, Dec. 6.—Advises received in this city state that "Mickey" O'Brien will close his "rep." company at Gulfport next week, ending a most prosperous season. It is said that the company will reopen after the holidays.

SUCCESS CROWNS EFFORTS OF HERSCHELL PLAYERS IN PLEASING WESTERN PLAY

Paul Brown and Ralph Davis, of Newark, O., partners in the firm of the Interstate Producing Company, write that business has been very big, in fact beyond their expectations. They just finished their sixth amateur show at Lancaster, O., for the K. of P. and are rehearsing three more to be produced before Christmas. Following these they have the Newark K. of P. scheduled for January 24 and 25, with Coshocton, Zanesville and Mount Vernon, O., to follow. The shows put on by these thriving promoters all brought in good returns and they have return contracts in all towns for next season. In connection with producing high-class home-talent shows, light operas and dramas, and their big feature minstrel revue, they rent masquerade costumes and during the masked dance season they did a capacity business. In the summer Messrs. Brown and Davis conduct Brownie's Comedians under canvas.

The Western bad man is almost as extinct as the dodo, but the tales of the palmy days when he reigned will long be exchanged at the fireside. The wild West is wild no more, but tales of the wild West are of enduring interest. "The Road Agent", produced last week in Cincinnati by the Herschell Players, was of this type and was warmly received by a "cold" audience at Heuck's Theater. The "bar maid" has always been an important personage in the West and to win her was considered a great achievement among the ranchers. Steve Grey, a stranger, "blows" into the little village and is soon in threatened danger because he tries to win his way into the heart of "Twilight", as played by Dolores Derere. Herschell Weiss, as Jackson Baird, the villain, who also seeks to win "Twilight" for a second wife, fans the flames of jealousy and was dramatically at his best in the delineation of the

FIRST PEER TO BECOME ACTOR-MANAGER



A new farcical comedy by Ian Hay is shortly to be produced in London. Earl Cowley, who is associated in management with Anthony Ellis, is the first Peer to actually become an actor-manager. Earl Cowley is a relative of the Duke of Wellington. The accompanying photo shows Anthony Ellis (right) directing a scene from the play in which Earl Cowley is undergoing cross-examination by Miss Marriott Watson.

TIP FOR MANAGERS

Mr. Rep. Manager, you want lower license? Do you think you will get it as long as your people go around among the merchants and hotels and talk of two and three-thousand-dollar weeks? No wonder the natives say you are taking all the money out of the country. Some "fink" managers have the nerve to tell of all the good business in figures in The Billboard. The Billboard is read in all four corners of the world and the small-town native can be seen with one most any week. Did you ever see Hasley Sadler, Brunks, Dubinsky, Doug Morgan, Leslie Kell or any of the standard rep. show managers state in figures their business for the benefit of all city and county officers. I am an agent, have been ahead of the small ones and large ones, and in very few cases did I know of "rep." shows getting the money these men state every week. Keep such things to yourself if you want to get license back to normal and don't blow your head off in the hotel or billboard. I can cite you three towns in Illinois that have raised the license on "rep." shows due to the fact that the manager announced to his audience business for that week and stated he would come back and he told them about twice the amount that he did. Is this showmanship? If it is then I have it all to learn over.—ARCHIE DUCKWORTH.

HOGAN FRAMING OWN SHOW

New Orleans, Dec. 8.—Roy Hogan, recently manager of the Francis Players, has closed with that company and is in New Orleans.

change in him when his jealous instincts are aroused. Robert Toefert, as Grey, gave a fine characterization of a man of strong emotions, staunch friend and a generous enemy. Charles Clemmons again provided the comedy of the play as the half-drunk, love-sick cow-puncher. Alma Mertz added a pinch of humor in the scenes with Mr. Clemmons. Harry Lloyd had the role of a private investigator. The play as a whole had plenty of action, a shot of stage adding to the thrills. The stage settings conveyed the illusion of Western atmosphere.

FRANK SWAN MAKES CHANGE

Frank M. Swan, promoter of publicity, spent Thanksgiving in New Orleans and attended the opening day of the races. Mr. Swan, who closed with the Joe Quinn Show November 12 at Jennings, La., left New Orleans December 3 for Sealy, Tex., to assume the business management of the Van Lee Company, which he will route north. With the company are Harry Van, manager; the Barkly Sisters, Jimmy Van, stage manager; Libby Lee, Clytie Barkley, Maxine Van and Master Buddy Van. The show opened September 1 and has been doing very satisfactory business thru Texas, according to Mr. Swan.

where he will remain the balance of the season. Mr. Hogan is framing up a circle stock for this city and promises the theatergoers in the neighborhood houses a treat. Mr. Hogan not so very long ago was connected with the Paul English Players.

"THE MOUNTAIN WAIF"

Presents Lois Merrill Bova Players in Interesting Play

Those attending the performance last Wednesday night at Heuck's Opera House, Cincinnati, experienced the same thrills which stirred their parents, perhaps grandparents, at the same theater, where the "mellereest mellerdrummer" melted in the long ago. Every act of "The Mountain Waif", as presented by the Lois Merrill Bova Players, had its thrills, and after all that is the purpose of melodrama. At the end of each act the players won hearty applause that repaid their efforts to wrest from the play the best that was in it. The comedy side so necessary to set off the tragic was admirably done by Nellie Booth, a mountaineer lass, and when kneeling at the side of her murdered father showed that she has capacity for other than humorous roles. Her part was a devilish, girlish, bobbed-hair one, and Miss Booth was at home in it. James McLaughlin's work through was finished and convincing as usual. In his scenes with his conspirator he threw into his part unusual vigor. Sam Reed, in his portrayal of the ruxed old mountaineer, was earnest and convincing and later was cast as a busy servant. The fact that anyone in the audience could thoroughly enjoy choking Wm. Crookshank should argue in his favor as a villain. Mattie Finch played a "mother" role. A song number by Lola Merrill Bova was some compensation for a rather lengthy halt between act one and two. She gave able support during the play. For Raymond Gross we cannot find the least praise. His efforts in this play gives him sufficient opportunity to strengthen our previous impression of his acting, which probably could be enjoyed at a Yom Kippur frolic.

MANHATTAN PLAYERS

Doing Quite Well in Regular Territory

Paul Hillis and the Manhattan Players are playing at the Palace Theater, Olean, N. Y., this week, to exceptionally good business. The Manhattan Players is said to be the first stock company to play this beautiful playhouse. The next two stands will be in the O. S. Hathaway theaters at Oneonta and Kingston, N. Y. The Christmas week will be played at Kingston and New Year's at Haverstraw with genial Verne Waldron. The company includes Dick Ward, James Marr, Jack Chandler, Harry Bubb, Eddie Marr, Winnie Wilmer, Kattie Cosgriff, Virginia Verdon and Mary Kromer. The plays embrace "Patting It Over", "The Girl Across the Way", "A Warning to Women", "Branded", "Some Baby", "Peaceful Valley" and "The Arm of the Law". Altho the greater part of the season has been by no means wonderful Paul Hillis and the company are optimistic regarding the future and hope the first of May will show a tidy profit for the Manhattan Players. During the week before Christmas the majority of the Manhattans will be in New York. The first four or five weeks of the New Year will be played in the vicinity of New York City. Then the company will visit its New Jersey stands and then go down thru the Cumberland Valley.

PRISONERS ENJOY HOLIDAY SHOW BY HICKMAN COMPANY

Frank Bligh, manager of the Bligh Theater, Salem, Ore., where the Guy Hickman Stock Company is playing in stock, took the company to the local prison Thanksgiving Day and presented Mr. Hickman's own play, "The Swamp Angel", for the inmates. Later the members were escorted thru the prison and shown the points of interest, after which they enjoyed a real Thanksgiving dinner in the prison dining room. Mr. Hickman made a little speech after the performance in which he stated that if his company would remain in Salem until Christmas he would arrange to put on another show for them on that day. His words were received with applause. This prison has adopted the honor system and there is much freedom in evidence among the inmates. Members of the Hickman company include: Guy Hickman, Virginia Stanton, Chauncey Southern, Jack Howard, Nea Forbs, Bert Hughes, Florence Sturgeon, Harry Boyd and Dan Hendrix. A fine orchestra was used in connection with the performance, and was under the direction of Helen Root.

ROWE & WALSH TO HEAD OWN COMEDY COMPANY

Dan F. Rose and wife (Gertrude Walsh), of the singing and dancing team of Rowe and Walsh, will branch out at the head of their own company, which will be designated as the Rowe & Walsh Comedy Company. They have three comedies in their repertoire: "Barney Casey's Luck", "Only a Woman's Heart" and "A Mischievous Kid". These bills are from the pen of Mr. Rowe. The new organization will have headquarters in Chicago. Charles W. Compton will be business manager. The road tour opens in August. The Central West territory will be traversed.



MIRAGE, by George M. P. Baird. A one-act play from the Pitt Players, Pittsburg, Pa. The scene is set in the Hopi Indian country of Arizona, on the roof of an adobe house. (2 m. 4 w.)

OUNDING BRASS, by Edward Hale Bierstadt. A tragedy in one act, laid in the warden's room of a prison. (3 m. 1 w.)

LITHUANIA, by Rupert Brooke. A one-act drama from the Chicago Little Theatre. (5 m. 2 w.)

MANSIONS, by Hildegarde Flanner. A play in one act from the Indiana Little Theatre Society, Indianapolis. (1 m. 2 w.)

SWEET AND TWENTY, by Floyd Dell. Author of "Moon Calm", etc. A comedy in one act from the Provincetown Players, New York. (3 m. 1 w.)

THE SHEPHERD IN THE DISTANCE, by Holland Huden. A pastime in seven scenes from the Washington Square Players, New York. (10 char.)

THE STICK-UP, by Pierre Loving. A fantastic comedy in one act from the Provincetown Players. (3 m.)

SCRAMBLED EGGS, by Lawton Mackall and Francis H. Bellamy. An amusing satire on Blue Laws and Human Nature, the scene of which is laid in an idyllic barnyard. (2 m. 3 w., with opportunity for 10 or 12 others.)

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A FAN AND TWO CANDLESTICKS, by Mary MacMillan. A costume play in one act from the Portman-tau Theatre. (2 m. 1 w.)

THE EMPEROR JONES, by Eugene O'Neill. A play in eight scenes from the Provincetown Players, New York. (Large cast.)

TWO SLATTERNS AND A KING, by Edna St. Vincent Millay. A whimsical interlude in verse first presented at Vassar College. (4 char.)

HEARTS TO MEND, by H. A. Overstreet. A fantasy in one act from the Fireside Players, White Plains, N. Y. (2 m. 1 w.)

THURSDAY EVENING, by Christopher Morley. A comedy in one act from the Stockbridge Players, New York. (1 m. 3 w.)

THE FOUNTAIN OF YOUTH, by Serafin & Joaquin Alvarez-Quintero. A poetic drama in three acts translated by Samuel N. Baker. (1 m. 1 w.)

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THE GHOST STORY, by Booth Tarkington, author of "Sevenoaks". A comedy in one act for persons of no great age. (5 m. 5 w.)

SHAM, by Frank G. Tompkins. A social satire in one act from the Arts & Crafts Theatre, Detroit. (3 m. 1 w.)

SIX WHO PASS WHILE THE LENTILS BOIL, by Stuart Walker. A fantastic play in one act from the Portman-tau Theatre. (11 char.)

SIR DAVID WEARS A CROWN, by Stuart Walker. A fantasy in one act from the Portman-tau Theatre. A sequel to "Six Who Pass While the Lentils Boil". (13 m. 4 w.)

SOCIETY NOTES, by Duffy E. West. A comedy in one act. (3 m. 3 w.) A wittily written thrust at social climbers and their publicity campaign.

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REP. TATTLES

Robert E. Hall, who has been stage director and second business man with the Kinseys for the last four years, has joined Chas. H. Ross-kam's Chicago Stock Company at Cumberland, Md.

Shannon M. Corbett, Canadian writer, has just completed a new play, entitled "Eddie's Triplets", and from present indications it is going to run "Bootleggers' Repentance" a good second.

It is understood that a member of a tent show playing Wisconsin in the summer makes a nice thing by holding the exclusive right to pick up the buttons in the morning that have been laughed off the night before.

Al West, of Baltimore, Md., has joined the Harlan Comedy Players touring Western Pennsylvania and says he never was with a cleaner show in all his years in the business. His associates include Billy and Bertha Drane, Mr. and Mrs. Harlan and Matt Harlan.

Sydney Morris, of the team of Bankson and Morris, has closed a successful season doing juvenile leads with the Reid-Davidson Players and gone to Denver, Col., to join his partner, where they are jointly associated in an apartment house.

E. D. Morgan, novelty drummer, who was with Capt. Ralph Emerson's Showboat the past season, has a dance and concert orchestra playing in and out of Ionia, Mich., known as Dane's Society Entertainers. Mr. Morgan will have his "hunch" with a leading repertoire company the coming season.

"Hidden Happiness" Ted and Virginia Maxwell have rechristened "The Secret of Sutter Buttes", changing the locale of the play to the base of the famous Sutter Buttes, only a

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few miles from Maryeville, Calif. The Maxwell announce for later release "The Man God Sees", "New Maids for Old" and "Get Your Man".

Frank Nazor, who played Tom with Lockery Bros.' "Uncle Tom's Cabin" Company the past season, is spending the winter with his family in Mansfield, O. Mr. and Mrs. Tom McAllister, of Circleville, O., recently while in Mansfield on business, paid the Nazor family a visit. They are also "Tom" show troupers. Mr. McAllister is Deputy Sheriff of Pickaway County, but will go back to the road in the spring.

George Crawley's work cannot be praised too highly, is the consensus of opinion of managers who are using his plays in their repertoire. "Angel of Hell Valley", "Girl of the Flying X", "The Turn of the Road" and "The Love Germ" are considered some of the most delightful of his plays, which are said to contain all the ingredients essential for success—moments of intensity, interspersed with rich comedy, etc.

We glean from a December 5 issue of The Cincinnati Times-Star the following under a Wabash, Ind., date line:

"While Eliza of 'Uncle Tom's Cabin' fame continues twice a day, in the 'Ten, Twenty and Thirty' theaters, to cross the ice to escape from a brutal plantation owner, the man who took the original Eliza across the ice of the Ohio River at Ripley, Ind., in 1850, is dead. He was Major M. M. Lacey and word of his demise at Fountain City has reached here. Major Lacey was one of the pioneers who established the 'underground railroads' thru Indiana."

"OLE AND HIS SWEETHEART" COMPANY TO PLAY OREGON

"Ole and His Sweetheart" Company opened at Whittier, Calif., December 10. W. F. Holden, late of the Foley & Burk Show, is in advance with an assistant. Back with the show are Monty Hanse, Louis Hemminway, Dixie Hart and F. D. Whetten and wife. The company is headed north into Oregon. Eight new dye drops from the Cox Scenic Studio, of Estherville, Ia., have been received and are said to be some flash.

GENIAL HOTEL LANDLORD

The Maude Henderson Stock Company, touring Canada, has been playing the same cities annually for the past twelve years. It has just finished engagements in the province of Saskatchewan and will return there in January to play return dates. The company arrived in Medicine Hat November 30 and was met at the station by the landlord of the American Hotel. He placed a vase of cut flowers in the room of each lady member and his car was at the disposal of the company for the four days of its stay in that city. The citizens of Medicine Hat proclaimed it one of the best companies seen there in many months. Six members of the company have been with Miss Henderson for fourteen to nineteen years. The older members are Anna Hughes, Maude Curtis, Jack Mansfield, Edward and Geo. P. Gray and Maude Henderson. The new members are Deway Moser, Virginia Dale, Eddie Lee Rivers and Harry M. Heller.

OBRECHT SISTERS MAKE GOOD IN NEW TERRITORY

As a fitting climax of the Obrecht Sisters' Stock Company's tour of Minnesota and South Dakota, Major Geo. L. Barton secured the Orpheum vaudeville theater in Sioux Falls, S. D., for Christmas week engagement. The Obrecht Sisters for the past ten weeks have been playing cities where this attraction was an unknown quantity and have made new attendance records. It is said. The Obrechts are leaving many friends and a wonderful reputation behind them and will now invade their old territory in Wisconsin for the balance of the season, being booked solid until May 1, when they play their home city, La Crosse, Wis.

SWIFT BUYS PROPERTY

Herbert Swift has bought property two miles west of Effingham, Ill., built a bungalow and surrounded it with wire fence so the ponies can run wild until spring. Mr. Swift says the latter part of the season was very good in Illinois for his wagon show, which closed at Watson November 18.

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PLEASANTVILLE, N. J.

A FABLE OF AN ACTOR

By AN ACTOR

Behold the actor who worketh in rep. For forty weeks or more he worketh, and the ghost thereof walketh regular, for which the A. E. A. he praised. He playeth all towns, regardless of size; for hath it not been said that there is money in the attic? If he is from Chicago, he playeth all over the Middle West, yea, he even playeth Upper Sandusky! The parts he playeth rangeth from a boy to an old man, for he is a versatile cuss. He playeth his parts exceedingly well. Verily, I say unto you, he could make many an actor on the street which is called Broadway sit up and take notice.

Then saith the Levite and the Pharisee, why is he not on Broadway if he is such a rip-reporter? Give ear unto me and I will tell thee; yea, verily, I will write it so that he who runs may read: Once upon a time there was an actor who worked out of Chicago, that mighty city on the lake. This actor hath gathered experience of great worth, together with many shekels of gold and silver. His services are in great demand, for, lo, he is a handsome leading man. He playeth his parts so well that it exciteh the admiration and envy of his fellow-workers. The small boys calleh him by his first name and the damsels socketh after him. The local scribes hall him in glowing terms as an actor of sterling worth. In the summer he goeth with a rag opery, and for twenty weeks he gamboleth in the green fields under the spreading trees and beside babbling brooks. He heareth the sound of the reaper in the fields. He breatheth the pure air and the sweet smell of flowers and the new mown hay is pleasant to his nostrils. He is lulled to sleep at night by the chirping of the insects and the soft sighing of the wind. His morning greeting is the song of the birds. Yea, verily, I say unto you, he is in God's own tabernacle. Woe unto those who know not of his joys, for it is a great life with a rag opery—if it don't rain. The actor owneth his own car, and it is not a fizzle. In the fall he goeth with a rep. or a stock and garnereth more shekels. At the end of each engagement he sojourneth for a couple of weeks in Chicago. He strolleth about the city and meeteth other actors around the Delaware Building and other places where actors moat do congregate. He reneweth acquaintances of olden days. Yea, he even sitteth on the doughnut in the Revere. He taketh in some of the Loop shows, and a conviction dawneth upon him that all the bad actors do not come from Chicago.

Now the praise bestowed upon him by his admirers puffeth him up. Yea, he beginneth to get a swelling in the head thereof. He saith to himself: "If all the rubes in the towns I play think I'm such a good actor, maybe I am some pumpkins after all. So I will ehake this Chicago stuff and get on a regular show." Many a time and oft hath he heard that the New York managers yearneth greatly for new faces. Yea, verily, their lamentations are of exceeding sadness at times. Yea, they yearn and lament in sackcloth and ashes for new faces. But do they search the highways and the byways of the land for them? They do—not. But this fazeh not our actor. He hath heard of their yearning. Fortified with this assurance he shaketh the dust of Chicago from his feet and setteth out for the big puddle. Lo, he is in the big city. Yea, it even exceedeth his dreams; but, alas, he findeth that the yearning of the managers wasn't much of a yearn after all. He learneth readily that it was like most things in a big city—wahoo. He soon becometh familiar with the outer offices of many managers. Yea, he can even repeat the conversation they all useth: "Have you had a Broadway showing?" "Our casts are full." "We are not casting yet." "He's out." "Don't know." "Come back tomorrow."

And it came to pass after many days he succeedeth in getting an appointment with a celebrated manager. His cup runneth over he approacheth the holy of holies with fear and trembling, but his fears are groundless. He is received kindly and pleasantly and the manager maketh the actor's heart sing with joy when he offereth him a job. Weep, oh, heaven! Bow your heads, ye hills! How the mighty have fallen! The actor marveleth

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greatly at the salary the manager offereth him for a Broadway production! The actor knoweth he can get the same figure with any tank rep show. The actor mentioheth the smallness of the salary, but the manager saith that the prestige of working for him hath a greater value than many shekels of gold and silver. The actor, being a mercenary cuss, seeth it not and walketh out, leaving him flat. After many trials and tribulations he landeth a job. Praise be to Allah! At last he hath the world by the tail. He hath been chosen to create a part in a Broadway show! Hooray, huzza and a couple of whoopas! He reheareth four weeks. He playeth many shekels of gold and silver for glad rags to dress his part. His Chicago duds were too black-looking. Lift up your voices and sing, oh, ye hills! He is excited; he walketh with his head in the clouds; yea, verily, he hath arrived! True, the part is not a prominent one and the salary no more than he hath been receiving, but holy suffering cats! look where he is. Gee, gosh, you guys want too blame much. But alas, the play is not a success. Our actor playeth his part well, but the rank and file of the company are just as good as he; even the acting of the star could not prolong the life of the play, so it died quietly in a week. The critics giveth the star and principals praise of exceeding greatness, but our actor was mentioned "among others". The actor taketh stock of the situation and communneth with himself thusly: "It took me four weeks to land that job, a punk part, too. I rehearsed four weeks for nothing, spent two hundred bucks for wardrobe and worked one week. Will I look four weeks for another Broadway job? I will—NOT! As he packeth his trunks he ruminateth in this wise: "I get the same salary in my old stamping ground as I got on this divver. On my old job I would be money ahead at the end of the season. For one thing it doesn't cost as much to live there as it does here. I don't have to buy a brown suit because some sap in the play says I wear one; the actor changes the color to whatever I wear. Those actors around Chicago are not such a bad bunch of guys after all. Most of them are regular fellows, and some of them are darn good actors. Me for old "Chi". A few days passeth and our actor tosseth his grip in a room at the Raleigh and goeth whistling down North Clark street to Randolph, up Randolph to Dearborn, runneth blithely up the stairs in the Delaware Building, entereth suite 202 and calleth gaily: "Hello, Helen. Howdy, O. H. Who wants a handsome leading man?"

Moral: Better be a big splash in a brook than not even a ripple in an ocean.

HAZEL M. CASS
Is One of Iowa's Most Successful Girls

The Beldy-Davidson Players will close December 16. Mr. and Mrs. S. G. Davidson will spend the Christmas holidays in Sumner, Ia., with their daughter, Virginia, who will be home from the convent. The balance of the winter they will be in Hollywood, Calif., where they plan on getting their two-car tent shows (Cass-Parker-Rachford Shows, Inc.) ready for the summer. Mrs. Davidson (Hazel M. Cass) was born in Sumner and is the daughter of one of Iowa's well-known interurban railroad owners and bankers. She had the advantage of extended travel, the best of schooling, including elocution, music and dancing. When she decided to enter the show business there were serious objections around home. But she soon convinced her family that she could have just as respectable, moral and honorable a career in that business as in any other, if the right methods were pursued. She is the vice-

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president of the Cass-Parker-Rachford Shows, Incorporated, and personally assumes charge of the management of the road tent shows. She plays any dramatic part from "leads" down, and in single or double song and dance, waltz, clog, soft-shoe or buck and wing dancing she is said to be hard to beat. Where the Cass-Parker-Rachford Shows, Inc., pitches its tents the people flock and the personal acquaintances she has with her patrons is wonderful. Mrs. Davidson says she loves the show business more every season. "What better thing is there in life than to make people happy," she says, "and make them forget their troubles? Judging from the roars of laughter I often hear, I believe they do that when they visit my tents. I often feel that if I did not make a cent of money out of my venture in establishing the Cass-Parker-Rachford Shows, the happiness and pleasure it brings to others, and the good friends that it has brought me, would repay me for all my time and effort. At any rate, I think it is better than a life of luxury and indulgence, and the only regret I have is that I could not have made the start earlier in life."

MORE ANSWER APPEAL

Kansas City, Mo., Dec. 6.—Mrs. Lou Linccum, wife of Lou Martin, who owned and operated his own shows under this name about three years ago or until his health became bad, has requested the local office of The Billboard to convey her thanks to the following kind donors to the fund so truly needed to prolong her husband's life, as he is a victim of tuberculosis, at present in Arizona in the hope that the climate will restore him to health: Harry Klefer, \$1; Ed. F. Feist, an additional \$1; Palace Cafe, \$1; Fred Flood, \$1, and H. J. Myers, \$1, all of Kansas City. Thru Ralph Farrar, the members of Brunk's Comedians, playing in Texas, sent \$8; Jos. Wight and wife and Mr. Lotz, of Sabula, Ia., sent \$1. More is needed and will be very gratefully received by Mrs. Linccum, whose address in Kansas City is 1025 Cherry street, or who can be reached thru The Billboard office here.

HINTS ON ACTING

(Continued from page 55)

doesn't want to hear you anyway—he may have come in to have a nap or to get out of the rain.

DON'T ever help the other actor put over his scene. Just stand idly in your position and give him his cues in a bored and careless manner; but, when it comes to your big scene, then show them all how to act. If you are a comedian you should endeavor to get all the laughs you can. If a serious scene is being played and you think you can get a laugh any place in it do so. Some actors consider this sort of thing unprofessional, and in very bad taste. Don't let a little thing like that bother you, because the audience is looking at you only, and a lot of them will laugh at the slightest opportunity. Some of them may make uncomplimentary remarks about your comedy efforts at such a time, but so long as you don't hear them you should worry. You are there to make them laugh, regardless.

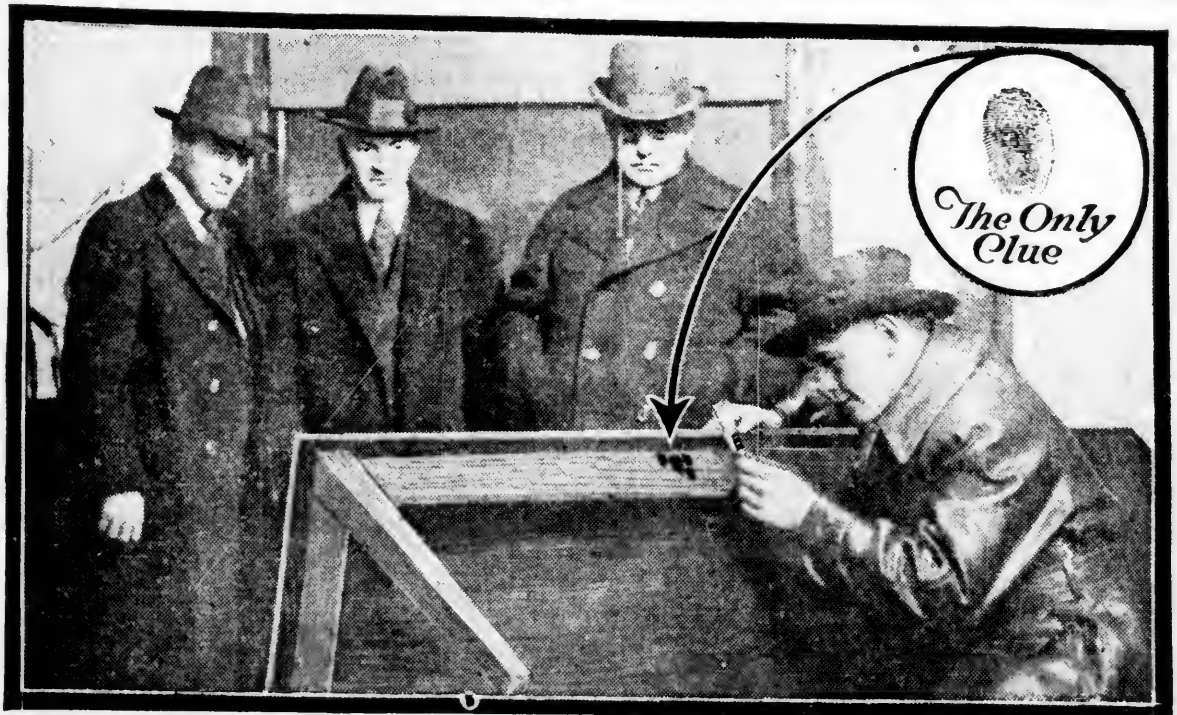
DON'T ever wear clean linen on the stage, or have your clothes pressed. Your audience will never notice such trivial matters—it is there to see you act. The comedian should always introduce local quips into his part, especially in reference to some character in the town. This always makes a hit. Great care should be exercised in selecting the object for your witty remarks, as he might be a man of pugilistic tendencies who would come around and beat you up. Therefore be cautious.

DON'T ever be on time for rehearsals, and always miss a few cues at each performance. Being prompt in such matters is an old-fashioned habit still adhered to by a great many actors, but it is rapidly falling into disuse.

DON'T ever make up if you are playing a juvenile part. It is not being done. Some of our best actors have formed the habit of not making up for a straight part, so why should you? Of course you will look like a very sick man from the front, and some in the audience will feel that you are slighting them and your work, but you should get wrinkles over it.

DON'T ever associate with the stage crews. Some actors have that tendency, even call them by their first name—in fact, are very friendly with them. DON'T do it. It shows a taste of a plebeian nature. As a matter of fact, you will find that the great majority of stage hands are regular fellows, if you take the trouble to meet them half way. But such a course is beneath the dignity of an artistic person like yourself. True, some of the stage hands draw a larger salary than you, but look at the difference in your positions! He is a working man, while you are an artist, or think you are.

DON'T ever join an actors' union. It places you on the level with carpenters, plumbers, steamfitters, bricklayers and other such menial occupations. Such a course would hurt the dignity and nobility of your chosen profession. Naturally, if you have the least degree of intelligence you are aware that an actors' union, to the actor, is like a well in a desert to a thirsty traveler. It is a benefit to both the actor and the manager. You cannot decamp from a show over night, nor can the manager



\$500 REWARD for TWO HOURS WORK

WARREN BIGELOW, the Finger Print Detective, was making his usual review in the morning newspapers. He had just finished reading the press reports of the daring robbery of the offices of the T—O—Company when the telephone on his desk rang. Central Office was calling, asking him to come immediately to the scene of the robbery. Although he drove his high powered roadster rapidly and arrived shortly at his destination, he had plenty of time to consider the main features of the case as reported by the press. The job had undoubtedly been done by skilled cracksmen and robbers of uncommon nerve. Sixty-five hundred dollars in currency—the company pay-roll—were gone. Not a single, apparent clew had been found by the police.

Moran was subsequently caught and convicted on Bigelow's testimony and finger-print proof. Most of the money was recovered. In the meantime the T—O—Company had offered a \$500.00 reward, which was given to Bigelow; his pay for two hour's work

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Finger Print Expert Solves Mystery

On his arrival, Bigelow was greeted by Nick Austin, Chief of Detectives, who had gone over the ground thoroughly. "Hello, Warren. Here's a job that has us stumped. I hope you can unravel it for us."

By this time, the district officers and the operatives from Central Offices had almost given up the investigation. After hours of fruitless efforts, their work was at a standstill. They were completely baffled.

With lively interest and a feeling of relief they stepped back to await the result of the Finger Print Detective's findings. They were plainly awed at his quiet, assured manner. The adroit old Chief himself was manifestly impressed at the quick, sure way in which Bigelow made his investigation.

Thief Leaves Indisputable Evidence of His Identity

Almost immediately Bigelow turned his attention to a heavy table which had been tipped up on its side. Examination of the glossy mahogany showed an excellent set of finger prints. The thief might just as well have left his calling card.

To make a long story short his prints were photographed and taken to Central Office, where they were matched with those of "Big Joe" Moran, a safe blower well known to the police.

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fire you at a moment's notice. Therefore it is a poor rule that does not work both ways. But if you are one of those fellows who boast that you are a "free-born citizen, with an unalienable right to do as you please", you do not want to be tied down by rules. You want to be free to come and go at will regardless of the rights of others. Therefore if you are left high and dry in some burg in Oklahoma or Texas, with a few dollars in your pocket, three weeks' salary coming to you and a forty-dollar fare between you and home, just put it down as one of the little ironies of fate and not to your own pig-headedness. By following these few hints you may in time become a successful actor, or you may be obliged to go back to work in the department store, with the odds in favor of the store.

AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY
AND CHAMBER MUSIC AND CLASSIC DANCING
By IZETTA MAY McHENRY

CHRISTMAS CAROLING

To Be Observed More Extensively Than
in Any Previous Year

Community Organizations Play a Large Part in
Musical Observance of Holidays

From statistics compiled by C. M. Tremaine, of the National Bureau for the Advancement of Music, there is shown a greater and more widespread interest in observing the old Yuletide custom of singing Christmas carols at the holiday season than in any preceding year. In 1920 but 330 cities had Christmas caroling, and last year, 1921, the interest had spread to 661 cities, towns and communities, but in the season of 1922 it is predicted over 1,000 cities will participate in the old-time custom.

According to Mr. Tremaine, less than ten years ago Christmas Eve caroling was almost unknown in this country, but the great interest evidenced in the Community Christmas Tree movement did much to bring the carols to the fore again. To the National Bureau for the Advancement of Music is due the major credit for reviving the singing of carols. The bureau saw in the carol singing a means of extending more widely the influence of music among the American people, and in 1917 began working for a country-wide observance of the custom.

As an aid to the movement the bureau issued a booklet, "Christmas Eve Caroling Being Revived", giving a brief outline of the history of the custom and instructions for those interested in introducing carol singing in their community. This book has been revised from year to year and now contains a number of suggestions for special features and may be obtained by writing the National Bureau for the Advancement of Music, New York City.

In many cities local singers are organized into groups, each of which is assigned to a district in the city and especial attention is given to taking the message of the carols to the shut-ins and the hospitals.

Community organizations, too, are doing good work in spreading Christmas joy thru the holding of city-wide sings, the presentation of Christmas musical programs and Christmas masques. In many cities having a large foreign population the community leaders are arranging programs in which foreign-born groups dressed in their native costumes will sing the

Christmas songs of their homeland; then, too, there is opportunity for community or small groups to sing the old year out at a New Year's watch party.

UNUSUAL PROGRAM

Offered by Mona Gondre and Elise Sorelle

At the Town Hall, New York City, evening of December 4, Mona Gondre and Elise Sorelle presented a program which was unusual in that it differed from the customary concert program. Mona Gondre presented many of her songs in costume and before each number told the story of the song in a manner which was most fascinating as well as interesting. She was heard in an old Canadian song, several French songs and one Chinese song which was written by John Alden Carpenter. She fully merits the warm praise accorded her in other cities in which she has appeared. Elise Sorelle, harpist, who is a member of the Salzedo Harp Trio, played with much dexterity and expression compositions by Salzedo, Debussy and Durand. Joint recitals by these two artists would prove an interesting number in an artist course for music clubs.

FEBRUARY RECITAL

To Be Given by Lillian Croxton in
New York

Mme. Lillian Croxton, coloratura soprano, will be heard in a recital in New York City in February. Prior to that concert she will be soloist with the Women's Philharmonic Society in New York City on December 31. Mme. Croxton has an extensive repertoire and is booked for an extensive spring tour.

A joint recital will be given in Aeolian Hall, New York, the evening of December 18, by Clytie Hines, soprano, and John Mundy, cellist.

CITY SYMPHONY ORCHESTRA

To Have Darius Milraud as Soloist

For the pair of concerts to be given January 17 and 20 in the Town Hall, New York City, by the City Symphony Orchestra, Darius Milraud will be the soloist and will play one of his own works for piano and orchestra. Dirk Foch will also conduct one of his orchestral suites.

RACHMANINOFF

To Appear in Recital in Cleveland

Concertgoers in the city of Cleveland are being afforded opportunity to hear many of the most noted artists this season. Among the recitals announced is that of Sergel Rachmaninoff, which will be given in Masonic Hall, Friday evening, December 15.

PHILADELPHIA ORCHESTRA

May Have To Seek New Home—Public Indifference May Necessitate Giving Up Academy of Music

Announcement has been made in Philadelphia by Edward W. Bok, president of the Academy of Music Corporation, to the effect that the corporation may not renew its lease on the Academy of Music when the present lease expires in 1923. The reason for this is, according to Mr. Bok, indifference on the part of the public, which is said to have failed to give the proper support. There has been an increase of \$200,000 in tax assessment by the city, which assessment was put thru despite vigorous protest. Then there is the increased cost of labor and the failure on the part of the public to be interested in renting the two auditoriums for meetings or organizations in sufficient number to afford substantial increase of the corporation's income thru rentals.

In the past year, according to Mr. Bok's statement, a loss of \$23,000 was incurred and with no indication of increased co-operation on the part of the public to help lessen the prospective loss in the coming year, the committee resolved to submit formal resolutions to the Board of Directors recommending the lease on the Academy of Music not be renewed at its expiration, which resolution will have consideration at the next board meeting. If the resolution is accepted Philadelphia faces the same situation that occurred some two years ago, namely the Philadelphia Orchestra and the Metropolitan Opera will have no suitable place downtown in which to play.

Several stockholders in the Academy of Music Corporation when approached for their opinion as to Mr. Bok's statement refused to make any comment upon the situation, although they admitted public support had been lacking and stated they did not think that at the present time any forecast could be made as to the action of owners of the Academy if the lease is permitted to expire. The outcome of the situation will be watched with much interest in musical circles both in the Quaker City and in New York City.

DEPARTMENT OF MUSIC

At Bryn Mawr Presenting Series of
Lecture Recitals

Under the auspices of the Department of Music of the college at Bryn Mawr an interesting series of lecture recitals is being given at Taylor Hall. Before each of the concerta interpretative talks on music are given by Thomas Whitney Surette, director of music at the college. The first in the series, which took place on November 27, was given by the Palestrina Choir, of Philadelphia, and the second concert, announced for December 18, will include alto songs with viola and piano, and the Viola and Piano Sonata in E Flat by Brahms and a group of songs. The artists who will be heard are Marie Langston-List, contralto; Henry J. Michaux, viola, of the Philadelphia Orchestra, and Horace Alwyne, of Bryn Mawr, at the piano. For the third concert, in January, Mr. Surette will speak on the "Development of Song", and there will be a song recital by Madge Fairfax, mezzo-soprano, of Manchester, England, assisted by Mr. Alwyne at the piano. For the fourth concert, scheduled for February, Mr. Surette has chosen for his subject "Cesar Franck", and for the fifth concert, in March, the Letz Quartet will play the Brahms Quintet for piano and strings; while at the sixth and last concert in the series, announced for April, Debussy and Ravel will be the subjects of Mr. Surette's talk, and the Letz Quartet will also be heard for this program, playing the String Quartets by both these noted composers.

SECOND SUBSCRIPTION CONCERT
FOR FRIENDS OF MUSIC

Artur Bodansky has announced the second subscription concert of the Society for the Friends of Music will be given December 31 in the Town Hall, New York. The program will be devoted entirely to the compositions of Brahms and will be presented by the chorus of the society, assisted by Mme. Chas. Cahler as soloist.



Edward Johnson, American tenor, with each successive appearance at the Metropolitan, is adding many admirers of his art among New York opera lovers who appreciate excellent singing. Highest praise is also accorded this sterling artist by the press.

CARL BRONSON ARTISTS

Open Their Season in California

At the Gamut Theater in Los Angeles on November 25 the Carl Bronson Artists opened their 1922-'23 tour of Southern California. The soloists were Annice Beldin, soprano; Benjamin McLaughlin, tenor; Verna Jacques-Hubbell, soprano; Harold Salisbury, baritone; Lucille Stanley, violinist, and Ruth Holm-t, pianist. Interpretative dances were presented by Lucy Merz and Ruth Bronson, also by Marion Bronson and Armand Patzer, and excerpts from "Samson and Delilah" were sung by Clemence Apperson, assisted by Harold Salisbury. The group of singers and dancers is booked for a number of appearances thru the southern section of California.

DUTCH BARITONE

Jan Van Bommel To Give New York
Recital

Jan Van Bommel, Dutch baritone, will make his New York debut in Aeolian Hall on Tuesday evening, December 19. He will present a program of songs by Beethoven, Schumann, Brahms, a group of French songs and several songs by Dutch composers.

NEXT NEW YORK CONCERT

By Rachmaninoff Scheduled for March

Rachmaninoff, who gave a recital in Carnegie Hall, New York, December 2, before an audience which taxed the capacity of the large auditorium, will not be heard in another recital in New York City until March. His manager, C. J. Foley, has announced March 24 as the date of his next appearance.

**MUSICAL EVENTS
IN NEW YORK CITY**

DECEMBER 13 TO DECEMBER 22

AEOLIAN HALL

- Dec. 14. (Aft.) Song recital, Ethel Hayden.
- 15. (Eve.) Violin recital, Giuseppe Adam.
- 16. (Morn.) Children's Concert by New York Symphony Orchestra.
- 17. (Aft.) Song recital, Vladimir Rosing.
- 18. (Eve.) Joint recital, Cytie Hines, soprano, and John Mundy, cellist.
- 19. (Eve.) Song recital, Jan VanDommel.
- 22. (Eve.) Song recital, Rosalind Rudko.

CARNEGIE HALL

- Dec. 13. (Eve.) Piano recital, Josef Lhevinne.
- 14. (Aft.) Piano recital, Paderewski.
- 15. (Eve.) Violin recital, Evelyn Levin.
- 20. (Eve.) Christmas concert, Schola Cantorum, Kurt Schindler, director.

TOWN HALL

- Dec. 17. (Aft.) Song recital, Chaim Schulsinger.
- 19. (5:30 p.m.) Amy Grant's opera recital.
- 20. (Aft.) City Symphony Orchestra, Dirk Foch, conductor.
- 22. (Aft.) Song recital, Gertrude Weil.

HIPPODROME

- Dec. 17. (Eve.) Concert, Mme. Calve and Jean Gerardy.

METROPOLITAN OPERA HOUSE

Metropolitan Opera Company in repertoire.

JASCHA HEIFETZ

To Be Soloist With Philharmonic at This Week's Concerts

At the Philharmonic concerts to be given in Carnegie Hall December 14 and 15, Jascha Heifetz will be the soloist and will play the Beethoven Concerto. Conductor Stravinsky will present Loebler's "Pagan Poem", for which Heinrich Gebhard will perform the solo part. The program for Thursday evening will include Mendelssohn's "Fingal's Cave" Overture and the Prelude and Love Death from "Tristan and Isolde". For the Friday afternoon concert there will be substituted for the Wagner number the introduction to the Third Act of "Die Meistersinger".

**MALE CHORUS OF PRAGUE
TO VISIT AMERICA**

Ottokar Bartik has announced that shortly after the New Year he will bring the Czechoslovakian Male Chorus of Prague to this country for a tour. The organization has appeared with much success in the principal cities of Europe and presents a program consisting of folk songs and choruses from operas. For the American tour they will also have the assistance of a soprano soloist.

Artists' Directory

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COLORATURA SOPRANO. Available for Concerts and Moving Picture Theaters. Metropolitan Opera House Studios, 1425 Broadway, New York. Telephone, Bryant 1274.

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JOHN CHARLES THOMAS. American Baritone. Concerts—Recitals—Oratorio. Entire Season 1922-23. Management R. E. Johnston, 1439 Broadway, New York.

CAMERON McLEAN. SING "ANNIE LAURIE". East of Chicago until January 1. West of Chicago January to April. Management: W. H. C. Burnett, 626 Ford Bldg., Detroit, Michigan.

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MRS. H. H. A. BEACH. CONCERTS OF PIANO MUSIC. LECTURE-RECITALS. Professional Address: Hillsboro, New Hampshire.

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MID-SEASON SALE

For Chicago Civic Opera Is Very Lively

Chicago, Dec. 5.—The mid-season sale of tickets for the Chicago Civic Opera Company started off with something akin to a riot yesterday. Notwithstanding the rain the double line of enthusiasts stood for a block outside of the venerable lobby, waiting to buy season tickets for Tuesdays, Wednesdays and Thursdays. These tickets are not good for Monday nights nor for Saturday afternoon performances, which were sold under the terms of the previous subscription sale.

It appears to be the belief of the management that the brisk start in the mid-season sales may possibly be due to the fact that Chaliapin, the marvelous Russian basso-baritone, will soon sing with the local company. Mr. Chaliapin is scheduled to sing "Mephisto" in Faust as soon as Toto Schipa and Amelita Galli-Curci return to the Chicago company.

SECOND NEW YORK RECITAL ANNOUNCED FOR PADEREWSKI

Paderewski will be heard in his second New York recital in Carnegie Hall the afternoon of December 16. His program will include compositions by Beethoven, Bach, Schumann, Chopin, Liszt and the noted pianist's own Nocturne.

SEVERAL

Interesting Concerts Announced for Baltimore

Thru Mrs. Greene's Concert Bureau several interesting concerts are announced for Baltimore in the near future. On January 15, at the Lyric Theater, a recital will be given by Titta Rufo, famous baritone of the Metropolitan Opera Company. Another event which is attracting much attention is the announcement of a concert to be given by Fritz Kreisler on January 24. Other artists presented by Mrs. Greene this season are Paul Kochanski, Julia Claussen, Isadora Duncan and Alexander Sliott.

CLEVELAND TO HEAR MAIER AND PATTISON

Under the direction of Katharine Pickard, a two-piano recital will be given in Cleveland on December 18 by Guy Maier and Lee Pattison. The third number in the series is scheduled for January 15, when Albert Spalding, American violinist, will be heard. Interest in the series this year has been even greater than in past seasons.

Maxmillan Rose will be heard in a violin recital in Aeolian Hall, New York City, the afternoon of December 24.



Mrs. Helen Harrison Mills, of Peoria, Ill., as chairman of publicity of National Federation of Music Clubs and editor of the official Bulletin, is making good progress in a campaign for "Music Sections" in the Sunday newspapers throught the country.

OPERA CLACQUE

Again to the Fore

An attempt to resume business again is being made by professional clacquers in Chicago. Recently when a new singer with the Chicago Opera Company was to make her debut it is reported these men endeavored to force her to pay them a certain amount of money to lead in the applause or, as they put it, give her a successful debut. When she reported her experience to the opera management it led to a quiet investigation with the result that several other singers admitted having been approached by these men and threatened to have their performances interfered with unless the services of the clacquers were engaged.

It is to be hoped no effort will be left undone to prevent the return of the clacque. Chicago did banish them some two years ago when it was found they were blackmailing singers, and so strong was the fight against them that not until the present season did they attempt to come back. It would be an excellent thing if the Metropolitan would also see to it that the horny-handed clacquers who are in evidence at most performances were banished from New York, too, for all time. We in this country have no reason to tolerate this practice, which was first imported from

MUCH TO INTEREST

Music Lovers in Victor List for December

Those of our readers who love music of the better class will find the December Victor list of much interest. There are two records of Grieg's Concerto for Piano in A Minor; one record of Grieg's Nocturne played by Olga Samaroff; two records of Saint Saens' Second Concerto for Piano played by Albert deGreef and the Royal Albert Hall Orchestra; three records of the Beethoven Seventh Symphony by Albert Coates and the New York Symphony Orchestra, and a record of their playing the "Die Meistersinger" overture; two records of Ravel's "Mother Goose" Suite; one record of Siegfried's Rhine Journey; one record "Forest Murmurs"; Siegfried; one record Duka's "Sorcerer's Apprentice" played by Sir Landon Ronald and Albert Hall Orchestra, and two records giving Part 1, 2, 3 and 4 of Liszt's Hungarian Fantasia played by Albert deGreef and Royal Albert Orchestra.

the other side, and the sooner it is eliminated the better it will be for both the artists and the audience.

Directory of Music Teachers

Edoardo Petri, Teacher of Singing. Endorsed by the Greatest Artists. The teacher who knows how to bring out voices and how to put his pupils before the public. Studio, 1425 Broadway, NEW YORK. Telephone, Bryant 3792.

Carmen Ferraro, General Manager and Artistic Director. National Grand Opera Ass'n Reorganizing. Promising voices sought at reduced rates. Studio, 33 Metropolitan Opera House, 1425 Broadway, New York City.

MONTAGUE, JAS. Voice Placement and Singing. Specialist in Musical Comedy Work. Rates for professionals, 253 W. 42d St., N. Y. Bryant 3195.

BARNES, JAMES T. TEACHER OF SINGING. Phonograph Recording Service Used. Appointment by Phone. 755 West End Avenue, NEW YORK. Telephone, Riverside 6758.

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The Use and Abuse of the Voice

By PURDON ROBINSON

(Co-Worker With Dr. H. Holbrook Curtis.)

The many cases of abused voices which came under my care thru my association with Dr. Curtis, and also in connection with my own work as a teacher, convinced me clearly that most of these cases yield to proper treatment of vocal hygiene and exercise and that only in instances of chronic abuse is an operation necessary.

Singers often need the services of throat specialists for ailments to which everyone is subject, but vocal abuses can best be corrected by a proper diagnosis and the accurate use of the voice.

We all know that the voice badly produced soon loses its bloom and freshness, while one that is correctly used lasts its possessor a lifetime. How important it is therefore to learn to use the voice with a minimum of effort and a maximum of result. Too few singers, particularly those of the musical comedy stage, realize this until it is too late to repair the damage. During the past twenty years I have had among my pupils many well-known singers of light opera, vaudeville and musical comedy, as well as some of the legitimate-speaking actors, and they are still prominent in their respective spheres because they learned to use their voices properly.

Because you can sing naturally and get a song "over", do not be satisfied with that, but learn to conserve your resources, to use your voice correctly and to make it last, with its beauty and quality intact.

How many actors in musical comedy can sing the songs allotted to them? In most cases they simply declaim them and the only means the audience has of knowing whether the melody is a tuneful one is by listening to the orchestra.

Getting a song "over" by declaiming it is indeed an art, and in the case of comedians, perhaps a singing voice is not an essential, and yet how De Wolf Hopper's effects were enhanced because of his excellent voice and even Frank Daniels learned to sing the difficult music in "The Wizard of the Nile", altho I have understood that Victor Herbert "sweated blood" to teach him a cadenza.

Certainly a voice and the ability to use it are assets to a charming personality, and if the public insisted upon a melody being sung perhaps managers would look for this qualification when they are engaging a cast as well as the accompaniment of dancing or acting.

If my ideas of voice production could be summed up in a few words they would be, SING NATURALLY, NOT MECHANICALLY. In my opinion the art of singing cannot be properly taught mechanically, for such a method makes a pupil self-conscious of the muscles of the throat and larynx which involves muscular effort where there should be none. My own opinion, backed by some thirty years of singing and teaching, has convinced me that A MECHANICAL METHOD makes a MECHANICAL SINGER. Singing is so largely mental that the more the mind controls and governs it the more perfect is the singer's art. Learn to hear the pure tone, secure the correct mental impression of how the tone is produced and the muscles required for that production will respond involuntarily. All muscular action is involuntary. We do not "Take a breath", as the expression is, but the diaphragm takes it

for us. As W. J. Henderson says in his interesting book, "The Art of the Singer": "The normal operations of the lungs and throat are the foundations of good singing. The dust thrown in the eyes of the student consists of a cloud of mystery, constructed out of queer theories of artificial breathing and unnatural tone formation. Back to nature as closely as we can go should be the singer's idea."

To most of us singing is as natural a means of expression as speech, but correct use of the voice can only be acquired when the basic principles of voice production are understood. Distinction of enunciation is the result of two causes: First, the placing of the tone well forward and near the lips, because they are important factors, and, second, the purity of the vowel. Diction is the same in speech as in song, and as the tone is sustained in singing certain faulty habits of pronunciation are thus brought to our attention. Singing therefore tends to make us particular in this respect and corrects a certain carelessness of speech to which we are all prone at times. Diction plays a most important part in all songs, but particularly in ballads, for as they are stories set to music the singer must get the story to his audience. In fact, the story should be his first consideration, his second to make the melody sing, and his third and last, the voice.

My work with Dr. Curtis brought me in contact with many grand opera singers in a professional way, among them Amato, Luca Botta and Riccardo Martin, and with Blanche Ring, Marie Flynn, Louise Dresser and Frankie Heath, of the light opera stage.

Finally, let me say that the voice used correctly should never lose its usefulness.

CONCERT AND OPERA NOTES

Vera Curtis, of the Metropolitan forces, was soloist at the annual concert given by the Westminster Choral Society, of Wilmington, Del., at the duPont Hotel recently.

A song recital will be given by Vladimir R. Sing, baritone, in Aeolian Hall, New York City, the evening of December 16.

Paderewski will be heard in his only recital in Brooklyn in the Academy of Music on December 18.

Eva Gauthier, who has gained the reputation for herself of being "The High Priestess of Modern Song", is appearing on December 15 and 16 with the Philadelphia Orchestra and will present for the first time in Philadelphia several of these songs, including compositions by Ives, Delage and Stravinsky.

Edgar Fowlston, baritone, is giving a recital in the Town Hall, New York, the evening of December 14.

Allen McQuahe, Irish tenor, interrupts his tour of the West long enough to return to New York to give a recital at the Town Hall Monday afternoon, December 18.

May Valentine's "Robin Hood" Company, which is now touring in the West, is being given much praise by the press. In many towns the theater managers have reported the largest audiences of the season in attendance at the "Robin Hood" performances.

"Jazz Pantomime", the music for which was written by John Alden Carpenter to a story composed around the "Krazy Kat" cartoons,

excellent program was offered by these young musicians and forthcoming concerts will be watched for with interest in Ketchikan.

Rosalind Rudko, lyric soprano, will give a song recital in Aeolian Hall, New York City, on Friday evening, December 22. Her program will include groups of Italian, Russian and English songs.

Louise Homer and her daughter, Louise Homer Stires, will soon commence a joint recital tour which will take them as far west as Nebraska. They will be busy with this tour until next March.

Maren G. Johansen, pupil of Karleton Hackett, of the American Conservatory, of Chicago, and graduate of the department of public school music, has accepted the post of supervisor of music at Dundee, Ill.

The distinguished pianist, Josef Lhevinne, is giving a recital in Carnegie Hall, New York, Wednesday night of this week.

The American Grand Opera Company, of Chicago, Gilbert Wilson, general director, announces the engagement of Arthur Dunham as principal conductor of the organization. Permission has been given Mr. Wilson by Arthur Nevin to produce his "Daughter of the Forest" and the organization will welcome the submission of all American operas for production, and it also wishes it understood that singers from any school, requiring neither money nor influence, are welcome.

Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, will give his only piano recital of the season in Chicago at the Studebaker Theater Sunday afternoon, December 17.

MOTION PICTURE MUSIC NOTES

At the Capitol Theater, New York City, this week, S. L. Rothafel is presenting a new tenor—Robert Davis. The musical program begins with the "Zampa" overture, by Herold, played by the Capitol Orchestra under the direction of Erno Rapee. Betsy Ayrea is heard in the "Song of India" during the presentation of Rimsky-Korsakoff's "Song of the Siren", which is danced by Alexander Oumansky, Doris Niles and Thalia Zanou. Evelyn Herbert sings Puccini's "Vissi D'Arti" during the presentation of the first divertissement, and the Capitol Ballet Corps presents the "Stephanie" Gavotte as the second divertissement. Robert Davis is heard in "Can't You Hear Me Calling, Caroline?"

At the Rivoli Theater, New York, this week, the Riesenfeld Classical Jazz, which has been a feature of the musical programs at the Rivoli during the past several months, is making its debut at this theater this week. Jazz selections have marked one of the distinctive developments of music at the Riesenfeld theaters and are presented with the excellent musicianship that has marked the rendition of compositions by famous composers in the past. The rich harmonies and counterpoint of jazz are given special orchestration by Hugo Riesenfeld and interpreted with full appreciation of the musical possibilities of this new form of composition. The "Second Hungarian Rhapsody", by Liszt, is the second orchestral feature of the Rivoli program and is played under the direction of Frederick Stahlberg and Emanuel Baer, who also conduct the orchestra thru the "Classical Jazz". Another notable feature of the Rivoli program is the presentation of an original composition by Willy Stahl, concertmaster of the Rivoli Orchestra, entitled "The Moths and the Moon", in which Margherita Biscoe, young and talented prima ballerina, makes her debut. The violin obligato of "The Moths and the Moon" is played by Mr. Stahl. A special prelude to the scene "In the Land of the Hula" is a colorful prolog, entitled "Sunset Land", in which Fred Jagel, tenor; Lillian Powell, danseuse, and the Rivoli Ensemble appear.

The musical program at the Rialto Theater, New York City, is notable in that it marks the first presentation at this theater of Bizet's Suite, "L'Arlesienne", by the Rialto Orchestra, under the direction of Mr. Riesenfeld and Joseph Littau. Susan Ida Clough, mezzo-soprano, and Frederic Baer, baritone, sing Hartley Moore's "Dreaming Alone in the Twilight", the duet which marked one of the successes of the musical program recently at the Rivoli. The

(Continued on page 65)



Cesar Thomson and the Flonzaley Quartet, in a recent photo taken in Brussels, Belgium, at the home of Mr. Thomson, the noted instructor, violinist and conductor.

GOLDMAN BAND CONCERTS

To Be Given in Central Park Next Summer

Due to the building plans of Columbia University, the summer concerts given by the Goldman Band will next summer be transferred to Central Park. For five years Edwin Franko Goldman and his band have been giving New Yorkers a summer season of concerts on the Green at Columbia and each season the attendance has greatly increased until during the past season it was no easy task to find a location where these huge crowds might be comfortably accommodated. So, when Columbia University notified Mr. Goldman that it was necessary to use the space formerly given over for the popular concert series, there was need of careful planning and consideration in deciding upon a new location.

Because of the fact that the Goldman Band had been most generous in giving free concerts in many of New York City's parks, also in view of the great interest taken in the Goldman concerts by the people of New York, the Park Board extended an invitation to give the next season's concerts in Central Park and Mr. Goldman and his committee gladly accepted. The plans are to arrange to accommodate 30,000 people and instead of tri-weekly concerts, a concert will be given on five evenings of each week, commencing on June 4 and continuing for twelve weeks until August 26.

THREE ARTISTS

To Appear in Recital in Aeolian Hall

Of interest to many concertgoers is the forthcoming concert or joint recital to be given in Aeolian Hall by three artists who are well known in musical circles. On December 17 Alexander Sibel, pianist; Paul Kobanski, violinist, and George Barrere, soloist will be heard in a joint recital and a most interesting program is promised.



Rose Becker, a New York violinist, is another American who has received all her training in this country. She recently made her professional debut at the Town Hall.

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Martin Brühl, well known in orchestra circles in New York City, is now a member of the Palace Little Symphony Orchestra in Burlington, Ia.

The Junior Community Orchestra, of Ketchikan, Alaska, recently gave its first concert this season under the direction of Florence Tobin, director and organizer of the orchestra. An

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"Chauve-Souris" Not To Tour This Country

Will Go to Paris at Conclusion of New York Engagement

New York, Dec. 8.—A fourth and probably final program of the "Chauve-Souris" will be presented on the Century Roof January 4. The players of the Moscow Art Theater will be guests of the occasion.

Morris Gest announced this week that the Ballet company will not go on tour in this country at the conclusion of its engagement here. Instead, the company will go to Paris, play a season there and return to America, probably next fall. At that time they will play a short engagement in New York and then go on tour.

ROBERT FISCHER A HERO

New York, Dec. 8.—Robert Fischer, playing in "Orange Blossoms" at the Fulton Theater, jumped overboard from a Hudson River ferry Monday night in a vain endeavor to rescue a drowning man.

Michael Mehila, a cabinet-maker, of Ridgefield Park, N. J., was intoxicated and, having an argument with friends about the merits of Clemenceau, was dared to jump in the river. He leaped in the stream and was seen by Fischer, who dived in after the man, but was unsuccessful in effecting his rescue. Fischer was pulled from the water by the crew of the ferry's lifeboat and suffered no bad effects from his experience.

NEW REINHARDT SCORES

New York, Dec. 8.—Two new scores for musical shows by Heinrich Reinhardt, composer of "The Spring Maid", have been brought to this country by the composer's son, Harry Reinhardt. Mark A. Luescher was offered the production rights by Reinhardt because Luescher produced "The Spring Maid" in this country. It is hardly likely that Mr. Luescher will stage the new pieces.

One of the new scores was produced for the first time last Saturday night in Vienna. It is called "The Dancer of Apollonia", and the other, "The Sweet Models", will have a production in the same city early in the new year.

OUT OF "ORANGE BLOSSOMS"

New York, Dec. 8.—When "Orange Blossoms" leaves for Boston at the conclusion of its engagement here tomorrow night, Edith Day and Pat Somerset will not be with the company.

It is believed that publicity given Miss Day and Somerset, because of the latter's differences with the immigration authorities, has had something to do with their resignation. The mixup and its attendant scandal has adversely affected the box-office here and hastened the end of the run, it is said.

CASTING "LOLA"

New York, Dec. 8.—The Coppicus Corporation is busy casting for "Lola", a new musical comedy from the German "Die Tolle Lola". It is said that this show ran for two seasons in Berlin.

F. A. Coppicus, who is at the head of the company producing "Lola", is a concert manager and this will be his first venture into the purely theatrical field. A. P. Waxman is in active charge of the management of the show.

LONDON TO SEE "LIZA"

New York, Dec. 8.—Contracts were signed this week between Charles Cochran and Al Davis calling for the presentation of "Liza" in London during this season. This show opened at the Sixty-third Street Theater here last week and has been doing a good business.

"Shuffle Along" also is contracted to appear in London and it is possible that "Liza" will play there before the first-named show opens.

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Musical Comedy Notes

Marjorie Lane is now the premiere danseuse with "The Lady in Ermine".

Tessa Kosta is to be starred by the Shuberts in a musical comedy called "Virginia".

Amelia Rose, who has joined "Better Times", has considerable fame as an artist's model.

"Honey Girl" was given five performances last week at Sing Sing Prison by the Mutual Welfare League.

George M. Cohan may produce "Little Nellie Kelly" in London before he returns to this country next month.

Trina Varcla, a Mexican singer, has been engaged to play Bellabruna in the third company of "Blossom Time".

Emily Drange has left "Orange Blossoms". She recently was wed to Lynn Overman and has retired from the stage.

Joe Allen and Charles Irwin have been engaged for parts in the musical version of "Lonely Wives", now in rehearsal.

"Follies". It was written by George S. Kaufman.

The new theater which will be made of the New Amsterdam Roof will be a modern house seating 800. Everything will be new, front and back of the curtain line.

"SUN SHOWERS"

New York, Dec. 11.—Lew Cantor is about to produce a new musical show, called "Sun Showers". The piece will open at Stamford, Conn., Christmas Day. Harry Delf is to be featured in the cast, which also includes Kathlene Martyn, Rollin Grimes, Ben Ryan, Harriette Lee, Nellie Graham-Dent, Berta Donn, John Boswell, Lee Houston, Frank Anderson and George Berlow.

SECOND "UP SHE GOES"

New York, Dec. 8.—William A. Brady has put a second company of "Up She Goes", now playing at the Playhouse, into rehearsal. From a mild beginning this piece has gained considerable popularity. The new company will present the show in Chicago late this month.

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Virginia Magee, former leading woman with Richard Barthelmess, is playing in "The Little Kangaroo".

John F. Byrne, in "Better Times", is celebrating his fiftieth year on the stage. He is one of the famous Brothers Byrne of "Eight Bells" fame.

Fritz Gunther, one of the technical staff of the Hippodrome, is on his annual pilgrimage to Maine to select Christmas trees to decorate the big New York playhouse.

"Life Among the Advertisements", one of the sketches in the late-lamented "49ers", is now a part of the new "Greenwich Village

GILDA GRAY FOR PARIS

New York, Dec. 8.—Gilda Gray, the shim-mier de luxe and chanteuse de blues, is leaving for Paris at the conclusion of her engagement here with Ziegfeld's "Follies". She recently accepted an offer from Elmor Maxwell to star at the latter's Parisian cabaret, Lea Acacias, as soon as her local engagement is concluded.

"GINGHAM GIRL" FOR LONDON

New York, Dec. 8.—Laurence Schwab and Daniel Kusell, producers of "The Gingham Girl", are negotiating for a London theater and, if successful, will take the show there shortly after the holidays. They will present it with an American cast and chorus.

NEW PLAYS

"OUR NELL"

"OUR NELL"—A musical comedy in two acts, with book and lyrics by A. E. Thomas and Brian Hooker, music by George Gershwin and William Daly, staged by W. H. Gilmore, Edgar MacGregor and Julian Mitchell. Presented by Ed Davidow and Rufus LeMaire at the Nora Bayes Theater, New York City, December 4.

THE CAST

Melvina Holcombe.....Mrs. Jimmie Barry
Mortimer Bayne.....John Merkyll
Peleg Doolittle.....Jimmy Barry
Joshua Holcombe.....Frank Mayne
Frank Hart.....Thomas Conkey
Deacon Calvin Sheldrake.....Guy Nichols
Helen Ford.....Eva Clarke
Angeline Weems.....Emms Haig
Chris Deming.....Olin Howland
Mrs. Rogers.....Lora Sanderson

All those concerned with the writing and staging of "Our Nell" are entitled to the greatest credit for attempting something new in the field of musical comedy. If they have fallen short of perfection then perfection is not to be attained on this mundane sphere. At least they have tried and in the trying have turned out a vastly entertaining show.

"Our Nell" is a rural melodrama of the "Way Down East" and "The Old Homestead" school, played for laughs and set to music. The handsome villain, the old grandfather, the hired man hero and the country constable are all there. Also the erring daughter and the mortgage on the old farm. The whole makes a corking satire, and if some of the points do not get over it is not because they are not there, but because the people playing the parts do not know how to get them over.

This sort of show is the hardest kind of play to cast. The players must know how to act travesty and must be singers. Under the circumstances it is perhaps surprising that they do so well as they are doing. Not all of the company come short of their roles, tho. Not by any manner of means. In the case of John Merkyll, who essays the role of the handsome villain, it is hard to see where a better choice could have been made. Mr. Merkyll is undeniably handsome, his villainy is equally undeniable and he plays with such sincerity and such grasp of the melodramatic style of acting that he was almost continually hissed through the proceedings. Jimmy Barry was excellent, too. He had the role of the constable and got out all the laughs with ease. Thomas Conkey looked, acted and sung the role of the hero with real distinction, and Guy Nichols gave an adequate reading of the miserly deacon's part.

The old grandfather was not played well by Frank Mayne. He failed to get under the skin of the character, underplaying rather than slightly overplaying the sympathy with which the part reeks. Had he heightened the characterization the rest of the characters would have stood out in greater contrast and that would have helped immeasurably. Somewhat the same sort of criticism should be made of Eva Clark's playing of the heroine. The sort of character which she assumed was played in the old melodramas in a very weepy way. When the heroine smiled she did it as tho it pained her, and the greater her tear-jerking skill the greater she ranked as a portrayer of these roles. There is not an atom of this atmosphere in Miss Clark's characterization. She just reads the lines and gets little of their value. When it comes to singing she tells a different story. She has a glorious voice and every one of her numbers registered a hit.

Olin Howland lacks unction. Allotted the part of a movie-struck country boy, he played it in a more or less mechanical manner. The consequence is that the comedy values of the part stuck half way and never came clearly thru. Not so with Emma Haig. She demonstrated that dancing is not the only thing she knows. She is a comedienne of no little ability and sang a number or two very nicely. Mrs. Jimmie Barry had a small role and made it count, while Lora Sanderson made a genuine bit as a "fly" New Yorker. In the single number allotted her she stopped the show.

The authors of "Our Nell" have done a fine piece of work. The book is well written and the satire is not laid on too thick. The lyrics are a delight. Mr. Hooker knows the English language and is not afraid to use it. His rhymes are much out of the beaten track and there is the stamp of originality on all of his writing. George Gershwin and William Daly have turned out a number of very engaging songs, the most popular of which probably be "Walking Home With Angelina". The opening of the second act is refreshing in its novelty and the scoring for the orchestra is excellently done, with a liberal sprinkling of whole-tone harmonies. The mounting and costumes are all that they should be.

The note of satire sounded in "Our Nell" is encouraging. That such a good comedy weapon should be left to gather rust in the arsenal of humor instead of being continually used has always been a malice to the theatrical (Continued on page 64)

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"OUR NELL"

(Continued from page 63)

commentator. Now that the Messrs. Thomas and Hooker have brought it into use once more perhaps it will not be altogether neglected by other writers in the future. This reviewer enjoyed "Our Nell" hugely, despite the shortcomings mentioned, and the audience received it in a gay spirit. It will greatly entertain all those who have a liking for a display of brainwork in the theater.—GORDON WHYTE.

EXCERPTS FROM NEW YORK DAILIES
Times—"Our Nell" is an encouraging novelty so far as musical comedy is concerned."

Globe—"A novel mixture of burlesque-melodrama and popular music."

Post—"A delightful entertainment and the audience expressed its pleasure in no uncertain manner."

"CLINGING VINE" A HIT

New York, Dec. 8.—Reports from out of town indicate that Savage has a hit in "The Clinging Vine", the musical show in which Peggy Wood is starred.

Next week the piece will be shown in Syracuse and Rochester, and several other towns, including Baltimore, will be played before it comes to Broadway in about a month.

When the show does come to Broadway it will play the Knickerbocker Theater, the opening probably taking place Christmas week.

"SCANDALS" LEAVING BOSTON

Boston, Dec. 8.—This is the last week here of George White's "Scandals". The show goes to Springfield and, after a week in Newark, plays Philadelphia for a fortnight. Following that engagement it will work West.

"GENEVIEVE" REHEARSING

New York, Dec. 8.—"Genevieve", a new musical comedy by Jack Lait, in rehearsal here, is slated for production around the holidays and it is expected that the title will be changed before the first showing. In the cast are: Sadie Burt, William Halligan, Vinton Freedley, Esther Howard, John R. Conroy, Lillian Conroy and Irving Edwards.

DRAMATIC NOTES

(Continued from page 53)

appropriate to a mystic legend, December 25. Rehearsals under the direction of Theodore Komisarjevsky are under way at the Garrick, and Lee Simonson is designing the settings and costumes.

Winthrop Ames is directing the production of Clemence Dane's "Will Shakespeare", now in rehearsal. The cast includes Otto Kruger, Katharine Cornell, Winifred Lenihan, Halide Wright, John L. Shine and Augusta Haviland.

H. H. Frazee has secured the production rights to Karel Capek's play, "R. U. R.", from the Theater Guild for the United States, outside of Manhattan, and Canada. The play is now being shown at the Frazee Theater, New York.

"Rose Bernd", starring Ethel Barrymore, closed at the Longacre Theater, New York, last week. Miss Barrymore will appear in Arthur Hopkins' production of "Romeo and Juliet" in a few weeks. Meanwhile the house will be dark.

Sessue Hayakawa, Japanese motion picture star, has been engaged by the Shuberts, in association with Walter Jordan, to appear in a play called "The Tiger Lily" which will be presented to New York audiences sometime next month.

Jane Manner gave a dramatic recital of Eugene Brieux's "False Gods" (Le Fois) before a large audience at Aeolian Hall, New York, December 2. It was the last of a series of five recitals given by Miss Manner for the benefit of the Soldiers' and Sailors' Club.

The bazaar for the benefit of the Stage Children's Fund at the McAlpin Hotel, New York, was a very great success both financially and artistically. Mrs. Millie Thorne, founder and president of the fund, and a tireless worker in its behalf, is entitled to great credit. So also is Mrs. Sol Schwartz.

The report that another manager will present Charles Gilpin in "Othello" is untrue, says Adolph Klauer, his present manager. Gilpin is now playing in "The Emperor Jones", which is on tour, and may visit London. He

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will appear in a play now being written for him, under the same management.

O. P. Heggic is playing the leading role in "Fashions for Men", a new comedy, by Ferenc Molnar, opening at the National Theater. Among others in the cast are: Helen Cahagan, Edwin Alexander, Clarke Silvernall, Beth Merrill, John Rogers, Edythe Tressler, Frank Peters and Katherine Haden.

Sanford E. Stanton is now taking care of the managerial affairs of Wagnhals & Kemper

in place of James Sheegreen, who has resigned to become a producer on his own. Stanton was general press representative for three years. His work now consists of looking after the bookings of their many attractions, as well as the other work attached to running a managerial enterprise.

At the Provincetown Theater, New York, under The Players Company, Inc., "The God of Vengeance", by Sholom Ash, will be the next play, opening December 20. This will be its first production in English, but it is well

known in Europe. Max Reinhardt gave it a splendid production in Berlin and it ranks among one of the achievements of his theater. The scenery is being designed by Cleon Throckmorton. This powerful play will be given under the personal direction of Rudolph Schildkraut, who will play the leading part which he created in the Reinhardt production. This will be Schildkraut's debut on the English-speaking stage, altho he is famous on the German and Yiddish stages of New York as well as Europe. His impersonations of Shylock, King Lear, Calliban and John Gabriel Borkman are well known.

ERLANGER ON TOUR

New York, Dec. 9.—A. L. Erlanger left here this week for an extended trip to the Coast to look over his various theatrical holdings. His first stop was Chicago, where he is at present. From the Windy City he plans to go direct to San Francisco and Los Angeles.

In the latter city, it was learned this week, he expects to conclude the sale of the Mason Opera House to local capitalists who want the property for commercial purposes, and if the deal is consummated the manager will immediately set about building a new theater to take the place of the old one.

The site for the new house adjoins the Vanderbilt Hotel, and plans for it have been drawn. Seating capacity for 1,750 has been provided and when finished it will be one of the best equipped playhouses in America.

Erlanger will retain possession of the Mason Opera House until the new theater is completed and ready to open; so that the city may not be left without a house for legitimate attractions. Under the arrangement in operation between Erlanger and the Shuberts only one first-class theater is to be maintained in Los Angeles and at that house all companies will play whether booked by one office or the other.

In San Francisco Erlanger is to have under his control a new theater which J. J. Gottlob, his associate in that city for many years, is preparing to build as soon as his lease on the Columbia expires in little more than a year.

LEE KUGEL NAMED DEFENDANT

New York, Dec. 9.—Lee Kugel, press agent-producer, has been named defendant in a suit filed this week in the Third District Municipal Court by Reginald Barlow, now appearing with Frances Starr in "Shore Leave", thru his attorneys, Kendler and Goldstein, to recover \$1,250, which the actor alleges he advanced Kugel to promote a road tour of "Old Lady 31".

In his complaint Barlow, who appeared in the play in question when it was presented in New York, says that on or about October 18, 1921, he gave Kugel \$1,250 in consideration of the manager's promise to produce the play on the road with the plaintiff featured in his former role.

Barlow asserts that there was an agreement by which he was to have one-half interest in the profits of the production to be made during the season of 1921. Barlow alleges that Kugel never attempted to take the play on tour under this agreement and that Kugel failed to return the \$1,250 when Barlow demanded settlement.

N. Y. MANAGERS DEVISE PLAN TO ADJUST THEATER TRAFFIC

New York, Dec. 9.—A solution to the problem of regulating traffic in the theater zone has been devised by a committee of theater managers headed by Marc Klaw and put into operation by Police Inspector Davis of the Traffic Division with very satisfactory results so far.

There are six theaters in Forty-fifth street between Broadway and Eighth avenue, several of them housing the season's biggest draws. The curtains fall at all of these houses at the same time, the result being a terrific congestion of motor cars and pedestrians, a traffic jam that has been handled by the police only with great difficulty, especially on stormy nights.

After several conferences Mr. Klaw's committee evolved a schedule by which no two theaters would drop their curtains at the same time. The theaters now turn their audiences out to the street at intervals of about five minutes, from 10:20 o'clock to 11:10 or 11:15. The result is that the motors which take audiences from any of the theaters are out of the way long before the next crowd is ready.

BLOSSOM CURAN HOME AGAIN

New York, Dec. 9.—Blossom Curan, who has been in England for the past year, where she appeared under management of Nelson Keys in "Peter Pan", arrived home this week aboard the Cunard liner Andania. Prior to her English engagement Miss Curan appeared in New York in the "Merry Widow" revival. She left for Chicago to visit and will return here later in the winter to appear in a production.



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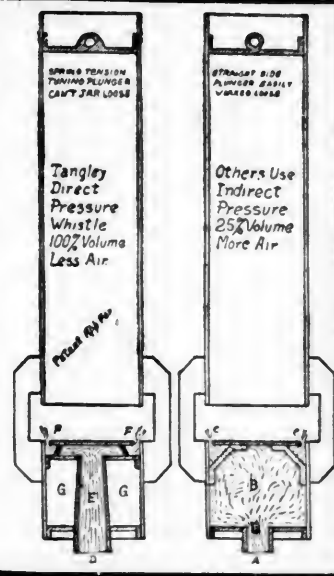
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A Baby's Shoe

THIS is a yarn about a playwright and his pet hokum.

Having obligated himself to make a play out of his popular column and book character, "The Old Soak", Don Marquis found himself up against a puzzling proposition. The fiction activities of "The Old Soak" thus far had been free from dramatic high lights, and it was necessary for Mr. Marquis to supply this stage requisite.

So, in order to save his reputation—and the money he had accepted in advance—he decided to manufacture some situations and scenes and climaxes. He gathered together all the theatrical artifices used in plays during the last thirty years, shuffled them a couple of times, and dealt them out evenly to the three acts of his play.

In this collection of stage hokum was a baby's shoe, which had always worked effective results upon the author himself and consequently had become his pet hokum. He incorporated this prominently in his second act and chuckled gleefully to himself as he pictured the audiences hunting for their handkerchiefs.

But alas! the playwright had maneuvered without his manager. At the very first rehearsal of the play Arthur Hopkins ordered the baby's shoe stricken out from the properties.

Mr. Marquis protested and entreated. He begged Mr. Hopkins to choose anything else from the complete list, but spare the baby's shoe. Mr. Hopkins, however, only emphasized his instructions. He said there was a limit to what he would inflict upon his patrons, and this limit was already exceeded by the photograph of the couple on their wedding day and the repentant return and forgiveness of the erring daughter.

So the baby's shoe brought its last tears to the eyes of its greatest champion and then passed into the discard. It was a grievous disappointment to Mr. Marquis to have his complete category of hokum deprived of one of its most effective items—but managers will be managers.

A few weeks later Mr. Marquis attended a performance of another Hopkins production, "Rosa Bernd". In the first act of this play he observed that a baby's rattle was exhibited. In the second act a baby's bonnet came forth. And in the third act no less than a baby's undershirt was waved before the popping eyes of Mr. Marquis!

He went post-haste to Mr. Hopkins. "See here," boomed the late playwright, "a few weeks ago you deleted an innocent and unoffending baby's shoe from the routine of my play because you said your conscience would not permit you to foist such hokum on paying customers, and now I find in 'Rosa Bernd' not a mere baby's shoe, but a rattle, a bonnet and an undershirt. What's the idea?"

Mr. Hopkins smiled. "In this play," he calmly replied, "it's different. There is a good reason for the properties you mention. They belong, see?"

"No, I don't see," protested Mr. Marquis. "This play is no less hokum than mine. The only difference is that it was written by a highbrow German playwright who knew how to make things less understandable than I can make them, that's all. I see no reason why you should allow him a baby's undershirt and refuse me a shoe. If you're going to discriminate like that against home talent, how do you ever expect the native drama to get anywhere?"

But Mr. Hopkins would not be influenced, and "Rosa Bernd" continues with its baby's rattle, bonnet and undershirt, while "The Old

Soak" cannot have even a baby's worn-out shoe.

So Mr. Marquis is now burning midnight mazdas in an effort to write a new play in which Mr. Hopkins will not be able to dispute the author's right to use his pet hokum, a baby's shoe.—DON CARLE GILLETTE.

MOTION PICTURE MUSIC NOTES

(Continued from page 62)

Riesefeld Classical Jazz introduces a new arrangement of a popular composition.

In connection with the presentation of "Lorna Doone", with Midge Bellamy in the title role, soloists are using the ballad, "Lorna Doone", written by Arthur Penn and Frederick Vanderpool.

Hugo Riesefeld, director of the Rivoli, Rialto and Criterion theaters in New York City, has returned from a two weeks' trip to Los Angeles.

"Jackie", the novelty fox-trot song, by Vaughn DeLeath, written especially for and dedicated to Jackie Coogan, is featured as a musical theme with many of his pictures.

Music lovers were given a special treat at the Baltimore Rivoli Theater last week when Victor Herbert was director of the orchestra during the playing of the overture, consisting of many of his own compositions.

The song, "If Winter Comes", of which the lyrics were written by William Lee Dickson and the music by Frederick W. Vanderpool, will be used in many, many theaters in which the Fox Film Company will present the feature film, "If Winter Comes".

Edward Albano, who has been heard in the Riesefeld theaters in Manhattan, is singing at the Balaban and Katz theaters in Chicago after filling a seven weeks' engagement at the Alhambra Theater, Milwaukee.

Arthur Penn's "Smilin' Through" is used by many soloists in connection with the presentation of the motion picture version of the play of the same name in which Norma Talmadge is featured.

Eileen Van Biene and Melvin Stokes, musical comedy artists, who were featured in "Maytime", have just finished a successful engagement at the Newman Theater in Kansas City. They are now playing their second week's engagement at the new Poli Palace in Bridgeport, Conn.

GERMAN OPERA SEASON EXTENDED ANOTHER WEEK

The advance sale for the Wagnerian opera festival to be given at the Manhattan Opera House, New York City, in February, has been

so heavy that the season has been extended one more week. The largest demand has been for performances of the "Ring", which were announced to be given at afternoon performances on February 13, 15, 20 and 23. Now that one more week is added the "Ring" will also be produced during the third week of the cycle, beginning Monday, February 26. Other performances on the evening of February 27, March 1 and March 3.

WIDE REGRET

Expressed Over Suspension of Norfolk Music Festival

The announcement just recently made by Carl Stoeckel, of Norfolk, Conn., that the Norfolk Music Festival will be omitted next June has caused wide-spread regret among the lovers of good music. The Norfolk Music Festival has long been known throughout this entire country and many world-famous composers have conducted their own works, some of which were written for first performance there. The first festival was held in June of 1908, when Horatio Parker's "King Gorm, the Grim", was performed for the first time. Originally but one concert was given in a church. Then for five years concerts were given at the armory in Winsted, while since 1906 they have been held in the "music shed" erected on the Stoeckel estate, Whiteside. The original structure was intended for temporary use, but a permanent building, 168x59 feet, was constructed. The shed has a stage for the accommodation of 500 and the seating capacity of the auditorium is nearly 2,000.

The capacity was taxed at every concert. No admission fee was charged, admittance being by card and members of the chorus were given first preference. The demand for tickets ere long became countrywide and requests were received even from as far west as California. The popularity of the concerts led to increasing the festival to two days, then to three, and of late years it was extended to five days.

The purpose or motive of the festival has always been the same which actuated Mrs. Stoeckel, who originated the Norfolk Glee Club, from which the Norfolk Festival was organized—namely to present music in its highest form and to honor the memory of Robbins Battell, one of the foremost musicians of Litchfield County and a composer of ability. Soloists who have appeared include some of the most prominent singers, among them being Mme. Louise Homer, who appeared quite frequently; Merle Alcock, Florence Hinkle, Anna Case, Paul Althouse, Clarence Whitehill, Lambert Murphy, Orville Harrold and Fred Patton. Among violinists and pianists have been Maud Powell, Kathleen Parlow, and of European artists those heard have been Frieda Hempel, Fritz Kreisler, Sergei Rachmaninoff and Percy Grainger. The chorus has always been recruited from the small musical societies and race and creed unquestioned. Rehearsals were always conducted under instruction of capable instructors, thus affording excellent training for local singers.

Regret that the concerts should be omitted for even one year is felt over a wide area. Also appreciation is expressed for what Mr. Stoeckel has done for music in the past twenty or more years and it is hoped that the Norfolk festivals will be resumed in a short time.

SCHOLA CANTORUM

Will Give Christmas Concert

Kurt Schindler has announced a Christmas concert will be given by the Schola Cantorum on December 20 in Carnegie Hall, New York. The program will include compositions by Rachmaninoff, Gretchaninoff, Nicolau, a old Dutch, Belgium, French and Span carols. Many of the numbers will have their first American performance at this concert.

LATEST PHOTO OF SARAH BERNHARDT



This photo, just received in this country, shows Mme. Sarah Bernhardt, the renowned French actress, taken in her dressing-room at her own theater in Paris between the acts of "La Gloire", by Maurice Rostand, the son of Edmond Rostand. She will shortly leave for Italy to play in productions there.—Underwood & Underwood.

WHEEL
ATTRAC-
TIONS

BURLESQUE

STOCK
COM-
PANIES

Conducted by ALFRED NELSON

Sam. A. Scribner
En Tour Coal Circuit

New York, Dec. 8.—When Sam A. Scribner entrained on Friday last it was the supposition on the part of many that he was on a tour of the Columbia Circuit for the purpose of inspecting shows and houses, whereas in fact he was en tour the coal circuit in Pennsylvania, where Messrs. Rud Hynicka, John G. Jermon and Sam Scribner are the principal stockholders in the Holding River Mining Co., in Armstrong County, and Mr. Scribner's visit to the coal country was for the purpose of completing arrangement whereby their company, could increase its output and do its part to relieve the coal shortage in various sections of the country.

Mr. Scribner found their mine in good working condition and their miners fully satisfied but lamenting the fact that they could not get sufficient cars to carry their product to an awaiting market. Mr. Scribner states that their present output can utilize fifty additional cars a month, and he is doing everything possible to get the railroads to supply the necessary cars to carry the coal to market.

Speaking of conditions on the Columbia Circuit Mr. Scribner said that there was a general increase in business on the circuit during the past week, and that the prospects were good for the holidays.

Tom Henry and Jess Burns were to go en tour the circuit on Friday last, but postponed their departure until today, when they entrain for their trip.

Walter K. Hill, press representative of the Columbia Circuit, reports only one change in casts during the past week, and that is the replacement of Constance Claxton as prima in Barney Gerard's "Follies of the Day" by Julie De Camero, who joins the company at Buffalo.

Mr. Hill is loud in his praise of the philanthropy of E. L. (Old Man) Johnson, manager of the Gayety Theater, Omaha, who is co-operating with The Omaha News in providing a "Poor Kiddies' Christmas Fund" for the benefit of the children of Omaha. The News is giving unlimited space to an appeal for funds and acting as treasurer, and "Old Man" Johnson is doing his part by arranging with Uncle Bill Campbell and Rose Sydel, whose "Youthful Follies" Show plays the Gayety the week

before Christmas, to have someone of the company make an appeal from the stage and the chorus girls pass thru the audience as collectors.

When the proposition was put up to "Uncle Bill" he became enthusiastic and communicated his desires to Harry Thompson, manager of the company, and Harry has the company keyed up for their philanthropic work the week before Christmas, to beat the records of other companies who have co-operated with "Old Man" Johnson during the past eight years along similar lines, as this will make the ninth year that he has taken an active part in The Omaha News' drive for funds. The Gayety is the only theater in Omaha co-operating with The News. Former collections by burlesquers have gone as high as \$1,500 on the week.

BOHEMIAN BURLESQUERS

New York, Dec. 5.—An idea worked out along logical lines is invariably practical, and this has been fully demonstrated at the Burlesque Club, for the idea of having someone, and in fact every one of the officials in attendance, on hand to greet not only the better known but likewise the lesser known members and visitors, and introduce them to each other, has worked wonders for the success of the "Bohemian Nights" that have been a feature of the club for several weeks past on Sundays.

On Sunday evening, December 3, the attendance showed a noticeable increase not only in members, but in visitors. Several of the latter signed applications for membership. The entertainers included: Nat Martin's Orchestra, formerly at St. Nicholas Rink; Ben Eshner, drums; Geo. Kurz, cornet; Tom Felini, banjo; Fred Duro, piano; Jules Towles, sax; Nat Martin, trombone; Prof. Newman, magic and mindreading; Chrystle Spencer, classic dancer; Morton and Brown, steps and stairs; Henny Fisher, songs and dances; Gus Fay, German comedian; Hazel Romaine, jazz songs; Wm. K. Wells, monolog; Nellie Nelson, soubret, and Jimmie Elliott, characters. Sunday, December 10, was called Hip, Hip Night.

With ten or more burlesque companies playing in and around New York City during Christmas week, there will be many among them who will welcome the announcement of the entertainment committee of the Burlesque Club that it is now arranging for an open-house week, where members and their friends can congregate around a Christmas tree, on which they can deposit their Christmas gifts for each other, and a merry time it will be to see those who are far from home

fraternizing as only burlesquers know how to among their own kind of people.

This move on the part of the club is to be commended, for there will be many who would otherwise find it a lonesome week among strangers, especially on Christmas Day, which to our personal way of thinking is the worst of the year to be a stranger in a strange city.

It was this movement on the part of the Burlesque Club that impelled us to give space in our hotel column on The Billboard Hotel Directory page to an appeal to managers of hotels to follow suit along the same lines.

Washington's Birthday will be ushered in at the Burlesque Club February 21 with a night at the circus that will include all the equipment that goes to make up a one-ring circus with all the side-shows and concessions supplemented with a midway that will be sensational in its varied aspects.

A typical cookhouse in charge of a caterer will furnish appetizing eats, and the bar boy will be there with the drinks galore, and all for the one price of admission, \$1.50. Ornamental and useful prizes will be distributed among the participants.

Will Roehm, Louis Lesser, Harry Rudder, Meyer Harris, Harry Shapiro and Jake Liberman, as the committee of entertainment, promise the night at a circus to be the best of its kind ever attempted by a theatrical organization.—NELSE.

RATIFYING REPORT ON REID

New York, Dec. 8.—When ye editor of burlesque entered the offices of the Mutual Burlesque Association this morning in quest of the latest news someone in the congregation remarked: "Say, Nelse, where do you get that stuff in this week's issue that Jack Reid can come in on this circuit any time that he makes application? I have been waiting weeks for a franchise." Whereupon Dave Kranss, president of the M. B. A., who overheard the remark, exclaimed: "He gets it from me and that goes," and within a minute a wire was on its way to catch Jack Reid at Toronto, inviting him to come over on the Mutual Circuit any time that he is in a position to do so. Later on in conversation with other officials of the Mutual Burlesque Association, they one and all alike commended President Krauss for his attitude and acclaimed Jack Reid, "the Information Kid", formerly of burlesque and now on the Shubert Unit Circuit, a royal welcome to the Mutual Circuit, thereby ratifying our report on Reid's popularity in last week's issue of The Billboard.

BURLESQUE REVIEWS

"KNICK-KNACKS"

"KNICK-KNACKS"—A Columbia Circuit attraction, produced and presented by Harry Hastings at the Casino Theater, Brooklyn, N. Y., week of December 5.

REVIEW

THE CAST—Lew Denney, Kenneth Christy, Frank X. Silk, Dick Hulse, Bob Carney, Joe Lang, Frank Vetrano, George Namoli, Kitty Warren, Madlyn Worth and Jean Carr.

PART ONE

Scene 1 was a seaside stage set of splendor for an ensemble of exceptionally attractive choristers in ingenious gowns, and a decidedly pretty picture they made with their youth, beauty, slender forms and girlish mannerisms in song, while the refrain was taken up by Frank Vetrano, George Namoli and Joe Lang, the "Three Synopators", supplemented by Lew Denney and Bob Carney, from the elevated boardwalk.

Then followed a sort of introductory parade of various principals that led up to the appearance of Madlyn Worth, a vivacious blond soubret, in song and dance. Lew Denney, working straight, brought on Frank X. Silk with a modified tramp facial makeup and overfitting attire which, according to his own patter included "concrete sock", started the laughter, and from then on Comic Silk had the house with him for his every line and act, which included a new version of "she won't take it", but Soubret Worth did take it for a round of applause at Silk's wise-cracking discomfiture. Jean Carr, a petite, bobbed brunet, sang and danced her dainty self to favor on her first

(Continued on page 190)

"THE MISCHIEF MAKERS"

"THE MISCHIEF MAKERS"—A Mutual Circuit attraction, produced by Arthur Laning, presented by Tom Sullivan at the Star Theater, Brooklyn, N. Y., week of December 2.

REVIEW

THE CAST—Arthur Laning, Geo. Hart, Rube Fulkerson, Jessie McDonald, Jean Hart, Rose Gordon and Flo Wagner.

THE CHORUS—The Sixteen Mischief Makers—Lizzy Lapage, Gladys Lapage, Bobbie Alford, Doraine Ingles, Bobbie Everette, Ruth Harrington, Nellie Call, Edna Wilson, Ida White, Marie Hibbard, Alice Blackburn, Alice Olson, Ruth Olsen, Ruth Dair, Mary Nolan and Dorothy McDonald.

PART ONE

Scene 1 was a hotel lobby set for an ensemble number by a typical burlesque chorus in bare legs and rolled-sock costumes, who put their number over sufficiently fast to please the audience.

Arthur Laning, a nattily attired, clear-dictioned straight, opened up the comedy with a dialog with George Hart, a short-statured tramp comic, in overfitting but clean attire and a likable personality enhanced by a laugh of Southern origin. Their discourse on the detective and swiping of his badge and gun, and the copying of each other's watches, went over for laughs.

Rube Fulkerson, a tall, lanky, putty-nose, goggled-eyed eccentric boob comic, came in for the renting of rooms according to nationality, for which Comic Hart took numerous funny

(Continued on page 190)

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BURLESQUE IN PHILLY

New York, Dec. 5.—Fred Ulrich, representative of The Billboard in Philadelphia, reports that Philadelphians are taking an unusual interest in the burlesque offerings of that city, and shopping for their shows—that is, giving their patronage to all four of the burlesque theaters according to the presentations found in each.

At the present time there are two circuit and two stock houses, within easy reaching distance of each other.

The Casino Theater at Eighth and Walnut streets, under the management of Charles Edwards, is offering Columbia Circuit shows.

The Bijou Theater on Eighth street, between Race and Vine, under the management of Howard & Irish, is offering Mutual Circuit shows.

The Gayety Theater on Eighth street, between Race and Vine, under the management of Col. John Walsh, is offering burlesque stock show with a weekly change of book, lyrics, scenery, costumes, casts and chorus.

The Trocadero Theater on Arch street near Tenth, under the management of Col. Robert Deady, is offering burlesque stock shows, with a weekly change of book, lyrics, scenery, costumes, cast and chorus.

In the two stock houses there are weekly changes in casts and chorus, but not in their entirety, as oftentimes several members of the cast and many of the chorus are carried over by special request of the audience; in fact several of the choristers in both the Gayety and Trocadero remain with their respective houses from the opening to the close of the season.

The two colonels—Walsh and Deady—are responsible for many new faces among burlesque principals, for they are both noted for giving ample opportunity to their choristers to step out front and demonstrate their individual talent and ability, and more than one principal now drawing a big salary owes it to the schooling received in the burlesque stock companies of Philly.

SULLIVAN'S SPECIALS

Indianapolis, Dec. 4.—Almost an entire week of special nights are being offered at the Broadway Theater, Indianapolis, where Ed Sullivan is manager, and which is a Vail house playing Mutual Burlesque Attractions. Monday night at the Broadway a prize-garter contest is held; Tuesday is "Pay Night", every patron receiving a pay envelope containing real money, ranging from a penny to \$10; Wednesday is amateur night; Thursday, perfect form contest night, and on Fridays three three-round amateur boxing bouts are offered. Thru Mr. Sullivan's bustling added business has resulted. William Dowdell, press representative for Billy Vail, arrived in Indianapolis this week for a special two-weeks' advertising and publicity campaign for the Broadway.

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

A Merry Christmas

—AND—

Happy New Year

AND BEST WISHES TO ALL FOR

A PROSPEROUS 1923

James McGrath

—AND—

Billy Vail

GUS SUN, President. HOMER NEER, General Manager.

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PROGRESS OF THE TABLOID SHOW

An Unbiased Review of Its Hindrances and Suggestions for Its Betterment

By PETE PATE

The origin of tabloid musical comedy dates back a number of years. While a score or more of the present-day producers lay claim to the title of originators of the initial idea from which emanated the improved form of this brand of entertainment we have record of "grind houses" that maintained stock companies that offered "bits" and "nigger" acts, interspersed with chorus numbers and specialties, as far back as 22 years ago, even before the passing of the last few honky-tonks or variety shows.

Tabloid productions of today are a decided improvement over the initial attempts, in fact we are witnessing the passing of the once popular ten-people shows, with their chess-cloth wardrobe, practically no scenery and presenting as their repertoire all of the "standard" "nigger" acts.

Progressive producers have spared no expense, in some cases, to offer truly miniature musical comedy productions as pertains to costly wardrobe, novelty electrical effects and special scenery for each bill, with a cast of from 18 to 40 capable performers. The innovation has been accepted and welcomed by theater managers and patrons alike, so much so, in fact, that recognized circuits are most exacting in their demands before they will grant a company a consecutive route over their time.

Salaries

With approximately six thousand people engaged in the preparation, presentation and handling of tab. shows in the United States and Canada we are safe to predict that no few of them remember the old days when principals' salaries ranged from ten to twenty-five dollars a week, with choristers being content with eight to twelve and, in rare cases, fifteen dollars as their weekly remuneration, and in theaters that maintained a policy of from four to ten shows daily. "Shooting galleries" and "grind shops", however, are exceptions, no few of which have compelled the performer to do as many as fourteen with only the running time of one reel of pictures as their rest period. Partial organization and broadmindedness on the part of a number of company managers and a few considerate theater managers have improved working conditions to a great extent; salaries, of course, lagged in keeping with the times. Competent chorus ladies receive, and can demand, thirty and thirty-five dollars, some recognized girl acts extending offers to the tune of forty and more. Many competent principals alike can boast of fat contracts with a salary clause of sixty, seventy-five and even more. When the slump came, however, a year or more ago, following the war period inflation, there were those that sought the sure thing in the way of reliable and steady employment and retreated to the less remunerative ranks, a precautionary measure against strife not to be feared at. Irrespective of false pride and would-be independence it is far more honorable to earn your living and boast of a respectable place to sleep than loaf and look to a more fortunate fellow-performer for existence. There are a number of stock houses and road companies that have long ago reduced salaries, all of which continue to operate and, I hope, prosper. Whether the remainder of the high salaries will hold up is a question. We do know, however, that the readjustment period is on—what the ultimate result will be depends entirely upon the trend of national affairs.

Progress

Several hundred theaters, large and small, have adopted a consecutive tabloid policy, the majority booking thru one of the exclusive agencies. In addition there are scores of high-class stock houses throughout the country that operate the entire season.

Up until a short time ago the demand exceeded the supply. Even now, with conditions generally below normal, there is plenty of time available for a musical show, but the high-sal-

PLEASANTVILLE, N. J.

TABLOIDS

(Communitarians to our Cincinnati Offices.)

aried and guaranteed dates are not as plentiful as formerly.

Some pessimists revel in the contention that the tab. show has seen its best days, that its popularity is only a dream of the past. This contention is only substantiated in localities where the thing has been overdone, where burlesque entertainment of the rankiest sort has been indulged upon patrons that preferred refined entertainments. Too, the slump is mostly responsible for the alarming decline in receipts. Picture theaters and dramatic houses suffered as well. Capable showmen can and will revive the interest and the deserving organization will continue to improve and prosper for some time to come.

It is encouraging to note that some of our former exclusive motion picture palaces are erecting stages and installing equipment for the purpose of pursuing a tabloid policy. Pre-

dividual is at fault. Unbecoming conduct on the part of members of the company and decidedly unsatisfactory performances give every reason for resentment, but the chronic grumbler invariably becomes unhearable. We come in contact with both elements of the "bosses" and it has been a hard matter to effect a perfect understanding with them.

We will not go into details regarding the "boys" who operate theaters and use girl shows as a convenience so that it is possible for them to keep in close contact with the female contingent of an organization and aggravate the company manager when their advances are resented. Fresh drinking water and toilet advantages are things of the past in the eyes of some of us who come in contact with, to say nothing of cold or practically no dressing-room accommodations.

Some unreliable managers, when in need of

deal explanation in justice to all concerned. Any show that persists in operating under the cloak of misrepresentation and is incapable of giving a satisfactory performance should be closed without notice and, further, without any remuneration. It's a poor rate that doesn't work both ways.

It is with pleasure that we record the methods and practices of "regular" house managers. For that good-hearted and well-meaning fellow we have the greatest respect; the conscientious friend who provides suitable and comfortable dressing-rooms for the performer and who has the glad hand for the deserving company. And while their good nature is oftentimes taken advantage of by the overbearing element, their broadmindedness and master showmanship goes a long way in preserving their kindness for the profession in general.

Booking Agents

The main-spring of our "machine", the booking agent, has only been given passing mention thus far, but the man that routes the various shows from week to week is of no little concern to the theater or company manager. There is a great deal to be said for and against him inasmuch as frankness holds forth at the present writing.

Firstly, it is unjust to misrepresent any particular date or entire route to the company. These methods have been resorted to in instances of dire need of shows and in their greed for supremacy in the booking game. Why represent a hundred theaters and contract to supply all of them with shows every week when only half of the houses can support a show or even give the company an even break? Rather, book all the reliable dates, even tho' it means fewer "five per cents" for the office, and avoid the losses and unrest that result from this practice. The contention that "any good show can get business anywhere" is another joke that has no place in the bill. When a producer invests heavily in equipping an attraction he cannot afford to experiment; surely he can do that well by widecutting and saving the agents' commission. Admitting also that routing a long list of attractions every week is no sort of an easy task there could at least be more reasonableness in giving out some of the long jumps various companies are forced to accept. Oftentimes favoritism plays a great part in the preferred routing. It has even been hinted that "office" shows enjoy the cream of the time, but said offices use no small amount of discretion in this practice. At any rate it pays to stand in with the powers that be. We know and admit that the agent is obliged to nurse and humor the house manager to a great extent. This accounts for some of the former's mistakes for which the company has to suffer. There are some conscientious bookers of course; granting this and adding further that the agent has a producer's interest at heart to some extent, we are obliged to step forth and exclaim that there is still room for improvement in the routing and handling of shows.

The company manager, on the other hand, should feel that he owes a certain amount of his success to the office; that he should not, in any instance, misrepresent the condition of his show to the agent when applying for time. This practice is responsible for the misunderstandings that arise between agents, theater and company managers alike.

Some day, perhaps, some agent somewhere will get some good houses signed on some basis that will enable some shows to make some profit every week and then we will have some shows that feel justified to offer some entertainment, all of which will mean some success for the combination.

Professional Treatment

For several reasons the performer should be given the benefit of the doubt inasmuch as he or she has the least protection; his services are indispensable, yet he is beaten out of his salary. In some instances, despite the fact that "all intentions are good". Unreliable managers who "pay you if they make it" never volunteer to share pro rata in the profits of the good weeks, but when a losing week is encountered Mr. Performer is prevailed upon to go the limit in sharing the losses. The employee is in no wise responsible for any mismanagement on the part of the employer.

On the other hand we have to ensure the performers themselves for their offenses as practiced by the undesirable element. Let us deal with the "ticket eaters", or common thieves, as an opener. Severe punishment should be meted out to them when they are caught with the goods, whether or not it is the manager's or reliable managers' money that is involved.

Misrepresentation as practiced by the whole sale by some artists always proves costly to manager and performer alike. Despite the fact



Ruby Darby and Lee (Bud) Harrison, members of the "Hi Jinks Revue" Company, Burbank Theater, Los Angeles. Both have been with this show at the same theater for the past year, while Mr. Harrison has the reputation of playing seven years in Los Angeles on the one street. They were recently married in Los Angeles.

diction has it that no few of them will follow suit, all of which is the basis for at least a small amount of assurance that musical tabs. of the better class will come into their own.

Now for a few remarks about the theater manager, the gentleman who has the power to either make an engagement agreeable or decidedly unpleasant for the company in general. It is admitted that he is oftentimes justified in resenting occurrences when his patronage hangs in the balance and when some company in-

an attraction badly will guarantee a company an attractive salary, only to retract or violate the original agreement by cutting said salary upon the arrival of the company, using the trite alibi that the attraction does not warrant a guarantee, offering as an alternative a straight percentage proposition or a very small salary remuneration. It would appear more becoming of this brand of unreliable to close the show outright after the first performance, notifying the booking office of the action with a square-

Season's Greetings

HYATT'S BOOKING EXCHANGE

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LARRY H. HYATT MILTON SCHUSTER

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CAPABLE TABLOID MUSICAL COMEDY PEOPLE—Producing Comellians, Prima Donnas, Straight Men, Sister Teams, Novelty Acts, Musical Director, CHORUS GIRLS. State lowest salary, what you can and will do best better. Misrepresentation results in instant dismissal. No tickets to anyone, unless I know you. Write B. M. PROY, 812 Watson St., Pittsburgh, Pa.

THEATRES AND TABLOID PRODUCERS

A large stock of STAGE SETTINGS, CYCLORAMAS AND DROP CURTAINS at such REMARKABLY Low Prices as:

SATINE CURTAINS, plain, 21x12	\$70.00
Painted with stencil, 21x12	85.00
SATINE CYCLORAMA, plain, 21x30, 2 borders, 6x10 each	135.00
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Also slightly used Curtains of every description at greatly reduced prices.

NOVELTY SCENIC STUDIOS, 220 W. 46th St., New York City

that an ad reads "only the best considered" the incompetent will take a long chance in getting in to the manager so as to insure at least two or three weeks' work. The "tourist" is next in line for reprimand and is justly entitled to a certain amount of punishment when he jumps a show without notice to accept another position without having just cause to warrant such action.

Last, but not least, misconduct on the part of performers has caused the cancellation of a number of engagements, especially in small localities where the house manager cannot be too exacting. The careless element of chorus ladies have contributed their share of discomfort and it is no uncommon thing to be refused quarters in exclusive hostels where they follow the unposted rule: "No performers wanted." The terms, personal liberties and company regulations should not be confused. You owe it to yourself as well as the profession at large to conduct yourself almost morally perfect in the eyes of the public. Searching eyes pursue those of the stage; an actor is a curiosity in this respect, especially in the villages where lurid tales and exaggerated narrations of stage life have been played up in magazine articles and unbecoming picture plays palting professional people every color except white.

John speers and unprogrammed public demonstrations by ladies of the ballet are detrimental, from a box-office standpoint, to the success of the organization of which they are members. The girls who relish the odor of gasoline and revel in the whirling of the indicator on the speedometer while the censoring inhabitant looks on in amazement can add more dignity to the situation and command more respect for the profession at large if they will sacrifice the above form of after show entertainment in favor of a more respectable brand of innocent fun. If the considerate artist has the interests of the company at heart he or she will make a special effort to understand and appreciate the above.

Preparation

Now for the subject of presentation: The show is what you make it, that and no more. In attempting the organization of a company the producing manager should first determine the style of show he desires, better yet the kind for which there is the greatest demand. Particular attention should be directed toward the selection of the cast, which is of even greater importance if script bills exclusively are to be used. While electrical equipment for the elaboration of novelty numbers principally is a great asset no expense should be spared in the selection of chorus wardrobe and special scenery, at least enough changes for the first weeks' repertoire. The "flash" more than pays for itself in a short time.

The musical portion of the entertainment is easily fifty per cent of the program, with an appropriate and preferably exclusive opening and a novelty finale, comedy or otherwise. At any rate hit them on the nose for the final curtain. Vaudeville has its place in musical comedy. Specialties add considerably in holding the interest of the auditor and if features are obtainable they will do their share in getting money for the attraction. Ensemble numbers and bills that permit of a pretentious cast make an impression upon your audience and every member of the company should be on at the finale unless, of course it is a novel finish that won't permit it. Natives like quantity as well as quality, all they can get for their money.

Directors and tab. producers have contributed to The Billboard columns at length ancient the more preferred material as pertains to dialog. Some companies, and a number of the most pretentious type, still resort to bits and dressed-up excerpts from "nigger" acts where it is not intended for the comics to kill any more time than necessary, giving way to specialties and girl numbers for the most part. We have in our midst the director, with three or four trunks of scripts, who avers it is nothing short of a disgrace to use the semblance of a bit, "nigger" act or anything excepting a script bill in its entirety. On this point, however, let us arbitrate, disregarding any prejudices or fanatical preferences—it's the patron we strive to please and not ourselves. Above all, however, there should be a semblance of a plot in your entertainment, enough continuity to hold interest even if a conglomeration of blended bits. Strive to build for the legitimate laugh. They want to enjoy themselves. Don't say they won't accept hokum—that's a popular little word even with the leading legitimate directors. There are some who resort to it at every turn and are unable to recognize it. Make every effort to disguise it, however. Revamp your scripts, cut all of the idle talk and "write in" the hoke laugh and business, and this is not the cue for the slapstick either. Scripts should contain no small amount of brisk action, funny

HAL HOYT
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WORLD'S SWAPPIEST SPEEDING APPALACHIAN
MUSICAL COMEDY OFFERING

A RAVISHING RHYME OF MIRTH
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Merry Xmas and Happy New Year to All

CROSS EYES STRAIGHTENED

by simple method. Over 3,000 cures on record. Write for Book and Pictures of this wonderful cure. "IT IS FREE."

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References from people in your profession. 25 years on State Street.

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OPERA HOSE \$5.50
Pure Silk, Full Fashioned, White or Flesh. Any other shade, \$1 extra.
No C. O. D. orders. Add 15c postage.

TIGHTS \$11.00
Pure Silk, Full Fashioned, White or Flesh. Any other shade, \$1 extra.

THEATRICAL ACCESSORIES CO., 1270 Broadway, NEW YORK.

business and a rate of speed that never slackens long enough to give them time to become impatient. Cut out ten ramps to the number, when the singer exits get on, eliminate all stage waits, be as convincing as possible in whatever you are attempting. There is a great deal of satisfaction in putting over a good script bill, especially when the response indicates beyond a doubt that they are pleased. There isn't any excuse for a bad entertainment. Careful preparation will get results. Give them a variety and, paramount above all, serve it to them clean at all times; it's an attribute that has an afterdraught and should you keep an outline of the above in mind during the preparation of your program success should be the reward.

In conclusion, it lies within the power of our combined forces to determine the fate or success of tabloid. This brand of amusement is no longer an experiment but an established fact, and with more co-operation between booking agent, theater manager, producer and performer we should attain no small amount of success.

SUNNY COLTON is organizing a company in Atlanta, Ga.
FRANK MILTON has sold his interest in the **Jazz and Zaza** shows in Denver.
TABLOID FOLKS should not fail to read the special article, "The Injustice of Vaudeville", in this issue.
CHARLIE WORRELL, who closed his "Virginia Belles" Company in Cincinnati, has returned to Atlanta, Ga., and will reorganize.
BILLY BERNING, comedian with Harry Meyer's "Tunes of the Hour" Company, writes that business is pretty good in the South.
MRS. HOWARD ALTON is now located permanently in Murphysboro, Ill., 1418 South street, and invites professional friends to visit her when playing that territory and sample her cooking. Don't rush, folks!

"FADS AND FOLLIES OF 1923" are playing independent dates in Florida. A stage wedding has been set for the near future, with Paul E. Stanley and Roberta Thorpe as principals. The couple were married November 27 in Independence, Kan., by Judge M. F. Wood, of that city.
SAM N. NEVINS, who recently closed with Morgan's "Dangerous Girl" Company at Hutchinson, Kan., are now with "The Lovely Women" Company, which is playing the Hyatt Circuit.

They report business is very good thru Oklahoma.

MYCOFF, who appeared at the head of Mycoff's Revue at the Emery Theater, was stricken with appendicitis at the afternoon performance Thanksgiving Day and removed to a hospital there. His condition December 1 was said to be critical, altho there are hopes of saving him.

JACK SHEARS' "Follies Revue", which opened on the Spiegelberg Circuit at the Olympic Theater, Newport News, November 27, is reported drawing like flies in a candy store. Musical numbers, fun and specialties by Shears and Elmer, Collins and Chase, Denk Sisters and Pepper and Stoddard—all of it is entertaining, they say. The show boasts of new scenery and wardrobe.

HAL RING has made his "Pep-O-Mint Revue" "an institution" in Cleveland on the rotary plan. Hal Ring and Bert Miller are involved in the important happenings of the script bills, as comedians, and other members include Jean, Helen and Margie Huston, Baron Haag, Flo York, Baby Fay, Martin Jennings, Helen York, Lillian May and Eva Smalley, soubret, V. U. Wang, Chinese magician, and Fiozari, "The Different Dancer", contribute their quota toward the entertainment as added attractions. "Red" Watson is publicity man.

BILLY EARLE, manager of the "Naughty Naughty" Company, writes: "Billy Wehle is no longer connected with this company. W. F. Bowker is now sole owner, producer and principal comedian. The company is in permanent stock at the Jefferson Theater, Dallas, Tex., and playing to capacity business. The roster remains practically the same as when the company opened thirty-four weeks ago as a Hyatt attraction. There are twenty-five people with the show and special scenery is used for each bill. Jack Ryan, one of the best agents in the business, is ahead of the show."

JAMES ARNOLD'S "Northland Beauties", featuring Mista, "The Moon Girl", is playing return dates in Virginia. The show has been on the road since last September. Billy Kelly, "That Boy From Mobile", has produced some new script bills that are said to be clock full of laughs and comedy situations. Another special feature is the cleanliness of the ward-

robe and scenery. The cast is headed by Dorothy and Marvin Arnold, assisted by a capable lineup of principals. The specialties are: Harriet Rickey, prima donna, in high-class songs; Billy Kelly, harpist and yodler; Lulu White, pianolog and whistling; Amy Lee, comedy specialties; the Noff Sisters, and the Northland Lady Trio, consisting of Opal Noff, Norma Leahy and Amy Lee.

DR. JIM WELCH claims to have enjoyed a very prosperous year with his "Jolly Jokers" Company in New York State, where he has confined his route for the past eight years. "Doc's" recipe for his success is that he will not allow a word in the whole performance to which the most fastidious could object, keeps his show up to the standard, gets the respect of the people and does not think too much of the box-office "Doc" gathered together this season what he considers a splendid troupe and one he well feels proud of. Besides himself and his capable aid, Mrs. Gena Welch, the personnel includes Frank S. Gates, character comedian; Billy Cook, "Musical Moke"; Mr. and Mrs. Leon, Bertie Allen, Prof. Eugene Plean, pianist; Jerry McMan, drummer; Irne LaComa, soubret; Danzo, novelty act, and Geo. and Jennie Bresnahan.

"**FOLLY TOWN MAIDS**", Arthur Higgins manager, began their seventh week of stock at the Washington Theater, Elberado, Ark., December 11. This company is said to have played twenty-eight weeks without losing a day so far this season. Mr. and Mrs. Cliff Harris, after a twenty-week engagement with this company, closed December 7 and left for Los Angeles to spend the winter. "Toots" Gano has left for Portland, Ore., to spend Christmas with her folks. To replace those leaving Mr. Higgins has engaged Mr. and Mrs. Jack Vivian and Frances Kelly. The "Folly Four", a quartet, including Miller, Davis, Smiles and Miller, is proving a log drawing card, it is said. All script bills are being used with special music, scenery, etc. Two shows a night, no matinees and no Sunday shows is the policy at the Washington.

JIMMIE ALLARD'S "Musical Revue" is reported in its twelfth week at the Cozy Theater, Houston, Tex., and playing to capacity audiences. Allard is featured in comedy roles and is supported by Bonnie Allard, Lillian Bossent, Betty Walters, Helen Barkwell, Jack Kirk, Allen Walters, Tom Lewis, Bob Choeffel and a pony chorus. The company is offering exclusive and specially written script one-act productions. It is said, with music and special scenery, most of the interior sets being seen, in addition to which elaborate furniture and other props are being used. The costuming of both principals and chorus is said to be costly, rich looking and decidedly effective. The quality of the material being used as bills is delightfully clean, full of pep, punch and very capably put on. Allard has not only earned, but fully deserves his success as a drawing card at the Cozy. He never resorts to smut or crudity to get a laugh, being fully capable of putting over clean comedy in his own droll manner. Gabe Laskin, manager of the Cozy, has purchased several thousand dollars' worth of new wardrobe, scenery and properties for the show, which Ray Adair, well-known musical comedy artist, considers is the best of its kind in the Southwest.

WOMAN'S VALUED INFORMATION
Plainly illustrated circular, something new. Cord Fads easy made. Waltham Co. Hagerstown, Md.

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

OFF THE RECORD

By PATTERSON JAMES

WELL, I went to Carnegie Hall to see Isadora Duncan dance. What a disappointment was there!

Instead of dancing I discovered that Miss Duncan has devoted herself to making stump speeches and taking short walks around the stage. There were only one or two moments when she seemed inclined to emulate the sprightly gamboling of the young and festive goat. She moved, most of the time, with the easy reluctance of a mild-mannered lady whose weight had grown a trifle too heavy for her arches and she panted frequently like one whom a disreputable eye to the future had counseled to watch her step. It was terribly monotonous, and, with the exception of an interpretation of Schubert's "Ave Maria", which the performer executed with good taste and no nonsense, a genuine bore.

Perhaps I expected too much. To be perfectly frank, it was not Miss Duncan's dancing at all which dragged me out on a ferociously wet night. I hoped for a roaring red speech like the one which had infuriated Boston's Best a few short weeks before and which brought forth a promise by the official Guardian of the Sacred Codfish that Miss Duncan would never again be permitted to corrupt the morals of Back Bay, Brookline, Medford and Dedham by running around Symphony Hall to Tschakowsky's tunes and clad in a set of Bolshevik bloomers. I was hoping in my jaded soul that Miss Duncan would flout the sacrosancts of reaction by doing a Russian gazatzky in whiskers a la Lenine while an audience of revolutionaries from Rivington, Hester and Delancey streets bawled the "International": that the cops would bring out the riot guns, and that the editorial board of The New York Times would have fit after fit of convulsions next morning. No such luck!

Miss Duncan did do "a bacchanale", and, while it was loony, it certainly was not "mad". Decorated with a voluminous burnoose and garnished with a few vagrom sprays of fern, an occasional sprig of parsley, and a suspicion of tender rue, she ambled cautiously thru her paces. For an encore she did her speech. It was more like a confession than a speech. The dancer said, in cold blood, that she couldn't do the stuff now that she did twenty years ago, and she knew it. She said she had the vision, but that was all. With a sincerity that roused a roar of applause she declared she had been maligned by those who wrote about her. "I couldn't make an immoral gesture if I tried," she said, with tears in her voice. In the absence of the scanty red rags that flouted the Boston Bull I believed her. Of course, there is that report of the program given near the shocked shadows of Bunker Hill and an account of her entertainment which appeared in The Times that same morning which really brought me to Carnegie Hall!! I figure that anything and everything of which the dear old Times disapproves must be pretty nearly all right, so I believe what Miss Duncan said about the gestures.

Then she must go and spoil it all as follows.

"I have the vision," she admitted. "I have the vision of the Ninth Symphony danced by hundreds. By young boys and young girls—innocent young girls! By young men and young women! By old men and old women!

Especially by old men, rich with the wisdom of years. I want to start a school here as I did in Russia. The poet Whitman, I think it was, says something like: 'I see America dancing among the kitchen pans.' That is what I want to see. I want to help that picture to become a reality. I want to make America dance among the kitchen pans."

Right there I, for one, demur. I don't mind the girls and boys dancing the Ninth Symphony. Nor will there be any trouble about the old ladies. They're stepping out every afternoon as it is. I will even tolerate gay old boys wrapped in red flannel, dripping with chloroform liniment, hobbling, creaking, groaning and moaning on crutch, cane and alpenstock. But dancing among the kitchen pans is quite another matter. Among the dishes, perhaps. But among the pans? Never. There is a limit even to my radicalism. I draw the line on tin dipper gavottes, stewpot schottisches and corn-boiler waltzes.

If Miss Duncan will only start a school wherein young ladies will be taught to wash the kitchen pans everyone will pitch in to help her. What the American kitchen needs just now is a movement to start back to their proper sphere the ladies who should be dancing at the washboard instead of before the footlights. Miss Duncan will find herself immortal if she initiates such a thing. I'll give a dollar right now to finance any "Back to the Dutch Cleanser" cause. But not a nickel to "On With the Dance".

The Lotos Club,
New York.
November 22, 1922.

Mr. Patterson James,
New York City,
N. Y.

Dear Mr. James—I wonder if you are happily married.

Sincerely,
GEORGE MACFARLANE.

The Automat,
Broadway, near Forty-sixth St.
December 2, 1922.

Mr. George Macfarlane,
New York City, N. Y.

Dear Sir—I hasten to appease your curiosity. I was happily married once, but my wife scabbed on me and ran away with a baritone singer out of a carnival company.

Sincerely,
PATTERSON JAMES.

I AM once more in debt to the anonymous correspondent who has furnished me with so many laughs in the past. He sends me from Chicago the following clipping:

HENRY FORD says:
"For All of Us" is the best play I have ever seen."

WILLIAM HODGE
in "FOR ALL OF US"
LA SALLE THEATER—NOW
Matinee Tomorrow

Moving to Another Theater Sun., Dec. 17

Enclosed with the clipping is his cryptic comment:

"It is wonderful how Ford loves to advertise a flier."

Which is one way of announcing that Mr. Hodge's current offering is up to his customary standard. Mr. Hodge is one of the few actors who acts with his eyes closed all the time. Mr. Hodge also writes his own plays.

The question now before the house is: "Does Mr. Hodge write the way he acts or act the way he writes?"

BETWEEN the brothers Capek and Channing Pollock The New York Times is having a hard time counteracting the diabolical spirit of Rebellion against Law and Order, the Best People, Vested Interests, and the Great God Bunk which the theater is helping along—unconsciously. It is a difficult thing to be advanced and "Safe and Sane" at the same time; to defend the oppressed employing class and swat the unions with one hand, and write curative reports on "socialistic" drama with the other. The reviews against "R. U. R." and "The World We Live In" were magnificent examples of straining at the gnat and swallowing the camel. Damnation with faint praise, the uplifted critical eyebrow, the significant omission, and the amusing "These-young-Czechs-are-a-morbid-lot" attitude, and the head sadly shaken in dignified reprobation were plainly visible.

But the scramble to show up the fallacies of Mr. Pollock's play were just as diverting. They had also the additional merit of coherency. Of "The Fool" the dramatic reporter of The Times writes:

"The trouble seems to lie with what an architect would call the scale of the piece. No one denies the failure of the church, least of all those who labor loyally for its advancement. But the causes of failure lie deep in the untamed human heart, and the remedy is still far in the future."

Dear, dear, dear! There are millions who flatly deny that "the church" (whatever vague entity may be meant by that term) has failed. That is the sort of loose talk which splits the ears of the fat and prosperous groundlings, but adds nothing to the reputation of a newspaper seeking the respect of the intelligent.

"In instances too numerous to be cited the personnel and character of the leaders of church, industry and labor are falsified. One must suffice. The officials who call strikes and negotiate settlements receive salaries ranging upward to \$25,000 a year and deal with their antagonists of capital on a basis of equality in dress and often in ability—on a basis of more than equality in power."

Just in the interest of accuracy The Times reviewer should specify the officials who call strikes and get twenty-five thousand dollars a year for doing it. That sounds like Chamber of Commerce bloody shirt waving. Who are the gentlemen who deal with Judge Gary, for example, "on a basis of equality in dress and often in ability—on a basis of more than equality in power"? Surely not the twin nightmares of The Times, William Z. Foster and John Fitzpatrick, the secretary and chairman of the committee to organize the steel workers. Did they meet on any footing at all the boss of the United States Steel Company?

The untruthfulness of the statement is only excelled by the care in its wording. "Salaries ranging upward to \$25,000 a year" can mean anything from one dollar a year up, but the impression intended is obvious. Ignoramuses to whom The Times is more than the word of God can only construe it to mean that labor union officials who call strikes and (especially) negotiate settlements receive salaries of \$25,000 a year! Yet this is

the sort of uneducated, bigoted stupidity which passes for "constructive dramatic criticism".

In view of the tirades in The Times against the report of the committee of the International Church World Movement on conditions in the steel industry the dramatic reviewer of The Times ought to be the last to open his mouth on "the failure of the church". A group of clergymen—among them several bishops—did their honest best to find out the real truth about what sort of lives the steel workers had to live. They found it out. When they announced to the multi-millionaires, who had guaranteed to underwrite the world movement, what they had found they were told in substance: "Publish that report and you'll not get a cent from us."

To the eternal reward of the committee, I hope, and to their temporal credit, I know, they published the report. Its amazing disclosures struck forever from the face of the steel magnates the mask of smug respectability. The financiers kept their word. They withdrew their financial support and the movement, which had for its purpose the unification of the Christian world, smashed. But only an editorial writer on The New York Times could be blind enough not to know whose was the failure and whose the triumph. Maybe, tho, that is what he meant—the Church "failed" to keep its mouth shut when Big Business ordered it to be silent.

Speaking of newspapers, the nigardliness of a certain great New York journal in the matter of paying its employees decent salaries is notorious among members of the Fourth Estate. Several instances come to mind without trouble. Its dramatic critic was leaving to work for another paper which offered him a big increase in salary. In the effort to bribe him to remain the managing editor promised that when the summer came around and the theaters closed the critic could "do" baseball. That would amount to considerable money.

"But I don't know anything about baseball," protested the dramatic critic.

"You didn't know anything about the theater either till I gave you the job," was the icy retort.

The proprietor was a little more tactful—and illuminating. "I'm sorry to have you leave us," he purred.

"I'd like to stay," admitted the critic. "But you won't pay me as much as The Bazoo."

"We could," sighed the proprietor. "we could. You're worth it, but it would set a bad precedent. If it leaked out that we had given you a raise everyone on the paper would want one."

This is not as surprising as it might be. A former city editor of the same paper got—on the books—\$5,000 a year. That was pretty meager wages for such a job on such a paper. But each Christmas the proprietor gave him a bonus of \$5,000 more. It was worth it to be able to say to complaining reporters, advertising men and critics when they asked for a raise in pay: "Why, Mr. Goof, the city editor, only gets \$5,000 a year! There's the book, look at it and see for yourself."

I HAVEN'T much sympathy for the dramatic critic in question, tho. He was asked recently to give a talk at a luncheon held to raise money for wounded ex-service men. The person who made the request was referred to "my secretary". (That, for anyone who knew the scribe's past and present history, is a grand laugh.) The secretary wrote that Mr. Polshuff (the critic) would be very glad to give the talk as requested. His terms for the afternoon were one hundred dol-

(Continued on page 81)

THIRTY-NINTH STREET THEATER, NEW YORK

Beginning Monday Evening, November 27, 1922

MADISON COREY Presents (In Association with Chas. Capeheart)

A Timely Comedy

"THE BOOTLEGGERS"

By William A. Page

Staged by Frank McCormack

If this be treason, make the most of it."

—Patrick Henry.

- William T. Rossmore, a speculator. Robt. Connors Nina Rossmore, his daughter. Catherine Dale Owen Lane, butler for Rossmore. Aubrey Beattie Arthur Lacey, ex-captain, U. S. A. George P. Collins Rev. Thomas Lacey, of the Anti-Saloon League Ernest Howard Langhan, the fixer Leighton Stark Creighton, the go-between Edwin Evans Morrison, head of the trucking squad John Lyons Higgins, of the Gopher Gang Albert Hyde Vicarelli, of the Italian bunch Barry Townsley Tony, a hi-jacker Antonio Salerno Judge Hilton, of the District Court John M. Sullivan Martin, Prohibition Commissioner Oliver Putnam Walsh, his chief of staff Hugh Chivers Lubetky Enforcement Louis Polan Wolf Agents Joseph Burton Emmaline Elton, Martin's secretary Joyce Fair Billy, head waiter, Club de Blanc Bryce Kennedy Jerry, another waiter Phil Sheridan "Dandy Phil" Casimir, a spender J. Montague Vandergrift Violet Vendome Show Beryl Collins Cleo de Courcelle Girls Borinda Adams Rosa Venaurini, sweetheart of Vicarelli Lenore Masso Percy Hetherington, a poet Charles Haskins "Pinkie" Dumont, a cabaret singer Norma Leslie "Puss" Montmorency, a show girl Kathryn MacDonald Elvira Maginnis, from Marietta, Ohio Harry Cowley Inspector Dawson, P.D. Walter Lawrence Sergeant Walker, P.D. Evan Edwards Mulligan, a policeman John Lyons Show Girls, Patrons of the Cafe de Blanc, etc., by Misses Opal Essent, Edith Gwynne, Vera Dahl, Tova Dahl, Alla D'Aesia, Anna Donahue and Ursula Mack and Messrs. Edgar Wedd, Marius Rogati, W. C. Woodall, T. S. Jevons, Harry Kingsley, Frank Callahan and others.

The S. P. C. A. or Society for the Prevention of Cruelty to Audiences should have a look at "The Bootleggers". Not satisfied with producing a document which for disinterestedness might have been written by the business agent for the Bartender's Union, couched in the elegant language of a slum saloon back room, and of the general intellectual level of the traveling fraternity which decorates the front window of the small-town hotel to give the village belles the once over while it removes traces of the evening meal from its molars with the faithful wooden toothpick, the management has selected the worst collection of actors I have encountered in many a day. Whether the cast is made up of devastated cowboys from the late rodeo at Madison Square Garden, or whether the waiting room of the Fox Film forces was scoured of waiting Thespians, or whether the list of characters is so long Madison Corey could not afford good actors to fill it, I do not pretend to know. What is evident is that "way-down-yonder-in-the-canyon" actors have returned to Broadway under the aegis of "The Bootleggers". One of the principal female roles is assumed by what has been called "a catarrhal contralto", and several elderly, benign characters are set forth by gentlemen who, in some earlier state of existence, must have been Texas jack rabbits. To prove he is a dirty villain one lad wears a flaming red necktie. Another player, to establish the fact that he is from the great, broad West, is adorned

NEW PLAYS

with a set of foliage like the Smith brother—the one on the left side of the coughdrop box. The broken English of the Italian bootleggers is only surpassed by the broken English of the American bootleggers. Everyone is involved in running rum. Everyone drinks it, especially the reverend gentleman who represents the Anti-Saloon League. Everyone in the play is vitally interested in breaking the law, and even more intent upon telling the wide world that it is being broken. The enforcement agents are all crooks. Almost every other sentence mentions the Eighteenth Amendment. The millionaire bootlegger never speaks of money unless it is "cool". There is "a cool hundred thousand", "a cool million", "a cool twenty-five

the high seas, taking money under false pretenses, infanticide and conspiracy to commit a felony. But nothing so mild as treason.—PATERSON JAMES.

RITZ THEATER, NEW YORK

Beginning Wednesday Evening, November 29, 1922

SAMUEL WALLACH Presents

"IT IS THE LAW"

A Melodrama by Elmer L. Rice (From Hayden Talbot's Story)

Directed by Lester Lonergan

- Baker C. W. Goodrich Fisher Richard Stevenson Byron Charles P. Bates Yates John F. Roche

WILLIAM A. BRADY, LTD. Presents a New Musical Comedy

"UP SHE GOES"

Book by Frank Craven. Music by Harry Tierney. Lyrics by Joseph McCarthy. Staged by Frank Craven and Bert French. All Musical Numbers Staged by Bert French. Orchestra Under Direction of Anton Heindl.

THERE is nothing startling about "Up She Goes", unless that it is clean and pleasant and you don't have to turn your coat collar up when you come out from it for fear someone will see you. It takes a long time to get started, and even when it does the fun is very tenuous. Mr. Tierney's music has some of the "Irene" idea in it, even to a pretty close imitation of the "Skyrocket" number in that success, but it is far below the tunefulness of the piece that ran at the Vanderbilt so long and agreeably. I don't know anything about Mr. McCarthy's lyrics, because I couldn't hear them. For all I know they may be a succession of "blah-blah-blah". No one articulates lyrics clearly any more, and if Gilbert were writing now for the New York stage he would be neither heard nor heard of. There are a few funny lines which Mr. Craven has added to the musical version of his farce, "Too Many Cooks", but they are very few. Only the general wholesomeness of the piece carries it. Gloria Foy dances gracefully and sings and acts as a good dancer usually does. Donald Brian is agreeable and Richard Gallagher creates amusement. Mr. Gallagher should develop his creative talent if he has any. Now he relies altogether too much on book and director. They never take the place of initiative and personality. Helen Bolton gives a crisp and authoritative characterization as the meddling friend, and does what she has to do in right workmanlike style. She ought to whiten her arms if she doesn't want to remind us that she is real flesh and blood. It's healthy, but it is confusing. The remainder of the company was very good, especially Teddy McNamara, who contributed a good low comedy bit, and Frederick Graham, whose poise was as admirable as his straw hat was terrible. The chorus was altogether admirably sprightly and good humored. It didn't sing much, but choruses never do nowadays. Two or three of the girls show excellent promise as dancers, but as they could not be identified I don't know who they were. Some musical comedy director will achieve fame with the reviewers and the "Johns" if he numbers the chorus. The girl who played the taller of the Cook twins shows possibilities. I suppose I shouldn't have said that for the sake of the other twin. To make it even up, I'll say ditto for her "twinnie" and let them settle it.

One thing that deserves a compliment: The setting of the stage back of the drop while something was being done or said in "one" was the noisiest I have heard in a long time. There is no excuse for it. Lashing of wings like rifle reports, slamming of properties and general disturbance should be a thing of the past. Stage hands should contribute something to the show besides signing the payroll.—PATERSON JAMES.

hundred cases". Money is spent as freely as "wine" is drunk. Champagne is so plentiful that "a little pint of wine" is nothing at all to the characters.

Leighton Stark is the only link between the play and humanity. He is so natural he shows up everything else. I am printing the program so that reading the list of characters and their vocations in life may give a faint idea of the vast value of the piece. Will A. Page, a well-known press agent, wrote the play. If his name was not on it one would swear it was written by a dipsomaniac whose liquor has suddenly been cut off and who suffered from alcoholic delusions as a result. In his idle moments Mr. Page is the gentleman who turns out the funny advertisements for the Fox pictures. Doubtless that accounts for it all. The quotation on the program from Patrick Henry is malapropos. "The Bootleggers" is not treason. It is murder, arson, mayhem, piracy on

- Walker John Burr Johnson Jack Thorne Rumson James Linhart Dennison Joseph De Stefan Page Thomas Hood William Elliott A. H. Van Buren Gordon Travers Hans Robert Ruth Alma Tell Justin Victor Ralph Kellard Lillian Rose Burdick Theodore Cummings William Ingersoll Albert Woodruff Arthur Hohl "Sniffer Evans" Alexander Onslow James Dean Walter Walker Edward Harley Frank Westerton Ellen Valerie Valarie

Despite its childish absurdity, its stilted dialog, its preposterous opening and its foolish anti-climax "It Is the Law" is the best of the terror dramas in town in point of shock. Two shootings in full view of the audience! One choking! A cocaine fiend! A homicidal maniac! A brutally deliberate murder! That ought to satisfy any craving for excitement. Elmer Rice (formerly Reizenstein) wrote "On Trial" and

used to good effect in that play what corresponds in motion pictures to the "cutback". A dramatic incident happens on the stage, someone begins to explain how it all started, the lights go out, and the story, which is being related, is enacted by the characters involved in it. The same technical device is used in "It Is the Law". A man serving a life sentence for murder, but who has been pardoned that day, walks into the exclusive club of which he was formerly a member, pulls out a revolver and shoots an apparently innocent stranger. The gathering is indignant, the shooter's wife (who has rushed into the club a minute before) is semi-hysterical, an Associated Press reporter is inquisitive, the theater electrician is on the job, the lights go out and Ruth Victor tells all about it. How wild-eyed men and sobbing females get past the club doorman are details too unimportant for Mr. Rice to be bothered about. He used a courtroom for "On Trial". This time he uses a club. Next time it may be the choir gallery of a New Jersey church.

With very jejune dialog, but with adroit and well-sustained suspense, Mr. Rice (formerly Reizenstein) spins his yarn. From the minute Albert Woodruff (a rotten name for such a magnificent murderer, by the way) tries to strangle a perfectly good district attorney for rattling the fire tongs the flesh of the patrons rapidly assumes the general outlines of irritated tripe. Goose bumps are the feature of the evening. Albert's father beat his mother with the fireplace furnishings before Albert was born and he is marked with the fear of them. How he murders a criminal derelict and gets the crime fastened onto the rival who has won the girl he wanted to marry, how the rival gets a life sentence, and how the fear of the fire tongs exposes the arch criminal constitutes the play. Once it gets going there is no stopping for breath. It is swift, terrifying and interesting. The expose of the real murderer and the means whereby it is accomplished are especially well managed.

There is no need of the stupid business of endowing Albert with the ability to stop his pulse. It doesn't add anything to the play and it paves the way for the anti-climax alluded to in the opening sentence of this report. Woodruff is shot and supposedly killed by Justin Victor at the beginning of the play. Mrs. Victor tells the whys and wherefores of the deed and takes well over an hour to do it. When it is finished and everyone is agreed that Woodruff got just what he deserved he rolls over on his back and has to be dragged off to let the law and not the man he has injured exact vengeance. How? Because all the time Mrs. Victor was talking Albert had his pulse stopped. It was a shame to kill a man who could do that sort of stuff. To whitewash his sympathetic male character Mr. Rice (formerly Reizenstein) has let an otherwise satisfactory play down with a sickening thud.

A fine performance of the two-handed murderer is given by Arthur Hohl. Handicapped by the weight of a henna wig Mr. Hohl carries on splendidly and resists generally the temptation to overact. Alexander Onslow played the cocaine fiend, "Sniffer" Evans, without exhibiting too many of the ladylike mannerisms which made his work in "March Hares" so nauseous. He did the frightened bit just before his murder with most effective simplicity. Ralph Kellard made a virile victim of Albert Woodruff's revenge, but is too vigorous for the role. Eight years in Sing Sing did not serve to diminish Mr. Kellard's vocal powers a bit. He talked as loud and clear as if he had never done a day's time. It is a paradox that an actor's voice should be a

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THE SPOKEN WORD

Edited by Windsor P. Daggett

The Texas Nightingale

WHATEVER Jobina Howland is trying to do in the Akins play, she is the victim of muscular habits. She has turned her voice into an instrument. Miss Howland's big throat-tone is perfectly automatic. It is worked by a string. It comes in—"dum-dum"—like the drum of a street musician. It "dum-dums" into every speech. It is a big part of the show. It is funny in the way vaudeville is funny. It has no relation to a characterization. Miss Howland has surprising range of voice and she manipulates her tones with much randomness. But it is all manipulation. There are scenes in the play where Miss Akins apparently intended to touch the heart. The scene where the mother holds the boy in her arms might be made human even by a Texas Nightingale, but it cannot be made effective on manipulated tones, no matter how obediently the tones soften to the pedal.

Miss Howland's intonation and change of pitch is never instinctive. Her vocal contrasts are too abrupt. They do not come from personality. They come from giving a performance. They are entirely external. They lack shading. The "dum-dum" of the big tone has the crudity of street music. When Miss Howland appears in a legitimate play she is just an imitation of her real self. She gives every evidence of having had the voice and instinct for legitimate drama. That does not help matters. She has none of the habits of legitimate drama. She has dealt with herself entirely from the outside. She now finds it impossible to put her real self into her voice. Her best effort at emotion is comical make-believe.

Percy Helton has a harsh voice. It is a slight harshness of good dramatic value when mixed with musical quality. Just at present Mr. Helton is speaking much louder than he needs to. He is accentuating the harsh qualities of his voice and losing control of its subtlety. If he plays with Miss Howland for a season he will become a harsh instrumentalist. He has a part that offers him unlimited opportunity for a peculiar type of work. But the part is not to be barked to the audience. Whatever our characters are on the stage, there is something inside of them that we want to get. We want them to do something else besides broadcast the play. Comic declamation and vocal jugglery may be entertaining, but it does not give us the inside of a personality. There is always something tragic and cosmic in Miss Akins' states of mind. She has amplified her cosmic motto from "God knows" to "Why we were born—God knows". Beneath the extravagance of the Nightingale and the slack-backedness of her son and the helplessness of her husband there is something domestic and human. Where is this to come into the play if it does not come into the voice? And how is it to come into the voice if the muscles are to juggle the tone?

Cyril Keightley does not lend himself to burlesque. Notwithstanding his pen-up elocution, he is an easy and convincing actor. George Renavent is also sincere and fine tempered. Beth Varden, as Iuz, joined these men in giving an easy and thoroughly convincing characterization. As far as I could observe the most genuine laughs of the evening were prompted by Miss Varden. This play prompts more coarse laughter than one expects to hear in the audience at our better class of musical comedies. Miss Akins and Miss Howland conspire to make the word "tart" sound a little vulgar.

In contrast to the casting and manipulating of the Akins play, "Merton of the Movies" has a vocal consciousness that produces harmony in its orchestration. The contrasts are never incidentally extravagant and artificial. There are various motives in this orchestration: The Merton motive, the director motive, the village-store motive and the big-business motive. These sets of characters work together with real musicianship. While there is no cultured society atmosphere in this play, the parts are well spoken. There are good voices and there is elocution of a high order in all the character work, from little Esther Finch in act one to the Edwin Maxwell in act four. Florence Nash is especially fitted to play opposite Mr. Hunter. She has the same sort of naturalness and the same feeling for character. Her voice has that latent motherly strain that comes to a complete understanding with the audience in the scene at the closing of the play. Routine Callender, John Webster and Mr. Maxwell all have men's voices and a firm command of English. Alexander Clark, Jr., is well cast as the movie star. The good judgment in casting and the detail work in the voice and speech of this play make it pleasing to the ear.

"Six Characters in Search of an Author." This play is most interesting as fantasy. Its philosophy is nothing new. It serves a unique theme of dramatic composition. The interest it arouses in the audience and the psychological spell it creates in the theater is strangely exciting. Moffat Johnston always plays with un-

usual understanding. It becomes more and more interesting to look over his repertoire of characters. He is now adding something new to his list. Florence Eldridge shows a special aptitude for the fanciful emotional part she has to play. Her face is animated by mixed and always girlish expression. There is a glowing radiation of emotional tension in Miss Eldridge when a part moves her in the right way. It shows in her bodily grace and in the expressiveness of her hands and face. Her voice seems never to have discovered its "muscular tonicity", that muscular co-ordination that gives voice a perfect quality and concert pitch. I miss something in Miss Eldridge's voice. It is too soft. Her diction at many times is too soft of touch. It doesn't ring at all. Her voice, however, is naturally modulated and is free from muscular strain. It reacts to feeling. It is essentially a natural voice, but not yet a trained voice for the stage. This greater quality seems bound to come in a woman of Miss Eldridge's ability. This part discovers in Miss Eldridge an unusual aptitude for the weird and fanciful. She might some day play Uphella. Dwight Frye fits his part perfectly. Just by the sheer power of dramatic instinct and responsive voice Mr. Frye explodes a dramatic bomb in the third act of the play, and he has the audience at his mercy. A good deal of responsibility rests upon him, and he meets it admirably. Gladys Cossette, Fred

GLENN HUNTER

IT was considered a great feather the way Ben-Ard, in complete silence, dominated the wedding feast in "The Idle Inn". His athletic animation made a fine picture. In his own way Glenn Hunter somehow holds his own on the well-peopled stage of "Merton of the Movies". It isn't by attitude or athletic animation. It is by the inward spirit that Mr. Hunter has fused into his part. When Mr. Hunter played Bobby in "Clarence" he had a part that consisted in doing things. He revealed in the external activities of the self-conscious age. His work was admirably done that one would guess that Mr. Hunter would never be permitted to do anything else as long as he lived. In "The Intimate Strangers" he had limited opportunities, sort of an older Bobby, less interesting than the younger one. In his new play Mr. Hunter has practically broken through the Bobby type. You don't think of Mr. Hunter as doing things in "Merton of the Movies". He is being someone. From the self-conscious manifestations of adolescence, Mr. Hunter has touched the subconscious with a plumbline of death and sincerity. In the humble character of Merton he has given us the inside of a personality and the dream-state of an adolescent mind. This is not done by the playwright or by the actor in a superficial manner. The transition thru the period of disillusionment and the gradual rally to readjustment by means of those few strokes in the last act is well executed. It rounds out Merton's character into a symbol of a common experience in life, and it brings the play to a successful ending. The ending is happy enough to suggest that Merton will come out all right, and it is unhappy enough to make the whole play real.

It is quite gratifying to find Mr. Hunter so at ease in a type of acting that throws the whole weight of emphasis in a new direction. His pant-mime is always effective. The plucking-up-the-book scene is masterful. The final touch of plucking it up in the right way, after it is too late, is full of pathos. The wonder of it is that it doesn't seem like "business". Its psychology is forceful, and back of it all is this inward spirit which Mr. Hunter never loses at any moment of the play.

In this poor and illiterate boy, Mr. Hunter shows much more technique of speech than the casual observer would notice. Here is a voice of great naturalness. The tone is normal in pitch. It is never manipulated. It is extremely restful. It has no put-on eccentricities. The dialect consists mostly of sounding terminal in local American fashion and in speaking everyday colloquial English. The artistic part of this speech is that the voice flows very evenly. The tone never sags or drops back or becomes lost to the ear. Notwithstanding this everyday colloquial slurring, the slurring consists in leaving out the sounds, or changing the sounds, as we do in colloquial speech. As a speaker, however, Mr. Hunter is exceptionally careful of consonants. He sounds them distinctly, and final consonants give finish to every speech he utters. No one has any trouble understanding what Merton says.

Merton is not an emotional part in the usual sense of the term. There is a sensitiveness of feeling in Mr. Hunter's Merton that is continually gripping the audience. It is quiet. It hardly comes to the surface in Mr. Hunter's voice, and it never comes to the surface in an emotional "scene". It is down deep somewhere inside of Mr. Hunter's jacket, and the audience gets it. That scene between Mr. Hunter and Florence Nash, at the end of the play, has real beauty, and it shows us what things the future has in store for us in this sincere young artist.

House and Elnor Woodruff appear to advantage, although they are merely "actors" and not "characters".

Reminders

John Barrymore's Hamlet is in his mind, and yet the acting of the character for the eye and ear of the audience is done by bodily mechanism. This mechanism conceals its art, but the precision of action is there. Otherwise we would not have the transition and contrast in voice and speech that reveal the states of mind. Mr. Barrymore's opening speech, when he sees the ghost for the first time, is a good illustration:

"O! Angels and ministers of grace defend us!"

The "O" is given in a "stage whisper". It registers one clear impression of awe and reverence. After that note is struck it gives place to another. And to another quality of voice. The rest of the line is said in a clear falsetto. It registers the entranced condition of Hamlet's mind at the sight of the apparition. This continues for nearly four lines. Then the natural tension of the voice relaxes a little as Hamlet consciously senses that he is in the presence of his father. By the time he reaches

the line "I'll call thee Hamlet", the voice has mellowed with tenderness. It still has a falsetto quality but on a lower pitch and with more relaxation and richness of tone.

The "stage whisper" is not a trick. It has no signs of being a local action in Mr. Barrymore's case. It just comes into being from the emotional reaction of the moment. It involves, however, considerable contraction in the

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horn to set it right!" This case, however, is not our everyday looseness of talk. It has a precision and a sustained weight and elevation of feeling that is noble and satisfying. Yet its naturalness is like conversation, and the picture-frame stage breaks down as we encompass its content in the horizon of the mind.

"Arnd, you say?" is a single breath group in Mr. Barrymore's reading. He doesn't chop his speech at the sight of a comma. At the right moment, nevertheless, Mr. Barrymore knows that a pause is more eloquent than a "tear in the voice". When speaking to Horatio about his father, Hamlet says:

"I shall not look upon his like again."

There is a slight pause before "look"—just the pause that precedes a change of pitch—and the voice rises tenderly to a higher note. The voice lingers on this note lovingly. There is another slight pause after "look", and another after "like". In this speech Hamlet is lost in the reverie of recalling his father. These pauses are more powerful than sentimental tones in suggesting how dearly Hamlet loved the king. The voice, when it does speak, is steady. This shows the princely dignity and discipline of the character.

In "pale or red" and in other instances where the consonant comes between two vowel sounds Mr. Barrymore gives a slight trill to the r-sound. This one-up trill of r is frequently heard in the theater. Geoffrey Kerr, Leonard Madie, Daisy Markham, Doris Keane and many others trill the r-sound on words like "married", "sorry" and "very". Paul Kelly sounds the trilled-r in "America" and other words in "Whispering Wires". It fits classical drama and cultured speech.

Mr. Barrymore is particularly sure of his consonants. In the scene where Hamlet sees Claudius at prayer he wishes to trip him "that his heels may kick at heaven". The word "kick" is stressed and the two k-sounds have the necessary plosion to give the aspirate force before the vowel. An instance of final consonants well done comes in the closing line of scene two, act one:

"Foul deeds will rise, Though all the earth overwhelm them, to men's eyes."

The final z-sound on "rise" and "eyes" was truly voiced. There was no invading to diminish the sound and make it fade out into s.

Not once is Mr. Barrymore guilty of the common fault among actors of voicing an unvoiced consonant, such as turning s into z.

In the Ghost scene Hamlet says: "And makes each petty artery in this body . . ." In "this body" Mr. Barrymore's discipline in elocution is excellent. The s-sound is definite and audible, although it is an unvoiced consonant. From this sound Mr. Barrymore opens onto a vigorous b in "body" that gives splendid animation to that word.

When the play is acted Hamlet pronounces "tropicality" with the o-sound in "trop", which is correct. The word refers to "tropics", a figure of speech, and not to the meridian, "Wassall", with Mr. Barrymore, is given the o in "on" in the first syllable, and the a in "ale" in the second (stress on the first). This pronunciation is given in Webster. The Oxford Dictionary gives the second syllable with syllable-l (was-s) in modern pronunciation. Mr. Barrymore's older pronunciation tends to emphasize the literal meaning of the Anglo-Saxon "wæs hæl" (be of health). "Sterile" is pronounced with the British "he as in "the". "Nephew", with Mr. Barrymore, has the American pronunciation, which favors an f-sound instead of a v.

Mr. Barrymore is particularly smooth in voice on stressed words that begin with a vowel. On the speech, "And lose the name of action," many actors would get a pinched effect on the a in "action". This might amount to a glottal

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larynx. The voice bands or vocal chords proper are closed. The breath bands are open. This cartilage glottis gives a clear and definite sound. In the "stage whisper" still greater tensility is given to the sound by the contraction of the false vocal chords and even by depressing the epiglottis. When the air from the lungs passes thru the breath glottis without these added contractions we have the ordinary whisper.

The falsetto is made from contact of the breath on the vocal chords proper. It is a shrill form of voice made on the thinnest edges of the vocal bands.

Mr. Barrymore is able to give great plosive power and tensility to stressed words that carry the weight of emotional excitement. In "O villain, villain, smiling, damned villain!", after the Ghost has departed, "damned" is one of these sky-rocket words of great power. Following that, "There's no'er a villain dwelling in all Denmark", "Denmark" takes one of these sharp-shooting notes that shows Hamlet's perturbation. From these heights of dramatic tensility Mr. Barrymore comes to the end of act one with that calm naturalness of voice and expression that characterizes his manner of modern simplicity in classical speech. The ease and fluidity of the closing lines almost startles one: "O cursed spite, that ever I was



By *Elita Miller Lenz*

THE SHOPPER

Address all inquiries and orders to Elita Miller Lenz, care The Billboard, 1493 Broadway, New York, making money orders payable to The Billboard Publishing Company. While the services of The Shopper are free to our readers, she requests that you enclose a stamp for reply.

1.

The charming bouffant robe illustrated is in response to many requests from readers for suggestions concerning lounging garments. It is made of wide wale embossed corduroy velvet, in rose, Copenhagen or wistaria, bands of moulton fur around the neck and sleeves. It is lined thruout in self-colored mull. It is \$9.75 and comes from a shop noted for good values.

2.

On a side street of New York, in an office building, is a lingerie shop where one may purchase dainty and high-quality underwear at pleasingly moderate prices. The envelope chemise illustrated comes from this shop. It may be had in pink, flesh, honeydew and orchid tints, and is made from a durable quality of crepe de chine, with a row of chiffon hem-stitched tucks forming a yoke and the shoulder straps. The bottom is scalloped and picoté, and wee rosettes of narrow ribbon in a complementary shade provide a piquant trimming. You will want one or several of these chemise when you learn that they cost only \$5.

3.

Are you interested in permanently waved hair? If you are, The Shopper will be glad to have sent to you a booklet describing the Herrmann Permanent Waving Outfit, an electrical device that is selling for \$10.

4.

Elizabeth Arden, the eminent beauty specialist of Fifth avenue, recommends "Amiral", a famous French reducing soap, to women who are overweight. The soap, which is harmless, is absorbed by the skin and dissolves fat by natural process. The reduction is said to be gradual, without flabbiness. Reduces just the part where used, banishes fatness of neck, arms, hands, ankles, etc. Directions with every cake. One dollar and a half is the price asked.

5.

The Shopper has received a new type of hair remover which bears the name of "Charm-leaf". It is a combination of odorless vegetable ingredients blended to a wax-like consistency, which is melted over the hairs, and when removed the hairs come with the wax. It is far-reaching, lifting out the hairs from below the surface of the skin instead of just dissolving the surface hair and leaving a slight shadow. The price is \$1, postage prepaid.

6.

The sportswoman will be interested in Fain's new catalog, showing sweaters, mufflers, etc., for women, children and mere man. A copy will be sent you on request.

7.

Parfait silk sports bloomers in black, navy, taupe or brown, in a good quality silk, are being offered by a leading shop for \$3.95. This is the type with the shirred bottoms, which extend below the knee cap.

8.

There is nothing quite so youthful as one of those hand-knitted hats with quill, in heather mixture or solid colors. The brim rolls up slightly and is softly becoming because it is pliant and may be cocked at any angle one desires. Such a hat is \$5.75.

9.

If you are interested in moderate-priced overblouses, The Shopper will be glad to have sent to you a catalog showing models from \$5 to \$18.50.

10.

"Furs for Limited Incomes" is the title of an illustrated booklet being sent to interested women by a Sixth avenue furrier who specializes in Fifth avenue styles at Sixth avenue prices.

Jeanne Eagels, of the cast of "Rain", at Maxine Elliott's Theater, New York, made the ambiguous statement to a newspaper reporter that she prefers perfect comfort and snapper styles for herself, but wants MILLIONS to spend on clothes!

A Christmas Invitation

is hereby extended to actors and actresses who may be in New York or vicinity on Christmas Day to be guests of the Stage-Door Inn, 43 West 47th street, New York, from four o'clock in the afternoon to one o'clock in the morning.

There will be a dinner, dance and a Christmas tree, laden with favors. And everything is free, especially good cheer. The Inn wants theatrical folk, one and all, both great and small, to consider Christmas THEIR day at the Inn, which, incidentally, is also the Inn's first birthday. All those who have been connected with the activities of the Inn since its opening last Christmas have been invited to the party.

A gentle hint is hereby conveyed to the big folk in the theatrical world that favors for the tree, addressed to "Christmas Tree," Stage-Door Inn, 43 West 47th Street, New York, will be most welcome.

A Merry Christmas to all from the Stage-Door Inn. And don't forget that the party is open to ALL! EVERYBODY!

Christmas Day

is the title of a poem by John Kendrick Bangs that we think might appropriately be called "The Actors' Christmas Day". We reproduce two verses of it herewith:

"A time for smiles and play
And yet withal a day
For thoughtful deeds and good
Of brotherhood.

"A day for sunny riffs,
A day for loving gifts,
For kindness bounteous
God gave it us!"

Toasting the Actor

Of course, you'll want to have a little backstage Christmas party, girls, with goodies made

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GLIMPSING THE MODE

Altho Christmas has not quite passed and the New Year has not quite begun, spring is already in the air—that is, sartorially speaking. The leading shops are showing stunning spring hats, made from Milan straw and black taffeta, while advance-style reports convey the glad news that the year 1923 will borrow its inspiration from the loveliest styles of the ancient periods up to the Colonial. So you who have stored in ye quaint olde attie the cunning little Bo-leep frocks that grandmother wore to lure grandfather into the bonds of matrimony may consider it worth while to make a reminiscent visit to the attic to borrow ideas from those demure dresses of Colonial days. Or you may even have a few such dresses stowed away in your character clothes trunk at the theater. Imagine borrowing new ideas from old-fashioned clothes. But, after all, life abounds in paradoxes.

COLONIAL "MOTIFS" NOW WITH US—

yes, indeed, right on the New York stage. There is Rose Burdick, the charming little blond ingenue of that new and gripping melodrama at the Klaw Theater, New York, "It Is the Law", who carries out the Colonial idea in a frock of pale orchid satin, with an overskirt of gold net, embellished with large gold-flower medallions, draped over the bouffant skirt of orchid satin. The bodice is close fitting, like those of the Colonial dame.

Violet Heming, with the Theater Guild's production, "The Lucky One", wears a yellow satin crepe frock, draped classic tunic effect to the front of the bloused over bodice and finished with a piquant tailored bow of yellow satin, that borrows a lacy effect from the "Gainsborough period". Artless youth is expressed by trimming the long sleeves from elbow to cuff with wide lace, which is repeated at the wrist and at the V-neck in a quaint collar, consisting of two frills.

Miss Heming also appears to advantage in a gown of white organdie over white satin, with three scalloped folds, piped with Lanvin green about the bottom of the skirt. A bateau neckline is finished with a scalloped collar, piped in the same fashion as the skirt folds. Wee scalloped sleeves, treated in the same manner, seem a continuation of the collar. A green ostrich tip at the left side of the waistline finishes this airy gown.

To return to the Colonial silhouettes, Elizabeth Hines, the pretty young actress now appearing with "Little Nellie Kelly", looks like an adaptation of her own great grandmother in a naive frock of orchid taffeta, trimmed with silver lace and flat metal roses. The bodice fits snugly and the skirt "bouffants" sanely, gaily denting wide scallops at the hem, which are outlined with silver lace, a ribbon lover's knot snugling at each scallop point.

Fashion Gossip

William G. Seabury, dancer in Irving Berlin's "Music Box Revue", has opened a shoe shop on West 50th street, New York, where he will specialize in exclusive novelties that are not too extreme for general wear.

Gloria Fay, chief cook and airy dancer with Brady's musical comedy, "Up She Goes", at the Playhouse, New York, believes that "there is no fabric in the world like chiffon for dancing," and that "there is no way in the world to design a dancing frock more satisfactorily than the separate panels in handkerchief points, because the fabric is so light and the little drapes so separated that there is no clothes interference at all."

The grand opera wardrobe of Mme. Matzenauer, created by Harry Collins, consists of no less than 20 gorgeous, acclimating costumes! Lucky Matzenauer.

Metropolitan Opera House audiences, on the contrary, show a preference for plain, untrimmed velvet gowns.

The fashion expert who bewails the fact that negligees become more and more like gowns and that tea gowns become more like luxurious evening wraps was undoubtedly a bachelor, but we compliment him upon his discernment.

Metal silks in Oriental patterns are coming to the fore.

Paris is having an orgy of printed silk hankies. They are used for collars, girdles, wrist bands and hair fllets.

The more original the coiffure the more effective. The classic hairdress, parted in the middle and arranged in huns at the side of the head, offers a splendid opportunity for the employment of interwoven strands of gold and silver ribbon, or narrow ribbons to match the gown, if you choose.

We saw a young actress who parted her hair in the middle, secured it at the nape of the neck and then brought the whole mass around to her right ear and wound it into a fascinating bun, held in place with a fancy hairpin. She looked very, very different.

Woodman Thompson, who designs the scenery for Equity Players, Inc., the play-producing organization of actors founded by the Actors'

(Continued on page 77)



See Shopper's column for description of the articles illustrated.

THE VANITY BOX

A lot of women are quite enthusiastic over Domino Complexion Clay, which is pure white, as a skin rejuvenator. Its makers claim that it removes the dull, blemished, unsightly complexion and reveals a new one of clear, radiant beauty underneath. A \$3.50 jar for \$1.95 for a short time only.

(b)

Mme. Riatta's mud pack is a wonder worker with skins that are marred by enlarged pores and blackheads. It also stimulates the color in the cheeks. It is 60 cents for a trial jar. Unless you have a favorite face cream you should include 50 cents for the Riatta After-Cream.

(c)

The Shopper spent a half hour in the demonstration rooms at Dr. Lawton's watching the doctor demonstrating to an interested audience the proper way to use a vacuum beauty cup. Claiming that skins cannot become flabby when the blood is circulating properly, the doctor demonstrated how sagging muscles, hollow cheeks and even crows feet could be eliminated with the use of the rubber vacuum cup. Perhaps you would like to receive literature on the subject. The cup is \$3. It is also recommended for massaging away a double chin.

(d)

Many actresses have replaced powder with

the new Evening White, Sunburnt Tint, a scientific blending of sunburn, rose and tan shades, which comes in cream form, in a tube. One of the pleasing features of this preparation is that it will not rub off on the sleeves or shoulders of your leading man's coat. It sells for 50 cents a tube.

(e)

"Pert" is the name of an orange-tinted cream rouge that lives up to its name in every way. It is easily blended and easy to apply, lasting all day or all evening. It is 75 cents a jar.

(f)

There is a cleansing cream that The Shopper recommends with confidence; Elizabeth Arden's Venetian Cleansing Cream, which liquefies on the skin very quickly, making the cleansing process a very easy matter and leaving behind a most agreeable and haunting fragrance. In two sizes, \$1 and \$2 jars.

(g)

In grandmother's day blond hair was kept bright by steeping camomile flowers in boiling water and straining the water off the flowers. Nowadays the blond uses a specially prepared Camomile Shampoo, selling at ten cents a package. The Shopper will be glad to order this for you.

Grace La Rue Chats About Xmas Trees, Colors and Styles

When I dropped in for a Christmas chat with Grace La Rue, now one of the brightest stars of the "Music Box Revue", New York. Miss La Rue is far famed for the inimitable grace with which she wears lovely apparel, and her ability to make a plain, untrimmed red satin hat look like a million-dollar creation is well remembered by all who saw her in her vaudeville days and since then, for she still uses it. Arrayed in an aristocratic Colonial period gown, she had just come off stage and met us in her retconned dressing-room where, as she was changing for her next number, we said: "We have called, Miss La-

Rue, to ask you to give us a seasonable style chat—you know, with just a touch of Christmas coloring, if you will."

"Well," responded Miss La Rue, not appearing as surprised at the question as we expected she would be, "a Christmas tree, with its gay, warm colors and glittering tinsel, always sends an effulgent glow over one's being, no matter what adverse conditions may prevail. The stage is like a Christmas tree, as every producer knows, and he must dress it in the gayest, liveliest and warmest colors to make it appeal to the crowd. And people, too, have often been compared to Christmas trees", said Miss La Rue with a twinkle in her eye—"you know the saying, 'All dressed up like a Christmas tree', etc."

Famous Red Hat an Accident

"But, seriously, warm colors have the same effect on me as a Christmas cocktail," said

Walk With You'. I shifted it from side to side in order to show my audience that I was among those present. The shifting of the hat proved so successfully diverting to the audience that I am still requested to add my old song with the red hat as an encore number, as you see.

Has Original Color Ideas

"The selection of colors is more a matter of mentality than the selection of certain colors for certain types. I think most people have distorted and narrow ideas on the matter of color. Personally, I wear all colors except tan and sand. When I am dead tired I choose a gown or negligee of American Beauty. It acts as a tonic to my spirits. Another color that lends lightness to my mood is yellow. It is the color of sunbeams—the symbolic color of youth—and always has a tendency to make anybody feel happier and lighter. Grey chastises me, tones me down when I have an over-supply of 'pep'.

"While one's individual complexion should be considered in choosing colors, the success of color is either heightened or lessened by its mental effect, for color either exhilarates or depresses. The register of one's feelings or the tempo of one's mood should be considered. Mood and color should be harmonious.

GRACE LA RUE



One of the principals of Irving Berlin's "Music Box Revue", renowned not only as a songstress and actress, but for the finesse with which she wears her clothes. Miss La Rue believes that colors are becoming only when they awaken a harmonious response in their wearers.

Miss La Rue, adding quickly, "when there were still such things to be had." We broached the subject of her famous red satin hat. "That red satin hat," said she, smilingly, "was purely an accident. It was the vivid shade of it that made me impulsively buy it—that was all. I rushed to the theater with it and it was only as I was giving it a final tilt while standing in the wings that I realized that it shaded my face too much. And, so, as I walked about the stage singing 'When I

"For instance, I once wore a lovely gown of French blue to an afternoon affair, intending to wear it also to a dance that evening at which I was to sing. As evening approached the lovely French blue gown that had made me feel fresh as a daisy during the afternoon lost its effect. I felt chilled. I began to wish for an all-black gown. I hadn't one at home, but had one I must. Suddenly I remembered one hanging in a trunk in my dressing-room

(Continued on page 76)

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If you see it in The Billboard, tell them so.

The Fabst German Players, of Milwaukee, Wis., gave the first night of their season of the season, "And the Soldiers' Reunions" with "Kathleen" on Wednesday evening, November 15. The show was given under the direction of Irving Kaplan.

The Carolina Players, of the University of North Carolina, presented their first night of their season, "The Sleeping Beauty" on Saturday evening, November 11, at the Play House in Chapel Hill. Under the direction of Professor Frederick H. Koch, the group has been playing the role of the famous seven-teen-year-old girl.

Under the auspices of the Theatrical Players at the Lexington Theater Building, New York, "The Sleeping Beauty" opened at the club's Saturday Theater last night. The cast was made up of Barbara Chamber, Patricia Grayson, Frances Castle, Florence Lee, Irene Harrow, Eleanor Zeller, Al Harris and Theodore Hecht.

Three one-act plays formed the first program of the Variety Dramatic Society of New York University Thursday evening, December 7, in Condit Hall, at University Heights. The bill comprised "Pyramus and Thisbe" from Shakespeare's "A Midsummer Night's Dream"; Eugene O'Neill's "The Last Voyage Home"; and "The Pit Rider", from the pen of Alice Gerstenberg.

The Omaha, Neb., Little Theater, third floor of the Patterson Block, has been taken over from the Messer School by Eldon Langston and Stewart Powers. The Little Theater is being remodeled, the stage enlarged, new lighting equipment installed and many new sets and drapes purchased. It is planned to give performances on Thursday and Friday nights.

The Stuyvesant Players, who presented a bill of four one-act plays at the Greenwich House, 27 Barrow street, New York, namely, "In a Stable", by Joseph Sanderland; "Lies! Lies! Lies!", by Jerome Moser; "The End of the Book" by Henry Myers, and "Stalwart", by Malcolm LaPrade, repeated the performance on two consecutive evenings, December 5 and 10, by popular request.

Caryl Brigham, of the Hattie Jane Dunaway Company of Atlanta, Ga., journeyed to Chicago, Mo., in time to direct the American Legion Home Talent Play, "The Microbe of Love", which was presented at the Crane Theater December 5. The play, a three-act comedy, is admirably suited to home talent production. The music is catchy and the plot full of amusing situations.

Mozart's "Così fan tutte" ("Tis Women's Nature), with Irene Williams in the principal role, was presented at the Southwest State Teachers' College, Springfield, Mo., December 1, and is reported to have been a big success artistically and financially. The opera was produced under the management of William Wade Henshaw. On December 4 the Teachers' College also gave a concert, with Mme. Emma Calve as the attraction.

Rehearsals have been started for "Clarence", the play that is to be staged by Dalton College talent at Dalton, Mo., for the benefit of the debate council of Westminster College. Prof. F. L. McCher is in charge of the show and is being assisted in the stage direction and training of the cast by expression teachers of the various colleges in Dalton. Some of the best histrionic talent in that section of the state will be in the cast.

Alexander Dean, director of the Little Theater, Dallas, Tex., reports that plans are progressing nicely for coming plays and that never before in the history of this little theater has it had so auspicious an opening as that with "Clarence", the Booth Tarkington play, which was recently given for four nights to large audiences. El. Sanger, active in his support of this little theater almost from its inception, has been elected vice-president of the Board of Directors.

"Miss Boh White", which was staged at Marysville, Mo., under the direction of Mrs. Alfred Rieger Thalheimer and under the auspices of the American Legion Auxiliary, the latter part of November, drew an audience that taxed the capacity of the large high school auditorium. Two performances were given and each time a full house responded. The production was better than some of the more so-called ambitious productions of former years. Several solo dances by local talent were put on in connection with the play.

The performance of three one-act plays by Heywood Brown, Don Marquis and Christopher Morley and one by an anonymous critic, which had been announced by the Stockbridge Stock for December 5, has been postponed to Thursday evening, December 14. This postponement is necessitated partially by the fact that two

LITTLE THEATERS

The Little Theater Society of Indiana, known also as the Community Players, presented the second production of their eighth season at the Madison Theatre, Indianapolis, November 24. The play consisted of three one-act plays, "The Miser" by Molière, "Two Inners" by Shakespeare, and "The Miser's Son" by Molière, directed by Donald G. King.

The Little Theater Society of Indiana, known also as the Community Players, presented the eighth production of their eighth season at the Madison Theatre, Indianapolis, November 24. The play consisted of three one-act plays, "The Miser" by Molière, "Two Inners" by Shakespeare, and "The Miser's Son" by Molière, directed by Donald G. King.

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A Little Theater group, which presents only plays written by its own members as the Harlequinade of Schenectady, N. Y. The Harlequinade was created the following officers: Director, Walter Phelan; treasurer, Harold Wiggins; secretary, John Lattus; stage manager, Roland Henson. It has been decided to present the next program early in 1923, probably in February. Rehearsals will start

as the nature of a tryout for the purpose of demonstrating to the author, Mr. Storr, the possibilities of the play for New York production. Hubert Osborne, assistant professor in the Department of Drama at Carnegie Tech., is the author of "Shore Leave", in which Frances Starr is the featured player, and which is enjoying a successful New York run under the management of David Belasco.

"The Isle of Aruwer", a three-act musical comedy presented at the Hudson Theater, Schenectady, N. Y., Thanksgiving afternoon and evening under the auspices of an Old Fellows' Lodge, is a production that toured over 150 cities of France after the signing of the armistice. It was written and produced originally by Walter F. Swanker of Schenectady and Thomas K. Barrows of the Washington Square Players, New York, who was serving in the A. E. F. at the time. The scenery and costumes were designed by Fred Smolzer, who did the designing for Fred Stone's success, "Jack o' Lantern". When presented overseas the feminine roles were in the hands of boys. Following its initial production in October, 1918, the musical comedy was booked as a unit in the A. E. F. entertainment circuit, touring France for over six months. It is said to have been selected as the best all-around show with the Expedi-

A LITTLE THEATER TRIUMPH



Is this replica of the well-known room in the President's mansion, built for Act III of the production, "First Lady of the Land", given by the Players of Providence, in May, 1921. The scene was modeled by Henry Ames Barker, director of the Players. Stacy Tolman, of Providence, is responsible for the reproduction of the famous Stuart painting of George Washington, which hangs above the fireplace. Mr. Barker tells us that "the incongruous furniture is brutally faithful to the actual equipment of the room as it existed during the nineteenth century."

soon after the first of the year. In following the policy of presenting only the writing efforts of its members, the Harlequinade feel that they can make for themselves a place peculiarly their own among Schenectady dramatic organizations.

The Drama Students of the Carnegie Institute of Technology, Pittsburg, Pa., have been as busy as the proverbial bees rehearsing for a presentation of Julian Street's novel, "Rita Coventry", the story of a temperamental opera singer, dramatized by Hubert Osborne, scheduled to take place during the week of December 11. It is said that the presentation of the comedy, which is arranged in three acts,

tionary Forces, and was successfully presented at a monster entertainment for the benefit of the refugees in the City of Marseilles. In the Schenectady offering appeared Charles Ranney, Raymond P. Hanu, Mrs. Walter F. Swanker, Mr. Swanker and others.

Just to show what splendid work is being done by amateur players out in North Dakota, we reprint herewith a newspaper report of a performance given by the Playmakers of the University of North Dakota, which appeared in The Grand Forks, N. D., Herald, November 24:

"If the Playmakers of the University of North Dakota continue their work this season

as they began it last night with a program of three one-act plays in Guild Hall, they should have no trouble getting audiences. They played to a full house and word of their work ought to spread rapidly.

"The program was packed with laughs and entertaining situations. Dull moments were few. It was difficult to find any sign of the amateurish creeping in. It was easy to forget the players and to see only the characters and situations they created."

Deploring the supplanting of legitimate theaters by movie palaces, with the result that even large cities are now offered only occasional Broadway production- and no dramatic stock companies at all, and declaring that commercialism has crowded art out of the theater, leading citizens of Kansas City, Mo., have "revolted" and have organized themselves to establish a civic theater operating with actors recruited locally and producing the best plays obtainable. The declaration of purpose of these Kansas City citizens is in line with the activity of "little theater" groups now flourishing in St. Louis, Des Moines, Chicago, Indianapolis, Cincinnati, Minneapolis and other Middle Western cities, and the leaders of the new movement expect soon to be able to relieve the "drama famine" which they are now experiencing.

Woodman Thompson, who designs the scenery for Equity Players, Inc., the play-producing organization of actors founded by the Actors' Equity Association, when asked by a Christian Science Monitor reporter if he had come across any particular problems or difficulties replied:

"I would like to express as my opinion that the tragedy of the theater in America today is that things are done too hurriedly. All the thousands of details of a production are often crowded into three weeks. It is a terrible mistake. A scenic designer is often given from 24 to 48 hours in which to 'turn out' his designs for an important production, and this rushing method prevails in every other department that is to contribute toward the performance. The result is often just a mess. Hundreds of thousands of dollars have been unnecessarily lost by this foolish procedure. Mr. Belasco is the only one I know of in America who takes time enough to produce a play properly."

We feel that Mr. Thompson has overlooked the scenic effects of our progressive little theater groups, especially when we examine the minute perfection of the setting illustrated.

GRACE LA RUE CHATS ABOUT XMAS TREES, COLORS AND STYLES

(Continued from page 75)

at the theater, a little bit out of date, perhaps, but, nevertheless, black. I called a taxi, sped to the theater, donned the black gown and returned for my slinging engagement, with the result that I lost the feeling of coldness that seemed to enfold me and sang with warmth and spirit. In other words you can sometimes change the whole outlook on life by so simple an act as changing your gown, provided you choose the right color. Sometimes changing the color changes the thought. The same thing applies to hangings and furnishings—but that is getting away from the subject of clothes."

Miss LaRue admitted that collecting gowns of all shades except tan or sand sounded extravagant. "But," she added earnestly, "color variety is my only extravagance, but it is an extravagance that pays good dividends in personality. Yes, the technique of color is comparable to the technique of music; you can only acquire it by knowledge and practice; and perfect handling of color effects in dress will bring you as much joy as that which comes to the artist on his completion of a masterpiece."

Prefers American Gowns to Parisian

The subject then turned to Paris as the so-called center of fashion. "I have all my gowns MADE in America and not CREATED in Paris," said Miss LaRue. "I seek the New York dressmaker who is not too exalted by the patronage of nobles to carry out my own ideas. Before going to Europe I order a supply of American clothes, so that the enjoyment of the holiday is not marred by the necessity of visiting Paris shops and dressmakers, saving the annoyance of being measured and fitted by costumers. American-made clothes cost half as much as Paris-made costumes, not considering excessive duty. Seldom have I worn an American gown abroad that I could not have sold for twice its original cost.

"Many members of the former aristocracy abroad, facing the new adjustment of things and finding themselves forced to seek some means of livelihood, are attempting to establish themselves as ateliers, without any previous study of fabrics, lines and coloring. They are like musicians playing by ear—well, I would rather they didn't play for me. It takes a technical knowledge of the effect of clothes on an audience to successfully con-

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tume the actress, which is an excellent reason for the actress designing her own clothes."

May Design for Others

"Some day," continued Miss LaRue, thoughtfully applying a rouge stick to her curved lips, "I am going to be a designer of gowns for others; some day when I shall no longer wear these lovely creations," indicating with a sweeping gesture her array of beautiful gowns, "I shall create them for others."

Speaking of the silhouette, Miss LaRue, who is the ideal height of 5 feet 8 inches, slim and lithe, is not obliged to follow the conventional silhouette. She observes the same variety in following the silhouette as she does in colors, having no angles to soften or too prominent curves to conceal.

The time is coming, Miss LaRue believes, when an actress' wardrobe will be as distinctive as the quality of her acting. She will no longer languidly leave it to the costumer with the big name to dress her; she will dress herself distinctively and differently, with the result that the stage will more than ever live up to its reputation for setting the mode.

Aside from style, Grace LaRue talked about the deeper things of life, revealing herself as a philosopher. Seeing her from the audience side of the footlights when she is all smiles and songs is quite a different matter from meeting her in her dressing-room. She is then very much Mrs. Hale Hamilton, evidenced by the many photographs of Mr. Hamilton on dressing-table and walls; and she is very much the mother of Clare LaRue, a 5-year-old miss who is just Grace LaRue in miniature.

Grace LaRue was born in a wee little town called California, Mo., and went on the stage when she was about eleven years old with Julia Marlowe's company. Later she drifted into musical comedy and extravaganza, played at the Jardin de Paris in 1907; played Pocahontas in the Follies of 1907; Miss Manhattan in the Follies of 1908; the role of Molly May in a play of that name in 1910; the part of Henriette in "The Trambadours" in 1911; appeared as Mrs. Elizabeth Killigrew in "Betsey" the latter part of 1911; created something of a sensation in London, at the Palace, by singing a song, "You Made Me Love You—I Didn't Want To Do It", during August, 1913. She then played the role of Belle Bruckner in "The Girl Who Didn't" at the Lyric Theater, London. She returned to America and played in vaudeville at the Cort Theater in Chicago, thereafter appearing on the vaudeville stage in all the principal cities of her native land. During 1920-'21 and part of 1922 she toured the South with Hale Hamilton in the Golden production, "Dear Me".—**FLITA MILLER LENZ.**

CHRISTMAS GLANCES

(Continued from page 74)

by your own fair hands. And as hostesses you will want to drink a toast to the menfolk, so we're passing along one, with a giggle, that we just captured via wireless: "Here's to the actor, friendliest of men, Who takes the part of others now and then, And if with a comrade he gets in a rage, He's sure to 'makeup' ere he seeks the stage!" And of course, you'll need one for the man-

ager: "To the managers—the only men in the world who pay people for playing."

A Fruit Cake Tale

Once upon a time there was a beautiful actress named Elsie Ferguson, who played the role of "Dolly Madison", in a play entitled "The First Lady of the Land", down in old Virginia. After the performance a sweet-faced old lady knocked timidly on the beautiful actress' dressing-room door. "Who can it be?" thought the actress, but aloud she said: "Enter!"

"Please, Miss Ferguson," said the old dear, "will you accept a simple gift from me—a rare old fruit cake recipe?"

"First let me taste the cake, dear lady of Virginia," replied the actress.

After the cake had been tasted, Miss Ferguson brought the recipe up North, and after her many friends had tasted it its fame spread until a fruit cake magnate coaxed the recipe away from Elsie, baked a couple million of 'em, packed them in pretty tin boxes bearing the trade name of "Elsie Ferguson", and placed 'em on the market at \$2.50 a pound.

Said magnate is circularizing society wom-

en with invitations to buy Elsie Ferguson's fruit cake.

Moral: Big profits from humble recipes grow. (Maybe the fruit cake recipe never existed, maybe it's only a press agent's story. But anyway, after reading a newspaper account of how the cake happened, we gathered the impressions expressed above.)

GLIMPING THE MODE

(Continued from page 71)

Equity Association, believes that "an actress is as wrong to insist upon her favorite color for a gown when it is entirely out of harmony with the rest of the picture as she is to insist upon wearing her hair dressed in the fashion of 1922 in New York for a play laid in Florence in the Seventeenth century. Wearing present-day shoes with an otherwise correct costume of several centuries ago spoils the picture just as much as to have here and there visible an innocent electric light bulb or two in a Shakespearean play. When these little details are more correctly adhered to, we will have more satisfactory stage pictures, and I believe more convincing drama."

All black satin and taffeta hats, small and medium, are the hats of the hour.

A LONDON LETTER

Treating of the "Legitimate"
 By "COCKAIGNE"

Sharing Terms on Tour

LONDON, Nov. 24.—The Theatrical Managers' Association (the organization of resident managers) is discussing the standardization of sharing terms and claims that, owing to the fall in rail fares, a new condition of affairs as between the theater holder and his visiting colleague is set up.

It is likely that the Association of Touring Managers will have adequate reply to make to any proposal further to curtail its share. In case of a dispute the touring managers will certainly have the Actors' Association with them. For the actors know to what a pass the gradual squeezing down of the touring managers' percentage is reducing the provincial stage.

Tours or Stock?

The fact is that the whole system of provincial management needs a careful and drastic overhauling. It is true that all interested parties came together and determined a general policy, to include the abolition of many of the anomalies and undignified conditions now obtaining thruout the provinces. The revival of the stock season is one matter that demands sincere attention. In any case the present policy of drift varied by recrimination will only lead to disaster.

A Scottish National Theater

The Scottish National Players, who yesterday produced a new work by George Blake, "Clyde-Built", have been busy since the Armistice endeavoring to lay the foundations of a National Theater in Glasgow.

Before the war this scheme was afoot and the St. Andrew Society encouraged it, an amateur company being formed under the di-

rection of Andrew Willson, guardian manager of the Dublin Abbey Theater. Now I learn that many shareholders of the defunct Glasgow Repertory Theater have made over their dividends to the new movement and that Sir James M. Barrie is supporting the project.

"Blossom Time"

This piece, which has been almost as successful on the continent as in the States, will be put on at the Lyric Theater by Sir Alfred Butt towards the end of December. Courtice Pounds and Clara Butterworth will play the leads, and as Dion Boucicault produces that will be all right.

Comedie Francaise in London

Sir Oswald Stoll's experiment of a month's season of Comedie Francaise at the Coliseum has been pronounced a failure. To my mind there are two main reasons why these brilliant performances did not succeed in great measure. Firstly, the average variety audience is not sensitive to pure histrionics to the same extent as the average theater audience. Secondly, the house was far too big for intimate acting and for the finesse of these artists' work to "get across"—or at least to carry beyond a few rows of stalls.

Per Contra

Meanwhile Henry Oscar and J. Edward Stirling are at the Theater des Champs Elysees with their London Players (who, by the way, as a group have never played in the West End), and later Norman Macdermott takes an almost equally unrepresentative company to the same theater.

With all the good-will in the world for these "young visitors" to the French capital, one can only hope that our allies will not regard

these as typical companies or individual artists, or imagine that they rank with out Hawtrey, Vauburn Sisters, McKinnell, Ainley, Meggie Albanesi, Lottie Banks, Hicks, Faber, Franklyn Dyall, Kathleen Nesbitt, Brember Wells, to name but a representatively varied few.

"Foolish Wives" and Fussy Bumbles

The Manchester Watch Committee has banned "Foolish Wives", the excellent Stroheim picture which was well received at the New Oxford Theater lately. So this fine film will not be seen by the people of Manchester until the local Bumbles realize that because a work of art has a comment to make on contemporary life it is not of necessity evil.

"When art becomes serious—the moralists get alarmed," remarks one of our film critics. "It is the old situation of passing the bedroom farce and banning 'Ghosts'."

American Sentimentality

Maurice Moscovitch has provided the critics with a chance of railing, of which most of them have availed themselves. A Schomer's "Devil Dick" has received a pelting and America has come in for some of the missiles.

"One of the most remarkable pieces of banality that has reached us from the other side—demonstrates once again what an extraordinary capacity America seems to have for the production of nonsense about crooks mixed with sentimentality, instead of plays founded upon life and realities," says one writer.

Another refers to "the almost unbelievable innocence of America," adding, "all this makes it difficult to imagine what sort of fools American dramatists think we are." These are typical comments of well-informed critics, and as there is hardly any attempt on the part of English or American producers to correct the impression that the U. S. A. is a gigantic slush-bath, the intellectual rapprochement to which some of us look is not likely to eventuate.

But one of these days I expect an innovator will come along with a repertory of modern American plays that will make our critics eat their words and teach our serious theatergoers that you produce something besides jazz and soft goods. Who will start the ball rolling with Theodore Dreiser's "The Hand of the Potter" and O'Neill's "Hairy Ape"?

Madge Kendal Reminisces

The O. P. Club dined Mrs. Kendal recently and this veteran actress, who runs Ellen Terry close as doyenne of the English stage, proved as witty and amusing a guest as her old friends expected. She referred to her late brother, Tom Robertson, and said that the critics used to call his works "of the bread and butter school." That used to hurt her, but now she rejoiced in the title.

She promised not to write a book nor to publish her love letters, saying that she had never kept them—"as you are all safe!" She added that she did not contemplate a return to the stage, but if she went back she would play one part only—"the very best in all plays of today—the part of the telephone." "Please let us hear every word?" was her parting shot. And a timely shot, too.

"The Smiths of Surbiton"

Keble Howard's dramatization of this novel was produced by the Repertory Players on (Continued on page 161)

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this law is not always enforced, it remains optional with the hotel management if he lives up to the law or knowingly breaks it in accepting the patronage, which may involve him in difficulties.

Clerks, Courteous and Discourteous

For some time past we have called the attention of readers of this column to the advisability of making reservations in advance, and many of them have commended us for doing so; also commended the hotels listed in The Billboard Hotel Directory for the courtesy of the clerks, who have not only made the reservations in a satisfactory manner, but accorded them special attention at the time of registration.

During the past week we were visited by a well-known woman in theatricals, who complained of the discourtesy of a clerk in a hotel (not listed in The Billboard), who ignored her wire for a reservation and added insult to injury on her arrival by refusing to look and see if there was any mail for her. Confident that her wire for reservation would be taken care of, the woman had advised her agent as to her time of arrival at the hotel and fully expected a phone message or a letter awaiting her that was of the utmost importance not only to her personally, but to her agent; likewise to the management of the theater in which she expected to play.

Granted that thru an error on the part of someone the reservation had not been made, it was up to the clerk to treat the woman courteously, and, if possible, find suitable accommodations for her, and, that being impossible, at least to relieve her anxiety over her mail by making a thorough search for it, instead of ignoring her request by saying that he did not have to look as he knew there was none for her.

If this hotel was listed in The Billboard Hotel Directory we would investigate it, and, if it was found to be true and an apology was not forthcoming to the woman, we would cease to advertise the hotel.

It is just such treatment as this, ofttimes unbeknown to the management, that makes knockers for hotels, whereas a little courtesy would make them boosters.

The Planters' Hotel, St. Louis, Mo., stopped receiving guests last week for the first time in 105 years. This hostelry, well known to professionals as the "Old Planters' House", will be converted into an office building after January 1.

PRESS AGENTS ADVANCE

Edited by Alfred T. Nelson

(Communications to our New York Offices.)

Pencilings From Chas. Parks

Hank Smith is ahead of "Masked Men". Jack Cohen is hauling the publicity for "The Gingham Girl".

Bob Kirk is in New York City billing "Irene". This is Bob's third season with that company. Gus McCune, the Billingham manager, has an office in the Times Building, New York City.

Henry Pennypacker recently returned to New York on important business.

George Roberts is recovering from a recent spell of sickness.

George Dognon will shortly handle the publicity for a new show due on Broadway. When the show goes to New York for a run it is an assured fact that George will be retained by the management.

Jay Packard has placed in rehearsal "Who's Guilty", a play founded on the Hall-Mills murder mystery.

Howard Gale and Howard Robey are doing great work ahead of the five-star, "The Circle" Southern company. Despite rumors that the show would close, profit checks are received weekly at the Selwyn office. More dope gone wrong. Charlie Hunt is the man back.

Red Wagner is ahead of Eugene O'Brien in "Steve".

Hubbard Nye is in Chicago assistant to R. M. Harvey, of the Mugivan Bowers-Ballard Circus interests.

Lee Morrison is in Chicago arranging for the production of "The Invisible Empire", which will take place before the New Year.

Harry Taylor will have his own show. More power to you, Harry!

Bill Croucher is ahead of "The Happy Six" and Yerkes' Orchestra.

Walter Messenger is ahead of "Just Married".

Boosting Cumberland Thru Barnett

Business Manager Clyde Mallory, O'Brien's Minstrels, hit Cumberland, Md., with a bang. The billing here was the best in recent years. Not one empty window or billboard was overlooked. Net result, exceptional business at the Maryland Theater for the three performances.

Col. W. Brown, publicity worker, actor and business manager Chicago Stock Company, arrived in Cumberland and the fact is apparent that the natives here will never for an instant doubt that the "big show" did SOME stock

business. The stock plays a two weeks' engagement in Cumberland, at the Maryland Theater.

Gentlemen, clasp hands with Emil Ankemiller, business manager ahead of "Sue, Dear", the musical comedy company. Brother Ankemiller, besides being an oldtimer, is a real agent, and, we might add, a pupil of the school that makes honest-to-god press agents.

Brothers of the publicity realm, cast your eyes over the figures below and then tell the world that the billing and advance work of those mentioned is great with an eight-foot "G":

Waite Morton, in advance of "The Cat and the Canary", after playing the Maryland Theater, Cumberland, September 29 and 30, heard his show manager shout to the universe that the attraction played to \$1,800.

Randolph Hartley, in advance of "Gold Diggers", which played here December 2, "knocked 'em off" for \$1,300.

Kirk Smith, ahead of Billy Allen Musical Comedy Company, week October 9 did a mere \$3,000. The best week the Allen musical show had since it has been out.

Frank Cruickshank, business manager ahead of "The Passing Show", at the Maryland Theater October 19, cleaned up just \$2,500 even.

Lester Davis, ahead of "The Greenwich Village Follies", here October 24-25, bit the \$2,000 tune. Not bad, eh, Davis?

William E. Garman, ahead of Milton Nobles in "Lightnin'" Company, at the Maryland Theater October 26-27-28, for a total business did \$3,600. Perhaps "Red" Slim Willis, with Billy Garman, can't grab off a nice business, eh, boys!

Ned Alvord, ahead of Joe Gaites' "Up in the Clouds", for three performances here November 3-4, and coming from Uniontown, Pa., at that, rang the bell for \$3,300. Now say Jimmy Frank and Alvord are not real advance agents!

J. W. Frankel, ahead of John Golden's "First Year", here November 14 for two performances, hit the bull's-eye for \$2,300 flat. Yep, Charley Strosze and Frankel are right men in the right place.

Now if you gentlemen of the press and advance realm think that \$19,800 is small business, hit the bear what you have to say; that is by box-office statements of a city the size of Cumberland. Come on now, boys; don't be bashful.

James Cochran, Cumberland, Md., representative of Thomas Cusack Company, has received his new car. In green letters we read, "Irish Flyer", and say, that is putting it mild at that.

The Van Sant Publicity Service has moved its quarters from South Liberty street to Baltimore street, just a few steps from the theatrical center.

Hotel managers here are complaining about the business managers passing up the hotels advertised in The Billboard and reserving rooms at hotels that do not cater to the profession. This, if it is true, is unprofessional and denies the advertisers a right to exhibit their wares. Hotels in this city that advertise in The Billboard have been tried and proven.

Why experiment with new joints, especially when they delight in "slipping a hot one" over on people of the profession? It might be wise for advance agents to use their heads and not the soft soap that theater managers give them about "My friend so and so has a swell place." Theater managers know how to run a theater—that's about all—hotels are Greek to them, and furthermore they don't have to stop at some place where bed clothes, rooms and everything needs a little water and soap. Think it over, boys.

Everett Spots the Agents in Easton

Rodney Waggoner "looked us up" when he made Easton, Pa., in advance of "Steve", the new play featuring Eugene O'Brien, who has returned to the stage from movieland. Rodney still has a few stunts left in his bag of tricks. After looking over the ground he made a quick trip to the top of Paxinos Mountain, which overlooks the town, and on his return handed the newspaper boys a story that went over with a bang. Briefly stated, the story related what an ideal spot the mountain was from which to secure a particular scene that Mr. O'Brien desires for a picture that he will produce next summer, and how he had arranged by telegraph to have a moving picture operator with his apparatus on the grou' so that he can "shoot the scene" the day of Mr. O'Brien's engagement. Soon after Rodney's exit from the city there entered his second man, one O. Clansy. This boy appeared to know that he is with a new attraction which requires hard work to put it over, and he surely did his part.

The merry minstrel men will soon be with us. We refer to the Neil O'Brien aggregation, of which Clyde Mallory is the popular advance representative. Clyde arrived in Easton and, with the assistance of Howard Weisenbach, the Orpheum advertising agent, did some clever work for his attraction.

Frank Gibbons stopped over at Easton long enough to tell us all about Leo Carrillo and the play "Mike Angelo". Frank is looking after the advance work for this attraction and he knows how to deliver the goods.

Sam Cunningham tramped into Easton with



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"The Whole Town's Talking" Company, of which he is manager. Sam has always been associated with first-class attractions and this season is no exception.

John Dunne, Walter Scanlan's advance representative, has come and gone. John is an able agent with whom it is a pleasure to talk. He knows what he wants and he goes and gets it.

Chas. Vaughan, Neil O'Brien's right bower, brought the O'Brien Minstrel Company to Easton last week. A fine performance. Chas. reports good business along the line.

J. H. Fitzpatrick, D. P. Caton and W. Phillipson, the advance brigade for Thurston, the magician, arrived in town on the same train. Brother Fitzpatrick writes and "plants" the advance notices and specials. That's his specialty. In the spring he will return to the Sells-Floto Circus as general press representative. Brother Caton, in charge of the advertising, has an able assistant in Phillipson. Caton's reminiscences of yesteryears in the show business are highly interesting.

Dave Altman is doing the advance work for "Who Is Guilty", the play based on the Hall-Mills murder case. Geo. L. Miller is company manager.

Note that in Berlin, Germany, a man was arrested for selling paper scraped from billboards. Tough luck. If he comes to this country he can get plenty of unused paper, without police interference, in different billboards.

With the Stage Employees and PROJECTIONISTS

Personals and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

The grand ball and vaudeville show conducted by the Springfield (Mass.) T. M. A. Lodge Thanksgiving Eve was largely attended and was pronounced by all a huge success.

Fred Behrens, a member of Local Union No. 97, Reading, Pa., and who has been with the Barney Gerard Shubert unit, "Town Talk", as electrician, closed with that company at the Chestnut Street Opera House, Philadelphia, November 18.

With all theaters in Hartford, Conn., operating full blast, the boys have been kept very busy. Parsons' Theater opened its 26th season with Stage Manager John J. Horahan on deck. He started at the Parsons when that popular playhouse opened in 1896.

The crew assigned to the stage of the Convention Hall, Enid, Ok., includes the following, all I. A. members: Bob Wilson, stage carpenter; Wesley Trout, property master; H. H. Williams, chief electrician. Sixteen "hands" were kept busy back stage when "The White Peacock", Olga Petrova's starring vehicle, showed at the Convention Hall December 1.

Brother L. M. Baker is chief projectionist at the American Theater, Enid, Ok., which was reopened December 4 after having been dark for several weeks, during which time many repairs and improvements were made. Back stage at the American can be found Bob Wilson, carpenter, and Brother Ellington, property master.

Wesley Trout, well-known projection expert, has been transferred from Local Union No. 280, Denison, Tex., to Local Union No. 312, Enid, Ok. Offices of the president and business agent of Local 312 were located in the Criterion Theater Building, Enid, until a disastrous fire almost destroyed that theater. Lodge rooms of the T. M. A. local were also in the Criterion Building.

James J. Bell, electrician; Walter Hyman, property man, and John Ellis, carpenter, are looking after the mechanical department of "The Wheel of Life", in which Elsie Ferguson is starred. They have been with that production since its opening. Mr. Bell is a member of Local Union No. 38, Detroit; Mr. Hyman of Local Union No. 1, New York City, and Mr. Ellis of Local Union No. 19, Baltimore. They were with the company last week when it showed at the Cox Theater, Cincinnati.

Two popular members of the I. A. T. S. E. A. M. P. M. O., Local Union No. 2, Chicago, passed away a few days ago, whose deaths were latterly regretted by the many friends they left behind. They were Brother E. Carroll and Brother Eddie Price, the former for many seasons flyman at the Studbaker Theater and the latter one of the important cogs in the mechanical department of the Bush Temple. Both were well advanced in years and had long been members of the stage employees' union, Carroll since 1890, the year that organization received its charter from the American Federation of Labor. Both were buried in Chicago.

That the State of Pennsylvania does not neglect its projectionists is proven by the following item from a recent issue of The Harrisburg News: "As the result of an accident resulting in blindness to a motion picture machine operator, the State Industrial Board today announced it had amended the motion picture code. The accident was caused by the flare of light from the machine and the report of the case was received by the Workmen's Compensation Bureau and was the basis of a claim for compensation. The bureau turned the matter over to the Industrial Board and the new ruling was then promulgated.

"This provides that all motion picture projectors that are so constructed that the eyes of the projectionist are exposed to the glare of the crater image or spot shall be provided with an approved eye shield. The ruling applies to all operators of theatrical machines who are affected by the standards of the Industrial Board on motion picture machines. But does not apply specifically to the exhibitors of educational motion pictures."



(Communications to Our New York Offices)

MRS. PATRICK CAMPBELL'S LIFE

The glamorous career of "Mrs. Pat" is now set between the covers of a book, entitled *My Life and Some Letters*. The original Paula Tanqueray, Agnes Ebb Smith and Eliza Doolittle tells of her life before and behind the footlights. Personally, I would rather have seen it done as a biography instead of having Mrs. Campbell do it herself. Much of the matter of which the volume is composed would have come with more grace from a second person, for both lay woman and artist, Mrs. Patrick Campbell called forth much praise from the great and near great.

Some of the most interesting parts of the book consist of the most adulatory, and at the same time fantastic, letters written to "Mrs. Pat" by Bernard Shaw while she was convalescing from a serious illness. Shaw pretended that he was in love with Mrs. Campbell and wrote a series of love letters to her that touch the heights of whimsy. If for no other reason, the book was worth doing, so that the world might see this side of Shaw. But there is much besides this to interest the reader.

Mrs. Campbell tells of her ancestry, it was half Italian, half English; her marriage at an early age with Patrick Campbell, her first appearance on the stage with an amateur company, her engagements with Ben Greet and then London and Paula Tanqueray. At that Mrs. Campbell just got into the cast of "The Second Mrs. Tanqueray" by the skin of her teeth. Another actress was engaged for the part, and she had to resign before "Mrs. Pat" could get it; even then it was nip and tuck during rehearsals as to whether she would be able to keep it. I cite this because it shows on what little things the career of the actor hinges, for I believe there are few who can imagine Mrs. Campbell's career without Paula Tanqueray in it.

Of her tours to America Mrs. Campbell deals very fully. The many productions in which she appeared are described in considerable detail and the tragic deaths of her husband and son, both killed in battle, are recounted. A series of letters from her son, written on the firing line in the Dardanelles and France, are touching and manfully beautiful. Take it all in all, I think I like the letters in the book better than the details of Mrs. Campbell's life, interesting and colorful as they are.

My Life and Some Letters is a highly enjoyable book. It throws some light on the stage of England and its people during the '90s, and tells much that is interesting about Mrs. Patrick Campbell's career. And after all is said and done, she was one of the big stage figures of her time and a much-beloved artist. The fact that she was always referred to as "Mrs. Pat" proves that, I think, better than anything else, for people don't call you by your first name unless they have a liking for you and they like you still more when they use a nickname. And "Mrs. Pat" was a nickname.

The publishers have made a handsome volume of *My Life and Some Letters*. It is exceptionally well printed and illustrated. It should make an acceptable gift to anyone interested in the stage, and that is worth knowing in this impending season of gift giving.

THE AUTOBIOGRAPHY OF AUGUSTUS THOMAS

Augustus Thomas might have quite fittingly titled his autobiography "From Railroad-Hand to Dramatist", instead of *The Print of My Remembrance*, for he takes us thru his career from the time he worked in the railroad yards of St. Louis, and a bit before, up until 1911, when he had more than made his mark as playwright. The life he sketches for us, and one gets the impression that he scratches it rather than delves deeply, is varied indeed. Mr. Thomas was page boy in two legislative bodies, railroad worker, actor, box-office man, reporter and dramatist. He has something interesting to say about all these ventures of his, but naturally the bulk of his story relates to the stage. He seems to have known everybody, and many of the yarns he tells are so good that he makes one yearn to hear some of those he doesn't tell. One feels sure that there are lots of these, for in the main Mr. Thomas has not done any telling tales out of school. He has been pretty careful, and one wishes he had let things rip a bit more than he has.

The style of *The Print of My Remembrance* is journalistic. The book was dictated, and, one fears, "not reread", like the letters of the hasty business man. I cite two examples of the slipshod way in which Mr. Thomas has let his book go thru the press. He says: "Mr. Erlanger, then a young man, probably younger than I was, as he is now younger than I am, was managing the first financial venture of magnitude on his own account." And another: "I hate to jam old friends into their coffins this way, but with only twelve of these articles, one has to do it or hurt some of their feelings by leaving them out." I submit that this reads as the Mr. Thomas was careless in reading his proofs. The latter of his statements means something quite different in a book to what it might mean in serial publication. Further, ten years from now it will look worse.

There is another passage in the book which I am tempted to quote. The author says: "I am not persuaded that everybody who gets any wage for anything should be in a federation against everybody who pays any wage." Surely these are strange words from the Business Agent of the Managers' Union. He should be willing to allow others the same privilege that his own kind approve for themselves.

With all its little faults, tho, *The Print of My Remembrance* is well worth reading. It gives a good picture of the stage of the past thirty years or so. It traces the beginning and growth of the "star" system with fidelity. It gives more than a passing glance of the stage folks of Mr. Thomas' time and his boyhood reminiscences of Civil War days and later are particularly interesting. To me they are the best things in the book. There is information to be gleaned from this work, and it is generally lively reading. Taken all in all, it is worthwhile contribution to stage literature.

IN THE MAGAZINES

There are two plays in *The Bookman* for December. One is by John Farrar, and is called *The House Gnomes*. It is a Christmas tree play, nicely conceived and excellently written. The other is *A Christmas Carol*, a humorous adaptation of the famous Dickens story, by George S. Kaufman and Marc Connelly.

In *The North American Review* there is a well-considered article by Stark Young on *The Apron String in Our Theater*, which is well worth reading.

MY LIFE AND SOME LETTERS, by Mrs. Patrick Campbell. Published by Dodd, Mead & Co., Fourth Avenue and 30th Street, New York City, \$5.
THE PRINT OF MY REMEMBRANCE, by Augustus Thomas. Published by Charles Scribner's Sons, 597 Fifth Avenue, New York City, \$1.00.

(FOR NEW BOOKS ON THE THEATER, MUSIC AND DRAMA, see Page 97)

THE SPOKEN WORD

(Continued from page 73)

stop. These tight squeezes in vowel sounds are disagreeable. They often give a metallic click to the tone as if a piece of tin had been punctured. They are all too common in stressed words beginning with a vowel. I can still remember Kathlene MacDonell's tight squeezes in "R. U. R.". Mr. Barrymore seems to say of this thing it offends me to the very soul. He avoids it altogether.

In Polonius' advice to Laertes John S. O'Brien gives "character" the pronunciation of the Irish players. To be sure this is an old pronunciation, with stress on the second syllable and a th-sound on the last, but it is now out of date and makes Polonius sound like an Irish peasant. Another dialectal pronunciation of Mr. O'Brien is to give "bounteous" a ts-sound. The second and third syllables should be "ti-us" as in "tedious". When Polonius says of the First Player that his reading is "too long" Mr. O'Brien pronounces "long" not with the -o in "lon", but with a back sound (lahng). This is regional dialect and suggests the West of Ireland among its other connotations. It is the sort of dialect that does not especially clarify Shakespeare. I associate Polonius "long" (lahng) with the "for God sake" (fu gahd sake) of Luella Webster in "Meriton of the Movies". Miss Webster plays the red-haired casting director on "a lot in Hollywood".

Reginald Pole, as the Priest, gave a dialectal twist to "allow'd" in referring to the burial service. The vowel of the second syllable was the a-sound in "at" instead of the sound in "arm". This fat-a element in "allow'd" is typically Southern in the United States. Daisy Belmont in "The Faithful Heart" used it for a mild form of Cockney. It is not standard. Mr. Pole has an s-sound in "luxury" instead of -sh.

Answers

The article -a in "A wonderful man was Caesar" should be the weak form, practically "uh". It is really the obscure e-sound that we have in "novel", "water". It can be represented by "uh" in ordinary spelling. The article-a is used in strong form only when it is stressed as in "Write the letter a," or "I said a book school, not day school." This using of the strong form of the article is typical of foreigners, who speak by the book. That is why we call such literal pronunciation "foreigner's English". Public speakers speaking deliberately before a large audience may find some excuse for the strong form, but so far as possible they should avoid it. Tyrone Power, as the King in "Hamlet", insists on saying "a defeated joy" and "a brother's murder" with the strong form of the article -a. It is not a natural reading. It would not be laughed today. It suggests a stately and methodical diction.

In "The man ran," "The well is dry" the article "The" should be in weak form, "thu", with the vowel the same as in the weak form of the article-a. This is always the case when the article comes before a word beginning with a consonant sound, tho book, tho step. When the article "the" comes before a word beginning with a vowel sound we use the strong form "thee" or "thi". We say "the end" (the end), but "the head" (thu head).

By AUGUSTUS THOMAS

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OFF THE RECORD

(Continued from page 70)

lars and for the evening one hundred and fifty.

The lovely part of it all is that Mr. Palsbustuff is an ex-service man (S. O. S.) himself!!!!

THERE is sure to be an ulterior motive whenever The Casual Caller drops in for what he calls "a chat". He ignores The Sentimental Cynic, who in turn despises him. He always leaves something with me when he goes, even if he takes more—in a material sense—with him than he has left.

We were discussing the danger of permitting, without let or hindrance, amateurs to enter the acting profession as he came in.

"Let them in," said the Cynic. "The acting cannot be worse than it is now. What harm can a few thousand amateurs do to a business which has so far degenerated that every actor you meet is talking of playing Hamlet. That is a part upon the mere mention of which an intelligent actor usually has the good taste to faint."

The Casual Caller had filled his cigaret case from the box on the table and was attentively raiding the liquid treasure hidden behind Hall's "Health at Home" on the bottom shelf of the bookcase. When he had moistened his voice with a lusty swallow he began:

"You are to be congratulated, my dear Patterson," he began with a bow as if I were an assemblage in Town Hall. "My dear Patterson, you are to be highly congratulated for your constant preaching of the danger to the profession of the steady inroad of the amateur in his and her thousands. In an already overcrowded business, which is as full of unemployment as Gruyere is of holes, the gates of access should be closely guarded, if not closed altogether.

"The unemployment question, with regard to actors and actresses, is more than grave. It not alone spells poverty for the artist, but it is a danger to the profession. The question of continued and frequent unemployment is very well discussed and its dangers pointed out in a decision rendered by a Royal Commissioner in England. Just take the liberty of paraphrasing that opinion by changing the word 'labor' into 'actor'. It expresses my thoughts, my considered opinions, and should be to you personally a mental congratulation.

"The Court is of opinion that the actor frequently or constantly unemployed is injurious to the interests of the actors, the arts and the public, and that it is discreditable to society. It undermines all security, and is apt to undermine all self-respect upon the actors' part. It is only among those who have sunk very far and whom the system itself may have demoralized that it can be accepted as a working substitute for steady and assured employment. In one sense it is a convenience to managers and employers, whose requirements are at the mercy of unemployment, which can be readily tapped. If men and women were merely the spare parts of an industrial machine this callous reckoning might be appropriate; but society will not tolerate much longer

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A Merry Christmas

and

A Happy New Year

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E. B. TUCKER, Manager

the continuance of the employment of human beings on those lines."

Whereupon, without further ado, he emptied my tobacco jar into his pouch, helped himself to a fistful of pecans out of the dish, borrowed my umbrella and went out into the night to see motion picture on our Annie Oakley.

For all that there is sound sense in all he said. The managers are getting ready, with eager amateurs, professional understudies and Augustus Thomas, for 1924. What are the actors doing besides talking platitudes!

NEW PLAYS

(Continued from page 71)

drawback to him, but it is in this particular instance. Mr. Keillard ought either to develop control or parcel out some of his vocal strength to actors who have none at all.

Alma Tell, as usual, cannot act for sour apples, but she is pretty, and good looks have long been more potent in our theater than ability. There are several bungling bits of stage direction, but nothing can take the spooky chill out of the play. It's good stuff to pass the time.—PATTERSON JAMES.

CORT THEATER, NEW YORK
Beginning Monday Evening, November 13, 1922

"MERTON OF THE MOVIES"
A Dramatization of Harry Leon Wilson's Story of the Same Name
By George S. Kaufman and Marc Connelly

Direction George C. Tyler and Hugh Ford

Staged by Hugh Ford

Merton Gill Glenn Hunter
Amos G. Cashaller Edward M. Favor
Tessie Kearns Esther Pinch
Elmer Huff Bert Melville

Charley Harper Tom Hadaway
Lester Montague J. K. Murray
The Montague Girl Florence Nash
Casting Director Luella Webster
Sigmund Rosenblatt Edwin Maxwell
His Cameramen [.....] Albert Cowles
[.....] E. J. Chatterly
J. Sloane Henshaw A. Romalne Callender
Weller Tom Hadaway
His Cameramen [.....] Joseph Lothian
[.....] Lewis Buxton
Jeff Baird, also a director John Webster
Harold Parmelee Alexander Clark, Jr.
Beulah Baxter Gladys Feldman
Felicie Agnes Findlay
A Mysterious Visitor Lynn Pratt
Muriel Mercer Mary Elizabeth Forbes
Max Saul Mile
A Show G. Spelvin
Togo Ralph Stuart
Jimmy Billy Janney
Eddie Wilton Lackaye, Jr.
The Cross-Eyed Man M. A. Buser
Mrs. Patterson Clara Sidney
Mr. Patterson A. L. Ehrman
The Man From Bigart Edwin Maxwell
Actors, Extra People, Stagehands, Electricians, Footmen, Etc.

Even for those who do not read the edition of the Sears-Roebuck catalog known as The Saturday Evening Post, and to whom "Merton of the Movies" will therefore come first hand in its present form, there will be a lot of amusement in the play. The sincerity given to the principal role by Glenn Hunter, the broad takeoffs on the pretensions of the acting and directing stars of motion picture world, and the stage effect of the sailing vessel rocking in the rainstorm are sufficient in themselves for a commercial success. Just so long as a good bit of stage fakery can get a round of applause just so far are we from taking ourselves and the "worth-while drama" too seriously. The water pipe sprinkling rain drops from just behind the first border has a lot more box-office pull in it than bad acting by human beings.

The authors of the stage version of Mr. Wilson's novel, Mr. Connelly and

Mr. Kaufman, were moving spirits of that late but noble effort in Stage Uplift, "The 49ers". They have made a more amusing show out of Mr. Wilson's book than they have of their own material. Of course they had more to work on. Naturally the temptation to gild the lily and to paint the rose proved insurmountable in several spots, but it hasn't hurt the fun of the thing. Merton is still Merton. Whether the gorgeous expose of the bunk connected with the film world is all Mr. Wilson's or not I don't know. But if Mr. Connelly and Mr. Kaufman are responsible for any part of it we'll try to forget "The 49ers". Anyone who contributes an iota towards stopping the slobber over the "art" of the movies or who lends a hand in smashing the vicious aura thrown about motion picture stars is doing a service to humanity. The surest way to kill the monstrous taradiddle of the films and their people is to show it all up in its ridiculous reality. The only objection I have to "Merton of the Movies" is not in what it contains, but in what it misses. Maybe the great American play will be a real satire on filmland. The field is ready.

The bulk of the play is composed of "closeups" of motion picture types, but there is enough of the story of the boy who wanted to be a screen star in serious pictures and woke up to find himself a success as slapstick comic to carry the interest. Mr. Hunter never relaxes an instant in his characterization of Merton. His intense sincerity even makes the bits of obvious stage comedy inserted seem less tricky. His pathos is sound and moving and made effective solely on the score of the natural comedy characterization which precedes it. Florence Nash is just a stage hick without a note of reality in her performance. It is as theatrical as the arc light in the studios. All the time you are conscious that she is playing "The Montague Girl" just as you are sure that Mr. Hunter is living Merton.

Luella Webster was capital as the job giver and so was Billy Janney. Mary Elizabeth Forbes did a good bit as Muriel Mercer. The rest of the cast was just good enough. David Wark Griffith, Carl Laemmle, Samuel Goldwyn (nee Goldfish), all the directors in the business, Douglas Fairbanks, Sydney Cohen, Senator James J. Walker, the little sweetheart of the Motion Picture Theater Owners' Association, and Will Hays should be obliged to see the show. It ought to do them good. And after the speculators get thru bleeding the public for seats at the Cort and it is possible for ordinary human beings to afford the pleasure I hope everyone will see it. As an educational measure it is valuable. Compared to Americanizing the foreigner the work of taking the conceit out of the movies is of monumental importance. Once the paying world can laugh at the goings on of the actors in private life we may get a little brains, education, naturalness, truth and genuine art in the pictures. Without any knocks at Messrs. Kaufman and Connelly George Kelly should have made the adaptation. He could do it justice.—PATTERSON JAMES.

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MINSTRELSY

(Communications to our Cincinnati Office.)

Merry Xmas and a Happy New Year, fellows.

Clarence Hibbard is back in New York after a road tour of several months. He was recently initiated into the L. O. O. M.

Detective Joseph Cassard has been elected director of the New Orleans Police Minstrels to succeed the late Jack K. Loyacano, who died a short time since. Joseph Martinez has been elected musical director.

The De Molay Boys' Minstrels will give their first performance at Jerusalem Temple, New Orleans, New Year's night under the direction of Maurice E. Chopin. In addition to the minstrel features a vaudeville and musical program will be staged. The affair will be under the patronage of the various Masonic bodies in that city.

The Gus Hill-George Evans Minstrels, which is under the personal management of John W. Vogel, now making a tour thru the South, is meeting with wonderful success at every place the attraction is being booked. On November 23, 24 and 25 all records for attendance were broken at the Fairfax Theater, Miami, Fla. It is said, and the press and public were very loud in their praise of the production.

Dan Holt, featured with J. A. Coburn's Minstrels, was given a rousing reception when the show played the Grand Theater, Macon, Ga., matinee and night, December 8, by large and appreciative audiences. Holt, better known as "The Georgia Cotton Blossom", was born on his father's plantation outside of Macon, to which city he moved at a tender age and started his theatrical career as usher in the old Academy of Music.

Lee Smith, former drummer with Al G. Field Minstrels, and wife were visitors to The Billboard offices last week. Mr. Smith quit tramping after his marriage about a year ago. The Smiths spent the week-end in Cincinnati and returned to their home in Columbus, O., December 4. Mrs. Smith says she finds The Billboard the most informative of any journal of its kind. "All there is to know and tell about the theatrical business—every branch of it—is contained in it," she remarked.

Neil O'Brien's Minstrels, as they always do in Cumberland, Md., entertained large crowds at the Maryland Theater recently for three performances. The Daily News referred to the company as a group of excellent funmakers and a most exceptionally pleasing body of singers. The two leading funmakers, Jack (Smoke) Gray and Frank (Cracker) Quinn; Roy Francis, "The Dancing Dancer"; J. Lester Haberkorn and Dan Marshall, vocalists, and the acrobatic stunts of Fred Miller were given special mention in The Daily News review.

A big audience at the Bijou Theater, Chattanooga, Tenn., Friday night, December 1, endorsed every number presented by the Lassess White Minstrels and there were many numbers. As a result of the long and persistent encores the patrons were not dismissed until nearly 11 o'clock, but there were few present who realized how long it had progressed and most of the crowd were settled back waiting for more at the finale. The fact that the audience remained in the theater en masse until that hour is tribute enough to the character of entertainment presented by "Lassess" White and his co-workers.

Neil O'Brien started in the show business more than thirty years ago doing a specialty in burlesque. His professional debut was made at Miner's Bowery Theater, New York, which boasted the original "hard-boiled" audience. He and a fellow townsman (Mr. O'Brien is a native of Binghamton, N. Y., where he still maintains his home) had devised a novel musical instrument consisting of hundreds of different-sized nails on strings, which when pulled gave forth tinkling notes like bells. When he and his partner arrived for their metropolitan debut, however, they discovered that all the nails had been shaken from the strings by the gentle ministrations of the baggagemen and their act was a dismal failure. A year later, however, O'Brien, with a new partner and a revised act, tried it again at the very same theater and made a hit.

B. M. Harvey's Minstrels are said to be playing to large audiences and the patronage is well deserved. The show as a whole is said to be mirth-provoking thruout. The opening part is devoted to the usual minstrel show, a festi-

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NEIL O'BRIEN'S MINSTRELS

val of mirth, melody and dancing. The second part consists of five vaudeville acts, while the third and final part is a sketch entitled "At the Dark Town Strutters' Picnic". The five vaudeville acts alone, by the way, are said to be well worth the price of admission. Musically this part of the performance is considered rich indeed, there being ballads and topical songs galore and the voices deserving of the highest praise. To quote a Canadian critic, "The Harvey Minstrels is the best attraction of its kind on tour."

When asked recently by Dolly Dalrymple, of The Birmingham Age-Herald, to relate what he considered the best story he ever heard, Bert Swor, of the Al G. Field show, replied: "There was a colored preacher right down here in your own Alabama who at one time had served a short jail sentence, and he was fearful lest his congregation should discover the fact, as in his later years he had been a model of rectitude. One Sunday morning, rising to his pulpit to begin his sermon, his heart sank to see a former cellmate sitting in the front row. Quick thinking was necessary. Fixing his eye upon the unwelcome guest, the preacher announced solemnly: 'Ab teks mah ter' die mawnin' from de one-eye chapter an' two-eye Jehu, which sez: 'Dem as sees me an' knows me an' sez nuthin', dem will Ah see later!'"

William Ward Pell writes that minstrelsy was originated in New York on February 23, 1843, by Richard Ward Pell, better known as Dick Pelham, and his three chums, Dan D. Emmett, Billy Whitehead and Frank Bowers. "Their first performance was given in a store they fitted up and called The Cornucopia." Mr. Pell says, "Their next performance was at the Chatham Theater for the benefit of Dick (Pell) Pelham. They were under the management of P. T. Barnum and called themselves the Virginia Minstrels. They toured England, Ireland and Scotland with success. My uncle, Gilbert Ward Pell, was the champion bone player of the world. I gave the late Frank Dumont an original (1844) program of this company and also the picture of my father, Richard Ward Pell, which he had enlarged and it now hangs in the lobby of the Dumont Theater, Ninth and Arch streets, Philadelphia, Pa. I also gave him newspaper notices and a picture of my father, which now hangs on the stairway of Dumont's Theater." Mr. Pell has written several articles on minstrelsy for The New York Telegraph and several Philadelphia papers. He was at one time a member of the Mildred Holland Stock Company, of New York, and is now making his home in Atlantic City, 131 S. Mt. Vernon avenue.

Some famous minstrel shows that were on the road from 1843-'83, contributed by Harry Garman, of Philadelphia, Pa.: Virginia Serenaders, Ethiopian, Buckley's, Congo, Ordway's, Norton's, Graves' Warblers, Sable Harmonists, Guinea, Birch, Backus & Wambold's, Sam Hague's, Diamond, Reynolds', Kentucky, Lynch's, Murphy, West & Peel's, George Christy's, Morris, Peel & Huntley's, Huntley & Dwyneil, Morris Bros., Pell & Trowbridge, Mrs. Matt Peel & Campbell's, Dupree, Shorey & Green's, Sam Sharpley's, Hooley & Campbell's, Rumsey & Newcomb's, M. B. Leavitt's, Sam S. Sanford's, N. C. Campbell's, Maguire's, Wilson & Morris', Booker & Ewart's, Julian's, Cornerosa & Dixie's, Wood's, New Orleans, Whitmore & Clark's, H. Henry's, Gorman Bros., Sweetman, Rice & Tagan's, Bob Sheppard's,

Cal Wagner's, Billy Arlington's, Cotton & Kimble's, Mackin & Wilson's, Lutton & Barnado's, Callender's, Billy Kersands', Billy Arlington & Dinnler's, Lloyd's, Horn & Newcomb's, Unsworth's, Hart & Simmons', Bishop & Florence's, Bryant's, Chas. Morris', Olympic, Bowers & Prendergast's, Young Campbell's, Harry Bloodgood's, Skiff & Gaylord's, Leon & Kelly's, Simmons & Slocum's, Thatcher & Ryman's, Haverly's, Harry Robinson's, Barlow & Wilson's, Hooley & Emerson's, Rankin Bros., McNish, Johnson & Slavin's, Barlow, Wilson, Primrose & West's, Emerson & Reed's, I. W. Baird's, Guy Bros.', Vreeland's, Gorton's, Primrose & Docketader's, Frank Dumont's and Beech & Bowers'. Mr. Garman's list covers the field thoroly, yet a few other names of equal prominence may have slipped his memory, he says, which can easily be overlooked.

"HEY, RUBE!"

By WHITNEY WARD.

"The Ventriloquial Minstrel"

In the parlance of troupers, the "Rube" is a "FIRST-OF-MAY", sometimes called tourist, hick, goat, but always and anon "first-of-May". And what show has not at some time been blessed with one?

In a city where a certain well-known minstrel company was rehearsing things were moving along well toward the completion of the first part, the general outline of the olio was well in hand, but the quartet was being held up in getting up in its stuff owing to the fact that the top tenor had not arrived. This particular manager considered the quartet an essential asset. The expected top tenor was joining out from a hick town a few States distant, and the locality of this town was known for its rural eccentrics, it having often been said that all hicks primarily came from there. The manager had sent two wires, likewise a ticket (it was three days later than date requested) and some anxiety was felt in regard to his arrival. But the top tenor lived on a R. F. D. route and upon investigation it was discovered that a letter would have reached him much quicker than a wire.

The big cheese blew into the hall with something trailing along behind him, which he eloquently introduced as the "new top tenor from Grassville". "Ho-o-ray," voiced the circle as in one breath, and the interlocutor came down front and his big basso profundo voice announced: "Boys, meet Mr. Wilbur Van Dyke." The tenor bowed and blushed in profusion, threw away a rather short butt of an eight-center, took a chew of tobacco, unwound his "Chinese fiddle" from under his arm and laid it upon the bass drum, and in a squeaky voice exclaimed: "Well, I'm here, and when do we eat?" About this time the orchestra leader, accidentally of course, bowed the before-mentioned Chinese fiddle off on the floor, stacked up his foles of the second part and mooched. This being the cue the bunch was not long in following toward the Pullman. As we crossed the car tracks in this busy city the old trombone player asked "Where'd the boss dig up that?" as he jerked his thumb over his shoulder indicating the new tenor, who had just been dragged from the path of a rambling electric car, out of the way of a truck and bumped into a newsboy, ducked a traffic cop and landed safely on the curb. "First of May," granted the interlocutor. "Firstie nothing, ain't even wise enough to be a respectable hick," said the trombonist, disgusted. "Listen,

yon birds; give the boy a chance to spread his stuff; he may not be such a hick as he looks," said the second fiddler, who had seen many of them come and go.

The top tenor was given a chance to do his stuff. As to his voice, he sure did have it and he could cut it clean, but it was a crime the way he got up on a ballad. He would loosen himself up joint by joint, much in the manner that a carpenter's rule is spread open, flop on one foot then hop onto the other, try to get his hands into the pockets of his first-part costume (where there weren't any pockets) and as a last resort would swing them around behind him with a frantic gesture, do a half back with his Adam's apple and then loosen up in high C. And, boy, he sure did have a voice. If he could have worked in full behind the street (yes, I said behind it—where no one but the stage hands could see him) he would have been a wow, but that's the "if". But he stayed with it. We got the trick running good and opened and the surprising part was that everyone seemed to like this bird after all. He was a bit with the bunch anyway, and he sure was a firstie; told the singing director what to do and what not to do, said the comedians were fairly good, but that so-and-so's (the featured premier comedian) stuff was too old and needed brushing up, played his ketele in the car, chewed tobacco in the stateroom and what not. And he got away with it. He joined the show on the nut for his ticket, drew a week's advance, got a new pair of shoes, new hat, change of underclothing, spending money from the pickups, then one day got a wire from home with money, and the mail man on the show who was getting the last mail, just after the concert, saw the top with his straw suitcase, Chinese fiddle and extra pair of shoes swung over his shoulder doing an 11:45 in the direction of the railway station. "Where you going, Wilbur?" "I'm going! Luck to the bunch; give my love to the big cheese—so long." With that he blew. No one seemed much surprised and the second fiddler exclaimed: "He's two weeks' salary ahead of the show now. I told you he was not a hick." "How do you get that way? He's the worst I ever saw," said the featured premiere comedian disgustedly.

No, this is not the end of the story, altho it is where most stories or fables of a similar nature would end, but this is not a story or fable—it is a tale based upon actual facts, with names left out for personal reasons. And we'll drop the curtain on the last act just one season later, when this same second fiddler was with a small one-nighter, playing tanks that were lost in the sticks, and civilization, like-wise mazuma, had dwindled to where "Nowhere empties into nothing". What was left of the one-nighter was perched upon the tops of three dilapidated Taylor trunks, on the platform of a hick station, in a hick town, where all hicks primarily come from. The novelty man was trying to sell his rigging to make a 15-mile jump to the next town, where there was the prospect of making a picture house. It was a very cold day and snow lay upon the rails an inch deep, for trains passed here few and far between. The old second fiddler shivered in his B. V. Ds. The station agent came out of the office and invited the bunch in by the fire.

"Might as well come in, boys, where it's warm; he won't be back for half an hour." Referring to the novelty man who had biked over town to sell the rigging. "You said this guy bought all kinds of show stuff?" asked the second fiddler. "Yeah, he does quite a business—buys and sells. See all those boxes and crates out on the platform there? They're all his, either coming or going; sella thru the mail, thru some show paper I guess," explained the station agent.

A big, enclosed car pulled up outside of the station; the novelty man hopped out and ran inside. "Ab, ba!" exclaimed the second fiddler. "I see you went over big with all that spread of gladness on your face. How much did you touch him for?" "Sold the rigging, crate, an' my old trunk 'n' everything in it," he beamed. The driver of the car then came into the station, bundled up in a big seal-skin coat. As he flopped back the heavy collar the second fiddler let out a surprised ejaculation: "Wilbur Van Dyke!" "The same. When do we eat?" he laughed. The second fiddler stammered with a reply, and Van Dyke extended a crisp, new \$20 bill toward the old fiddler, likewise an invitation to the bunch to a real feed. "Some Christmas present," declared the old fiddler, "but let me get this figured out. I know it's you, Wilbur Van Dyke, erstwhile top tenor, etc., and also that you are the angel to Bunk's Big Fun Show, which you have probably already discovered has closed prematurely, and now, what in the world are you doing here?" "Oh, me?" smiled Van Dyke. "I'm buying show property from rubes and selling to 'Gat-o'-Mays'."



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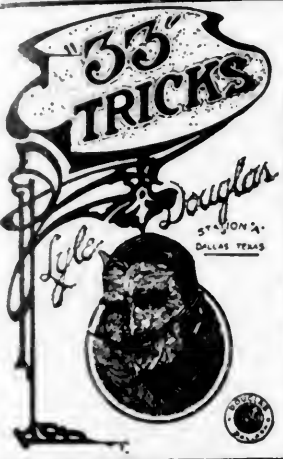
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LYLE DOUGLAS, Station A-2, DALLAS, TEXAS

MAGIC AND MAGICIANS

(Edited at the Cincinnati Offices of The Billboard, where letters and news items will be gratefully received.)

Princess Waletha is now offering her psychic act on the Interstate Time.

John and Nellie Olms, watch wizards, are nearing the end of their tour on the Orpheum Circuit.

Heverly, the Great, is still bewildering audiences thru Wisconsin with magic and second sight.

In answer to the query of R. C. H.: Howard Thurston made his tour of the world in 1903-1907.

Mr. Hymack, the chameleon comedian, again over from England, is appearing at Keith houses in the East.

The novelty mystery act of Fred Andrews and Viola May recently closed a twenty weeks' vaudeville tour at Poll's Theater, Wilkes-Barre, Pa.

The Great Lester, ventriloquist, is credited with being the originator of the idea of operating a dummy while walking thru the audience.

Thurston was scheduled to present his show in Washington, D. C., last week, but a last minute change in bookings put the date back to next week.

A. O. Duncan, regarded as the oldest living ventriloquist, is making his home in New York

City and profitably occupying his time with performances at clubs and private entertainments.

F. P. Sagerson, advance manager of the mystery show headed by Grover G. George, informs that the attraction is continuing at two-day stands thru Ohio and intimates that there is no thought of its closing.

'Twas just fifteen years ago this month that T. Nelson Downs bought a theater in Marshalltown, Ia., and initiated the change of ownership by featuring himself in a program of illusions and motion pictures.

Dr. Nickola narrates that he is about to present a hypnotic and crystal gazing act in and around Cleveland, O., where Thurman and Princess Mysteria have been appearing lately with thought transmission demonstrations at independent theaters.

A year ago the "sawing a woman in half" illusion was the most talked of thing in magic. Now, except for short spells of life, that effect is snoring comfortably. What will the next sensational illusion be? And when will it appear. Also, who will be its sponsor?

Novel and magical use of wireless electricity is to be seen in the act billed as Thavma, the radio man, now playing houses hooked by the Keith office in Chicago. The mechanical figure walks, plays a drum, directs the orchestra and does most everything but speak. For a finish

the male operator entirely dismembers or dismantles the lifeless wonder.

The annual meeting of the Cincinnati Magicians' Club, held last week, resulted in the re-election of George W. Stock as president, Albert Harrington vice-president, John Braun, secretary, F. P. Schopper, Jr., treasurer; L. E. Levassor guard.

Fred Hurd, who retired as a professional magician about eight years ago, is filling a responsible position for a large electrical company and has taken residence in Fort Wayne, Ind., where he has a fine home. Like all (Continued on page 97)

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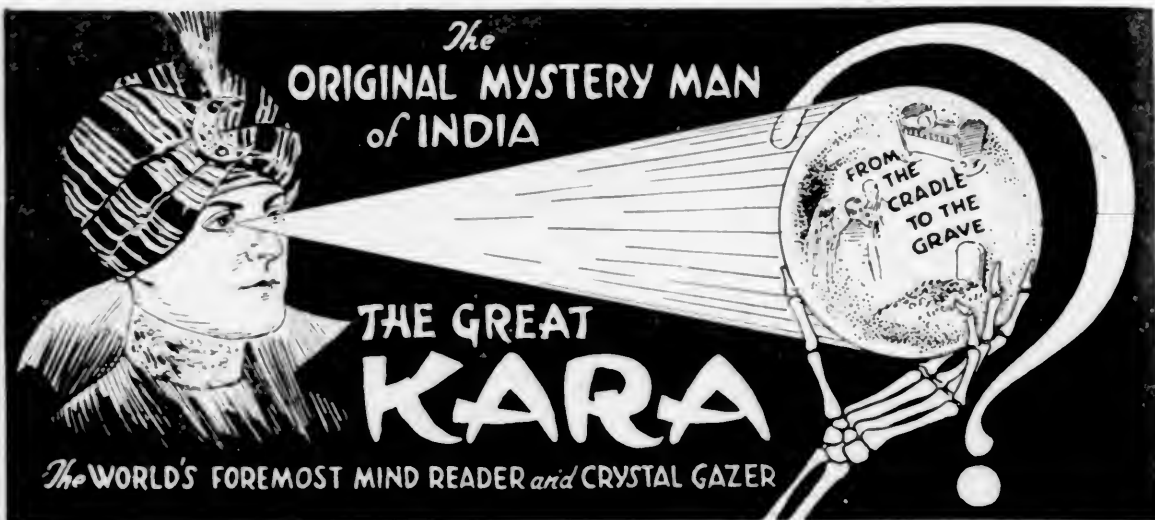
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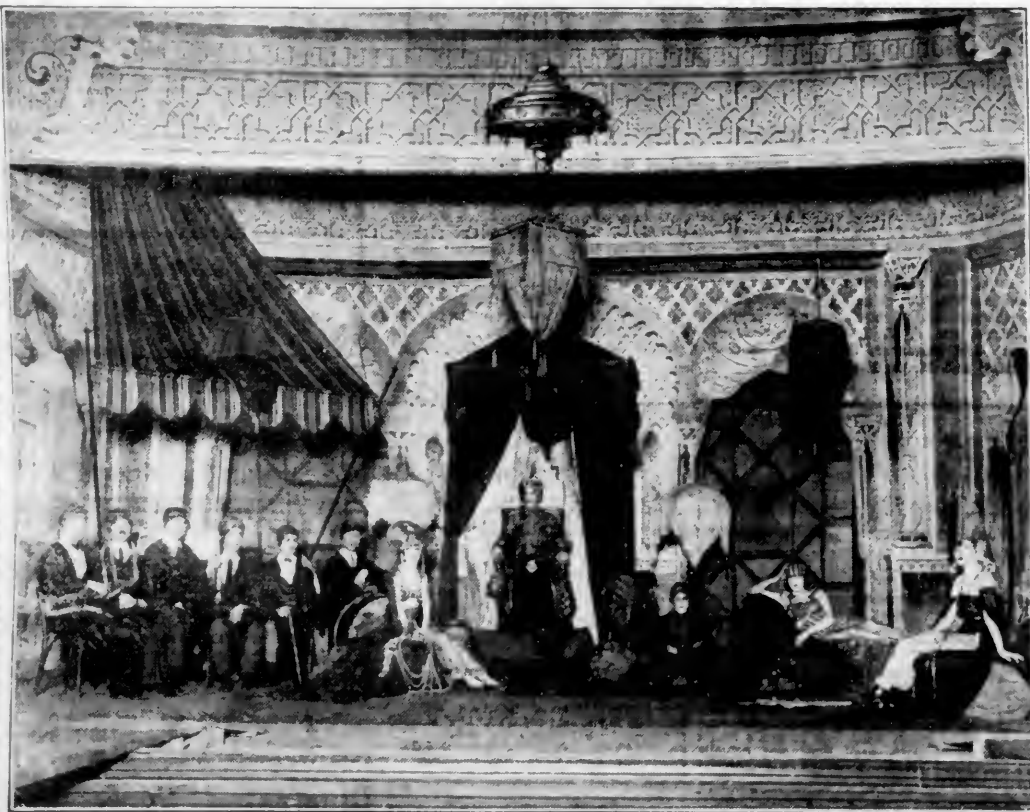
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THE YEAR

With the Colored Performer

Provides Reason for a Merry Christmas

By J. A. JACKSON

THE year that has passed since the last Christmas Number of The Billboard was issued has been the most active in the history of the Negro in the amusement field. Were it not that a sense of responsibility has come with the advance, compelling sobriety of act and thought, many might be justified in becoming hilariously merry during the holiday period.

Despite the general business depression that has lifted but slowly, there has been an advance of our interests at almost every point. There has not yet been time in which to consolidate the gains that have been accomplished, nor has every venture into public favor been successful, yet when the whole field is surveyed we find every evidence of genuine progress.

Measured in terms of the whole group, it has been a most successful year and the most disappointed individual may take cheer from the thought that he has contributed something toward the big movement—that he too will eventually profit from the higher plane upon which the business has been placed, or may yet be placed.

The advance has not been without loss. Artistic disappointment has been the lot of some of the most conscientious pioneers. Financial unfortunates scatter the amusement field as do fallen soldiers after a battle. Death has removed some important characters from the ranks, some who were in the advance guard—yes, whom we may say were ranking officers.

Our Losses

Let us pause for a moment in silent respect to the memory of the loved ones who have been routed on that final tour into the great beyond. Some whose names will be revered forever passed out during the year. The great Bert Williams was undoubtedly the best known among those who have gone to their reward. The last rites over his remains by St. Cecile Lodge of Masons, a wonderful demonstration of the brotherhood, was itself a demonstration of civilized progress.

Eph. Williams, owner of the "Silas Green" Show and a pioneer Negro producer in the outdoor show world, was another distinct loss to the profession in which his estate of more than half a million dollars was earned.

Walker Thomas, the best of our dramatic juveniles, has gone into the cast eternal. So has Duke Anderson, a minstrel of unusual merit. Edward Sterling Wright, another dramatic actor of high caliber, died, the victim of an auto accident as last year's holiday season was closing.

Maxie, a mere youth in years, but admittedly the most wonderful dancer of modern days, the founder of a distinct type of steps co-ordinated to the period of jazz, was a victim of drowning during the past summer.

Joe Hodges, of Hodges and Lannemere, the first colored act to make a New York appearance, way back in the days of continuous performance, went out during the year. So did George Day, of the Pan-American Four, and Charles of Liverpool of the Florida Four.

Musical circles lost Tom Turpin, the first composer of ragtime, a brother of Charles Turpin, the owner of the Booker T. Washington Theater in St. Louis, Mo., where Tom operated a garden during his later years.

Sergeant Frank Mason, the director of a New York orchestra, survived 350 bullet wounds during the World War to pass away peacefully in the midst of the musical activities he loved so well.

Two "Chiffles", as they loved to be designated, William Jordan and William Parquette, have joined the founder of the Clef Club in the Great Beyond.

Charles White, of the original Fisk Jubilee singers, died in Faraway Australia. John Crockett, a Los Angeles film actor; Wm. Culp, James Jackson (Prince Congo), Marshall Walker and Jesse Shipp, Jr., the amusement advertising man, are others whose work finished with the year.

The Gains

Such were our losses. Now for the activities that made for gains. Summarized, the year's accomplishments are: An increase in the number of big-time vaudeville acts, the very satisfactory results that have followed the employment of selected colored talent in burlesque companies, the encouragement that has been accorded to our concert artists, the opening of opportunities to Negro performers in the better grade of cabarets, the interest those well up in the social scale have exhibited toward our musical organizations, the increased employment of our artists in the

J.A. JACKSON'S PAGE

In the interest of the colored actor, showman and musician of America.

(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

recording laboratories, and our inclusion in the radio program of the country.

Bessie Coleman, a girl of the race, has successfully demonstrated her capabilities as a "flyer" at Curtiss Field, New York; at Chicago and at the Tri-State Fair in Memphis.

Negro fairs have sought a higher plane by the organization of the National Association of Colored Fairs, with Dr. J. H. Love, of the Raleigh Fair, as president; Robert Cross, of the Norfolk (Va.) Fair, as secretary, backed by a board of directors from the bigger fairs of the country.

The appearance of Marcus Garvey as a speaker at the North Carolina Colored Fair, and the address of Dr. Carver, the Negro chemist, at the white fair in Suffolk, Va., are both eloquent tributes to the cultural improvement of these institutions. One betokens the interest of Negroes in the problems of the day, while the other demonstrates the willingness of the public at large to listen to a Negro if he has a worth-while message to deliver.

More recognition has accrued to our group from the general public in every way, especially from the press. Some of the most aristocratic and most conservative publications have favorably discussed the race and its artists. Unkindly designations and caricature references have become so few as to make the

Musical organizations, Knights of Pythias and other shows have been especially nice to him and to his band.

William King, affectionately called "Billy", he of the "Moonshine" show, the only 33d Prince Hall Mason in the profession, was unanimously elected president of the recently organized Deacons' Club, a nation-wide body of professional Masons whose avowed purpose is to command greater respect from the public for the showfolks, a purpose that has been sanctioned by the different authorities having jurisdiction over the fraternity.

The Urban League and the National Association for the Advancement of Colored People, two important organizations engaged in higher welfare work, have manifested more than a passing interest in the show world in recent months. The organizations have profited financially and in valuable publicity.

The Race Pride Products Company of Elensburg, Wash., is distributing the pictures of colored artists as a premium with its goods. Going some!

Concert Achievements

Our concert artists have fared better than in other years—Hazel Harrison, Florence Cole Talbert, Cleota Collins, Zimmerman. The Clef Club of New York and others have made ap-



Messrs. Lyles, Blake, Sissie and Miller, co-stars and authors of "Shuffle Along".

occasional use very noticeable.

Trade journals that once candidly declared against any editorial consideration of the Negro performer have seen fit to alter this policy of discrimination.

Producers have been moving slowly but surely to a higher standard of colored show, providing these attractions with adequate costuming, scenery and musical support so that the Negro performer has opportunity to display his talents to an audience with a more nearly fair chance.

Making Social Strides

From all over the country has come the news of a better relation between the colored performers and the public, of a more general recognition of their personal value to society at large. True, most of these stories had to do with stars, but it has ever been true that "to those who have, shall be given."

Plourney Miller, of the original "Shuffle Along" Company, is apparently the "social lion" of the year. He has had a degree conferred upon him by Manassas College of Virginia, and was pictured receiving "the key of the city" from Mayor Curley, of Boston, who tendered to him and his associates, Aubrey Lyles, Noble Sissie and Eubie Blake, an official reception, one of many affairs held in honor of these boys in Boston. In New York they were the recipients of many of the attentions that are reserved for the elect.

Charles S. Gilpin, now in the Middle West with "The Emperor Jones", has been banqueting so frequently during the past season as to have deprived these affairs of news value and relegated them to the limbo of usual happenings.

P. G. Lowery, director of the side-show band with the Ringling Bros.-Barnum & Bailey Combined Shows, has figured in social news on numberless occasions during the past summer.

appearances before white audiences and these auditions have been fairly commented upon by the general press of New York, Boston, Chicago, Atlanta and Los Angeles. The professional journals have been quite encouraging in the tone of their notices.

The publicity that followed the gift of her home to a Negro musical school by Mme. Schumann-Heink has done much to arouse interest in our platform artists. The organization of the G. Clef Club, a Dallas, Tex., group formed to encourage music and improve musical taste; the activities of Willis Cole of the Louisville Leader, in trying to form a Lyceum circuit fostered by his newspaper; and the activities of the Temple Amusement Co. of Pittsburg in promoting programs in Pittsburg, Pa., are all evidences that progress is being made.

New Theaters

There has been an increase in the number and size, and an improvement in the general characteristics of the theaters where our performers play to audiences composed of their own people.

In August, 1921, there were listed 285 such houses. Today 255 motion picture theaters are listed along with 118 houses that play vaudeville and road shows. Thirty-nine of these seat more than a thousand people each and a few of them more than two thousand.

The principal additions to the list of theaters devoted to Negro patronage have been the Globe and the Temple in Cleveland, O. The former is a completely equipped house with a capacity of 1,100.

The Ferguson, seating 600, built in conjunction with the hotel of the same name by Negro capital in Charleston, W. Va., is a modern structure that will serve as a jump-breaker between East and West.

The Broadway, an 850 capacity picture house; the Republic, a film palace of huge dimensions, and the Lincoln, equipped to house any sort of attraction, and seating 2,200 persons, constitute the year's additions at the nation's capital. All are owned by white capital; and these houses have occasioned a merry war between the owners and the managers of the theaters owned by Negro investors.

The Argonne, a comparatively small vaudeville house, and the Douglas, a very completely equipped structure accommodating 1,600 people, have been the year's contribution toward making Baltimore an important town in our theatrical life. The latter is owned by a Negro corporation.

Another well-placed addition to the list is the race-owned Booker T. Washington Theater, opened to service last spring with much ceremony at Texarkana, Ark. It is a vaudeville house and seats an audience of 750. B. C. Trneman at Hot Springs, in the same State, on January 5 opened the Majestic, a completely equipped house, seating 1,100.

The New Roosevelt, replacing the old Lyceum in Cincinnati, is under construction and should be ready early in the new year. The Steel City Amusement Co., of Pittsburg, expects to finish a theater before the season expires. The Arcade at Raleigh, N. C., for some unexplained reason remains unfinished in spite of the popular demand for a real theater in that town.

Peace on the Colored Circuit

The difficulties between the powers that sought control of the colored theatricals have been adjusted by the adoption of four regional offices and the elimination of much cross traveling that was incident to divided authority. With the new houses added and the continuous work that seems assured with the new booking arrangements, there is a great promise of greatly improved conditions for the performers involved with the colored houses.

Under the new arrangement S. H. Dudley, of Washington, D. C., will handle the booking of acts in the territory from Pittsburg, East, and as far South as the North Carolina border.

E. L. Cummings at Pensacola, Fla., will care for about fifteen houses in the extreme Southeastern States and along the Gulf Coast.

Martin Klein, of Chicago, will route the acts over Ohio, Michigan, Illinois and Indiana.

The Middle South and the Southwest will be handled directly from the office of Sam Revin, general manager of the association, whose headquarters is at Chattanooga.

With a minimum of over forty of these houses and a maximum possibility of more than a hundred in the association the acts will find a great reduction of transportation costs that have for several years absorbed all of their salaries.

Happy Rono's Ornate Club in New York, the Hawaiian Gardens in Cleveland and several similar places scattered over the land provide comfortable recreation centers for the group, and at the same time have opened another avenue of employment for a big contingent of the performers of the race.

Film Progress

In the motion picture division it appears that we have lost ground. However, upon close analysis the loss proves to be less real than apparent. Certainly more companies have retired from the business of making pictures than have entered during the year.

This has been, however, only the inevitable shaking out of the inefficient, the undercapitalized and the crooked ventures that should never have been started. Concerns like the Reel, Micheaux, Lincoln and Benstrasser, with news reel fellows like West and Whipper are slowly becoming substantially established, while the "real estates", movie magazine "fans", etc., have gone the way to be expected for their kind. Albeit some of them flopped with the good money and services of deserving friends.

Concerns like the Seminole Company headed by Peter Jones, for years the Seiznek laboratory director, are coming in to replace the amateurs who disappeared.

In Drama

The dramatic phase, in the writer's opinion, represents the only bona fide loss along the whole line of activity. The magnificent group of Lafayette Players that once numbered five companies has been cast to the winds, the one exception being a small unit playing tabloids at the Dunbar Theater in Philadelphia as part of the vaudeville program of the house. Andrew Bishop has met with but indifferent success in his effort to interest the South in booking a Negro dramatic company.

Luke Scott, with the financial backing of a Mr. Bellinger of San Antonio, is making a heroic effort in the Texas metropolis to cultivate an appreciation for the speaking stage.

Henry Hammel, with the moral support of Al. Woods, put out a "Business Before Pleasure" Company with a colored cast during the summer months that played to both colored and white audiences in the neighborhood of New York. Financial discouragement prompted its early withdrawal.

"The Flat Below", intended to meet the complaint that a drama intended to portray

the Negro as he should emanate from the pen of colored showmen, was written by Miller and Lyle, and staged by Clarence Muse. It opened to big business in the Lafayette in New York, played about eight weeks in the bigger Negro Theaters and was closed in Chicago "all dressed up with no place to go." There were no more colored houses within profitable jumping distance, and white theaters would have none of it. At that, it's the writer's opinion that the latter cheated themselves out of a good entertainment.

There has been some little satisfaction for this group. It was during the present year that "Taboo", Miss Wiborg's piece, was put on with a mixed white and black cast, both here and in London.

Then, too, Charles S. Gilpin has continued with "The Emperor Jones", playing thru Canada, the Northeast and the Middle West. The show is at present on the Pacific Coast. With monotonous regularity favorable press reports on the show may be found in the local papers. Messrs. Shields and Pryor, two colored men, are in the cast.

Mr. Donaldson, the publisher of this Journal, upon seeing "Captain Applejack" at the Cort Theater, directed the writer's attention to Phillips McNeill, a colored singer whose work in a mob scene was such as to arrest attention. The incident is mentioned to show that the work of our artists in even negligible parts is being noticed for its merit—a straw that shows the wind.

Productions

No less than forty-seven musical shows and thirty-six minstrel companies are traveling up and down the land, as against a combined total of sixty-five organizations for the previous year.

Harvey's Minstrels are the admitted leaders in that classification, with the Georgia Minstrels running a close second. The former outfit is now in New York, the first show of the type to play the big town in many years; and the confidence of the owner in his show is being justified by the patronage drawn.

Of the eighteen big colored shows that were produced during the year, six are surviving today. This is a ratio that compares favorably with the average theatrical experience.

Candor requires the frank statement that many of the productions were foredoomed to failure, since they were adventures—shoe-string exploitations, made with neither the capital, experience nor the "inside" connections; all of which are necessary to successfully launching and piloting a theatrical enterprise today.

Some of the failures were born of the vain ambitions of would-be stars who overrated their drawing power; and others because our performers listened too willingly, and with too little business judgment, to the dreams of unsubstantial promoters. Others failed because ambition and hope have not yet been able to function as capital—good hard dollars—in the amusement business, or in any other.

If colored artists have learned from these recent experiences to temper ambition with good common sense, the season has not been wasted. There has been no color line in these unpleasant demonstrations. White and black promoters have both been guilty of the grossest of misrepresentations to Negro performers.

At the forefront of the big winners we, of course, find the original "Shuffle Along" show with a record of 14 months in the Sixty-third Street Theater, New York, followed by three months in Boston and now in the Olympic Theater in Chicago, with requests from both London and Berlin for the show. A world tour is the ambition of the managers. George Wintz has a creditable road show out under the title playing the smaller cities.

"Follow Me", a company of 53 people headed by Cliff Ross and Billy Higgins, with Susie Sutton, a former Lafayette player, has been the sensation of the early fall. I. M. Weingarten has provided two carloads of scenery and wardrobe for the talented people who comprise its membership, and the result has been approved by the press of half a dozen cities.

The season's Broadway district offering is Irving Miller's "Eliza", a production born under another sex name. The show started as "Bon Bon Buddy, Jr." did a few weeks out of town, as "Struttin' Town", was revamped and is slated for the stage of the Daly Theater, once called the Sixty-third Street, where Miller's brother and his associates made a name for "Shuffle Along". May "Eliza" do as well.

"Go Get It", presented by S. H. Dudley, the Washington booking agent, a show of forty performers, featuring John Mason and Slim Henderson, is the latest successful bidder for public favor.

"Gold Dust", presenting a story and music by the Arrow Publishing Co., is a big show whose future is still in the lap of the gods. The same is true of the "Old and New Southland Revue" promoted by the Watkins & Furey Co., another Negro publishing concern. Ray Daly's show, featuring Coy Herndon, has just had the premiere in Montgomery, Ala., and is headed north.

"Seven Eleven", the show staged by Howard & Brown, with Evon Robinson, and featuring Cook and Stevens as comics, as this is written is in Philadelphia, after being three weeks in

Boston, where it took up the running at the Arlington Theater after the failure of "Oh Joy" and beginning just as the "Shuffle Along" troupe was packing up for Chicago.

The prize "punishment eaters" of the year are the team of Tutt and Whitney. This pair of ambitious brothers have been financially unfortunate in three productions during the current year. First it was "Up and Down", then "Jump Steady" and after that "Oh Joy", the latter closing after a disastrous four weeks at the Arlington Theater in Boston.

There is no disgrace in their failures, since they were conscientiously trying for the better and bigger things in musical comedy. In one venture they achieved that ever-sought evidence of success, an appearance on Broadway, even tho it was in a tent attractively named Bambo Isle.

Moss and Frye, a pair of first-rate vaudevillians, headed the most ambitious and the most unfortunate effort of the year. Briefly the story is: Six weeks of rehearsal by 93 of the best performers of the race to produce "Dumb Luck". Two weeks in New England cities without salaries and for two days actually without food, ending in the return of the company to New York by their co-workers of the "Shuffle Along" Company. Shortly after the mountebank who "gypped" these confiding people went to jail.

The impressive feature of the whole thing was the spectacle of these distressed people remaining idle in the face of offers while the stars to whom they were loyal sought other backers. It was a great demonstration of fidelity, and deserved a better fate. It's too bad the show did not get a fresh start, for it was a good one, with a wonderful chorus and a great glee club.

"Strut, Miss Lizzie", headed by Creamer and Layton, the versatile composers, opened early in

edy progress to the native sons. It was first presented to a colored patronage and was later offered to the more general public.

"Africanus" originated and died in Chicago, the victim of too quick and too cheap production. The same may be said of the two colored burlesque productions made by the A. & B. Dow Corporation at the Lafayette in New York. The latter with two shows from the Mutual Burlesque Circuit served to convince the owners of that house that the patrons of colored theaters do not relish that form of amusement.

Florence Mills and Gertrude Saunders, two of our girls, have had the pleasure of seeing their names in the electric lights on Broadway, one at the Plantation Room in the Winter Garden Building, the most expensive cabaret on the big street, the other at Reisenweber's Cafe, eight blocks farther north. Miss Mills is in her second season at the first-named place, while the latter is again in the "Eliza" show at Sixty-third street, where she was an original member of the "Shuffle Along" show. The Mills girl also ascended to stardom thru that medium.

Besides the above-mentioned places where food and entertainment are dispensed together, we find that artists of the race have made a successful summer season at two such places in Atlantic City. The Bungalow and the Alhambra, two exclusive places of the character in way west Seattle and the Paradise Gardens in Los Angeles, have employed colored entertainers.

Bernl Barbour's Orchestra, Goodwyn's Band, Arthur Williams' Band and a number of similar organizations have filled engagements at resorts in New York and Ohio, and New England summer places catering to an exclusive patronage.

Talent sent out from the C. V. B. A., the Clef Club and from Deacon Johnson's Exchange have filled a number of desirable dates. So



The Star Theater orchestra, of Shreveport, La., credited with being one of the best orchestras in the South. A hit on the stage or in the pit. The work of the orchestra is responsible for some of the popularity of the Star with its patronage.

the summer at the National Winter Garden in downtown New York, moved to the Times Square and thence to the new Earl Carol Theater, with results that were not entirely satisfactory. After a bit over a month there the show was taken to Chicago, where the cast, augmented with a detachment of the Fifteenth Regiment Band, played to fair business for six weeks.

Billy King's "Moonshine", a show completely owned by a Negro, opened early in the year at Chicago, moved eastward, playing to very good business. The Eastern Managers' Association office was sufficiently impressed to obtain a route thru Pennsylvania and New York to Canada, where forest fires and other business disturbances of a local character operated to put an unpleasant end to the tour.

"Mutt and Jeff" with a colored cast, produced by one Mr. Conelly, had a brief life full of misery. "The Creole Follies Revue" launched by the Coleman brothers, owners of the Lafayette Theater, New York, was an immense production with a well-selected cast. But after two weeks in the owners' house and a week at the Lincoln in Washington, the show went to storage. It was too big for the colored houses at this stage of the game.

Harper and Blanks, with a revue that began as a cabaret offering in New York, went to the Green Mill, a Chicago resort, then into the Avenue Theater in Chicago, are now on the road making a good impression in city theaters.

Over in London, Scott and Whaley, a pair of our own boys, have spent the summer starring with a white supporting company in "I Got You, Steve". With only fourteen people, Drake & Walker's "Bombay Girls" made both money and friends in New England. Out on the Pacific Coast "Chuckles", a semi-professional aggregation, served to carry colored musical com-

have organizations sent out by R. B. Shelton in Indianapolis, Charles Cooke of Chicago, Ben Shook of Detroit, Sammie Ketchel in Portland and others.

Our directors have gone along well ahead of the general advance. Will Vodery again arranged the music for the Ziegfeld annual "Follies" and for the "Music Box Revue". Harry Burleigh prepared the scores for "Taboo" and William Elkins trained the choral club for that production, for the "Dumb Luck" show, and the chorus for several other attractions.

Quaille Clark and Robert Ricketts each made the musical arrangements for several shows; and Nat Cash in New York, and Lawrence Deas in Chicago each staged one or more burlesque shows in so far as the dance numbers were concerned.

In Vaudeville

In an August issue this page named 264 Negro vaudeville acts, mentioning at the time more than forty outdoor acts available for use in parks, fairs and circuses. To these combined lists we can now add 65 names of acts that were unknowingly omitted at that time, and with them nearly a dozen changes of partnerships that have occurred since then. The better known ones who have split are Dancer and Green, Sims and Warfield, McKisick and Worlds, Rucker and Winfrey and Lemon and Brown. Moore and Fields, now associated as Moore and Mitchell and Eddie and Leonard.

We find that in vaudeville the Negro favorites of other years have continued to hold their own on the organized circuits and in the independent houses.

On the big circuits this season's bookings include Adams and Robinson, Bojanjles' Bill Robinson, Buck and Bubbles (with Nazarro), the Creole Cocktail, Carter and Cornish, Cooper and Lane, Chappelle and Stinette, Danceling Dotson, Eddie Green, Foxworth and Francis, Farrell and

Hatch, Greenlee and Dryton, Glenn and Jenkins, Joe Sheftal Company, Gulfport and Brown, Jones and Cumbly, Green and Burnett Gilrie and Her Dandies, the Gertie Miller Trio, Lulu Coates and Company, Leroy Smith's Band, The Modern Cocktail, The Musical Spiller, Love and Skenks, Mason and Bailey, Masten's "Holiday in Dixie", Rosamond Johnson and Company, Seymour and Janette, The Tennessee Ten, The Versatile Trio (Hasten, Mills and Tuck, in England), Wesley Johnson and Company, Williams and Taylor, Tabor and Green and Wilbur Sweatman and Company.

New acts that have "arrived", including some revisions of former teams, such as Rucker and Sid Winfrey and Brown, and the Johnson Brothers, each with a new partner; others are Chester and Devan, Gold and Goldie, Lee and Van Dyke, Long and Jackson, Justa Marshall and Company, Dike Thomas and Straw Russell, Fred Jennings' "Plantation Pastimes", Copeland and Barbour, The Original Plantation Four and The Silver Tone Quartet, together with Eva Taylor and George Brown, who were with Norm Bayes' "Queen of Hearts" Company.

In Burlesque

Admittedly the greatest draw in burlesque is the Gonzelle White Company, with the "Jimmie Cooper Revue" show, an act that is credited

(Continued on page 88)

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.

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.

ORGANIZATIONS

THE CLEF CLUB

AN ORCHESTRA PAR EXCELLENCE. Singers, Dancers and Musicians. 132 West 53d Street, New York.

THE SINGERS AND PLAYERS EXCHANGE

FOR ARTISTS OF DISTINCTION. DEACON JOHNSON, Manager. 230 West 135th Street, New York.

MUSICAL COMEDY AND VAUDEVILLE ACTS

FRANK BALD

(IN FUN IN A STUDIO) Funny Cartoons and Musical Stunts. Billboard, New York.

JOHNNIE HUDGINS

THE FASHION-PLATE COMEDIAN. With "Town Scandals", on Columbia Wheel.

PROF. MAHARAJAH

MAGICIAN, ILLUSIONIST AND HYPNOTIST 17 East 131st St., New York, or Billboard, N. Y.

Ray, Thomas and Casmay

BILLED AS THE THREE EDDIES. At Plantation Revue. Broadway, New York.

ROSA TAYLOR

GIRLIE AND HER DANDIES. Direction Phil Taylor, New York.

SAM WILSON

THE BLACK JEW. Out of Burlesque, Into Vaudeville. 118 West 132d Street, New York.

SPENCER WILLIAMS

COMPOSER. With Leo Feist, Inc. 235 West 40th Street, New York.

MUSICAL COMEDY AND VAUDEVILLE ACT.

ULYSSES THE GREAT

Comedy Magic and Crystal Gazing. U. S. JONES, 2356 Wabash Ave., Chicago, Ill.

VARNELL'S REVIEW

(Star Theater, Shreveport, La., Monday Eve. aing, November 28.)

The Ted Pope vaudeville review missed the Monday matinee because of inability to make connections out of Texas...

Ted Pope, straight; Mabel Pope, leads; Dusty Brown, comic; Professor Rogers, coin manipulator; Cook, second comic, and W. O. Franklin's Dogs made up the show.

The magic of Miss Pope opened the program. She went only fair, thru no fault of hers, but because Means had presented the tricks in his routine the week previous.

Gertrude Williams took a bow and an encore with a blues number.

Professor Franklin's troupe of trained dogs got the audience for the high mark of 95 per cent, with twenty minutes of tricks that won continuous applause.

Ted Pope's demonstration of electric effects that ran ten minutes scored on easy ninety. Dusty Brown took an encore and a bow with songs and talk that won steady applause.

The company then went into a tabloid drama with a few killings and some good hokum comedy, all blended in true melodrama style, that made the whole show run an hour and twenty-five satisfactory minutes.—WESLEY VARNELL.

TWO NEW THEATERS

Arthur Benjamin and Wm. R. Patterson, two colored men, are the owners of the Liberty Theater, a house seating 800, on Farmer and Monroe streets, in Detroit.

On November 25 Louis Moogeman opened the Lincoln Theater, a new picture house, at 2324 Wylie avenue, Pittsburg. R. Patton, a colored contractor, was responsible for the structural work.

THE YEAR

(Continued from page 87)

with having added two thousand dollars a week to the box-office reports of that attraction on the Columbia Circuit.

S. H. Dudley, Jr. and ten colored artists, including Blendi Robinson and Marlon and Lawrence Harrison, are reported to have been added to the Dave Marlon Show. Easton and Stewart are making a hit with the patrons of the Mutual wheel show, "Monte Carlo Girls", while Frankie and Johnnie are being featured in the press staff of the Al Reeves show. Johnnie Hudgins holds an important place in the cast and in the billing of the "Town Scandals" Company.

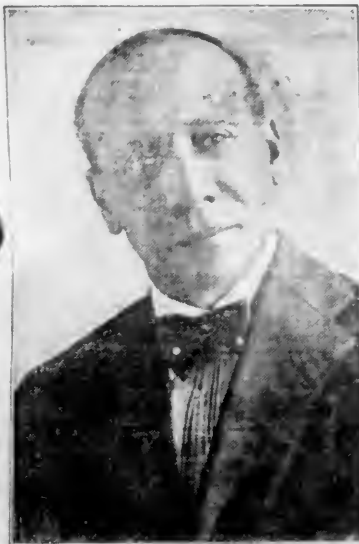
Henry (Gang) Jines and Amazie Richardson were both in burlesque during the spring, and there is every indication that both may again be on one of the wheels before long. Jack Johnson and Harry Willis, the prize fighters, and Lee Umbles, a colored wrestler, have all worked as added attractions. Hamtree Harrington, with Alice Brown, are members of the Minsky Brothers' burlesque, a stock company at Columbus Circle in New York.

Pace, Thomas and Pace are with "The Georgia Peaches" on the Mutual Burlesque Wheel.

With the Mechanicals

The compositions of Colored song writers continue in favor with the record people, altho it is admitted with some regret that many of these numbers are being recorded by organizations of the dominant race.

ROBERT H. CROSS



Secretary-treasurer of the National Association of Colored Fairs. He is working like a Trojan to carry out President John Love's plan for a big meeting of Negro fairs officials in January.

THE THEATER OWNERS' BOOKING ASSOCIATION

The T. O. B. A. has, after more than two years of adjustment difficulties, at last achieved a circuit of theaters that will provide the colored performer with a route of comparatively easy jumps, and with several cities where they may remain for more than the usual week.

Mr. Beevin, the general manager, has provided The Billboard with the following list of theaters, managers and cities that comprise the association, together with the offices that are responsible for the bills on the different sections of the circuit.

It is expected that before the annual meeting in January a number of the independent theaters will have joined the organization, with the result that jumps will be still more reasonable.

The whole territory reports a steadily improving business. About two hundred acts and fifty tabloid companies are required to fill the books of the association as the houses are lined up at present.

The address of the general office at Chattanooga is Room 442, Volunteer Life Building. The Eastern territory manager is S. H. Dudley, 1233 Seventh street, N. W., Washington, D. C.

The Chicago office is in charge of Martin Klein, at 4634 St. Lawrence avenue. E. L. Cummings, at Pensacola, Fla., is located at the Belmont Theater, North Baylen street.

HOUSES SUPPLIED FROM THE CHATTANOOGA OFFICE

Table listing theaters and cities supplied from the Chattanooga office, including names like Bijou, Liberty, Palace, Star, Lyric, Dreamland, Aldridge, Majestic, Frolic, Public, SI, Douglas, Bellinger, LaFayette, Rex, Lincoln, New Queen, Booker Washington, etc.

HOUSES BOOKED FROM THE CHICAGO OFFICE

Table listing theaters and cities booked from the Chicago office, including Monogram, Grand Central, Koppin, Washington, Star, etc.

HOUSES BOOKED FROM THE WASHINGTON OFFICE

Table listing theaters and cities booked from the Washington office, including Mid City, Foraker, Dudley, Blue Mouse, Hippodrome, Colonial, Lyric, Pekin, Palace, Morton, Dream, Star, Pike, American, Dreamland, Dixie, Liberty, etc.

HOUSES BOOKED FROM THE PENSACOLA OFFICE

Table listing theaters and cities booked from the Pensacola office, including Belmont, Stand, Palace, Dream, Lyric, Lyric, Pekin, Palace, Morton, Dream, Star, Pike, American, Dreamland, Dixie, Liberty, etc.

time in favor with the record people, altho it is admitted with some regret that many of these numbers are being recorded by organizations of the dominant race.

Negro artists have ceased to be a novelty with the mechanical folks, yet those capable are kept reasonably busy at a fair recompense for actual services. Few have the distinction to command royalties, Mme Smith being the possible exception.

The Black Swan Company, a Negro concern in the line, has made a remarkable progress in both the volume of business and the range of distribution of its varied output of records by Negro artists.

Sarah Martin had the distinction of being the first colored woman to demonstrate songs in a store when she went into McCrory's in New York boosting the recorded Clarence Williams numbers.

Luella Hageman's records are being featured with displays in department stores in New York and other metropolitan centers.

Some of our record people have capitalized their talents and publicity. Trixie Smith, who won a gold loving cup that was presented to her before 5,000 admiring friends at Manhattan Casino in New York by Mrs. Irene Castle, is doing concert work and club dates.

Daisy Martin, of the Okay forces, heads a jazz band that finds plenty of employment in and about New York and commands an unusually high remuneration for the work.

Both Mamie Smith and Ethel Waters headed their own companies last season, but as yet have made no definite announcement of plans for this winter. Alberta Hunter is a single in vaudeville.

We have kept pace with the utilization of the new invention. Charles S. Gilpin has had the

distinction of being the first dramatic actor to read into the radio, doing so at a station near Boston a week before Easter. William Tyler was the first violinist of the race to have his artistry broadcasted, while Horrington's Orchestra of Jersey City was the first musical organization of the race to do so.

All in all it has been a great year. Much has been achieved, and the progress of the group has been more carefully recorded than ever before.

The big outstanding thing of the year is the fact that Negro performers have just about reached the place where their presence in almost every phase of the business is taken for granted, has become commonplace, and is no longer regarded as an intrusion.

So far comedy roles in big acts, and quasi-clowning are about all that have come to pass. Yes, a few animal handlers are being noticed as helpers. These it may safely be assumed are the first steps to an open field in time.

Indeed, things look great, but it must be remembered these advantages, gained at the cost of struggles and privations, bring with them certain responsibilities.

These new "places in the sun" demand something if they are to be held. The colored artist must assume his share of the burdens that bear upon the profession at large. He must become entirely self-sustaining, and make his contributions to the worthy charities, assist in financing betterments, and in every way prove himself an asset to the business upon which he lives.

He must measure up. No longer may he expect the mantle of charity to be thrown over derelictions, or to excuse his indifference to the demands of the better standards upon his personal habits, his professional practices and the material he offers the public.

Henceforth the colored performer must measure up to every prevailing requirement. He must save and have his own money with which to finance his needs and his ventures. Effort and intelligence must be put into his work. His old age must be protected from shame with insurance bought while working, for he will not be so readily forgiven if he becomes a mendicant in his later years.

Not all of the managers have as yet learned that transportation, bread and butter, clothes and the other necessities of life are just as expensive for colored performers as for those of other races; still some slight improvement is noticed in the salaries offered.

While in vaudeville there is absolutely no excuse for the disparity between the figures tendered to a colored act and the amount paid others doing precisely the same sort of an act, there is a fair reason for the production manager being economical in the matter of his pay roll since he is in somewhat of a dilemma himself.

If he is playing to white audiences with his production he has an extremely hazardous time to obtain desirable and continuous bookings; and if he plays the theaters catering to colored patronage he must do so at a scale of prices that absolutely forbids high cost of talent, or of anything else. Our audiences do not seem to understand that if they would have good shows a higher scale of admissions must prevail in these houses.

With nearly forty theaters in the group that seat over a thousand people, good road shows employing in the aggregate about fifteen hundred performers could be successfully operated, if the admission scale were made a bit higher. This is still to be accomplished; but during the past year no less than three different groups of practical showmen have exhibited an interest in the subject.

This year can only be credited with initiating this interest. May the next one see the accomplishment of that which will do more to improve shows, stabilize the business and help the performer, than could anything else.

The fight to purify the stage has made some progress. The SMUTS SHOOTERS have at least been made to realize that pitiless publicity follows their falls from grace, and that canceled dates follow the publicity, all of which helps some towards a cleaner theater.

The activities of the Negro professional and theatrical operators have been more carefully recorded than ever before, and there has been a great satisfaction in watching the great wealth of talent being unfolded to the notice of a public that has become more willing to receive it.

Compiling the history of the year's activities, whether unfortunate or otherwise, has been a pleasant task, because the task contained more good than bad, more success than failure, and more encouragement than despair. The year has warranted a sincere Thanksgiving and gives every reason for a Merry Christmas.

MERRY CHRISTMAS

THE Page sincerely wishes a very Merry Christmas to the entire profession and to those in lines allied with the amusement world. This is our special wish, but we really hope that the world at large will find peace and joy in the season that is so pregnant with spiritual and material happiness.

We are happy because we feel that we have been of constructive service to the show business, and because the profession has shown that it appreciates our efforts. We hope to continue earning the praise that has been so generously bestowed upon us.

We believe you are entitled to feel joyous over the changed and improved attitude of the public towards show folks, and because of the improved business conditions that have prevailed for the group. The Page wishes to figuratively shake the hand of the profession, and wish every one a Merry Christmas and a Happy New Year.

COLORED THEATERS IN BIRMINGHAM, ALA.

Two picture houses and one vaudeville house make up the entertainment for the colored theatergoers in Birmingham, which cater to colored folks exclusively. The Famous is a picture house with a capacity of 450, owned by I. A. Engler (white), with a colored working staff, and is very well attended, located in a very lively place and displays a large amount of paper which proves to draw well.

The Champion, playing feature pictures and serials, marks the old site of the Frolic and is owned by H. J. Hury (white), who is also owner of the Frolic, a vaudeville house. The Champion seats 750 people. With Nathaniel Pearsly as house manager and Mousy Gilreath as assistant; Jas. Lyon, piano, and Clarence White, drums, this house stays pretty well filled from 10 a.m. to 11 p.m.

The Frolic, with vaudeville and pictures, caters to the best of people, and is the larger of the three houses; seats 850, has a five-piece orchestra under the direction of Prof. Henry Callin (piano). The other members are Walter Young, Shead Harris, Fred Moore and John Ovelton. R. B. (Happy) Brown is stage manager. The operators for the two houses are: Willie Swaney, Wallace Simms and H. Adams, chief. The cashiers for both houses are: Martha E. Smith, Rachel Jones and Julia Scott.

Some few years back the Queen, a vaudeville house, educated this city with smut. The management used barrel-house acts and the better class of colored folks did not patronize this house. To see a clean show they were compelled to climb to the roof of the Loew or Keith vaudeville houses, and there are a number of them that continue to do so for fear they will be handed the same thing they were handed at the Queen a few years ago. But the fight for clean entertainment has been won by the stage manager and with the little help that I give. Acts playing the Queen have to come clean or stay away.

The split week between Birmingham and Bessemer has been discontinued, giving acts two weeks for the two houses. Most acts playing have only one act, which stands for anything, and the split week would suit them better and the house would have a stronger bill at all times. Some actors playing don't like The Billboard because they can't buy a favorable writeup or review and would rather pay some other paper and misrepresent themselves as "going big" and fool the public. Mrs. Katy Kent says that at one time she was compelled to stop the sale of The Billboard, for the actors would not buy it. But since they all want to know "What did Chambers say about me?" The Billboard had a good sale at new stands. (Mrs. Kent will handle the Christmas issue.) Birmingham will be playing the best acts hereafter, says the management of the Frolic.—BILLY CHAMBERS.

A NEW REVUE IN PROSPECT

Bob Slater and Will Vodery are preparing a production to take to Woonsocket, R. I., for a special performance on New Year's Day for appearance before the invited audience of the millionaire who is contracting the show. Vodery will have an orchestra of eighteen, while Slater will have a pair of comedians, a blues singer, several other specialties and a dozen fast choristers.

In all probability the aggregation that is assembled for this occasion will be kept together and placed in the Plantation Room when the present revue will have departed in March to take up the engagements contracted thru Chas. Cochran for an appearance in London and Paris.

Mr. Slater is also training the chorna for the "Joyland Revue" at Raymond's hill-top place in Harlem.

ARE YOU INTERESTED IN FAIRS?

Elsewhere in this department is the advertisement of the National Association of Colored Fairs. The pioneering fellows who are promoting this organization and who have so far borne the expense of bringing to the attention of the race the immense possibilities that lie in concerted effort to improve our fairs, have now reached the point where their time and troubles will have been in vain if ALL of the fair officials and associations of every size do not get together and put it over.

The half-hundred Negro fairs need some central organization to assemble information and send out facts upon which each local fair association may more intelligently go after better and more profitable exhibits, better entertainment and cleaner attractions. The joining fee and the expense of a visit to the meeting proposed for next month will be a mere trifle compared to the profits that are bound to come from the meeting.

There is the matter of better contracts with carnival companies; the matter of cleaner midways; the need of getting in contact with more colored novelty acts; arrangements for a distinctly colored paper; greater opportunity for the colored concessionaire, and the possi-

Not too late to join the
National Association Colored Fairs
for bigger, better and more profitable Colored Fairs. Write to the secretary now and come to the national meeting that will soon be called. It is affiliated with and approved by

NATIONAL NEGRO BUSINESS LEAGUE
NATIONAL NEGRO FARMERS' ASSOCIATION.
J. H. LOVE, President. R. H. CROSS, Sec'y.-Treas.
Sec'y. Raleigh (N. C.) State Fair. Attacks Theatre Bldg., Norfolk, Va.

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The membership of every colored community, county, district and State Fair is solicited. The interest of everybody desiring to improve these Fairs is invited.

GET IN TOUCH WITH THE SECRETARY.

THE SEASON'S GREETINGS
With All Kind Thoughts and Best Wishes
For Christmas and The New Year
H. D. Collins

ibilities of more extensive publicity that could be obtained by any one fair, no matter how big.

It is hoped that you have read the reports of the Toronto convention that occupied ten pages in last week's issue. If you have you can readily see how there are many lessons for our group in the idea of organization.

In connection with the colored concessionaire, perhaps the following letter may be of interest. It is by Percy Howell, of Philadelphia. He says:

"Dear Sir—I had to close the fair season because of my grandmother's death in Wash-

ington, D. C. During the period I traveled I attended every colored fair without a conflicting date from Tennessee up to Pennsylvania, and back down to South Carolina. In some places I presented my free act—escaping from a locked casket after being buried alive under six feet of earth. At other places, about sixty per cent of those visited, I had a novelty concession.

"The reason I am now 'wofling' is because secretaries fail to answer letters of any nature. I had to 'wildcat' most of the engagements. This condition was not due to any low value placed upon my act, which I know

to be the best of its kind, but because of negligence.

"For example, a number of the boys who had concessions wrote to fair promoters relative to prices for space and privilege so as to make advance payments. Like me, they received no replies. Now, if you can't pay a man money in advance, how about placing an act?"

"The Page can help the boys a lot by waking up some of these fair promoters. About 75 per cent are asleep on the show business. We thank you for what you have already accomplished this year. You have made our chances a lot better.

"I feel proud to say that some one of us colored folks has any kind of a store mentioned; every midway attraction is in the hands of some Negro. Waters has the flashiest novelty joint of any on the road, while London Thomas has a great variety of special joints.

"No special mention of performers is made here because The Page is familiar with them— suffice to say we have them all. Jesse Harris showed up at Raleigh, the biggest fair in the Carolinas, with two freak children under his own top. Siler City held its first fair November 2-4 under direction Chas. P. Alston.

"Grift was too plentiful at all of the spots, but none of them carried away any too much money, as local 'sticks' are showing grift the door. By the way, seven promoters who failed to reply to letters hired me after I reached the town on a 'spec'.

"(Signed) PERCY POWELL."

Had our associations been working in harmony, the condition of which this writer complains would have been eliminated.

Also the aviatrux who proved so great a draw at one fair could have been obtained for a dozen; and the famous musical organization that could not be prevailed upon to leave New York for one fair could have been obtained for a group. The colored acrobatic act that disappointed one fair because it could not afford transportation from Louisiana to Virginia to play a single date, could have done so had there been a route of fairs opened to the act.

National exhibitors will deal with a big unit for placing their samples and demonstrators on the grounds at a number of places who will ignore the request of any one fair, and so it goes. If you see the light, get in touch with the secretary or president of the National Association. Get together, and get results.

SOME PUBLICITY WORK

George Wintz's "Shuffle Along", under the terms of the contract for the title, is unable to play Indianapolis. This fact did not deter H. D. Collins one bit. The show played Anderson and Marion and the enterprising business manager placed heavy advertising and publicity with Indianapolis papers and arranged with the traction company to provide special cars to these cities on the dates played with very excellent box-office results. Incidentally, Collins has always given the colored papers a good play in placing copy.

The show played Dayton on November 29 and the local papers gave the performance most remarkable criticisms.

Blanche Thompson, John Vaughner, Edger Conners, Hattie Christian, Emma Jackson, Nellie Bun, Al F. Watts, Theo. McDonald, George Porter, Jack Alexander and a group of good choristers are responsible for this success. Then, too, T. L. Corwell has an orchestra of seven very capable musicians who travel with the show, assuring the proper coordination of pit and stage.

A RAY OF HOPE FOR THE ROAD SHOWS

On an evening early in December there happened to meet in the lobby of the Lafayette Theater in New York a group of people who are seriously interested in the welfare of the colored show business. Jack Auslet, of the American Leasing Co., who in this instance represented Lawrence Bennett, president of the T. O. B. A. Circuit and the owner of the Lyric Theater, New Orleans; Robert Levy, of the Reel Film Co. and the owner of the Douglas Theater, Baltimore, the Howard in Washington and the Attacks in Norfolk; Coleman Brothers, owners of the Lafayette, New York; Mr. Weingarden, owner of "Follow Me" Company, and The Page were in the party.

Adjourning to the office of the theater, they entered a discussion that attracted several other active theatrical business men, with the result that a movement has been started that may develop into finding a way to assure the producers of colored shows a continuous route of not less than twenty weeks in the larger colored houses of the country.

If the proposed plan is carried to completion, each of the bigger cities of the South will be provided with a big attraction at least once each month; and the Northern house will have a regular routine of colored shows provided in pretty much the manner of present-day vaudeville booking.

FLORENCE MILLS



The dainty little soubret whose work at the Plantation Room, on Broadway, New York, has obtained for her more publicity in the high-brow magazines than has ever been accorded a colored artist before.

HERE AND THERE AMONG THE FOLKS

On December 14 Grace Hoyt and Nettie Stark will present a female minstrel in Brooklyn, N. Y.

Telfair Washington, secretary of the C. A. U., is responsible for the Bandana Minstrel at the Howard Theater, Washington, December 11-12-13.

Leon Williams and Bessie Allison have parts in the Amalgamated feature picture, "The Madonna in Chains".

"The Heart of the Negro", featuring Clarence Brooks, will be the next release of the Lincoln Motion Picture Company.

Walter Dorsey writes an interesting letter from the Tolliver "Smart Set Minstrel". The show is doing well in West Virginia.

Bessie Butler, sometimes actor and sometimes theatrical editor, has taken over the theatrical department of The Negro Times, in New York.

Jackson and Jackson, the comedy sketch team, are in Chicago and have played the Monogram and the Koppin to satisfaction. They have a clean and amusing act.

Cleo Mitchell and her company are doing well in the Tidewater district of Virginia. December 4 they opened at the Colonial in Newport News for the week.

The Hampton Institute Quartet, supported by the chorus from the Booker High School, of Norfolk, presented a concert at Army Hall, in that city, December 8.

Jack Trotter, that old newspaper friend of the profession, one of the best publicity men of the race, is now advertising manager of The Amsterdam News, of New York City.

Hattie Langford and Eva Moore have been making good as inside end "men" with Fairly's Famous Minstrel. The show has eighteen people and is at present in Alabama. Clever girls they must be.

Sam Wilson, the black Hebrew, has gone into vaudeville and is in the Loew houses in and around New York City. His return from Europe last summer was too late for the opening of the burlesque season.

Frank E. Bold, cartoonist, has a clever practice of clipping his card from The Billboard and pasting it on his envelope as a return card, and he doesn't need to, either, as he writes the most perfect hand we have ever seen.

Tucker and Tucker, William and Ida, closed the season with the Smith Greater Shows on November 2 and will winter at 615 Plonona street, Concord, N. C. Mrs. Tucker will make a holiday season visit to her aunt, Mrs. George Holt, in Chicago.

Mrs. Corrine Turner, of Houston, Tex., gave a Thanksgiving dinner party in honor of the "Shu Shi Shu" Company at 500 Hardcastle street. This company, headed by Johnnie Lee Long, seems to have made a very favorable impression in Texas.

It may interest the profession to know that the alumnae of Tuskegee have organized the Lighthouse Club with branches in many cities to replace in the public mind the recollections of the Lime Kiln Club of tradition. Might take a tip from the news.

Jack Johnson, the heavyweight ex-champ, has been booked by his agent, Bert Jonas, over the northern tier of T. O. B. A. theaters. The act opened at the Globe, Cleveland, then to the Koppin in Detroit, with other theaters handled by the Koppin office to follow.

Rose Taylor, the little soubret, the feature of the Phil Taylor act that is billed as "Girle and Her Dandies", is supported by Lee Allen, Dewey Brown, Lloyd McDonald and Bobbie Gains, a bunch of as active singing and dancing boys as one would care to see.

The Palace Theater, in Memphis, is now running a five-act bill. The last week of November had Ferguson and Ferguson, Patterson and Barber, "Gang" Jines and Bruce and Skinner. In addition the feature picture, "Young Diana", was run.

Joe Simms, Russell Lee and Daisy Wright, constituting "The Down Home Trio", played the Temple Theater, Cleveland, week of December 4 and are headed East. It's a new combination and from reports it is an unusually good one. Joe tells the D. R. C. and Deacons of New York to look for him soon.

Paul Carter, who was obliged to close his show earlier than usual due to a nasty blow-down that cost him his tent, has gone into vaudeville for the winter. He will reopen the tented attraction early in April with a route thru New Jersey, Pennsylvania and Ohio. Carter is in North Carolina at present.

Creamer, Brooka & Vodery is the firm name of a new publishing concern in the Gayety Theater Building, New York. Henry Creamer, Shelton Brooka and Bill Vodery, all well-known composers and arrangers of successful music, constitute the firm. "When the Sun Goes Down in Dixie" is the name of their first offering.

On December 1 the Attucka Theater, Norfolk, was turned over to the Graduate Nurses' Association of that city for a fashion show under the direction of Mrs. M. B. Lee. Persian history as depicted in the Bible, an old folks' tea party, a butterfly dance and a spectacle, called "The Seasons", were the vehicles for presenting the most elaborate display ever seen in Norfolk.

The Bay State Drug Store has become a sort of rendezvous for the artists playing Boston. "Shag" Taylor and his partner, Mr. Smith, have made a big reputation for the kindly courtesies they have accorded the profession, with the result that their place of business is being boosted everywhere by grateful performers. The latest to write effusively of these fellows is "Slim" Austin, of the Harvey Minstrel.

Trixie Smith, the blues singer, who went to Kansas City, Mo., to appear at the Auditorium for a week beginning November 26, closed after the first appearance and declined to work because of dissatisfaction with the jazz band provided. December 3 she opened at the Gillis Theater for a week as an added attraction with a white burlesque show. December 12 she was to return to New York to keep a recording engagement.

LOWERY'S BANDS

P. G. Lowery has, since his return to Cleveland from the summer season with the Ringling Bros.-Barnum & Bailey Show, been a busy man. He has resumed the work of directing the Ladies' Silver Seal Band and presented the

"SHADES OF HADES"

Tim Owsley, Dave Peyton and Julia Hector have combined to make a unique production for J. Samuel Shanfeld, who presented "The Shades of Hades" at the Grand Theater in Chicago November 27. The billing describes it as "a musical comedy with a surprise, a thrill in words, music and action to create laughter." The show is in two acts and seven scenes. Seventeen song numbers are listed. The company includes: Tim E. Owsley, Laura Bowman, B. B. Joyner, Walter Richardson, Earl Simms, Allie Smith, Chas. Moore, Richard E. Gregg, Ora Johnson, Chas. Grundy, Lillian Barker, Sidney Kirkpatrick.

In the chorus are: Isadore Mitchell, Odess Carr, Ora Johnson, Allie Smith, Hilda Wedlock, Inez Johnson, Mary Bradford, Hester Kenton, Lillian Parker, Marie Wade, Helen Randall, Amelia Loomis, T. B. Thomas, Chas. Grundy, Earl Simms, John Whitney.

A REAL NOVELTY

The Page is in receipt of a series of cartoons that prove beyond doubt the artistic abilities of Frank E. Bald, Frank, who is at present engaged in promoting local entertainments in and around Haverford, Pa., has everything that goes to

AMONG THE PLATFORM PEOPLE

Ben Shook's Orchestra, of Detroit, has been playing a series of engagements in and around Pittsburg. Its program is marked by the almost total absence of jazz from the repertoire. Louis D'Arpe and the Symphonium Sereaders, of Pittsburg, have made a successful week's tour to the towns in the immediate vicinity of that city.

Joe Smith, the Black Swan recording artist, is organizing a band of his own in Pittsburg. Irving Hughes and his Syncro-Septette, of Columbus (Ohio), are touring the Eastern States. The initial engagement of the tour was at Indianapolis December 4.

The Martin-Smith School of Music presented a program by Negro composers at Aeolian Hall, New York, December 9. The works of Harry Burleigh, Nathaniel Dett and S. Cole-ridge Taylor were featured.

In a band contest sponsored by the Wansmaker store management at Madison Square Garden, New York, the Orden Curtis Band, Lawrence Grinnell, director, of Philadelphia, was declared the winner over the Imperial Band, of New York, and the A. Jack Thomas Band, of Baltimore. John Philip Sousa, Jean Clark and Patrick Conway were the judges. The Page would like to have provided more details, but none of the contesting bands were sufficiently interested to facilitate obtaining more information.

Bertha Bookman, the lady artist who has been appearing with the Oliver Jazz Band, of Chicago, has gone to San Francisco for the winter.

On December 5 Justin Sandridge, pianiste, and Marion Cumbo, violin-celloist, appeared at the first of a series of nine musical chambers being conducted in Boston under the auspices of the Women's Service Club of 464 Massachusetts avenue. Mrs. Ella Francis Jones was the accompanist.

WILLIAMS HITTING 'EM

Clarence Williams, the enterprising publisher, is keeping the interest of our group in the publishing end of things from flagging. Of the dozen numbers he has released this year, none have proven losers, and three are smashing hits.

"DaDa", "Sister Kate" and "Doggies", as the three smash numbers are briefly referred to by the trade, have become international hits. Edgar Dowell, who has charge of the professional department, showed to the writer letters requesting copies of the song from the director of the orchestra at the Manserin, a Chinese restaurant in New York's Chinatown; from Austin's Denver Shows in Calcutta, India; from Canada, England, Germany and the Hawaiian Islands.

These numbers are recorded on all of the mechanicals, or practically all, since fourteen companies have recorded them.

Among the many singers using them because of what she terms their especial "peppiness" is Miss Lorne Bishop, the baby vamp, who is probably one of the best-known club date artists in the city.

Eva Taylor, Sarah Martin and Tom Waller and his band are on Mr. Williams' staff for recording purposes. The office organization consists of Mr. Dowell, Andrew S. Sale, Porter Grainger, Phil Worde, Henry Tellerand, Wm. (Short) Weber.

Mr. Williams declares that over 75 per cent of his mail begins with "I saw your ad in The Billboard."

IN WINSTON-SALEM

W. S. Scales, owner of the Lafayette Theater and the Rex picture house, and secretary of the T. O. B. A. Circuit, has sent a very cordial Christmas greeting to the Page and to its readers.

Willie Walls, stage manager of the Lafayette, says that the John Beringer "Black Cat" Company is the most talented group that has played the house this season and that it drew more money than has any previous attraction. The band is wonderful, he says, and the only thing that prevents the show being marked as 100 per cent perfect is the inadequacy of the vesting, the wardrobe not being in keeping with the very high standard of talent in the company.

During the State convention of colored school teachers the Rex Theater presented the Booker T. Washington film with the Twin City Glee Club. The 600 teachers declared it to be the most wonderful educational picture they had ever witnessed. The picture drew a packed house for two days.

THE ANCIENT AND MODERN REVUE

Jas T. Watkina, owner and producer of the "Ancient and Modern Southland Revue", called at The Billboard office to announce that he had secured the services of Eddie Lemon, late of the team of Lemon and Brown, as principal comedian. Allee Leslie Carter, the blues singer, is another addition. So is Al (Frisco) Bowman, the dancer. The show will present six novelty acts during the two acts that comprise the performance.

Charles S. Gilpin

—By Ed Randall



Our cartoonist's impression of Charles S. Gilpin, who continues his wonderful success in "Emperor Jones". He is now on the Pacific Coast.

organization at a concert in their home city on November 15. The success of this affair has warranted the consideration of booking a tour that will extend beyond the confines of the State.

He is also handling the Elks' band and has succeeded in creating a rather progressive interest in music among the colored people of Cleveland.

FROM CLEVELAND

Bob Davis writes from the Globe Theater, Cleveland, to say that the business in his house warrants him playing any size act that comes thru that city. As an illustration Ethel Waters played the week of December 4.

The week of November 23 he had White and Cooper, Willie Too Sweet, the Anita Bush Stock Company, Hooks and Jeff, Tucker and Gresham and the James Crescent Players.

During that week the Grand Central had Buttermilk, Jackson and Jackson, Houze and Houze and the Jack Wiggins Trio.

Over at the Temple Manager Clark worked with Baby Mack, and had Tucker and Gresham, Butter Beans and Snissie and Mae Kemp.

The Plantation Days did two weeks downtown. These working acts with Katie Shipley, who is living in the city, Frank King, Chick McIntosh, Queen Dora, the Cory Dudley Group and a few others, gave to the Forest City a real metropolitan air. Central avenue seemed like Broadway, according to Mrs. Zadie Jackson, who wrote from there.

make a complete novelty act—talent, material, billing, pictures and all. He has associated with him at present Fannie Archer, a singer and dancer of the better sort, and Helen Seidie, who does a series of posing specialties.

Bald recognizes the value of a decent stage. His billing reads: "Positively no smut, just clean comedy." Press clippings submitted lead us to believe that this combination would help a lot of bills. However, he will not be available as he has arranged to present a dance and concert every week at League Hall, Haverford. He began on Thanksgiving night with an advance sale of over 700 tickets.

VODERY GIVES SHOW AND DANCE

William Vodery and his Plantation Orchestra gave a dance, preceded by a vaudeville show, at New Star Casino, New York, on Thanksgiving night that has set a new standard for such affairs in the big town.

Creamer and Layton, the composers; Shelton Brooks, composer and comic; Gulfport and Brown, Scott Ray and Casmay, the Theatrical Four; Edith Wilson and Johnnie Dunn, of the "Plantation Revue"; Hugh Wiley, skater, and Grace Gilca and her Dancing Kiddies participated.

The affair was signalized by the presence of the most richly gartered group of people that has ever assembled for a colored professional entertainment. The character of the audience was a genuine tribute to the esteem in which "Bill" Vodery is held in the country.

PUBLICITY FOR OUR PERFORMER

One of the outstanding features of the year just closing is the interest we have helped to develop in the colored artist and his workshop, the theater and the show lot.

When this department was originated in September, 1920, we found that there was no definite information assembled anywhere, and that the Negro performer and his allied interests suffered because the world was unaware of the magnitude of the economic value the profession represented.

We addressed ourselves to assembling facts pertaining to the profession and to making those facts public. We have been astounded at the avidity with which both white and Negro minds welcomed our contribution to the history of race progress.

This year for the first time a list of colored theaters forms a chapter in the Hill-Cahn theater guide. This assures to the owner of a Negro theater his share of consideration when subjects pertaining to such are under consideration.

The Negro Year Book also published this list, with a great deal of other information concerning stage and platform artists. In this Prof. Work has contributed greatly to the better appreciation of the artist by the lay public.

The Associated Negro Press has co-operated wonderfully with us in distributing news of the showfolks to our more enterprising colored papers, and their releases have reached high places among the other people of the country, thereby helping to mold a more favorable general sentiment towards our artists.

The Tuskegee Press Service and the Hampton Institute Press Service have both given and accepted news of the profession, of our fairs and our exhibitors.

During the year many of our papers have enlarged their theatrical departments and increased the picture display. Our girls are even being featured in testimonial advertising.

A PAIR OF GOOD BOOKS

The artist who would be well informed on the history and the progress of the race group would do well to obtain and read, then keep for reference a pair of books that we have recently had the pleasure of reviewing.

The Negro Year Book, published at Tuskegee, Ala., by Prof. Work, contains a summary of Negro activities for the years 1919-'21. It is a history brought down to date, so to speak. This current issue is the eighteenth and the profession has been accorded more editorial attention than ever before, a fact that will lead greatly to increase the esteem of showfolks with the general public. The economic importance of the show world is made readily discernible in the list of Negro theaters.

The Negro In Our History, by Carter G. Woodson, is brimful of history that should fire the imagination and provides a wealth of material for producers, composers and stagecraft writers.

PROMISING WRITER DIES

Andrew Roberson, city editor of The Los Angeles Age-Despatch and one of the most promising writers of the race, passed away in that city. Deceased was only 25 years of age and is survived only by a grandfather, George Jackson, from Alexandria, his birthplace. He had been an orphan for years. His body was taken home for burial.

The young man was the writer of "A Color Line Within a Color Line", published last year in Leslies' and in The Literary Digest, and is the writer of "Ashes", now running as a serial in The Age-Despatch. His passing leaves unfinished "Rhoda, the Princess of Dawn", a manuscript that promised to become a classic of the race, with very great promise of being dramatized for both stage and screen.

CHARLES S. GILPIN

on tour in

"The Emperor Jones" wishes

A Very Merry Christmas to the entire profession.

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GILPIN IN HIGH FAVOR

The Emperor Jones' Company is credited with pulling Minneapolis out of the dramatic slump, according to reports on the Gilpin show in that city Thanksgiving week.

Carlton Miles, columnist on The Journal in that city, devoted a full column to the work of "The Emperor". It is a clipping that one is proud to read and to keep.

H. K. FELTS HAS ORCHESTRA

H. K. Felts, the efficient business manager who piloted the Tolliver original "Smart Set" show thru a successful summer season, con-

cluded his work late in November at Charleston, W. Va., and is under contract to return to that attraction next season.

Meantime he has taken over the handling of a twelve-piece orchestra billed as "The Broadway Buddies" with which he will be associated for the winter. The band made its first appearance at the Dreamland Theater, in Charleston, December 2.

Mr. Felts writes that he will be located at Green's Hotel, 905 Fry street, Charleston, and he sends from there his Christmas greetings to the profession.

Wells and Wells have been kept fairly busy in the Fox houses in and around New York.

JACKSON AND JACKSON (JAMES AND ZADIE)



A man and his wife who are trying to offer a little higher type of sketch—and are succeeding.

MANUFACTURERS AND EXHIBITORS, NOTE THIS

The Hampton Institute Press Service has released a report of John B. Pierce, field agent for extension work among Negroes in agriculture and home economics for eight Southern States. Among other things he reports the following that is of especial interest to those with equipment to sell that may be best demonstrated at fairs:

"Numerous farm and farmstead improvements were made. There were thirty farms on which the water system was improved; and thirty homes in which lighting systems were installed. Many new implements and tools were bought: Plows, 258; one-horse cultivators, 309; disc harrows, 48; corn planters, 97; mowers, 44; gas engines, 49; two-horse cultivators, 44; motor trucks, 22; grain drills, 23; hay rakes, 32; spraying machines, 12; small tools, 3,420."

"The twenty-two county fairs aimed to show what the colored people were doing along the line of better farming, better homes, better schools and the making of better citizens. There were 7,789 entries of exhibits at these fairs . . . which better people's conditions each year materially, educationally and socially, and which were visited by 40,000 white and colored people."

Does not that disclose to the observing sales manager an enormous field for the sale of practically every farm and home tool or utensil if the products are but brought to the attention of the Negro farmer. It shows most conclusively that the Negro fair warrants consideration at the hands of those seeking an outlet for their products. Here at once is given you a market and directions as to how it may be cultivated.

In considering the commercial worth of this market it must be remembered that the above report does not include eight other States with immense Negro populations; nor does that part concerning fairs include a big tri-State fair, four State fairs and thirty other county fairs that are listed with The Billboard.

JOHN MITCHELL WRITES

John Mitchell writes from the Georgia Minstrels, enroute on the Coast, that Harry Moore has left the show and is sailing from San Francisco for China.

Howard Duffy joined the Georgias in Portland, Ore., and with the Ney Brothers' Band, another recent addition, the show has been strengthened.

Mitchell wants the profession to know that the Stag Club, at 381 East Morrison street, Portland, has a welcome hand out for both professionals and tourists coming to that city. President J. N. Manley, Secretary G. M. Payne and House Committee Chairman O. S. Thomas will, he assures, extend every courtesy to visitors.

WORKS OF HAITIAN COMPOSER FOR BROADWAY

New York, Dec. 4.—Justin Elle, celebrated Haitian composer, distinguished product of the Paris Conservatoire and the black race, has arrived in New York to offer the most unusual ballet of modern times.

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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.



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Editorial Comment

THIS is the twenty-ninth Christmas Issue of The Billboard.

We have tried hard to make every one of them better than its immediate predecessor.

Taken by and large, we have done so. Not every issue has been better in quality of content.

Not every issue has shown improvement in the matters of scope and comprehensiveness.

Not every issue has reached a new plane of accuracy and reliability.

Not every issue has demonstrated new attainments in making a more useful and helpful paper.

Nor has every issue been larger, handsomer or better illustrated than its immediate predecessor, but always we have held up to past performances in most of these respects and gone ahead in one or more of them.

We believe this one is by long odds the very best Christmas Number we have ever brought out, but we know that we are going to try harder than

ever to make next year's, and every intervening weekly issue, better and ever better.

THE opening gun in the fight for the Equity Shop, which was not to take place until 1924, was undoubtedly fired week before last, when Augustus Thomas' article, "An American National Theater", was published in The Saturday Evening Post. Mr. Thomas is undoubtedly going to try hard to enlist as much public sympathy on the side of the Producing Managers as he possibly can, but he is especially going after those earnest and sincere amateur and semi-professional players identified with the Little Theater movement or united in independent dramatic clubs and societies and engaged in repairing and restoring the ravages wrought by the commercial managers, in order to secure the confidence of the former and be able at the proper time to poison their minds against the professional actor and deliver them into the hands of the Producing Managers.

Unless all signs fail, the fight for the Equity Shop is now on.

ALTHO New York City is growing and one would suppose the city could support more and more organ-grinders, the fact really is that these last surviving types of the old strolling mountebanks and jugglers are dwindling at a startling rate. If the

CHRISTMAS is our greatest annual festival.

A very eminent churchman, however, recently and quite rightly said in a much-quoted address: "Not one churchman in ten thousand has the slightest idea of the social implications of his creed; not one in ten thousand perceives the dramatic social significance of our great festival."

If that be true it is small wonder indeed that its religious significance escapes players and showmen almost entirely, for Christmas is essentially a home, or at least a home-town, festival, and few, and mostly unfortunate, are those of the profession who are at home at this season.

The greater part of those that participate at all do so by long-distance methods, or else endeavor to counterfeit it by getting up a company feast or party or observance of one kind or another.

This last is by no means uncommendable. Quite the contrary, in fact; for anything that tends to keep alive the Yule customs and usages, the greetings and evergreens, the giving of gifts and feasting together, is good because all of these are symbols, and as long as we hold fast to them we will never quite lose what they stand for.

There is an old French proverb which has it: "Let's go on talking about the Christmas spirit and perhaps some day it will arise among us."

Cold comfort? Not all. Very, very few real troupers will subscribe to that. They have learned the very valuable lesson that cold comfort, like a cold lunch or a cold room, is better than none at all.

And so they bravely make Merry Christmas as merry as they can.

present rate of decrease is kept up there will not be a single one left in five years.

The hurry of the metropolis operates against them chiefly. The passing throngs don't see, let alone hear, them. Then there is the noise of the traffic, the surface and elevated cars, and the automobile horns.

The phonographs have not helped matters, and radio has been the unkindest cut of all.

THOSE members of the International Association of Fairs and Expositions who conducted the filibuster against the resolution favoring honest concessions and clean shows on the fair grounds of America at Toronto are going to have a hard time explaining their attitude.

We cannot account for it, nor have we found anyone that could advance anything like an explanation, altho we have been on a still hunt for light ever since the convention adjourned.

IF ANYONE escaped giving in New York City last week he was either an agile, skilled and seasoned side-stepper, or flat, stony broke.

The hospitals, charities and benevolent institutions certainly have their subscription soliciting methods systematized.

The Christian Science Monitor thinks that "When a periodical devoted to

the screen says of a well-known picture artist that 'she can emote with fine effect,' it really is time to be considering seriously again the question of film censorship."

Egg-nogg, sans the brandy, is not at all bad, especially if it is flavored with Jamaica rum—and one-half of one per cent is ample to impart the flavor.

If one is warranted in reading in conditions of the moment what may be expected in the future, we will say the outlook for next year is fine and rosy.

Few men in America will receive more Christmas cards than Frank Gilmore.

NEW THEATERS

William MacIntyre is erecting a \$19,000 picture theater at 4018 Rainier avenue, Seattle, Wash.

The William H. Pearce Amusement Co. is erecting a new picture theater on Main street, Elton, Md.

The Rex Theater, Ranger, Tex., was formally opened late last month. The theater is operated by F. M. Palmer, who has introduced a policy of pictures and road attractions.

Work on the new \$250,000 theater at West Third and Thomas streets, Pomona, Calif., has

QUESTIONS AND ANSWERS

V. D.—The latest address we have of Carrie Jacobs Bond, composer, is 714 South Michigan avenue, Chicago.

S. S.—Blanch Bates created the role of the girl in "The Girl From the Golden West" at Pittsburg, Pa., October 2, 1905. Frank Keenan played the sheriff and Robert Hillard the road agent.

R. E. S.—Dagmar Godowsky, film actress, is the daughter of Leopold Godowsky, the pianist. She was born in Petrograd and came to America after having been educated in Switzerland, Austria and France. She is said to be a capable musician, and also a graduate of a dramatic school. It is said that her entry into motion pictures resulted in her breaking her engagement with Jascha Helfetz, the young violinist, who they say objected to her becoming an actress.

P. O.—Claire Adams' full name, as inscribed in the family Bible, is Claire Borylde Vere Nassau Adams. She was born in Canada—Winnipeg, we believe. She received her education at Calgary and in London. During the war she is said to have served as a nurse. Her first success on the screen was in "The Spirit of the Red Cross". We will endeavor to advise you the color of her eyes and hair, also her favorite recreations, in the next issue. This information will require a little research.

Miss B.—Galli-Curci, Italian coloratura soprano, early in her career was the protegee of Mascagni, the celebrated Italian composer, who, when she was only four years old, predicted a great future for her as a pianist. Referring to her vocal gift, Madame Galli-Curci has said: "I could not help singing—my mother, my father and my grandparents all were fine musicians, and I began as a little child. But each day I must work, work, work with my music, trying to correct the many faults the kindly critics have pointed out in my voice. Each day I close myself in my little room for two or three hours, and with my brain I study my characterizations of the roles I sing. When I know very well the music by heart I begin to sing and put it in the throat, singing not more than one-half hour at a time."

proposed million-dollar Criterion Theater in Utica. Work on the Little Falls theater is to be started next spring on a site adjoining the Herkimer County Trust Company. Purchase of the site has just been completed.

The Turner, Dahnken & Langley Company, according to a recent announcement by Mr. Langley, director-general of that organization, will erect a theater in Los Angeles, on a downtown site, to cost no less than \$1,250,000. The T., D. & L. Company at present owns a string of nineteen houses.

Ralph W. Crocker is erecting a large theater at Grove avenue and Fulton street, Elgin, Ill., which he expects to have completed in a short time. Mr. Crocker stated that the O. F. Hall Company, of Elgin, several weeks ago offered him \$80,000 for the theater as it stood at that time, which he refused.

A new picture theater, to be known as the Alhambra, is being erected in Tulsa, Ok., by O. Kubatzky and J. B. McAnally, both of that city. The theater will cost in the neighborhood of \$50,000 and will have a seating capacity of about 700. It will be located at 1437-39 South Peoria avenue.

Work was begun late last month on the new theater building in El Dorado, Ark., to replace the Rex Theater, which was destroyed by fire. M. A. Lightman, of Nashville, Tenn.; M. J. Pruniski, of Little Rock, and M. S. McCord, of El Dorado, are erecting the new playhouse.

HERE THE NEW YEAR

The day has come
To think and to plan—
To pave the way
For the caravan.

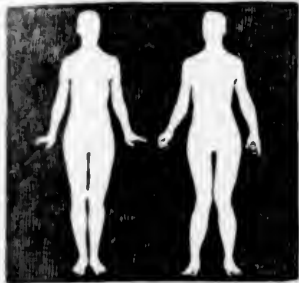
Towns that are closed
To our great dismay
May again welcome us
On the first of May.

But, fore you start
To carry plans thru,
Work with endeavor
For something that's new.

Start at the head,
Then go down the line;
Remedy the leaks
Of every kind.

Alas! It has come
Old "Billy" to say:
"We're aiding the showman
To pave the way."

—R. CHERRY EVENSEN.



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Theatrical Briefs

Lawrence Kronsted, of Galva, Ill., has purchased the Star Theater, Peoria, from O. U. Peterson, of Chicago.

Charles Strauch is renovating and enlarging the Row Theater, Long Beach, Wash., having closed the theater recently for that purpose.

The Paramount Theater, Cortland, N. Y., was slightly damaged by fire several days ago, the result of an overheated stove.

A \$10,000 Cremona pipe organ has just been installed in the Cozy Theater, Columbia, Mo., by J. W. Melcher, of the Marquette Piano Company, of Chicago.

The Casco Amusement Company, a new corporation with headquarters in Portland, Me., of which Elias Loew is president, has bought the Casco Theater, Portland.

The Kimbark Theater, 6240 Kimbark avenue, Chicago, has been purchased by Fred J. Northman and Charles Fecher from Harry T. Loper for a reported consideration of \$88,000.

N. E. Tallman, of Titusville, Pa., representative of the Morosco Holding Company, has taken an option on the Smith Opera House, Geneva, N. Y., and announces the Morosco Corporation will shortly start work remodeling it at a cost of about \$150,000.

The Schine Theatrical Enterprises, headed by J. Meyer Schine, of Gloversville, N. Y., last week purchased its fourteenth theater in New York State when it took over the new Oneonta Theater in Oneonta, N. Y., two weeks ago. O. S. Hathaway was the owner of the Oneonta.

The newly decorated and enlarged Odeon Theater, Bartlesville, Ok., was reopened a short time ago with an audience of 2,000 attending the inaugural performance. An \$18,000 pipe organ is one of the newly installed features of the Odeon, which is a picture house.

The Globe Amusement Company, 9 Clinton street, Newark, N. J., has acquired the theater located at 279 Main street, Paterson. The Globe Company was incorporated in the office of the Secretary of State of New Jersey November 28 to conduct motion pictures and other theatricals. It has a capitalization of \$25,000.

William C. Kohler was recently appointed manager of the Ackerman & Harris Hippodrome Theater in San Francisco, succeeding William Casey, who is now managing the Century Theater in that city. Mr. Kohler formerly managed theaters in Eureka, Stockton and Oakland, Calif.

The Criterion Theater, newest and largest picture house in Enid, Ok., and which was almost destroyed by fire several weeks ago, will be rebuilt, according to an announcement by George Billings, son of Mrs. E. M. Billings, owner. The damage to the theater was estimated at \$110,000, practically all of which, Mr. Billings stated, was covered by insurance.

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

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MOTION PICTURE FIELD

Edited by *Harrou Russell*

AUTHENTIC
DIGEST OF
FILM EVENTS

West Coast Theaters Combine

Reduce Film Rentals by Block Booking, Is Claim Made by New Organization, Which Has 100 Theaters in Chain

Word reaches The Billboard that distributing agents along the West Coast are greatly alarmed over the upheaval caused by the West Coast organization.

Much adverse comment is directed against the West Coast Theaters because of the methods employed by this firm, which now controls something like 64 theaters, and before 1922 is ushered in it is expected that twenty-five more houses will be added to the list. Sol Lesser is one of the important executives of this organization, also Mike Gore; and David Burshon is reported as holding the position of secretary and general manager.

It is claimed that the West Coast people are inducing exhibitors to enter their combine on the plea that they can reduce film rentals at least 75 per cent thru block booking, taking for their share of the profits 25 per cent, and per-

mitting the exhibitor to draw his salary as heretofore.

Thru booking the large circuits instead of the individual houses reduction in rentals is assured.

It is reported that the T. & D. Jr. Circuit recently transferred twenty-five of its smaller theaters to the West Coast.

INDEPENDENT PRODUCER PROTESTS

The clause inserted in contracts by which the independent producer is obliged to do business with the National distributing organization is causing a volley of protests. The outcome of the clause would permit the distributor, who is also a member of the Hays association, to

POTASH-PERLMUTTER FOR SCREEN

Barney Bernard and Alexander Carr To Picturize Original Roles

By an arrangement with A. H. Woods, Samuel Goldwyn has paid an almost prohibitive price for the motion picture rights to "Potash and Perlmutter" and intends to film the story in New York. Montague Gless is supplying the sub-titles.

Barney Bernard and Alexander Carr are to be seen in the roles that they have made popular on the spoken stage.

If this picture should bring the success anticipated, in all likelihood the complete series of Potash 'stories' will be transferred to the screen.

ALLEN THEATERS DEVELOPING NEW CHAIN

A report comes from Toronto that the Allen Theaters, Ltd., has secured control of a circuit of five houses east of Ontario. In this connection it is said that Bernard Allen, father of Jules and J. J. Allen, is responsible for the deal. In securing control of the new circuit it is said that this latter organization is to be

WEEKLY CHAT

Merry Christmas to all! This is our Christmas issue and many kind thoughts have gone into its making which will reach far and wide telling a tale of good cheer to showfolks, young and old alike. To the screen luminaries, whose welfare and success is very dear to me, I extend the heartiest greetings and thanks for the pleasure derived from watching their efforts upon the silver sheet.

And to one and all who have sent me messages thru the post, telegraph and radio, let me express my thanks and plead excuse for not replying personally to the numerous picture cards, glowing letters and charming gifts because of lack of time. But if thought waves travel then you all will know how deeply your sweet tokens of remembrances are held within my heart.

There are no finer people in the world than the actors of the screen. God bless them one and all!

And now a headline attracts our attention which forces upon us the thought that the motion picture industry needs an overseer to correct its lax morals, to dictate its conduct and subject it to a general revision, under the guidance of high-salaried officials who have frequently admitted their utter ignorance of the inner workings of the film business.

The caption in question mentions another dictator who will be attached to the staff of the M. P. P. D. A., of which W. H. Hays is the head, and the party is none other than another postmaster, Thomas G. Patten, formerly Postmaster of New York from 1917 to 1921, and previous to that he served in Congress as a representative of this city. The gentleman will be on the staff of Mr. Hays, serving as the Western representative of the M. P. P. D. A. at Hollywood. Quoting from the Hays regular set speech the duties of the new chief will be to "maintain the friendly spirit of co-operation between Hays and all the actual makers of pictures—writers, directors and actors." If many more high-salaried officials are caught by the lure of the movies there will be no vacancy left for the next idle ex-president of the U. S. A. to secure a safe and profitable berth.

And, while on the subject, we note that Chas. C. Pettjohn has been appointed general counsel of the Hays organization. Well, well. But then we know that Charley is a good picker when it comes to grabbing a nice fat little job. The only thing that he fell down on, tho, was the Hope Chest idea. The possibilities of that little Hope was a brain bulger, but—there's the rub—the poor simp exhibitor could not see it that way—and refused to contribute. Never mind; while there's life there's a hope—and the motion picture industry is full of other Hope Chests.

There was a time not very long ago when if you mentioned "a period or costume play" to a producer he would hold up his hands in horror and exclaim, tragically, "Impossible!" But a change of heart has come over the producer, or is it the public taste—for the list of costume stories utilized for screen purposes has increased until now we are disappointed if not more than two such pictures a week are shown on Broadway.

"Rupert of Hentzau", in all of his extravagant glory, is the latest mythical, ermine-trimmed story to reach the screen with costumes costing not less than \$100,000, irrespective of the paraphernalia and other innumerable accessories required for such a colossal production. But the importance of the cast, which includes such prominent stars as Elaine Hammerstein, Bert Lytell, Lew Cody, Claire Windsor, Majorie Daw, Hohart Bosworth, Bryant Washburn, Irving Cummings, Elmo Lincoln, Nigel DeBruller and Josephine Crowell, warrants the stupendous outlay.

GOLDWYN TO PRODUCE

Occasionally old Dame Rumor hits the truth, and it is said her persistent whispering that Samuel Goldwyn is to return to the producing and distributing market is entirely correct. Mr. Goldwyn, according to our informant, will have all his plans ready to disclose to the waiting world about January 1. He is now on the Pacific Coast making his arrangements to produce several big stories he has in mind. It is rumored, altho not verified, that "Partners Again" and other of the Potash and Perlmutter series are among this number.

MORE MONEY FOR THE FLICKERS

Nine Motion Picture Companies Incorporate at Albany—Total, \$3,202,500 Involved

That financial support for the motion picture industry is not lacking is proven by the number of incorporations in New York State who have filed papers in the Secretary of State's office during the past week.

The Robbinsa Enterprise, Inc., located at Utica, N. Y., shows a capitalization of \$3,000,000. Other companies include: B. P. Fineman Productions, Inc., \$500, William Kessler, Harry Lewis, Henry Herzbrun, New York City; Bond Photoplay Corporation, \$25,000, Philip Silberman, New York; Jacob List, L. G. Solomon, Brooklyn; C. & L. Amusement Corporation, \$25,000, M. R. Loewenthal, Milton Collins, Lyman Hess, New York; Atlas Distributing Corporation, \$50,000, Abraham Goldfarb, Phillip Gardner, J. A. Courtright, New York; Al Lichtman Exchange of Washington, D. C., Inc., \$500, William Kessler, Harry Lewis, Henry Herzbrun, New York; Abbott Theatrical Enterprises, \$100,000, Buffalo, Harry Abbott, Jr., Jacob Lavene, Roy Van, Buffalo; Brennan-Mosser Productions, \$1,000, Samuel A. Pleasants, Bogota, N. J.; Anna Halperin, Shirley M. Moore, New York; Arthur Zukin, S. M. Stone, New York City; Charles H. Harris, Norwalk, N. Y.

FRANK BORZAGE SIGNS WITH NEW INDEPENDENT PRODUCER

One of the most important production deals which will inaugurate the 1923 season in motion pictures was consummated this week in Los Angeles when Frank Borzage, one of the leading screen directors, signed a long-term contract with Arthur H. Jacobs for a series of all-star productions of famous stories.

"Wandering Daughters", by Dana Burnet, a recent Hearst magazine story, will be the first production.

Frank Borzage, who came into fame as the genius who directed "Humoresque", a picture that brought stardom to the players and fortune to the producers, is at present completing the last of his successful string of pictures for Cosmopolitan, "The 7th Commandment", by Fannie Hurst. His recent pictures, "The Pride of Palomar", by Peter B. Kyne, and "The Valley of Silent Men", by James Oliver Curwood, are considered among the best of his three years' production for the Cosmopolitan organization.

The new producer, Arthur H. Jacobs, recently disposed of his interests in the Preferred Pictures, and resigned as executive manager for the Katherine MacDonald productions. For the past year he has acted as manager for the B. P. Schulberg organization, and also supervised the recent Gansler production, "Rich Men's Wives". He began his career eight years ago as the producer of features starring Lenore Ulric, Jiniua Steger and Helen Ware under the Triumph trademark for the World Film Corporation.

With his acquisition of Frank Borzage he takes his place in the front rank of the independent producers. The new combination begins actual production January 1.

ARRIVAL OF PARAMOUNT SPECIAL



Representatives of Famous Players-Lasky Corporation and Paramount Pictures arriving in Los Angeles for the fall convention of the Department of Distribution. Left to right, starting with the big man with the derby hat: S. R. Kent, manager of distribution; Jesse L. Lasky, Agnes Ayres and Adolph Zukor.

deduct a half of one per cent of the gross for the Hays combine.

When the independent producer voiced his objections he was politely informed that he could take it or leave it, sign the contract or not, just as he saw fit, as the distributor was forced to pay that tax on his gross business to the Hays organization.

This condition of affairs has been going on for some time, and it looks as tho the independent producers are really backing an organization which ultimately will be in such a position as to drive the independent out of business. In fact he is paying his own funeral expenses by paying this charge.

It is said—and this we learn from various quarters—that releasing organizations that are affiliated with the Hays association are taxing the gross business done by independent producers in order to pay the phenomenal salaries and expenses of maintaining the Hays combine on Fifth avenue.

It is alleged that every new high-salaried official who is being added to the combine compels the independent producer to shell out and pay a portion of the ever-increasing expense of the Hays organization.

NEW RESOLUTIONS ADOPTED

At a recent conference the M. P. T. O. of Eastern Pennsylvania and Southern New Jersey adopted a set of new resolutions opposing the methods of producers who force the exhibitor to buy product without giving him the right

held quite apart from other activities in which the Allen brothers have participated.

The Allen Theaters, Ltd., made an assignment a few months ago to its creditors, who granted an extension of time for the payment of debts, permitting the theaters to be operated under a trusteeship.

The new theaters secured were operated by O'Brien, Ltd., of Renfrew. With the exception of the Renfrew house the other theaters have been purchased outright. These include theaters at Smith Falls, Arnprior, Pembroke and Almonte.

to selection, but compelling him to buy the entire output of certain distributors.

The resolution says in part:

"That this organization go on record as opposing the method used by the Corporation, and any other corporation, which attempts to foster on the exhibitor the entire product of a distributor without giving the exhibitor the right to select any part or parts of the product of such corporations, without the necessity of buying the entire output of such distributor. . . ."

"Furthermore, it is resolved that this condition should be brought to the attention of all the exhibitors thruout the country, with a recommendation that exhibitors cease buying product from any exchange or distributing company which attempts to foster such a pernicious method of sale."

Screenland Favorites

KENNETH HARLAN ranks among the favorite "matinee idols" of the screen. Many consider him more magnetic than Rodolph Valentino. At any rate Mr. Harlan has a following all his own.

Possessed of a clear-cut profile, a polished manner and the facility to appear natural before the camera this star of the screen world has forged rapidly ahead and his services are in constant demand.

He has appeared in support of Constance Talmadge and has played opposite many other well-known actresses. He is hero in "Thorns and Orange Blossoms", which added to his admirers, to say nothing of the vivid performance given in "Toll of the Sea", the first colored picture shown in the Rialto Theater by the Technicolor Company.

and registers splendidly upon the screen. We cannot remember all the productions in which she appeared, but her work in the role of "Lasca" lingers in our mind as being the most worthy contribution to the screen. Of more recent date Miss Roberts has appeared with the Preferred Pictures, Inc., as the Southern bride in "Thorns and Orange Blossoms". She was forced to don a blond wig which changed her appearance, but could not dim the luster of her work.

Miss Roberts is an altogether charming actress with a host of friends and a brilliant future looming right ahead of her.

DOROTHY MCKAILL, the only 18 years old, has worked in motion picture studios of England, France and America. She has been on the speaking stage as well as in pictures and has taken part in "The Lotus Eater" and "Bits of Life".

When Edwin Carewe began casting for a big-time picture for First National release he looked about for an actress, as he expressed it, "whose soul expressed music." More than 200 young women applied to him. All were rejected. It was then that Anders Randolph brought Dorothy McKail to the old Biograph in the Bronx.

She played the violin, she loved music and her wistful eyes and delicately moulded, expressive face appealed to the critical director. She was immediately engaged. Mr. Carewe is now delighted with his selection, for Miss McKail has fulfilled his dream of transferring the soul of music to the screen. In fact, in a number of scenes the emotions of the actors are swayed by Miss McKail's music.

The play outlines that regeneration thru music is possible and thus this charming young actress is able to play her famous Stradivarius.

GUY BATES POST is a distinguished actor who has won notable success on the dramatic stage as well as achieving distinction in the films. "Omar, the Tent Maker" is the latest contribution to the screen given by Mr. Post.

His impersonation of the dual role in the "Masquerader" brought him prominently before the public, and the run of this play in New York and all important cities of the United States and Canada made his name a household word. This play also found its way to the screen, where Mr. Post duplicated his stage success.

"Omar, the Tent Maker" is heralded as the screen's most colorful picture. It is laid in the luxurious background of Persia of the eleventh century, and this locale has been recreated in the studio grounds at Hollywood. Literally thousands of extra people were employed to support the star and a brilliant cast of well known players aided Mr. Post by their ability.

Like its predecessor "Omar, the Tent Maker" was directed by James Young. It will be distributed thru the Associated First National Pictures, Inc.

EDITH ROBERTS, a dark-eyed, slim young girl, for a long time identified with Universal productions. She is best qualified for roles demanding the display of emotional qualities. She is of a wistful type



FAMOUS PLAYERS RELEASE FOR YEAR

Less Production But More Elaborate Features

Since last August Famous Players have released 41 pictures, and 39 more productions are scheduled for release after February 1, 1923, making a grand total of 80 pictures to be offered by this firm, ending August next.

More expensive productions will be made, the fewer pictures will be built, according to information received from headquarters.

"The Covered Wagon", a James Cruze production, heads the list and will be followed by other pictures listed below:

"Adam's Rib", Cecil B. de Mille production.

"Bella Donna", starring Pola Negri; a George Fitzmaurice production.

"Java Head", a George Melford production. Story by Joseph Hergeshelmer.

"The Glimpses of the Moon", an Allan Dwan production. From the story by Edith Wharton.

"Bluebeard's Eighth Wife", starring Gloria Swanson, a Sam Wood production.

"The Ne'er-Do-Well", starring Thomas Meighan; directed by Alfred Green.

"Grumpy", a William de Mille production, with Theodore Roberts and May McAvoy.

"Children of Jazz", a Penrhyn Stanlaws production.

"Only 28", William de Mille production.

"The Rustle of Silk", a George Fitzmaurice production, with Betty Compton and Conway Tearle. By Cosmo Hamilton.

"The Song in the Shadow", starring Pola Negri.

"My American Wife", starring Gloria Swanson, a Sam Wood production.

"Nobody's Money", Jack Holt star. Wallace Worsley director.

"Drums of Destiny", starring Mary Miles Minter, directed by Charles Maigne.

"Sacrifice", by Stephen French Whitman.

"When Knighthood Was in Flower", Cosmopolitan production, starring Marion Davies. Directed by Robert Vignola.

"Dark Secrets", starring Dorothy Dalton and directed by Victor Fleming.

"The 'Nth Commandment", Cosmopolitan production. Directed by Frank Borzage.

"The White Flower", written and directed by Julia Crawford Ivers. Starring Betty Compton.

"Racing Hearts", starring Agnes Ayres. Directed by Paul Powell.

"Adam and Eve", Cosmopolitan production, starring Marion Davies. Robert Vignola director.

"The Tiger's Claw", starring Jack Holt, directed by Joseph Henabery.

"Prodigal Daughters", starring Gloria Swanson, a Sam Wood production.

"The Leopardess", Alice Brady star, Henry Koster director.

"The Go-Getter", Cosmopolitan production. E. H. Griffith director.

"The Trail of the Lonesome Pine", starring Mary Miles Minter. Directed by Charles Maigne.

"Mr. Billings Spends His Dime", starring Walter Hiers. Directed by Wesley Ruggles.

"The Law of the Lawless", starring Dorothy Dalton. Directed by Victor Fleming.

"White Heat", starring Thomas Meighan. Alfred Green director.

"The Beautiful Adventure", starring Agnes Ayres with David Powell. Paul Powell director.

"Hollywood", a James Cruze production, with a cast that includes Cecil B. de Mille, Pola Negri, Gloria Swanson, Thomas Meighan, Wallace Reid, Bebe Daniels, Agnes Ayres, Jack Holt, Betty Compton, May McAvoy, Leatrice Joy, Wanda Hawley, Lila Lee, Theodore Roberts, Conrad Nagel, Lois Wilson, Theodore Kosloff, George Fawcett, Charles Ogle, Walter Hiers, Jacqueline Logan and others. Based upon the novelette by Frank Condon.

"The Exciters", starring Bebe Daniels.

"A Gentleman of Leisure", starring Wallace Reid.

"The Woman With Four Faces", starring Betty Compton.

"You Can't Fool Your Wife", George Melford production.

"The Snow Bride", starring Alice Brady. Victor Fleming director.

"Vendetta", Cosmopolitan production, with Lionel Barrymore and Alma Rubens. Directed by Alan Crosland.

"Fog Bound", starring Dorothy Dalton. Victor Fleming director.

"The Light to Leeward", starring Jack Holt and Agnes Ayres. Joseph Henabery director.

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

BIG STREET NEWS

Virginia Fair has returned from her vacation in Honolulu.

Leah Baird's latest photoplay is to be titled "The Destroying Angel".

Out on the Coast Gasnier is completing the shooting of scenes of "Poor Men's Wives".

E. K. Lincoln is to play the lead in "The Little Red Schoolhouse", to be released by Arrow.

Douglas McLean will hereafter release his future productions thru the Associated Exhibitors.

Allan Holubar is filming some scenes of "The White Frontier" in the Sierras, in Northern California.

That delightful comedian, Harry Myers, has signed with the Warner Brothers to appear in "Main Street".

Mary Pickford and Douglas Fairbanks returned to Hollywood in time to enjoy their Thanksgiving dinner.

Milton Sills is to go to work under the banner of Gaumont, Ltd. He will be lead in "The Quality of Mercy". Sounds interesting.

Mildred Harris, who has been in New Orleans, has signified her intention to return to the Coast in time for the Yuletide festivities.

Thomas Meighan is to film the exteriors of "The Ne'er Do Well" in Panama. This is one of Rex Beach's most popular novels and the leading role fits Mr. Meighan's personality to a dot.

"Glimpses of the Moon", the latest Allan Dwan picture, will include in its lengthy cast Bebe Daniels, Nita Naldi, Rubye de Kemer, Maurice Costello and that splendid character actor, Charles Gerard.

Kenneth Webb expects to leave shortly for Miami, Fla., to investigate a proposition made to him by some prominent bankers of that section who wish to form a new producing company in Florida.

"The Broken Wing", the stage play which ran a season at the 45th Street Theater, has been secured by B. P. Shulberg, president of Preferred Pictures. It is quite likely that the screen version will be ready for the spring trade, released thru Al Lichtman Corp.

Buster Keaton will shortly begin work on a full feature length comedy. All our comedians seem to be branching out from the old type two-reeler. This is as it should be, for if a comedy has any laughs in it we certainly think it should have five reels or more, if possible.

Cecilia DeMille, the young daughter of Cecil, the Paramount director-general, has entered the literary field and made her first bid for fame by winning a prize in the American Red Cross essay contest conducted in the Hollywood school, California. Talent will assert itself, so Director DeMille had better watch sharply for his laurels.

Corrine Griffith has severed her connections with Vitagraph to star in the leading role of "The Common Law", a Selznick production. The story is a Robert Chambers original and had a tremendous sale in novel form. We believe this material was used by Clara Kimball Young about six years ago. Myron Selznick is to use the work in the series of pictures he is making for the Selznick company.

T. O. C. C. PARTY

New York, Dec. 7.—Last Saturday evening was a gala occasion for the Theater owners' Chamber of Commerce when its annual supper-dance was given at the Astor. Harry Reichenbach was master of ceremonies and his bright and timely remarks enlivened the occasion. Many prominent theatrical as well as screen stars were present, and among those noted were Rodolph Valentino and Ramon Novarro. Other invitations sent out bore the names of Senator James J. Walker, Governor-elect; Senator-elect Royal S. Copeland and many other celebrities.

S. L. Rothafel had charge of the entertainment division and furnished many a surprise, as well as novel entertainment, by introducing a jazz orchestra with Vincent Lopez as director.

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The Billboard Reviewing Service

"THE TOLL OF THE SEA"

Story by Frances Marion, directed by Chester Franklin. A Technicolor picture released by Metro, shown at the Rialto week of November 26.

Reviewed by MARION RUSSELL

This is the first full-program-length picture made in color since "The Glorious Adventure" was presented at the Capitol, in Broadway. The way that the audience at the Rialto responded to the poetic charm and exquisite colors of this five-reel feature proves that the public will welcome any advance made by the motion pictures.

THE CRITICAL X-RAY

So fragile, so dainty and so full is the story which weaves its way that many sequences that it seems an almost hopeless task to criticize this latest of all color-made pictures.

A new process invented by the Technicolor Company has improved over its predecessors in an amazing manner. None of the objectionable features which entered into the making of other color films are noticeable here. There are no raw fringes, no quivering flashes of red and the dimensions are so perfect that it seems as if you could put your arm around the waist of the little Chinese girl and actually feel her little plump body. The make and acting used in the luminous register perfectly. The striking of a match was another proof of perfection as the flame flared up instantly and we could almost hear it crackle.

Of course, the browns, reds, greens and yellows photographed the best, and such insidious effects as flowers, trees and landscapes are produced in tones akin to nature. Altogether charming seems to be the verdict of the audience.

A little story closely resembling "Madam Butterfly" has been utilized with Louis Power mourning for the American lover who entered her life but left her desolate, seeking refuge in the sea. The simplicity and spiritual quality of the work made it appear like a beautiful poem and the lovely atmosphere was enhanced by the appearance of Anna May Wong, a native Japanese. Her emotional efforts cause handkerchiefs to be used freely.

Kenneth Harlan was the phlegmatic hero. Beatrice Bentley the beautiful American who won his affection. Baby Moran romped thru the story in playful abandon and won all hearts by his cleverness.

We could talk at length upon the merits of this picture and can honestly recommend it to all lovers of the beautiful in motion picture art.

SUITABILITY—First-class theaters.
ENTERTAINMENT VALUE—Always pleasing.

"A DAUGHTER OF LUXURY"

Adapted from the stage play "The Impostor", directed by Paul Powell; starring Agnes Ayres. Paramount picture shown at the Rialto week of December 3.

Reviewed by MARION RUSSELL

A lot of make-believe, of masquerade and a clever manipulation of making things appear what they really are not forms the groundwork of this light and pleasing story. Agnes Ayres captivates by her ungenial charm.

THE CRITICAL X-RAY

Deception brings about all the trouble and permits the author to unravel the familiar problem in a sort of "Get-Rich-Quick-Wallington" style. Likewise the idea of a rich girl who is forced into poverty by accident and remains obscure and unnoticed until the right man who loves her comes along with the good old "I do" then everything turns out happily for all concerned. Perhaps the actualities of life have been strained in this picture, but the screen depends upon exaggeration to put over its thesis. Of course, there are any number of deft touches and novel angles introduced to keep the story moving, but one is never perturbed over the heroine's troubles, because it seems inevitable that her father's will must provide for her properly, even tho at first the reverse was the situation.

But posing as an heiress—when her finances were at low ebb—caused Mary Fenton to use her wits to ward off discovery. Agnes Ayres gives a sincere and thoroughly likable impersonation of Mary and was ably assisted by Tom Gallery and a splendid cast.

That very humorous character actress, Sylvia Ashton, was very much in evidence to our very great delight and ZaSu Pitts pleases in an

"QUINCY ADAMS SAWYER"

Adapted by Bernard McConville from the story by C. Felton Pidgeon, directed by C. G. Badger. Special Metro-S. L. Production, released by Metro Pictures Corp.

Reviewed by MARION RUSSELL

One of the most humorous rural dramas played upon the screen. It is a 100% box-office magnet.

THE CRITICAL X-RAY

Nothing like the cut and dried stereotyped, humdrum melodramas which infest the stage and screen, "Quincy Adams Sawyer" rises above all previous efforts and will live in the memory of motion picture fans as one of the most satisfying country romances of the age.

Director Badger, with the wisdom of King Solomon, introduced his humorous character types first, and no picture of the same length holds so many spontaneous laughs as will be found in this Metro offering.

While it may be that the same old hokum has been relied upon to supply mirth, still it is the very deft manner in which the situations have been devised that makes a freshness and spontaneity in incidents that would have fallen flat in less experienced hands. There is the same proportion of good and evil interspersed thruout the film and the village types are all so faithful to nature that you laugh with them in their foolishness, participate in their joy and grieve with them in their sorrow. There is villainy also, but of the narrow-minded provincial sort, and a romance sweet and clean which leaves a pleasant memory in the hearts of the spectators.

Not to be outdone by D. W. Griffith with his floating ice scene in "Way Down East" or his terrific rainstorm in "One Exciting Night", the producer introduces, quite logically, a runaway raft-ferry on which the blind heroine floats dangerously near the gigantic waterfall. The fragile craft is about to descend when the hero by superhuman effort saves the helpless girl. Suspense has been cleverly injected in at least a dozen flashes and the audience is worked up to a pitch of excitement before the eventual rescue.

The action from the beginning just zips along at a rapid gait and there are so many funny parts introduced in the comedy scene that the laughter is almost continuous. Much credit is due Mr. Badger for this arrangement. And the cast has not been surpassed in any other picture of a like nature.

Blanche Sweet is charming as the blind girl and Barbara La Marr distinguishes herself as the village belle practicing all the airs and graces of a society girl. John Bowers plays the title part in his usual breezy way and Edward Connelly gives a splendid impersonation of Deacon Pettengill. We might object, however, to the reverend gentleman carrying a revolver. Elmo Lincoln made a brawny blacksmith. Victor Potel a humorous Hiram and Louise Fazenda a comical Mandy. Lon Chaney had a chance to act the villainous role of Obadiah Strout, while other characters were well taken by Joseph Dowling, Kate Lester, Claire McDowell and June Elvidge.

The atmosphere, location, photography and lighting effects were in harmony with the balance of the picture.

SUITABILITY—All theaters.
ENTERTAINMENT VALUE—100%.

eccentric role which caused considerable laughter.

Then there was Edward Martindel, looking very distinguished; Clarence Burton, Robert Schable and Howard Ralston.

The settings were quite in keeping with the atmosphere of the story and the photography was unusually good.

SUITABILITY—First-class theaters.
ENTERTAINMENT VALUE—Good.

"THE OUTCAST"

Adapted from the stage play of the same name by Josephine Lovett, directed by Chet Withey; starring Elsie Ferguson. Paramount picture. Shown at the Rialto week of December 3.

Reviewed by MARION RUSSELL

Here is another case where the stage play does not lend itself to the requirements of the screen. The public will see the picture, not for the picture's sake, but because of the privilege of watching Elsie Ferguson smile. This artiste lends distinction to the screen world. Would that we had more like her!

THE CRITICAL X-RAY

The latter part of the picture might have been titled "The Lady's Wardrobe", for it is just one far coat after another, one beautiful gown and fetching negligee after another, which adds only to the sartorial splendor of the film. Miss Ferguson knows how to carry these classy confections in a distinctive manner, but we were so sorry to see her attempt suicide so beautifully gowned, for it really was a shame to wet such expensive garments in the cruel, cold waters of South America. At least, we were told that the heroine journeyed to Rio in order to do away with herself, for she had been told repeatedly by the men who "had entered her life" that she was "a millstone around their necks," so she was going to end it all.

The audience was quite nonplused and seemed unable to straighten out the story satisfactorily. On the stage with the illuminating dialog, the story is more comprehensive. But it seems that the best intentions of the adapter went for naught insofar as lucidity was concerned.

But Elsie Ferguson with her regal manner, her subtle charm and refined appearance could never give an entirely bad performance, so despite the opaque, and at times tiresome tale, she managed to hold the spectators' attention by sheer force of her own vivid personality.

David Powell, an excellent actor when permitted to shine, seemed to be about as uncertain at times as the story itself, but nevertheless he managed to support the star in a satisfactory way.

It is neither the fault of the director, the star nor her associates that the picture does not register strongly, but rather because of the lack of screen possibilities.

SUITABILITY—All theaters where Miss Ferguson has a following.
ENTERTAINMENT VALUE—Uneven.

"WHEN LOVE COMES"

A Ray Carroll production starring Helen Jerome Eddy, directed by William A. Selter, distributed by Film Booking Offices of America. Shown in projection room December 1.

Reviewed by MARION RUSSELL

A sympathetic little story which will prove satisfactory to family trade. Helen Jerome Eddy always gives a conscientious performance.

THE CRITICAL X-RAY

We have watched the career of Miss Eddy on the screen and always felt confident that she was capable of strong emotional work. While in the story under discussion she is given every opportunity to shine in the spotlight, yet the material is of such ordinary caliber that nothing extraordinary happens nor will this picture add any new laurels to the actress' reputation.

Just an ordinary little tale of a crude, but

"SINGED WINGS"

Story by Katherine Newlin Burt, starring Bebe Daniels and Conrad Nagel, a Penrhyn Stanlaws production. Paramount picture. Shown at Rialto week of November 26.

Reviewed by MARION RUSSELL

A very artificial outworn tale which, if deprived of the ability possessed by Bebe Daniels and Conrad Nagel, would prove very slow indeed.

THE CRITICAL X-RAY

The artistic ideas of Penrhyn Stanlaws siffer in and out of this picture. For the most part the story is prosaic, repetitious and devoid of interesting qualities.

An attempt is made to feature the villain who, supposedly a gentleman, spends all his time in pursuit of the heroine, a cabaret dancer who supports an invalid father. There is also a clown, capably impersonated by Ernest Torrence; but too much footage has been given to the antics and ravings of this half-demented fellow, as well as to Don Jose, the very unprepossessing grandfather of Bonita. This gentleman is continuously fed up on soup and this diet is dished up so often that we feel we will always pass the first course at our regular table-d'hote hangout.

The heroine was pursued persistently by the villain, yet his plans were always frustrated by the arrival of the hero.

A stupid situation which might easily have been eliminated to the advantage of the picture was the introduction of the neglected middle-aged wife of the villain trying to imitate the dance of her rival, Bonita. Poor Mabel Trunelle was burdened with this ungrateful role.

Bebe Daniels was always fascinating and beautiful to look at but is certainly handicapped in "Singed Wings". And why the title? We did not notice any burning of her flappers.

There must be a paucity of good screen material when such an invertebrate scenario is given life before the camera.

SUITABILITY: Regular houses.
ENTERTAINMENT VALUE: Very ordinary.

loving-hearted country girl, whose budding romance is blighted by fate. But time brings happiness and reward for her good qualities.

The first part of the picture is painfully obvious and the titles are forced to tell the major part of the action. Later on characterization is relied upon to fill in the gaps and prolong the story for the regulation length.

While there is nothing new or pretentious about the offering, still it has the merit of running true to life in a very drab environment.

A thrill or so is tacked on the final reel by the introduction of an explosion of a new dam and the heroine rescues her rival who had been caught by the rushing waters.

Miss Eddy has a truly expressive face and fills all requirements in the role of the awkward country girl, while Harrison Ford as the hero is quite in his element. Claire Dubray as the villainess gives a clear-cut impersonation of that particular type.

The number of bright children who fill in the cast have been well selected.

SUITABILITY: For residential sections this picture is well suited.

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"THELMA"

A Chester Bennett production, starring Jane Novak; shown at Loew's State Theater, November 27. Released by F. B. O.

Reviewed by MARION RUSSELL

An old-time story written by Marie Corelli and adapted by Thomas Dixon, Jr. Gives Jane Novak a chance to look wistful and appealing.

THE CRITICAL X-RAY

The fore part of the picture requires considerable speeding up, as the tempo is very slow at times. But to family trade the film will prove an excellent magnet as the book was read by mothers and grandmothers, to say nothing of the readers who frequent the public libraries nowadays.

Love and romance are the chief ingredients which supply the movie material and the cast of well-known players is also an asset to be reckoned with.

The action takes place in the land of the Rising Sun and then switches to foggy London, with society well represented.

A gentleman of the nobility goes on a yachting cruise to Norway and there meets a beautiful daughter of the Vikings. Love results and after a hasty marriage he introduces his bride to London society. But the serpent in the Garden of Eden brings trouble and the bride, believing her husband false, runs away to her old home. But like all old-time romances the husband follows and proves satisfactorily to the girl that he loves no one but herself. Jane Novak as Thelma attracted sympathy for the role, and Barbara Tennant, June Elvidge, Vernon Steel and Wedgewood Newell carried the balance of the story to success.

The photography was especially pleasing and some long shots picturing outdoor life added attractive qualities to the feature.

SEITABILITY—Popular-priced houses.
ENTERTAINMENT VALUE—Pleasing.

W. S. HART A VISITOR

The Twentieth Century Limited which steamed into New York after its long journey across the continent brought among its passengers the "good, bad man" of the films, W. S. Hart. As we are about to rush off to press we cannot state authoritatively the plans of this idol of the screen. Perhaps Mr. Hart requires a little diversion from his recent matrimonial troubles and is seeking a change of scene in busy old New York.

DEAN'S LATEST

Universal has announced its purchase of Mrs. Frances Hodgson Burnett's well-known story, "The Lady of Quality", which will be utilized as a motion picture vehicle for Priscilla Dean. It is expected that the pictureization of this brightly hit of fiction will supply Miss Dean with unusual acting opportunities.

NEW BOOKS

On the Theater, Drama and Music

THE BEST PLAYS OF 1921 AND THE YEAR BOOK OF THE DRAMA IN AMERICA—By Burns Mantle, i. e., Robert Burns. Ed. by Burns Mantle. 374 pages. Small, Maynard & Co., 41 Mt. Vernon street, Boston, Mass. \$2.

Author is dramatic critic of The New York Evening Mail.

CHARACTER PROBLEMS IN SHAKESPEARE'S PLAYS—By Levin L. Schucking. A guide to the better understanding of the dramatist. 209 pages. Henry Holt & Co., 19 West Forty-fourth street, New York City. \$3.50.

DRAMATIZED RHYTHM PLAYS—By John N. Richards. Mother Goose and traditional. 65 pages. A. S. Barnes & Co., 118 E. Twenty-fifth street, New York City. \$2.40.

A FAN AND TWO CANDLESTICKS—By Mary MacMillan. Ed. by Grace Adams (a play in one act). 23 pages. Stewart-Kidd Co., Cincinnati, O. Paper 50 cents.

THE FOUNTAIN OF YOUTH (La font de la vida)—By Serafin and Joaquin Alvarez-Quintero. A poetic drama in three act; tr. by Samuel N. Baker. 71 pages. Stewart-Kidd Co., Cincinnati, O. Paper 50 cents.

GOAT ALLEY—By Ernest Culbertson. A tragedy of Negro life (a play in three acts; introd. by Ludwig Lewisohn). 155 pages. Stewart-Kidd Co., Cincinnati, O. \$1.75.

GRAUCH AND BRITAIN'S DAUGHTER—By Gordon Bottomley. (Two poetic dramas.) 131 pages. Small, Maynard & Co., 41 Mt. Vernon street, Boston, Mass. \$3.

MIR. WILLIAM SHAKESPEARE—By Henrietta Collins Bartlett; original and early editions of his quartos and folios, his source books and those containing contemporary notices. 217 pages. Yale Univ. Press, New Haven, Conn. \$3.

THE MORALS OF THE MOVIE—By Ellis Paxson Oberholtzer. 251 pages. Penn Pub-



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A record of the building up and operating a bureau for the regulation and control of the issue and circulation of motion-picture films in a large American commonwealth, pointing out the wrong in film and the remedy which has been applied in other countries, and in some degree in this country.

MY YEARS ON THE STAGE—By John Drew. With a foreword by Booth Tarkington. 242 pages. E. P. Dutton & Co., 681 Fifth avenue, New York City. \$5.

The autobiography of the famous actor in his stage life of half a century.

NATURAL RHYTHMS AND DANCES—By Gertrude K. Colby. Foreword by Jesse Feiring Williams; with music in full score. 108

pages. A. S. Barnes & Co., 118 E. Twenty-fifth street, New York City. \$4.

EAST OF SUEZ—By William Somerset Maugham; a play in seven scenes. 138 pages. George H. Doran Co., 244 Madison avenue, New York City. \$1.25.

THE HOLY CITY—By Dorothy St. Cyres; a tragedy and allegory in three acts. 91 pages. Longmans, Green & Co., 55 Fifth avenue, New York City. Bds. \$1.75.

THE LAND OF PUNCH AND JUDY—By Mary Stewart. A book of puppet plays for children; ill. by Mary B. Chisom from her own puppets. 162 pages. Fleming H. Revell Co., 158 Fifth avenue, New York City. \$1.25.

MY LIFE AND SOME LETTERS—By Mrs. Patrick Campbell (Beatrice Stella Cornwallis-West). 451 pages. Dodd, Mead & Co., Fourth avenue and Thirtieth street, New York City.

Autobiography of the famous Eng-

MOTION PICTURE AND THE PHOTOPLAY

FROM EXCEPTIONAL PHOTOPLAYS, NOVEMBER ISSUE.

AN all prevailing spirit of reform apparently having entered into the kingdom of motion pictures, those before the gates outside who are interested in the blessings of better pictures other than from the standpoint of their salableness as pure moral products are justified in asking: What beneficence is going to fall upon the photoplay?

The photoplay is another subject. Motion pictures, strictly speaking, are the projection in celluloid of a business, an industry, a commercial undertaking. Their consumers are the masses who seek entertainment without having to run the risk of any accompanying mental disturbances for as much or as little as they have to pay. Perhaps it is true that they seek a standardized commodity, and that in order to provide that commodity the industry must have organization and that organization supervision so that it may produce as efficiently and economically as possible.

It is conceivable, on the assumption that the great majority of American picture-goers wish to support entertainment that strictly adheres to the accepted standards of wholesomeness, that a gauge should be found and a safety device set up within the motion picture business as such, in order that its product may be measured and the character of that product regulated in keeping with public needs. This is conceivable as being wise in a business sense—at the same time it places the motion picture and the motion picture studio on a basis with the shoe factory and the pure food cannery in passing out something that will fit the general foot and sit comfortably on the general stomach.

But what of the photoplay—that something made of Promethean fire and original skill, a vehicle for ideas and the brain of the artist that was to make the screen reflect nature and beauty and all the truth of these thru the medium of the imagination until it became what it rarely has been, an art? What is to happen to this when in the cause of the "industry" original ideas and inventive skill are proscribed and tin, leather and buttons are given into the hands of the workers?

Nothing is to happen—the photoplay is not to be. Do not let us fool ourselves about that. Once more the artist will have succumbed to the business man and our footsteps will be safely directed again down the general mediocrity—that is, the general ugliness—of Main Street.

The photoplay shall have been made the scapegoat for the motion picture—it shall have been deemed expedient for the photodrama to give up its life for the general good. In the last analysis Charles Spencer Chaplin shall be put back on Main Street, whence for many years he has been trying to escape, to the immense satisfaction of an ever-increasingly intelligent and fastidious audience. Will Rogers will do no more Glorious Days. He will swing the larist every twenty-four hours. An immense gain will therefore have been afforded both to the business and the public whose fate it is to support it.

Ah, can we be sure of that?—remembering that the motion picture business does depend on fresh ideas lest the appetite of its consumers grow stale—that it depends on putting new leather on the consumers' shoes, so to speak, lest its consumers' feet grow sore walking to and fro in support of a morally guaranteed and standardized amusement.

We think that this industry, for its very business needs, cannot afford so to execute art—by art we mean the photoplay at its fullest present and future reach—for the general good. We think that the industry's product, by its very nature, is inextricably bound up with the subject of art; that some of us, in number greater than the industry supposes, will go on hoping and looking for the photoplay and not the motion picture—the "movie", and that, when finally frustrated and disillusioned not finding it we will turn from the industry in disgust, leaving it where the theater, also a business, found itself before the producers of plays saw that it was good business to revive it now and then as an art in order to keep the patronage of those who refuse to walk eternally down to the box-office on Main Street.

lish actress, including anecdotes and amusing sidelights on actors, actresses, managers, playwrights, among them Barrie, Shaw, Pinero, Wilde, poets and men of letters of a brilliant generation.

THE PSYCHOLOGY OF SINGING—By David C. Taylor. A rational method of voice culture based on a scientific analysis of all systems, ancient and modern. 873 pages. Macmillan Co., 64 Fifth avenue, New York City. \$2.

THE SCIENCE OF MUSICAL SOUNDS—By Dayton Clarence Miller. 286 pages. Macmillan Co., 64 Fifth avenue, New York City. \$3.

MAGIC AND MAGICIANS

(Continued from page 83)

dyed-in-the-wool conjurers Hurd has not lost his love for the art and is given frequent opportunity to exercise his skill at local clubs and private entertainments. Vernon, the ventriloquist, recently played Fort Wayne and with Mrs. Vernon enjoyed a pleasant visit with Fred and Mrs. Hurd.

Sheik All Aldin's Oriental Show of Wonders, reported to be playing thru Indiana, is judged as a mystery show from the title. If so, will Billy Kittle, named as manager of the attraction, kindly forward a program and newspaper mention of it to this department?

Members of the Golden Gate Assembly of the S. A. M. and Los Angeles Society of Magicians are expected to uncork some surprise receptions for the Great Maurice and the Great Blackstone during their engagements at the Pantages theaters in San Francisco and the California metropol.

That the list of Magicians' Societies and Clubs, which appears once a month in The Billboard, may be made authentic, the organizations of the United States and other countries are urged to lend co-operation by advising immediately on changes of officers and addresses of headquarters. No charge is made for mention in this special list and any magicians' club not named will be given proper place upon receipt of the name of the organization, also the name and address of its secretary or president.

The Great Kara, "world's foremost mind-reader and crystal gazer", will have put in fifty weeks of showing for 1922 with the end of this month. The fortnight of idleness resulted when dates were canceled to permit Kara a few days of rest and time to make scenic improvements. Considering that the attraction played almost continuously for the latter half of 1921, Kara holds the new record for steady showing in the psychic field. Too, he holds the box-office record for not a few theaters at various parts of the United States, particularly in the Central West and East.

Besides working his voice deception on Keith audiences by operating six figures at one time Vernon also is keeping spectators in ignorance of his blindness thru a cleverly devised means of entering and leaving the stage. He is said to be the only ventriloquist of the present day to employ as many as a half dozen dummies. During his engagement in Cincinnati last week Vernon and his devoted wife renewed acquaintance with this department and talked interestingly about ventriloquists and conjurers. For the uninitiated it is stated that Vernon is an old hand at the art of magic, certain feats of which he has continued to perform privately since some eighteen months ago when his sight was affected.

EDDIE HAYDEN O'CONNOR



Mr. O'Connor is a very popular vaudeville author, quite popular with the class in New York.

LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

Fairs and Chautauquas Compared

Music and Its Relation to Amusements—The Purpose of Presenting Amusements—Why We Are Musically Behind Other Countries—Business Men Develop Their Own Songs and Sing Them With Delight

FAIRS and Expositions have monopolized the stage for the past couple of weeks, but, as the annual meetings of the men who manage these great institutions have been in the nature of a great intellectual and inspirational feast, they have become of more and more importance each season.

The writer has enjoyed meeting with these fair men and has always looked forward to these meetings with the greatest pleasure.

The days spent at Toronto, Can., were perhaps the most enjoyable and profitable of any meeting that we have attended.

For the past five years we have watched the growing tendency that would inevitably bring on a clash between those who are providing the amusements and those who were building the fairs.

The amusements constituting about fifteen per cent of the fairs' activities were dominating the other eighty-five per cent. As is always the case, those who were in the amusement part tried to fool themselves into believing that amusement is the end and not the means to an end. Of all the misdirected energy that is spent in this universe that vast amount wasted on trying to amuse where amusement is not wanted leads the list.

Some correspondence school should put out a course for the especial benefit of managers who hire musicians and tell them to be funny, acrobats who must be comedians, dancers who must be able to get a laugh, comedians who must be nuts, and who measure the worth of these artists by the number of laughs and not by the degree of satisfaction they give, so that even a prayer has to be jazzed before it reaches the ear of Jehovah and all religious rites have to be reduced to the form of body quivers before they are acceptable to the Almighty.

At Toronto these forces came to the parting of the ways. The eighty-five per centers launched out on a new voyage. They didn't cut loose from the fifteen per centers, but they did reduce the rank of the fifteen per centers.

The principle involved in that Toronto gathering is the same one that has given so much trouble to the fairs and expositions.

The lyceum and chautauquas long ago should have met with the fair men and should have studied the principles that both have in common, and both could have worked together for a common end.

The following are my observations as to some of the things that both the fairs and expositions and the lyceum and chautauqua have in common and should long ago have put the machinery into motion that would work towards the common end desired.

First of all, let's take the one big factor of amusements and see what they have in common, and, as amusements and music are so closely wedded in the practical course of human events, we will study them more or less together.

Amusements are very much like music—they both have a double value, they serve to relax, to enliven, to liven the nerve centers, stimulate the emotions, awaken the mind, cleanse the body, sweeten the disposition and save the soul. Music and amusements are also the flavor that we use to make palatable our mental food and drink. They make otherwise unsavory and unwholesome things pleasant.

That amusements have this double power is a well recognized fact, but in spite of this every once in a while by letting our amusements conflict with our ideas we set off a community bomb that is not only heard for miles around, but that defeats the real purpose of those promoting the amusements. For example:

A Georgia town recently advertised a great event, the main feature of which was to be a base ball game to be played between the K. C.'s and the Ku Klux Klan for the benefit of a Jewish society at which a Negro prize fighter was to umpire.

The big fight at Toronto over the sort of amusement desirable and the sort that is be-

ing provided at the fairs brought forth examples of how the sort of present-day amusements are causing even the people engaged in this work to cry out for help that they may be rescued from "a death of shame" before they commit hara-kiri.

The lyceum and chautauqua have a story of how mediocrity has strangled genius and how flash has supplanted talent that is only surpassed in stupidity by what vaudeville has done.

The largest influence that amusements exert is not the direct but the indirect influence that they set in motion.

The great international fairs and expositions have done wonders in the development of the secondary function of amusements.

The amusements of that occasion are probably all forgotten, but their work was accomplished. They attracted and entertained, amused and instructed. They were an essential part of the exposition in that they attracted the multitudes who came and saw and were influenced by those great inventions that were on exhibition there.

My observations during the five years that I have had the great pleasure of sitting in at the annual gatherings of the fairs and expositions and the years spent in lyceum and chautauqua work lead me to believe that the men who direct these great institutions have the most responsible positions that I see held by mortal man. Upon the actions of the fairs and expositions, lyceums and chautauquas depend in a large part what the future conduct, the manners, thought and belief of our people will be.

At the first meeting of fair and exposition managers that I attended I was greatly impressed by President A. L. Sponsler's address when he said: "A great State Fair offers the opportunity for a liberal education. In no other institution can one learn so much in so short a time and at so little outlay in time, effort or money as he or she can learn at these gatherings."

How nicely that fitted the thought by which we all recognize the lyceum and chautauqua when we see it in print.

The lyceum is the people's college. As an institution we say: "It's an out-of-school college for out-of-school students."



Clarinda (Ia.) Chautauqua Auditorium, where they hold their Great Summer Chautauqua Assembly.

The lyceum and chautauqua have begun to realize that they must give more study to this part of their efforts.

When the World's Columbian Exposition presented its midway it changed the lives, habits, manners and thought of this continent. Whether for better or for worse, it changed everything from public dancing to church singing. It went a great ways towards undressing our women and unlimbering the muscles of our men.

Yes, the midway stretched the morals of even the Puritanical saints and gave reign to our young bloods.

Our music has never been the same, and our present jazz syncopations are the results of the lessons we learned from the Oriental dancers who amused the multitudes.

The Philadelphia Exposition of 1876 changed our nation's life in a few months. Hundreds of thousands passed thru its gates seeking mere pleasure and amusement, sightseeing, as it were, who came out changed men and women.

The typewriting machine was demonstrated there to the satisfaction of the wise business men of the nation, and that invention changed our business life, our home life and even our domestic relations.

Thousands of daily visitors did not even notice the booth where a mere plaything was being demonstrated, and little attention was paid to it until the world was startled by Don Pedro, President of Brazil, who on leaving for his home was asked to tell what he thought was the greatest wonder that he saw at the Centennial, and who replied: "The little machine that actually talks." A grand rush was made for the unnoticed booth, and the phonograph was born into a real world at that moment.

That the platform is a great factor in molding public opinion, setting the style in music, leading the thought of the country in politics, business and industry all agree.

The need of careful study, conscientious thought and a sense of responsibility that should rest upon those who would act as purveyors of amusements, exhibitors or patrons of the great institutions represented here is too obvious to need further attention at our hands.

The tendency of our times is to develop professionalism to extremes. We overdevelop physical giants who overtrain, while the energetics sit in the grand stand and pay for the privilege of degenerating. Amusements must benefit the masses, not the few. Nero fiddled while Rome burned, but the ages have had nothing but contempt for the royal virtuoso.

The fair and exposition, yes, and the lyceum and chautauqua, can render their greatest service to the amusement-loving and physically-tired people by giving much greater thought to developing the natural faculties and propensities of the masses than by overstimulating the professionalism that if left to itself devitalizes the masses. The real object is to stimulate.

The coming years will measure the worth of these institutions not by the applause of today, the crowds, nor the box-office receipts, but by those constructive forces that build and develop.

What are some of the things that we can do in discharging this responsibility?

Music is a basic part of our amusements. We could render no better service than by setting the school children to singing, creating their own songs, developing their own music. We could gradually cause this continent to become a continent of singers if we would en-

courage the masses to sing in great contests, massed choruses and community sings where they could have songs of their own and not be compelled to try to sing "Old Black Joe", "Massa's in the Cold, Cold Ground" and songs that have served their generation.

Why are the Welsh such a musical people? It is because they develop their creative powers. Last summer the National Eisteddfod was held at the little town of Ammanford, Wales, and the week's receipts were \$60,000, and, after all expenses were paid, there was \$20,000 profit in the treasury.

Did they hire long-haired foreigners to gyrate or strut before them? No; they put up prizes for which their own people contended, and both the profit gained and the aesthetic results obtained offer a fertile suggestion to us.

Iowa last year took her dirt farmers' band from Nodaway township and gave it a chance to play for the multitudes who visited her State fair, and every farmer in Iowa swelled up a little bigger, and her tall corn took a second growth, as a result of that recognition.

The lyceum and chautauqua have recently laid out a particularly constructive program looking to the accomplishment of this ideal at least in part.

The bigger, broader work we think has been overlooked, but let us be thankful that the first step has been taken.

It is of supreme importance, of course, that you keep in mind the need of providing the big professional features, for they are the ones that draw the crowds and set in action the thought of the community, the State, the nation, the world. But in a democratic country we must keep the masses reaching up and not depend upon the few to do the lifting. We could develop the people and set the very standards of music if we would only take the lead. We could influence the schools of our States and provinces artistically if we would stimulate the creative mind by offering substantial inducements for the singers to sing and the musicians to play. That this is not a mere dream is proved by the fact that even such prosaic things as the business men's clubs, the Rotary, Kiwanis, Lions and others have developed their own music. In three years I have seen a Kiwanis song book grow into a distinct volume filled with songs, many of them new songs, that 75,000 business men are singing.

Schools have hardly developed school music in all the years that they have been in existence, the reason being that they have dealt with the dead past instead of allowing their music to grow out of their lives and activities. In America we have had two wars since the Civil War, but our schools are still marching thru Georgia, singing Dixie.

Prizes for creative lyrics and music are all right, but the big prizes should go to the big organizations that actually compete in singing and playing. Two massed choruses contending for a big prize would be a great box-office feature.

Wales has shown us that the Welsh people have the right solution of this problem. They have not only made their play profitable, but they have developed a nation of singers. We could do the same thing if we would go at it in the same spirit as the people of Chicago put into their campaign to make grand opera a civic affair. Already grand opera means more to Chicagoans and is better attended by the people than it was when it was a mere society function.

What I have said of music is equally true of all forms of amusement, athletics, sports, games and contests.

The circus has been a great educator not simply because it exhibited the greatest feats, the world wonders and wild animals, but because it set the youths to trying. It set the nation to studying the value of animal life. The menagerie did much towards making our zoological gardens possible, and these in turn have done more toward establishing a brotherly relation between man and the lower animals than Darwin did with his theory of evolution. In a like manner the circus band made thousands of village bands possible, indeed inevitable.

Now that the fairs and expositions have taken over the circus features and converted a fair into a composite farmer's agricultural experiment station, a manufacturer's exposition, the people's arena and an open forum, and the lyceum and chautauqua have appropriated so much from the circus and so much from the theater, these institutions must shoulder responsibility for the far-reaching influence and effects of these great gatherings.

Amateur theatricals, pageantry and

features are only in their infancy, and, if you are overlooking the millions who long for a better means of self-expression and an opportunity to expand and enlarge their scope and usefulness, then you are missing a great chance to immortalize yourselves and to add to your reputation as great promoters and human benefactors.

The weakest thing that I have observed about the organized fairs and expositions is that they have never, as far as I have observed, systematically gathered the facts, figures and literature that their efforts have developed with the result that today they are asking favors where they ought to be in position to dictate actions.

Each year we create great ideals and then let them die. We use press agency stuff when we might be developing classics to which all writers, educators, propagandists, sociologists, manufacturers and the people at large might go for their information.

But, after all, while such practical considerations are at times necessary, it is rather with the larger aspects of our work that we should turn our minds. We should see the inspiring vision of the great and lasting service which we could render to the people, and that I am not alone in this dream for a broader, more fundamentally democratic form of amusement is revealed by a paragraph written by that great banker and patron of opera, Otto H. Kahn, from whom I quote:

"It has been said by a foreign observer that America is 'the land of unlimited possibilities.' And that is true. The saying was meant in a material sense, but it is equally applicable in a spiritual sense. Underneath the crudeness, the strident jangle, the jazziness and the Main-streetness of our young country there lies all the raw material of a great cultural and artistic development. In this vast country, with its multifarious mixture of races, all thrown into the melting pot of American traditions, soil, climate and surroundings, every kind of talent is latent. All we have to do in order to bring it to fruition is to call to it, to look for it and to extend to it guidance, support and opportunity."

Continuing Mr. Kahn said: "American energy, enterprise, vision and daring have produced on this new continent a material development which has astonished the old world. If, as I trust and believe will come to pass, we will give to art (and may I add amusements) that full scope and place and honor to which they are entitled, if we make them widely and easily accessible to the people, if we afford serious encouragement, fostering attention and adequate opportunity to worthy aspirations and genuine talent, and due reward to true merit, we shall, I am convinced, astonish the world and ourselves by the greatness and intensity of the manifestation of the American spirit in art."

Art in its real meaning embraces the industrial activities of our people, the life of the farmer, the output of shop, school, church or social and spiritual creations. Art embraces all life and in the future, as in the past, if we will lead we must organize the thought, actions and desires of the people for the onward, forward march of civilization and progress.

LYCEUM AND CHAUTAUQUA NOTES

D. D. Dukes, principal of the Washington School at Findlay, O., and chairman of the lyceum course committee, writes: "Our course this year seems to be as popular as ever. The house was sold out in a very short time, and we had to stop the sale. Many were turned away who were eager and anxious to get tickets. One secret of our success is due to the fact that we give our patrons high values for a small amount of money and never book inferior talent at any price."

Edward W. Mills, former candidate for Governor of West Virginia, has been doing some very effective speaking in Illinois lately. Mills is a veritable human dynamo of energy, and everywhere he goes he certainly makes his presence felt. His permanent address these days is Box 310, Louisville, Ky.

The American Legion Post at Timber Lake, S. D., is again promoting the lyceum course at that place. Last year it presented a series of home-talent entertainments as a protest against what it claimed was the mediocre talent that has been furnished theretofore by certain lyceum bureaus. This year, however, the post has contracted with the Midland Bureau for its talent.

James R. Barkley, clay modeler and reader, is the first number of the lyceum course. He is a cartoonist, clay modeler and reader, and gives an hour and half of art, entertainment and fun. In 20 years he has entertained in more than four thousand towns and more than one million people have paid admission to his entertainments. One year overseas

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entertaining."—BATTLE LAKE (MINN.) REVIEW.

The Randolph Madden Lyceum Bureau staged "My Springtime Girl" with local talent at the Grand Theater, Blue Island, Ill., Monday and Tuesday, November 20 and 21. It was staged by Mary Sara Smith, and was presented under the auspices of the Congregational Church of that city.

"From Russia he brought the first authentic story of the true conditions in that unfortunate land. On the way over the border he was many times faced with death and in the fight lost all his possessions."

After reading the above excerpt from a lecturer's press dope we decided that Col. Count Lockwitzki is again lecturing for the edification of the poor, ignorant, gullible American people.

One of the most pleasing home theatricals presented in Waynesburg for several seasons was the Delta Sig "Minstrel Frollic", which was staged in the Opera House Monday and Tuesday nights of this week. A good-sized audience was out for each performance and much favorable comment was heard concerning the production. The cast was directed by a Waynesburg boy, Andy F. Purman, who is in the employ of Harrington Adams, Inc., and the manner in which the two shows went over is a high compliment to Andy's ability as a director of amateur theatricals. The first part was a minstrel and this feature was not so long as to allow it to become draggy.—WAYNESBURG (PA.) DEMOCRAT-MESSENGER.

Grenville Cooper, home-talent producer, put on "The Girl From Babylon" for three nights at Aurora, Ill., under the auspices of the

American Legion. The Aurora Beacon-News says: "No better amateur was ever staged." They had larger houses for the three nights and it was a big financial success.

Robt. E. Roach has joined the W. B. Leonard Producing Company's forces as director and is now putting on the "Country College", musical comedy, in Whitehall, N. Y. Edie Haskins, of Rutland, Vt., has also joined this company and is putting on a play in her home town.

Mabel Powers, the Indian story teller, made such a favorable impression when she entertained the members of the Girls' Club, of Pittsburg, Pa., that she was re-engaged by the Inter-City Club to give a big benefit on December 16 at the Schenley Theater.

Mayor Hylan, of New York City, issued an order to his Police Commissioner to drive the Ku Klux Klan out of the city, and immediately Rev. Oscar Haywood, of the Calvary Baptist Church, opened public headquarters for the organization at the Hotel Hermitage and now people are wondering when the clash will come. There is an old Persian proverb that we ought to recall at this time: "It is useless to send even an army after an idea." Again we say force is not the remedy for our present troubles.

Frank Dixon has reason to believe that his lectures during the past chautauqua season were very much worth while, for he advocated the abolition of the electoral college and the election of president by direct vote of the people, and we note that that is one of the big planks in the platform as laid down by the Progressives in both House and Senate, and by both parties. The Progressives demand a reorganization of the elective system. Senator Norris, Republican, said: "The electoral college alone stands between the people and a

(Continued on page 114)

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Table with columns: First Line Attractive in Small First Line Type, Ad. Per Word, Per Word. Rows include: Acts, Songs and Parodies, Agents and Solicitors Wanted, Animals, Birds and Pets, Attractions Wanted, Books, Boarding Houses (Theatrical), Business Opportunities, Caroons, Concussions Wanted, Costumes, Exchange or Swap, For Rent or Lease Property, For Sale Ads (New Goods), For Sale (Second-Hand), Formulas, Furnished Rooms, Hotels (Theatrical), Help Wanted, Help Wanted—(Second-Hand), Instructions and Plans, Musical Apparatus, Miscellaneous for Sale, Musical Instruments (Second-Hand), Partners Wanted for Acts (No Investment), Personal, Privileges for Sale, Information Wanted, Schools (Dramatic, Musical and Dancing), Show Property for Sale, Songs for Sale, Theaters for Sale, Theatrical Printing, Typewriters, Wanted Partner (Capital Investment), Wanted To Buy.

MOVING PICTURE CLASSIFIED ADVERTISING RATES.

Table with columns: First Line Attractive in Small First Line Type, Ad. Per Word, Per Word. Rows include: Calcium Lights, Films for Sale (Second-Hand), Films for Sale (New), For Rent, Lease or Sale Property.

AT LIBERTY CLASSIFIED ADVERTISING RATES, OPEN ONLY TO PROFESSIONAL PEOPLE.

At Liberty (Set in Small Type) 1c At Liberty (First Line in Large Type) 3c At Liberty (Display First Line and Name in Black Type) 2c Count all words in copy at above rate.

Advertisements sent by telegraph will not be inserted unless money is wired with copy. We reserve the right to reject any advertisement and revise copy. THE BILLBOARD PUB. CO., 25-27 Opera Place, Cincinnati, Ohio.

Bandmaster—Years of Experience. Wish to locate. Best reference. Satisfaction guaranteed. BANDMASTER, 1731 Market St., Philadelphia, Pa. dec30

Here We Are—Okla. Varsity Orchestra at liberty for summer. Best reputation in these parts. Eight men; all University Fraternity men, known as "Lehrer's Harmony Eight". Particulars address IVAN LEHRER, 751 Debarre, Norman, Oklahoma.

BANDMASTER WISHES LOCATION. NO objection to young band. Teach all instruments. Direct any class music. West preferred. F. METCALF, W. 927 1/2 First Ave., Spokane, Washington. dec23

WANTED POSITION BY BANDMASTER WHO is a cornetist. Teach all instruments. Can make rapid progress with young band. Can also improve the advanced bands' style of playing. I am backed with fifteen years of results. Will accept other employment on side. Would consider band on good, clean carnival or circus. Address BANDMASTER, care Billboard, Cincinnati, Ohio.

AT LIBERTY—ZARANG'S CONCERT BAND, Saratoga Springs, N. Y. Fairs, expositions, parks, etc.; 20 to 25 men. H. H. ZARANG, leader and manager. dec16

BILLPOSTERS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

AA Billposter Wants Year-around job. Fifteen years' experience. Drive car, build boards. Married. BILLPOSTER, care Billboard, Cincinnati, Ohio.

AA BILLPOSTER AT LIBERTY—Middle-aged man. Strictly sober, reliable, conscientious worker and always attend to my business. Twenty years' plant and road experience. Want steady position as working manager. Familiar with all branches of the business. Can do anything around a plant and not too proud to do it. Capable of building up the business. Will keep both plant and paper up to the standard. Can furnish references. Will consider one-man plant. Any part of the country. Will accept small salary and percentage of business or straight salary. State what you have, what you want and make offer in first letter. Can come at once. Address BILLPOSTER, 134 West Argyle St., Jackson, Michigan.

AT LIBERTY FOR BURLESQUE AND MUSICAL COMEDY

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

At Liberty—Comedy Musical act. Swede comedy or straight in acts. Address MUSICAL NELSON, 513 West 5th St., Marshfield, Wisconsin.

AT LIBERTY—MAN 20 YEARS, TO WORK with burlesque or comedy. Can and will work behind stage. Take parts. KEITH ULCH, 2160 Conant St., Toledo, Ohio.

TWO YOUNG MEN, 17. HEIGHT 5-6, NEAT appearance, would like to travel with musical comedies. State salary. Start any time. Write JOB. MARINKE, Beaver Falls, Pa.

TRAMP COMIC AND SOUBRET, will double chorus. Also sing burlesque and variety. Products, Ticket? Yes. Write DAVEY JONES, 5 Middaugh St., Brooklyn, New York.

AT LIBERTY FOR CIRCUS AND CARNIVAL

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

Miss Bobby Roselle—Sensational Swinging Ladder Act. Now booking indoor carnivals, bazaars and circuses. A feature act. Write for particulars. 329 S. 5th St., Wisconsin Rapids, Wisconsin. dec16

High-Class Oriental Fire Novelty now open for circus side-show. Season 1923. Salary your limit. Ticket? Yes. KAZON, Billboard, Cincinnati.

Indian Stone Relic—Want Offers. PROF. GRIFFIN, Pogram, Tennessee.

COMEDIAN; CHARACTER MAN, SING, DANCE, specialties; ability, wardrobe. Join on wire JACK CASSIN, 812 1/2 E. River, Davenport, Ia

LLEWELLYN AT LIBERTY FOR SEASON 1923—I was with one man 9 years. Reason for change he is retiring from pit show business. I do magic. Yes, I peddle stimp. Wife does a strong bally strait-jacket and works Buddha. I also lecture and make openings. State best salary with my stimp privilege and Buddha privilege. PROF. LLEWELLYN ALTER, 203 Franklin St., Reading, Pa.

THE AERIAL STONES—LADY AND GENT. Two high-class circus acts, novelty tight wire act and a novelty break-away-ladder act. Permanent address 105 N. Nelson Road, Columbus, Ohio. dec23

AT LIBERTY FOR SEASON 1923—Experienced Doorman. Walter for advance car or dining car. Was with Terry's Uncle Tom's Cabin 2-Car Show seasons 1920-21. LESLIE CLAPP, 2433 N. Delaware St., Indianapolis, Indiana.

EXPERIENCED CANDY BUTCHER inside or outside stand, at liberty for season 1923. Or would join medicine show to sell prizes. LESLIE CLAPP, 2433 N. Delaware St., Indianapolis, Indiana.

KING COLE, the versatile entertainer, open for circus side show season 1923. Ventriloquist, Magician, Illusionist, Punch and Judy. Lecture, Rally, Hoop, Opinions and Announcements. A valuable all-around showman with experience and ability. Address KING COLE, 400 S. Halsted St., Chicago.

AT LIBERTY COLORED PERFORMERS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

At Liberty—Colored Violinist and Pianist. Engagement jointly. Union. Theatrical experience. PIANIST, 611 N. 3d St., Richmond, Virginia. dec23

In Answering Classified Ads, Please Mention The Billboard.

AT LIBERTY—Cabaret and Dance Drummer, colored. Can teach band if desired. Experience and references. DRUMMER, 603 Florida Ave., N. W., Washington, District of Columbia. dec20

COLORED PIANO PLAYERS—Don't read, but well experienced on piano, shows for eight years. Can play any style. Work for winter time salary. JOB WILLIAMS, Poteau, Oklahoma.

OWENS' DANCE ORCHESTRA (Colored), full of jazz and pop. All entertainers for cabarets, clubs, etc. CHAS. OWENS, Manager, 3029 Calumet, Chicago, Ill. Phone, Douglas 5267.

AT LIBERTY DRAMATIC ARTISTS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c)

Dramatic Young Man—Age 22, looks 19 years; height 5 ft., 5 1/2 in.; weight 135 lbs. Pleasant personality. Will join reliable company or act. Write WILLIAM SUSSMAN, 419 Fifth St., New York City. dec16

CHARACTERS, GEN. BUS.; AGE, 38; HEIGHT, 5 ft., 6 in.; weight, 130; double trap drum; reliable; thoroughly experienced in both lines; have good wardrobe; good study; full outfit drums and traps. Address ACTOR-DRUMMER, care Hammit, 35 N. Wall St., Farmington, Ill.

COMEDIAN AND GENERAL BUSINESS MAN at Liberty. Experienced, wardrobe, specialties. JACK CASSIN, 812 1/2 E. River, Davenport, Iowa.

DRAMATIC DIRECTOR AT LIBERTY AFTER Dec. 9th. Either stock or little theatre. Experienced, clean-cut man, 35. Only good, reliable proposition considered. Address D. H. care Billboard, Cincinnati.

STOCK OR REPERTOIRE MANAGERS, CAN you use a young man (28) Character, Comedian who was in second engagement when company closed? Prominent director and Chicago producer will assure as to ability. Address R. B., care Billboard, Chicago.

AT LIBERTY MAGICIANS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c)

MAGICIANS, NOTICE—Young man amateur magician would like to join a magic act as an assistant. Address BELGORAY, care Billboard, New York.

AT LIBERTY MISCELLANEOUS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c)

Song Lyricist Seeks Position with a Music Publisher. J. E. UHLEY, P. O. Box 851, South Norwalk, Connecticut.

X. LaRue, Hypnotist and Psychic Demonstrator, wants engagements for 2-night or week stands in Central and Southern States (percentage). Legion Posts, Colleges, Independent Theatres write. A. C. RUCH, Mgr., Winchester, Tennessee.

Young Man (22)—News and candy butcher desires work after Jan. 1. Can give references. IVAN MILLER, Westfield, New York.

At Liberty—Punch & Judy, for clubs, lodges, matinees; reference from leading clubs and movie houses. A. McNULTY, 544 Indiana Ave., Chicago. Phone, Kenwood 2690.

A FUNNY LONDON PUNCH AND JUDY SHOW for kiddies' Christmas entertainments. Churches, theatres, museums, Double Clown, great novelty act that always pleases. Ticket. PROF. CANDLER, North Ave., Mt. Clemens, Michigan.

LIBERTY—UNION ELECTRICIAN OR PROPS., also 2 A-1 chorus girls account of show closing. E. T. "SLIM" RAMSEY, Astor Hotel, Chicago, Illinois. dec16

THE GAYS—ALL-ROUND TROOPERS, REAL banjo and other specialties. Plenty changes. All play responsible parts, characters. Wife ingenue leads or gen. bus., pianiste. James, Jr., feature singing-monolog comedian, trap drummer. All strong act workers. Ages 45, 28, 19, 1414 Harmon Place, Minneapolis, Minn.

MOVIE THEATRES—Now booking tour. Strong 6-foot War 2nd year. Per cent basis. Also furnish machine and operator for Posts, Schools, Churches, etc. Arrange for dates at once. JAMES CHAMBLESS, 631 Monroe, Evansville, Indiana.

AT LIBERTY M. P. OPERATORS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c)

Motion Picture Operator at Liberty—Twelve years' practical experience. Trustworthy. References furnished. No hooper, no hooper. Please state salary. Write or write. BERNARD McCROSSAN, 135 Allen Pl. Hartford, Connecticut.

Motion Picture Operator of long experience desires position in first-class theatre. Can report on two weeks' notice. State salary and hours. L. M. X., care Billboard, Cincinnati. dec16

A-1 OPERATOR AND REPAIR MAN—The best of habits. Single. Will consider reasonable salary. State all first letter. ROY, 505 E. 15th St., Kansas City, Missouri.

A-1 PROJECTIONIST of seven years' experience desires a permanent position where the best of projection is required. Have a clear record and can furnish bank and commercial references. Have large collection of tools and will keep any equipment in A-1 condition. Union. Reliable. State salary. Wire or write OPERATOR, Box 521, Ottumwa, Iowa.

AT LIBERTY—A-1 UNION PROJECTIONIST. Desires position anywhere in North Carolina. Years' experience. W. P. STONE, Thomasville, North Carolina.

EXHIBITORS, NOTICE!—EXPERT PROJECTIONIST. Best of projection on any equipment. First-class reference. PROJECTIONIST, 2327 W. Walnut, Indianapolis.

EXPERT PROJECTIONIST desires a change, having a record of 17 months, 8 hours per day, on Power's, all second to fourth run, without a stop. Twelve years' experience. Must be good wages. BOX 355, Spokane, Washington.

OPERATOR—Reliable man. Can get the picture. State salary and all. FRANK MCNCROW, 379 Jefferson St., Marion, Ohio.

UNION PROJECTIONIST—Young married man, with over ten years' experience on all makes machines. Desires permanent position where first-class projection is appreciated. Address WALTER H. JOHNSON, 405 Locust St., Beloit, Wisconsin.

AT LIBERTY MUSICIANS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c)

A-1 Dance Drummer—Ten years' experience; wishes position with some good, reliable dance orchestra. WILLIAM HENNING, Edgingham, Illinois.

A-1 Drummer at Liberty for first-class theatre; thoroughly experienced in vaudeville, pictures, etc.; xylophone and tymps. in tune. Go anywhere on good job. Best references from real leaders. Wire or write. A. DRUMMER, care Billboard, Cincinnati.

Alto Saxophonist—Read, Fake, improvise and jazz. Real tone, also laugh. Go anywhere. Reason for this "ad" show changing management. Hotel, vaudeville, road show or dance orchestra. Orchestra must be good. Best reference. Satisfaction guaranteed. Large dance library. Union; traded. Write or wire. THORNTON, Saxophonist, care Frances Players, Montezuma, Georgia.

At Liberty—Cellist. Desires position in first-class hotel or theatre orchestra; A. F. of M. Address CELLO B, Billboard Pub. Co., Cincinnati, Ohio.

At Liberty for Tom Show—Coming Tent Season—Tom, B. drum in hand. Concert turn. Sober, reliable. F. NAZOR, 17 Elizabeth St., Mansfield, Ohio.

At Liberty—Trombone. Experienced vaudeville and pictures, theater. Location preferred. J. ELMO WALKER, 402 W. McCarty, Jefferson City, Missouri.

At Liberty—Violinist Leader, cellist and viola player. All first-class men with years of experience. Joint or singly. Leader with library. Will locate. State all in first. All letters answered promptly. Don't misrepresent. Address A. F. M., care Billboard.

At Liberty—Clarinetist. Experienced band or orchestra. Capable hand leader. Would consider factory or Shrine band. Member A. F. of M. JOHN FYFE, Mabel Ave., Flint, Michigan. dec23

At Liberty—A-1 Trombonist, who can qualify on your job. Experienced all lines and union. Theatre, dance or vaudeville. Address TROMBONIST G, care Billboard, Cincinnati, Ohio.

At Liberty—Violinist Leader for vaudeville and pictures. Standard library. Union. A. J. ABBENANTE, 49 Center St., Torrington, Connecticut.

Concert Orchestra Cellist at Liberty—Union. Season engagement desired. Pictures. Southern climate preferred. Best references. CELLIST, General Delivery, Flint, Michigan.

Dance Drummer, Doubling Clarinet and Sax. Young, neat and congenial. Good wardrobe. All correspondence answered. Please do not misrepresent. Write JOHNNY HARVEY, General Delivery, Phoenix, Arizona. dec23

Director, Pianist-Organist—Eight years' experience; New York City; best houses; wishes to locate permanently in high class, six-day vaudeville or picture house; Atlantic Seaboard preferably; am interested only in place where first-class results are expected and appreciated. Employed now and will only change for better location. Write RALPH W. STONE, 1370 Dean St., Brooklyn, New York. dec23

Experienced A-1 Violinist—Leader or side man. Vaudeville, pictures, hotel or good dance orch. Double banjo. Library. Union. Travel or locate. RAY WELCH, 2278 Vermont Ave., Toledo, Ohio.

Experienced Trombonist at Liberty. Just finished one year's engagement with sixteen-piece orchestra, but desire change. A. F. of M. Address TROMBONIST, care Billboard, Cincinnati, Ohio.

Flutist—Desire Engagement. Fine, large tone. Handle any grade music. Highest references. Address FLUTIST, care Billboard, Cincinnati.

Leader (Violin)—Pictures or vaudeville. Real library. Age, 29. Married. Can come at once. JACK KAYE, 3005 Easton, St. Louis, Missouri. dec23

No. 1 Trumpet—Experienced all lines. Good tone; reliable. JOE S. CARR, 4607 Tracy Ave., Kansas City, Missouri. x

Organist—Years of Experience playing pictures desires position; orchestral organ preferred. ELIZABETH ALSON, 617 W. Whitner St., Anderson, S. C. dec23

Organist—Wishes to Locate in Southern city. Ten years' experience. Union. Address S. ROACH, Gen. Del., Chicago, Ill.

Organist Desires Change—Strictly first-class trained musician. Experienced picture player and soloist of exceptional ability. Union. Fine library. Large modern organ and good salary essential. Write full particulars to EXPERT ORGANIST J, care Billboard, Cincinnati, Ohio.

Organist Desires Change—Strictly first-class trained musician. Experienced picture player and soloist of exceptional ability. Union. Fine library. Large modern organ and good salary essential. Write full particulars to EXPERT ORGANIST, care Billboard, Cincinnati, Ohio.

Pianist Conductor Will Be at Liberty December 15th. Seeks engagement in high-class motion picture theatre. Thoroughly understands arranging musical accompaniment for pictures. Library the finest. Capable musician and director, and twelve years' experience in the work. Address communication to "PIANIST CONDUCTOR", care Billboard, Cincinnati. dec16

Real Slide Trombonist at Liberty. Play in tune and have an orchestra tone. Address SLIDE, care Billboard, Cincinnati, Ohio.

String Bass Player at Liberty. Experienced vaudeville and pictures; union; married; age, 35 years. West preferred. JOHN BLISS, 721 Edison Ave., La Junta, Colorado.

String Bass at Liberty—Experienced all lines. "MUSICIAN", Arcadia Hotel, Macon, Georgia.

Union Dance Pianist—Reason? Charges against boss by last man. PIANIST, 201 W. Morrell, Streator, Illinois.

Violin Leader—Pictures and vaudeville. Experience. Large library. Job on wire. Can positively deliver. JACK KAYE, 3005 Easton, St. Louis, Missouri. dec16

Violinist (Union)—Experienced all lines. AL MORSTAD, care General Delivery, Danbury, Iowa.

Violinist, With Tenor Solo voice at Liberty. Top or lead. No traveling. V. T., Billboard, Cincinnati.

Violinist—Picture Leader. Experienced cello feature pictures; fine library; can give good references; also clarinet, cello and string bass at liberty; experienced. VIOLINIST, 823 Alabama Ave., Selma, Alabama.

THE BILLBOARD LEADS IN CLASSIFIED ADVERTISING

IN forecasting the business outlook for classified advertising in The Christmas Billboard, we reserved a certain number of pages. The space allotted to advertising was the same as last year's issue because of the increased rates, while the total number of classified ads in this issue would have increased if all copy had been accepted, but by reason of The Billboard's Advertising Index Expurgatorious many misleading or otherwise undesirable advertisements were omitted, but there was a gain in the revenue, a slight gain—but a gain—that is significant. In this issue there are 1,076 classified advertisements. The Billboard led all other papers devoted to the Show World in the total volume of classified advertising carried. It indicates that advertisers greatly favor The Billboard, because it far outranked all amusement papers in the matter of results obtained thru the small ad department. Practically every line of merchandise used or sold in the Show World has been advertised in the "want" columns. Many firms report excellent results.

A-1 Tenor Banjoist—Dance style extraordinary. Reliable people write full particulars. Agitators' lay off. Union. BILL MORRIS, General Delivery, Altoona, Pa.

A-1 Drummer Desires Position with city or factory band. Experienced in all lines. Fine reader. W. A. T., 51 Park St., Ashtabula, Ohio.

A-1 Trumpet at Liberty—Experience in dance and picture work. Travel or locate. E. H. SPOVER, 1715 Canal St., New Orleans, Louisiana.

A-1 Violinist (Leader) and Pianist. Both thoroughly experienced and reliable. Desire immediate engagement with moving picture house. Fine library. Union. Address G. W. K., care Billboard, Cincinnati, Ohio.

A-1 Drummer and Marimba Player at Liberty Dec. 9. Play second violin or organ parts on marimba. Must be a permanent position. Married. Age, 23. Address JOE SPAINE, care Isis Theatre, Pensacola, Florida.

A-1 Trombonist at Liberty—Union and capable in any line. Address T. B., care Billboard, Cincinnati, Ohio.

A-1 Violinist—Married. Desires orchestra engagement in Pennsylvania. R. PRAHAR, Gen. Del., Uniontown, Pa.

Alto Saxophone Soloist Desires new engagement. An artist in every sense of the word. Now on tour with big-time vaudeville act. Address all letters to SAXOPHONE ARTIST, Billboard, Cincinnati.

At Liberty—Pianist and Saxophonist, Eh and C; man and wife; ages, 18 and 20; traded and evening gown. Salary? Living expenses. Address SAXOPHONE, care of Billboard.

At Liberty—A-1 Clarinet. Experienced in all lines; troupe or locate. DAN RICKARD, 215 S. Halsted St., Chicago, Room 1. dec23

At Liberty—Dance Drummer, doubles on C-Melody. Young, neat appearance. Union. EUGEN McDONNELL, care Newton Hotel, Camden, Arkansas. dec23

C Saxophonist at Liberty—Union. Dance work. Anywhere west of Rockies. 424 Brookdale, Oakland, California.

Cellist at Liberty—Union. Experienced in all lines. CHARLES A. REID, 503 N. Hermitage Ave., Trenton, New Jersey.

Clarinet at Liberty—This house closing. Pictures preferred or any reliable job. HARRY LEE, Walton Theater, Selma, Alabama.

Clarinetist—Schooled and Experienced in all fine orchestra work. Desires to locate. No misrepresentation whatsoever. Address BOX 50, care Billboard, Cincinnati, O. dec16

Experienced Cellist at Liberty for pictures or hotel. OTTO MEYER, 201 W. 4th St., Muscatine, Iowa.

First-Class Cello Player at Liberty—Union. Address VIOLONCELLIST, care Billboard, Cincinnati, Ohio.

In Answering Classified Ads, Please Mention The Billboard.

(Continued on Page 104)

Violinist—A-No. 1, Read, Fake, improvise. Good appearance and cut the staff. References. Come at once. BOBBIE MITCHELL, care Geer's Orch., Fort Dodge, Ia.

Violinist Leader—Young Man, with good library. Experienced. Professional. Wants steady position. Pictures or road show. Will not consider dance job. If fat ticket required. Write JOS. JANKO, 784 Island Ave., Milwaukee, Wisconsin.

A-1 BAND AND ORCHESTRA LEADER, VIO. in and trumpet at liberty. Good library in both B. and O. Trompe or locate. D. E. BRYANT, Gen. Del. or W. U., Houston, Texas.

AT LIBERTY—THEATRE ORGANIST. CUE pictures. K. select library. Six-day house preferred. ED. KANZELMYER, Gen. Del., W. New York, New Jersey. dec23

AT LIBERTY—MUSICAL DUO. TWO YOUNG ladies. Experienced piano and violin. Pianist can sight read and transpose, also double voice. Only first class engagement considered. Prefer hotel orchestra. Address Z. B., care Billboard, Cincinnati.

AT LIBERTY—A-NO. 1 CLARINETIST. Experienced in all lines; also transpose. Address L. J. BISHOP, 116 1/2 W. Green St., Olean, New York.

AT LIBERTY—A-1 DANCE DRUMMER. Eight years' experience with best dance orchestra in Ohio and Indiana. Is also first-class Piano Tuner of seven years' factory experience. Wants position tuning, factory or store work. Any Southern or Western State in good-sized town. Would play dances, side line with good combination. Age twenty-seven, good personality, no boozing, good appearance, tuxedo suit, xylophones, married. Can guarantee to deliver the goods on drums and tuning pianos. Sing baritone, harmony. Write, don't wire. T. B. EDDY, Drummer, Royal Theatre, Newcastle, Indiana.

AT LIBERTY—VIOLINIST, AGE 27, LEADER or Side. Library. Twelve years' experience; pictures, vaudeville and fast dance orchestras. Reliable; A. F. of M. Address BOX 271, Tacoma, Washington. dec23

AT LIBERTY—EXPERIENCED CLARINET. B. or O. GEO. BLYTHE, Palatka, Florida. dec16

AT LIBERTY—VIOLINIST. AGE 38, HAVE library. Experienced; locate. AL THOMPSON, Princeton, Illinois.

AT LIBERTY—SOLO FLUTIST. SIGHT reader. Nice tone without the usual wind. Absolutely reliable, with best of references. Wants engagement. South preferred. Address FLUTIST, care Billboard, Cincinnati.

AT LIBERTY—TENOR BANJOIST. READ, fake, transpose and improvise. Age 28; union. Have tuxedo, also characters for indoor bazaars. Can also furnish red-hot five-piece combination, consisting of piano, saxophone doubling clarinet, trombone, banjo and drums. Open for dance hall, burlesque, tabloid, hotels, cabarets, road houses and indoor bazaars. All union. Address ORCHESTRA, Box 218, North Side, Pittsburgh, Pennsylvania.

AT LIBERTY—A-NO. 1 CORNET. NO JOB too big. Write, don't wire. H. O. R., 114 South College St., Springfield, Illinois.

CLARINETIST AT LIBERTY FOR PICTURE show or band. FRANK CASSON, Gen. Del., Savannah, Georgia.

CONCERT ALTO SAXOPHONIST DOUBLING some Bb clarinet desires position in theatre or hotel orchestra or concert band. Union. Thoroughly experienced reading cello parts on saxophone and possesses a real tone. Now on road and desire to locate. Will go anywhere, but prefer South. Thoroughly capable, reliable, neat appearance and character A-1. All letters answered. Address "CONCERT SAXOPHONIST", care The Billboard, Cincinnati. dec23

EXPERIENCED STRING BASS (ACCOUNT theatre closing), double Tuba. Locate or travel. BASS PLAYER, Walton Theatre, Selma, Alabama.

EXPERIENCED ORGANIST AT LIBERTY—(Prefer Smith organ; cue pictures; good library; married. JOHN FRANKS, 733 Frank Ave., Conneltsville, Pennsylvania.

FIRST-CLASS TRUMPET AT LIBERTY DEC. 1. Experienced in Keith vaudeville. High-class pictures, concert and dance. Satisfaction guaranteed or no pay. TOM SAWYER, 1816 N. 12th St., Toledo, Ohio.

ORGANIST-PIANIST — EXPERIENCED ON Seeburg and Wurlitzer organs. Have good library; cue pictures. Member of the A. F. of M. Married; age 26. Will go anywhere. Write or wire. GLENN YOAKAM, Box 613, Beckhamton, West Virginia.

PIANO, SAXOPHONE AND DRUMS. DANCE work preferred. Can deliver the goods. Work single or together. Sober; union. GUS TAFSON, care Ballard, 565 So. 28th St., Omaha, Nebraska.

TRAP DRUMMER DEC. 15TH—VAUDEVILLE and pictures; bells, xylophones, tympani; complete line traps; twelve years with first-class organizations; two years on tymps with St. Louis Symphony; union; go anywhere. TRAP DRUMMER, 733 South State St., Chicago, Illinois.

REAL VIOLINIST EXPERIENCED IN ALL lines; double on clarinet and E-flat saxophone, violin parts; wife experienced string bass double C melody, saxophone, cello parts. EFFICIENT, care Billboard, Cincinnati. dec16

WANTED—Position by experienced Trombone and Saxophone Player. Dance or theatre. Would consider any kind of light work, with music on side. Masonic bands write. Address BOX 471 Bakersfield, California. dec23

A-1 TROMBONE AT LIBERTY—Prefer vaudeville and pictures, but will consider anything that pays good money. Am union, experienced in all lines, young and good appearance at all times. I have to give two weeks' notice here, so write. State best salary and all. W. B. E., care of Billboard, Cincinnati, Ohio. dec23

AT LIBERTY—Violinist, Pianist and Drummer. Experienced all lines. Accept anything Central States. DRUMMER, 4115 Oregon, St. Louis, Missouri.

AT LIBERTY—Trombone Player. Prefer vaudeville or picture theatre. Experienced all lines. Member A. F. of Musicians. Address V. N. P., care Billboard, Chicago, Illinois. jun6

CORNET AND SLIDE PLAYER—Read at sight and transpose from piano scores. Can assist in singing. Would like start in some vaudeville act. Young and good appearance. BOX 84, McWhorter, W. Va.

DANCE BANJOIST AT LIBERTY—Full harmony player. Thoroughly experienced dance man. Sight reader. Double rhythm. Harmony. Solos. Address TENOR BANJOIST, care Billboard, Chicago, Illinois.

"RED LIGHTS" ON THEATER HIGHWAY

RED lights on railroads and highways indicate danger. Red ink on the ledgers of Theater Owners is also a danger sign. How many Theater Owners now have this carmine fluid encumbering their ledgers? We are approaching the advent of another year. It has much business significance to many and to most people constitutes the starting point for newer and better lines of conduct. We seem to agree generally that the New Year is a marker on the road of time worth while observing. What other red lights are found on the Theater Owner's path? President Sydney S. Cohen and other officials of the Motion Picture Theater Owners of America have repeatedly held up these danger signals to the Exhibitors. Theater Owners are confronted with the impending trustification of their business. Large producing and distributing companies are reaching out to effect as complete a control of the industry as is possible. This red light was even flashed on the Producer-Distributor side of the fence recently when the Vitagraph Company commenced an action against the Famous Players-Lasky Company, alleging that the latter concern was guilty of unfair business practices and was using the squeeze play against Vitagraph and other companies. The recent statement of Marcus Loew, at the meeting of the Theater Owners' Chamber of Commerce in New York City, that he would extend his ownership of theaters as he pleased and how he pleased, and would not consult Theater Owners in that respect at all, is another red light on the Exhibitor's road. Marcus Loew is a producer, owning the Metro Company. The extension of the Famous Players Theater line in New England with combinations with a First National regional director in Boston on booking pictures and additional affiliations with the Grey Circuit, literally tying up New England in this producer-distributor grasp, and placing every independent Theater Owner at the mercy of this group, is another red light on the Exhibitor's highway. Then take the Lynch Enterprises in the South, with Famous Players-First National interlocking elements, The Sol Lesser-Graumann deal on the Pacific Coast, the First National-Kimsky-Famous Players' deal in Detroit, and a multitude of other combinations, all tending toward one end—the exclusion of the independent Theater Owners from the field and the absorption of their theaters—are other red lights coming up to meet the startled gaze of the Theater Owner. But the story is only half told. Now comes in its more virulent form the rapid extension of the non-theatrical exhibitor trade fostered by leading producing and distributing companies, some of which maintain a department and special salesmen to advance this unfair competition against the Theater Owner. Churches, lodges, schools, town halls and other institutions now run feature pictures and regular theater programs without paying any license fee, taxes, and even have buildings which in many instances do not conform to fire and safety standards. When the national officers of the Motion Picture Theater Owners of America took this matter up with Will H. Hays months ago, he declared it was all wrong and should be stopped. Yet leading companies in his organization are among the worst offenders. If this exhibition of theatrical pictures in these non-theatrical centers continues, it will drive hundreds of independent Theater Owners out of business. This is a veritable cluster of red lights on the theatrical highway. Theater Owners can beat this proposition only by buying pictures from producing and distributing companies pledged to withhold selling theatrical pictures to non-theatrical centers and allowing the other concerns to sell their pictures to non-theatrical agencies exclusively if they care to. Theater Owners made these concerns rich and powerful as well as arrogant by their unlimited patronage. They can reverse the order and make them poor, weak and docile by refusing to patronize those who are aiding in the movement to drive them out of business. There is the "blue" law red light, the censorship red light and adverse legislation red light. Theater Owners can only protect their interests by intelligent, cohesive national organization. Trustification of the business can be prevented by the creation of an independent exhibitor-controlled distributing company, where independent pictures, representing creative genius and enterprise, will have a perfectly free outlet to the independent Theater Owner. Watch the red lights, Theater Owners. Organize and act to protect your interests.

EXPERIENCED PICTURE ORGANIST—Splendid library. A-1 references. Union. Can report immediately. MRS. OLA KELL, L. V. C. M., 155 1/2 N. Bellevue, Memphis, Tennessee. dec23

FIRST-CLASS ALTO SAXOPHONE PLAYER, double bass, union; desires position with five-piece band or orchestra. Travel or locate. Must be steady. Can deliver the goods. Do not answer unless you mean business. Write or wire WILLIAM MOORE, 848 Beech Avenue, N. S., Pittsburgh, Pa. X

MUSICAL DIRECTOR, violinist; large library; cue pictures correctly. Permanent position wanted. Guarantee satisfaction. The best of references. Go anywhere for the right proposition. State size of orchestra. Try me and I will better your music. If necessary I can furnish my own pianist and other musicians. Write all particulars. Positively only reliable managers considered. MUSICAL DIRECTOR 20 Wells Ave., Northwest, Roanoke, Virginia. dec23

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WOULD IT INTEREST YOU to be able to secure the services of an exceptionally good Alto Saxophone Man, doubling on violin? Experiences. Forty weeks vaudeville, two seasons winter garden, one season career, and three seasons summer resort. Exceptionally beautiful tone on saxophone. Will handle any solo work. Will furnish the best of references. Member A. F. of M. Good reader. Single; very neat. Age 24. Now let me hear from high-class dance or hotel orchestra. Address OTTO MARSHALL, 360 N. Isabella St., Springfield, Ohio.

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THE LA CROIX (Lady and Gentleman), classy Cradle Trapeze Act. Now booking indoor carnivals, bazaars, circuses. A feature act. Write for particulars. Address 1304 Walton Ave., Fort Wayne, Ind. dec16

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Dance Pianist—Union, Reliable. State highest. "PIANIST", 201 W. Morrell, Streator, Illinois.

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AT LIBERTY—Run Boxes, Novelty Musical Act, playing both old and popular music on a hand saw and one-string violin, also harmonica. Have a good monologue and can make a hit anywhere. Desire to join vaudeville act a really booked & frame an act with main partner who is a professional and knows show business. Amateurs save your stamps. Address W. B. ROGERS, Box 326, Cortland, Ohio. dec16

AT LIBERTY—A No. 1 Dancer. In all styles, eccentric, soft shoe, hot, etc. Will join any good act at once. LEW WELTMAN, 1238 S. Troy St., Chicago, Illinois.

FIRST-CLASS TOPMOUNTER for hand-to-hand balancing act. Weigh 125, nude; age, 28; height, 5-2; good figure. Will join partner or recognized act. No amateurs. Railroad ticket! Yes. Write JOHN ATLAS, 129 South Halsted St., Chicago, Ill. x

YOUNG MAN, 21; 5 ft. 11; 120 lbs. Neat appearing. No experience whatever. Can dance, sing and talk well. Desires to make connections with vaudeville act or burlesque company. Please do not misinterpret. IRVING EPSTEIN, 1326 55th St., Brooklyn, New York. dec16

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MUSIC ARRANGED, reasonable. BUD BLOOM, Box 340, Philadelphia.

IN a critique upon a recent revival in London of the play, "Charles I", A. B. Walkley remarked of the actor who took the part of the monarch that he was "slow of speech". But a correspondent versed in history wrote to say that the actor was entirely right: "Charles was slow of speech. He could hardly speak at all until he was about ten years of age, and always suffered from an impediment in his speech. This caused him to be very quiet and reserved, and, when he did speak, to do so slowly and deliberately." Mr. Walkley at once confessed that knowledge of this historical detail he was ignorant, but he stoutly maintained that knowledge of it did not dispose him to modify in the least what he had said of the performance. Thus to insist upon some minute historical "accuracy", the reproduction of an individual peculiarity of a famous personage, betrayed, he contended, a confusion by no means uncommon between history and drama.

The critic proceeded to point out that the character of Charles I had necessarily to be idealized in certain ways, or made to depart from historic truth, when represented on the stage. With whatever impediment of speech the monarch talked in real life, he certainly did not, as in the play, converse with his wife and with Cromwell in blank verse. If a historian should represent him as so doing, everybody would laugh. The playwright makes him do it as a part of his endeavor to give a beautiful representation, and to intrude upon this a mere sticking about the correctness of the mode of articulation seems wholly irrelevant. Mr. Walkley concludes with the sensible remark: "Whatever Charles' infirmity of speech may have been, it does not absolve an actor delivering blank verse on the stage from the actor's primary duty of easy and fluent elocution."—NEW YORK TIMES.

MUSIC ARRANGED. BELLE SCHIRAG, 1711 La-grange St., Toledo, Ohio. dec30

NEW PLAYS FOR AMATEURS—Get our big list. BANNER PLAYS, Box 438, Santa Rosa, Calif. dec30

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SONG PARODIES—"Georgette", "Tomorrow", "Three O'Clock in the Morning", "Gee, But I Hate To Go Home Alone", "Picture Without a Frame" and 15 other 1922 hits, all for one dollar. My stuff is known, play safe. OTTIE COLBURN, 13 Clinton Ave., Brockton, Massachusetts.

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AGENTS AND STREETMEN—We have the largest assortment of Needle Books on the market. DIMPLE NOVELTY CO., 134 Bowery, New York. Dec16

AGENTS, CANVASSERS—Make big money. Try the "Black Diamond" Engraved Door Plate. L. V. H. BOBILLARD CO., New Bedford, Mass.

AGENTS, DEMONSTRATORS—A new back of neck Collar Button. Will last a lifetime. Send 10c for sample. ACME NOVELTY AND MFG. CO., 2627 W. Van Buren St., Chicago.

AGENTS—Sell more goods with Roman's "Nine Men Morris Game." Sample and particulars free. ROMAN ARNDT, 3181 Meldrum, Detroit, Michigan.

AGENTS—Sell Auto Necessity. Best business on earth. \$8 a day easy. Send for free sample offer. HOWARD SUPPLY CO., 26 Taylor, Providence, Rhode Island.

AGENTS—We want every mail order aspirant and beginner to send ten cents for copy of "The Business Stimulator" and a few sample post cards. Address OYAK DISTRIBUTING CO., Desk B, 58 Hayes Street, Newark, New Jersey.

AGENTS—King Rubber Repair, self-vulcanizing, unequalled for repairing auto tires and tubes—anything of rubber. No heat. Guaranteed to last the life of the tire or tube. Sells to every auto owner and accessory dealer. For particulars how to make big money and free sample, address AMAZON RUBBER CO., Dept. 106, Philadelphia, Pa. Dec23x

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. OYAK SIGN SERVICE, 861 B. West Superior, Chicago.

AGENTS—"Amitt" Polishing Cloth cleans all metals. No liquid paste or other polish needed. 25c. Write for free samples. FOSTER, 133 Dartmouth St., Boston, Massachusetts. Dec16

AGENTS—Wonderful seller. 95c profit every dollar sales. License unnecessary. No stock to carry. Sample free. MISSION BEAD CO., Office L, Los Angeles, California. Dec23

AGENTS—Best seller. Jem Rubber Repair for tires and tubes. Supersedes vulcanization, at a saving of over 50%. Put it on call; it vulcanizes itself in two minutes, and is guaranteed to last the life of the tire or tube. Sells to every auto owner and accessory dealer. For particulars how to make big money and free sample, address AMAZON RUBBER CO., Dept. 106, Philadelphia, Pa. Dec23x

AGENTS, CORN WORKERS—Three minutes gets corn, callouses or bunions. Guaranteed. \$8.00 per gross, prepaid. 25 cents a gross sample. JOSEPH S. WHALEN, 130 East Jefferson Ave., Detroit, Mich. Dec16

AGENTS WANTED—To sell Fibre-Silk Erwear Neckwear. Over 100% profit. Excellent proposition for holidays. FISHER KNITTING CO., 1043 Jefferson Ave., Buffalo, New York. Dec23x

AGENTS—\$8 per hour easy. Big padded reversible Lion Board Covers. Sell \$1, cost 50c. Free sample line. Write quick. AM. B. CO., 329 W. Monroe, Chicago.

AGENTS—Sell Ladies' Saddle Bag Purses, made of real leather. Easy seller. Good profits. Sample, seventy-five cents. EASTWOOD MFG. COMPANY, 213 Front Street, Portsmouth, Ohio.

AGENTS—Sell Patented Cigar Lighters and Cigar-Case Molinettes. Big profits. Start making money at once. Write for circulars, cuts and sales plan. DRAKE MFG. CO., Mayer Bldg., Milwaukee, Wis.

AGENTS—Are you capable of organizing a salesforce of women to handle a product in universal demand, where profits are exceptionally large and the turn-over quick? If so, and you have a small amount of working capital to start, write manufacturer. AMERICAN RUBBER PRODUCTS COMPANY, 616 Fifth Ave., Pittsburgh, Pennsylvania.

AGENTS—Start a profitable mail order business. Everything furnished. Sample mail order marketing plan and full particulars. 10c. BOOSTERS' HERALD, Pottsville, Pennsylvania.

AGENTS—Ten green stamps and we will send you a sample line of Post Cards and tell you how to advertise and make a nice weekly profit all year round with our line of cards, which we sell by the thousands every month. Write OVAR DISTRIBUTING CO., Desk P, 58 Hayes St., Newark, New Jersey.

AGENTS' PROFITS AMAZING—Remarkable new invention. Sells every year in liter. Every farmer or hog breeder buys dozen to hundreds. Exclusive territory. HURRY SALES MGR., 15, Sta. C, Omaha, Nebraska. Jan6r

AGENTS FOR ART SILK KNIT TIES—Display box with each order gives the full effect of being tied. \$1.00 doz., \$45.00 gross. Sample, 10c. 25% deposit, balance C. O. D. INWEL, 500 5th Ave., New York.

AGENTS—New invention. Harper's Ten-Use Brush Set. It sweeps, washes and dries windows, scrubs mop floors, and has five other uses. Big profits. Easy seller. Write for free trial offer. HARPER'S BRUSH WORKS, Dept. 64, Fairfield, Ia. Feb3

AGENTS—Spiral Curtain Rods, embossed ends; big sellers. Other specialties. Circulars free. MOORE CO., 333 Jerome Ave., Cincinnati, Ohio. Dec23

AGENTS—We've got the "greatest money maker" ever offered. Investment \$8.10 nets \$27.90; \$28.40 nets \$117.60; \$54.00 nets \$306.00. One minute demonstration sells, anywhere, anytime. Hustlers become district managers. Includes 25 stamps for sample. Particulars; others unnoted. B-B MANUFACTURERS, 4035 Minnehaha, Minneapolis, Minnesota. Dec30

AGENTS, DEALERS AND TRUST SCHEMERS cash in quick profits handling our new Self-Threading Needles. Big bargain Needle Assortments and Aluminum Thimbles. Sample and price list 115 free. FRANCIS J. GOPY, Box 366, City Hall Station, New York. Established 1882. Dec30x

AGENTS—Sell Waterline Laundry Soap, 150 other household necessities. Big line. Big profits. Quick repeaters. Free instruction. Exclusive territory. Write quick. WOLVERINE SOAP CO., Dept. C, Grand Rapids, Michigan. Jan6

AGENTS—600% profit. Free samples. Gold Window Letters for stores, offices. Large demand. Anybody can do it. Big future. Exclusive territory. Can travel, side line. ACME LETTER CO., 361 B West Superior, Chicago.

AGENTS, write for particulars best selling article ever offered men. Enormous profits. Quick seller. \$15.00 daily, sure statement one hustler. GETTILL, 252 Lincoln, Portland, Oregon.

AGENTS—Sell the nationally advertised Gloo-Pen. Sample and terms. 25c. PRIEMAN CO., 72 Monroe St., Hoboken, New Jersey. Dec23

AGENTS—Make and sell your own goods. Immense profits. Article costs 1c, sells 25c. Particulars free. ELECTRO CO., B. Quincy, Illinois.

AGENTS' HARVEST—Stop Tobacco, No pills. Harmless. Send 50c, coin. WALLIE BARNES, Port Wayne, Indiana.

AGENTS, CREW MEN, NOVELTY MEN—Gloo-Pen, a 50c marriage fountain pen. Everybody buys on demonstration. Write for big profit plan. GLOO-PEN CO., 56-CC Pine St., New York. Jan6x

AGENTS MAKE 500% PROFIT handling Auto Monograms, new Pictures, Window Letters, Transfer Plates, Novelty Signs, Catalog free. HILTON CO., Dept. 123, Star City, Indiana.

AGENTS—Sell Cigarette Cases, made of real leather. A great seller and good profits. Sample, 50 cents. EASTWOOD MFG. COMPANY, 213 Front Street, Portsmouth, Ohio.

AGENTS AND STREET MEN to sell Ice Po, the Trained Frog. Sample, 15c. CENTRAL BROOKERAGE CO., 817 N. 8th St., St. Louis, Mo. Jan13

AGENTS WANTED—Hot Pot Lighters, Gas Lighters, Curtain Rods, etc. Attractive prices. WEST PARK SPECIALTY CO., Philadelphia, Pennsylvania.

AGENTS WANTED for No Water Soap. Over 100% profit. Send 10c for sample. FORSBERG, 2527a Glasgow, St. Louis, Missouri.

CARD SIGNS for every business. Good profit for agents. SIGNS, 131 N. Rampart, New Orleans. Dec23

AGENTS AND STREETMEN—Going like wildfire. Something woman can not resist. Patent adjustable Metal Comb Cleaner. \$1.50 dozen; \$15.00 gross. f. o. b. Chicago. Sells 35 cents each. Sample by mail, prepaid, 35 cents. GEO. SCHOW, Mfr., 123 W. Madison St., Chicago.

AGENTS—Sell our Novelty Jewelry. Three samples, postage paid, 50 cents. Dozen, \$1.65. CASTROP NOVELTY CO., Flat River, Missouri.

UNKNOWN ARTISTS

(THOMAS DREIER in The Vagabond)

ONE time in Paris Emma Calve and Elena Sanz thought they would try their luck as street singers. It would be a wonderful experience, they thought, for two opera singers to go out unannounced and astonish the music-loving natives. After repeated rebuffs they were permitted to enter a court, where they began to sing.

Altho they gave the best they had and sang songs that their friends admired, a furious voice inquired: "How long is this howling going to continue?"

As a result of the complaints they were driven out of the courtyard. That night at the Spanish embassy they sang the same songs and were overwhelmed with compliments.

Later in the evening they told of their experiences and one of the men present, who had been loudest in his praise, became the butt of some of his associates because he had confessed still earlier in the evening that he had chased two singers out of a certain courtyard that afternoon.

The two singers, of course, were Calve and Sanz.

This story illustrates what most of us ought to know by this time, and that is the importance of advertising even to products that are meritorious.

There was no question at all of the ability of Calve and Sanz to sing perfectly. In the musical world they were known as high-priced artists. When properly advertised and introduced the public was quite willing to pay vast sums to hear them sing.

When, however, these two singers, unannounced and dressed like wanderers, went out into the streets to give their songs away, they received insults for their pains.

The products of many manufacturers are falling to find their way onto store shelves because the makers haven't introduced them to the public by advertising.

Other products that have been on the shelves, but which now are unadvertised, are being crowded out by advertised products.

Unadvertised products have a very slim chance in the competitive world.

AGENTS—Cost \$5.00. Your profit, \$39.50. Transferring Monograms on autos, trunks, bags, furniture, etc. No experience, no license. Write for free samples. TRANSFER MONOGRAM CO., INC., 10 Orchard St., Dept. 149, Newark, New Jersey. Dec23x

AGENTS for guaranteed genuine Bridle Leather Belts. No split leather. Non-slip grip buckle. Sample, 50c. State size, \$4.00 doz., \$15.00 gross. 25% deposit, balance C. O. D. INWEL, 500 5th Ave., New York.

AGENTS and others if you want real mail order this, write W. M. JOHNSON, Box 12, Philadelphia.

AGENTS, CANVASSERS—Make \$50.00 to \$75.00 weekly. "Black Diamond" Engraved Belt and Door Plates. Patent sellers out. Most beautiful plates made. Sample engraved with your name, 30c. Live wires get busy. Particulars free. Write for free agents' outfit plan. THE V. H. BOBILLARD CO., 194 Davis, New Bedford, Massachusetts.

AGENTS, STREETMEN Making 400%. Starting invention. Exceeds Mending Sticks for all metals. Weeks like made. Attractively labeled. Gross, \$5.00. Sample, 15 cents, prepaid. Particulars free. MODERN SPECIALTY CO., Haganan, New York.

AGENTS—Sell our Sanitary Milk Bottle Lids. Easy sales. Good profits. Sample, ten cents. ELWYN SPECIALTY CO., Shadybrook, Marion, Ohio.

AGENTS, HERE'S SOMETHING NEW—Genuine Cowhide Leather Cigarette Case, carries any brand of twenty cigarettes. Protects them from being crushed and keeps loose tobacco out of packets. They sell on sight for 75c retail. Send \$5.00 for a sample dozen today and make big profits selling them. RALPH S. MATZ NOVELTY COMPANY, Reading, Pennsylvania.

AGENTS—Don't work for others. Make your own goods. Every family uses it and must have it. Over 100% profit on every sale. Costs you less than 5c to start. Practical, sound, legitimate, clean, honest business. Avail yourself of this opportunity. Circular free. Sample of goods, 10c. PRITCHETT, Muskegon, Michigan.

ANY MAN handy with paint brush can start new mechanical business on nearly nothing. Needed everywhere. Nearly all profit. Experience not required. JOHN BRACELAND, 1453 So. Ninth, Philadelphia, Pennsylvania.

ATTENTION—If you want real smart. Hose order our special satisfaction or money-back offer of 3 pairs Ladies' 80c Fashioned Heather Hose. Introductory price, 3 pairs for \$2.00, including as a free gift 1,000 Assorted Knots with each \$2.00 order; value before the war, \$2.99. They are genuine, and if history repeats itself you may realize \$100.00 or more by holding them as a future investment. By parcel post insured upon receipt of price, \$2.00. Coura, brown and gray heather mixtures. BAKER'S GARMENT SHOP, 162 Main St., Ontario, New York.

BE INDEPENDENT—Earn \$75 weekly. Ten new inventions. Experience unnecessary. NEW MFG CO., St. Louis, Missouri. Dec23

BIG MONEY MAKERS—Luxe factory offers you big profits on 150 fast sellers. Toilet Gift Sets, Flavouring Extracts, Remedies. Soaps bring you \$8.00 to \$25.00 daily. Howe, of Illinois, makes \$4.00 an hour. Sample outfit free to workers. LINCOLN CLOTHING WORKS, Dept. 153, 2956 No. Leavitt St., Chicago.

BIG PROFITS selling Monkey Glands to Ford owners. More power guaranteed. Every user satisfied. Sample sent. High-grade men. PALMER, 414 Fairview Ave., Bridgeport, Connecticut. Dec16

BOOKS—General Pershing's Story of the American Army in France, sells 25c. Sample and wholesale prices, 10c. GOFTI, Middletown, New York.

BUILD A PERMANENT BUSINESS of your own with our Ice and Hot package Confectionery. Sure repeat. Exclusive territory. QUALITY BRAND PRODUCTS, 1406 Hyde Park Blvd., Chicago, Ill.

CAN YOU SELL COLORED PEOPLE? Write BECKER CHEMICAL CO., St. Louis, Missouri.

CANDY FILLED GLASS TELEPHONES—Rapid seller for Xmas. Sample, 25c; Dozen, \$1.25; Gross Lots, \$12.00. HAL C. MOUDY, Danville, Illinois.

CANVASSERS—Sell a new tool to users of canned milk. Opens can in one second. Pour out what you want, put back on can. Seals air-tight. Sample, 15c. MULLANE STAMPING WORKS, Dept. B, 1522 15th St., Moline, Illinois. Jan6

CANVASSERS—\$40 weekly. New, exceptionally useful, necessary article. Housewives buy several. "FACTORY", Elizabeth, New Jersey. Jan6

CARD SIGNS for every business. Good profits for agents. SIGNS, 131 N. Rampart, New Orleans. Dec23

COMPLETE BUSINESS FOR DOLLAR BILL—First stock, manufacturing plans, selling scheme included. Sample article, 25c. CUMBERLAND, Box 497, Middleboro, Kentucky.

CONCESSIONAIRES, Pitchmen, Canvassers—Get your Street Supplies, Dolls, Blankets, Novelties, Carnival Goods, direct from the importers and save money. Special—Aluminum Eversharp Pencil Sharpener, \$7.50 gross; Campart Cuff Buttons, \$1.50 gross. Keep us in mind & write us for our low quotations on any merchandise you are using. MUELLER IMPORTING COMPANY, 27 1/2 Second, Portland, Oregon.

CREW MANAGERS, HOUSE CANVASSERS—Tremendously profitable life-long business your own if you hurry. PATTEN, Box 372, Washington, D. C. Dec23

CRYSTAL COMPOUND softens hardest water, lightens washday, no rubbing, no boiling. Big repeater, big profits. Sample free. UTILITY MFG. CO., Chippewa Falls, Wisconsin.

DEMONSTRATOR SALESPERSON—Earn \$150 week. Electrot, genuine electrical treatments in own home. Earn big money. Enormous profits. JENCK, 2123 TRENT MFG. CO., Peoria, Illinois. Jan13, 1923

DID YOU SEE my ad under Instructions and Plans? KING KELLY.

DISTRICT MANAGERS—Big profits. Men capable of organizing and managing crews of lady solicitors can easily clear \$50 to \$100 per week with the B & G Protector, the original and best protector on the market. Every woman between fifteen and fifty needs and buys it. B & G RUBBER CO., 611 Peim Ave., Dept. 211, Pittsburgh, Pa. Jan6

EARN BIG MONEY selling useful, high-grade articles available everywhere. Samples free. Ask for details. Address BURNER, Suite 14, 584 Dea St., Brooklyn, New York. Dec30x

EARN \$50 WEEKLY selling "Tukot" Trading Ropes. LEW A. IRONS, Terre Haute, Indiana.

EGYPTIAN MYSTICAL WHEEL, Wizard Clock Dial, New Guinea Butter Beans, the great weight 13 pounds. Circular free. LAFF STINE, Roselle, Ohio.

EUCALYPTUS PERFUMED STICKS, the sensation seller. Can be used as a disinfectant. Kills germs, perfumes the home. Sample package, 10c to agents, 50c dozen packages. EUCALYPTUS PERFUMED LABORATORIES, 67 Montrose Ave., Brooklyn, New York.

FAST SELLING Tricks, Novelties and Book of Astrology. Sample, with big Bargain Catalog, only 25c. M. PLAVCAN, San Francisco, California. Dec23

FREE—Beautiful "Horseshoe-Nail Ring", sterling silver, solid gold horseshoe top, genuine garnet stone. Write today. COGNITO, Elizabeth, N. J. Jan6

GET the Big Xmas and New Year's Package, 32 gift articles, Cards, Seals, Tags and Stamps all for 25c. SHAWNEE SALES CO., Box 1, Sta. H, Louisville, Kentucky. Dec16

GOLD LEAF SIGN LETTERS—Make and sell. Profits exceed 1,000%. Particulars free. B. JOHNSON CO., Quincy, Illinois. Dec16

HART'S FRUIT DRINK TABLETS—Wonderful, surprising thirst quencher. Sample ten drinks, 10c. Send today. AREHART & CO., Sikeston, South Dakota.

HAVE OTHERS SELL Perfected Self-Threading Needles, Satchet, etc. Give them premiums. Wonderful enterprise. Free instructions. PATTEN PRODUCTS, Box 872, Washington, D. C. Dec30x

HOUSE-TO-HOUSE YEAR AROUND SELLER—Pure Silk Ribbon Shirred Elastic for Garters, Camisoles and Bloomers. Every woman a prospect. Make an inexpensive gift for the holidays. All orders received before December 20 packed in individual attractive boxes, with holly greeting card. \$3.00 per dozen, prepaid, if remittance with order. You sell at 50c apiece and double your money. Try sample dozen, assorted colors. Single sample, 30c, postpaid. FABRIC SPECIALTIES CO., 4255 Delcor St., St. Louis, Mo. Dec16

IF YOU CAN PLAY PIANO you can make money demonstrating and selling our Standard Rhet Music. One man sold approximately 2,000 copies in two weeks. 15 different, salable copies and proposition, \$1.00. We are publishers of the world-famous "Florence Waltz." WARNER C. WILLIAMS & CO., Dept. 11-17, 941-950 E. W. Place, Indianapolis.

IMPORTED "KARMA" Oriental Pearl Necklaces, 20c per inch. Five-year guarantee. Stick Pins, \$1.00. WEST INDIAN TRADING CO., 1012 6th St., Sacramento, California. Dec16

JAZZ SPORT SILK HANKERCHIEF—Miniature lady's blouses. A riot seller. Blizes hit. Sample, 50c, or combination set, \$1.00, prepaid, together with agents' proposition. Splendid spare time money-maker. GUSTAVE COHEN & BRO., 744 Broadway, New York. Jan6

LAYER NOVELTY—The Midget Match Lighter (patented). Largest time for agents. All smokes by sample, terms, 7c stamps. F. JONES, Box 161, South Chicago, Illinois.

LARGE SHIRT MANUFACTURER wants Agents to sell complete line of shirts direct to wearers. Exclusive patterns. Big values. Free samples. MADISON MILLS, 503 Broadway, New York. Apr11, 1923

LATEST, NEWEST, BIGGEST SELLER of the year. 100% profit. Little Wonder Knives and Scissors Sharpener is a wonderful household specialty. Every home needs one. Sells for 50 cents retail. Send three dollars for sample dozen and continue yourself of its wonderful merits. RALPH S. MATZ SPECIALTY COMPANY, Reading, Pennsylvania.

LINCOLN-STANDARD AIRPLANES are now sold "Direct from Factory to Pilot." Only 295 with Hispano-Suiza motor. Write for free catalog. LINCOLN-STANDARD AIRCRAFT CO., Lincoln, Neb.

MAIL BOXES—Agents get busy if you want to earn big money quickly! The Post Office Department has requested every individual to provide a Mail Box on front doors. We manufacture them at \$10.50 a hundred, retail 40c. Extra heavy, with paper attachment \$18.00 hundred. Two samples 70c, prepaid. REX SPECIALTY CO., 514 N. 10th, Philadelphia. Dec16

In Answering Classified Ads, Please Mention The Billboard.

MAKE \$5,000 EVERY YEAR—\$2,000 in spare time. You make profits besides. Show "Weather Monitors" Raincoats and Waterproofs. Ask for "Duel Coat" (No. 899). Free catalog for your own use. ASSOCIATED RAINCOAT AGENTS, INC., 1448 North Wells, Chicago.

MAKE EASY MONEY selling Printing. Low prices, big commissions. No collecting or delivering. Our methods offer immense sales possibilities. "ADVERTISERS," Station C-4, Milwaukee. dec23

MAKE \$50 WEEKLY selling Formulas by mail. Plans, samples and wholesale rates, 10c (coin). ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Ill. dec23

MAN IN EACH TOWN—To refinish chandeliers, brass and automobiles, by new method. \$10.00 daily without capital or experience. Write GUNMPTAL, CO., Ave. G, Decatur, Illinois. dec23

MEDICINE AGENTS—Make your own Blood Tonic. Agent of Laxative Herbs and Iron Comp. Powder, described in water, makes 32 (1.00 size) bottles. Price, \$2.00 per bottle. Sample, 25c. Labels free. Write CHAS. FINLEY, Drugist, 4151 Olive St., St. Louis, Missouri. dec16

MEN—if you are out of a job and are willing to canvass from house to house we have a lot of big winter specialties that are fast sellers. Write for particulars. Prompt shipments. F. J. KEELBY & CO., 601 First Ave., New York, New York.

MONEY-MAKING SPECIALTIES for mail order business. Sample, 25c. Proposals free. HARVEY ZEPPEL, Decatur, Indiana.

MONEY-BACK GUARANTEE makes Premier Sharpener fastest seller. Hundreds getting rich. You can. Write. PREMIER MFG. CO., 801 E. Grand Boulevard, Detroit, Michigan.

MR. MEDICINE MAN, Pitchman, Demonstrator or Agent—I will send you a package of Gilman's Famous Herbs (powdered), which makes forty bottles (\$1.00 size) of a Stomach, Blood, Liver and Kidney Medicine that gets sure repeaters (same size bottle as used by Taylor and many other standard remedies). Dissolving in water is ready to bottle in three minutes. Single package, \$1.00, or \$11.50 per dozen, and 10 labels free with each package. Slip me a letter today. "GILMAN," "The Medicine Man", Box 170, Flint, Michigan.

NEWEST, FASTEST SELLING Man's Novelty, just out. Agents writing gross lots. Sample free for 10c postage. LADWIG, 1367 Broadway, New York.

NO OULL TIMES SELLING FOOD—People must eat. Federal distributors make big money; \$3,000 per year 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. 38, Chicago.

OH, BOY—A cap to marcel men's hair. The latest invention. Dr. Pryor's Japo Pressing and Marcel Waving Cap, produces a permanent wave in the most stubborn hair. Agents reaping big harvest. Send size and \$1.25 for sample. JAPO SALES AGENCY, Dept. 101, Chicago.

OPEN Hat, Clothes, Fur Cleaning Establishment at Home. Descriptive literature free. D. BYRON, 27 Station 1, New York.

OUR EX-CEL LUMINOUS CRUCIFIX shines brilliantly in the dark. Churches, hospitals and individuals are only waiting for demonstration before buying. Agents make handsome profits. W. G. HAN-NAN CO., Dept. D, 57 East 18th St., Chicago.

PENNY SPECIALTIES—Wholesale list and samples. See ANDREW'S NOVELTY COMPANY, 158 Shaw St., New London, Connecticut.

PITCHMEN—For the holidays sell our Big Four Combination Trick Package. Per 100 packages, \$10.00. Send for samples 25c. CADSAR SUPPLIES, 15 West Superior St., Chicago.

POLMET POLISHING CLOTH cleans all metals like magic. Sells fast at 25c. Sample free. A. H. SALES CO., 15 Edinboro St., Boston, Massachusetts.

PORTRAIT AGENTS—Photo Jewelry of the better kind. Catalogue. E. F. LEIDER CO., 617 Euclid, Cleveland, Ohio.

QUEENO—For women of refinement. Trial box free. If you can't work and hand out circulars, don't write. WALTHALL CO., Dept. B, 1, Magerstown, Maryland.

RADIO MASTER KEY mysterious and marvelous entertainment. Answers any question. Vest pocket size, 50c each, three for dollar. DR. MARTIN, 411 West Ferry, Buffalo, New York.

SALESMEN—Polishmen pays \$100 to \$500 weekly. Delights. Repeats. Unlimited growth. Field protection. Pocket sample. Establish for 7623. SIGN REFINING CO., Cleveland.

SALES AGENTS—For unreserved territory. NARDINE MEDICAL CO., Johnson City, New York. dec23

SELF-LITE—Agents, Streetmen, Self-lites makes a red-hot blaze by itself. Set it glowing and it lights the morning, or any time. Fully patented; big starter; big demonstrator; big profit. Performs surprising stunts also. New thing; works alone; clear size. Particulars free. Agent's sample, 5c, by return mail, postpaid. Money back if dissatisfied. Extraordinary sensation when smartly demonstrated. \$10.00 and upward a day. Manufactured exclusively by KAYTWO MANUFACTURING CO., 195 Station A, Boston, Massachusetts. dec20

SELF-THREADING NEEDLES find a sale in every home. Fine side line. Big profits. Milway's Calvary, England made Self-Threading Needles are the original and the only ones that will work properly and set repeat orders. Every needle guaranteed perfect. Price now \$3.00 a hundred papers. Sample Needle and catalogue of fast selling Needle Novelties free. LEE BROTHERS, 145 1/2 East 23d St., New York.

SELL Portraits, Photo Pillow Tops, Frames, Medallions, Luminous Crucifixes, Books, Photo Penicils, Religious, Patent and Negro Sheet Pictures, Merchants, Signs, Waterproof and Tea Aprons, Toilet Necessities, Fascinating Life of Henry Ford, Dollies, Fancy Table Covers, Silk and Wool Hosiery, Felt Rug and 50 other agency specialties. Thirty days' credit. Catalog and samples free. JAMES C. BAILEY & CO., Dept. 25, Chicago.

SELL JOKERS' BUSINESS CARDS—New snappy gift. Agent's sample outfit, 10c. WILCOX, 3851 Michigan, Detroit, Michigan.

SELLS LIKE HOT CAKES—Big profits. New Laundry Starch. Perfumes clothes with lasting violet perfume. Outfit, 10c. ODOR-GLOSS, 380 Atlantic Ave., Brooklyn, New York.

SPECIAL XMAS SUBSCRIPTION OFFER—The Rural Weekly, \$1.00 per year. With 100-100 Review, \$2.10. Farm and Fireside and Successful Farming four papers combined, \$2.50. RURAL WEEKLY, 59 Boyd St., Newton, Massachusetts.

SPIRAL CURTAIN RODS, Needla Books, Iron Sheet Clips, Broom Protectors. Other fast sellers at low prices. Write us and save money. HUNT MFG. CO., Box 1652B, Paterson, N. J. dec20

STOP WORKING DEAD ONES—Get a "live" proposition. Make \$20 a day easy. Fastest seller in years. "Simplex Ironing Board Covers." Remarkable new invention. Going over big. Every household wants one or eight. New agent sold 100 first two days (profit \$75.00). You may do as well or better. Write quick. SALES MANAGER, Box 718, Springfield, Illinois.

STREETMEN—Huds that whistle. Newest novelty. Sell like wildfire. Sample dozen, 60c. postpaid. LADWIG IMPORT CO., 1367 Broadway, New York.

STREETMEN AND MEDICINE MEN—The Hook Button and Belt Supporter for men's trousers is a newly patented article. Drop a postal today for particulars if you want a sure winner, or send 10c for "Other specialties." L. S. BROWN, 316 N. Sixth St., Saginaw, Michigan.

TEN RAPID SELLERS all profitable: Windshield Cleaners, Spark Plugs, Transformers, Visors, etc. New investment. Generous commission. JUBIL MFG. CO., 116 Sta. C, Omaha, Neb. dec20

THE RURAL WEEKLY—A newspaper for the rural gentleman and his family. Exceptional opportunities. Subscription rates, \$1.00 a year. RURAL WEEKLY, 59 Boyd St., Newton, Massachusetts.

THE GLARE SHIELD—Perfect protection for eyes and car. Not an automobile novelty, but a life-saving automobile necessity. Every car owner and operator wants one. Quick sales. 100% profit. HOLMES SALES SERVICE, 721 1/2 Chestnut St., St. Louis, Missouri.

THIS FOR THAT—Best Swappers' and Mail Order Paper in the field. Sample copy and big mail, 10c. Six months, 25c. Classified rate, 2c a word. CLARK RIGBY CO., 628 W. Madison Ave., Youngstown, O.

WANTED—Tailoring salesmen make \$80.00 to \$125.00 per week. Biggest merchants in many towns have started with our line. We are the largest made-to-measure tailoring house in the country, furnishing elaborate sample equipments, including 500 all-wool fabrics, and guarantee absolute satisfaction, perfect fit, best workmanship, or no sale. Write for our line and all accessories, to be sent free. Tell us all about yourself. Address F. OLSON, Sales Manager, Box 483, Chicago, Illinois. dec23

\$50,000 Picture Man Friedman made taking orders. My secrets are free. I tell you how to get started with little or no capital. How to cover your territory. How to approach your customer. How to get the lady interested. What to say and how to act in order to gain admittance. How to gain her confidence. What photos to work for. How to turn down sales arguments. How to close the sale. I teach you to deliver and how to get the most out of your orders. What frames to order. Many more subjects too numerous to mention. Also furnish sample free and finance you. My free circular, "Profits in Portraits", explains all. 24-hour service on Prints, Portraits, Frames, Changeable Signs. Sheet Pictures. Write now. PICTURE MAN FRIEDMAN, Dept. B-673 Madison, Chicago.

YOU DESERVE and can have more comfort by using and selling Halima's Comfort Buttons. Send 25c for your set and particulars. Address "HALIMA", 932 East 140th St., Cleveland, Ohio.

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SMOOTH FOX TERRIER PUPPIES—Some real little aristocrats of the best Sable blood. Registered. Price, \$15.00 to \$25.00. MARIBELL KENNELS, Eldorado Springs, Missouri. dec23

ART AND PROPAGANDA

IBSEN'S "Doll's House" is a first-rate attack on the stuffiness of too many middle-class households the world over—an attempt to show that being the mistress of badly ventilated comfort is not enough for a civilized woman. If Nora's rebellion is to be intelligible it should surely foment amid a setting of the crassest Philistinism. It is curious to learn, therefore, that the Russian Soviet Government, which has taken over, among other things, the Russian theater, has banned a scenic representation of the Helmer household on which Nora banged the door on the ground that it is "too bourgeois." In the current number of The Architects' Journal Huntly Carter, writing on the art of the theater in Soviet Russia, includes a picture of this censored scene. It shows a room crowded with gear and devoid of taste. It has a couple of stunted palm plants on a needless table; looped portiere hangings where there is not need for them; an appalling wallpaper stupidly broken up with pictures in the worst taste; furniture that blends, with complacent simlessness, the saddlebag suite of the eighties with cheap-jack imitations of farmhouse chairs, added no doubt because they are "so quaint". The general effect is one of utterly tasteless overcrowding. It is a room in which a sensitive woman (or even a sensitive man) might smash the window to get air. It is, with a little variation this way or that to suit the country of its production, an ideal setting with which to trounce the "bourgeois". But the Soviet censor will have none of it. Presumably he would reduce Ibsen to futuristic terms, as, according to this interesting article, he has already reduced "Romeo and Juliet". The setting for the balcony scene in that play shows a couple of grotesque figures addressing each other from different points in a perpendicular, chaotic waste of builders' material, as tho the young man has paid his addresses in the midst of a housebreaking. Shakespeare will survive this. But when we have arrived at a really recognizable "bourgeois" setting for "The Doll's House", what is to be gained by condemning it as "too bourgeois"? Can one depict stuffiness by symbols that shall be more permanent than useless, plush hangings and ugly plants in hideous pots on superfluous tables? Or is it simply that the Soviet censor fears that this very stuffiness, by appearing attractive to its audience, may defeat the aims of the revolution rather than the object of the play. We hope not. It seems a case in which art is much confused with propaganda.—MANCHESTER GUARDIAN.

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The Moscow Art Theater in Berlin

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This time the company has brought the entire scenery, costumes and stage requisites appertaining to its repertory, for the transport of which six railway wagons are necessary. The repertory now includes "Tsar Feodor Ivanovitch", by Count Tolstoy. It is the second of a trilogy, the first play being "The Death of Ivan the Terrible" and the third "Tsar Boris". The seven scenes deal with episodes in the life of the usurper Boris Godunoff and the conflict in which the good-hearted, well-intentioned, but weak, Tsar continually finds himself.

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America will soon have an opportunity of admiring these artists. Under the auspices of Morris Geat, who was also instrumental in gaining M. Balieff and his 'Chauve-Souris' for the United States, the Moscow Art Theater Company will open its brief season in New York in the beginning of January. From Berlin it goes to Prague, and thence for its first season to Paris. After the American visit one will be paid to London, and in May the company is pledged to return to Moscow, the one condition under which the Soviet Government permitted it to leave Russia. The twenty-fifth anniversary of the founding of the Art Theater is to be celebrated in May as a municipal festival.—CHRISTIAN SCIENCE MONITOR.

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IF ANYONE KNOWS the present address of Mr. Dickie Springer, who left Los Angeles five months ago, kindly send it to R. W. care Billboard, Chicago, Illinois.

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THEATRICAL SCENE PAINTING taught by mail. Most practical course in existence. Everybody should learn this exclusive trade. We sell Theatrical Scenery Models. Send stamps for illustrated literature. ENKREBOLL ART ACADEMY, Omaha, Neb. Jan26

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CRYSTAL GAZING—Complete book, \$3.00. MIL- LER, 526 Main, Norfolk, Virginia.

EMOTION ON THE LONDON STAGE

RESTRAINT and reserve behind the footlights seem, where an average London audi- ence is concerned, to have had their day. At any rate, judging from the vocifer- ously marked approval it receives whenever encountered, the quality above all others now demanded of histrions is that of emotion. It is not so much a question can an actor (or actress) act, as can he (or she) "tear a passion to tatters"? The modern audience wants to be swept off its feet, and, to win its suffrages, the player must "let himself (or herself) go", and without any half measures. The one who does so to the largest degree secures the largest volume of enthusiasm. In proof of this contention, witness the prolonged and ultra-demonstrative applause bestowed upon Miss Sybil Thorndyke and Leslie Fahn at the finish of the big scene in "The Scandal"; upon Miss Gladys Cooper in "The Second Mrs. Tanqueray", and upon Maurice Moscovitch in "The Torch". There are several other examples ready to hand among the current London attractions, but these three are perhaps the more notable of them. The reserve and quiet intensity of, say, Eleanor Duse and the Glyntrys have long been held up as patterns for the younger school to follow. Such qualities are still admired by all lovers of good acting, but unrestrained (and often undisciplined) emotion seems to have more adherents. Until comparatively recently, however, they were considered "had form". Now it is the other way about. The pendulum has swung in the opposite direction. Yet, whether it is for the lasting benefit of the drama and the art of act- ing is questionable. There is something to be said on both sides. On the one hand it puts a pale and lifeless performance—a mere ambling thru a role—out of court, and is thus to the good; on the other hand it opens the door to a return to the monthing and ranting of the "old school", and is thus to the bad. At a certain London theater just now the current attraction is being played with such vehemence that much of the dialog is clearly audible in the road outside. To the question, "Have you seen 'So-and-So' at the —?" one can often answer "No, but I've heard it." As Clement Scott (who was a much more acute critic than he is generally credited with being) pointed out, emotion is, of course, a very necessary part of an actor's equip- ment. But the white heat and fire of passion should hold some crystal of value in its flame. If this impression is not impinged upon the mind of the watching audience, the effect counts for nothing. It is true that, for the moment—under the adventitious spell of music and scenery and lighting and costume—the audience may be deceived against its better judgment. The deception, however, does not last. The gift of criticism, which every spectator possesses, soon reasserts itself, and the piece stands condemned in his mind for what it really is, and not for what it pretends to be.—H. W., in CHRISTIAN SCIENCE MONITOR.

LUCKY DICE BOX, \$5.00. Fish Bowl Production, \$4.50. Live Doves for Production, \$2.00 per pair. White Rats, 50c per pair. Guinea Pigs, matched pair, \$3.00. Rabbits, Canaries, Ducks, etc. DETROIT BIRD STORE, 829 Michigan Ave., Detroit, Michigan.

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Three-fifty. ROE SHOW PRINT, Weldman,

"Something Classy" — 100

beautiful Name Cards, printed in gold, and

The Aristocrat of Them All—

200 Buff Color Hammermill Bond Letterheads

500 Gummed Stickers, 25c.

Printed with your "name and address". Ex-

1,000 Bond Letterheads, \$3.25.

1,000 bond envelopes, \$3.25. MILLER, THE

BOOKING CONTRACTS, Cancellation Labels, Passes,

SEASON'S GREETINGS TO ALL—Our past achieve-

EVER PLAY GOLF WITHOUT STICKS? Then why

HAVE a Philadelphia address on your letterheads

LETTERHEADS, Envelopes, Cards, 100 of each.

LETTERHEADS, Envelopes, Cards, 50 of each, \$1.00.

LETTERHEADS AND ENVELOPES—50 of each, \$1

LOOK—150 Business Cards, Noteheads, Envelopes

LOOK—250 Bond Letterheads or Envelopes, \$1.25;

OUR HOLIDAY OFFER—200 Sheets fine quality

PUBLISH YOUR OWN MUSIC—Super-coated stock,

PRINTING—IDEN, Mount Vernon, Ohio.

SERVICE SUPREME—Prices low, New price list

"SIR"—To-Nighters came and are the best I ever had

SPECIAL OFFER—125 Blue Bond Letterheads, 125

SPECIAL DESIGNED STATIONERY—Your acts il-

SPECIAL—250 Letterheads, Envelopes or Cards,

ZINC CUTS, 2x3, \$1.00; 3x4, \$2.00, plus 15c postage.

\$125 BRINGS 200 Letterheads, Envelopes or Cards.

100 BOND LETTERHEADS and 100 Envelopes, \$1.25;

100 ENVELOPES and LETTERHEADS, \$1.00.

100 THREE-LINE CARDS, with Case, 50c; 1,000

150 LETTERHEADS and 150 Envelopes, \$2.00, pre-

200 NOTEHEADS, 100 ENVELOPES, bond paper,

200 PRINTED ENVELOPES, No. 6%, \$1.00, 500,

2,000 ENVELOPES, 6% white bond, \$2.50, Note-

THEATERS FOR SALE

50 WORD. CASH. NO ADV. LESS THAN 25c.

Theater for Sale—Large Seat-

MOVING PICTURE THEATER, in thickly settled

TYPEWRITERS FOR SALE

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NO. 7 BLICKENSDECKER Portable Typewriter.

REMINTON No. 6 TYPEWRITER—Wonderful con-

UNDERWOOD and Remington Typewriters, newly

WANTED PARTNER

40 WORD. CASH. NO ADV. LESS THAN 25c.

Partner With Five Hundred

Dollars in Amusement Proposition that will

HAVE FEW HUNDRED DOLLARS and Services for

PARTNER WANTED—With capital, for the "Key-

WANTED TO BUY, LEASE OR RENT

30 WORD. CASH. NO ADV. LESS THAN 25c.

Wanted—Novelties of All

kinds. E. C. HISE, Micaville, N. C. dec23

C-MELODY AND ALTO SAXOPHONE—Plated L.

CONEY ISLAND FREAK ANIMAL SHOW, 526 Surf

EXPERIENCED SHOWMAN wants Theater in Cen-

FLOOR SURFACER—Cheap for cash. E. R.

GOOD OPPORTUNITY for someone quick with some

LOT USED DYE SCENERY WANTED. Address

WANTED TO PURCHASE two slightly used Car-

WANT TO BUY Merry-Go-Round. No junk wanted.

WANTED—Air Calliope or Una-Fon. State condition

WANTED—Slot Machines of all kinds. Will buy or

WANTED—Tents, all sizes; Candy Floss Machines,

WANTED TO BUY—Rolling Hoops, also Juggling

WANT PHOTOS, Posters, Banners, Relics on war

WANTED—Theatre; South or West. Prefer without

WANTED TO BUY—Midget Horse and Midget Mule

WANTED—Any kind of small Hides, Boat Swings,

WANT TO BUY—Laughing Mirror and High Striker,

WANTED—Small Electric Light Plant. State lowest

WANTED AT ALL TIMES—Films, all kinds of

WANTED—Operator's Bell, 25 cent play Goose Neck

WANTED—Besson, Higham or Courtliss Baritone in

WANTED—We will exchange five and six-reel sen-

WANTED—Tents and Animals. COLVIN, Ansted,

WANTED—8 and 12-ft. Slide Wall, also 50 or 60-ft.

WANTED—Target Practice, 1c and 5c play; also

WANTED—Films, Machines, Compensars, Sultcase

WANTED—30x60 Tent. Must be in good condition

WANTED—Parts for Ten-Pinnet Alleys. What have

WANTED—Cartoon Act, Reg Pictures, Sand Picture

WILL BUY small complete Tent Outfit, in good ex-

WOLFPOUND, KELLER KARNIVAL COMPANY,

WAR RELICS AND WAR PHOTOGRAPHS

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FOR EXHIBITIONS, shows, tents, etc., Relics col-

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

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ECONOMIC CALCIUM LIGHT OUTFITS—Runs a

EXHIBITORS, ATTENTION!—Prices cut. The Bliss

EXCHANGE OR SWAP

50 WORD. CASH. NO ADV. LESS THAN 25c.

TWO-REEL HARTS, Chaplins and others. Want

FILMS FOR RENT

50 WORD. CASH. NO ADV. LESS THAN 25c.

Pathe Passion Play for Rent

FILMS FOR RENT—5-Reel Program, \$1.00. FOR

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GORDON'S FEATURE LECTURE SLIDE SETS—

THE LIFE OF CHRIST, only and original five-reeler,

FILMS FOR SALE—2D-HAND

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D. W. WEIR, 1730 Broadway, New York.

Exchange Your Films for

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Films for Toy Projectors—

Wholesale and retail, 100 feet, postpaid,

Film Sale — Prices Slashed.

Biggest film sale in history. Features, West-

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tures and others cheap. Write EWERT, 631

Sennett Comedies, \$5. News

Reels, \$3. Social Pirates, 30 reel serial,

You Can Save Money by Ex-

changing Films with us. Send for our list

850 Reels — Prices Slashed.

Westerns, Features, Comedies, Greatest Stars,

BARGAIN—17 good-condition Reels, \$1.50 up to

BIG FEATURES, COMEDIES, WESTERNS, from

THE HILLMANS, 237 Goodale St., Watertown, N. Y.

ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of December 11-16 is to be supplied.

A. White & White (Pantages) Ogden, Utah; (Pantages) Denver 18-23. Abel, Neal (Orpheum) Oakland, Calif.; (Orpheum) Fresno 21-23.

Boudini & Bernard (Imperial) Montreal. Bowers, Walters & Crooker (Keith) St. Petersburg, Fla. Boy & Boyer (Temple) Detroit; (Temple) Rochester, N. Y., 18-23.

Carson & Kane (Pantages) Pueblo, Col.; (Pantages) Omaha 18-23. Carter, Louise, & Co. (Greenpoint) Brooklyn 14-16.

Cosmopolitan Dancers (Loew's State) New York. Crafts & Haley (Columbia) Far Rockaway, N. Y., 11-16.

Babecek & Dolly (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 18-23. Bader-LaVelle Troupe (Loew's Graley Sq.) New York.

Send us your route for publication in this list to reach Cincinnati: Office by Friday. Cards mailed upon request.

Table with columns: NAME, WEEK, THEATER, CITY, STATE

Brooks, Herbert (Orpheum) Tulsa, Ok. Brooks & Morgan (Palace) Waterbury, Conn., 14-16.

Circumstantial Evidence (Palace) Milwaukee; (Orpheum) St. Paul 18-23. Claire, Marion (Pantages) Memphis, Tenn.

D. D. H. (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 18-23. DeLollub, Baroness (Palace) New York.

WIG Real Human Hair for Lady Southeast, \$2.50 Each; Tights, \$1.20; Hair, Muffs, etc. or Chin Beard, 25c Each. Stage Properties, Catalog Free.

R. R. TICKETS BOUGHT AND SOLD. DAVID LYONS, Licensed R. R. Ticket Broker, Telephone, Hartman 874, 311 South Clark Street, CHICAGO, ILL.

Eckert & Harrison (Keith) St. Petersburg, Fla.
 Eckhoff & Gordon (Hipp) Baltimore.
 Edwards, Tom (Empire) Nottingham, Eng., 25-30.
 El Cota (Pantages) Spokane 18-22.
 Edwards & Allen (Strand) Washington.
 Edwards, Gus (State-Lake) Chicago; (Palace) Milwaukee 18-23.
 Edwards, W. & Co. (La Salle Garden) Detroit 14-16.
 El Rey Sisters (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 18-23.
 Eldridge, Barrow & Eldridge (Majestic) Milwaukee.
 Elms, Fay & Elms (Majestic) Ft. Smith, Ark.
 Elliott & LaTure (Jefferson) New York 14-16; (Keith) Lowell, Mass., 18-23.
 Ely (Morse) Seattle; (Orpheum) Portland 18-23.
 Emmy, Carl (Orpheum) Champaign, Ill., 14-16; (Majestic) Springfield 18-20; (Majestic) Huntington 21-23.
 Eppes & Howard (Loew) London, Can.
 Espe & Smith, K. (Edison) Augusta, Ga.
 Exposition, Oscar (Pantages) Seattle; (Pantages) Vancouver, Can., 18-23.
 F. Lee & M. G. Van (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 18-23.
 Fagan, Neddie (Pantages) St. Paul; (Pantages) Winnipeg, Can., 18-23.
 Family Band (Orpheum) Omaha; (Orpheum) St. Paul 18-23.
 Fanton, Joe & Co. (Empire) Providence.
 Fargo & R. Harris (Pantages) Salt Lake City; (Pantages) Ogden 18-23.
 Farnum, Frank & Band (Columbia) Far Rockaway, N. Y., 14-16; (Edison) New York 18-23.
 Farrell & Hatch (Pantages) Oakland, Calif.; (Pantages) Los Angeles 18-23.
 Farrell, Taylor & Co. (Fonot O. H.) Lima, O., 14-16.
 Farrell, Margaret (Loew's Boulevard) New York.
 Farron, Frank (Hamilton) New York 14-16.
 Fashion Show (Empire) Springfield, Mass., 14-16.
 Fate (Pantages) Denver; (Pantages) Pueblo 21-23.
 Fay, Eva (State-Lake) Chicago.
 Fein & Traynor (Pantages) Memphis, Tenn.
 Fernon & Fein (Empire) Cleveland.
 Fenwick Girls (Empire) Kansas City, Kan., 14-16; (Electric) St. Joseph, Mo., 18-20.
 Ferguson, Dave (Orpheum) Minneapolis.
 Fields & Pink (Academy) Norfolk, Va.
 Fifer Bros. & Sisters (Keith) Cincinnati; (Columbia) Erie, Pa., 18-23.
 Five Muses From Broadway (Coliseum) New York 14-16.
 Finley & Hill (Orpheum) Sioux City, Ia., 14-16.
 Finnan & O'Neill (Orpheum) Grand Forks, N. D., 14-16; (Edison) Fargo 18-20.
 Fisher & Gilmore (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 18-20.
 Fisher, Irving (Empire) New York.
 Fisher & Hurst (Empire) Jacksonville, Fla.
 Fisher, Walter & Co. (Majestic) Little Rock, Ark.
 Fiske & Fallon (Loew's Greeley Sq.) New York.
 Fish, Dan, Minstrels (Lyric) Richmond, Va.
 Fitzgerald & Carroll (Jefferson) Saginaw, Mich., 14-16.
 Fitzgibbon, Bert (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 18-23.
 Flaherty & Starke (Lyric) Richmond, Va.
 Flanagan & Butler (Majestic) Ft. Worth, Tex.
 Flanagan & Morrison (Orpheum) St. Louis; (Orpheum) Chicago 18-23.
 Flashes (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 18-20.
 Fletcher & Barton (Edison) Wilkes-Barre, Pa., 14-16.
 Flitcraft (Orpheum) San Francisco; (Golden Gate) San Francisco 18-23.
 Florence (Orpheum) Portland, Ore.
 Flying Larks (Empire) Nazir (Grotto Circus) Canton, O.
 Foley & LaTour (Orpheum) Salt Lake City; (Orpheum) Denver 18-23.
 Follette, Pearl & Works (Lyric) Charlotte, N. C.
 Folsom, Bobby, & Band (Orpheum) Portland, Ore.; (Orpheum) San Francisco 18-23.
 Ford (Empire) Dallas, Tex.; (Majestic) Houston 18-23.
 Ford & Brown (Empire) Norfolk, Va.
 Ford, S. (Orpheum) Omaha; (Orpheum) Minneapolis 18-23.
 Fowler, Gus (Edison) Far Rockaway, N. Y., 14-16.
 Fox & Bell, Yonge St. Toronto.
 Fox, Edna & Family (Proctor) Mt. Vernon, N. Y., 14-16.
 Fox, Louis (Loew's Palace) Brooklyn.
 Francis & Mitchell (Empire) Cincinnati.
 Francis & Wilson (Empire) Nashville.
 Francis, Leo (Orpheum) Dallas, Tex.
 Frank & Hall (Empire) New Haven, Conn., 14-16.
 Frankon, Irene (Columbia) New York; (Orpheum) Brooklyn 18-23.
 Fraser, James, H. (Empire) Cleveland.
 Fraxley & Louise (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 18-23.
 Frazier & Bump (Loew) Ottawa, Can.
 Frog, Buzzett & Fryer (Rialto) Chicago.
 Frock & Anthony (Keith) Syracuse, N. Y.; (Riverside) New York 18-23.
 Frescott & Hope Eden (Empire) Montreal.
 Friedland, Anatol (Moore) Seattle; (Orpheum) Portland 18-23.
 Frisco, Signor (Orpheum) San Francisco; (Orpheum) Los Angeles 18-23.
 Gabbit & Kolin (Orpheum) Salt Lake City; (Orpheum) Denver 18-23.
 Gamble, Valand (Orpheum) Sioux City, Ia., 14-16; (Orpheum) Minneapolis 18-23.
 Gardner, Grant (Edison) Birmingham, Ala.
 Garland, Harry (Grand) Fargo, N. D., 14-16; (Strand) St. Joseph, Mo., 18-23.
 Gantier & Pony Boy (Maryland) Baltimore; (Edison) Pittsburgh 18-23.
 Gella, Les (Orpheum) Fresno, Calif.; (Orpheum) San Francisco 18-23.
 Gene & Mignon (Majestic) Chicago; (Majestic) Duquesne, Ia., 18-20; (Majestic) Cedar Rapids 21-23.
 George, Jack, Duo (Orpheum) Denver; (Orpheum) Lincoln, Neb., 18-23.
 Gerber, Billie, Revue (Columbia) Davenport, Ia., 14-16; (Orpheum) Champaign, Ill., 21-23.
 Gibbs, Chas. (Loew's American) New York.

Gibson, J. & J. (Palace) Chicago; (Orpheum) St. Louis 18-23.
 Gifford & Morton (Kedzie) Chicago 14-16.
 Gilbert Sisters & Armstrong (Loew's State) New York.
 Gillette, Lucy (Orpheum) Boston.
 Gilmore, James & Gladys (Orpheum) Champaign, Ill., 14-16.
 Gipsies, Ed. & Co. (Loew's Boulevard) New York.
 Gladiators, The (Pantages) Spokane 18-23.
 Glass, Billy (Orpheum) Salt Lake City; (Orpheum) Denver 18-23.
 Glencoe Sisters (Kedzie) Chicago 14-16; (Rialto) Kansas, Wis., 21-23.
 Glenn & Jenkins (Golden Gate) San Francisco; (Hill St.) Los Angeles 18-23.
 Goetz & Duffy (Pantages) Pueblo, Col.; (Pantages) Omaha 18-23.
 Golden & Lewis (Loew's American) New York.
 Golden Bird (Pantages) Pueblo, Col.; (Pantages) Omaha 18-23.
 Goldie Jack (Pantages) Saskatoon, Can.
 Gordon, Ed (Grand) Atlanta, Ga.
 Gordon, Vera (Orpheum) New Orleans.
 Gordon & Germaine (Keith) Columbia, S. C.
 Gordon & Ford (105th St.) Cleveland; (Kansas) Detroit 18-23.
 Gordon & Delpier (State) Buffalo.
 Gordon & Rice (Palace) New Haven, Conn., 14-16.
 Gordon & Healy (Loew's Gates) Brooklyn.
 Gordon & Jay (Orpheum) Denver; (Orpheum) London, Neb., 18-23.
 Gordon, Robby (Lyric) Charlotte, N. C.
 Gould, Venita (Palace) Cleveland; (Keith) Indianapolis 18-23.
 Graduation Day (Rialto) Elgin, Ill., 14-16; (Kedzie) Chicago 18-20.
 Granados, Pepita, & Co. (Colonial) Erie, Pa.; (Keith) Philadelphia 18-23.
 Grand, Jean (Poli) Bridgeport, Conn., 14-16.
 Grandville & Fields (Grand) Centralia, Ill., 14-16.
 Gray, Tomie, & Co. (Hipp) Cleveland.
 Great Blackstone (Pantages) San Francisco 18-23.
 Great Maurice (Pantages) San Francisco; (Pantages) Oakland 18-23.
 Greene & Parker (Keith) Philadelphia; (Maryland) Baltimore 18-23.
 Greene, Gene (Academy) Norfolk, Va.
 Greenwich Villagers (Loew's Boulevard) New York.
 Grey & Byron (Rijou) Birmingham, Ala.
 Griffin, Gerald (Poli) Scranton, Pa., 14-16.
 Grindell & Esther (Majestic) Milwaukee; (Grand) Oshkosh 21-23.
 Hager & Goodwin (Hipp) Cleveland.
 Hale, Willie, & Bro. (Roanoke) Roanoke, Va.
 Haley, Leo (Regent) Kalamazoo, Mich., 14-16.
 Halkings, The (Globe) Kansas City, Mo., 14-16; (Electric) Joplin 18-20.
 Hall, Leona, Revue (Lyric) Mobile, Ala.
 Hall, Al. K. (Orpheum) St. Paul; (Orpheum) Duluth 18-23.
 Hall, Billy Swede (Pantages) Omaha; (Pantages) Kansas City 18-23.
 Hall, Ermine & Brice (Palace) Cleveland; (Harold Pittsburgh 18-23).
 Hall, Bob (105th St.) Cleveland; (Davis) Pittsburgh 18-23.
 Hales & Russell (Orpheum) Vancouver, Can.; (Moore) Seattle 18-23.
 Halligan, Wm., & Co. (Flathush) Brooklyn.
 Hamilton, Alice (Shea) Toronto; (Imperial) Montreal 18-23.
 Hamilton, Dixie (Keith) Portland, Me.; (Keith) Lowell, Mass., 18-23.
 Hammer, Toto Co. (Grand) Shreveport, La., 14-16.
 Hammond, Chas. Hoops (O. H.) Redford, S. D.; (O. H.) Watertown 17-20.
 Hampton & Blake (Temple) Detroit; (Lyric) Hamilton, Can., 18-23.
 Hanako Japs (Seventh St.) Minneapolis; (Palace) Chicago 18-23.
 Hanley, Jack (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 18-23.
 Hanley, Inez (Empire) Chicago 14-16.
 Hanson & Burton Sisters (Pantages) Oakland, Calif.; (Pantages) Los Angeles 18-23.
 Harkins, Larry (Pantages) Pueblo, Col.; (Pantages) Omaha 18-23.
 Harper, Mabel (Regent) Lansing, Mich., 14-16.
 Harrison, Chas., & Co. (Royal) New York.
 Harris, Mildred, & Co. (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 18-23.
 Harris, Dave, & Band (Orpheum) Quincy, Ill., 14-16; (Rialto) Elgin 18-20.
 Harris, Marion, & Co. (Flathush) Brooklyn.
 Harris & Lyman (Columbia) St. Louis 14-16.
 Harrison, Benny, & Co. (Loew's National) New York.
 Hart, Betty & Lou (Pantages) St. Paul; (Pantages) Winnipeg, Can., 18-23.
 Hart, Louis (Palace) Springfield, Mass., 14-16.
 Harvey, Haney & Grayce (Majestic) Cedar Rapids, Ia., 14-16.
 Harvey, Chick & Tina (Grand) Norfolk, Neb., 14-16; (Liberty) Lincoln 21-23.
 Harvey-Vera Trio (Empire) Providence.
 Hartwell, The (Flathush) Brooklyn.
 Haslam, Hazel, & Co. (Yonge St.) Toronto.
 Hasler, Margaret (Keith) Cincinnati.
 Haverman's Animals (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 18-23.
 Hawkins & Mack (Loew) Dayton, O.
 Hayes, Rich (Alhambra) New York.
 Haynes, Mary (Orpheum) Brooklyn; (Bushwick) Brooklyn 18-23.
 Headliners (Astoria) Astoria, L. I., N. Y.
 Healy & Cross (Keith) Cincinnati; (Palace) Cleveland 18-23.
 Heather, Josie, & Co. (Pantages) St. Paul; (Pantages) Winnipeg, Can., 18-23.
 Hector (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 18-23.
 Hegedus Sisters (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 18-23.
 Henderson, Edmonia (Grand) W. Palm Beach, Fla.
 Henry & Moore (Columbia) Far Rockaway, N. Y., 14-16.
 Henry, Flying (Orpheum) St. Paul; (Orpheum) Duluth 18-23.
 Henshaw & Avery (State) Memphis, Tenn.
 Henshaw, Bobby (Majestic) Chicago; (Grand) St. Louis 18-20.
 Hera & Willis (Orpheum) St. Louis; (Orpheum) Memphis 18-23.
 Herbert & Dare (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 18-20.
 Herbert's Dogs (Proctor) Newark, N. J.
 Herberts, The (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can., 18-23.
 Herman, Felix, & Co. (Grand) Atlanta, Ga.
 Herman, Al (Fifth Ave.) New York 14-16; (Edison) New York 18-23.
 Herrmann, Adelaide (Empire) Minneapolis; (Majestic) Chicago 18-23.
 Herron & Gaylord (Lyric) Mobile, Ala.
 Hiett, Ernest (Orpheum) Duluth, Minn.
 Hubbert & Nugent (Empire) Kansas City, Mo., 14-16; (Electric) St. Joseph 18-20.
 Hubbert & Malie (Lyric) Atlanta, Ga.
 Hickman Bros. (Palace) Cincinnati.
 Higgins & Bates (Keith) Lowell, Mass.; (Keith) Portland, Me., 18-23.
 Hill & Quinell (Murray) Richmond, Ind., 14-16; (Kedzie) Chicago 21-23.
 Hill, Paul, & Co. (Broadway) New York.
 Hillman, B. C. (Shea) Toronto; (Princess) Montreal 18-23.
 Hilton, Low, & Co. (10th St.) Cleveland.
 Hines, Harry (Pantages) Memphis, Tenn.
 Hodge, Robt. Henry, & Co. (Orpheum) Sioux Falls, S. D., 14-16; (Empire) Omaha, Neb., 18-20.
 Hooley & Herron (Loew's Boulevard) New York.
 Holms Sisters (Majestic) Milwaukee; (Seventh St.) Minneapolis 18-23.
 Holman, Harry (Orpheum) Kansas City; (State-Lake) Chicago 18-23.
 Holmes & LeVere (Temple) Rochester, N. Y.; (Shea) Buffalo 18-23.
 Horlick & Sarapa Sisters (State) Buffalo.
 Howard, Paul (Novelty) Topeka, Kan., 14-16; (Electric) St. Joseph, Mo., 18-20.
 Howard, Fred (Empire) Omaha, Neb., 14-16.
 Howard, Clara (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 18-23.
 Howard, Bert (Rialto) Elgin, Ill., 14-16; (Orpheum) Galesburg 18-20; (Orpheum) Quincy 21-23.
 Hughes & Pam (Broadway) Springfield, Mass.
 Hughes, Jack, Duo (Lyric) Mobile, Ala.
 Humberto Bros. (La Salle Garden) Detroit 14-16.
 Humphreys, Dancing (Hipp) Cleveland.
 Hyams & McIntyre (Orpheum) Los Angeles; (Orpheum) Salt Lake City 18-23.
 Hyde's, Alex. orch. (Crescent) New Orleans.
 Hymack (Orpheum) Brooklyn; (Palace) New York 18-23.
 Hynes, John B. (Moore) Seattle; (Orpheum) Portland 18-23.
 Ibach's Entertainers (Keith) Washington; (Academy) Norfolk, Va., 18-20; (Lyric) Richmond 21-23.
 Ingeles, Rupert (Shea) Buffalo; (Shea) Toronto 18-23.
 Inzels, Jack (Loew's American) New York.
 Ishikawa Bros. (Majestic) Chicago; (Palace) South Bend, Ind., 18-20; (Hipp) Terre Haute 21-23.
 Ja Da Trio (Orpheum) Galesburg, Ill., 14-16; (Majestic) Bloomington 18-20; (Orpheum) Peoria 21-23.
 Jackson, Bobby (Palace) Rockford, Ill., 14-16; (Majestic) Chicago 17-23.
 Janet of France (Palace) Waterbury, Conn., 14-16.
 Janis, Elsie (Riverside) New York.
 Janis, Ed, Revue (Jefferson) New York 14-16.
 Jarvis & Harrison (Victory) Evansville, Ind., 14-16.
 Jason & Harrigan (Liberty) Lincoln, Neb., 14-16; (Empire) Omaha 18-20.
 Jean & Jacques (Loew's Lincoln Sq.) New York.
 Jean & Valjean (Pantages) Omaha; (Pantages) Kansas City 18-23.
 Jeannette & Norman Bros. (Loew) Ottawa, Can.
 Jimmie, Aunt (Bushwick) Brooklyn.
 Jennings & Honey (Palace) New Orleans.
 Jerome & France (Loew's Metropolitan) Brooklyn.
 Jewell & Rita (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 18-23.
 Jewell's Manikins (Palace) South Bend, Ind., 14-16; (Orpheum) Madison, Wis., 18-20.
 Jocelyn & Turner (Loew's Delancey St.) New York.
 Johnson, Hal, & Co. (Lyric) Atlanta, Ga.
 Johnson & Baker (Lyric) Mobile, Ala.
 Johnson's New Car (Palace) Flint, Mich., 14-16; (Kedzie) Chicago 21-23.
 Johnson, Harry, & Co. (Majestic) Ft. Worth, Tex.
 Jonia's Hawaiians (Seventh St.) Minneapolis; (Orpheum) Sioux City, Ia., 21-23.
 Jordan Girls (Keith) Columbia, S. C.
 Joyce, Jack (Keith) Washington.
 Juggernaut (Golden Gate) San Francisco; (Orpheum) Oakland 18-23.
 Juliet (Keith) Philadelphia; (Maryland) Baltimore 18-23.
 Kahne, Harry (Proctor) Yonkers, N. Y., 14-16.
 Kajiyama (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 18-23.
 Kane & Grant (Shea) Buffalo; (Shea) Toronto 18-23.
 Kane & Herman (Orpheum) Wichita, Kan.
 Kate & Willy (Pantages) St. Paul; (Pantages) Winnipeg, Can., 18-23.
 Kaufman & Lillian (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 18-23.
 Kay, Hamlin & Kay (Orpheum) New Orleans.
 Keating & Honey (Loew) London, Can.
 Keefe & Lillian (Grand) Norfolk, Neb., 14-16; (Liberty) Lincoln 18-20; (Empire) Omaha 21-23.
 Keene, Spear & Co. (Keith) Syracuse, N. Y.; (Keith) Boston, Mass., 18-23.
 Kelly, Billy, Revue (Pantages) Ogden, Utah; (Pantages) Denver, Col., 18-23.
 Kelly & Drake (Poli) Wilkes-Barre, Pa., 14-16.
 Kelly, Sherwin (Lyric) Hamilton, Can.; (Temple) Detroit 18-23.
 Kelly & Kelle (Empire) Omaha, Neb., 14-16; (Novelty) Topeka, Kan., 18-20.
 Kelly, Walter C. (Moore) Seattle; (Orpheum) Portland 18-23.
 Kelso & Demonde (Keith) Columbia, S. C.
 Keltons, The (Princess) Nashville.
 Kennedy & Kramer (Prospect) Brooklyn 14-16.
 Kennedy & Berle (Orpheum) Omaha.
 Kennedy, Frances (Palace) Cincinnati.
 Kennedy, Dancing (Orpheum) Kansas City.
 Kennedy & Rooney (Pantages) Los Angeles; (Pantages) San Diego 18-23.
 Keno, Keyes & Melrose (Majestic) Chicago; (Majestic) Milwaukee 18-23.
 Kent, Allen & Co. (Lyric) Holoken, N. J.
 Kerr & Weston (Orpheum) St. Louis; (Orpheum) Kansas City 18-23.
 Kimberley & Page (Loew's Ave. B) New York.
 Kingston & Ebur (Majestic) Springfield, Ill., 14-16; (Majestic) Milwaukee 18-23.
 Kirzo (Strand) Kokomo, Ind., 14-16.
 Kirz-mith Sisters (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 18-23.
 Kitamura Japs (Pantages) Denver; (Pantages) Pueblo 21-23.
 Kipper & Heaner (Pantages) Winnipeg, Can.

Klee, Mel (Bushwick) Brooklyn.
 Klown Revue (Keith) Dayton, O., 14-16.
 Knox Comedy Four; Huntington, W. Va.
 Koroll Bros. (Orpheum) Omaha 18-23.
 Kowals & Goldner (105th St.) Cleveland; (Keith) Toledo, O., 18-23.
 Kramer, Bertie (Crescent) New Orleans.
 Kuhns, Three White (Orpheum) New Orleans.
 Kuma Four (Regent) Lansing, Mich., 14-16.
 Labelge Duo (Loew's Palace) Brooklyn.
 LaFrance Bros. (Royal) New York.
 LaRocca, Romy (Orpheum) Sioux City, Ia., 14-16; (Orpheum) Des Moines 18-23.
 LaSalle, Bob (Proctor) Newark, N. J.
 LaTour, Frank & Clara (Poli) Waterbury, Conn., 14-16.
 LaTour Bros. (Crescent) New Orleans.
 Lamey's, Five (Pantages) Ogden, Utah; (Pantages) Denver 18-23.
 Lane & Freeman (Jefferson) New York 14-16.
 Lang & Blakely (Princess) Montreal, (105th St.) Cleveland 18-23.
 Langford & Fredericks (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 18-23.
 Larimer & Hudson (Palace) South Bend, Ind., 14-16; (Majestic) Milwaukee 18-23.
 Lashay, Geo. (Pantages) Omaha; (Pantages) Kansas City 18-23.
 Laurie, Joe, Jr. (Keith) Indianapolis; (Temple) Detroit 18-23.
 Layne & Ritz (Fifth Ave.) New York 14-16.
 Lawton (Orpheum) Salt Lake City; (Orpheum) Denver 18-23.
 LeFevre, G. & M. (Fonot O. H.) Lima, O., 14-16.
 LeFlore & Portia (Loew) Dayton, O.
 LeGros, Three (Pantages) Oakland, Calif.; (Pantages) Los Angeles 18-23.
 LeHou & Dupresce (Majestic) Milwaukee; (Seventh St.) Minneapolis 18-23.
 LeRoy Bros. (Grand) Atlanta, Ga.
 Lea, Emille, & Co. (Keith) Philadelphia.
 Leach-LaQuinnian Trio (Loew's Ave. B) New York.
 Leach-Wallin Trio (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 18-23.
 Lee & Cranston (Keith) Boston.
 Lee, Jack (Seventh St.) Minneapolis.
 Lee, Laure (Orpheum) Tulsa, Ok.
 Lehman, Bobby (Pantages) Saskatoon, Can.
 Lehr & Kennedy (Palace) Springfield, Mass., 14-16.
 Leighton & DuRall (Electric) St. Joseph, Mo., 14-16; (Columbia) St. Louis 18-20.
 Leipsig (Colonial) Erie, Pa.
 Lettler, Mlle. (Palace) New York; (Keith) Washington 18-23.
 Leonard, Eddie (Orpheum) Vancouver, Can.; (Moore) Seattle 18-23.
 Leonard & Culver (Broadway) Springfield, Mass.
 Lerays, The (National) Louisville.
 Lester, Al, & Co. (Majestic) Chicago; (Kedzie) Chicago 18-20.
 Let's Go (Palace) South Bend, Ind., 14-16; (Palace) Rockford, Ill., 18-20; (Orpheum) Madison, Wis., 21-23.
 Letter Writer (Orpheum) Los Angeles.
 Levy, Jack, & Four Crowell Sisters (National) Louisville 14-16.
 Lewis & Body (Alhambra) New York; (Royal) New York 18-23.
 Lewis, J. C., Jr., & Co. (Rialto) Racine, Wis., 14-16; (Majestic) Milwaukee 18-23.
 Lewis, Dorothy (Pantages) Kansas City; (Pantages) Memphis 18-23.
 Lewis, Philip & Peggy (Palace) Anderson, Ind.; (O. H.) Richmond 18-23.
 Lewis, Fred (Keith) Augusta, Ga.
 Lind, Homer, & Co. (Loew) Montreal.
 Lipton, Jack (Grand) St. Louis; (Grand) Centralia, Ill., 21-23.
 Listen, Lester (Lyric) Birmingham, Ala.
 Little Cinderella (Poli) Wilkes-Barre, Pa., 14-16.
 Little Billy (Lyric) Birmingham, Ala.
 Little Jim (Orpheum) San Francisco 11-23.
 Little Lord Roberts (Strand) Washington.
 Lloyd & Gosdie (Capitol) Clinton, Ind., 14-16.
 Loeb & Stella (Loew's Fulton) Brooklyn.
 Lonesome Manor (Proctor) Mt. Vernon, N. Y., 14-16.
 Lopez, Vincent, & Band (Colonial) New York.
 Lordon Sisters (Globe) Gloversville, N. Y., 14-16; (Harris) Pittsburg, Pa., 18-23.
 Lorraine, Oscar (Poli) Wilkes-Barre, Pa., 14-16.
 Lorraine, Ted, & Co. (Bushwick) Brooklyn; (Alhambra) New York 18-23.
 Lovett, George, & Co. (Novelty) Topeka, Kan., 14-16; (Electric) St. Joseph, Mo., 18-20.
 Loyd's Canines (Columbia) Far Rockaway, N. Y., 14-16; (Keith) Boston, Mass., 18-23.
 Lucas, Jimmy, & Co. (Keith) Philadelphia.
 Lutgens, Hugo (Majestic) Springfield, Ill., 14-16; (Hipp) Terre Haute, Ind., 18-20.
 Lydell & Macey (Empire) Grand Rapids, Mich.
 Lydell & Gibson (Hipp) Terre Haute, Ind., 14-16.
 McCarthy Sisters (Hill St.) Los Angeles; (Orpheum) Salt Lake City 18-23.
 McConnell & West (Electric) St. Joseph, Mo., 14-16.
 McConnell & Austin (Poli) Wilkes-Barre, Pa., 14-16.
 McConnell & Regay (Loew's Orpheum) New York.
 McCormack & Irving (Strand) Washington.
 McCormack, John, Jr. (Follies) Los Angeles indef.
 McCune-Grant Trio (Shriners' Circus) Ft. Worth, Tex., 11-23.
 McDermott, Marc, & Co. (Orpheum) Peoria, Ill., 14-16; (Main St.) Kansas City 18-23.
 McDevitt, Kelly & Quinn (Orpheum) Fresno, Calif.; (Orpheum) Oakland 18-23.
 McDonalds, Dancing (Royal) New York.
 McDonald Trio (Rialto) Racine, Wis., 14-16.
 McFarland Sisters (Pantages) Spokane 18-23.
 McFarland & Palace (Colonial) New York; (Alhambra) New York 18-23.
 McGlives, Owen (Franklin) New York 14-16; (Flathush) Brooklyn 18-23.
 McGrath & Deeds (Regent) New York 14-16.
 Meinotte Duo (Majestic) Bloomington, Ill., 14-16.
 McKay & Ardine (Orpheum) Oakland, Calif.; (Orpheum) Fresno 21-23.
 McKinley, Nell (Princess) Nashville.
 McKinley Sisters (Palace) Ft. Wayne, Ind., 14-16.
 McLaughlin & Evans (Maryland) Baltimore; (Keith) Philadelphia 18-23.
 McKee & Clegg (Orpheum) Oakland, Calif.; (Orpheum) Fresno 21-23.
 McWilliams, Jim (Palace) New York.
 Mack & Brantley (Loew's Orpheum) New York.
 Madcaps, Four (Keith) St. Petersburg, Fla.
 Magley, O. & P. (Moore) Seattle; (Orpheum)

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Mae & Bill (Strand) Washington.
 Mahoney, Will (Coliseum) New York 14-16.
 Major & Hart (Orpheum) Vancouver, Can.; (Moore) Seattle 18-23.
 Mainelli & Dade (Hamilton) New York 14-16.
 Mainure Ship (Palace) Cincinnati.
 Markin (Majestic) Ft. Smith, Ark.
 Marlow, Dave (Main St.) Kansas City; (Majestic) Springfield, Ill.; 18-20; (Orpheum) Champaign 21-23.
 Mantell's Manikins (Majestic) Milwaukee; (Seventh St.) Minneapolis 17-23.
 Marcus & Lee (Orpheum) Grand Forks, N. D.; 14-16; (Grand) Fargo 18-20.
 Mandel, Joe & Wm. (Franklin) New York 14-16; (Flatbush) Brooklyn 18-23.
 Mario & Rome (Loew's Delancey St.) New York.
 Mingo, Henry (Rialto) St. Louis 14-16.
 Marguerite & Alvarez (Fordham) New York 14-16.
 Martin & Martin (Keith) Boston.
 Marston Sisters (State-Lake) Chicago; (Orpheum) St. Louis 18-23.
 Marsh & Williams (Faurot O. H.) Lima, O.; 14-16.
 Martin & West (Lyric) Birmingham, Ala.
 Marston, Three (State) Newark, N. J.
 Mayfield & Golson (Majestic) Ft. Smith, Ark.
 Maxon & Brown (Bijou) Savannah, Ga.
 Maxon & Morris (Orpheum) Quincy, Ill.; 14-16; (Keith) Elgin 18-20; (Columbia) St. Louis 21-23.
 Maxon - Dogs (Orpheum) Los Angeles; (Orpheum) Salt Lake City 18-23.
 Metro Sisters (Loew's Victoria) New York.
 Middle & Rule (Grand) St. Louis.
 Myles, Three (Princess) Nashville.
 Myles, Joe (Majestic) Springfield, Ill.; 14-16; (Grand) St. Louis 18-23.
 Morsoran Trio (Prince) Tampa, Fla.; (Indef. Venues, Charlotte (Loew's Palace) Brooklyn, Middleton & Spellmeyer (Moore) Seattle; (Orpheum) Portland 18-23.
 Munn (Prospect) Brooklyn 14-16.
 Mues, Homer, & Co. (Broadway) New York.
 Muehl & Marlin (Roanoke) Roanoke, Va.
 Miller & Fears (Palace) New Orleans.
 Miller, M. & P. (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can.; 18-23.
 Miller, Jessie (Palace) Indianapolis.
 Miller, Parker & Selz (Lyric) Hoboken, N. J.
 Miller & Mack (58th St.) New York 14-16; (Palace) New York 18-23.
 Mills & Duncan (Orpheum) Champaign, Ill.; 14-16; (Grand) St. Louis 18-23.
 Miller & Kilbr (Loew's) Galesburg, Ill.; 14-16; (Majestic) Bloomington 18-20; (Orpheum) Peoria 21-23.
 Miller, Eddie (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 18-23.
 Miller & Bradford (Palace) Milwaukee; (State-Lake) Chicago 18-23.
 Miller-Ship & Gerard (Lyric) Charlotte, N. C.
 Mills & Miller (Pantages) San Diego, Calif.; (Pantages) Long Beach 18-23.
 Minstrel Monarchs (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 18-23.
 Miss Nobody (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash.; 18-23.
 Mitchell, James & Erika (Pantages) San Diego, Calif.; (Pantages) Long Beach 18-23.
 Monroe & Grant (81st St.) New York.
 Monte Carlo Four (Palace) Oklahoma City, Ok.
 Montrose, Belle (Orpheum) Denver; (Orpheum) Lincoln, Neb.; 18-23.
 Moody & Duncan (Maryland) Baltimore; (Keith) Philadelphia 18-23.
 Moore & Kendall (Main St.) Kansas City; (Majestic) Bloomington, Ill.; 21-23.
 Moore, Victor (Orpheum) Salt Lake City; (Orpheum) Denver 18-23.
 Moore, Jack, Trio (Elks' Indoor Circus) Huntington, W. Va.; (Shrine Indoor Circus) Charleston 18-23.
 Moore, Geo. & Co. (Riviera) Brooklyn 14-16.
 Moore & Freed (Alhambra) New York; (Colonial) New York 18-23.
 Moore, Harry (Shea) Toronto; (Princess) Montreal 18-23.
 Moran Sisters (Novelty) Topeka, Kan.; 14-16; (Globe) Kansas City, Mo.; 18-20; (Columbia) St. Louis 21-23.
 Moran & Gray (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore.; 18-23.
 Morgan & Binder (Palace) Springfield, Mass.; 14-16.
 Morgan, Wooley & Co. (Grand) Centralia, Ill.; 14-16; (Hipp.) Terre Haute, Ind.; 18-20.
 Morgan Dancers (Orpheum) Denver; (Orpheum) Lincoln, Neb.; 18-23.
 Morley Sisters (Crescent) New Orleans.
 Morris, Eilda (Majestic) Houston, Tex.; (Majestic) San Antonio 18-23.
 Morris & Glass (Golden Gate) San Francisco 18-23.
 Morton, Jewell & Co. (Arcade) Jacksonville, Fla.
 Mortons, Four (Royal) New York.
 Moss & Frye (Proctor) Newark, N. J.
 Mowatt & Mullen (Orpheum) Madison, Wis.; 14-16.
 Mower, Millicent (Temple) Rochester, N. Y.
 Mumford & Stanley (La Salle Garden) Detroit 14-16; (Lincoln) Chicago 18-20.
 Mumson, Ona, & Co. (Flatbush) Brooklyn.
 Murdoch, Lew & Paul (Regent) New York 14-16.
 Murphy & Lockmar (Orpheum) Madison, Wis.; 14-16.
 Murphy, Johnny (Poli) Worcester, Mass.; 14-16.
 Murphy, Bob (Orpheum) Oklahoma City, Ok.
 Murphy, Senator (Majestic) Milwaukee; (Seventh St.) Minneapolis 18-21.
 Murray & Maddox (Greenpoint) Brooklyn 14-16.
 Murray, Katherine, & Co. (Loew's National) New York.
 Murray, Marlon, & Co. (Princess) Montreal; (Palace) Cleveland 18-23.
 Muskelaers, Four (Keith) Indianapolis.
 Myers & Hannaford (Fordham) New York 14-16.

Nagys, The (Orpheum) Omaha; (Orpheum) St. Paul 18-23.
 Nash & O'Donnell (Fordham) New York 14-16.
 Neidham & Wood (Grand) St. Louis.
 New, John (Grand) Norfolk, Neb.; 14-16; (Liberty) Lincoln 18-20; (Empress) Omaha 21-23.
 Nelson, Alma (Orpheum) San Francisco; (Orpheum) Oakland 18-23.
 Nelson, Juggling (Orpheum) Oakland, Calif.; (Orpheum) Fresno 21-23.
 Nelson & Barry Boys (Loew's American) New York.
 Nevada, Lloyd, & Co. (Grand) St. Louis; (Orpheum) Memphis 11-16.
 Nevis & Gordon (State) Buffalo.
 Newell & Most (Jeffers-Strand) Saginaw, Mich.; 14-16.
 Newman, Walter, & Co. in Profiteering (Orpheum) Vancouver, Can.; (Moore) Seattle, Wash.; 17-23.
 Night Boat (Pantages) Memphis, Tenn.
 Night in Spain (Princess) Montreal; (Colonial) New York 18-23.
 Nihla (Keith) Columbus, O.
 Nihole (Majestic) Dallas, Tex.; (Majestic) Houston 18-23.
 Nippon Duo (Orpheum) Grand Forks, N. D.; 14-16; (Grand) Fargo 18-20.
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 Noel, Percival, & Co. (Columbia) Havenport, Ia.; 14-16; (Liberty) Lincoln, Neb.; 18-20.
 Nonette (Princess) Toronto; (Criterion) Buffalo 18-23.
 Noon, Paisley, & Co. (Hipp.) Terre Haute, Ind.; 14-16.
 Norman & Landee (Regent) Kalamazoo, Mich.; 14-16; (Palace) Detroit 17-23.
 Norris' Baboons (Majestic) Dallas, Tex.; (Majestic) Houston 18-23.
 Norton, Jack (Hill St.) Los Angeles; (Orpheum) Salt Lake City 18-23.
 Norton & Melonette (Pantages) Saskatoon, Can.
 Norton, Ruby (Davis) Pittsburg; (Royal) New York 18-23.
 O'Brien & Josephine (Lyric) Atlanta, Ga.
 O'Donnell & Blair (Main St.) Kansas City; (Orpheum) Sioux City, Ia.; 21-23.
 O'Donnell, Vincent (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 18-23.
 O'Connell & Ann (Bijou) Savannah, Ga.
 Old Vanderillians, The (Colonial) New York.
 Oldtimers, The (State) Buffalo.
 Oiga & Nicholas (Rialto) Chicago.
 Oims, John & Nellie (Main St.) Kansas City; (Orpheum) Des Moines, Ia.; 18-23.
 Olson & Johnson (Keith) Toledo, O.; (Keith) Indianapolis, Ind.; 18-23.
 O'Malley & Maxfield (Victory) Evansville, Ind.; 14-16.
 Ormsbee & Renk (Keith) Indianapolis; (Keith) Cincinnati, O.; 18-23.
 Orren & Drew (Capitol) Hartford, Conn.; 14-16.
 Ortons, Four (Pantages) Oakland, Calif.; (Pantages) Los Angeles 18-23.
 Osborne Trio (Keith) Indianapolis; (Keith) Cincinnati, O.; 18-23.
 Otto Bros. (Poli) Worcester, Mass.; 14-16.
 Page & Gray (Loew's Palace) Brooklyn.
 Page, Hack & Mack (Pantages) Memphis, Tenn.
 Page, Jim & Betty (Loew's Lincoln Sq.) New York.
 Palo & Palet (Pantages) St. Paul; (Pantages) Winnipeg, Can.; 18-23.
 Pantheon Singers (Globe) Kansas City, Mo.; 14-16; (Grand) St. Louis 18-23.
 Parados, The (Keith) Augusta, Ga.
 Pardo & Archer (Pantages) Pueblo, Co.; (Pantages) Omaha 18-23.
 Parker, Ethel, & Co. (Majestic) Cedar Rapids, Ia.; 14-16.
 Parker Bros. (Grand) St. Louis; (Columbia) Davenport, Ia.; 21-23.
 Parlor, Bedroom & Bath (Orpheum) Oakland, Calif.; (Orpheum) Fresno 21-23.
 Patricia, Tom (Flatbush) Brooklyn; (Shea) Buffalo 18-23.
 Patrice & Sullivan (Auditorium) Quebec, Can.
 Patricia (Broadway) New York.
 Pauline (Palace) Indianapolis, Ind.
 Payne, Babe & Tommy (Grand) Centralia, Ill.; 14-16; (Grand) St. Louis 18-23.
 Pearson, Newport & Pearson (Orpheum) San Francisco.
 Pedrick & De Vere (Loew's Ave. B) New York.
 Penman & Lillian (Pantages) Seattle; (Pantages) Vancouver, Can.; 18-23.
 Pennington, Ann, & Co. (Orpheum) Brooklyn.
 Perez & LaFior (Miller) Milwaukee 18-23.
 Perrone & Oliver (Orpheum) San Francisco; (Orpheum) Oakland 18-23.
 Petrowars, Five (Orpheum) Oklahoma City, Ok.
 Phillips, Four (Alhambra) New York; (Royal) York 18-23.
 Phillips, Evelyn, & Co. (Orpheum) Champaign, Ill.; 14-16; (Grand) St. Louis 18-23.
 Phina & Co. (Poli) Worcester, Mass.; 14-16.
 Pickard's Seals (Loew's Delancey St.) New York.
 Pierce & Ryan (Keith) Portland, Me.; (Keith) Lowell, Mass.; 18-23.
 Pierce & Goff (Pantages) Winnipeg, Can.; (Pantages) Regina 18-20.
 Pisano & Landner (Broadway) New York.
 Polly & Oz (58th St.) New York 14-16.
 Polly, Chas. & Helen (Majestic) Chicago.
 Powell, Gilmore & Co. (State) Memphis, Tenn.
 Powell & Brown (Keith) Lowell, Mass.
 Powell Sextet (Lyric) Hoboken, N. J.
 Powers & Wallace (Temple) Detroit; (Temple) Rochester, N. Y.; 18-23.
 Pressler & Klais (Proctor) Newark, N. J.
 Prestons, Five (Pantages) Ogden, Utah; (Pantages) Denver 18-23.
 Prevost & Goetel (Loew's Warwick) Brooklyn.
 Primrose Minstrels (State) Newark, N. J.
 Princeton & Watson (Princess) Montreal.
 Prosper & Merritt (Pantages) San Diego, Calif.; (Pantages) Long Beach 18-23.
 Pryor, Martha, & Co. (Arcade) Jacksonville, Fla.
 Puget, George E. (Gayety) Brooklyn; (Lyric) Newark, N. J.; 17-23.
 Queens, Four, & a Joker (Loew's Orpheum) New York.
 Quinn & Caverly (Loew's Delancey St.) New York.
 Quixano, Don, & Co. (Palace) South Bend, Ind.; 14-16.
 Quixy Four (Orpheum) Vancouver, Can.; (Moore) Seattle 18-23.
 Raffayette's Dogs (Keith) Cincinnati.
 Rainbow & Mohawk (Bijou) Birmingham, Ala.
 Rainbow's End (Columbia) Davenport, Ia.; 14-16.
 Ramsdelle & Devo (Electric) Springfield, Mo.; 14-16; (Electric) Kansas City, Kan.; 18-20.
 Random Trio (Loew's Metropolitan) Brooklyn.
 Ray, Huston (81st St.) New York.
 Readings, Four (Bijou) Savannah, Ga.
 Realms of Fantasy (Shea) Buffalo; (Shea) Toronto 18-23.
 Redford & Winchester (Lyric) Hamilton, Can.
 Redmond & Wells (Palace) Milwaukee.
 Reed, Jessie (Orpheum) Minneapolis; (Orpheum) St. Paul 18-23.
 Rempel, Harriett, & Co. (Majestic) Houston, Tex.; (Majestic) San Antonio 18-23.
 Renards, Three (Poli) Worcester, Mass.; 14-16.

Reo & Helmar (Loew) Toronto, Can.; (Loew) Montreal 18-23.
 Revue La Petite (Poli) Scranton, Pa.; 14-16.
 Reynolds & White (Strand) Kokomo, Ind.; 14-16.
 Reynolds & Holmes (Princess) Toronto, Can.; (Criterion) Buffalo, N. Y.; 18-23.
 Rhodes & Watson (Palace) New Orleans.
 Rice & Werner (Bijou) Savannah, Ga.
 Rigoletto Bros. (Pantages) Los Angeles; (Pantages) San Diego 18-23.
 Rinaldo Bros. (Pantages) Winnipeg, Can.; (Pantages) Regina 18-20.
 Ring, Flo (Lyric) Hoboken, N. J.
 Rippe, Jack Splash (Lyric) Ft. Wayne, Ind.
 Rives & Arnold (Pantages) Denver; (Pantages) Pueblo 21-23.
 Robbins Family (Academy) Norfolk, Va.
 Roberts, Joe (Royal) New York.
 Roberts & Boyne (Orpheum) Boston.
 Roberts & Dumont (Arcade) Jacksonville, Fla.
 Roberts, R. & W. (Princess) Montreal; (Keith) Portland, Me.; 18-23.
 Robinson, Sam (Pantages) Pueblo, Col.; (Pantages) Omaha 18-23.
 Roeder & Gold (Loew's Gates) Brooklyn.
 Rogers, Will & Mary (Majestic) Grand Island, Neb.; 11-16; (Empress) Omaha 18-20.
 Rogers, Chas., & Co. (Strand) Kokomo, Ind.; 14-16.
 Rolland, George, & Co. (Keith) Portland, Me.
 Roma Duo (Broadway) New York.
 Romaine, Mannel, Trio (Loew) Ottawa, Can.
 Rooney & Bent (Temple) Rochester, N. Y.; (Royal) New York 18-23.
 Rose, Ellis & Rose (Orpheum) Fresno, Calif.; 13-15; (Hill St.) Los Angeles 17-23.
 Roseman, Ethel, & Co. (Broadway) Springfield, Mass.
 Roses, Four (Pantages) Kansas City; (Pantages) Memphis 18-23.
 Rose's Midgets (Loew's Metropolitan) Brooklyn.
 Roshier & Muffs (Electric) Joplin, Mo.; 14-16; (Globe) Kansas City 18-20.
 Rosini, Carl (Palace) Rockford, Ill.; 14-16; (Majestic) Milwaukee 18-23.
 Ross & Edwards (Pantages) Omaha; (Pantages) Kansas City 18-23.
 Roth, Dave (Palace) Milwaukee; (Palace) Chicago 18-23.
 Rowland & McLean (Pantages) Seattle; (Pantages) Vancouver, Can.; 18-23.
 Royal Pekin Troupe (Loew's American) New York.
 Royal & Valentine (Orpheum) Sioux Falls, S. D.; 14-16; (Liberty) Lincoln, Neb.; 21-23.
 Royal Gascolines (Orpheum) Los Angeles; (Orpheum) Los Angeles 18-23.
 Roy, Ruth (Colonial) New York.
 Rubin, Jan (Pantages) Spokane; (Pantages) Seattle 18-23.
 Rubin & Hall (Majestic) Dallas, Tex.; (Majestic) Houston 18-23.
 Ruby, Lillian (Pantages) Denver; (Pantages) Pueblo 21-23.
 Rudell & Dunigan (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 18-23.
 Rudloff (State) Newark, N. J.
 Rudolf, Yvette (Royal) New York.
 Rufe & O'Brien (Alhambra) New York.
 Ruff, & Eton (Orpheum) Tulsa, Ok.
 Runlow & Co. (Poli) Bridgeport, Conn.; 14-16.
 Runaway Four (Shea) Toronto; (Princess) Montreal 18-23.
 Russell & Hayes (Astoria) Astoria, I. I., N. Y.
 Ryan, Weber & Ryan (Keith) Philadelphia.
 Ryan & Ryan (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash.; 18-23.
 Sale, Chic (Albee) Providence, R. I. (River-side) New York 18-23.
 Samsuel & Leonhardt (Princess) Nashville.
 Sandy (State-Lake) Chicago; (Palace) Milwaukee 18-23.
 Sandy & Shaw (Greenpoint) Brooklyn 14-16.
 Sankus & Silvers (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 18-23.
 Santry, Henry (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 18-23.
 Sargent & Marvin (Lyric) Hamilton, Can.
 Sawyer & Eddy (Lyric) Richmond, Va.
 Sartons, The (Keith) Lowell, Mass.; (River-side) New York 18-23.
 Sealo (Seventh St.) Minneapolis; (Rialto) Racine, Wis.; 21-23.
 Scanlon, Dena & Scalon (Moore) Seattle; (Orpheum) Portland 18-23.
 Schenck, Willie, & Co. (Palace) New York; (Colonial) New York 18-23.
 Schlicht's Manikins (Temple) Detroit; (Temple) Rochester, N. Y.; 18-23.
 Scholer, David, & Co. (Poli) Bridgeport, Conn.; 14-16.
 Schwartz & Clifford (Orpheum) Sioux City, Ia.; 14-16; (Orpheum) St. Paul 18-23.
 Seamon, Conrad, Co. (Hipp.) Cleveland.
 Seamon, Chas. G. (Loew's Victoria) New York.
 Seattle Harmony Kings (Majestic) Springfield, Ill.; 14-16; (Orpheum) Kansas City 18-23.
 Seeley, Blossom (Temple) Detroit.
 Selhni & Grovini (Orpheum) Champaign, Ill.; 14-16; (Orpheum) Quincy 18-20; (Orpheum) Galesburg 21-23.
 Sever, Margaret, & Co. (Hamilton) New York 14-16.
 Sewell Sisters (Orpheum) Wichita, Kan.
 Seymour, H. & A. (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 18-23.
 Seymour, Lew, & Co. (81st St.) New York.
 Seymour & Jeanette (Majestic) Bloomington, Ill.; 14-16; (Keith) Chicago 18-20; (Orpheum) Joliet 21-23.
 Shadowland (Orpheum) Sioux City, Ia.; 14-16.
 Sharpe's, Bill, Revue (Empress) Grand Rapids, Mich.
 Shattuck & O'Neil (Keith) Indianapolis; (105th St.) Cleveland 18-23.
 Shaw & Lee (Colonial) New York; (Alhambra) New York 18-23.
 Shaw, Lillian (Palace) Cleveland; (Keith) Cincinnati 18-23.
 Shayne, Al (Davis) Pittsburg.
 Shea, Thos. E. (Keith) Boston; (Albee) Providence, R. I.; 18-23.
 Sheik, The (Palace) Flint, Mich.; 14-16.
 Shelby, Patty, & Co. (Orpheum) St. Paul; (Orpheum) Minneapolis 18-23.
 Shepherd, Burt (Pantages) Salt Lake City; (Pantages) Ogden 18-23.
 Sherlock Sisters & Clinton (Palace) Cincinnati.
 Shirley, Eva, & Band (Keith) Toledo, O.
 Show Off, The, with Fred Sumner (Keith) Cincinnati; (Keith) Indianapolis 18-23.
 Shriner & Fitzsimons (Imperial) Montreal; (Keith) Portland, Me.; 18-23.
 Simpson & Dean (Main St.) Kansas City; (Orpheum) Omaha 18-23.
 Sinclair & Gray (Regent) Lansing, Mich.; 14-16.
 Sinclair, Catherine (Majestic) Little Rock, Ark.

Singer, Johnny, & Dolls (Majestic) Springfield, Ill.; 14-16.
 Skatell, Bert & Hazel (Majestic) Ft. Worth, Tex.
 Smith & Strong (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 18-20.
 Smith & Barker (Palace) Chicago.
 Smith Bros. (Globe) Kansas City, Mo.; 14-16; (Electric) St. Joseph 21-23.
 Smythe & James (Regent) New York 14-16.
 Snow, & Vernon (Empress) Grand Rapids, Mich.
 Snow, Columbus & Hector (Coliseum) New York 14-16.
 Solar, Willie (Broadway) New York.
 Son Dodgers, The (Shea) Toronto; (Princess) Montreal 18-23.
 Songs & Scenes (Majestic) Bloomington, Ill.; 14-16; (Majestic) Springfield 18-20.
 Sossman & Sloan (Pantages) San Diego, Calif.; (Pantages) Long Beach 18-23.
 Southern City Four (Broadway) Tulsa, Ok.; Indef.
 Sovereign, Max (Keith) Syracuse, N. Y.; (Shea) Buffalo 18-23.
 Sparks of Broadway (Loew) Montreal.
 Speeders, The (Prospect) Brooklyn 14-16.
 Spencer & Williams (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can.; 18-23.
 Spider's Webb (Colonial) New York.
 Splendid & Partner (Princess) Montreal; (Albee) Providence, R. I.; 18-23.
 St. Clair Twins & Co. (Loew) Ottawa, Can.
 Stafford, Frank, & Co. (Loew's Victoria) New York.
 Stan, Stan, & Co. (Faurot O. H.) Lima, O.; 11-16; (State-Lake) Chicago 18-23.
 Stanley & Attre (State) Memphis, Tenn.
 Stanley, Trip & Mowatt (Loew's Victoria) New York.
 Stanleys, The (Keith) Washington.
WALTER STANTON
 Week Dec. 11, Shrine Circus, Greenville, S. C.;
 Week Dec. 18, Shrine Circus, Spartanburg, S. C.
 Stanton, V. & E. (Orpheum) Los Angeles; (Orpheum) Salt Lake City 18-23.
 Stars of Yesterday (Orpheum) St. Louis; (Palace) Chicago 18-23.
 Stars in Stripes (Strand) E. Liverpool, O.; 11-13.
 Stedman, Al & Fannie (Colonial) New York.
 Stepping Stone (Pantages) Omaha; (Pantages) Kansas City 18-23.
 Sterlings, The (Franklin) New York 11-16.
 Sterling, Nellie, Co., Walter Rechin, mgr. (Palace) Detroit.
 Stevens & Brunelle (Loew) Montreal.
 Stillwell, Harry; Windsor, Vt.; 15-16.
 Stoddard, Harry, & Band (Riviera) Brooklyn 14-16; (Broadway) New York 18-23.
 Stone & Francis (Palace) New Haven, Conn.; 14-16.
 Storey & Clark (Pantages) St. Paul; (Pantages) Winnipeg, Can.; 18-23.
 Storm, The (Majestic) Houston, Tex.; (Majestic) San Antonio 18-23.
 Strandee (Liberty) Lincoln, Neb.; 14-16.
 Straker, Al (Majestic) Houston, Tex.; (Majestic) San Antonio 18-23.
 Styne, Sidney S. (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 18-23.
 Sullivan & Myers (Murray) Richmond, Ind.; 14-16.
 Sully & Houghton (Orpheum) Minneapolis; (Orpheum) Duluth 18-23.
 Swift & Kelly (81st St.) New York; (Temple) Rochester, N. Y.; 18-23.
 Swift & Daley (Electric) Kansas City, Kan.; 14-16; (Electric) Springfield, Mo.; 18-20.
 Sydney, Royal (Palace) Flint, Mich.; 14-16.
 Sykes, Harry, & Co. (Washington) Bay City, Mich.; 14-16; (Palace) Detroit, 18-23.
 Tabor & Green (Temple) Detroit; (Temple) Rochester, N. Y.; 18-23.
 Taffin & Newell (Loew's State) New York.
 Tallaferro, Edith (Orpheum) St. Paul; (Orpheum) Minneapolis 18-23.
 Tango Shoes (Grand) St. Louis; (Majestic) Springfield, Ill.; 21-23.
 Tanguay, Eva (Loew's Gates) Brooklyn.
 Taylor & Peggy (Grand) Chicago.
 Tellegen, Lou (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can.; 18-23.
 Temblen, Chas. Slim (Family) Rochester, N. Y.
 Terry, Sheila, & Co. (Majestic) Ft. Worth, Tex.
 Teschow's Cats (Temple) Rochester, N. Y.; (Lyric) Hamilton, Can.; 18-23.
 Thalers' Circus (Pantages) Winnipeg, Can.; (Pantages) Regina 18-20.
 Thomas Sextet (Roanoke) Roanoke, Va.
 Thompson, Dr. (Orpheum) Oakland, Calif.; (Orpheum) Fresno 21-23.
 Thursby, Dave (Pantages) Spokane; (Pantages) Seattle 18-23.
 Tighe, Harry (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash.; 18-23.
 Tilyou & Rogers (Loew's Greeley St.) New York.
 Tollman Revue (Pantages) San Francisco; (Pantages) Oakland 18-23.
 Tony & George Trio (Keith) Columbus, O.
 Totter (Colonial) New York.
 Towner & Parrell (State) Newark, N. J.
 Tuck & Claire (Pantages) Los Angeles; (Pantages) San Diego 18-23.
 Tucker, Sophie (Palace) Chicago; (Orpheum) St. Louis 18-23.
 Tunes & Steps (Poli) Worcester, Mass.; 14-16.
 Tuscano Bros. (Orpheum) Vancouver, Can.; (Moore) Seattle 18-23.
 Tyler & St. Claire (Grand) Shreveport, La.
 Tyler & Collins (Palace) Rockford, Ill.; 14-16; (Majestic) Milwaukee 18-23.
 Uplown & Downtown (Palace) Waterbury, Conn.; 14-16.
 Usher, C. & F. (Orpheum) San Francisco; (Orpheum) Oakland 18-23.
 Valentine & Bell (Lyric) Atlanta, Ga.
 Valerio, Don (Orpheum) Tulsa, Ok.
 Van & Bell (Majestic) Dallas, Tex.; (Majestic) Houston 18-23.
 Van & Corbett (Palace) Chicago; (Orpheum) St. Louis 18-23.
 Vokes & Don (Pantages) Salt Lake City; (Pantages) Ogden 18-23.
 Van Fossen, Harry (Jeffers-Strand) Saginaw, Mich.; 14-16.

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Van Horn & Inez (Colossal) New York.
 Van & Schenck (Princes) Montreal; (Albee) Providence, R. I., 18-23.
 Van & Tyson (Keith) Toledo, O.; (Temple) Detroit 18-23.
 Vanderbilt, The; Chester, Pa., 18-20; Wilmington, Del., 21-23.
 Vane, Sibil (Keith) Syracuse, N. Y.
 Vardon & Perry (Empress) Detroit; (Miles) Detroit 18-23.
 Vernon (Orpheum) Grand Forks, N. D., 14-16; (Grand) Fargo 18-20.
 Vernon, Hope (Asteria) Astoria, L. I., N. Y.
 Vissler & Co. (Orpheum) Duluth, Minn.
 Volunteer, The (Grand) Brevard, Fla., 14-16; (Orpheum) Tampa, Fla., 21-23.
 Vox, Valentine (Orpheum) Duluth 18-23.

Wager The (Franklin) New York 14-16; Flatbush Brooklyn 18-23.
 Wahl, Dorothy (Lewy & Warwick) Brooklyn.
 Wahlstra, Princess (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 18-23.
 Wainman & Berry (Palace) Indianapolis, Ind.
 Waldron, Margie & Co. (Keith) Indianapolis; (Temple) Detroit 18-23.
 Walker, Buddy (Pantages) San Francisco 18-23.
 Wallace & Clyde (Bijou) New Brunswick, N. J., 14-16; (Dutchess) Poughkeepsie, N. Y., 18-20; (Academy) Newburg 21-23.
 Walters & Good (Majestic) Houston, Tex.; (Majestic) San Antonio 18-23.
 Walton, Henry B. (Orpheum) Duluth, Minn.
 Walton, Buddy (La Salle Garden) Detroit 14-16.
 Walton & Brant (Capitol) Hartford, Conn., 14-16.
 Walters & Walters (Keith) Columbus, O.; (Palace) Cleveland 18-23.
 Waltou, Bert & Lottie (Orpheum) Boston.
 Walker & Dyer (Palace) Cincinnati.
 Walker, Ray & Helen (Young St.) Toronto.
 Ward & King (Seventh St.) Minneapolis.
 Ward, Will J. (Arcade) Jacksonville, Fla.
 Ward & Douley (Pantages) Saskatoon, Can.
 Ward, Frank (Moore) Seattle; (Orpheum) Portland 18-23.
 Wardell & LaCoste (Poli) Bridgeport, Conn., 14-16.
 Warman & Mack (Lewy) London, Can.
 Watkins, Harry (Poli) Scranton, Pa., 14-16.
 Watson, Harry (Orpheum) Kansas City; (Orpheum) Omaha 18-23.
 Watson, Jos. K. (Shea) Buffalo; (Shea) Toronto 18-23.
 Waite, Kenneth R., Trio (Jones Toyland) Kansas City 11-23.
 Watts & Hawley (Albee) Providence, R. I.; (Keith) Boston 18-23.
 Wade & Warren (Orpheum) Portland, Ore.; (Orpheum) San Francisco 18-23.
 Wayne, Clifford, & Co. (Pantages) Salt Lake City; (Pantages) Ogden 18-23.
 Weak Spot, The (Albee) Providence, R. I.; (Keith) Lowell, Mass., 18-23.
 Weaver Bros. (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 18-23.
 Webb, Frank & Grace (Hipp.) Spokane 18-21.
 Weber & Elliott (State) Buffalo.
 Weber & Bidnor (Keith) Washington; (Hush-bush) Brooklyn 18-20.
 Weber, Fred, & Co. (Lewy) Dayton, O.
 Weber Girls, Three (Hipp.) Cleveland; (Palace) South Bend, Ind., 21-23.
 Weiss (Lewy's Gates) Brooklyn.
 Welch & Peterson (Lewy's State) New York.
 Welch, Ben (Royal) New York; (Keith) Boston 18-23.
 Welch, Mealy & Montrose (Auditorium) Quebec, Can.
 Welcherson Sisters (Pantages) Ogden, Utah; (Pantages) Denver 18-23.
 Welton, The, (Pantages) San Francisco 18-23.
 Wells, Gilbert (National) Louisville.
 Wells & Burt (Keith) Augusta, Ga.
 Wells, Virginia & West (Albee) Providence, R. I.
 Werner-Amoros Trio (Seventh St.) Minneapolis; (Majestic) Cedar Rapids, Ia., 18-20; (Colombia) Davenport 21-23.
 Western Pastimes (Hipp.) Cleveland.
 Weston, Wm. A., & Co. (Rialto) Chicago.
 Weston, Scott (Pantages) Toronto, Can.; (Pantages) Hamilton 18-23.
 Weston & Eline (Pantages) Spokane; (Pantages) Seattle 18-23.
 Wheeler, B. & B. (Franklin) New York 14-16; Flatbush Brooklyn 18-23.
 Whitfield & Ireland (Keith) Dayton, O., 14-16.
 Widener, Hasty (Lewy's State) Newark, N. J.
 Williams & Wolfus (Orpheum) Los Angeles 11-23.
 Williams & Taylor (Palace) Chicago; (Orpheum) St. Louis 18-23.
 Willie Bros. (Majestic) Milwaukee; (Grand) Fargo, N. D., 21-23.
 Wilson & Addie (Pantages) Spokane 18-23.
 Wilson Bros. (Keith) Dayton, O., 14-16.
 Wilson & McAvoy (Emery) Providence.
 Wilson, Jack (Ben Ali) Lexington, Ky., 14-16.
 Wilson, Billy & Dary (Lewy's National) New York.
 Wilson-Aubrey Trio (Orpheum) Des Moines, Ia.
 Wilton Sisters (Colossal) Erie, Pa.; (Colossal) New York 18-23.
 Wirth, May, & Co. (Temple) Detroit; (Keith) Syracuse, N. Y., 18-23.
 Wohlman, Al (Edmund) New York 14-16.
 Wood, Britt (Pantages) Portland, Ore.
 Worden Bros. (Palace) New Orleans.
 Work, Frank, & Co. (Regent) New York 14-16.
 Wynn, Hess, & Co. (Pantages) Omaha; (Pantages) Kansas City 18-23.

Belos of Broadway; (Majestic) Boston 11-16.
 Parts and Figures; (Keyway) Newark, N. J., 14-16.
 Frodo of 1922; (Garrick) Chicago 11-16.
 Gamme & Thrill; (Addie) Pittsburgh 11-16.
 Grand Everybody; (Detroit O. H.) Detroit 11-16.
 Man Street Pillies; (Bijou) Fall River, Mass., 18-23.
 Midget Reminders; (State) Cleveland 11-16.
 Monte Revels; (Orpheum) Brooklyn 11-16.
 Play of Pep; (Edgewood) Chicago 11-16.
 Rose Girl; (Open week) 11-16.
 S. S. S.; (Princess) Toronto 11-16.
 Say It With Laughs; (Open week) 11-16.
 Stolen Swatch; (Bero Park) Brooklyn 14-16.
 Spruce of Life; (Chestnut St. O. H.) Philadelphia 11-16.
 Still Around; (Weller) Zanesville, O., 13-14; (Curt) Wheeling, W. Va., 15-16.
 Triumphs of 1922; (Belasco) Washington 11-16.
 Twentieth Century Revue; (Harlem O. H.) New York 11-16.
 Weber & Fields; (Shubert) Cincinnati 11-16.
 Whirl of New York; (Central) New York 11-16.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Abie's Irish Rose; (Republic) New York May 22, 1907.
 Abraham Lincoln, with Frank McGlynn, Ches-tel T. Barry, asst. mgr.; (Broad St.) Philadelphia 11-16.
 Anna Christie, with Pauline Lord, Arthur Hopkins, mgr.; (Walnut St.) Philadelphia Dec. 4-30.
 Athos, George, in The Green Goddess, Chas. A. Shaw, mgr.; St. Louis 11-16; Detroit 18-23.
 Awful Truth; (Henry Miller) New York Sept. 18, 1917.
 Bat, The; Port Arthur, Ont., Can., 14-16; (Walker) Windsor, Man., Can., 15-23.
 Bat, The; (Theatrical) Orlando, Fla., 13; Kissimmee 14; Tampa 15-18.
 Better Times; (Hippodrome) New York Sept. 2, 1911.
 Blossom Time; (Century) New York Sept. 29, 1917.
 Blossom Time; (Lyric) Philadelphia Oct. 23, 1917.
 Bootleggers, The (39th St.) New York Nov. 27, 1917.
 Brown, Myra, & Johnny Gets, in Eve, Geo. E. Wintz, mgr.; Tuscaloosa, Ala., 13; Selma 14; Greenville 15; Montgomery 16.
 Bubble, The, with J. Moy Bennett; Marion, Kan., 13; Kinsley 14; Pratt 15; Medicine Lodge 16; Englewood 18; Shattuck, Ok., 19.
 Hooker 20; Guyton 21; Vega, Tex., 23.
 Bunch and Judy (Globe) New York Nov. 28, 1917.
 Cat and the Canary; (Princess) Chicago Sept. 3, 1917.
 Cat and the Canary; Little Rock, Ark., 18-14.
 Chateaus; (Century Roof) New York Feb. 3, 1917.
 Circle, The, Chas. Hual, mgr.; Memphis, Tenn., 13; Clarksville, Miss., 14; Greenwood 15; Greenville 16; lay-off 18-23.
 Circle, The, with John Drew & Mrs. Leslie Carter; (Cox) Cincinnati 11-16.
 Colling's, Sam. L., Fada & Folles Co., Paul E. Stanley, mgr.; Guthrie, Ok., 11-10.
 Divorcement, with Allan Pollock; (Central) Chicago Oct. 29, 1917.
 Doormat, The; (Punch & Judy) New York Dec. 7, 1917.
 Dudley, Thomas Narnack, mgr.; (American) St. Louis 10-16.
 East of Suez, with Florence Reed; (Eltinge) New York Sept. 21, 1917.
 Emperor Jones, Adolph Klausner, mgr.; Spokane 13-14; Yakima 15; Ellensburg 16; Seattle 17-20; Portland, Ore., 21-23.
 Fantastic Fricassee, A.; (Greenwich Village) New York Sept. 11, 1917.
 Fashions for Men; (National) New York Dec. 5, 1917.
 Ferguson, Elsie, in The Wheel of Life; Ft. Wayne, Ind., 14; South Bend 15-16; lay-off 18-23.
 First Year, with Gregory Kelly, John Golden, mgr.; Durham, N. C., 13; Greensboro 14; Danville, Va., 15; Lynchburg 16; Roanoke 18; Winston-Salem, N. C., 19; Asheville 20-21; Greenville, S. C., 22; Anderson 23.
 First Year, with Frank Carson, John Golden, mgr.; (Wood) Chicago Nov. 5, 1917.
 Fiske, Mrs.; (Royal Alexandra) Toronto, Can., 18-23.
 Foul, The; (Selwyn) New York Oct. 23, 1917.
 For All of Us, with William Hodge; (La Salle) Chicago Nov. 26, 1917.
 French Doll, with Irene Bordoni; (Hartman) Columbus, O., 14-16; (National) Washington, D. C., 25-30.
 Gingham Girl; (Earl Carroll) New York Aug. 28, 1917.
 Good Morning, Dearie; (Forrest) Philadelphia Nov. 29, 1917.
 Greenwich Village Follies, John Sheehy, mgr.; (Shubert Northern) Chicago Nov. 28, 1917.
 Greenwich Village Follies; (Shubert) New York Sept. 12, 1917.
 Gringo; (Comedy) New York Dec. 12, 1917.
 Hamlet, with John Barrymore; (Sam Harris) New York Nov. 16, 1917.
 Hampden, Walter, Co., Harold Entwistle, mgr.; (Shubert) Brooklyn 11-16.
 Hayes, Helen, in To the Ladies; (Ohio) Cleveland 11-16; lay-off 18-23.
 He Who Gets Slapped, with Richard Bennett; (Playhouse) Chicago Dec. 3, 1917.
 Hello Rufus, Long & Evans, owners; (Liberty) Greenville, S. C., 11-16; (Grand) Anderson 18-23.
 Honey Bunch, E. B. Coleman, mgr.; (Liberty) Dayton, O., Dec. 10, 1917.
 Hopper, De Wolf, Comic Opera Co.; (His Majesty) Montreal, Can., 11-16.
 Hospital, with Jane Cowell; (48th St.) New York Nov. 13, 1917.
 It Is the Law; (Ritz) New York Nov. 29, 1917.
 Johannes Krieger, with Ben Ami; (Apollo) New York Dec. 18, 1917.
 Johnson, Al, in Bombo; (Apollo) Chicago Sept. 22, 1917.
 Keane, Doris, Chas. Frohman, Inc., mgr.; (Shubert) Kansas City 11-16.
 Kempy, with Grant Mitchell; (Selwyn) Chicago Nov. 12, 1917.
 Kiki, with Lenore Elric; (Belasco) New York Nov. 29, 1917.
 Lady in Ermine, with Wilda Bennell; (Ambassador) New York Oct. 2, 1917.
 Last Warning, with Wm. Courtleigh; (Klaw) New York Oct. 24, 1917.

Lauder, Sir Harry, Racine, Wis., 17; Fond du Lac 14; Eau Claire 15; Duluth, Minn., 16; St. Paul 18; Minneapolis 19; Menkato 20; Wisconsin 21; Duluth, Ia., 22; Clinton 23.
 Leiber, Fritz, Co. Birmingham, Ala., 19-16; New Orleans, La., 17-23.
 Lightnin', with Thomas Jefferson, John Golden, mgr.; (Deatour) Ill., 13-14; (Greater) 15-16; Milwaukee, Wis., 17-20.
 Lightnin', with Milton Nolles, John Golden, mgr.; Atlanta, Ga., 11-16; Birmingham, Ala., 18-23.
 Listening In; (Bijou) New York Dec. 4, 1917.
 Little Nobe Kelly; (Liberty) New York Nov. 13, 1917.
 Liza; (Edgely) New York Nov. 27, 1917.
 Love Child; (George M. Cohan) New York Nov. 14, 1917.
 Loyalties; (Gaiety) New York Sept. 27, 1917.
 Lucky One; (Garrick) New York 20, 1917.
 Merry Widow; Salt Lake City, Utah, 11-13; San Bernardino, Calif., 15; Riverside 16.
 Merion of the Movies; (Fort) New York Nov. 13, 1917.
 Miller, Henry, & Ruth Charterton, Chas. Frohman, Inc., mgr.; (Blackstone) Chicago 11-22.
 Molly Darling; (Garrick) Philadelphia Nov. 27, 1917.
 Music Box Revue; (Colossal) Chicago Nov. 12, 1917.
 Music Box Revue, Sam H. Harris, mgr.; (Music Box) New York Oct. 23, 1917.
 Old Oak; (Plymouth) New York Aug. 22, 1917.
 Our Nell; (Nora Bayes) New York Dec. 4, 1917.
 Playing With Fire; (Grand O. H.) Toronto, Can., 11-16.
 R. U. R.; (Frazee) New York Oct. 9, 1917.
 Ratin (Maxine Elliott's); New York Nov. 7, 1917.
 Hobson, May, W. G. Spelling, mgr.; Trinidad, Col., 14; Albuquerque, N. M., 16; El Paso, Tex., 17-19; Tucson, Ariz., 20-21; Phoenix 22-23.
 Ryan, Elsa, in The Intimate Strangers; St. Paul 10-16.
 Sally, in Ermine, Mary; (Casino) New York Sept. 4, 1917.
 Saucy Baby, Billy Graves, mgr.; (Rex) Wheeling, W. Va., Dec. 10, 1917.
 Seventh Heaven; (Booth) New York Oct. 30, 1917.
 Shore Leave, with Frances Starr; (Lyceum) New York Aug. 8, 1917.
 Shuffle Along, with Miller & Lyles; (Olympic) Chicago Nov. 12, 1917.
 Six Characters in Search of an Author; (Princess) New York Oct. 30, 1917.
 Six Cylinder Love, Sam H. Harris, mgr.; (Harris) Chicago Oct. 2, 1913.
 Skinner, Otis, Chas. Frohman, Inc., mgr.; (Flowers) Chicago 11-23.
 So This is London; (Cohan's Grand) Chicago Nov. 19, 1917.
 Spice of 1922, with Valeska Suratt; (Studebaker) Chicago Dec. 3, 1917.
 Spike Corner, with Madge Kennedy; (Little) New York Sept. 25, 1917.
 Springtime of Youth; (Broadhurst) New York Oct. 26, 1917.
 Stone, Fred, in Tip Top, Arthur J. Houghton, mgr.; (Grand) Cincinnati 11-10; Louisville 18-20; Indianapolis 21-23.
 Tangerine, with Julia Sanderson; (Shubert) Philadelphia Nov. 26, Dec. 16.
 Texas Nightingale; (Empire) New York, 20, 1917.
 Thank-U; (Cort) Chicago Aug. 27, 1917.
 Thin Ice; (Belmont) New York Sept. 30, 1917.
 To Love, with Grace George (Adelphi) Philadelphia Dec. 4, 1917.
 Torch Bearers; (Vanderbilt) New York Aug. 29, 1917.
 Uncle Tom's Cabin (Newlon & Livingston's No. 1), Thos. Alton, bus. mgr.; Canton, O., 12-13; Youngstown 14-15; Sharon, Pa., 16; New Castle 17; Beaver Falls 18; Tarentum 19; Ford City 21; Donora 22; Uniontown 23.
 Up She Goes; (Playhouse) New York Nov. 6, 1917.
 Whispering Wires; (49th St.) New York Aug. 7, 1917.
 Why Men Leave Home; (Morosco) New York Sept. 12, 1917.
 World We Live In; (Jolson) New York Oct. 31, 1917.
 Why Wives Go Wrong; Hamilton, Ont., Can., 11-15.
 Ziegfeld Follies; (New Amsterdam) New York June 5, 1917.

Kennedy's, R. G., Kassy Kids; (Palm) Omaha, Neb., 1917.
 Leob's, Sam, Hip, Hip, Hooray Girls; (Gem) Little Rock, Ark., 1917.
 Lord, Jack (Stim) Muskgirl Comedy Co.; (Colombia) Chester, W. Va., 1917.
 Make It Snappy (Hal Hoyt's), Gus Flaig, mgr.; (Grand) Morgantown, W. Va., 11-16.
 Meyers, Harry, Tunes of the Hour (Vaudeville) Columbus, Ga., 11-16.
 Mississippi Misses' Musical Revue, Fred J. Jenkins, mgr.; (Rotary Stock) Indianapolis, Ind., 1917.
 Morris, Holly, Co.; (Circle Stock) Minneapolis, Minn.
 Morton's Kentucky Belles, Homer Meachum, mgr.; (Majestic) Asheville, N. C., 11-16.
 Pastime Revue, Alex. Saunders, mgr.; (Princess) Youngstown, O., 10-16; (Bank) Akron 17-23.
 Phelps & Cobb's Jolly Jolliers; (Star) Muncie, Ind., 1917.
 Proff's Whirl of Hayety, Chuck Connard, mgr.; (State) Alliance, O., 11-16.
 Rusty Dicky Comedians; (Princess) Youngstown, O., 11-16.
 Solodar's Brinkley Girls, Geo. L. Myers, mgr.; (Broadway) Tulsa, Ok., 10-16; (Colossal) Pittsburg, Kan., 18-23.
 Steel, Marie, Co.; (Alvin) Mansfield, O., 11-16.
 Vogel & Miller's Odds & Ends of 1922; (Dixie) Uniontown, Pa., 11-16.
 Wehle's, Hilly, Blue Grass Belles, Bill Dougherty, mgr.; (O. H.) Mexia, Tex., 4-16.
 Wetzel's, Billy, Smiling Through 1923, Billy Wehle, mgr.; (Manhattan) El Dorado, Ark., 1917.
 Whiz Bang Revue, Marshall Walker, mgr.; (Strand) Port Arthur, Tex., 1917.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Ballester, Vicente, Mexican Grand Opera Co.; Mexico City, Mex., 1917.
 Barclay, John; Cedar Rapids, Ia., 15.
 Chicago Opera Co.; (Auditorium) Chicago Nov. 13, 1917.
 Cortot, Alfred; Cleveland 13; Chicago 15-16; St. Louis 22-23.
 Dux, Claire; Portland, Me., 14.
 Ganz, Rudolph; (Studebaker) Chicago 17.
 Hayden, Ethel; (Aeolian Hall) New York 11.
 Heifetz, Jascha; Philadelphia 18.
 Huberman, Bronislaw; Harrisburg, Pa., 14; New Orleans, La., 18; Norman, Ok., 20.
 Hutcheson, Ernest; Toronto, Can., 14; Boston, Mass., 16.
 Irish Band; (Odeon) St. Louis 15.
 Kindler, Hans; New York 17.
 Loevinne, Josef; Baltimore 18.
 Macbeth, Florence; (Hotel Plaza) New York 15.
 Marsh, Helena; Washington, Pa., 21.
 Metropolitan Opera Co.; (Metropolitan O. H.) New York Nov. 13, 1917.
 Noy, Elly; Los Angeles 15-16; San Francisco 17.
 Fryor's, Arthur, Band; Miami, Fla., until April 2.
 Bachmannoff, Sergel; (Odeon) St. Louis 18.
 Samaroff, Olga; New York 19.
 San Carlo Grand Opera Co.; (Alvin) Pittsburg 11-16; (Hanna) Cleveland 18-23.
 Thibaud, Jacques; Macon, Ga., 14.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Allen Players; (New Empire) Edmonton, Alta., Can., 1917.
 American Players; (American) Spokane, Wash., Aug. 26, 1917.
 Associated Stock Players, Barney Groves, mgr.; (Empress) Vancouver, B. C., Can., 1917.
 Auditorium Players; Malden, Mass., 1917.
 Bainbridge Players; (Shubert) Minneapolis, Minn., 1917.
 Beverage Players; (Empire) Quincy, Ill., Nov. 12, 1917.
 Bonstelle, Jessie, Stock Co.; (Shubert-Nich-gan) Detroit Oct. 2, 1917.
 Bonstelle Players; (Providence O. H.) Providence, R. I., Sept. 25, 1917.
 Boston Stock Co.; (St. James) Boston Aug. 21, 1917.
 Boya's, Louise Mirel, Players (Heuck's) Cincinnati, O., 1917.
 Broadway Players; Oak Park, Ill., 1917.
 Broadway Players; (Van Curler) Schenectady, N. Y., 1917.
 Brown's, Leon B., Players; (Bijou) Woonsocket, R. I., 1917.
 Bryant, Marguerite, Players, Chas. Kramer, mgr.; (Globe) Washington, Pa., 1917.
 Carle-Davis Players; (Star) Pawtucket, R. I., 1917.
 Chicago Stock Co., Chas. H. Roskam, mgr.; Easton, Pa., 11-16.
 Colonial Players; (Colonial) Lawrence, Mass., 1917.
 Colonial Players; (Colonial) Pittsfield, Mass., 1917.
 Cosmopolitan Players; Seattle, Wash., 1917.
 Cross, Alfred, Players; (Broadway) San Diego, Calif., Nov. 18, 1917.
 Desmond, Mae, Players; (Desmond) Philadelphia Oct. 14, 1917.
 Drama Players; (Liberty) Oklahoma City, Ok., 1917.
 English, Paul, Players; (Kempner) Little Rock, Ark., Oct. 23, 1917.
 Fales, Chas. T., Comedy Co.; Cocoa, Fla., 1917.
 Fealy, Maude, Players; (Orpheum) Newark, N. J., Sept. 4, 1917.
 Forsyth Players; (Forsyth) Atlanta, Ga., 1917.
 Garrick Players; (Garrick) Washington, D. C., 1917.
 Garrick Players; (Family) Ottawa, Ont., Can., 1917.
 Garrick Players; (Garrick) Milwaukee, Wis., Aug. 21, 1917.
 Glaser, Vaughan, Players; (Uptown) Toronto, Can., Aug. 19, 1917.
 Gordiner Players, Clyde H. Gordiner, mgr.; (Princess) Ft. Dodge, Ia., Sept. 3, 1917.
 Grand Players; (Grand) Davenport, Ia., 1917.
 Hippodrome Players; (Hippodrome) Dallas, Tex., Sept. 4, 1917.
 Hindson Theater Stock Co.; Union Hill, N. J., 1917.
 Kramer, Ella, Players; Sunbury, Pa., 1917.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Arnold's, James, Northland Beauties; Raleigh, N. C., 10-16.
 Boya's, James, Curly Heads (Henck's) Cincinnati, O., 1917.
 Bowker's, W. F., Naughty Naughty Co., Billy Earle, mgr.; (Whitita) Wichita, Falls, Tex., 11-16; (American) Brokenridge 18-23.
 Brown's, Tropical Maids, Mary E. Brown, mgr.; (Plaza) Brownsville, Pa., 11-16; (Altmyer) McKeesport 17-23.
 Clifford's, Top & Ginger Revue, George Clifford, mgr.; (Casino) Ottawa, Ont., Can., 1917.
 Dancing Dollies, Don D. Davis, mgr.; Cartersville, Ga., 10-16.
 Delmar's, Chie & Jo, Stratford Musical Comedy Co.; (Rotary Stock) Detroit, Mich.
 Downard's, Virg., Roseland Maids (Lyric) Ft. Wayne 11-16.
 Echoes of Broadway, E. M. Gardner, mgr.; (Family) Rochester, N. Y., 11-16.
 Flappers of 1921, Chas. Morton, mgr.; (Air-dome) Miami, Fla., 11-16.
 Folly Town Maids, Arthur Higgin, mgr.; (Washington) El Dorado, Ark., Nov. 6, 1917.
 Friedlander & George's Musical Comedy Co.; (Rotary Stock) Chicago, Ill.
 Gilbert's Broadway Whirl, Art Gilbert, mgr.; (Lyric) Anniston, Ala., 11-16.
 Humphrey's, Bert, Dancing Baddier; (Bonita) Atlanta, Ga., 11-16.
 Hurley's Big Town Screamers, Frank Smith, mgr.; (Arts) Conneville, Pa., 11-16.
 Hurley's Step-A-Long Co., Al Ritzley, mgr.; (Grand) Homestead, Pa., 11-16.
 Hurley's Love Pirates, Lake Kellum, mgr.; (New Butler) Butler, Pa., 11-16.
 Hurley's Metropolitan Revue, Frank Maley, mgr.; (Star) Piedmont, W. Va., 11-16.
 Hurley's Knick-Knack Revue, George Faren, mgr.; (Elks' Grand) Bellair, O., 11-16.
 Hurley's All-Jazz Revue, Fred Hurley, mgr.; (Clifford) Evans, O., 11-16.
 Johnson's Musical Revue; (Star) Louisville, Ky., 1917.

Yarkmark (Keith) Boston.
 Ylerens, Four (Keith) Philadelphia; (Keith) Toledo, O., 18-23.
 Yod & King (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 18-20.
 Yod & Clody (Keith) Dayton, O., 14-16.
 You'd Be Surprised (Miller) Milwaukee.
 Youth & Beauty (La Salle Garden) Detroit 14-16.
 Youth & Melody (American) Chicago 14-16; (Lincoln) Chicago 21-23.

Zardo, Eric (Orpheum) San Francisco 18-23.
 Zelaz (Orpheum) Sioux Falls, S. D., 14-16; (Orpheum) St. Paul 18-23.
 Zeman & Smith (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 18-23.
 Ziegler, Lillian & Henry (Capitol) Hartford, Conn., 14-16.
 Zuk & Dries (Keith) Cincinnati.

SHUBERT VAUDE. UNITS

Bayes, Nora, & Co.; (Empress) St. Louis 11-16.
 Carnival of Fun; (Criterion) Buffalo 11-16.

LeVe's, Dorothy, Stock Co.: (Rialto) Sioux City, Ia., indef.

Leith-Marsh Players: (Texas Grand) El Paso, Tex., Sept. 2, indef.

Lewis-Worth Co.: (Prince) Houston, Tex., Sept. 4, indef.

McLaughlin, Robert, Players: (Metropolitan) Cleveland, O., indef.

Maddocks-Lark Players: (International) Niagara Falls, N. Y., indef.

Marshall, George, Players: (New Lyceum) Baltimore, Md., indef.

Metropolitan Players: Edmonton, Alta., Can., indef.

Mordsunt, Hal, Players: (Mozart) Jamestown, N. Y., Nov. 27, indef.

Moroso Stock Co.: (Moroso) Los Angeles, Calif., indef.

National Players: (National) Chicago, indef.

Perk, Edna, Players: (Palace) Wichita Falls, Tex., Nov. 13, 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.

Pleasant Stock Co., Clint Dodson, mgr.: (Garden) Pensacola, Fla., indef.

Poll Players: (Majestic) Bridgeport, Conn., indef.

Poll Players: (Grand) Worcester, Mass., indef.

Princess Players: (Princess) Wichita, Kan., Nov. 20, indef.

Princess Stock Co.: (Princess) Des Moines, Ia., Aug. 20, indef.

Proctor Players: Albany, N. Y., indef.

Roberson Players' Tent Theater Co., Clarence Aukings, bus. mgr.: Victoria, B.C., 18-23.

Recheater Players: (Corinthian) Rochester, N. Y., indef.

Sanger Players: (St. Charles) New Orleans, La., indef.

Sayle, Francis, Players: New Castle, Pa., indef.

Sherman Stock Co.: (New Grand) Evansville, Ind., Sept. 3, indef.

Toledo Stock Co.: Toledo, O., indef.

Tom's Comedians: Clearwater, Fla., indef.

Trousdale, Bord B., Stock Co.: Worthington, Minn., 11-16.

Union Square Theater Players: Pittsfield, Mass., indef.

Victoria Players: Chicago, Ill., indef.

Walker, Stuart, Co.: (Shubert) Louisville, Ky., Nov. 14, indef.

Westchester Players: Mt. Vernon, N. Y., indef.

Wilkes Players: Los Angeles, Calif., indef.

Wilkes Alcazar Stock Co.: San Francisco, Calif., Aug. 26, indef.

Wilkes Players: (Denham) Denver, Col., indef.

Wilkes Players: (Wilkes) Sacramento, Calif., Sept. 4, indef.

Wilmington Players: (Garrick) Wilmington, Del., indef.

Woodward Players: (Grand) Calgary, Alta., Can., indef.

Woodward Players: (Majestic) Detroit Aug. 27, indef.

Wynters, Charlotte, Players: (Lyceum) Paterson, N. J., indef.

Yorkville Stock Co.: (Yorkville) New York, indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Hacon's, Doc, All-White: Iola, Kan., 13.

Chocolate Town, Raymond Daler, mgr.: Litchfield, Ill., 13; Stanton 14; Edwardsville 15.

Coburn's, J. A. Coburn, mgr.: Dothan, Ala., 13; Thomasville, Ga., 14; Bainbridge 15; Quincy, Fla., 16; Tallahassee 17-18; Live Oak 19; Jacksonville 20-21; Ocala 23; Leesburg 23.

Famous Georgia, Arthur Hockwald, mgr.: (Mason) O. H. Los Angeles 11-17; (Hoyt) Long Beach 14-21.

Field, Al, G.: Terre Haute, Ind., 13; Indianapolis 14-16; Anderson 17; Connersville 18; Wilmington, O., 19; Circleville 20; Chillicothe 21; Wellston 22; Dayton 24.

Harvey's, C. Jay Smith, mgr.: Claremont, N. H., 14; Bellows Falls, Vt., 15; Brattleboro 15; (Lafayette) New York 17-30.

O'Brien's, Nell, Chas. E. Vaughn, mgr.: Bridgeport, Conn., 13; Meriden 14; Hartford 15-16; Fall River, Mass., 18; Tinton 19; Norwich, Conn., 20; Worcester, Mass., 21; New London, Conn., 22; Stamford 23.

White's, Lasses, W. T. Spaeth, mgr.: (Tulane) New Orleans, La., 10-16; Madoumine 17; Lafayette 18; Franklin 19; New Iberia 20; Crowley 24.

BURLESQUE (COLUMBIA CIRCUIT)

American Girls: (Casino) Boston 11-16; (Columbia) New York 18-23.

Bowery Burlesquers: (Hurtig & Seamon) New York 11-16; (Cohen) Newburg, N. Y., 18-20; (Rialto) Poughkeepsie 21-23.

Bon Tons: (Gayety) Pittsburg 11-16; (Colonial) Cleveland 18-23.

Bubble Bubble: (Olympic) Cincinnati 11-16; (Park) Indianapolis 18-23.

Big Jamboree: (Empress) Chicago 11-16; (Gayety) Detroit 18-23.

Broadway Brevities: (Colonial) Utica, N. Y., 14-16; (Gayety) Montreal 18-23.

Broadway Flappers: (Columbia) New York 11-16; (Columbia) Brooklyn 18-23.

Cooper's Beauty Review: (Star & Garter) Chicago 11-16; (Empress) Chicago 18-23.

Chuckles of 1923: (Cohen) Newburg, N. Y., 11-13; (Rialto) Poughkeepsie 14-16; (Empire) Brooklyn 18-23.

Flashlights of 1923: (Gayety) Minneapolis 11-16; (Gayety) Milwaukee 18-23.

Finney's, Frank, Revue: (Columbia) Chicago 11-16; (Star & Garter) Chicago 18-23.

Follies of the Day: (Gayety) Rochester, N. Y., 11-16; (Ethos) 18; Elmira 19; Binghamton 20; (Colonial) Utica 21-23.

Folly Town: (Empire) Providence 11-16; (Casino) Boston 18-23.

Greenwich Village Revue: (Gayety) Kansas City 11-16; open, 18-22; (Gayety) Omaha 20-22.

Giggles: (Empire) Toledo, O., 11-16; (Lyric) Dayton, O., 18-23.

Hot Good Times: (Miner's Bronx) New York 11-16; (Empire) Providence 18-23.

To Show Folks Everywhere, Right or Wrong

I Wish You
A Very Merry Christmas
and
A Healthy, Happy and Prosperous
New Year

J. GEORGE LOOS

NOW IS THE TIME

To Think About Your New Equipment for Next Season.

61-FT. FLAT CARS

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Contracting Agent on straight salary. Also want concessions of all kinds. Will open May 12th, 1923, at Jefferson, Wisconsin. Winter Quarters, Roann, Ind. WM. GAUSE.

Hippity Hop: (Gayety) Omaha 9-15; (Gayety) Minneapolis 18-23.

Keep Smiling: (Gayety) Washington 11-16; (Gayety) Pittsburg 18-23.

Knack-Knacks: (Empire) Newark, N. J., 11-16; (Orpheum) Paterson 18-23.

Let's Go: (Empire) Toronto 11-16; (Gayety) Buffalo 18-23.

Mimic World: (Gayety) Buffalo 11-16; (Gayety) Rochester, N. Y., 18-23.

Marion's Dave, Show: (Gayety) Montreal, 11-16; (Gayety) Boston 18-23.

Maids of America: (Majestic) Jersey City, N. J., 11-16; (Hurtig & Seamon) New York 18-23.

Reeves, Al, Show: (Lyric) Dayton, O., 11-16; (Olympic) Cincinnati 18-23.

Rockets: (Empire) Brooklyn 11-16; (Casino) Philadelphia 18-23.

Radio Girls: (Park) Indianapolis 11-16; (Gayety) St. Louis 18-23.

Social Maids: (Casino) Brooklyn 11-16; (Empire) Newark, N. J., 18-23.

Sliding Billy Watson's Show: (Palace) Baltimore 11-16; (Gayety) Washington 18-23.

Step on It: (Gayety) Milwaukee 11-16; (Columbia) Chicago 18-23.

Step Lively Girls: (Gayety) Detroit 11-16; (Empire) Toronto 18-23.

Temptations of 1923: (Gayety) Boston 11-16; (Grand) Worcester, Mass., 18-23.

Town Scandals: (Casino) Philadelphia 11-16; (Palace) Baltimore 18-23.

Talk of the Town: (Grand) Worcester, Mass., 11-16; (Miner's Bronx) New York 18-23.

Watson's Billy, Beef Trust Beauties: (Colonial) Cleveland 11-16; (Empire) Toledo, O., 18-23.

Wine, Woman and Song: (Gayety) St. Louis 11-16; (Gayety) Kansas City 18-23.

Williams, Mollie, Show: (Orpheum) Paterson, N. J., 11-16; (Majestic) Jersey City 18-23.

Youthful Follies: Open, 11-15; (Gayety) Omaha 16-22.

Bontley's, Bill, Orch.: (Lattner's Auditorium) Cedar Rapids, Ia., until Jan. 1.

Brigade, Ace, Orch., Joe Friedman, mgr.: Washington, Pa., 14-16; New Castle 18; Altoona 19; Cumberland, Md., 20; Fairmont, W. Va., 21; Charleston 22-23.

Brooks, C. S., Minder, La., 11-16.

Carolina Synchronators, R. G. Kay, mgr.: (Athletic Club) Key West, Fla., Nov. 1, indef.

Fingerhut's, John, Wilson, N. C., 11-16.

Georgian Dance Orch., Alex. B. Smith, mgr.: (Oak Hall) Owen Sound, Ont., Can., Dec. 1, indef.

Golden State Orch., P. M. Bihman, mgr.: Richmond, Va., 11-16.

Hartigan Bros., Orch., J. W. Hartigan, Jr., mgr.: Columbus, Ind., 13; Rushville 14; Indianapolis 15-20; Terre Haute 21-22.

Hopper's Southern Synchronators, H. C. Dunfee, mgr.: (Winter Garden) Charleston, W. Va., indef.

Mason-Dixon Seven Orch., Jim Shields, mgr.: (Walton Roof) Philadelphia Oct. 7, indef.

McDaniel's, R. C., Harmony Super-Six Orch.: (Palais De Dance) Norfolk, Va., Nov. 27, indef.

Miami Lucky Seven, O. G. Ireland, mgr.: (Princess) Newcastle, Ind., 10-16; (Crystal) Anderson 17-23.

Original Foot Warmers Steamer Washington Orch., P. V. Kenestrick, mgr.: (Hippopotamus Ball Room) Okmulgee, Ok., Nov. 18, indef.

Oxley-Sands Society Entertainers: (Far East) Cleveland, O., indef.

Pratt, Hal, & Orchestra, the Gondolas: (Candyland) Tulsa, Ok., indef.

Royal Italian Band, Mary A. Steese, mgr.: (Carlin's Rink) Baltimore, Md., indef.

Sandra, Al, Orch.: (Seebach Hotel) Louisville, Ky., indef.

Seattle Harmony Kings, A. H. Linder, bus. mgr.: (Majestic) Springfield, Ill.; (Orpheum) Kansas City, Mo., 18-23.

Thurpe's, C. J., Original Orch.: (Majestic) Kalamazoo, Mich., indef.

Worden's, Geraldine, Marigold Orch., Lee Cunningham, dir.: (Hotel Ohio) Youngstown, O., indef.

(MUTUAL CIRCUIT)

Broadway Belles: (Band Box) Cleveland 11-16.

Band Box Revue: (Folly) Baltimore 11-16.

Baby Bears: (Broadway) Indianapolis 11-16.

Follies and Scandals: (Howard) Boston 11-16.

Georgia Peaches: (Lyceum) Columbus, O., 11-16.

Girls a-la-Carte: (Majestic) Wilkes-Barré, Pa., 11-16.

Heads Up: (Plaza) Springfield, Mass., 11-16.

Hello Jake Girls: (Lyric) Newark, N. J., 11-16.

Jazz Babies: (New Empire) Cleveland 11-16.

Jazz Time Revue: (Star) Brooklyn 11-16.

Kandy Kids: (Olympic) New York 11-16.

Lafin' Thru: (Majestic) Scranton, Pa., 11-16.

London Gaiety Girls: (Holyoke) Holyoke, Mass., 14-16.

Lid Lifters: Open week 11-16.

Monte Carlo Girls: (Gayety) Brooklyn 11-16.

Mischief Makers: (Empire) Hoboken, N. J., 11-16.

Playmates: (People's) Cincinnati 11-16.

Peacemakers: (Garden) Buffalo 11-16.

Peil Mell: (Park) Utica, N. Y., 11-16.

Pepper Pots: (Majestic) Albany, N. Y., 11-16.

Runaway Girls: (Bijou) Philadelphia 11-16.

Smiles and Kisses: (Gayety) Louisville 11-16.

White, Pat, & Irish Dances: Open week 11-16.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Abbott, Ruth, Orch., T. R. Vaughn, mgr.: (Guelph) Ont., Can., 14; Stratford 15; Glenace 16.

Abbott Sisters' Quintet, T. R. Vaughn, mgr.: Philadelphia, Pa., 11-16.

Allen's, Jean: Franklin, Ia., 11-16.

Alpetre's, S.: Philadelphia, Pa., 11-16.

Bestyette Quintet, Margaret Hardy, mgr.: (Hotel Fonteneille) Omaha, Neb., indef.

Powers, Hypnotist, Frank J. Powers, mgr.: West Frankfort, Ill., 11-16.

Reilly, Mel, Vaudeville & Picture Co.: Floris, Ia., 11-16.

Sheik Ali Aldin's Oriental Show of Wonders, Billy Kittle, mgr.: Richmond, Ind., 11-16.

Shu Shi-Shu, Johnnie Lee Long, mgr.: (Park) Dallas, Tex., 11-16; (Belmont) Pensacola, Fla., 18-23.

Thurston, Magician, Earl E. Davis, mgr.: (Playhouse) Wilmington, Del., 11-16; (Garrick) Washington, D. C., 17-23.

Turtile, Wm. C., Magician: Lubbock, Tex., 10-16; Hainview 17-23.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Chamber of Commerce Indoor Fair: Lagrange, Ind., Dec. 19-23. Jack G. Smith, mgr.

Charity Circus & Horse Show, Willett L. Roe, mgr.: (Auditorium) New Orleans, La., Dec. 14-23.

Childs, Geo. A., Amusement Co.: (American Legion Fair) Helena, Mont., 13-16.

Cotey Bazaar Co., E. S. Corey, mgr.: Rimersburg, Pa., 11-16.

Dow's, J. E. Bazaar & Country Fairs: (Freeman's Hall) Portsmouth, N. H., Dec. 25-30; (Armory Hall) Dover, N. H., Jan. 1-6.

Eagle's Carnival, W. A. White, mgr.: Quincy, Ill., Dec. 25-30.

Elks' Indoor Circus, Huntington, W. Va., Dec. 11-16.

Elks' Bazaar: Little Rock, Ark., Dec. 14-23.

Berney Smekler, mgr.

Fete Parisienne, John B. Rogers Prod. Co., owners: (Moose Lodge) Newark, O., 11-16.

Firemen's Bazaar: Picher, Ok., Jan. 13-21.

Mack Hale, mgr.

Firemen's Indoor Frolic, T. B. Payne, secy.: Beckley, W. Va., Dec. 9-16.

Grotto Circus & Bazaar, Tom Terrell, mgr.: Norfolk, Va., Jan. 18-27.

Indoor Circus & Expo., ausp. 168th Infantry, J. E. Way, mgr.: Centerville, Ia., Dec. 25-30.

Indoor Circus: St. Charles, Mo., Dec. 14-16.

Joe Reeves, mgr.

Military Festival & Bazaar, I. N. Fisk, mgr.: (Armory) Marion, O., 18-23.

O'Brien Bros., Baltimore Indoor Co.: (Armory) Suffolk, Va., Dec. 11-16.

Roberts Expo. & Fair Co., J. C. Roberts, mgr.: Danville, Va., 11-16.

Shrine Expo.: Durham, N. C., Dec. 25-Jan. 1.

Thos. C. Foster, mgr.: 1st Nat'l Bank Bldg.

Toylan Circus, Scheible-Flanagan Co., mgrs.: (Auditorium) Youngstown, O., Dec. 18-23.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Mighty Haag: DeFuniak Springs, Fla., 13; Ponce de Leon 14; Caryville 15; Bonifay 16; Gravelle 18; Campbellton 19; Cottontide 20; Marianna 21; Mount-town 22; Wevabitchka 23.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Gray Shows, Roy Gray, mgr.: New Orleans, La., 11-16.

Leggett's, C. R., Shows: Franklin, Ia., 11-16.

Littlejohn's United Shows: Marianna, Fla., 11-16.

Mimic World Shows: Houston, Tex., 11-15.

Pooler Shows: Humble, Tex., 11-16; West Columbia 18-23.

Voss United Shows: McNary, La., 11-16.

Worham, John T., Shows: Harlingen, Tex., 11-16; Corpus Christi 18-23.

ADDITIONAL ROUTES ON PAGE 209

BARLOW'S BIG CITY SHOWS

now booking. Opening in April. BOX 50, Manhattan Kansas.

Carnivals, Parks, Fair Booking Now for 1923. JOHNNY J. KLINE SHOWS 1493 Broadway, Room 303, NEW YORK.

THE 20TH CENTURY SHOWS will open early in April as one of the biggest and best shows in the East. Now booking Shows, Rides and Concessions. Address K. F. KETCHUM, Gloversville, New York

ALFREDO (Swartz) Greatest of All Comedy and Sensational Shows. Wire Act. Address MRS. A. A. SWARTZ, Manager, care The Billboard, or 252 Fulton St., New York.

GREAT CALVERT Big Recognized High Wire Thriller. Southern Fairs and Big Indoor Events. Address care Billboard, New York City.

AERIAL CHRISTENSENS Recognized High Sensational Free Attractions, invite correspondence for Southern Fairs and Indoor events. Now contacting season 1923. Address Billboard, Chicago, Illinois.

Lady of Gentlemen High Divers and Parachute Jumpers, Airplane and Balloon.

THE DARE DEVIL LITELS NOW BOOKING FAIRS AND PARKS, or for any Free Attraction for 1923. 3720 Washington Ave., St. Louis, Missouri.

MARVELOUS MELVILLE Greatest of All Sensational Free Acts. Address Care The Billboard, New York.

HARRY RICH The Man Who Flirts With Death. HIGHEST AERIAL ACT IN THE WORLD. Two other acts. Now booking for season 1923. Address care Billboard, Cincinnati, Ohio.

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GREENVILLE, ILLINOIS.

NORRIS & ROWE

To Go Out Next Season
Will Tour as Overland Outfit
Under Management of
Morris and Payne

The Norris & Rowe Circus and Wild Animal Show will take the road early in March, going out on wagons from San Diego, Calif. Harry Payne, manager of the Spreckels Theater of San Diego, will be associated with C. L. Norris, formerly senior partner of the Greater Norris & Rowe Shows, and will play the Pacific Coast, carrying 80 head of stock, 25 wagons and 50 or 60 people. A circus menagerie and side-show will also be featured. The show, it is announced, will be a clean aggregation, catering especially to women and children.

MIGHTY HAAG SHOW

Enlarged to Two Rings at Camden, Ala.—Season Extended—Will Winter at Marianna, Fla., for Few Weeks

The Mighty Haag Show was enlarged to two rings at Camden, Ala., where it played to capacity, both afternoon and evening, under a new top. The Morias Family, late of the Gollmar Bros.' Circus, joined at Camden. Business has been so satisfactory that it has been decided to lengthen the season well into January. However, the show will winter for a few weeks at Marianna, Fla., as all new equipment has been ordered shipped to that point.

Next season the Haag Show will be one of the finest and largest overland circuses on the road. The writer will be general manager and general agent, assisted by Harry Haag. I will be back with the show three weeks at a time and ahead one week.—FRANK MCGUIRE.

CHRISTY CIRCUS CLOSES

The Christy Bros.' Circus closed its season November 25 in Louisiana. Business the last week fell off on account of extremely cold weather. Several days' billing was "blowed" (passed up) on account of the premature closing. It is reported that the show had a good season on the whole, and that active preparations are now being made to enlarge it to a 15-car outfit for season 1923.

KING BROS. BUY ELEPHANT

From Mugivan, Bowers & Ballard

Memphis, Tenn., Dec. 8.—"Moms", a giant female elephant, reached Memphis today from West Haven, Ind., and has been added to the menagerie of the Great Sanger Circus owned by Floyd and Howard King, which is in winter quarters here. "Moms" is the elephant which created a sensation at the St. Louis Fair in 1904 with the Carl Hagenbeck Show, being exhibited with her baby elephant several months old. When the Carl Hagenbeck Show was on the road as a circus in 1905 and 1906 the elephant was with the show. In the fall of 1906 when sold to the late B. E. Wallace of Peru, Ind., "Moms" was disposed of to Howe's London Show. The pachyderm was purchased by the King Bros. from Messrs. Bowers, Mugivan and Ballard. Several weeks ago the King Bros. purchased "Nellie", a female elephant, from the Gollmar Bros.' Circus. Two days later when the animal was en route to its new owners she mired in a swamp near Tupelo, Miss., and died from exhaustion soon after being rescued. This was the second elephant lost by the King Bros., "Little Hipp" dying here in winter quarters two years ago from pneumonia.

SPARKS RETURNS TO MACON

Macon, Ga., Dec. 6.—Sparks' Circus returned here Sunday morning and is again quartered at Central City Park. The show has been on tour for eight months and did good business. The railroad strike did not hamper this show as much as it did others. Manager Sparks is now in New York buying a larger tent and other equipment for the purpose of enlarging his show next season to three rings.

RINGLING INVESTS

Sarasota, Fla., Dec. 8.—John Ringling, circus magnate of New York and Sarasota, has purchased Sarasota's entire municipal bond issue of \$75,000 for construction of a concrete pier at the front of Main street into Sarasota Bay.—DAILY INDEPENDENT, St. Petersburg, Fla.

LEASES PROPERTY IN AUBURN

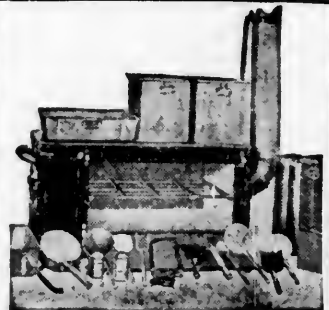
Auburn, N. Y., Dec. 8.—The Wallace Billposting Company last Saturday leased property at 34-40 Garden street from the National Bank of Auburn thru John Ross, real estate dealer, for a number of years. Henry A. Tossy is local manager of the concern.

BRANNAN WITH PATTERSON

Ed L. Brannan has contracted as general agent for the Great Patterson Circus the coming season.

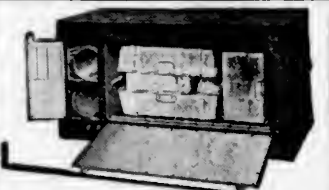
THE DONAVIN CAMP RANGE

20 Years' Service in Army, Marine Corps and National Guard.



RANGE IN USE BY
Ringling-Barnum Shows, 8.
John Robinson Shows, 2.
Howe's London Shows, 2.
Haag Shows, 2.
Gentry Bros.' Shows, 2.
Johnny Jones Shows, 1.
Sheehey Shows, 2.
Rhoda Royal Shows, 1.
World at Home Shows, 2.
Sparks Bros.' Shows, 2.
And more than 50 other Shows.

Made to wear, of malleable iron and steel. Everything nests and packs in own and fire box—and doors to lock.



PACKED, READY TO CLOSE.



LOCKED, READY FOR WAGON.

Write for Circular and Prices—5 Sizes. THE QUAD STOVE MFG. CO., Columbus, Ohio.

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CHRISTMAS comes once a year, —BUT— ONE STORM finishes a poor tent.

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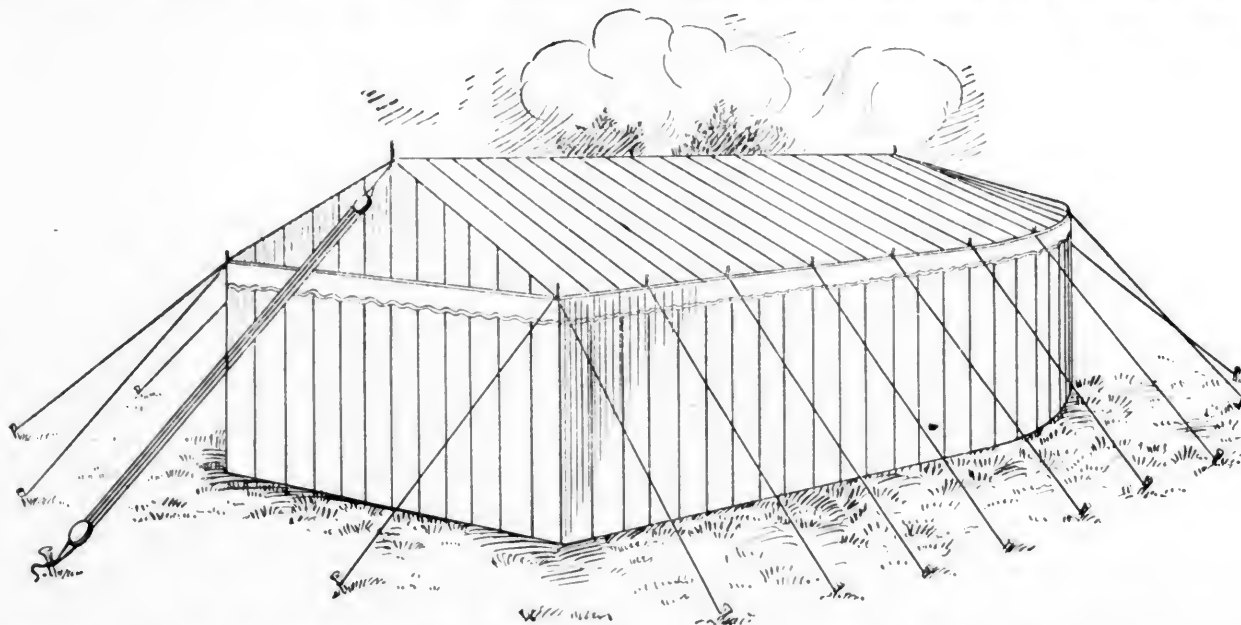
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TATTOOED GIRLS 1923

Open for engagements. \$5.00 Machines now \$2.50, complete. WAGNER, 208 Bowers, New York.



UNITED STATES TENT & AWNING CO.

EXTEND TO THE MEN AND WOMEN OF THE SHOW WORLD

Greetings

AND SINCERE HOPES FOR A HAPPY HOLIDAY SEASON AS WELL AS
A PROSPEROUS NEW YEAR

To you we owe our thanks. You have helped us through the years to a place of Leadership as the Largest Show Tent House in the World. We are pledged to give you always Quality, Service and Satisfaction. To you we look for our reward in future business.

As an evidence of Service: let us protect you against the steady rise in cotton. Send in your specifications now for the canvas you will need next year. At present prices you will save 20% or more over prices which must prevail next Spring.

You know our reputation as manufacturers of anything made of canvas from a Big Top to a Concession Tent. This reputation and our large organization of capable, expert men guarantees our ability to give you unequalled tent service.

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We rent or sell Portable Seats for Games, Athletic Contests, School and College Gatherings, Fairs, Etc. We also rent complete equipment in Tents, Canopies, Seats, Cots and accessories for Fairs, Race Tracks, Home Comings or Carnivals.

Come to Headquarters for Complete Show Outfits and for Quality, Service and Satisfaction

UNITED STATES TENT & AWNING COMPANY

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Everything for the Concession Tent— Chinese Baskets, Dolls, Blankets, Games, Paddle Wheels and Prizes in a large and complete assortment. Our 30-page catalog of Concession Novelties and Carnival Supplies is used by many successful operators as a text book on what to buy. A copy sent free on request. Our Concession Department is caring for the needs of a constantly increasing number of Carnival men who find here the snappy ideas and prompt service so essential to success.

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We have on hand the most complete stock of banners in the country. Write for 48-page illustrated Banner Catalog. This quotes the wording and describes the pictures on all stock banners. Mr. Wm. T. Lee, well known as the original and leading banner artist, is in charge of this important department. He is qualified and equipped to care for whatever your Banner needs may be. Mr. Lee and his staff of artists produce the Banners that draw the crowds.

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President

A BUSINESS BUILT BY GIVING SATISFACTION

CHAS. G. DRIVER
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That wear where
the wear is hardest.
Canvas of unbelievable
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A MERRY CHRISTMAS

DRIVER BROS., INC.,

"DRIVER BRAND THE BEST ON EARTH"

TO OUR MANY FRIENDS

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Beautiful—FLASHY
Wonderful high lights
They appeal to all who
see them.

A PROSPEROUS NEW YEAR

DOWNIE'S ELEPHANTS

Featured in Moving Pictures—Realistic
Jungle Scene Staged at Winter
Quarters

Have de Grace, Md., Dec. 8.—Half the population of Have de Grace was attracted to the winter quarters of the Walter L. Main Circus today shortly after eight athletic young men, bareheaded, barefooted and barelegged, raced down Bourbon street pursued by Lou and Babe, the two biggest elephants of the Downie herd. By the time the crowd had assembled Johnnie Hines, the star of the Torchy comedies, was making a race ahead of the bulls, while three camera men, perched on the roof of the ball park grand stand, snapped him as he won an exciting race and fell prostrate at the finish, letting the elephants run over him.

The title of the comedy is supposed to be "Torchy's Finish" and the scenes are laid around a circus. The next day a jungle scene was staged in the rear of the quarters in which the elephants, camels and Helen, the most docile lion of the menagerie, figured.

Then they took a golf game, in which Johnnie Hines finds that the elephant has swallowed the ball. There was a realistic lion hunt in which Helen is allowed her freedom for a while and is supposed to be shot by Hines. This exciting scene was "shot" just off the Baltimore Pike while hundreds looked on. Helen behaved very nicely and was recaptured without any difficulty.

The moving picture lunch came to Have de Grace Monday and was made up of Johnnie Hines, Charles Hines, Charlie Berner, Charles Gilson, chief camera man, and two assistants, Pat Hearst, Shinee Tancey, Mickie Mickalik, Ralph Morean, George Duncan, Frank Hill, Morgan Jones and several ladies who did not figure in the scenes shot at quarters. The lunch remained till Friday when they returned to New York. The author of the comedies is Sewell Ford, who with the writer broke into the newspaper game on The Haverhill (Mass.) Gazette years ago.

The managers of the company were so well pleased with their visit to Have de Grace that they will return later and stage another comedy, utilizing the old highhouse and the extensive water front, including the old shipyard and the bay front.

The annual fire scare occurred a few days ago when the fire department was called out to extinguish a brush fire that swept down toward the quarters from across the railroad tracks. It took half an hour to extinguish the blaze.

The elephants returned Sunday from Newark and will leave in a few days for an engagement at Syracuse, N. Y.

George W. Owens, now living at North East, Pa., was a recent caller at the quarters. He is engaged in the lumbering business but was with the Bostock Wild Animal Show for years as a trainer.

Mr. and Mrs. Downie, with their niece, Florence Forrester, spent Thanksgiving at Newark, N. J. The "Governor" is away again on a business trip of a week's duration. While returning from an automobile trip to Baltimore Don Darragh was the victim of an accident that at first was supposed to be serious. The car bounced off the bridge near the race track about a mile from Have de Grace. The four occupants were injured and Don was brought to his rooming house, where after a day in bed he was able to be up and about. His wife was wired for but his condition improved so rapidly that her journey from Chicago was averted.

General Agent F. J. Prink was a caller at the quarters early in the week and after a conference with the "Governor" left for New York. The show next season will have one of the most convenient change cars ever used ahead of a circus. General Agent Prink has had it constructed from his plans and it will be a model car in every respect. It will be 74 feet over all, equipped with electric lights, shower baths and sleeping accommodations for

FOR SALE

Seven 60-ft. Flat Cars, one 72-ft. Sleeper, one 70-ft. Stock Car, one White Camel, Cages, Tableau, one Steam Calliope, Canvas Wagon, five Black Mane Male African Lions. All broke for act. Five years old. Three Green Parrots, one large Talking Red Macaw. **MIKE GOLDEN, Howe's London Circus, Box 232, Ft. Dodge, Ia.**

RINGLING-BARNUM CIRCUS

Acquires More Space for Winter Quarter Purposes

Bridgeport, Conn., Dec. 8.—After a season which in many ways made new circus history, the Ringling Bros.-Barnum & Bailey Combined Shows are again in winter quarters in the midst of preparations for the opening of the season of 1923 in the early spring at Madison Square Garden.

To house this great organization during the winter months is becoming as serious a proposition as showing on the "usual lot" during the summer months. Each season finds it more difficult to erect the show on grounds that were formerly sufficient in size to comfortably accommodate the entire big show. Contracting agents and 24-hour men were continually on the hunt for locations with enough room and it became almost a daily occurrence to have the different departments erected on all the vacant lots anywhere within a radius of a mile, or more, from the exhibition grounds.

This state of affairs now exists during the winter months. Owing to extensive additions to the show Messrs. Ringling Brothers leased the immense plant of the Liberty Ordnance Company last winter to provide room. This fall it was found necessary to secure still more space for training quarters and they have taken over the Brooklawn Riding Academy as well as one of the big vacant brewery properties in North Bridgeport.

A big string of horses is being stabled at the Riding Academy and the trainers are utilizing the exercising rings for training purposes. The brewery location is devoted to a cat animal school. Thirty-two lions, two troops of tigers and a big mixed group are in daily training here. Three steel arenas have been installed in as many different rooms, making it possible to have two sessions daily for each act.

The ring barns at the winter quarters are equally as busy. New horses have been shipped in at frequent intervals and are being assigned to the different trainers. The latest arrivals were from the Old Glory sale in New York, where the Messrs. Ringling personally took part in the bidding and secured some of the choicest specimens.

In the elephant barn the two herds of baby elephants, which have yet to make their bow to the public, are well past the kindergarten stage and an entirely new elephant number with all new animals will be one of the coming season's novelties.

In the animal house 27 polar bears, a troupe of tigers and two troops of lions are among the active actors in this department.

While it is too early to gain an accurate idea of "what is to be" during 1923, the preliminary preparations for the winter's work are so extensive it is safe to predict a show that will live up to the wildest promise that can be made.

Among the winter quarters visitors since the Big Show's return were Lew Graham, of the side-show department, Giant George Auger (now dead) and Leo Crook of the refreshment department.

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

ATKINSON DOG & PONY SHOW

Playing Down-Town Lots in Los Angeles

Prince Elmer, after a tour of two weeks in the interest of the Tom Atkinson Dog, Pony and Monkey Show, returned to Los Angeles November 25. He brought back with him two novelty attractions for the side show. The show is playing the down-town lots of Los Angeles to nice business. At the present time Mr. Atkinson has fifteen head of stock, twelve dogs, six monkeys, a performing goat and other animals. Trainers are busy breaking in new acts. Mr. Atkinson has placed an order

for an elephant and some monkeys, which are expected to arrive in Los Angeles by the first of March. All of which is according to Elmer.

I. A. B. P. & B., LOCAL NO. 5

St. Louis, Dec. 7.—Walter Morrison, billposter, who recently closed with the advance of the Christy Bros' Circus in Texas, arrived here a few days ago. He was suddenly taken ill and is now confined to the City Hospital. All mail will reach him if addressed in care of Local No. 5.

A letter from Harry J. Mansfield states that he is now located in San Francisco with the Outdoor Advertising Company. He was on the A. G. Barnes advance this season.

Dan Gady, a former member of Local No. 5, is now a member of Local No. 1, of Chicago. He is connected with the Criterion Advertising Company, of New York, and looks after business for that company in the Windy City. Gady was in this city for a few days.—BEN P. MILLER.

LOWERY BROS.' SHOW

Lowery Bros.' Show, in winter quarters at Shenandoah, Pa., did not take to the road this year on account of the coal strike. However, preparations are now being made to tour again next season, moving by motor trucks, and going over one of the old routes. The season will open early in May. Manager G. B. Lowery has purchased five trained ponies, a troupe of dogs and four trained monkeys. The animal acts will be worked by Bowman Hart, an oldtimer of the Adam Forepaugh Show. Ernest Danson will have charge of all privileges and will use his own trucks to move his paraphernalia. Marie Loftus will be back at her old post and handle the cookhouse, which she has managed for nine years. Manager Lowery states that the show will be without graft. Recent callers at the quarters were John I. Tempest and wife and Dr. Pat Scanlan.

BANTLY BROS. NICKEL PLATE CIRCUS

Centralizing in One Big Show the Best of the Outdoor Show World

WANTED:

Circus and Animal Acts of All Kinds---Performers and Workmen in All Branches of the Circus Business.

HERMAN BANTLY, Owner and Director.
Winter Quarters - Reynoldsville, Pa.

OFFICE: 4th Floor Arrott Power Bldg. PITTSBURGH, PA.
HARRY DUNKEL, Manager.

Looking Backward to 1922

RINGLING BROS. & BARNUM & BAILEY'S SHOWS UNITED

have just completed the most successful season in the history of this World-Wide Wonder Circus.

The tour extended from Ocean to Ocean, and from the Gulf of Mexico to the north-most limit of civilization on the Continent, in all about sixteen thousand miles.

In all this vast territory, Not One Competitor Was Met—
(Because There Is No Competitor).

Looking Forward to 1923

RINGLING BROS. & BARNUM & BAILEY'S SHOWS UNITED

will open the Season of 1923 at Madison Square Garden, New York City, early in March, with the Greatest Circus and Menagerie Ever Seen in This or Any Other Age, and will make a complete tour of North America.

Added important innovations and superb new features will mark the Big Show for the Season of 1923 as THE CLIMAX-CAPPING AMUSEMENT COLOSSUS OF ALL AGES.

Mount Vernon Car Manufacturing Company

MOUNT VERNON, ILLINOIS

Builders of all kinds of Freight Cars



You cannot afford to be without modern, up-to-date Steel Cars—70 feet long and of sufficient capacity to carry all you can put on them.

NOW IS THE TIME TO BUY FOR SPRING DELIVERY.

UNDER THE MARQUEE

By CIRCUS SOLLY

With this, the Christmas edition, Solly wishes all circens folk a Merry, Merry.

It is said the Gentry Bros.' Shows will go out, but that Neumann will not be with them.

All of the indoor circuses are reported flourishing. This next week, however, is a trying one.

Jake Posey, Jack Pfoffenberger and Steve Henry, located in Cincinnati, paid The Billboard a visit last week.

On receipt of last week's issue, containing the Toronto story, the Carl Hazenbeck-Wallace Circus wired congratulations from St. Louis.

Charles Ringling's new boat is rapidly approaching completion at New York. We hope to publish photographs of it in an early issue.

"Juggy" Rogers, with the Sparks Circus this season, has returned to Cincinnati and is domiciled at the Bristol Hotel for the winter.

Having closed the season with the Sparks Circus Mr. and Mrs. F. A. Cline will spend a few days at their home in Champlain, Ill., and then go to Chicago for the remainder of the winter.

M. B. Black, vampire man on the Howe Show, is at present barbering in his home town, Coweta, Ok. Shortly after the first of the year he will go to the Howe winter quarters at Ft. Dodge, Ia.

Word from Ralph K. Bell is to the effect that Harry A. Phillips (now traveling for a jewelry firm), former owner of the Great American Shows, was in Los Angeles recently with the intention of putting out a dog and pony show next year.

Jake Neumann was supposed to have arrived in New York last week, bent on breaking into journalism. That is an easy matter—as easy comparatively as breaking into jail. The trouble is to break out again.

James D. Burbridge and wife, of Jacksonville, Fla., will join Colonel W. E. Franklin and wife at St. Petersburg, Fla., shortly and the quartet of old friends will tour the Sarasota-Tampa district leisurely by auto.

R. L. Russell's Virginia Shows are in quarters at Seaboard, Va. Manager Russell has his teams working on the State highway in North Carolina. He recently visited the Keystone Show and was much pleased with it.

Paddy Strine, slack-wire performer, who for many years was the old Forepaugh-Seiss and Cole Bros.' circus, has quit the road and is now located at New Philadelphia, O. He plans to play independent fairs, indoor circuses and vendeville.

Jack Farley, clown, wishes to thank Manager Zack Terrell and the people of the Sells-Floto Circus for the kind treatment received while in the hospital at San Diego, Calif.; also Herman Joseph for the many cheerful letters sent to him.

The Woody Family has returned to its winter home at Joplin, Mo. It opened the season with the Campbell, Bailey & Hutchinson Circus and closed with that show at Tarboro, N. C., and then joined the M. L. Clark Circus.

Tents Built To Stand Abuse

7x9, 8 oz. full weight with poles, \$11.89, 10 oz. \$13.83

TUCKER DUCK & RUBBER CO., Ft. Smith, Ark.



BEGGS WAGON CO.

Manufacturers of

Circus Wagons

Band Wagons, Ticket Wagons, Cages, Tableau, Baggage and Carnival Wagons.

35—YEARS' EXPERIENCE—35

BEGGS WAGON CO. FACTORY, Kansas City, Mo.

finishing the season with this show November 28.

Jake Friedman, side-show manager of the Christy Bros.' Circus, arrived in Chicago December 1 to spend the holidays, after which he will return to Beaumont, Tex., to prepare for the coming season. Friedman says he has booked ten of the best side-show and pit-show attractions in the business.

Frank B. Rubin informs The Billboard that the lot used by the Walter L. Main Circus, the Riley (Carnival Shows and the Billie Clark (Carnival Shows at Pleasantville, N. J., is now occupied by more than 400 new houses which have been built this fall. Rubin says he will arrange for a new show lot in Pleasantville.

The Martins (Jerry D. and Josephine), aerialists and contortionists, will be with the Christy Bros.' Circus next season. They will be an added attraction with the Bob Morton Amusement Company at the Shrine Circus, Ft. Worth, Tex., December 16-23. The Beckman-Todd act and Minnie Fisher are with the Morton Amusement Company.

M. E. Golden, of the Howe show, which is wintering at Ft. Dodge, Ia., will make a flying trip to his ranch in Southern California some time this month. Mr. Adams and Tom Ryan, of the same show, will spend a few weeks in Chicago. All will be back on the job by January 15, when activities for the spring opening will begin in earnest.

T. I. Martin, old-time driver with the John Robinson Great World Exposition and Ten Big

Shows season of 1878, is now an inmate at the Seminole County Home, Sanford, Fla., suffering from rheumatism. He writes that he was well taken care of when the Sparks Circus showed at Sanford November 28 and surely appreciated the courtesies.

G. W. Christy, of the Christy Bros.' Circus, started out in 1910 with a picture show, having no one else with him but his wife. In 1916 he had the Christy Hippodrome Show (two cars) with four performers, Charles Nelson, Doc Hastings, Bob Zenero and Jerry D. Martin; four goats and nine ponies. In 1922 he had a 10-car show and next year he is planning on having fifteen cars.

Albert Sigsbee will be back on the Lindeman Bros.' Motor Circus (this second season) as general agent next year, and Mrs. Sigsbee will be press agent ahead. Sigsbee recently called on the boys in winter quarters at Sheboygan, Wis., and found everyone busy overhauling, painting and getting ready for the 1923 season. He states that this is one of the cleanest shows on the road.

Arthur Burson, still with Pullen's Comedians doing his wire and trapeze acts, states that the company is made up of real dramatic and vendeville people and is doing good business. Burson does a high tight-wire act on Saturdays before the matinee and never fails to draw a regular circus crowd to the tent. Thirty-five people, including a ten-piece jazz band under the direction of Prof. Masten, are with the Pullen company.

James W. Beattie, side-show manager, after visiting his daughter in New York City for

several weeks, has returned to Syracuse, N. Y., where he entered the Good Shepherd Hospital December 4 to undergo an operation for rupture. His physician says he may have to remain in the hospital for three weeks. Mr. Beattie was with the Gollmar Bros.' Circus as side-show manager early in the season, but had to leave the show on account of his condition.

Lon B. Williams, the veteran circus agent, for many years with Gentry Bros.' Shows, and later general agent for Hugo Bros.' Circus and Col. Seaver's Wild West Show, who has been living at the Windsor-Clifton Hotel in Chicago for the past several years, is preparing to leave shortly for Bedford, Va., where the Elks' National Home is located. Lou and "Punch" Wheeler should be able to tell the veteran "Billie" all about it.

Two members of the Sparks Circus, following the close of the season at Hawkinsville, Ga., December 2, were Billboard visitors (Cincinnati) last Wednesday. They were "Kid" Hamilton (two) was with Tommy Mullen, the boxer and wrestler, on his way to Detroit to work with Mullen at his gymnasium in that city; and Orrin Hollis, who handled reserved-seat tickets, on his way to Toledo, O., for a while and then on to Omaha, Neb., where he will spend the winter. They reported a fine season and remarked that they will again be with the Sparks Show next season.

Everybody in the circus world knows that fishing is Fred Bradna's hobby. Recently when Mr. Bradna's Circus Beautiful act played at Pull's Palace Theater at Springfield, Mass., the Bradnas were guests at the home of Manager Gordon Wrighter and Mrs. Wrighter. Mr. Wrighter took Mr. Bradna on an auto trip to Lake Okauchow for a fishing trip. They had time sport and returned with a large catch of pickerel. All enjoyed a fish fry cooked by Mrs. Wrighter.

Cheerful Gardner reports that he and C. H. Bandendistel (High Pockets) have severed connections with the Al G. Barnes' Circus, and that both will be with one of the leading circuses the coming season. They will leave Dallas, Tex., for Miami, Fla., to spend a few weeks and then go to New York, from where they will sail for South Africa to bring back 27 African baby elephants for one of the leading animal dealers in this country. Gardner says that Mr. Barnes has wonderful quarters at Dallas, Tex. The buildings have cement floors and are 70 by 100 feet. Paved streets lead to all buildings.

Captain Hook Rope, of the Sparks Circus, sends the following data as to some of the members of the show: Dick Sloan is in winter quarters at Macon, Ga.; Pratt is in Americus, Ga.; Roy Ralph will make a tour to California; Captain Scott went to Hot Springs, Ark.; Weaver Gray to Tampa, Fla.; Eddie Jackson, press agent, is at ease in Macon; Captain Hook Rope left for Montclair, N. J., for the winter; Carly Barr went to his home in Philadelphia; Paul Mathison went to Boston; Jim Irving is still in Macon; Prince Mungo went to Chicago; Al Powell, Aerial Earls, the Larkins and Bee Jung went to the Shriners' Circus at Charlotte, N. C.; Aerial Yorks to York, Pa.; Jack Phillips is now resting at his home in Columbus, O.

From Barry Gray: "I noticed with deep regret in The Billboard the announcement of the death of my old friend and one-time partner, Steve Kennedy, also a splendid obituary notice from the pen of my old-time friend, Doc Waddell. I don't remember the exact year, but about fifteen years ago Steve and I took out a comedy show, 'Casey's Troubles,' and if ever two hard-working, 'pull-together' chaps had a bunch of trouble we had it. But we covered the entire season, paid salaries and closed about April 1, near Milwaukee, with just enough coin of the realm in our pockets

THE GREATER NORRIS and ROWE CIRCUS and WILD ANIMAL SHOW

IS GOING OUT ON WAGONS SEASON 1923

WANTED—Circus People in all branches 2, 4 and 6-Horse Drivers, Performers doing two or more Acts, Family Acts carrying their own Stock.

REMEMBER—It's a long season, with best of accommodations and Cookhouse.

WANT—Animal Acts, Domestic and Wild; Novelties for Side-Show, Musicians for Big Show Band, Colored Band for Side-Show. Good Agent that knows the Pacific Coast, to go contracting and local press. Also good Billposters.

Would like to hear from reliable Showmen who have a Circus, either complete or in part, that can be turned into an up-to-date Wagon Circus. State how much and where it can be seen.

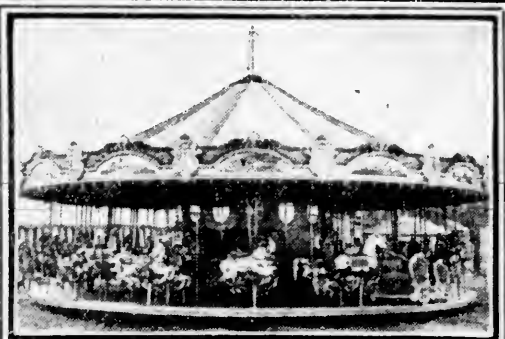
All people answering this state very lowest salary.

HARRY C. PAYNE, Spreckels Theatre, San Diego, Calif.



TENTS

Every Style, Kind or Size
Made by
ANCHOR SUPPLY CO.,
EVANSVILLE, IND.



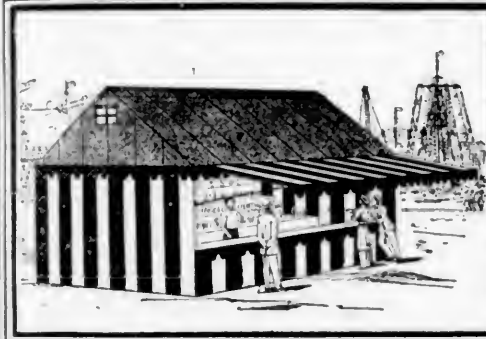
USED TENTS

20 x 30—24 x 40—30 x 60—40 x 70
50 x 80—60 x 90—80 x 120, square
and round ends, all tents stored
here. Come and see them or write
for Used Tent Booklet.



CONCESSION TENTS

"Anchor" Frame Tents Fit
They are easily recognized on every
"Midway" or "Lot," for Perfect
"Fit" and "Stylish" Appearance
and are noted for durability.



**The Plant Where Your Tents
Have Always Been Made**

Here your Tents are made under our personal supervision, which fact is an assurance that they will be made right.

*We hope you will have
A Very Merry Christmas and
A Happy and Prosperous New Year*



to take us and our families home. The passing of Steve leaves a big vacant space in the list of good fellows in the profession and I am glad The Billboard devoted so much space in praise of one who deserved it."

Harry LaPearl, of Huntington, W. Va., sends this one: "Luck Raeger, who is handing the advertising for the Detroit Circus Corporation, playing under the auspices of the Elks week of December 11, has been declared by troupers of Huntington as being a full-fledged GilaGo. While in the city he bought a real dog, a toy Boston bull, for the sum of \$20. After being offered \$10 for the dog he dropped into the No. 1 fire station, where the boys know a thing or two. They took a liking to Raeger's dog. While one of the boys told Raeger how many had faints the dog had, another slipped out in the alley and caught a Huntington wolf hound. He brought the dog into the station and talked Raeger into trading. Now Raeger has a dog that can eat more meat than Wallace, the man-eating lion, which only goes to show that Barium was right—there is one hurt every minute."

John H. Murphy, oldtime side-show orator, still has a copy of the program of the testimonial benefit given him at the German Village, Omaha, Neb., September 25, 1908, which he permitted The Billboard to copy. The program for the benefit, with J. B. Henry as director of amusements, included Charles Hooker, buck and wing dancer; May Belle Davis, Nina Benson, Lyette, Edna Davenport, of the German Village Company; by consent of Gaston Ackson, Carmen, the Cuban beauty, assisted by H. Armond; Abe, Japanese juggler, and Adalabi's Eight Arabian Acrobats. By permission of the Wonderland Theater, Bert Davis, manager, the following artists: Prof. Charles Meets, with his dogs; Bonnie Dunn, vocalist and highland dancer; Prof. Chas. Lewis, the gentleman of mystery, assisted by Ada and Leona Lewis; C. W. Tracey, descriptive artist; C. E. Lambert, comedian and dancer; John Shannon, the old war horse. By permission of Manager Willard of "Tabst on the Midway", the following: Pepeta, queen of the midway; Louis Trio, musical artists; LuLette Eiseberg, cone shouter and baby cake-walker; Annie Leslie Williams, character change artiste; Renee Anton, vocalist; Logan Williams, the original yellow kid; Mohring Brothers, acrobats; Mr. Thomas and his orchestra, and the following volunteer entertainers: Misses Blanchard and King vocalists and dancers; Artie Hull, the cone shouter; George Hamilton, story teller; Thomas Keating, soft-shoe dancer; Willie Curbow, in song and dance; Sol Stone, lightning calculator; William Coyle, from the Galaxy Dancers; George Hardt, silence in fun; Corbett and O'Neill, in a far-round bout; Annie Goldie, in comic songs; Grace Williams and Helen Conner, in a double turn; Little Willie and Holmes of the dragon head, in comic magic; Kl Kl, the fire king, and L. Melville (Stis Hopkins).

SCHULZ'S MOTORIZED CIRCUS

Notice!
Open for indoor circus. Furnish seven Feature Acts or entire show. Get in touch with me at once.

Useful People write me, that can drive truck preferred.



Want!
To buy Wild or Domestic Animals, trained or not trained. Can use Animal Trainer, Callope Player, Expert Mechanic on trucks.

A MERRY XMAS TO ALL MY FRIENDS.

Address all communications to
WM. SCHULZ, Winter Quarters, 92-E Myrtle St., Youngstown, O.

PUBILLONES' CIRCUS

Playing to Good Business in Havana, Cuba

Havana, Cuba, Dec. 4.—Contrary to predictions, the Pubillones Circus has been playing to good business in Havana ever since opening at the National Theater here on November 24. The words Pubillones and circus are synonymous to the Havana children and grownups who patronize the circus. Sir Fidel Estrada told The Billboard correspondent some of their troubles while in Mexico. They lost in the failure of the Banco Espanol, of Havana, some \$30,000, and on top of this while they were playing in Mexico they heard of the reported failure of the Imanan Bank, in which Mrs. Pubillones had another \$30,000.
While they were looking after their money in Cuba many of the acts deserted and signed with a local Mexican circus, called Beas' Circus. Some of the American acts were getting big money with them, notably the Walters with \$350 a week and Belleclair Brothers with \$500 a week.

Some of the acts there now that are pleasing the public are: The Ringlows, aerial act; Mile. Vortex, in a loop-the-loop act, hanging by her teeth; Chi Li Fu, Chinese equilibrista and tumblers; Happy and his Educated Mule; the Buzzlers, Suzannes and Francioli; Delphil, Houghton and DePhil, and The Burtinos, slack wire performers.

A sensational act is promised for next week, to be performed by Filippo Fratello Sorella, who will cross from one end of the theater to the other on a bicycle, suspended high up in the air among the flies, to the top gallery and back. No nets used. After the circus closes in Havana and departs for the country, which it does annually, this comfortable theater will be occupied by a German comic opera company at present showing in Mexico. After the beginning of the year the Spanish dramatic companies of Maria Gorrero and Fernando Diaz de Mendoza will give entertainments at this theater.—L. MACLEAN BEERS.

ATTERBURY ADDING TRUCKS

Sioux City, Ia., Dec. 8.—Atterbury's Overland Shows will add two new trucks for the coming season, Manager R. L. Atterbury having purchased them just before leaving for the South on a business and pleasure trip. The writer is in charge of winter quarters here, where the show is being overhauled for the thirtieth annual tour of the Northwest. Many people visit the animal quarters every day to have a look at the big elephant. The show will take to the road the latter part of April.—BEN BEED.

SAM J. BANKS

Editor The Billboard—Noting article in your issue dated December 2 will say that, altho it may be true in numerous instances of carnivals that city officials show desire to have carnivals work grafting, only in isolated instances is this true of circuses. Any one carrying grafting does so deliberately and not malice aforethought, and there are no extenuating circumstances to let out the proper grafting circuses. You may quote me to this effect.
(Signed) SAM J. BANKS.

TENTS

We have for sale a large stock of used Tents, ranging in size from 10x10 to 40x150 ft. Tents and Canvas Goods of every description made to order. Catalog and prices on application. Address Dept. No. 3.
CENTURY-ELLIOTT CO., 916 MAIN ST., BUFFALO, N. Y.

WESTERN MANAGERS

We still make the best Tents in the West. Get our second-hand list and buy now and save money. **ROGERS TENT & AWNING CO., Fremont, Nebraska.**

Call—BURLINGAME BROS.' CIRCUS—Call

WANTED to hear from Aerial and Ground Acts. Performers doing two or more acts given preference. Wagon show people preferred. Tell all in first letter. Wish for a Merry Christmas and a Happy New Year.
BURLINGAME BROS.' CIRCUS, 211 North and Clark St., New Martinsville, W. Va.

WANTED, CIRCUS PERFORMERS AND JUGGLERS

to use Van Wyck's Wire Apparatus, Loop Trapeze, Ball-Bearing Swivels, Rolling Globes, Clubs and Juggler's Goods. Finest in the world. Send for catalog.
EDW. VAN WYCK, Cincinnati, Ohio.

Sparks Circus Wants Musicians For 1923 Circus Season

Experienced men on following instruments: Two Solo Cornets (not Trumpets), strong First Cornet, Piccolo, E♭ and B♭ Clarinets, Horns, Baritone, Basses and three Trombones. Please state experience in first letter.
JACK PHILLIPS, Musicmaster 566 Grove Street, Columbus, Ohio.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

WANT TO BUY Circus Menagerie, Carnival, whole or parts. Address 123 West First, San Diego, Calif.

CIRCUS PICKUPS

And Notes About People You Know By FLETCHER SMITH

W. E. (Baldy) Carmichael has arrived safely at Los Angeles and writes back to his friends East that he spent a pleasant time at the former winter quarters of the Al G. Barnes Circus...

Reports from the South and especially Mississippi, state that every show in that territory is making money. Cotton is moving at good prices and there are not too many shows to split up the money...

Elmer Jones has two of his big two-cur shows in Mississippi and will keep them out for some time longer as business is so good. It's not far from Broadway and if anyone who reads this has a little time...

One of the best of the old-time wild-cat agents of the East, Harry M. Vickers, is living with his wife and daughter at Beacon, N. Y., and is a constant Billboard reader. His health will not permit him going out with a show this fall...

After a successful season with their motor vaudeville circuit the Wrights have closed and are wintering at South Sutton, N. H. They toured New England to good business all summer.

Jim Bakew, with his wife, Dollie, and the kid, have been doing well all season with their Wild West show and will keep it out this winter down South. Jim is mighty proud of the kid, who has the makings of a real wild Westerner...

"Blackie" Collins, of the Walter L. Main Circus the past season, has returned to Harve de Grace for the winter for Cotesville, Pa. He reports that the boom in Cotesville has subsided and that work is not as plentiful as it was in the early fall...

Sam Fink, former concessionaire with the Main Circus, is now doing a big business with a pool and billiard parlor in Washington, D. C. Sam recently enjoyed a visit from Harry Friedman, who was going South in his new touring car.

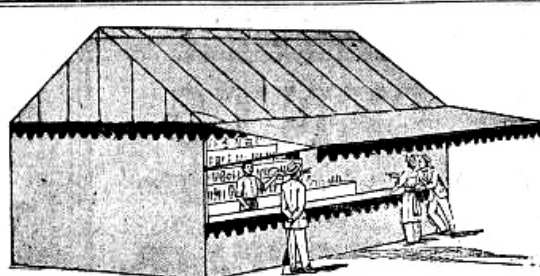
Tom P. Lynch, former callopie player with the Main Circus and who was filling the same position with the Al G. Barnes Show the past season, is spending the winter at his home in Boston, Mass., where he has a rooming house and a Misou to cook his breakfast for him while he enjoys his old hay burner.

Harry Gaskins, of the Bill Fowler Band, is located at Sunbury, Pa., and finds plenty of work with his baritone. Harry Strickler, also of the band, is at Lebanon, Pa., for the winter, playing in the big and theatre orchestras.

Carrolla have their usefulness, as witness the result of the one held at Harve de Grace on the main streets by the fire department. From the proceeds there has just arrived a new automobile fire engine which rivals in size and capability the big government engine at Perrville, across the river at the government reservation.

Jack Penton, the king pin advertising banner man with the Main Circus is the next season, has returned from a visit to Montreal and is making his headquarters at "M. J." Brady's famous home for burlesquers at Newark, N. J.

"Whitie" L'wrier and wife, the former superintendent of canvas of the Walter L. Main



Attract the Crowds—Get the Money

That's the big thing in the Show and Concession business. And you'll admit an attractive Tent is a big help. Show and Concession Men know the worth of our

CONCESSIONAIRES' TENTS

FOR WE'VE SUPPLIED THEIR NEEDS FOR YEARS.

The above Tent is one of several popular styles sewed, insuring long life. Also make collapsible frames; easy to pack; compact and durable. Before buying that next Tent write for special folder showing Tents in actual color. It will pay you.

ST. LOUIS AWNING & TENT CO., 802 N. 2nd Street, St. Louis, Mo.

STOCK

CIRCUS POSTERS

We carry a very large and complete line of

CIRCUS and TRAINED ANIMAL STOCK PICTORIAL PAPER

NEW DESIGNS BEING ADDED CONSTANTLY

DATES Permanent in color. All sizes Figures from 12-sheets down carried in stock. 2 and 3-sheet Letters for Bull Dates

LET US QUOTE ON YOUR SPECIAL LITHO AND DESCRIPTIVE PAPER

Write for Catalogue and Prices

STANDARD LITHOGRAPHING AND PRINTING COMPANY ST. PAUL

Circus the past season, are putting in the winter in Chicago. "Whitie" writes that he has been busy since the show closed putting up and taking down various canvases around the Chicago lots.

Way up in Midland, Ont., "Moose" Moore, known to every circus man that ever played that territory, writes that he has visited every circus that played Eastern Canada this season and had a great time. He is now waiting the coming of the first ball show. Business in Ontario, he says, is picking up and prospects are good for shows in that country this winter.

Alfred Tobin, son-in-law of the late Marvin Downs and superintendent of privileges with the Cole Bros. Shows for years, still yearns for the white top and writes from Toronto that he undoubtedly will return in the spring. He and Bill Forbes and Charlie D'Heakack are all in Toronto. Bill and Charlie both married into the Tobin family and Charlie has beat 'em all to it in the way of raising a family.

If Pete Sun does put out his Wild West Show there are two young fellows that will have their old jobs back again. One of them is Dixie Vinson, his bustling little treasurer, who is still in the show business around Kentucky, and the other Marvin Arnold, who cleaned up many a lot with his side-show openings. Marvin is associated with his brother now in the musical tab business, but is only waiting for the chance to get back into the circus game.

SPARKS' ROUTE BOOK

The official route book of the Sparks Circus, issued by Bandmaster Jack Phillips, has been received in addition to the itinerary it includes a list of those who were with the show. Opening at Macon, Ga., April 1, and closing at Hawkinsville, Ga., November 2, the show covered 13,874 miles. The circus is again wintering at Central City Park, Macon, Ga. One performance was lost during the entire season when a cloudburst at Lenoir, N. C., caused an overflow of water and knee-deep mud. However, the show was loaded and moving by midnight. During the season several engagements of note were played by the circus, including a very pleasant two days' stand at Atlanta, one at Marietta, Ga., and two at Tampa, Fla., all under the auspices of local Shrine organizations. Twenty-one States were visited and 213 performances were given. The night performance was lost and two extra night performances were given, one each at Pull River and New Bedford, Mass. The longest run of the season was 224 miles, the shortest fifteen miles. Seven performers were missed, and the night performance lost at Lenoir, N. C., was the first lost in two seasons.

Whimsical Walker

By TOWNSEND WALSH

THE cable has dashed the gladstone news that Whimsical Walker, the veteran English clown of Hengler's Circus and Drury Lane, has compiled his memoirs and they are soon to appear in print. They ought to make good reading not only for circus lovers of days that have passed but for the present generation as well. Circus literature is scarce, on both sides of the Atlantic, and autobiographies of members of the arenic profession are few and far between.

For more than half a century Whimsical Walker has been a clown of international fame, a celebrity of the sawdust ring and the pantomimic stage. He ought to have a harvest of good anecdotes garnered from all quarters of the globe. In 1878 Whimsical Walker came to this country under contract to John H. Murray and toured through the United States and Canada with Stone & Murray's Circus. Most of the performers with this fine show were importations from England and Ireland. There were The Cookes, famous family of riders; Wnoda Cook, who was not related to them; Millie Tournour, The Leopolds, Tom Barry and George H. Adams, who was a mere strapping and did the short and high still acts. After five years with Stone & Murray's show, Whimsical Walker went with Barnum, who had just acquired two new partners, James A. Bailey and James L. Hutchinson. The anesthetic craze was at its height, emanating from Oscar Reinger. Oddly enough, as a successor with both the Barnum and Forepaugh shows was Billy Burke, father of the gifted actress, Billie Burke. While he was over here Whimsical Walker was principal clown for all the big riding acts of the day—Madame Ellen Dockrill, Senorita Adelaida Cordeiro, Frank Melville, Martinho Lowande and others of note.

During the winter months Whimsical Walker traveled at the head of a pantomime company of his own, producing a pantomime of the English brand called "The Three Wishes". After another summer with the Adam Forepaugh Show he returned to London to rejoin Reinger. Oddly enough, his successor with both the Barnum and Forepaugh shows was Billy Burke, father of the gifted actress, Billie Burke. While he was over here Whimsical Walker was principal clown for all the big riding acts of the day—Madame Ellen Dockrill, Senorita Adelaida Cordeiro, Frank Melville, Martinho Lowande and others of note.

The type of clown presented by "Whimsical" as he was familiarly known, was a mixture of idiosyncrasy, keenness and injured intelligence. Everything he did seemed spontaneous and unpremeditated. The clowns of today are too matter of fact, too knowing and sophisticated. They go about their work as if it were all prearranged, as if they had been doing it all hundreds of times before and were pretty well bored by the effort entailed. The present-day "Joey" who, of course, works at a disadvantage on the big hippodrome track, lacks spontaneity.

When old "Whimsical" wandered into the ring he seemed like a strange, grotesque creature of another planet. He assumed an air of bland astonishment and utter bewilderment, as if wondering whether he was all about and why and how he happened to be there. Not only Ringmaster E. H. Dockrill had stung him with the lash of his long whip, but "Whimsical" awoke to a sense of his own roadblocks. It was all a part of the highest in the ring or on the stage.

After a long lapse of years Whimsical Walker came back here as a member of the Fred Kamo Troupe in "A Night in a Mast House". It was with this same troupe that Charlie Chaplin, then a novice and a nonentity, made his American debut. Billy Reeves also came out here for the first time. Billy told me that Whimsical Walker used to pace Broadway one day after day, looking for old acquaintances or some friendly face of the Barnum and Forepaugh era. No one seemed to remember him or recall him. But finally he encountered on the street an old jogger, Harry Barton, who had known him in the Forepaugh days. Solaced by this meeting, he went back to England saying he had found one mortal in the metropolis who remembered him.

In London Whimsical Walker is identified by the children who crowd Drury Lane Theater at the Yuletide to see their favorite grimes and gambol in the harlequinade of the annual Christmas pantomime.

THE SAD BUT FUNNY CLOWN

Lorenz Barth, of Canton, O., contributes the following: "The circus band is playing the grand entry march; the orchestra enters the track; just the procession disappears and the director's whistle one bears, and into the rings come some acts. Ah, now comes some clown, from large and small towns, their eyes mistle in just a make-up. But then the powder and grease in the heart of a saint, the some secret sorrow may be causing an ache in the heart of the clown that nobody else knows about. But whatever it is he will stick to his 'bid' and forever he'll make us laugh."

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

ACTIVITY AT QUARTERS OF LINDEMAN BROS.' CIRCUS

Rheboyan, Wis., Dec. 7.—The winter quarters of the Lindeman Bros.' Circus is a busy place. Old trucks are being repaired and new ones built. J. O. Schmidt, artist, is putting the finishing touches on the new advance truck. Fifteen trucks will transport the show next season. The Universal electric light plant has arrived and looks to be in fine shape. The big top, which was badly torn in a big storm at Gaskell, N. D., is now being repaired. Billy Lindeman is adding four ponies, lion, bear and a few more monkeys to the animal department. Work at the animal training barn will start the first of the year with Capt. Wm. Gensch in charge. Some trained pigeons and a big monkey were shipped to Universal City to work in the show. All trucks and show gear are stored at the fair grounds, Plymouth, Wis. The animal barn and training quarters are at Rheboyan. E. C. Veier will have the privileges with the show the coming season. Late visitors at the quarters were Lew Christensen, of the Aerial Christensens; Duda Lind, Fred Zable and Albert Sigbee and wife. Lindeman Brothers were visitors to the Hagenbeck-Wallace Winter Circus at Milwaukee and pronounced it a fine show.—ART YOUNG (for the Show).

GOSSIP AROUND THE PALMER HOUSE, CHICAGO

By A LISTENER

That Frank A. Cassidy will be with the Al G. Barnes Circus next season as general press representative. That Herbert S. Maddy will be general agent of Howe's Great London Circus season 1923. That Mike will do away with it. E. & W. lights and have an electric light plant next year. That Mugivan, Bowers & Ballard now own 63 telephones. That Arthur Hoffman will assume the management of the Hagenbeck-Wallace Winter Circus after the Kansas City engagement which closes December 18.

LOS ANGELES NOTES

T. S. Plank writes from Venice, Calif., as follows: "Wild Horse Mike Brahm promoted another Society Circus for two nights, December 8 and 9, at Hollywood, due to the opening of a new auto store and Mike works his high-school mule and troupe of dogs. Alice Brahm rode high-school and menage, Gordon Jones did trick and fancy riding, and Currie Phillips and the writer did the clowning. Ben Fowler and wife, formerly of the Al G. Barnes Circus and who closed the season with the Hagenbeck-Wallace Circus, arrived here recently for the winter. They will hit the road again next spring. Al Sands, contracting agent of the Hagenbeck-Wallace Circus, and G. E. Giles are back on the Coast."

TENTS NEW AND USED All Sizes in Stock NATIONAL TENT & AWNING CO. 458 W. Jefferson, Detroit, Mich.

FRANK G. GRAF TATTOOED MAN Pleasantville, N. J.

Sparks Circus Route Book THE SHAW TENT & AWNING CO. 900 DOZ. HICKORY CANT HOOK HANDLES

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—AND—
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UNEXCELLED QUALITY AND SERVICE

Dates, Heralds, Banners and Type Work

REASONABLE PRICES

THE DONALDSON LITHO. CO.

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TATELEC

"PERFECTION IN WATERPROOFING"

A Permanent Treatment Which Lasts as Long as the Fabric Itself

WATERPROOF



TENTS

**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



TENTS

TATE ELECTROLYTIC TEXTILE PROCESSES INC.

45 EAST 17TH STREET
NEW YORK

(MEMBERS OF THE NATIONAL TENT AND AWNING MANUFACTURERS ASSOCIATION)

BOWERS' FIRST ELEPHANT

Circus Man Now Has Interest in Sixty-Two

During the engagement of the Hagenbeck-Wallace Winter Circus at the Edgemoor, Chicago, Bert Bowers looked to a number of circus men and it became known that he, with Magivan & Ballard, owns 62 elephants. Bowers also told a story of his first elephant. Says he: "I'll never forget the first elephant I bought. It was about fifteen years ago in New York City. I didn't know much about elephants in those days and it seems that the bull was what is known as an 'outlaw'. He was a vicious-looking creature, named 'Dynamite'. After I bought him his former owner said: 'There he is—take him away.' Bowers says he couldn't get the elephant to budge. Finally he bought a number of boxes of bread, fed one or two to the huge pachyderm and got a small boy to walk just ahead of the elephant with the bait. The elephant was loaded onto a baggage car and shipped to the circus, which was wintering in the South. Bowers had been up several nights taking care of the elephant, who on route, and was glad to get some sleep when he reached winter quarters. He had hardly fallen asleep when the new elephant attendant awakened him and said that the bull wouldn't let anyone get near him. And the next season the only person that the elephant would allow close by was Bert Bowers, who was one of the owners of the show. It seemed that the 'bull' formed an attachment for his new owner while en route to winter quarters. It might also be added that the elephant was blind in one eye and was also known as a dumb elephant, inasmuch as he was used only for exhibition purposes and pushing wagons being too dumb to be trained.

RINGLING'S FIRE BUCKETS

W. A. White, of Brighton, Ia., sends us a clipping published in The Des Moines (Ia.) Register, which he thinks will be quite interesting to the boys here. We print it herewith.

"A set of leather fire buckets in the city fire hall at Prairie du Chien, Wis., which were made by John Ringling, father of the Ringling brothers, are a prized possession of the fire company.

"The firemen suggest the day when the bucket brigade was the approved method of fighting fires, and John Ringling, who was a cooper at Prairie du Chien and later at Peoria, Ill., was one to supply the demand for leather buckets.

"In 1878, when the Prairie du Chien fire department had the idea that buckets made of leather were more serviceable than the tin ones in use, and asked Mr. Ringling, who was plying the trade of harness maker at Prairie du Chien at the time, to make one. The pattern one he fashioned of cowhide riveted with copper rivets, pleased the village cooper so much that it ordered 72 of them at \$1 apiece. Half of the 72, after 34 years, are still owned by the fire company and are in good condition.

"Mr. Ringling, after some time in Prairie du Chien, moved across the Mississippi to the Iowa

WANTED

The Great Western Dog & Pony Show

Producing Clown, Family Band (Bowen family, write), Side Show Manager, Single Performers, doing two or more acts. Those with 2-Car Show experience preferred. Best accommodations.
THE GREAT WESTERN DOG & PONY SHOW, Billboard, San Francisco, Cal.

THE ARMS-YAGER RAILWAY CAR CO.

Formerly THE ARMS PALACE HORSE CAR CO.

614 McCormick Building, CHICAGO.

Extend the compliments of the season and best wishes to their friends by the Amusement World and shall be glad to have an opportunity to serve them with high-grade equipment when required.
W. A. YAGER, President.

THE ARTHUR B. ALBERTIS CO.

487 BROADWAY, NEW YORK CITY.

MANUFACTURERS OF THEATRICAL SUPPLIES

Tights, Stage Jewelry, Tinsel Trimmings, Etc.

For Sale, Male Elephant

13 years old, about 9 ft. tall, weighs about 3 tons. In perfect health, gentle and fully broke to do act alone. Only reason for selling have three new babies. Write or wire, Dec. 16th to 23rd, ORPHEUM THEATRE, Peoria, Ill.

BEST WISHES FOR A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL
THE GREAT PATTERSON TRAINED ANIMAL CIRCUS

JAMES PATTERSON, Proprietor and Manager, Paola, Kansas.
ED. L. BRANNAN, General Agent.

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

side and opened a harness shop in McGregor. He was in his new here for a good many years and it was at McGregor that his sons, who have become world famous, were brought up and obtained their common school education and went to Sunday school and played circus Saturdays and after school nights in their back yard. As they became old enough they helped their father in the harness shop and learned the trade. There are old residents of McGregor who remember a little tent show the Ringling boys gave in McGregor. It was not, however, until after the family had left McGregor and was living in Baraboo, Wis., that the brothers formally launched out on their celebrated career as showmen.

GIANT DIED ON EVE OF \$350 MOVIE SALARY

Captain George Auger, the circus giant, was buried in Woodlawn cemetery, and it became known that his death occurred just when he was about to break out of the trunk class in which he had lived all his life and become a giant in moving pictures at a salary of \$350 a week.

Auger was always unhappy because the only way in which he could make money was by capitalizing his size in the sidewalk shows with the magnets and the tin footed boys. But last summer he signed a contract to appear with Harold Lloyd in moving pictures, and thought that at last he would be able to lead an existence more pleasing to him.

More than 1,000 persons stood in the drizzling rain in front of 161 Manhattan avenue when Auger's body was lowered by means of a block and tackle from the apartment of friends. The crowd became so great that police reserves, under command of Captain Joseph Thompson of the West 100th Street Police Station, were called to hold them back. Captain Auger weighed 385 pounds, was 8 feet, 6 inches tall, and the coffin had to be specially constructed at a cost of \$600. While it was being lowered from the window Captain Auger's inseparable companion Ringling, a hulloose, whined incessantly. Many mourners who paid their last respects are prominent in theatrical and fraternal circles. Captain Auger was a member of the Bridgeport (Conn.) Lodge of Elks, and Elks Lodge No. 1 Manhattan, had charge of the funeral arrangements.

After the coffin had been lowered to the street it was carried to the hearse, but part of its protruded, preventing the closing of the door.

Among the mourners were his sister, Mrs. James Pendergast, of Fairfield, Conn., Mr. and Mrs. Harry Doll and Mr. and Mrs. Jess Short, the latter two couples of midgest fame, whom he frequently carried in his arms during stormy weather, from the theater or show grounds to the trains. Captain Auger also appeared in the acts with the Billingtons.

Captain Auger is survived by a sister in this country and a brother and sister in England. Both his parents are dead. They were of normal size.—NEW YORK TIMES.

THE CORRAL

By ROWDY WADDY

Merry Christmas to all! Will Toppenish, Wash., have a contest in...

What ever happened to Frank Griffin, the...

Some talk that Joe Miller and Pawnee Bill...

Some say that Guy Weadick may be identified...

Yes, Doc Parloe used to live in Oklahoma...

How do Hawkes and Seth Hathaway rate...

How do you rate the originator of steer bull...

Las Vegas, N. M., is the home of the original...

What study now to get together for 1923...

H. G. Chicago—Do not know the present...

From records we recently looked at the great...

Answering an inquiry from a reader: John...

Wild West performances of a first-class...

Looking to a query: Yes, Sam Garrett and...

We would like to hear from our readers on...

If any of the committees of ANNUAL frontier...

Remember there is no committee, promoter...

We are going to do our utmost to see that...

MRS. AL (LENA) FAULK



Mrs. Faulk has spent her life, since early...

AIR CALLIOPE

THE KIND YOU SEE WITH ALL BIG SHOWS



Builders of the only practical Air Calliope in the world. Why should you buy...

PNEUMATIC CALLIOPE CO. 345 Market St., Newark, N. J.

Merry Xmas and Happy New Year to our many friends.

NEW AND SECOND-HAND TENTS FOR SALE

10x12, 14x21, 20x30, 20x40, 40x60 SQUARE END HIP ROOF TENTS 60-FT. ROUND TOPS WITH MIDDLES...

WOLF TENT & AWNING CO., Ft. Wayne, Ind.

Showmen, Attention!

Before placing your orders for tents get our prices. We have in stock a large supply of slightly used tents...

GET IN TOUCH WITH US.

GEO. T. HOYT CO., 52 So. Market St., Boston, Mass.

they belong to any "clique", bunch of hired performers...

Hats off, everybody! Montana Jack Ray is the proud father of a bonnie baby boy...

We are now and always have been for the best interests of the frontier contest business.

A reader in Salt Lake City sends in this: "In your articles urging those financially interested in frontier sports contests, you have repeatedly laid stress on the fact that a recognized association should be formed."

"I am a sporting fan and a booster of real frontier CONTESTS, not 'SHOWS' I have seen many Wild West exhibitions, but a real frontier contest is the best thriller to any lover of horseflesh and manly tests of strength and endurance that can be produced."

Let a hope to see in your column that those backed upon as being the leaders in this style of sport will come to the front and really put this association over."

Replying to recent letters received, we are not familiar with the incident mentioned regarding "squawks" over decisions at the contest mentioned. It would seem that "squawks" regarding decisions of judges have been on tap at about every contest ever held...

in every way. The only way such things can be eliminated is to have the association in we have so often talked of.

Dear Rowdy—In talkin' with an oldtimer here in Nebraska the other day he made a few remarks that might be the means of gettin' them fellows that callers 'Wild West' for a livin' to open up in your column an' give their opinion. Here's what the Nebraskan says...

Can't some way be figured on by judges so that one rider can be "picked up" somewhere near the same distance another rider is when both are riding the same horse?

At some contests, one rider is "picked up" after the horse has made about six or eight jumps, while another rider can come out on the same horse, buckin' exactly the same way he did with the other fellow, an' the judges will let him go clear out the country before they order him "picked up"...

In a "cattle ropin" contest, why don't the committees make some rule that makes it necessary for a man entering that event to say that he has done some stock ropin' before.

It's the movies that don't say that hurt this very stunt. They run out after a steer or a calf an' trust to luck to catch him. Then when they do book him they don't know what to be, an' the unnecessary "chumpin'" of the critter gets the audience to feelin' sorry for the animal. A good ropin', of course, may have an accident, but its the accidents in cattle ropin' that hurts that stunt before an audience. This very old Nebraska feller told me a lot of stuff an' ast a lotta pertinent questions that I'll write you later.

Milt Hinkle has been tellin' the folks that he has had a couple of buffaloes with his show the past summer, an' it seems that dar' feller Hewart, in the New York office, did not read about it an' made the crack that Jack King an' his L. N. L. Wild West Show wuz the only travelin' troupe with a carnival that carried such animals. For the benefit of all concerned, let it be known NOW that both King an' Hinkle have buffaloes with their shows, an' they are probably the only fellows that has.

By the way, I see where Hinkle has a wild steer he's named after me. I hope he don't have any bad luck by it. I had a doc an' I named him after a wild feller in Wild West, an' the stern horn' got so wild when people called him by name that we had to shoot...

him. Had him licensed, too, so that wuz another two bucks I'm out.

Where did "Fog Horn" Clancy fold up? I don't see his name mentioned lately in connection with the contests.

Kin you tell me what State is supposed to produce the best buckin' goats? I met a feller the other day that claimed they would be good mounts to try on some of the bronk riders on before they wuz in a class to rile real buckin' horses. It ain't my idea, I'm simply passin' it on.

Say, what chance has a feller got to enter for a championship contest that ain't never won no medals or diplomas for bein' good? A feller workin' on the range in Northwestern Nebraska ast me to find out for him. Well, kin, as per my natural inclinations, I must wish you and all the folks Merry Christmas and in the meantime for all you to remain as sober as I am.—SOBER SAM

The Frontier Day Celebration and Cowboy Contest

By GUY WEADICK

Much has been written, and a great deal more said, regarding the type of outdoor celebrations of a Western character that have in the past few years been advertised under the heading of Roundup, Rodeo, Stampede and Frontier Day Celebrations.

Expressions as to the better way to preserve this style of entertainment have been many and varied.

The majority agree, however, that if properly done it is an attraction that not only draws large audiences, but that it is one that pleases them.

Let's get down to facts. First of all, a Western Frontier Day Celebration and Cowboy Contest is of the West. If it is to be understood at all, that is, its technical points, it surely will be understood in the West.

That being so, it is only natural to expect that Western audiences must be shown the real thing if they are to be expected to patronize it and appreciate it to the fullest extent.

As I understand the term, "Cowboy Contest and Frontier Day Celebration", it is first of all a period devoted to the gathering together of all the pioneers of the district in a sort of reunion to discuss the days that have gone, the celebration to show to the assembled spectators the contrast between the things of today and those of a day gone by, showing the progress that has been made in these Western districts, proving that the hardy pioneers who paved the way to make the Western country the great part of the commonwealth it now is—a fertile and productive one, wrested from the desert and the wilds by these early settlers.

That is the fundamental idea of the Frontier Day Celebration—NOT to picture the city or town where it is held as a rowdy place, whose inhabitants are gun fighters, "hicker" hounds and gamblers.

The Cowboy Contest is naturally the outstanding sporting event at this type of a celebration, because the cattle and horse industry was always one of the big assets of the West, and is today in some parts.

Each and every district in the West where ranching is still carried on by many boys who are considered good in the various lines of cowboy work, it is only natural that the Frontier Day Celebration or Cowboy Contest be held in their vicinity they eagerly look forward to attending and competing. That is, of course, if they are confident that it is to be an honest and fair contest, with capable judges who will award decisions based solely upon the ability displayed.

The past few years have seen celebrations and contests of this nature spring up in all parts of the United States and Canada, the majority of them advertising that those contesting will be competing for "World's Championship" titles. This is done regardless of the fact that UP TO THE PRESENT TIME there has never been any real recognized association formed that would put frontier sports on a nationwide basis of equality, as to one set of uniform rules, to govern the various events, select official association judges, insurances are selected in organized horse ball, adopt penalties that would apply to both managements of frontier contests and contestants alike. UNTIL such an association is formed, and headed by responsible, honest officers, who will insist upon the best interests of this style of sport being upheld, regardless of any one contest or clique of contests, regardless of any one contestant or group of contestants, who will make a fair set of standard rules and see that they are ENFORCED—until then will be so-called Frontier Day Celebration and Cowboy Contest remain in its present status, nothing genuine about titles, either "World's Champion", "State" or "District" champions.

While it is true that there are certain boys who are considered to be "tops" in their respective lines you will note that most of them win the money first at one contest, then another at the following contest. Each contest awards the title of "World's Champion". The rules governing the same events vary, as do the amounts of the purses, then come the squawk: "Who is the real champion?" This among the contestants themselves, mind you. What about the boy who is working on some ranch, close to a town where a contest is to be held? He pays his entrance in, well say, the buckin' horse event. The rules say contestants will vote for judges. He and a few other boys from his neighborhood vote for a man that is known to be thoroughly capable of judging a buckin' contest and honest. Pretty good money is offered in the event, and this has attracted quite a bunch of "professionals", as those who follow the con-

(Continued on page 132)



No. 137X, the best contest saddle made.

12-inch seat, 14-inch swell. Kane tree, flesh out, \$68.50; without skirts and fenders, \$54.00. Send for catalogue.

O. J. SNYDER, 1535 Larimer St., Denver, Col.

PARKS, PIERS AND BEACHES

Their amusements and privileges with items of interest to musicians

Opening of Havana Park Is Postponed

Comes Week Behind Schedule To Allow for Ride Improvements

Havana, Cuba, Dec. 15.—The opening of Havana Park's season of amusement is postponed to December 15, as a result of the new Water Works and Sewerage System, which order to make the road, the management is going to expense and introduce numerous new and novel features.

All Novelty Jazz Band is being brought from New York along with a company of twenty-five entertainers, including ten vocalists and instrumentalists, who include Frank F. Cornell, musical director; James R. Brown, harp; Victor Miller, horn; and the rest of the prima donna team, including, among others, Lee and Gertrude, the singing duo; Hedy, the line dancer; Zola, the pianist; Daisy Swillette, the violinist; Miss Joan, the harpist; June Palmer, the singer; and the rest of the band.

Louis Broussard, who recently arrived with some fifty snakes, was not permitted to exhibit them at Havana Park by an order of the Birds and Flowers Department of the Republic on the ground that the snakes are poisonous and might cause the loss of life if they escaped one of the trees and to be released, fifty feet in length and to weigh more than 200 pounds. Broussard was given twenty-four hours to depart for the United States with his serpents. Local papers disagreed with the official order in the matter.

PARK COMPANY INCORPORATES

Bay City, Mich., Dec. 6.—The Bay City Amusement Company was incorporated yesterday.

They are designing and building for the Metropolitan Amusement Co. Work also has been commenced on their new coaster for Luna Park, Cleveland, Ohio, going to the contour of the ground at Luna, they have been able to design a coaster which will be an exception. The ground at the station is approximately 75 feet above the lowest dip and the entire ride can be looked down upon from the station point.

NEW YORK QUARTERS TAKEN

By Miller & Baker, Inc. for Better Handling of Park Business

New York, Dec. 7.—Miller & Baker, Inc., designers and builders of amusement parks, park buildings and the famous Miller & Baker Coasters, have removed their offices from Bridgeport, Conn., to larger quarters at 3041 Grand Central Terminal Building, that city.

Mr. Baker has just returned from the South. He closed a big deal with the Spanish Port Amusement Co. of New Orleans, and brings a large contract for East Lake Park, Birmingham, Ala.

Miller & Baker are making good progress with the new park at Monticello, N. Y., which

they are designing and building for the Metropolitan Amusement Co. Work also has been commenced on their new coaster for Luna Park, Cleveland, Ohio, going to the contour of the ground at Luna, they have been able to design a coaster which will be an exception. The ground at the station is approximately 75 feet above the lowest dip and the entire ride can be looked down upon from the station point.

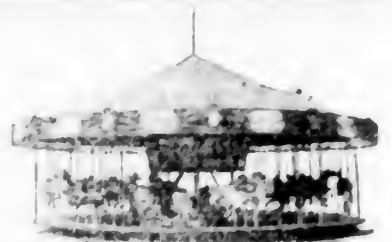
H. B. AUCHY'S FOUNDATION

Of Philadelphia Toboggan Company Helps Remaining Officials "Carry On" Efficiently

The Philadelphia representative of the Board recently visited the Philadelphia Toboggan Company, in Germantown, and was pleased to note that business at this well known establishment is being carried on along the same lines as heretofore without interruption because of the great loss of Henry B. Auchy, founder and president of the concern. This condition is proof of the sterling qualities of the departed head, who so well constructed the foundation of the business that those remaining can "carry on."

George P. Smith, Jr., who was elected to

Continued on page 184



SPILLMAN ENG. CORP.

Manufacturers of SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT TO 40-FT. PORTABLE CAROUSSELLES, 50 FT AND 60-FT. PARK MACHINES.

Write for Catalog. NORTH TONAWANDA, N. Y.

S. ASCH

EXPOSITION and PARK BUILDER, 383 Canal St., New York.

Designer and Builder of the NIAGARA FALLS Electric and Decorative for Mallows Square Garden Pool. Keep me in mind for the 1923 season.

PATENTS **MANUFACTURERS**
PATENT CO.
 520 FIFTH AVE
 NEW YORK

SCENIC BALL RACER

Catches on Favorably at N. A. A. P. Convention

The Scenic Ball Racer, a game played with balls which run on a gravity track, came under a great amount of attention at the N. A. A. P. convention and exposition last week. The game, manufactured by the company bearing its name, with headquarters at Atlantic Highlands, N. J., was displayed in the Congress Hotel, Chicago, by Bernard Schulz, who supervised the construction of the Scenic Ball Racer.

Mr. Schulz is manager of Atlantic Beach, located at Atlantic Highlands, N. J., at which park the game was introduced the past summer and proved a big money getter. The Scenic Ball Racer also was successfully introduced at other parks and at Eastern fairs and carnivals during 1922. From his report of business done at the big things in the Windy City it is indicated that Mr. Schulz's Scenic Ball Racer will be operated at many parks throughout the United States and Canada next season.

REVERE BEACH

Location Wanted for the CATERPILLAR

Address EDWIN JAMES KILPATRICK, Olympia, London, England.

Holiday Greeting!



PHILADELPHIA TOBOGGAN CO.
 AMUSEMENT PARK ENGINEERS
 CARROUSELS, COASTERS—WATER RIDES
 100 EAST BROAD STREET
 GERMAN TOWN, PHILA.
 PENA

ORDER PARK EQUIPMENT NOW!
 ONLY FOUR MONTHS LEFT TIL OPENING DATE!
 AVOID SPRING HASTE AND FREIGHT DELAYS!



"Compliments of the Season"

JAMES J. McGRATH

and

The Chicago Catering and Concession Co.

Municipal Pier, Chicago

EXCLUSIVE OPERATORS FOR

*Chicago's Five-Million-Dollar Municipal Pier
Chicago's Municipal Bathing Beaches
American Legion Celebrations
Dairy and Horse Shows
15 Municipal Parks in Chicago
27 Theatres in Chicago
And More Than a Score of Theatres in Other
Large Cities*

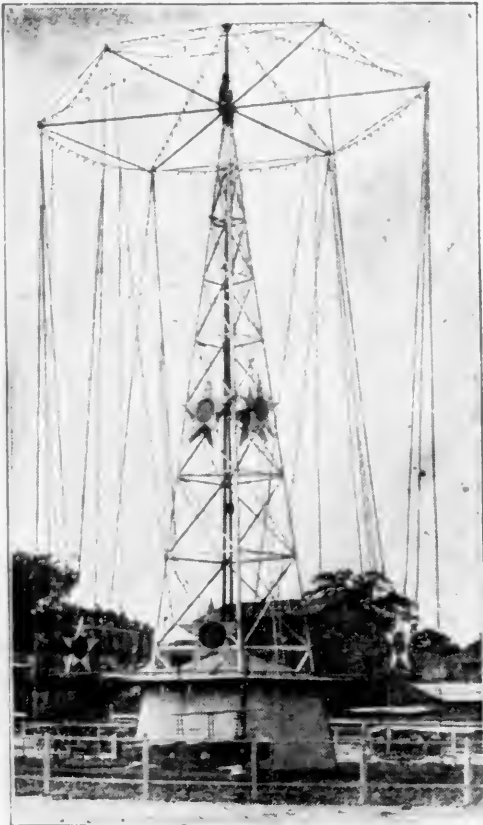
CORRESPONDENCE SOLICITED

THE CHICAGO CONCESSION and CATERING CO.

JAMES J. McGRATH, President

GENERAL OFFICES:

CHICAGO, ILL.



The up-to-date Santa Claus comes by AEROPLANE at Xmas, bringing happiness to all. We have the type he uses. Be up-to-date and order yours for the seasons to come. Spread happiness and joy by using The J. W. Ely Aeroplane Swing, the one first to arrive.

J. W. ELY COMPANY, INC.

116 Main Street,

White Plains, N. Y.



Do you remember your first Xmas Tree, Santa Claus and everything? Well, this is our first Xmas, and we extend heartiest greetings to all. You will note our middle name is "Amusement," which means joy and happiness. Let us tell you about the RACEAWAY, the New Ride, the Sensation at the Chicago Convention.

RACEAWAY AMUSEMENT RIDE CORP.

J. W. ELY, President

Factory and General Office, Bronx Street,

White Plains, N. Y.

IMPROVING POINT BREEZE PARK

John Komie Will Continue To Direct Affairs of Popular Philly Resort

Philadelphia, Pa., Dec. 11.—John Komie, who, as lessee and general manager of Point Breeze Park for many years, has brought the resort into a high degree of popularity, will continue to direct its affairs next year. The grounds and buildings at Point Breeze have undergone extensive improvements during the past few months and additional touches of betterment will be made before the early part of May, when the new season is scheduled to start.

The road to the park has been put in excellent condition and traction officials have given assurance that splendid car service will again prevail.

NEW GAME OF SKILL

New York, Dec. 8.—Markey & Irsch, of this city, have introduced a new game of skill called "The Golden Egg Racer". This device is made up of moving units of twelve or more ducks, one for every player, and is operated by gravity. Each player operates his own unit. The device is made portable or stationary.

NEW RESORT FOR ILLINOIS

Moline, Ill., Dec. 8.—C. S. Brown, of this town, promoter of amusement enterprises in the Middle West in the last few years, and for the last three years manager of a Lake Okoboji (Ia.) summer recreation center, proposes a

**THE SIDE-SHOW SENSATION
"TANAGRA"**

**THE SMALLEST THEATRE IN THE WORLD
THE CARNIVAL MAN'S GREAT MONEY-GETTER**

NEW YORK TIMES: Miniature Theatre attracts throng, playing to crowds all the time.

BILLBOARD: European novelty becomes popular in Parks.

VARIETY: Tanagra Theatre the star at Coney Island. Human figure size of a hand.

CLEVE. PLAIN DEALER: Wonderful showing of 9-inch model in her boudoir.

WIRE FOR
OPEN
TERRITORY

TANAGRA CORPORATION OF AMERICA

229 West 42nd Street, N. Y. C.

REPRESENTATIVES
WANTED

BLOW BALL RACE

Improved Model. Patented November 7, 1922.
The lowest priced, flashiest group skill game for parks. Portable for carnivals. Write before buying any game device.
E. E. BEHR, Mfr., 4915 Pabst Ave., Milwaukee, Wisconsin.

similar one a mile west of Colona, Ill., for 1923. He has leased a 10-acre tract of land along Green River, facing the new Genesee paved road, and is planning improvements on the property. A rustic lodge, dance pavilion and band shell are first items. The place has been tentatively named Poppy Gardens.

....DODGEM....

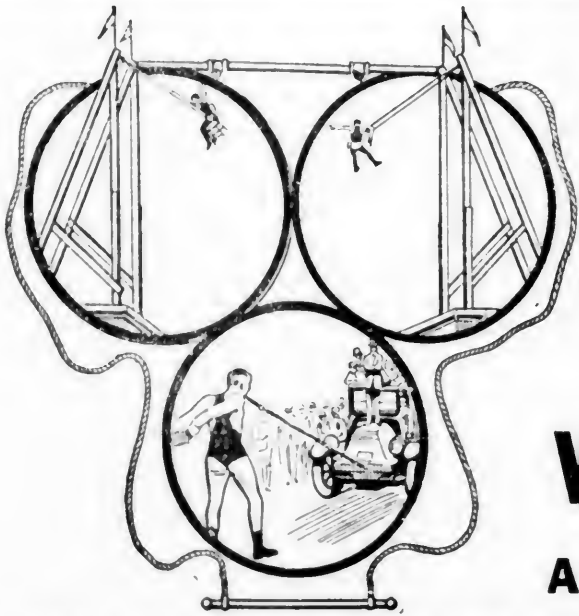
The DODGEM embodies exclusive amusement features, which give it its leadership among riding devices.

These features are the property of the DODGEM CORPORATION and are strongly protected by ISSUED PATENTS the United States, Canada, England, France, Germany, Denmark and other foreign countries.

Consider that we are not simply applying for PATENTS, but have already been granted this protection, and furthermore we guarantee to protect these rights and the rights of our purchasers against imitators and infringers as far as money and the best legal talent can go.

Don't take chances with something just because it has a trolley. Buy the original DODGEM, which is a proven success. 1,600 cars sold. Order now for early delivery.

DODGEM CORPORATION, 706 BAY STATE BLDG., LAWRENCE, MASS.



HARRY RICH
THE MAN WHO FLIRTS WITH DEATH

The Highest Aerial Act in the
WORLD

WITHOUT NETS

NO ACT ON EARTH LIKE IT

A Thrill From Start To Finish

MY SUCCESS IS NOT DUE TO THE PROFITS I MAKE, BUT TO THE SERVICE I GIVE
 Satisfaction Guaranteed and the Best of Reference can be furnished

SAVE AGENT'S COMMISSION — BOOK DIRECT WITH THE PERFORMER

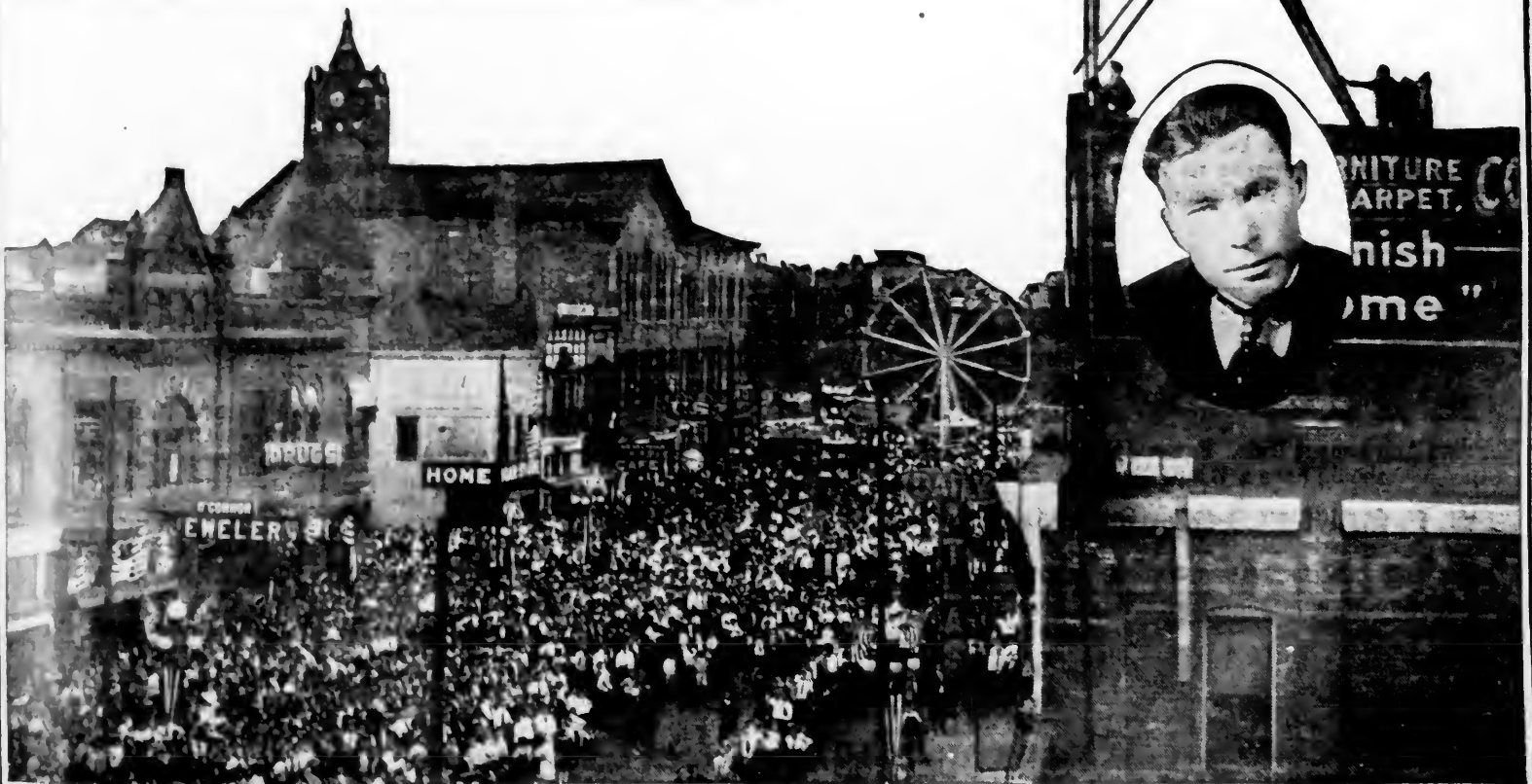
Cash Bond is deposited in your local bank for the appearance of this Act when you book it. NO DISAPPOINTMENTS.

An act for Parks, Fairs, Home Comings, Celebrations of all kinds.

INDOOR CELEBRATIONS: Use this Act as an outside feature.

Not How Little For How Much
BUT
How Much For How Little
Is My Motto

Address
care The Billboard
 Cincinnati, Ohio
 or Home Address
3417 East 6th St.,
 Kansas City, Mo.

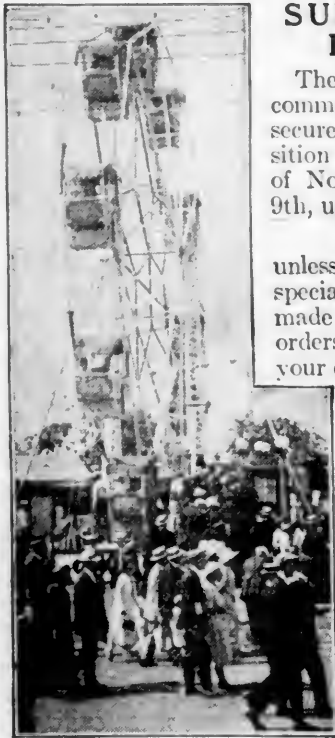


THIS PHOTO WAS TAKEN SEPT. 18th, AT MONMOUTH, ILL.

NOW WITH B. SMUCKLER, INDOOR ELKS FUN FESTIVAL.

SAVE YOUR MONEY

BY TAKING ADVANTAGE OF THESE SPECIAL PROPOSITIONS



SUPERIOR MODEL PARKER WHEEL

The wheel that has created more comment than any other may be secured by you, as per special proposition advertised in Billboard issues of November 25th and December 9th, up to

January 1, 1923,

unless the 25 wheels on which this special low introductory price is made are sold before that date, and orders are rolling in fast. This is your opportunity to secure one of these beautiful, flashy money getters at a special saving to you — **QUANTITY PRODUCTION** enables me to make this special low price which saves you

OVER 16 PER CENT

if you do not delay. This offer is temporary and you must act

NOW

in order to avail yourself of this special proposition.

We will be glad to mail you full particulars, together with actual records of past receipts and competitive tests, also copies of letters we have received from customers telling you what they think of this wonderful wheel.

CARRY-US-ALL TENT TOPS

"SPECIAL" MODEL TWO ABREAST PARKER CARRY US ALL.



Adding a new Tent Top to your Carry-Us-All will mean that it will improve the looks of your machine as well as protect it, thus assuring you of

BIGGER BETTER BUSINESS 1923

We have a special offer on Tent Tops for the next 30 days, which will secure a new, well-made, perfect fitting Tent Top for your Carry-Us-All at a specially low price. Give number of your machine and state whether two, three or four-abreast when writing for this special price.

PARKER TOYLAND RIDES

Will fill a long-felt want on the Midway, either on your Carnival or on your Park or Summer Resort. We have

Playground Equipment

Of every description, that will bring health, joy and fun to the kids and good will as well as profit to you. For the Fairground, Park, Resort or Carnival we invite attention to the

Parker Toyland Wheel



Toy and Aeroplans.

Also to the Toyland Aeroplane you see illustrated at the left. Both of these Rides, as well as the well-known, ever popular

PARKER FAIRY SWING

Have proven their popularity and money-making ability during the past season, and you have often thought of adding a series of Toyland Rides to your Midway. Now is the time to do it, as placing your order now will insure prompt spring delivery.

Don't delay. Don't hesitate. Don't wait, as you will gain nothing by waiting. Write for further information on any of the above big Money Savers and Money Makers at once. Don't wait—DO IT NOW—and be the gainer.

C. W. PARKER, WORLD'S LARGEST MANUFACTURER OF AMUSEMENT DEVICES Leavenworth, Kan.

CONEY ISLAND BOARDWALK

CONEY ISLAND, the Largest and Best Known Amusement Resort in the World, will open the season of 1923 with a New (\$2,000,000) Boardwalk on the Ocean Front. Now is the time to obtain the choicest plot of Land on Surf Avenue, near Luna Park, **THE HEART OF CONEY**, the Boardwalk and Municipal Beach Entrance.

The "CULVER LINE TERMINAL" Property, the only Large Lot of Land now Available on the Island for a Big Show or Concessions, is Now Being Developed. Now is the time for Reliable Showmen to write us what they have to offer on Rental or Percentage Basis. All Communications Strictly Confidential.

Address **LOUIE J. HARRIS,**
1118 Surf Avenue, Coney Island, N. Y.

The Whip

Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.

W. F. MANGELS CO., Sole Manufacturer
CONEY ISLAND, NEW YORK



Over Fifty Years of Exclusive
Carrousell Building

(Established 1867)

**DENTZEL
CARROUSELLS**

Mechanically and Artistically Perfect

WM. H. DENTZEL,

3641 Germantown Ave., Philadelphia, Pa.

NEW GAMES FOR NEXT SEASON

Expected as Result of Court Order Upholding Patent Rights—Football Game Introduced

It has been generally assumed by amusement men that patents have not offered protection for games, with the result that new games, when introduced and found successful, were immediately copied. For the first time in the history of the amusement business two of the leading game manufacturers clashed last summer for patent infringement of their devices and the court upheld the validity of the game patent in suit. This will no doubt encourage inventors of games to a degree that will bring many new games on the market in 1923.

A new one that has already made its appearance at indoor celebrations in New York City recently is the Football Game. On a counter in front of it are twelve football figures, about fourteen inches high, in the uniforms of leading colleges. The background is painted to represent a football field and a crowded grand stand. About ten feet in front of each football figure is a miniature goal post thru which the "player" kicks a ball, the loss of the "players" being controlled by levers on the counter which are operated by the patrons. If the lever is pulled back too far the ball is kicked over the goal, and if not far enough the ball will fall short. To win a prize a player must be first to place three balls in a specified goal. A small light on top of each goal lights for every ball entering it, thus keeping the excitement at a high pitch throughout the game. When three balls are placed thru a goal its winner is announced by an electrical indicator. The balls are automatically placed in position for the figures to kick and it is very interesting to watch the many balls in operation at one time and the result of the play.

VAN ANTWERP BEACH

Takes on New Dress for 1923—Additional Features Being Considered

Syracuse, N. Y., Dec. 8.—This city's popular bathing resort, Van Antwerp Beach, at Bayou Bay, has undergone much improvement during the past few months. Its enlarged dance hall is claimed as the largest in Central New York and the bathing beach is classed as the most wonderful in the State, save for those along the Great Lakes. State roads leading to the park have been widened and the addition of an electric generating plant will make the place one of light and beauty at night. The bathhouse capacity has been doubled. The Gulf Amusement Company, Inc., owner of the park, contemplates the installation of amusement devices new to this section and reports that concessionaires from the Western States are considering Van Antwerp Beach as a place of operation for 1923.

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

For Sale LILY LAKE PARK

Situated on New York Boulevard, 6 1/2 miles from Atlantic City. New concrete roads from Atlantic City direct to park entrance. Private lake 15 acres. Ball grounds 8 acres. Grove of giant oaks and pines. Pier, Dance Hall, Roller Skating Rink, Restaurant and Carrousel. Acres of concession room along the lake shore. Apply to

C. M. Kesler, Owner
Absecon, New Jersey

Every Ride Owner should read THE OPTIMIST

Every issue contains information helpful to you in your business. Ask for a sample copy today and learn more about this magazine published exclusively for the ride owner.

ELI BRIDGE COMPANY,
Publishers,
Opp. Wabash Station,
Jacksonville, Ill.

FOR SALE OR LEASE

BEACH PARK, South Pascagoula, Miss., pronounced the prettiest park on the Gulf Coast. 1,000 feet front on beach by about 600 feet deep, and connected with many miles of concrete road and on the old Spanish Trail. Casino, 60x20 feet; Pavilion, 60x60 feet; fully equipped billiards and grounds electrically lighted swings. Ten large live oaks, 50 bearing pecan trees. Interested parties write for full particulars.

J. J. PAQUETTE, Owner and Manager.

CONCESSIONS AND DANCEHALL

For Rent on the Boardwalk. New Point Comfort Beach Co., Keansburg, N. J.

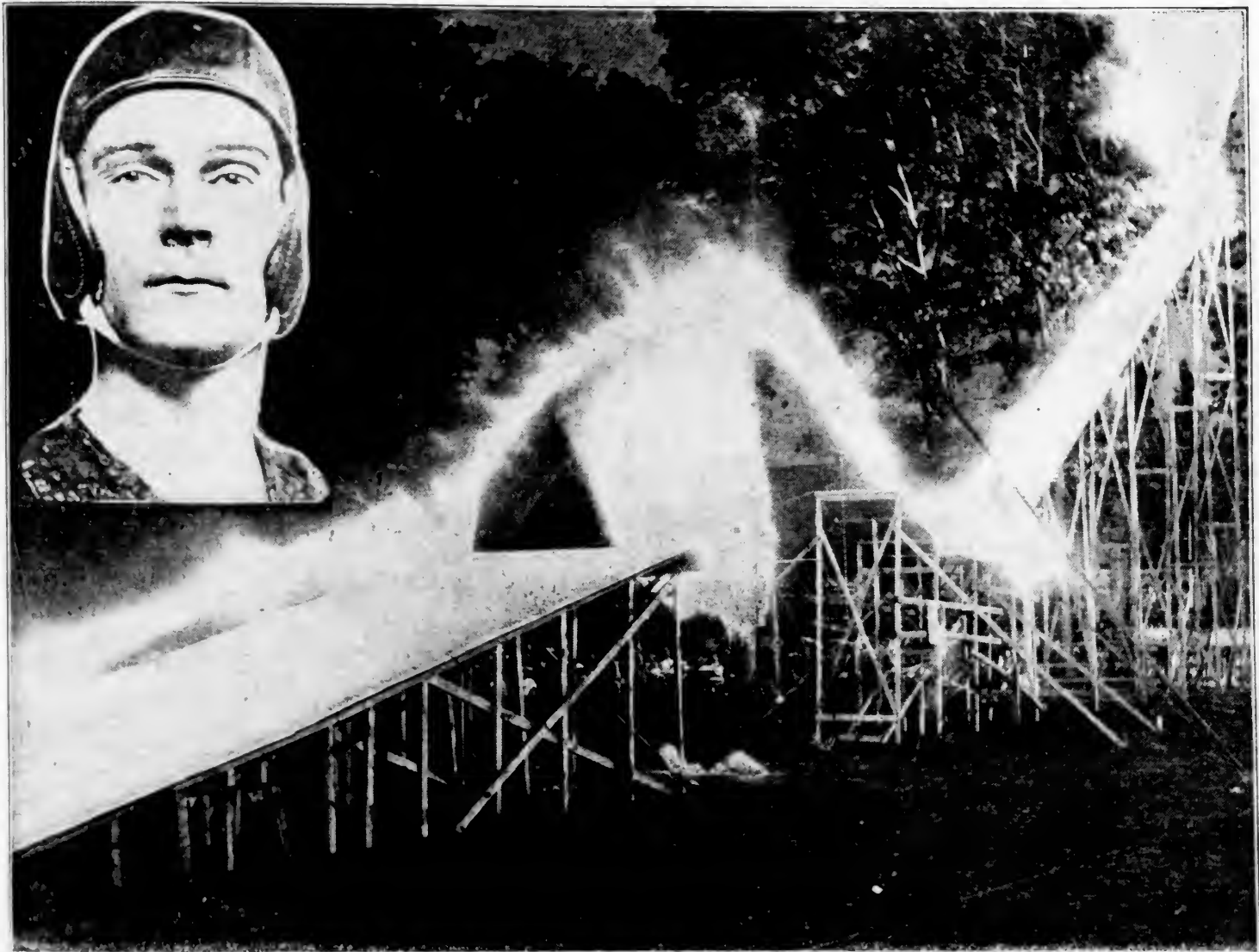
AMERICA'S MOST DARING CYCLIST DARE-DEVIL DOHERTY

"THE DARE-DEVIL OF THEM ALL"

Performing the NEWEST, BIGGEST and MOST SPECTACULAR "OUTDOOR THRILLER" and "CROWD GETTER" obtainable.

"LEAP FOR LIFE IN FLAMES"

A REMARKABLE FEAT THAT IS ALMOST BEYOND BELIEF



THE ABOVE IS A REPRODUCTION FROM AN ACTUAL "TIME EXPOSURE" PHOTOGRAPH OF DARE-DEVIL DOHERTY'S "LEAP FOR LIFE IN FLAMES" AT NIGHT AT SEA BREEZE PARK, ROCHESTER, N. Y., WHERE DOHERTY BROKE THE CROWD RECORD AND HIS ENGAGEMENT WAS EXTENDED.

BREAKING CROWD RECORDS EVERYWHERE

An ACT with the MAGNETISM that BRINGS the PEOPLE BACK TIME and AGAIN. THEY NEVER TIRE OF SEEING IT.

Did you ever see anything like the illustration shown in this ad? THE ANSWER IS NO—NOT UNLESS IT WAS DOHERTY'S,

DARE-DEVIL DOHERTY

IS THE ONE MAN IN THE WHOLE WORLD PERFORMING THIS ACT. IT WOULD BE SUICIDE FOR ANY OTHER TO ATTEMPT IT.

NOW BOOKING SEASON 1923

PARKS, FAIRS AND CELEBRATIONS

MANAGERS who want to engage A BIG OUTDOOR ACT of this CALIBER can do so by communicating EARLY with

WIRTH BLUMENFELD FAIR BOOKING ASSOCIATION, Inc.

Suite 221 Strand Theatre Building, - - - - - NEW YORK CITY

IMPORTANT NOTICE—WE HAVE THE EXCLUSIVE MANAGEMENT OF DARE-DEVIL DOHERTY FOR THE SEASON OF 1923.

Modern Games For 1923

Write for our 1923 CATALOGUE With Description and Prices of Games

The THREE Essential Features for a Successful Game

ENTERTAINMENT, FAST MONEY-MAKING ABILITY and SIMPLE MECHANICAL CONSTRUCTION ARE ALL COMBINED IN OUR GAMES. WE ARE THE ORIGINATORS AND CONTROL THE FOLLOWING SUCCESSFUL GAMES OF SKILL THAT HAVE PROVED BIG MONEY-MAKERS:

The "Ace" of All Games—the Only Game With a Thrill

THE BALLOON RACER

(Patented)

The Novelty of Luna Park, Coney Island, Last Season

THE DIVER GAME

(Patent applied for)

Combination Shooting Gallery and Game

THE IRON PIRATE

(Patent pending)

AEROPLANE FLASHER

GLOBE AND MAP FLASHERS

WHEELS, ETC.

WE CAN SHOW YOU PATENTS OR PATENT APPLICATIONS FOR EVERY GAME OF SKILL WE ADVERTISE AND NO ONE ELSE CAN. OUR VIGOROUS PROSECUTION OF INFRINGERS OF OUR PATENTS HAS PROVED THAT WE HAVE PROTECTED OUR RIGHTS AS WELL AS THE RIGHTS OF THOSE WHO PURCHASED OUR GAMES.

WARNING: BE CAREFUL YOU DO NOT BUY A BALLOON-BREAKING GAME NOT MANUFACTURED BY US. NONE OF THESE GAMES ARE ALLOWED TO OPERATE.

CHESTER-POLLARD AMUSEMENT CO., Inc., 1416 Broadway, New York City

The Game That Fascinates and a Repeater

THE CONY RACE (RABBIT GAME)

(Patented)

Something New

THE FOOTBALL GAME

(Patent applied for)

A New Roll-Down Game

PLAY BALL

(Patent pending)

NEW PARK WANTED NEW PARK
OPENS JOYLAND PARK Closes After
IN MAY LEXINGTON, KY. LABOR DAY

Rides, Games of Skill and all kinds of modern Park Devices. Percentage or rental basis. Long term contracts. Have 25 acres on main highway. Beautiful woodland, traction and 'bus lines. Now installing mammoth Dance Pavilion, large Penny Arcade, Confectionery, Automatic Fish Pond, Palmist Temple, Pool Room, Automatic Shooting Gallery, High Strikers and Club House.

SEVEN-DAY-AND-NIGHT PARK

One hundred thousand to draw from in a radius of twenty miles. Lots of shade, plenty of drinking water. Wire or write what you have. No strong joints. Special inducement for concrete Bathing Pool (would be knockout). No up-to-date amusement park in hundred miles. Address **SAUER BROS., Managers,** 222-226 Rand Ave., Lexington, Ky.

*Merry Christmas
and
A Happy New Year
To All*

PRIOR & CHURCH
VENICE, CALIF.

CHANGE OF ADDRESS

MILLER & BAKER, Inc.

DESIGNERS AND BUILDERS OF

Amusement Parks and Amusement Park Devices
and MILLER PATENTED COASTERS

Suite 3041 Grand Central Terminal Bldg., NEW YORK, N. Y.

THE COUNTRY CLUB PARK, WILBER, NEBRASKA.

Will Open Early in May, Season 1923
WILL PLAY PICTURES AND VAUDEVILLE

Best wishes to all acts that have played this park and hope to meet new and old ones season 1923.

H. F. MAGNUSSON, Owner and Manager

RIVERA, NEW ATLANTA PARK

To Issue Passes to Visitors of Southern City Thru Chamber of Commerce

Atlanta, Ga., Dec. 8.—B. S. Barker, secretary of the local Chamber of Commerce, has received authority from R. J. Davidson, secretary of the Rivera Park Company, a new amusement resort here, to issue guest cards to visitors in the city which will entitle them to a trip thru the park.

Rivera Park is being built on Island No. 4, in the Chattahoochee River, at the Power Ferry Bridge, by a corporation. Mr. Davidson stated in his letter to Mr. Barker that the Chamber of Commerce would be furnished with folders describing the various features at Rivera.

UZZELL ON SALES TRIP

The year 1922 has proven a very satisfactory one for the R. S. Uzzell Corporation, its Aeroplane Circle Swing, the Frolic and the Uzzell Biplane Aeroplane Cars having enjoyed quite a satisfactory sales record. The new year, therefore, is awaited with much confidence and considerable optimism on the part of Rudyard S. Uzzell, president of the firm. Two weeks ago he attended the convention of the Fair Secre-

(Continued on page 143)

For Sale.

MINIATURE RAILROAD

and all Equipment, including half-mile Track. Address **THE BUCKEYE LAKE PARK CO.,** Buckeye Lake, Ohio.

FOR SALE AT ROCKAWAY BEACH, New York

With or without locations, 2 Chester Pollard Ballon Racers, Cony (Rabbit) Racer, Evans Auto Speedway. All in A-1 condition. Reasonable. BOX F. B., care Billboard, New York.

CONCESSIONS FOR RENT, SEASON 1923—Amusement Games, Confectionery, Drinks, Candies, Lunch. Stands are built. Windsor Resort, Luna Park, D. TRIMPER, Ocean City, Maryland.

FOR SALE 5 RIDES on a GOOD PAYING PARK.

Good reason for selling. If you do not have the money, don't write. T. L. STINE, Trego, Maryland.

DO - - YOU - - KNOW - - THE AI-AERIAL UTTS—Mabelle

played more Parks, Fairs and Outdoor Celebrations than any other acts in the business the past season!

WHY? - - - - - BECAUSE,

they present two of the Very Best Sensational Aerial Free Acts: SENSATIONAL AERIAL TRAPEZE ACT, No. 1. COMEDY ELECTRICAL REVOLVING LADDER ACT, No. 2. Park Managers, Fair Secretaries and all other Celebration Committees, book direct with us. We save you money; guarantee acts and appearance. Cash paid if you want it. Now booking season, 1923. Address **AERIAL UTTS, Convention Hall, Kansas City, Missouri.**

Merry Christmas and Happy New Year to all our friends and others.

INDIANOLA PARK

COLUMBUS, OHIO

UNDER NEW MANAGEMENT
BOOKING FREE ATTRACTIONS, CONCESSIONS AND AMUSEMENT AND RIDING DEVICES FOR THE SEASON OF 1923.
We draw from over 300,000 people. Largest Inland Swimming Pool in Ohio. Largest Dancing Pavilion in Columbus. New Jack Rabbit Coaster under construction. Season from Decoration Day to Labor Day. Twenty-two acres of Fun and Amusement.
B. P. SANDLES, Manager; STEELE & McKINLEY, Owners and Operators.

ILLINI BEACH

1923 season opens on Decoration Day, and wants Rides of all kinds, Mechanical Fun House and other Attractions. A few Concessions still open. Write for particulars. This is a new Park and will go big.

ILLINI BEACH, Ottawa, Ill.

W. F. FISHER, Mgr.

The Latest Riding Device, The Double Whirl

Seats 66 people, requires a 50-ft circle to operate on. Is an ornament to any Park. Catalog now ready. If you have written before, write again if interested. If you do not mean business, don't write. Patent pending.

T. L. STINE, Trego, Md.

WANTED FOR ASHEVILLE TOURIST PARK

WANTED—All kinds of Rides, Seaplanes, Butterfly, Dodgem, or any Ride that will make money. A splendid opening for Roller Coaster in the best tourist park in the South. No other park within a radius of 150 miles. Hundreds of thousands visit this park as it is the Tourist Camp also. Also would like to hear from a good seven piece Band that can double in Orchestra for dancing. All kinds of Concessions. No wheels or gambling joints. Address **ERNEST GRIMSHAW, Manager, (P. O. Box 1552) Tourist Park, Asheville, North Carolina.**

MOXAHALA PARK, ZANESVILLE, O.

WANTED—Dodgem or Whip, also Ferris Wheel and other Concessions. Fine location. **W. D. BROOKOVER, Manager, Box 168.**

WE'RE BOOSTING YOUR GAME, BOOST OURS—MENTION THE BILLBOARD.

THE CHUTES AT THE BEACH, INC.

JOHN FRIEDLE & ARTHUR LOOFF, PROPRIETORS

SAN FRANCISCO

CALIFORNIA

WISHES YOU A MERRY CHRISTMAS AND A HAPPY 1923

San Francisco's only outdoor amusements—Open every day of the year 'til midnight—Three 5-cent car lines direct; two 5-cent car lines only three blocks away—Three concrete boulevards direct—Parking space for thousands of autos—Free admission.

IN OPERATION--SEASON 1922

The Only "Shoot The Chutes" In California

Bob Sled Coaster
Big Dipper
Dodg 'Em
Ship A 'Joy
Whip
Eden Museum

Now Building--Soon To Open
The Whirl Pool
Bug House
Sleigh Ride
Frolic

Merry-Go-Round
Figure-Eight
Ferris Wheel
Aeroplane Swing
Noah's Ark

We want new rides, and we furnish electric light, power, space, license. Our pit show is always looking for live attractions and freaks.

---WHAT HAVE YOU NEW?---

CHUTES AT THE BEACH, Inc.—ON THE GREAT HIGHWAY—SAN FRANCISCO, CALIF.

"There Is Only One San Francisco"

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION
WITH THEIR PRIVILEGES AND CONCESSIONS

JAS. A. SHOEMAKER

Tells How the Midland Empire
Handled the Midway Propo-
sition to Everybody's
Satisfaction

One of the most interesting letters the fair editor has received in a long time came to hand some two weeks or more ago from James A. Shoemaker, who was manager of the Midland Empire fair, Billings, Mont., the past season. It had to do with the way in which that fair handled the carnival situation—and, happily, with complete success.

Mr. Shoemaker came back into the fair game last April after a "vacation" of ten years. "It was my thought," he says, "that we could eliminate the whole carnival idea by securing three or more independent rides and I started out to do that very thing. It could not be done, since all these outfits were already traveling on carnival trains."

Let Mr. Shoemaker tell for himself how they handled a difficult matter satisfactorily:

On the banks of the Yellowstone, midway between its source at Yellowstone Lake, Wyo., and the Dakota line, where it empties into the Missouri, is located the city of Billings, and the Midland Empire Fair, sponsored by Yellowstone County, Mont., thru its Board of Commissioners, Lou Chapple, John Todd and Dominic Phalen, who annually appoint the Board of Fair Commissioners.

Geographically, the Midland Empire is described as the area traversed by the Yellowstone River and its tributaries, these latter including the Clarks Fork, the Rosebud, the Big Horn, the Tongue River, Powder River, all of which have their source in the mountains of Central and Northern Wyoming. This

east Montana and Wyoming territory thus becomes an area larger than any of the States East of the Missouri River, and its people have come to look upon the dates of the Midland Empire Fair as their annual holidays. Thousands upon thousands of these entertainment seekers passed thru the main gates on the four days of this year's exhibition.

Early this summer when the Board of Fair Commissioners was organizing the whole list of "professional periodicals" was trying to point the path that must be trod by carnival folks or the result that must be accepted by

an "about face" in the matter of its treatment of this entertainment feature.

The president of the board, O. J. Thomas; the secretary, W. A. Setridge; the treasurer, W. C. Kenwick, and Commissioners E. N. Cooper and B. L. Price are business men and farmers with high ideals. Notwithstanding the unsatisfactory relationship existing between this fair and carnival companies in other years, it was definitely decided that the regulations adopted by the board for the purpose of controlling this year's carnival would be rigidly enforced.

carnival with a whip, aeroplane swing, Ferris wheel, merry-go-round, ten shows and thirty or more concessionaires, bearing a reputation for excellence and respectability which would put them in a class by themselves. It is plain to be seen that this form of advertisement was largely a matter of faith, but wait and see how it worked out.

The Contract

In addition to the regular contract paragraphs providing for a certain number of riding devices and concessions, we were able to embody in our contract the following proviso:

"The Carnival Company will employ, while showing in Billings, only such persons as are clean in appearance and orderly in their conduct and it furthermore promises to take care of its employees in such a manner as will prevent any sort of disturbance, trouble or public criticism whatsoever.

"It further agrees it will operate all shows, rides and concessions in accordance with the rules of the Board of Fair Commissioners of the Midland Empire Fair: that no wheels of fortune or any other gambling devices or gambling will be permitted upon said fair grounds at any time; that the Carnival Company will not permit any of its employees to violate any of the laws of the State of Montana."

When the proprietor of the carnival arrived on the fair grounds the day before the fair the manager invited him and his assistants to dine with him and during the dinner made this statement:

"Mr. Bernardi, we have sold your show to the public as an organization of excellence and respectability, which puts it in a class by itself. The truth of this statement, generally speaking, does not interest us beyond the fact that we want you to understand that your record at our fair must bear out in every particular the character we have given you. If there is any breakdown on your part, or on the part of your associates, in the matter of a 100 per cent performance in this connection, there is going to be a very serious situation (Continued on page 140)

Greetings!

THE approach of the Yuletide season accentuates our feeling of brotherliness for the fair men of America, with whom our relations during the past year have been most cordial. We acknowledge a deep sense of gratitude to them for their friendly co-operation, and hope that we can in some small measure repay their courtesy and kindness by doing what lies in our power to advance the interests of the fairs and to help make them an even greater educational institution than they are at the present time.

To all of you—fair secretaries, managers, fair men, one and all—we extend heartiest Christmas greetings!—NAT S. GREEN.

the nonreformed. The Billboard with its far-reaching circulation and conservative policy was the most forceful of all. Its boxed-in editorials got the attention of everyone and most of all the entertainment producer. As a result of such articles, and notwithstanding the variable results had in previous years, our Board of Fair Commissioners decided to make

The manager was instructed to deal only with such an organization as would subscribe to a contract drawn with the approval of the board, and of the three carnival organizations available the contract was made with the Dominion Exposition Shows. This having been done, the publicity department of the fair was authorized to advertise the coming of a

Xmas Greetings

To All Our Friends in America and Europe

United Fairs Booking Ass'n

402-3-4-5-6 Garrick Building, CHICAGO, ILL.

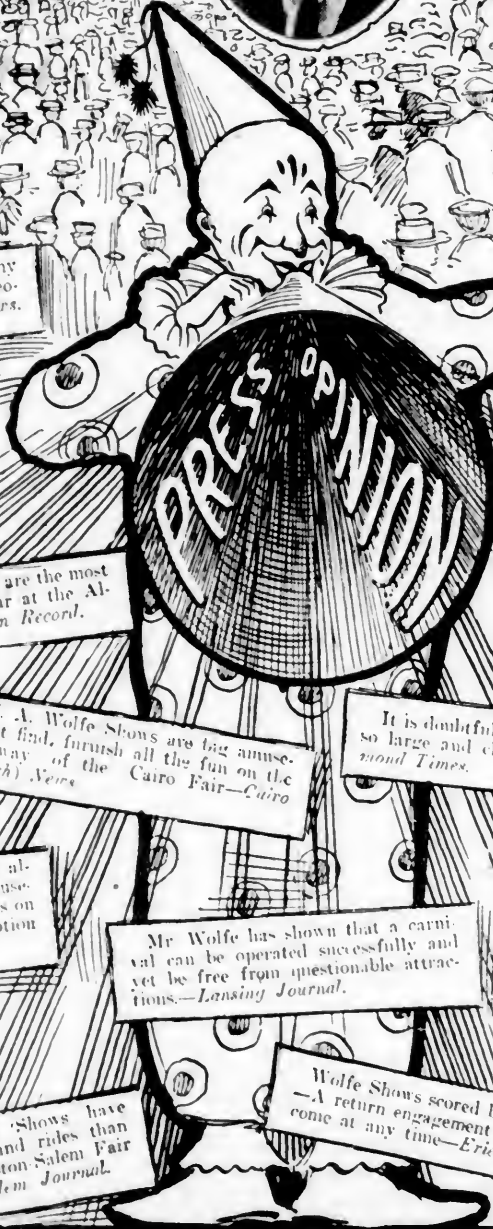
HOME OFFICE OF THE WORLD'S GREATEST FAIR AMUSEMENTS

NO FEATURES TOO BIG FOR US.

Want to Hear from Acts of Every Nature That Can Entertain the
Public With Clean Amusements.

SEND FOR OUR 1923 CATALOG.

GREETINGS TO ALL



Wolfe Shows Close Week here today. - Amusements have been of the highest character—*Erie Journal*.

By long odds the largest and cleanest line of shows ever seen at Allentown Fair.—*Allentown Leader*.

Mr Wolfe can come back at any time and have the support of the people of Waukegan.—*Waukegan News*.

The Wolfe Shows are the Whipped cream on the pie of serious exhibits at the Exposition.—*Rochester Democrat*.

The T. A. Wolfe shows who opened a week's engagement last night are clean and wholesome.—*Racine Times-Call*.

The T. A. Wolfe Shows on the Midway is the most superior entertainment ever booked at Trenton Fair.—*Trenton Times*.

Wolfe Superior Shows winning friends—Aggregation has lived up to every claim.—*Elkhart Truth*.

The T. A. Wolfe Shows are the most pretensions to ever appear at the Allentown Fair.—*Allentown Record*.

The T. A. Wolfe Shows are from one end to the other, good clean entertainment.—*Appleton Times*.

In terming his attractions the Superior Shows Mr Wolfe does not step a bit beyond the term.—*Fou Du Lac Record*.

T. A. Wolfe Shows are big amusement find, furnish all the fun on the Midway of the Cairo Fair.—*Cairo (Week) News*.

It is doubtful if Hammond ever had so large and clean a carnival.—*Hammond Times*.

Wolfe Shows prove the best ever seen.—*Dunkirk Observer*.

The great Allentown Fair has always been fortunate with their amusements, with the T. A. Wolfe Shows on the midway, this year is no exception.—*Allentown Call*.

Mr Wolfe has shown that a carnival can be operated successfully and yet be free from questionable attractions.—*Lansing Journal*.

The American Legion have brought a most commendable enterprise in the T. A. Wolfe Shows—There is some satisfaction in writing about them.—*Sheboygan Press*.

The midway is the largest and most varied in the history of the Fair Association.—*Winston-Salem Journal*.

Secretary Chapman knows a good show—As large as the Wolfe Shows were last year, this year they are bigger and better by far.—*Jonia Sentinel*.

The T. A. Wolfe Shows have brought more shows and rides than ever seen on the Winston-Salem Fair Grounds.—*Winston-Salem Journal*.

Wolfe Shows scored big success here—A return engagement would be welcome at any time.—*Erie Times*.

A mile of mirth and merriment is a fitting expression for the T. A. Wolfe Shows at the Trenton Fair.—*Trenton Gazette*.

The State Fair midway is larger than it ever was, cleaner than it ever was and the Wolfe Shows have no apologies to make to any one.—*Raleigh News Observer*.

The Wolfe Shows surpass anything of its kind ever seen here.—*So. Bend Journal*.

The T. A. Wolfe midway at the State Fair is second to none.—*Raleigh Journal*.

Lenon's Circus pleases things—Wolfe Show in a class by itself.—*So. Bend Tribune*.

FAIR SECRETARIES —
YOUR PATRONS DESERVE
THE BEST—THE T.A. WOLFE'S SHOWS ON
THE MIDWAY SOLVE THE PROBLEM . . .
 ADDRESS ALL COMMUNICATIONS TO
T.A. Wolfe, Mgr. Wolfe's Superior Shows
 WINTER QUARTERS AUGUSTA, GEORGIA

40 DOUBLE LENGTH RAILWAY CARS OF MIRTH & MERRIMENT

BEST EVER HELD

Was 1922 Sioux City (Ia.) Fair, According to Interesting Report of President F. L. Eaton

Sioux City, Ia., Dec. 6.—At the annual meeting of stockholders of the Interstate Fair President F. L. Eaton stated that altho the 1922 fair was not profitable from a money standpoint, it was the best ever held in Sioux City. Notwithstanding the unfavorable weather and there was a deficit of \$8,696.32, the expenses of the 1922 fair were approximately \$17,000 less than they were in 1921, when the grand total was \$89,553.

"The year 1921 was a very bad season for all fairs and the Interstate Fair, in common with all others, showed a large deficiency at the close of the year," said the report of President Eaton. "The directors, therefore, determined that the 1922 fair must be less expensive and efforts were made to cut expenses as much as possible without too seriously reducing the character of the fair. The receipts of the 1921 fair were much smaller than for some years and it was felt that the 1922 fair could reasonably count upon larger revenues, but unfortunately rainy and cloudy weather, which made country roads almost impassable for at least half the week, kept the receipts of the fair below expectations and notwithstanding a decrease in expenditures of \$17,000 there is a deficiency for 1922 of about \$9,000.

Trust to Weather

"Perhaps most of the people do not realize that in planning a fair it is necessary to arrange the premium lists, the entertainment features and most of the expenses months in advance of the fair and the fair directors must use their best judgment as to the amount of money that may be spent and then trust to good weather and the patronage to furnish receipts to cover these expenses.

"During the 20 years of the fair the receipts have been somewhat more than the expenses, but there have been years showing a considerable loss. This must always be expected and should simply be considered as an incident to be reckoned with.

The financial statement of the fair for 1922, as audited by William Guthrie, certified accountant, was included in the president's report. The total receipts were \$34,664.56, the several items being as follows: Admission and grand stand, \$14,380.50; privileges, \$5,884.30; shows, \$4,261.87; State of Iowa, \$2,000; sundry receipts, \$8,237.99.

Expenses for 1922 totaled \$73,360.88, leaving the deficit of \$8,696.32. The several items of expense were: Premiums, \$12,418.35; boys and girls' club work, \$5,745.07; better babies' contest, \$1,157.67; races, \$6,124.49; free attractions and bands, \$14,945; advertising, \$4,088.47; insurance, \$4,098.47; salaries and labor, \$15,067.79; sundry expense, \$6,957.85.

AKRON'S BIGGEST FAIR

Secretary Presents Interesting Figures at Annual Meeting

Akron, O., Dec. 4.—The annual report of Secretary M. H. Warner, made at the Summit County Agricultural Society meeting Saturday, shows this year's county fair was the most successful in the history of the association.

Total gate admissions and fees from concessions amounted to nearly \$25,000, which is several thousand dollars more than receipts from any previous fair.

Plans were made for a bigger fair next year by enlarging exhibit buildings and putting in other improvements at Fountain Park. Dates were set for September 11-15.

Warner's report follows: Admissions, \$17,805; privileges, \$6,201; county tax levy, \$6,700; sale of land and buildings, \$910; loans, \$5,600; cash, \$2,023; total, with other items, \$39,022.

The fair board spent \$14,833 for permanent improvements and awarded \$9,325 in premiums.

JAS. A. SHOEMAKER

(Continued from page 138)

arise, since we are not prepared to stand for any near-perfect results.

It is only fair to say that Mr. Felice Bernard's reply was straightforward and assuring, and from this time forward there never was any question about the results we were to obtain.

Their Plan a Success

It is true that thruout the days of our exhibition, following the widespread notoriety that had been given the performances of this carnival at a previous stand, many critical personages, both official and otherwise, constantly endeavored to put their hands on some tangible evidence of gambling or cheating. These same busy protectors of the public weal were constantly endeavoring to find some opportunity for criticism of the performances given in the tent shows of the carnival, but the resolution presented to us by the Business Ministerial Association, which had access to the daily reports from a reliable detective, is evidence that our plans to operate a clean carnival have met with gratifying results.

It is the writer's belief that there are just as good men in the carnival business as in any other sort of show business, but they are surrounded more or less by a class of people, concessionaires and otherwise, who worship only at the throne of Mammon. If the owner of legitimate attractions, particularly riding devices and the better type of pit and other shows, could co-operate in such a way as to eliminate the undesirable element it would go far to clear the situation, and very quickly create a demand for a type of organization that would be universal. It is true that the merry-go-round, the Ferris wheel, the aerodrome swing, the whip and kindred rides have a strong appeal to fair managements. In the first place, they have become a part of such exhibitions, creating a lot of "hurrab", and providing inexpensive entertainment for the great numbers of children who come on the grounds. Some would suggest that it would be wise for the fairs to own their own riding devices, but this is wholly impracticable,

PAIN'S FIREWORKS

Personal Direction, HENRY J. PAIN
The Standard of the World

30 Years at MANHATTAN BEACH, N. Y.

SOLE PYROTECHNIST AT

World's Fairs, Chicago, St. Louis, Buffalo, Frisco and Jamestown Expositions. Hudson—Fulton Celebration and all the Principal Exhibitions Throughout the World.

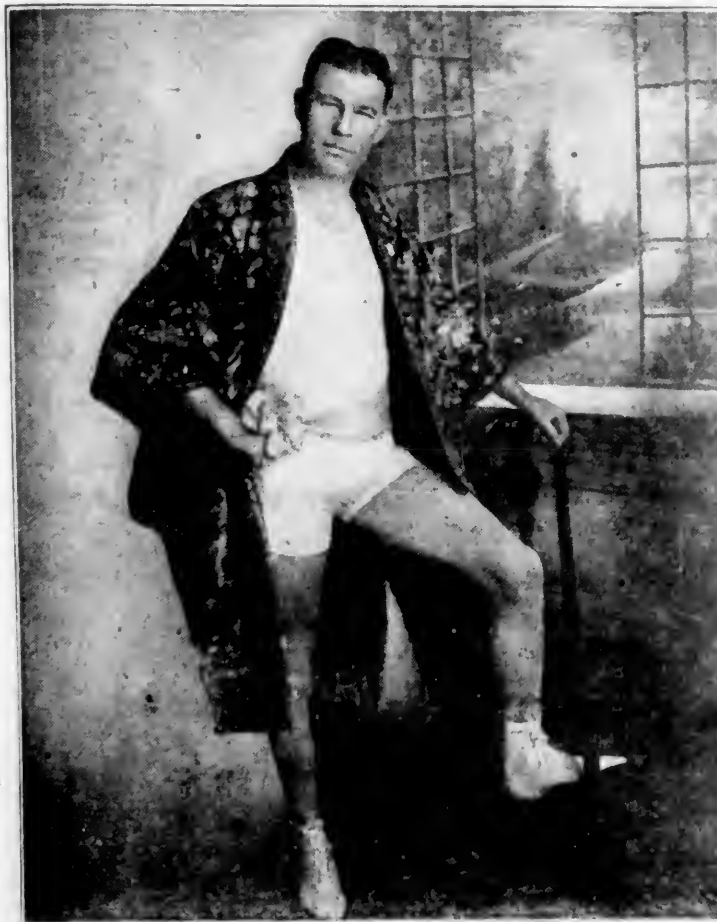
Now Contracting for Spectacles and Firework Displays for Fair Dates 1923

PAIN'S FIREWORKS

NEW YORK, 18 Park Place, Phone Barclay 5709
CHICAGO, 111 W. Monroe St. Phone Randolph 1484

due to the fact that the investment is too of co-operation from most carnival proprietors great for the amount of service that can be who know what they are trying to do, since rendered at a four to ten days' show. It is imperative they re-establish themselves. Finally, we are convinced of the certainty on an absolutely new basis.

HARRY RICH



Mr. Rich has a series of thrilling acts which he has been presenting at fairs, expositions, homecomings and other events for a number of years, and he is one of the best known free act men in the business.

IOWA FAIRS POPULAR

Were Attended by Million and a Half People in 1922

Des Moines, Ia., Dec. 8.—Growing popularity of the county fair as an educational institution is shown by the increase of 45,800 in attendance at Iowa's ninety-five county and district fairs in 1922, according to official report completed here by A. H. Corey, secretary of the Iowa Department of Agriculture. More than 1,500,000 people attended fairs thruout the State last year and sixty-seven fairs reported profit.

Despite the increase in attendance, however, losses of \$50,000 would have been incurred and some would have gone into bankruptcy had not the State Legislature made provision for their financial aid. Nearly \$168,000 was paid out in State aid to those organizations which failed to make expenses. Three new fairs were established during the season at Brooklyn, LeMars and Schleswig.

Live stock and farm products entered this fall were more numerous than ever and premium lists likewise greater.

Complete report of the fair activities will be made at the annual meeting of the Iowa Fair Managers' Association here December 12.

ECHOES OF THE TORONTO MEETING

One fair secretary was bold enough to bring along his bride. This was Bert H. Swartz, secretary-manager of the West Virginia State Fair, Wheeling, W. Va. And as a token of their appreciation the fair men, thru John G. Kent, presented to each of the newlyweds a fine set of umbrellas. Don V. Moore promised that if the couple attend next year's convention Mr. Kent will present them with a baby carriage and a highchair.

George Hamid, of the Wirth-Blumenfeld Fair Booking Association, New York, had an illuminated advertising bulletin installed in the lobby of the King Edward Hotel that attracted quite a bit of attention. On moving slides it pictured the various acts booked by Wirth-Blumenfeld.

Sam Levy and Eddie Carruthers, of Chicago, were much in evidence. And Sam, as usual, had some good stories on tap. Ethel Robinson, too, was greeting friends.

John C. Simpson, of the Eastern States Exposition, Springfield, Mass., was seen to blush furiously when one of the vaudeville entertainers at the banquet mentioned his name.

The "man from the West" painted the charms of his city in rosy hues, but the inducements of the Tennessee city outweighed all others.

Fireworks? Yes, all the big men in the business were there—and there were pyrotechnics, too, displayed by some who are not in the fireworks business.

THE HOUSTON FAIR

The following report on the Houston, Tex., Fair was received from an official of the fair association who, in his letter accompanying the report, said: "I have never seen such conditions at a fair as the result of the weather. In places there was water a foot deep in some of the concessions; and mud—it was that sticky, black mud that ruins shoes and clothing. With all of this five days of bad weather, we will, I think, show \$30,000 profit above operating expenses."

Houston, Tex., Nov. 27.—The report of the auditor of the Houston Fair shows a record of accomplishment of the most gratifying character, for in spite of five days of rain which made the grounds a swamp the receipts, exclusive of the rain insurance, amounted to \$105,000. With all the deluge insurance was only collected for Armistice Day, amounting to \$15,000, so the fair shows a nice balance after the cost of operation, which was about \$90,000. Everyone familiar with the situation agrees that if the weather had been good all Houston records for fairs would have been smashed.

Secretary Mort L. Bixler, who has been on the job night and day, has received many congratulations, but he prizes the following testimonial more than all other expressions:

"To the Directors of the Houston Fair Association: We, the under-liked, exhibitors of the Houston trade territory, take this method of expressing our appreciation of the work with us of Mr. Mort L. Bixler, secretary of the association. Mr. Bixler has made it possible to be with us individually and has persistently and untiringly worked and encouraged us with the agricultural features and live stock and poultry of our exhibits. We feel that no man has before ever impressed our rural people with the necessity of the fair as has Mr. Bixler." This was signed by twenty-two exhibitors.

When it is recalled that last year there was only one county exhibit and eight this year in addition to five other exhibits more than last year, not including the State exhibits of the Extension work, a better idea of Mr. Bixler's work in organizing the surrounding country may be had. It is this kind of work, in the opinion of Mr. Bixler, that is needed to put new life into some of the big fairs that are now barely able to get by. The twenty county and community exhibits brought in from the surrounding counties did not comprise one single professional exhibitor. They came from the organization of small fairs by Mr. Bixler which assembled the products of individuals, all of whom had an interest in the Houston Fair they had never had before.

The outstanding features of the Houston Fair were its agricultural, live stock, poultry and merchants' exhibits. The racing features with Newton's "Battle of San Jacinto" auto polo and the Diving Rings provided entertainment highly satisfactory to the thousands who came in spite of the mud.

Ackley's Independent Shows Of Saginaw, Mich. "An Organization with a Clean Record."

"THE SEASON'S GREETINGS TO OUR MANY FRIENDS."

NOW CONTRACTING FOR FAIRS 1923 AND CELEBRATIONS IN MICHIGAN AND INDIANA.

Secretaries and Committees Please Write In Early.

MR. SHOWMAN: If you have an Attraction of Merit, write in for call at our office, 109 N. Washington Ave., Saginaw, Mich. H. A. ACKLEY, Manager

IT HAD PROTECTION, TOO

W. J. Hatcher, superintendent of the Rain and Flood Department of the Hartford Fire Insurance Co., calls attention to an item which appeared in the November issue of The Billboard regarding rain insurance collected by the Bayfield County Fair Association, Iron River, Wis.

The amounts quoted in the item are correct, Mr. Hatcher says, but he thinks it also should be taken into consideration that the fair association in addition to the amount collected had protection on the other two days for which it was insured but during which no rain fell.

Says Mr. Hatcher: "The policy involved was \$3,000, the coverage being for a period of three days, each day being covered for \$1,000. The premium under this policy for the \$3,000 liability was \$300. On the first two days the weather was clear, but on the third day 12 inches of an inch of rainfall occurred between the hours as specified in the policy and the fair board therefore collected the amount of insurance as provided for that day, namely, \$1,000, consequently it not only collected the \$1,000 on the third day, but had \$1,000 protection on each of the two preceding days. We agree with you that after the deduction of the \$300 premium this left the association \$2,000 net. It, however, also had the protection of the first two days of the fair."

Note—The subject of rain insurance is an important one and The Billboard will be pleased to publish anything that will throw new light on any of its phases. At the meeting of the Ohio Fair Circuit in Canton, O., recently, some of the secretaries expressed the belief that the rates charged for rain insurance were too high. It was brought out in the discussion, however, that some of the rates complained of were, when analyzed, quite reasonable. There should be a clearer understanding of these matters for the good of all concerned, and the columns of The Billboard are open for anything of an informative nature.—FAIR EDITOR.

CENTRAL WISCONSIN FAIR

Reports Profitable Year—1923 Officers Elected

At a recent meeting of the Central Wisconsin Fair Association the following officers were elected for the ensuing year:

President, J. C. Kleffer; vice-president, A. P. Dean; treasurer, F. A. Noll; secretary, R. R. Williams.

It is planned to hold a five-day fair next year, beginning Labor Day.

The secretary reported that the past year had been a most successful one, and he presented the following financial statement:

RECEIPTS	
Admissions, gate and stand, including insurance	\$ 9,655.99
Entrees	392.55
Restaurants and privileges	4,455.24
Suspensions	55.00
City and State Aid	4,700.00
Loan to advance premiums	4,000.00
Total	\$23,258.78
Apparent overdraft, Jan. 1, 1922, deducted	408.40
Total	\$22,850.38

DISBURSEMENTS	
Premiums	\$ 6,201.25
Permanent improvements, buildings and grounds	4,779.72
Maintenance of buildings and grounds	857.24
Printing and advertising	1,942.11
Salaries, superintendents and other help	1,033.95
Losses	1,000.00
Heat and circuit expenses	100.00
Use and attractions	3,714.53
Postage, freight, telephone, telegraph	160.93
Office	188.60
Miscellaneous supplies, feed, etc.	820.54
Interest and insurance	1,600.00
Losses	200.00
Bank balance	187.27
Total	\$22,850.38

Assets from 1921 Fair—	
Permanent improvements as per report	\$ 4,779.72
Loan from the State 80% premiums	4,800.00
Overdraft Jan. 1, 1922	108.10
Total	\$ 9,687.82
1921 profits paid on grand stand	\$1,500.00
Bank balance	182.27
Estimated unpaid accounts	400.00
Note	4,000.00
Total	\$6,082.27

Net gain from 1922 fair... \$ 3,805.55
R. R. WILLIAMS, Secy.

FORMING NEW FAIR

Salem, Mo., Dec. 8.—The Dent County Chamber of Commerce has subscribed \$800 toward forming the Dent County Fair Association and shares are being sold to residents of Salem. Work will soon begin on the erection of buildings and the first annual fair will be held next fall.



Merry Christmas

o o o o o

At this season it gives us great pleasure to express our appreciation of the cordial business relations of the past and wish you Health, Happiness and Prosperity during the coming year.

ILLINOIS FIREWORKS DISPLAY CO., Inc.
Danville, Illinois



THE ONLY RUBE LIEBMAN

(Rube of All Rubes)
ALWAYS WORKING
There Must Be a Reason

Reference
F. M. BARNES, Inc.

Permanent Address
BILLBOARD Chicago, Ill.

FAIR ELECTIONS

Among the reports of fair elections that have been received recently are the following:

Waterville, Minn., Street Fair: J. L. Ebling, president; Charles F. Lawald, vice-president; A. F. Kohlzer, secretary; William Warburton, treasurer.

Clarinda, Ia., Fair Association: E. G. Strong, president; George Annan, vice-president; J. C. Beckner, secretary; D. B. Stitt, treasurer; C. L. Herron, S. A. Smith, C. W. Keller, L. J. Sunderman, F. B. Pennington, directors.

Dakota County Agricultural Society, Farmington, Minn.: T. H. Lintner, president; John Haverland, vice-president; C. S. Lewis, secretary-treasurer.

Willbarger County Fair Association, Vernon, Tex.: Lou Byars, president; A. M. Bourland, vice-president; J. V. Townsend, secretary.

Nicollet County Fair Association, St. Peter, Minn.: Andrew Cook, president; C. C. Crawford, vice-president; William Mallgren, secretary; James Sutter, treasurer.

Barnesville, Minn.: M. A. Slocum, of this place, was elected president of the Clay County Fair and Agricultural Association at the stockholders' meeting. Other officers chosen at this meeting were: W. S. Atkinson, vice-president; E. J. Masterson, secretary, and J. L. Brodemeyer, treasurer. The dates for the 1923 fair were set for September 11, 12, 13 and 14, to be held at Barnesville.

Steele County Agricultural Society, Owatonna, Minn.: John Lyuard, president; L. S. Taylor, vice-president; F. H. Joosting, treasurer, and M. J. Farber, secretary.

Marshfield, Wis.: A five-day fair will be held by the Central Wisconsin Fair Association in 1923. The following officers were elected: J. G. Kleffer, president; A. P. Dean, vice-president; R. R. Williams, secretary; Frank A. Noll, treasurer.

Olmsted County Fair Association, Rochester, Minn.: President, J. W. Peck; Cascade, vice-presidents; one for each commissioner district, first, John Fiegel; second, Henry W. Woods; third, Henry Allen; fourth, A. W. Seymour; fifth, Frank W. Dunnott; treasurer, E. H. Vira.

Rochester; secretary, W. N. Williams, Rochester.

Carlton County Agricultural and Industrial Association, Barnum, Minn.: F. M. Buesler, president; vice-presidents, Thomas Spencer, Barnum; John Wright, Cromwell; Fred Vibert, Cloquet; J. A. Gillespie, Carlton; Godfrey Rydeen, Moose Lake; A. E. Bonstrom, Wright; Guy Sheets, Wrenshall; William Crosby, Holyoke; secretary, A. H. Bath; treasurer, H. Gorlaek. The Board of Managers was instructed to get plans and estimates on a new grand stand and agricultural building combined and report at a special stockholders' meeting to be called in January.

Waseca County Agricultural Society, Waseca, Minn.: The following officers were re-elected: Hiram Powell, president; W. E. Schuetz, first vice-president; A. N. Tyrholm, second vice-president; E. H. Smith, secretary; Carl Sommerstadt, treasurer.

Lake County Agricultural Society, Two Harbors, Minn.: John A. Barton, president; Dr. H. C. Hamilton, first vice-president; C. M. Hillman, second vice-president; F. D. W. Thins, secretary, general manager; M. H. Brickley, assistant secretary; Odele LeClair, treasurer.

MOST SUCCESSFUL SEASON HAD BY ILLINOIS FIREWORKS

The season just closed has proved the most successful one of the career of the Illinois Fireworks Display Co., and great preparations are now being made for the coming year. The firm's new catalogs will go to press in a few days and are said to contain a lot of new novelties. President Joseph P. Porcheddu, when not designing new features, is visiting the company's branch offices. He has some wonderful plans for 1923.

The Illinois Fireworks Display Co. is of the opinion that there will be a decided increase in fireworks displays next season. The company will not enter the spectacular field as was reported, but will continue to specialize on displays.

S. D. STATE FAIR BOARD

At the recent meeting of the South Dakota State Fair Board in Huron last year's officers were re-elected, with W. S. Hill, of Mitchell, as president; M. L. Tobin, of Huron, as vice-president; Ed J. Miller, of Huron, as treasurer, and John F. White, of Huron, as secretary.

BIG DISTRICT FAIR

Is Planned for Columbia, Tenn.—Prof. J. M. Dean Selected as Secretary-Manager

Columbia, Tenn., Dec. 4.—Columbia is to have a big district fair next fall. Initial steps toward the organization of the District Fair Association were taken at a well-attended and enthusiastic meeting of the business men of the city. Application for a charter for the Columbia District Fair, having a cash capital of \$5,000, has been made and a 10-year lease will be arranged for Willow Park.

Prof. James Minnick Dean, assistant secretary of the Tennessee State Fair Association, former district agent and one of the best-known fair experts of this section, has been selected as secretary-manager of the fair. William P. Ridley, one of the leading farmers of the county and vice-president of the County Farm Bureau, has been slated for president, with Mr. Ridley, James M. Dean, William S. Beasley, Cord D. Park, Alf. Brazier and others as directors.

The fair will embrace Maury and adjoining counties of Lawrence Lewis, Giles, Hickman, Marshall and Wayne, and it is expected that all of them will have a part of it.

The grand stand at the park will be enlarged to increase the seating capacity to 1,500 and several buildings will be erected to care for the exhibits. It is planned to have a five-day exhibit, with paid admissions and with all the features of the modern agricultural show.

DOUBLE RACE TRACK

For Marion, O., Fair Grounds—Amusement Park Also Planned

Marion, O., Dec. 5.—Marion is to have a new racing plant. It will be a double track, one course being turf and the other cinders, so that horses can be put thru winter training. William D. Drake, owner of the Drake lot used for circus grounds, will build the tracks at an estimated cost of \$15,000. The stables are to be modern in every detail. Accommodations also will be constructed for horse trainers. At one side of the track bleachers and a grand stand are to be constructed with a seating capacity of approximately 10,000.

Negotiations are under way for construction of a modern amusement park on the ground surrounding the track. The proposed park will cost approximately \$40,000. Work will be started immediately.

ZANESVILLE FAIR PLANS

Zanesville, O., Dec. 8.—The 1923 County Fair will be held on four days and three nights, as was the case in 1922, according to announcement following the annual meeting of the board here. Several changes have been planned for the night sessions next year. Plans were approved for the erection of two new barns.

Total gate admissions for the 1922 fair were \$11,081.85.

At a meeting of the directors of the Richwood Fair Company, Richwood, O., this week, it was decided to hold the 1923 Richwood fair August 1, 2, 3 and 4. President Ben Slinkey gave a report of the meeting of the Ohio Fair Boys at Canton. The fair this year was a financial success and the directors are planning to have a better one next year.

AERIAL CHRISTENSENS

IN MID-AIR FROLICHS.



SEASON'S GREETINGS TO ALL OUR FRIENDS
Billboard, Chicago, Ill.

MATT GAY Permanent—1326 1/2 Myrtle Ave., LOS ANGELES, CALIF. America's HIGHEST DIVER

I PROVE IT IN MY CONTRACTS. !!ASK ME

Sensational Backward Somersault from the Tallest Apparatus Existent—Into a Tiny Tank of Water—12 Feet Diameter, 5 Feet Deep.

SOLICIT CORRESPONDENCE 1923

MANAGEMENT OF ALEDO FAIR IS VINDICATED

Vote of Confidence Unanimously Given at Annual Meeting of the Association

During the past few months the Aledo (Ill.) Fair has been the target for considerable criticism. It is quite apparent, from recent developments, that much of the criticism was inspired by the animosity of persons in certain quarters and was in the main undeserved. Such belief is further strengthened by the sending out of an anonymous letter to the farmers in the vicinity of Aledo asking them to meet in that city November 27 for the purpose of considering fair matters. Attempts to ascertain who was responsible for the letter have been unsuccessful, and the men who met in response to it passed the following resolution:

"Resolved, That this meeting condemns the attack made on the fair board in the anonymous letter sent out by persons unknown, and condemns the act of the party or parties who caused it to be sent."

The annual meeting of the association—the Mercer County Agricultural Society—was held in Aledo November 28, and at this meeting the conduct of the 1922 fair was upheld and vindicated in a most convincing manner.

Not only were two of last year's officers, S. E. Collins of Viola, president, and Joe Boyd of Aledo, treasurer, re-elected, but also were the directors whose terms expired; John Swartz from North Henderson, C. A. Clark from Richland Grove, E. L. Wickert from Keshishburg, E. H. Irwin from Eliza and M. A. Anderson from Ohio Grove. W. L. Cador was elected vice-president to succeed A. C. Greer, who had asked to be excused from again holding office. To top it all off a rising vote of confidence in the society officials and board of directors was unanimously and enthusiastically given. Altogether it was a very happy meeting with a big crowd, like a happy family, working harmoniously together.

Secretary G. C. Bowers opened the session at the call of President Collins with a comprehensive report of the society's conduct of the fair and a complete financial statement. By systematically working out a budget of income and expense covering five, ten and fifteen years of back fair history, Secretary Bowers had facts and figures on all phases of fair work and detail at his finger tips. He showed by his figures what a great saving had been effected by the rigid economy practiced this year, and gladly informed his hearers that the society was able to decrease its indebtedness to approximately \$15,600, without the State appropriation, which when received would be applied to this principal and further reduce it to approximately twelve or thirteen thousand dollars.

One of Few Fairs To Show Profit

It was brought out at the meeting that Mercer County's fair was one of very few fairs in Illinois to make any money in 1922, the majority of them suffering big losses. Sentiment at the session was that the rigid policy of economy was right and that it must be maintained if Mercer County's fair is to live.

Following the adjournment of the meeting fair officials and members of the board of directors were jubilant at the outcome. "We tried to do the best we could in the conduct of Mercer's fair this year," said one official. "We made mistakes, of course, but I am happy to think that we have the confidence of the public and that public sentiment is, as this vote showed today, with us to a man to help make our fair bigger and better than ever and to aid us in eliminating waste and extravagance and any practices which, after careful consideration, do not meet with public approval. We realize full well our limitations and solicit any suggestions or ideas which any member of the society may have at any time for the improvement of the fair or its advancement."

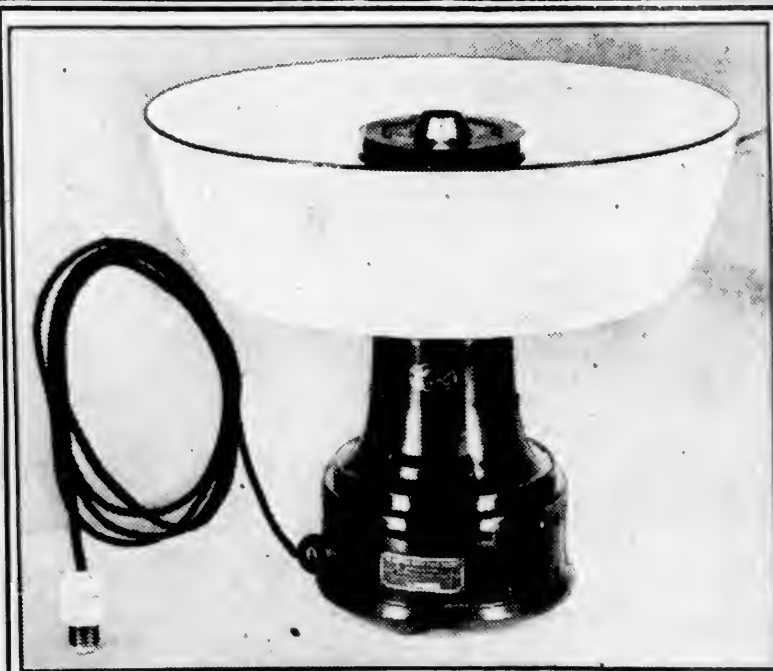
Unsavoury Publicity Condemned

In the motion to accord the management a vote of confidence, J. A. Allen declared that, in view of the charges and insinuations given publicity in certain quarters against fair officials and the conduct of the fair and the fact that these officials had all been unanimously re-elected, such a vote would be both fitting and proper. Its passage without a dissenting vote constituted a direct and convincing repudiation of the charges and allegations underlying the unsavoury notoriety to which the society and its management has recently been subjected.

MONEY RAISED FOR FORT DODGE'S FAIR

With the co-operation of the leading business men of Fort Dodge, Ia., the Hawkeye Fair Association recently put on a successful campaign to raise \$50,000 for the association. During the stock-selling drive more than 500 new stockholders were added to the fair corporation.

Following the successful conclusion of the drive a big banquet was held. The business men of Fort Dodge subscribed \$40,000 and the farmers of the county subscribed \$10,000 to furnish the essential capital to make the fair a permanent institution.



The New Model of the Electric Candy Floss Machine is meeting with a wonderful reception. We are sure this feeling will grow greatly.

PRICE \$200.00

WRITE FOR DESCRIPTIVE BOOKLET ADDRESS

THE ELECTRIC CANDY FLOSS MACHINE NASHVILLE, TENNESSEE

We Could not supply the demand last year. Send in your orders promptly so that there will be no delay.

Merry Christmas, Happy New Year to All Our Friends

6 FLYING MELZERS

AMERICA'S LARGEST OPEN AIR ATTRACTION.

Double Flying Return and Casting Act. Blazing 40 feet high, over 55 feet long. Closed a successful season Michigan Fairs and Parks. Management Harry Arkley. Address: 6 FLYING MELZERS, Saginaw, Michigan.

NOVELTY-ACTS

CAN USE FEW MORE BIG ACTS FOR 1923 FAIRS

GIVE FULL INFORMATION FIRST LETTER

ASSOCIATED FREE ATTRACTIONS,

Mason City, Iowa

ATTRACTIONS WANTED

Now contracting for our 1923 Fair and Park Attractions. We can offer you a nice route over our circuit of Fairs. Write quick; tell us what you do. NO ACT TOO BIG. SIOUX CITY FAIR BOOKING OFFICE, 300-301 Metropolitan Bldg., Sioux City, Iowa.

LUCILE BELMONT-BALDWIN

WORLD'S GREATEST BALLOONIST AND PARACHUTE ARTIST.

has entirely recovered from her accident, and WILL POSITIVELY FLY THIS COMING SEASON. Disregard all opposition rumors to the contrary. Booked exclusively for season 1923 thru UNITED FAIRS BOOKING ASSOCIATION, 64 West Randolph Street, Chicago, Illinois.

MENTION US, PLEASE—THE BILLBOARD.

MID-WINTER FAIR

To Be Held in Polson, Mont., in January

Preparations are being made to hold a mid-winter fair in Polson, Montana. A meeting of the executive committee was held recently at which plans for the fair took definite shape.

January 26, 27 and 28 were the dates set for the show which will be held in connection with the annual farmers' short course. County Agent R. B. McKee met with the committee and is working out arrangements for speakers and judges for the fair.

L. L. Marsh, chairman of the finance committee of the Polson Commercial Club, reported that \$400 had been pledged to defray the expenses of the fair.

Among the exhibits planned are dairy products, poultry, horticulture, threshed grain, corn, potatoes, school exhibits, domestic arts, culinary and a special exhibit of dairy cattle. There will be an entertainment program.

LUTZ RETIRES

As Secretary of Marion (Ia.) Inter-State Fair

Marion, Ia., Dec. 4.—E. E. Parsons was elected secretary of the Marion Interstate Fair Association at its annual meeting, after G. W. Lutz had declined re-election. Mr. Lutz has been secretary for seven years and said he thought it was time for someone else to take over the office.

Mr. Parsons was the first secretary of the association and acted as such for five years. He is familiar with every department of a county fair.

The other officers elected were: C. W. Riggs, president; W. W. Vaughn, vice-president; C. F. Price, treasurer.

The report of Secretary C. W. Lutz showed that the receipts this year were \$12,605.97 and the disbursements were \$11,477.56, leaving a balance of \$1,128.41, but some of the disbursements were to take care of last year's bills, so that the net profit of this year's fair was \$1,105.71.

FOR A BIGGER FAIR

Sioux Falls, S. D., Dec. 6.—A special committee to investigate the matter of establishing a permanent and larger county fair was appointed at a meeting of the Mitchell County Fair Board. The committee, which was appointed to investigate this problem a short time ago, also meets with the board. Members of the new committee are Sam Fentle, C. T. Charnock and C. J. McDonald.

A report and recommendations of the newly appointed unit will be made within a short time it is expected.

BEAVER DAM FAIR IN

FIRST-CLASS CONDITION

Beaver Dam, Wis., Dec. 6.—The annual meeting of the Dodge County Fair Association was held here December 2, at which time the annual report was presented and officers were elected for 1923.

Secretary J. P. Malone reported that the association is in excellent financial condition. The profits of the 1922 fair were \$8,000. Dates for 1923 were set for September 24-25, inclusive.

Officers elected were: President, L. C. Pautsch; vice-president, T. W. Rogers; general manager, George Hickey; secretary, J. F. Malone; treasurer, Wm. H. Lawrence.

BADGER FAIR SETS DATES

Platteville, Wis., Dec. 3.—The Badger Fair, held here annually, was this year set to take place the first week in August. This arrangement proved unsatisfactory because many farmers were in their fields harvesting small grain and could not attend. Next year's dates have been set for September 4, 5, 6, 7 and the admission charge will be reduced from 60 cents to 50 cents. It is believed these changes will work in favor of a more successful attendance.

REFUSE BONDS

For New Fair Grounds at Lima, O.

Lima, O., Dec. 5.—The Lima County Fair is homeless since the refusal by the voters to permit bonds to be issued for a new fair grounds. Indications are that there will be no county fair in Allen County next year unless some other city arranges for the fair. Spencerville has a good racing track and about forty-nine acres of land, while Delphos has no track but has a tri-county fair already in operation.

Delegations from each of the towns will meet with the fair board at its next meeting and attempt to retain the 1923 fair.

POINT BREEZE PARK Philadelphia, Pa.

Will Open in the Early Part of May

Offer special inducements to anything clean and appealing in the way of Amusement Devices and Concessions. Have opening for large Eli Ferris Wheel. Large building 40x100 suitable for a Flat Ride. A few small buildings for Legitimate Games. Will rent on flat rental or percentage one of the largest Dance Halls in the State of Pennsylvania, 14,000 square feet. Also have Three Soft Drink Booths for rent, and a Large Hotel Building in the Park.

HOME PHONE, BELL OREGON 2466

JOHN KOMIE,
LESSEE AND GENERAL MANAGER

FREE ACT NOTES

Don and Mae Gordon, well-known cyclists, who worked hard for the Gate City Theatrical Exchange, Omaha, Neb., last season, report a novel feat in the fact that they played twenty-six fairs and celebrations, covering over 3,000 miles in five different States, and did it all in their new automobile in which they lived and slept and carried all of their bicycles and apparatus. They report that they never changed a tire, never missed a date and never had a breakdown, always arriving on time. "We had our most successful and pleasant season this year," says Mr. Gordon.

Marvelous Nelson, flying trapeze and iron jaw act, closed his season of fair dates at Roxboro, N. C. He writes that he will be seen next season with a new act. He is now appearing in vaudeville.

Harry Rich, aerialist and stunt man, presented his trapeze act at the Fun Festival staged at Memphis, Tenn., by Memphis Lodge No. 27, B. P. O. E. From Memphis he went to Little Rock, Ark., to present his act at the Elks' Fall Festival, December 10 to 23.

Charles Gaylor, giant frog man, announces that he will have four free acts to other fairs during the 1923 season.

The Wizard Duo, comedy tight-wire runners and jumpers, also presenting a single flying balancing trapeze act, after closing with the Walter Savidge Show early in October played several dates in Kansas with their free acts, closing their outdoor season November 11 at Ellis, Kan., for the American Legion. They are now at their home in West-morland, Kan., where they will remain until late in January, when they expect to open their hall show. They will travel by truck, carrying all their paraphernalia.

BILLY COLLINS CLOSSES SEVENTH FAIR SEASON

Chicago, Dec. 6.—W. J. (Billy) Collins returned to Chicago recently after closing his seventh consecutive season with the Theatre-Duffield Fireworks Company, as general Western representative of that very successful firm. For the past four seasons Mr. Collins has also been manager of one of the big Theatre-Duffield spectacles. He has signed a contract to go back to the same people next season. Mr. Collins is attending the fair men's meeting in Toronto. He is a fireworks expert of more than twelve years' experience and is considered one of the most successful salesmen of fireworks attractions in the country. Particularly is Mr. Collins favorably known among all of the secretaries of the State fairs and expositions of the country.

BLUE EARTH COUNTY FAIR

Mankato, Minn., Dec. 3.—Officers and directors of the Blue Earth County Fair Association held their annual meeting and election (Continued on page 144)

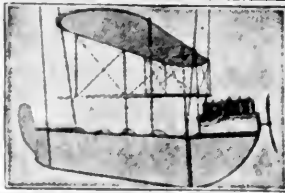
UZZELL ON SALES TRIP

(Continued from page 136)

tables and Managers of the United States and Canada in Toronto, and last week he was in Chicago for the National Association of Amusement Parks' Convention, where the Uzzell exhibit included an Uzzell 1923 Biplane Aeroplane Car. This, following the record set by its earlier models, promises to live up to the reputation of doubling the receipts, and then some, of the Circle Swing, where the old-fashioned Gondola car is replaced by the new Uzzell car.

In addition to its excellent sales record this year the Uzzell company acted as buying agent for the Amusement Zone interests of the Brazil Centennial Exposition, and in that capacity furnished the zone authorities with an Uzzell Aeroplane Circle Swing, a Frolle, a Manuels Whip, Winchester Shooting Gallery equipment, with L. A. Thompson Science Railway Coaster Cars, and other paraphernalia and equipment.

Before returning to New York Mr. Uzzell will visit a number of towns west of Chicago to close sales that await his arrival and signature.



H. F. MAYNES' New **Caterpillar** \$28,323.83 in 9 weeks

The World's Greatest Rides Have Beaten All Except the Biggest Coasters.

The Original Tracer **SEAPLANE** — JOHN A. FISHER'S **Joyplane** — **Butterfly**

No Park complete without it. Carried 8952 in one day. Greatest thrill yet devised. Often beat a built \$15,000 Coaster. Prettiest Ride ever built. Earned its cost in ten weeks. **TRAVER ENGINEERING CO.,** Beaver Falls, Pennsylvania.



THE GREAT LEAP

Dr. Carver's High-Diving Horse

Coming out of the water after having made the 40-foot plunge in the presence of 107,000 people at the Cotton Palace, Waco, Texas. The world's most daring sensational stunt.

ANOTHER RIDE FOR EAST LAKE

Birmingham, Ala., Dec. 9.—Another amusement device will be erected at East Lake Park, Birmingham's municipally owned pleasure resort, according to word by William L. Harrison, commissioner of public utilities, that negotiations have been completed with J. W. Ely & Company, of White Plains, N. Y., for the installation of a seaplane which will cost between \$7,000 and \$10,000. Arrangements to add a dogleg and roller coaster have already been announced.

The seaplane will net the city 30 per cent of the revenue taken in, although the city will furnish the electricity, tickets and a cashier. The lease is for five years, and cost of erection will be borne by J. W. Ely & Son.

CONEY ISLAND IMPROVEMENTS

New York, Dec. 8.—Improvements for board walk-facing properties at Coney Island have been as follows: William Billanz, for Cox's Baths; Sylvester P. Murphy, for Ward's Baths; John Rose, owner of Ocean Baths, and W. C. Melch, for the Giant Coaster Baths. Felt man Bros. plan a complete change in their buildings facing the walk, and Steeplechase also will have appropriate improvements. These facts indicate that Coney Islanders are not slow in taking advantage of Borough President Heugelmann's great seaside improvement.

"LUSSE SKOOTER" POPULAR

Philadelphia, Dec. 10.—The "Lusse Skooter", a product and invention of the Lusse Bros., one of the oldest builders of amusement machinery in the United States, has, since its sensational hit at Woodside Park here the past season, brought to this enterprising local firm orders galore from scattered points for 1923.

The ride has proven a delight for adults and children. The ride ends with the harmless "Funny Bump" that encourages patrons to stay on for more of the fun.

PARK NOTES

Harry Van Hoven's special article, "Basic Facts Every Park Man Should Know About His Business and Some That Are Fatal to Ignore", appears in this issue. The title well describes the story, and the fact that the author made himself conspicuous the past season as able praise agent for Carlin's Park, Baltimore, Md., makes it worth the time of every park owner, manager and attaché to read.

Van Hoven bases his words on facts. Silver Spray Pier, Long Beach, Calif., derived much publicity from the press in that section a couple of weeks ago when an unusual surgical operation was performed to save a mammoth python, the property of Princess Nalda, of W. H. Westlake's Side-Show. The python, measuring almost thirty feet in length and weighing 250 pounds, is one of the largest in captivity and is valued at \$1,000. Two feet of silver wire was used in closing a fourteen-inch cut in the neck of the reptile.

G. McAllister, architect, of Billings, Mont., has been engaged by the Busch interests of Santa Monica, Calif., to prepare drawings for what is said will be the largest pier on the Pacific Coast.

Receivers for the Ingersoll Engineering and Construction Company, operating Pleasure Beach, off Bridgeport, Conn., reported that they were "broke" financially and have been given permission by Judge Isaac Wolfe in Superior Court, Bridgeport, to sell the assets of the corporation. Plans for reorganization are being considered and it is likely that stockholders may buy the assets and, under new management, continue business.

We Put Pep Into Stale Money Getters

Our Novelties for 1923 include

OBSTACLE RACE, RABBIT RACE, DIVING GAME, MIRROR RACE, LOOP-THE-LOOP, FISHING CONTEST

KENTUCKY DERBY CO., Inc.

ARNOLD NEBLE, Pres.

108 John Street,

New York City, N. Y.

Wanted at Bayside Park, Clear Lake, Iowa

Concessions to place Ferris Wheel, Dodgem, Whip, or other rides on percentage. Other Concessions, such as Eats and Drinks, Merchandise Booths, Palmistry, Shooting Gallery and other Concessions that do not conflict with flat rate, for season of 1923.

Long Beach Amusement Park and Summer Resort, Lake Manitou, Ind.

CONCESSIONS TO LET Restaurant and Soda Fountain, fully equipped; Lunch Stand, Games, Doll Rack, Hit's Striker, Shooting Gallery, Rides and Shows, Hotel Address

C. B. SHANK, 2602 West Michigan St., Indianapolis, Indiana.

MENTION US, PLEASE—THE BILLBOARD.

DOMINION PARK, MONTREAL, CANADA

WANTED, THREE ATTRACTIONS

on percentage basis; also Diving Show, Freaks and Curiosities and good Outdoor Attractions for 1923. Address all communications to

M. M. HANNAFORD, Park Manager.

"CHICAGO" ROLLER SKATES

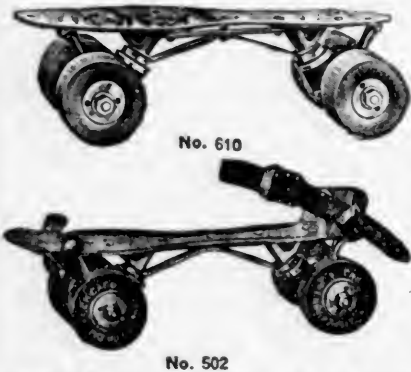
ARE HELPING TO BRING BACK

The Roller Skating Craze

"CHICAGO" Skates are Good Money Makers. They are built of the Best material, are designed for Strength and Endurance as well as Speed. They are used and endorsed by the Fastest skaters in the game. For the past sixteen years All of Chicago Rinks have been Successful. **THERE IS A REASON.** They are Equipped with "CHICAGO" Skates.

We carry a stock of Rink Organs, Non-Slip Floor Dressing, Racing Suits and other supplies. All orders filled Promptly.

CHICAGO ROLLER SKATE CO., 4458 W. Lake St., CHICAGO, ILL.



RINKS & SKATERS

(Communications to our Cincinnati Office.)

TO OPERATE RINKS IN WEST

The Ringler Amusement Company, of Portland, Ore., has been incorporated for \$200,000. Its purpose is to operate skating rinks, dance halls and other places of amusement. Montrose M. and Roberta J. Ringler and Clarence H. Gilbert are the incorporators.

NEW RINK FOR SOUTH BEND

Announcement has been made in South Bend, Ind., by the Leber Brothers that they will soon have work under way on a combination skating rink, gymnasium, dance hall, swimming pool and banquet hall in that city. The structure will be two stories high.

KALTEAU SUCCEEDS FITZGERALD

Frank M. Kalteau was elected president of the Western Skating Association last week in Chicago. He succeeds Julian T. Fitzgerald, who held the office ten years and retired after being chosen head of the International Skating Union. The national outdoor championships will be held in the Windy City January 26, 27 and 28 and plans are under way to have a large list of ice skaters from all parts of the United States and Canada compete.

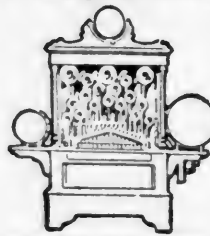
COVINGTON (KY.) RINK POPULAR

J. N. Zink, former one-hour champion skater, who has conducted rinks in many parts of the country since 1904, is meeting with great success in the conduct of his Market House Armory Rink, Covington, Ky., which he opened October 18. The floor space is 48x133 feet and the building has a good-sized lobby and balcony. He has 578 pairs of skates. Musical accompaniment is provided by a Wurlitzer Band Organ. The staff includes Mrs. Zink, cashier; Roy Kriby, skate room; Mrs. Kriby, checking; "Corky" Elliston, instructor; Leroy Johnston and Dick Adler, instructors; Ray Johnson, soda; Stanley Held and Larkin, "the boy wonder", skate boys; Alex P. Sanford, officer.

"WINE, WOMEN AND SONG" PARTY

During the engagement of the "Wine, Women and Song" Company in Cincinnati two weeks ago a morning skating party was offered members of the company thru the courtesy of Joseph Zink, at whose Covington (Ky.) rink the affair was held, and Taylor Lovel and Nelson and Mrs. Barger. The theatrical guests included Dotty Bates, Katherine Devroe, Alice Smith, Anna

WURLITZER



Band No.

Organ 148

THE RUDOLPH WURLITZER CO., N. Tonawanda, N. Y.
Band Organs for all kinds of out and indoor shows. Write for catalog. 985

SKATING RINK MUSIC

Loud yet tuneful popular music available. Sizes for every rink. Installations throughout the United States.

CARDBOARD MUSIC FOR YOUR BAND ORGANS

MADE ON GERMAN CARDBOARD, WITH CLOTH HINGES. You can obtain from us Books of the very latest Cardboard Music, made by our new machines absolutely correct. Special Music made to order promptly. Send us the name of your organ and number of keys, and we will quote you special price.

BOSTON CARDBOARD MUSIC CO., ROLAND C. WHEELER, Pres., WM. E. NICHOLAS, Treasurer.
Rear 218 Summer St., Boston, Mass.

Schuler, Wilma De Voe, Marion De Morte, Alma Montague, Jean Schuler and Harry S. Le Van. Miss Bates, who measures four feet in height, surprised with a brand of roller work that compares favorably with her clever dancing as soubret with the Columbia Burlesque Circuit attraction.

BLUE EARTH COUNTY FAIR

(Continued from page 143)

of officers here recently. It was decided at the meeting to make next year's fair bigger and better than last year. The dates decided upon were August 22, 23 and 24. The financial report of the association shows that it is in good standing. After paying all expenses there is still \$1,400 in the treasury. The meeting was well attended and everyone felt satisfied with results the past year.

The following officers were elected for the ensuing year: President, D. E. Crane; secretary, A. D. McCormack; treasurer, Garvin Cane; vice-president, first district, W. A. Just; vice-president, second district, H. C. Krause; vice-president, third district, P. R. Wilde; vice-president, fourth district, F. E. Ulrich; vice-president, fifth district, C. H. G. Hazel; vice-president, sixth district, L. L. Champlin.

During the year \$400 was paid out for permanent improvements, and \$158 on an accident claim. The total attendance at the fair this year was 5,500; premiums paid, \$1,508; number of entries, 1,604; active membership,

103. The membership dues were reduced from \$3 to \$2. The fees for teams and autos has been placed at 25 cents.

TRENTON RECORDS MOST ITS SUCCESSFUL FAIR

Trenton, N. J., Dec. 4.—The 1922 exhibition of the Trenton Interstate Fair Association was the most successful in the history of the association, according to a report submitted to the Board of Directors by Colonel Mahlon H. Margerum, secretary of the association. The directors have declared the usual dividend of six per cent on the common and seven per cent on the preferred stock of the organization. The dividends are payable in December. In anticipation of the exhibit next year, the board is giving consideration to the erection of two large dining halls on the exhibition grounds.

CALLAO (MO.) FAIR

Callao, Mo., Dec. 1.—The Board of Directors of the Callao Fair Association has had several meetings lately to get an expression from the people of the community as to what shall be the future course of the association. The fair has been one of the best in this section of the State but, like many fairs, has not been supported as it should. The directors desire to impress upon the people of the community that they must back the project

wholeheartedly in the future if the past successes are to be continued. Expressions already received indicate that there will be renewed support for the fair next year and that it will again measure up to those of the past.

GROUNDS PLEDGED TO FINANCE 1923 FAIR

Princeton, Ill., Dec. 7.—With the Bureau County Fair Association facing indebtedness of \$14,000, directors have authorized the listing of thirty-three acres of ground owned by the county for fair purposes as security for financing the 1923 show. Drastic cuts in premium lists and salaries will be made and important consideration given to other plans to make the association turn in a profit. Officers for the ensuing year are: President, R. M. Heaton; vice-presidents, L. D. Spaulding, John H. Becker and W. C. Riley; secretary, Dr. Fred Skinner; assistant secretary, John Skinner; treasurer, Charles Coll; superintendent of grounds, Ed Minier.

CUMBERLAND FAIR TO PURCHASE GROUNDS

Cumberland, Md., Dec. 6.—At a meeting of the stockholders of the Cumberland Agricultural Fair Association the executive committee of the association was authorized to purchase a suitable site for a fair grounds and to issue bonds to the amount of \$100,000 for financing improvements to the grounds. It is probable that a plot of 100 acres four miles west of this city on the McCullen highway, which is now under option, will be selected by the committee.

FAIRBURY FAIR OFFICERS

Fairbury, Ill., Dec. 4.—Executive officers and directors of the Fairbury Fair Association have been elected for the ensuing year. The officers are: President, Jack Thompson; vice-president, Herbert Powell; secretary, E. W. Powers; treasurer, A. B. Clanton, Jr.

FAIR NOTES

On January 4 next a bill will be introduced in Oregon barring all tented amusements and concessions at fairs.

The Henry County Fair Association, Mt. Pleasant, Ia., at its annual meeting elected Frank Price secretary, to succeed Charles Tilly, who was not a candidate for re-election. Other officers are: President, Newell Moore; vice-president, Henry Traut; treasurer, Will Worthington; directors, Dr. C. O. Jerrel, Dr. C. E. Hunt, R. P. Hobbs, Arson Milner, George Bird, George Wright, Maurice Green, Joe Edgar, Ben Swoley, J. Moore, Sam Lee, Sam Milligan, Clyde Bunker, B. F. Benzon, Ralph Crane, H. Hazen, Will Young and Henry Gillis.

At a meeting of the directors of the Grundy Fair Association, Trenton, Mo., Tom Reame

WANTED THEATRE ORGANISTS

A-1 positions now open.

Bartola Musical Instrument Co.,
314 Mallery Bldg., CHICAGO



GREETINGS:—

To our old friends, loyal and true; to our valued new friends—and to those whose friendship we strive to deserve—we heartily wish unmeasured happiness and good fortune throughout the coming years.

We deeply appreciate all the favors received from you, and seek to merit your continued confidence. Our aim shall always be to serve you helpfully in the future.

RICHARDSON BALL BEARING SKATE COMPANY

1809 Belmont Avenue, Chicago, Illinois
MANUFACTURERS OF HIGH GRADE RINK ROLLER SKATES



Rapid Twin Disc Electric Floor Finisher

Floor Surfacing Machines

Rapid Roller Electric Floor Surfer

THE IMPROVED SCHLUETER RAPID—AUTOMATIC—BALL BEARING—ELECTRIC

ATTENTION

MADE IN FOUR SIZES

MADE IN FOUR SIZES

Always under control. Disc revolving in opposite directions. For waxing, polishing, sandpapering and cleaning residences, dance floors, etc. Special Disc furnished for all kinds of surfacing or polishing wood or stone floors.

Will surface right up to the wall or baseboard without the use of edge-roller. Just the machine you would want for surfacing all kinds of wood floors, whether old or new. Will smooth down rapidly and easily all joints or warped edges. Perfect results guaranteed. More than 20,000 in use.

Send for our prices; also free trial proposition

M. L. SCHLUETER

231 West Illinois Street,

CHICAGO, ILLINOIS



and Howard Pettit were re-elected members of the board of directors and Dr. Sheldon, R. R. Witt and W. A. Tate were elected new members of the board. The suggestion was made that the directors be elected by all people holding stock instead of by the directors but no action was taken in that respect. The constitution as standing at the present time would not permit such a step to be taken. Mitchell White, editor of The Mexico (Mo.) Leader, has reported to the Chamber of Commerce for the fair committee that it will require \$20,000 to stage a county fair at Mexico next year. The matter was left open for discussion and a decision regarding the matter will be reached later.

W. R. Hirsch, secretary-manager of the Louisiana State Fair, George Freeman, Jr., president, and R. T. Carr, first vice-president of the same fair, were among the fair men to stop over in Chicago on their way to the fair men's meeting at Toronto. They returned home via Niagara Falls, Washington, D. C., and New York.

A. L. Putnam, secretary of the Northern Wisconsin State Fair, Chippewa Falls, who has been seriously ill with bronchial pneumonia, is reported to be rapidly recovering and is receiving the congratulations of his friends accordingly.

We well know that the heresy of yesterday becomes the platitude of tomorrow—that those secretaries who would have burned us at the stake at Toronto are already beginning to see the light and feel their color mount—for even before the convention was over they were springing the age-old alibi, "It is not what you are after that we object to, but the way you went about it."

But how do these secretaries account for their being so poorly informed?

The Billboard has been protesting against graft and dirty girl shows for fifteen years. In all that time scarcely an issue has come out in which we did not denounce its existence and launch against its growing prevalence.

Why, then, were the righteous so surprised, astounded and deeply hurt?

MY CREED

By M. LAURETTA GREEN

Oh, teach me life, the happiness of living;
Tear the selfish greed from out my heart;
Let me do my share of daily giving;
I do not wish to play a minor part.

Let me help to bear another's sorrow—
Give me the strength to lift a weary load;
Tell me how to love a fallen brother,
And give the smile of welcome on the road.

And, better still than all the rest,
Pierce a great compassion in my breast,
And, in my eyes, a light that all may see,
The light of understanding, and of sympathy.

PARACHUTES For AEROPLANES AND BALLOONS

BALLOONS

TENTS

NORTHWESTERN BALLOON & TENT CO.

W. F. McGuire, Manager

Phone Diversey 3880.

1635 Fullerton Ave.,

CHICAGO

PARACHUTES

for Aeroplanes, Balloons, Blimps, Etc. Full line of Balloons, Chutes, Rope Ladders' Etc., always on hand— Est. 1903. THOMPSON BROS.' BALLOON CO., Aurora, Illinois.

PARKER EXPLAINS REASONS

Mr. and Mrs. C. W. Parker returned to Leavenworth after attending the Thanksgiving bazaar given by the Ladies' Auxiliary of the Heart of America Showman's Club, and Mr. Parker came back to Kansas City November 30 on business. While at the local Billboard office he explained why he was not in Toronto and the East, as he expected, and also "the why" of California.

Mr. Parker came east from California, where he spent the summer, about the middle of November, fully expecting to make a trip to New York, Toronto and Quebec, returning by way of Miami and New Orleans, but Mrs. Parker's health was so precarious that it was necessary that he stay with her and delay the trip east for a time. The doctor has placed Mrs. Parker on a strict diet and she seems much improved, but is not strong and has to be very careful.

Mr. Parker has built and fully equipped a branch factory of his big amusement device company (of Leavenworth) at San Francisco, and it is now in complete working order. He plans returning to California right after Christmas, if it is possible for him to leave then, and build a bungalow there, so that Mrs. Parker can drive out in June, when their daughter, Louise, graduates.

Mr. Parker stated that the reason he built a branch factory at San Francisco was on account of the enormous freight rates charged on Ferris wheels, carry-us-alls, etc., which had to be added to the price of the machine, and by

having a factory right on the Coast, with thoroughly experienced men sent there from the parent factory at Leavenworth, the saving in time and money will be considerable and the machines as well built as if turned out from Leavenworth. Mr. Parker further stated that on a shipment he had made to Singapore the freight was \$690, whereas, if this same shipment had been sent to San Francisco and then loaded from there, the freight would have cost \$1,800 more. He also expects to start branch factories in Mexico and Canada.

Mr. Parker said he wanted his California residence at Venice, close to the beach, as this

"Let those that serve you best, serve you most."

Quality-Service-Price

PROGRESSIVE SPECIALS

Hula Hulas, Fatimas, Flirts, Lamps and Wan Dolls.

PROGRESSIVE TOY CO.,

102-4-6 Wooster St., New York, N. Y. Phone: Spring 2644.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP. Address SICKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

WANTED—Exclusive Territory Distributors

for the sensational new Talco Kettle Corn Popper. Name territory wanted. High-class proposition. Big money for right men. TALBOT MFG. CO., 1317-19 Pine St., St. Louis, Missouri.

was beneficial to Mrs. Parker's health, altho he wanted his business in San Francisco.

Paul Parker, in charge of the Leavenworth factory during C. W.'s absence in California, has been very successful in his management and had everything perfectly satisfactory to his father. Paul has purchased a beautiful new sedan automobile for his mother for a Christmas present, and she expects to use this when she drives to California next summer.

Have you looked thru the Letter List?

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

HOW HARDIN MADE HIS FIRST PARACHUTE DROP

It was in a spirit of bravado that C. W. Hardin, of the Hardin Parachute Company, of Minneapolis, Minn., made his first parachute drop about fifteen years ago. In a little town in Kansas a parachute drop from a balloon had been scheduled and due to unforeseen circumstances the performer was unable to appear. Hardin, then a mere youth, volunteered to take his place. The ascent and drop in the parachute were made and since that time Mr. Hardin has made over 500 drops in parachutes, the last two years from airplanes. In all those fifteen years Mr. Hardin has made his own parachutes, experimenting with every type known, until he has finally perfected a parachute that is said to be absolutely safe, one that opens every time irrespective of the weather, altitude or whatever other detrimental condition may exist.

EARLY EXPERIMENT DEVELOPS

It will interest many of our readers to learn that the Peyret glider, which recently won in the contests instituted by The London Daily Mail and established the world's duration record for this type of flying, is constructed almost exactly along the lines of the original Langley steam-driven "aerodrome", which was making the first flights of a heavier-than-air machine a little more than a quarter of a century ago, constitutes a remarkable vindication of the correctness of Professor Langley's design. It was concerning these early flights that Professor Langley made the following comment:

"And now it may be asked, 'What has been done?' This has been done: A 'flying machine', so long a type for ridicule, has really done; it has demonstrated its practicability in the only satisfactory way—by actually flying."

Does the world in the least appreciate the difficulties overcome by its pioneers?

HOW TO SOAR

O. G. Grey, editor of The Aeroplane, says apparently actual soaring can only be done in a gusty wind. "The process consists in gliding forward and slightly downward till a gust hits the machine, whereupon the pilot, with the skill born of long practice, throws the nose of the machine up slightly and is lifted by the gust. As he feels the gust dying away he puts the nose of the machine down and gathers forward speed by gliding till he feels another gust hit the machine, when he once more throws the nose up and receives another lift, the motive power being the momentum of the machine gathered on the glide."

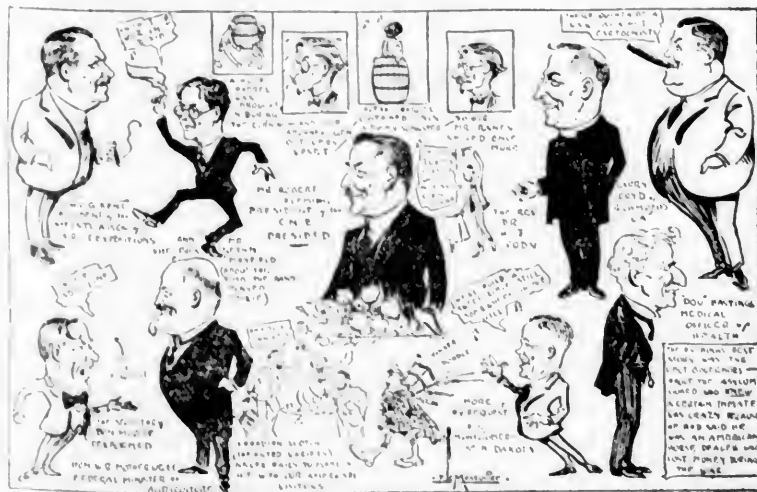
"In this way on a favorable day a skillful soaring pilot such as Herr Klemperer or Herr Martens or Herr Hentzen, the present record holder, will lift his machine in a series of steps, consisting of a long flat glide to gather speed and then a jerk upwards as the machine lifts on a gust. The limits to the time which a pilot can spend in the air in this way are, first, the physical endurance of the pilot himself, and, secondly, the persistence of a gusty wind of the right type. Obviously if the wind drops or becomes approximately steady the only thing the pilot can do is to glide to earth."

AVIATION NOTES

The feature of the Ford day celebration staged recently in Ord, Neb., was the airplane stunts and double parachute drops made by Lieut. E. L. Sloniger and Sergt. Dick Hazelrigg, of Lincoln, Neb. More than 5,000 people attended the affair.

Charles Skiver, veteran balloonist, and wife have moved to Danville, Ill. Their neighbor, Fontella, aeronaut and balloonist, says the Madame is some cook.

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



The cartoonist of The Evening Telegram, Toronto, Canada, caught the spirit of the convention of the International Association of Fairs and Expositions in the accompanying cartoon, which, six columns wide, appeared in the November 30 issue of The Telegram. E. Le Messurier is the cartoonist.

RIDING DEVICES FAIR GROUND AND EXHIBITION CONCESSIONS

CARNIVALS

EXPOSITION MIDWAY SHOWS AND HIS MAJESTY, THE BEDOUIN

BANDS AND SENSATIONAL FREE ACTS

C. G. DODSON ORGANIZATION RETURNS TO FORMER TITLE

World's Fair Shows Have Commodious and Convenient Winter Quarters at Baltimore—Preparatory Work for Next Season Now in Progress

Baltimore, Md., Dec. 6.—Because of W. S. Cherry not being connected next season with Manager C. G. Dodson's organization the show is returning to its former title of the C. G. Dodson World's Fair Shows. It having been known the past two years as the Dodson & Cherry Shows. And the motto of "clean shows and no questionable concessions" will be maintained.

Perhaps a show could have no more complete place to winter. Manager Dodson leased from the owners the Maryland Ship Yards, which was formerly a government shipbuilding plant, and the lease included the entire plant, consisting of one and a half mile of railroad track, machine shop, blacksmith shop, paint shop, wood working shop and enough buildings in which to store all the wagons and other paraphernalia. The place is completely fenced in and a watchman is maintained both day and night without any expense to the show.

Work has been going on for the past three weeks and when the show takes the road in the spring it will have had a complete overhauling. George Roy, who has charge of the blacksmith shop, is equipping all the wagons with steel underframes and steel bounds. Ed Holmes has charge of the carpenter shop and is doing some very nice work. "Heavy" McCauley has charge of the machine shop. P. VanAult has the paint shop and by the time this goes to press he will have finished the three-abreast carousel. The building that the painting is being done in is large enough to set up all the rides except the seaplane, this being a great advantage when it comes to repairing and painting.

Manager Dodson has not as yet announced his route for the season of 1923, but the writer feels sure that the show will head west, as Mr. Dodson left for the West recently on business pertaining to the show. He is expected to arrive back about the first of the year. M. G. Dodson, the assistant manager, who now has the show in charge, attended the meeting at Toronto, merely a pleasure trip, accompanied by A. E. Dodson and W. J. Kehoe.

Work has started on the new outfit for Jack King's I. X. L. Rauch attraction. This show will carry twenty-five head of stock, a cowboy band, buffalo, steers, Canadian elk; in fact, everything that it takes to make a real Wild West show. The outfit when completed will cost 1,000 people and will be built in such a way that it can easily be made larger. It is intimated that at the close of the 1923 season for the World's Fair Shows Mr. King and Mr. Dodson will take out a ten-car Wild West, playing one-day stands.

Purtle Bros., who had the Auto-Motordrome with the show the past season, have been busy since the closing of the season building a new and sensational show to be booked with the caravan the coming season. While the new project is on the order of the motordrome, it will be more exciting and should get as much money as the 'dromes did when they first came out.

The show was out twenty-eight weeks the past season. The fore part was very good, but the fair season was very disastrous. The show the past season carried twelve shows, five rides, Italian band, steam calliope, about fifty concessions, and traveled in twenty-five cars and carried forty wagons. While it is not the intention to enlarge as to number of cars, it will go out season of 1923 much more complete.—O. E. RASOR (for the Show).

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

PLEA NOT GRANTED

Court Refuses Separate Trials for Harry Mohr and Mrs. Brunen

Philadelphia, Pa., Dec. 5.—In a session of the New Jersey Supreme Court, at Trenton, yesterday, Justice Kalisch refused to grant Mrs. Doris Brunen and her brother, Harry Mohr, separate trials for the murder of "Honest John" Brunen in the Brunen home at Riverside, N. J.

Charles M. Powell, who has already obtained severance, is alleged to have confessed that he was hired by Mohr to commit the murder. The trial of Mohr and Mrs. Brunen will begin Monday at Mount Holly, N. J.

ART BRAINERD IN CHICAGO

Chicago, Dec. 5.—Arthur T. Brainerd, general manager of the Great Patterson Shows, was a Billboard caller today. Mr. Brainerd, always conservative, neither knocked nor boosted on the season. He told The Billboard that he paid all of his bills and neither lost nor made any money, so to speak. The show closed in Timpson, Tex., last week.

DRIVER RETURNS TO CHICAGO

Chicago, Dec. 5.—Walter F. Driver, of Driver Bros., has just returned to Chicago from a trip thru the East and South. Mr. Driver said the trip was very successful.

OH, MR. BARKOOT.

Read "What the Little Bird Whispered to Me"

Ocala, Fla., Dec. 1, 1922.

Editor The Billboard—Report on Barkoot Shows playing here. Two swingers working strong as hicks at entrance to midway; roll-downs and spot joints come next; three bucket joints, one three-marble fly, and several pick-outs, all ripping them wild. Couple of p. c. and about 40 legitimate concessions standing alongside letting the grift joints get the money and there are a lot of swell-looking concessions on the lot, too, but they just sit around and think and let the thieves get the jack and queer the fair. And they think they are smart people.

MILLER BROS' EXPO. SHOWS

Again To Winter in Pensacola, Fla.

The writer visited Miller Bros' Exposition Shows, which entertained the outdoor amusement lovers week ending December 2 at Pensacola, Fla., and where the pay attractions, about fourteen in number, enjoyed a fine run of business. Every concession on the grounds was operated by experienced carnival men. Mr. Miller stated that after the close of the engagement on Saturday night the entire organization would again go into winter quarters in Pensacola. The opening of the new season will take place about February 5.

The organization for 1923 is to be better equipped in every way. A repainting and touching system will be started immediately. "You watch our smoke during the season of 1923," said Manager Miller. "I have nothing to say at the present time as to what will be given in the way of high-class amusements, but when the time arrives for the new season to open Miller Bros' Exposition Shows are going toward the "front rank" among the season's best outdoor organizations." Mr. Miller expressed himself as being in favor of clean, legitimate concessions.—W. B. ARNOLD (Gen. Agt. Gus Hill's-Geo. Evans' Honey Boy Minstrels).

EWING INVENTS CONCESSIONS

J. H. Ewing, of McConnellsville, O., advises The Billboard that he has invented three new concessions which will be placed on the market for next season by the Diamond Game Mfg. Co. He describes them as games of skill and says they will doubtless meet a long-felt want. Mr. Ewing is an old showman and concessionaire, with about twenty years' experience. During his experience of catering to the amusement-loving public he has in the past been connected with many caravans, including the C. E. Bartlett Metropolitan Shows, Greater Sheesley Shows, Rutherford Shows, Barkoot Shows, Harry Copping Shows, Smith Greater Shows, Zeldman & Polle Shows, Roberts & Jennings Amusement Co. and others.

BAY STATE SHOWS

Ten-Car Outfit for Next Season

Boston, Mass., Dec. 5.—Charles Metro is to have a ten-car outdoor amusement organization next season, known as the Bay State Shows.

Metro has been very busy arranging and fixing up his paraphernalia and has just completed his new Sidrome. The rides will consist of merry-go-round, ferris wheel, whip and air plane swings. There will also be six shows and about thirty concessions in the midway lineup. The route will include territory in Massachusetts, New Hampshire, Vermont and New York, and the agent has already arranged eight contracts, including some fair dates. All of which is according to a "show representative" of the above shows.

MINT VENDORS, NOTICE!

5c RADIO MINTS 5c

Give you more profits and quicker turnover.

\$13.50 Per Case of 1,000 5c Packages F. O. B. Cincinnati.

When ordering send deposit for one-third, balance C. O. D.

RADIO MINT COMPANY, 1652 Central Ave. Cincinnati, O.

"THE FINEST BLANKET MADE—FOR THE GREAT CONCESSION TRADE."

In order to get a **Cayuse Indian Blankets** we quote the following reduced wide distribution for prices for a limited period:

CAYUSE BLANKETS, \$5.00. CAYUSE SHAWLS, \$6.00. WHITE GLACIER PARK BLANKETS, \$6.75.

We are direct Mill Representatives. Prepaid Sample, 50c additional. Prompt deliveries from either New York or Chicago.

CAYUSE INDIAN BLANKET CO.

S. W. GLOVER, Mgr. Office and Salesrooms: 205 Putnam Building, 1493 Broadway, New York (Adjoining Billboard Office). 300 Palmer House, Chicago, Illinois.



GUM 1c A Pack \$1.00 A 100

In lots of 2,000 packages and over we allow liberal discount. We do not ship less than 1,000 packages. Give-Away Gum, 65c a Hundred Packages. Free advertising.

NEWPORT GUM CO., Newport, Kentucky

American Tent Corporation

1419 CARROLL AVE. Telephone Haymarket 2715 CHICAGO, ILLINOIS

CIRCUS AND CARNIVAL CONCESSION TENTS

TENTS AND BANNERS FRAMES FOR CONCESSION TENTS

Regular Circus Seats
Reserve Seats
Grandstand Seats
WE RENT



EDW. P. NEUMANN

Prompt Service
Satisfaction Guaranteed
Square Dealings

Tents and Seats For All Purposes

Outfits Taken for Sale and Storage

25c

"THE FLAPPER" OR "THE DIAMOND" PLUMES

25c

"The Diamond Plume" Stands 40 Inches High From Bottom of Shelf to Top

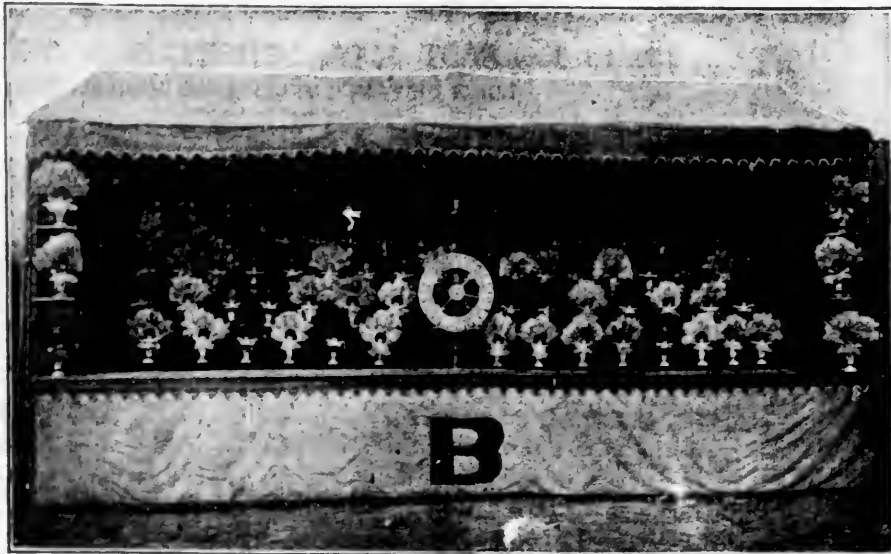
25c

This store grossed big all season, paying 65c for

Flapper Plumes

that you can buy now for

25c



25c

We are the only manufacturers of real California

Ostrich Plumes

We defy all imitators to meet our prices, to the "boys" our friends

25c

25c

BOB BURK'S "FLAPPER STORE"

Playing New Orleans, La., during November, with the DeKreko shows

25c

"THE FLAPPER"

25c COMPLETE SHADE AND DRESS 25c

For plain doll or lamp doll we have called the turn to our friends. We advise not to buy this cheap number. We are putting this out to fight cheap competition who have been trying to put us out of business. These are made of inferior feathers that we used to throw away. We call it junk, but some of the boys want it, so it's yours at 25c.



Now, boys, we still have the "REAL CALIF. OSTRICH PLUME FEATHERS" Something no one has in shades and dresses, as follows:
"FLAPPER"—No. 1—Plume shade and dress of real California Ostrich Plumes, 35c
"FLAPPER"—No. 2—Plume shade and dress of real California Ostrich Plumes. Our regular 65c; closing out now at 45c

25c

25c



25c 25c

ONLY 100 TO A CUSTOMER

5000 only on hand to close out at 25c

OUR FIGHT TO EXIST

Competition tries to put us out of business. Try 100 for \$25.00. Hold these over 'til next season and you can sell them to your friends for 50c.

THE NEW 1923 SENSATION FLAPPER BLANKET

THAT FAMOUS INDIAN WIGWAM PATTERN

Attractive Indian Designs

THE FLAPPER BLANKETS

Make Warm Friends

Special Size For Carnival Trade

\$2.00 to \$2.25 Each

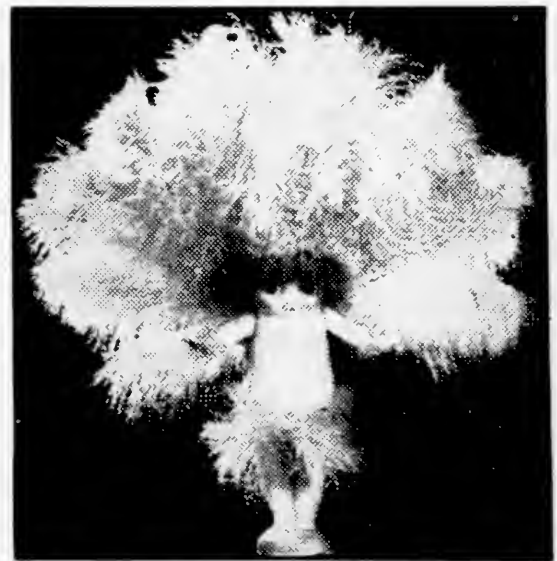
Large Size \$2.50 Each

No delivery on these goods until the carnival season opens up

"THE DIAMOND PLUME"

25c COMPLETE SHADE AND DRESS 25c

For plain doll as well as lamp doll. Made of small "plumes," inferior stock but a good buy at the price, 25c



Now, boys we still have the "REAL CALIF. OSTRICH PLUME FEATHERS"

Something no one has in shades and dresses, as follows:

"DIAMOND PLUME"—No. 1—Plume shade and dress of real California Ostrich Plumes, 35c

"DIAMOND PLUME"—No. 2—Plume shade and dress of real California Ostrich Plumes.

Regular 65c; now closing out, 45c

WE ARE ORIGINATORS—

Watch our announcements for new novelties for the concession trade.

CORENSEN OSTRICH PLUME CO. 825 SUNSET BOULEVARD LOS ANGELES, CALIF.



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The Man Who Brought Museums Back to New York

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LONG DISTANCE TELEPHONE: HARLEM 6588

The finest museum in the world, the largest, coziest and most elaborate in America. 1,000 rare curios and wonders, living freaks and monstrosities. Grand lecture hall, adapted in every respect to the comfort of our patrons. We are open the year 'round. We have just purchased entire contents of Starin Museum of Glenn Island. We buy, sell and exchange curios of every description.

Wanted at All Times, High-Class Freaks, Curiosities and Museum Attractions.



XMAS DOLLS

20-IN. DOLLS. Extra large Silk Fan Dress, trimmed with the Silver Braid and the most beautiful (Patented) Maternity. (Name as illustration). (Packed 4 Dolls to Case.)
\$12.00 PER DOZEN, IN CASE LOTS.
Single Dozen, \$15.00.
17-IN. DOLLS. Dressed same as above. Packed 6 to a Case.
\$9.00 PER DOZEN, IN CASE LOTS.
Single Dozen, \$12.00.
XMAS LAMP DOLLS, \$14.00 Per Dozen
27-IN. WALKING AND TALKING MAMA DOLLS. (Packed 4 to 6 Dolly in Case.) Each Doll is packed in an individual paper box.
\$16.00 PER DOZEN, IN CASE LOTS.
Single Dozen, \$17.00.
21-IN. WALKING AND TALKING MAMA DOLLS. (Packed same as 27-in. Mama Dolls.)
\$13.50 PER DOZEN, IN CASE LOTS.
Single Dozen, \$14.00.

Also Plushy Dolls for Birthdays and Celebrations, all sizes and prices.
25% deposit, balance C. O. D.
MINERAL DOLL & NOVELTY MFG. CO.,
15 Lispenard Street, NEW YORK, N. Y.
Local and Long Distance Phone, Canal 0073.

RUBIN & CHERRY SHOWS

Again in Winter Quarters at Savannah, Ga.

Savannah, Ga., Dec. 7.—As mentioned in last issue of The Billboard the Rubin & Cherry Shows concluded their season of 26-27 weeks with their engagement at the Florida State Fair at Jacksonville. As was also referred to the combining of Col. Jack Jones' N. L. Ranch, from Cokey Island, with Leon LaMar's No. 2 company, formed one of the best Wild West productions ever presented with a collective amusement organization, and the assembling of all of Evans & Gordon's Frank annual shows for the season resulted in doubtless the largest attraction of its kind ever gotten together. These additions being made to the many meritorious attractions of this company, it was the largest show ever to play the Florida State Fair. Angelo Minunolo's band paraded the midway on Saturday night, playing "Home, Sweet Home", thus officially announcing that the long season was at an end.

The weather during the engagement was ideal, but the total business realized was a disappointment, the location of the midway behind the concessions evidently being greatly responsible for this state of affairs.

Under the direction of Adolph Seeman and Lot Superintendent Bobbie MacPherson the wagons were rapidly pulled off the lot and as rapidly loaded by E. A. (Daddy) Potter, and Sunday morning the Orange Special left for Savannah and the winter home.

By Tuesday everything was unloaded and placed away in the spacious buildings on the Tri-State Fair grounds here which offer ideal quarters for the show property. The winter quarters is in charge of Adolph Seeman, and upon Rubin Gruberg's return, with General Manager James C. Simpson, from Toronto, work will begin rehabilitating, rebuilding and re-equipping for the equipment of the Rubin & Cherry Shows for next season.

It is too early to tell what novelties Mr. Gruberg has planned for 1923, but it is safe to predict that this "Aristocrat" will live up to its subcaption in every sense of the word, and that the show will still further enhance its reputation as one of the wonders of the outdoor show world.

Later notes gathered on intentions of the members, than contained in last issue, include that Evans and Gordon are taking a show to Cuba for the winter. Mr. and Mrs. G. A. (Dolly) Lyons are still in Savannah, but plan to later go to Chicago. Cherry Youngman is going to Los Angeles. Sam Nacata, Mr. and Mrs. Grubb and others will make their winter homes in Savannah. Secretary Frank S. Reed has already opened up offices in the Savannah Hotel, while Charles Bremson, assistant treasurer, has gone to his home in Chicago.

Emil Ritter's midwinters, now augmented to seven, have taken apartments in Savannah. Mrs. Rubin Gruberg will shortly leave for Montgomery, Ala., and then visit New York for a few weeks.—WILLIAM J. HILLIAR (Press Representative).

BARNEY STEVENS SUCCESSFUL

With Portland Hotel at Kansas City

Kansas City, Mo., Dec. 6.—There is a "different" sort of a hotel in Kansas City and it is known from Coast to Coast as the home for working people, or as the home for those "down" but not "out". It is the Portland Hotel at 555 Main street, in the so-called North End. This hotel has been operated for some time by Barney Stevens, both as a philanthropic and business enterprise, for it is a paying investment, altho the rooms rent for only 35c, 50c and 75c. It is always crowded, the patrons knowing they can get clean, well ventilated rooms for a comparatively small price.

During the past summer Mr. Stevens built the Portland Hotel Annex, which is just a cross the street from the Portland and here the writer, the Kansas City representative of The Billboard, found our good friend, Dave Stevens, who is well known in the show business, in charge as proprietor and manager, as his father had presented him with it. The Annex is brand new and modern. The rooms are nicely painted and furnished, each with a single white bed, chair and dresser, and ventilated and heated. They also have neat rugs and, in fact, many things for the comfort of the occupants. There also is a large, general lavatory and bath room on each of the two floors, as the water connections are in the rooms. This is a "stagnant" hotel, and men can come in overnight if they so desire.

Mr. Stevens informed that, after fifteen years on the road, in almost every position and branch of the show world with the "little ones" and the "big ones"—he is going to settle down, give up the road and devote his best interests to furthering the success of the Portland Hotel Annex.

C. R. LEGGETTE SHOWS

Man To Take Charge of Small Snake Show

Have platform complete. Work fifty-fifty. Book any other Show of merit on percentage basis. Athletes that can wrestle and box; light weight preferred. Address Texas Red. Can place any Concessions' except Lamp Dolls, Cook House, Corn Games. These are sold exclusive. All others open. Wheels, \$30.00; Grind Concessions, \$25.00; Ball Games, \$20.00; all flat rate. Good opening for Poultry Wheel. Positively out all winter. Address as per route: Franklin, La., week Dec. 11th; Houma, La., week Dec. 18th, for ten days. C. R. LEGGETTE, Mgr.

Merry Christmas

No need to tie life all winter. Operate a Kotton Kandy or Empire Candy Press Machine in Show Windows, Drug Stores, Department Stores, Hotels, Variety Stores in all parts of the country. Get space in the lobby—inside any place. This plan goes over in all climates—in the frozen North as well as the sunny South. Get in the game. Big money. Easy work. Operators of my machines are bringing home the bacon everywhere all the year around. Write for testimonials. Will give you all the information a seller you are one of my old customers or not. PRICES—Hand Operated, \$150; Electrically Operated, \$150; Combination Hand and Electric, \$200. (Electric machines run on any current.)

SPECIAL—I have six reconstructed machines with Nashville (all Empire) heads. Will sell cheap. Write or wire. Will have a lot of new stools for '23. Keep in touch with me.

A. T. DIETZ, 27 SAYSO BLDG. Toledo, Ohio

For Bazaars and In-Door Shows

We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

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BINGO GAMES, COMPLETE, READY TO OPERATE. IMMEDIATE PARCEL POST SERVICE.
THIRTY-FIVE-PLAYER LAYOUTS \$5.00 SEVENTY-PLAYER LAYOUTS \$10.00
BARNES, 1356 N. LaSalle St., Chicago, Ill.

SPECIAL HOLIDAY OFFER

Christmas Poinsettia Basket



24 INCHES HIGH
GOLD FINISHED REED BASKET FILLED WITH RED POINSETTIAS AND HOLLY
12 of these Beautiful Baskets for \$25.00
FREE with this Order 1 DOZ. POINSETTIAS
25% with Offer, Balance C. O. D.
Kirchen Bros.
222 West Madison St., CHICAGO, ILL.

RADIO REX



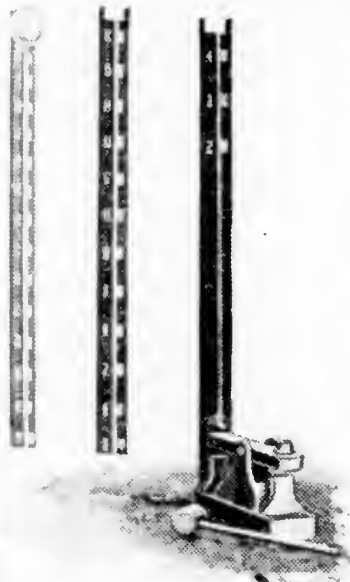
"THE WIRELESS DOG."
THE HIT OF THE SEASON. A WONDERFUL NOVELTY.
Put the Dog in the kitchen, clap your hands, or call him "Rex", and he will come out to you, without touching him.
PRICE, \$16.50 PER DOZEN.
25% deposit with order.
Sample sent parcel post prepaid for \$2.00 each. Cash must accompany sample orders. Packed each in a carton, 6 1/2 inches long, 6 inches wide, 7 inches high. NO CATALOG.
AYWON TOY & NOVELTY CORPORATION,
494 Broadway, New York City.

BIG MONEY FOR THE HOLIDAYS.

Practical, useful, attractive electric lighted Vanity Case. Agents' Big Money Getter. Best giftboard item. Write for sample. Price, \$2.25 Each, or \$22.50 per Dozen. Prices on other styles quoted on request. Write for our 1923 Jewelry Catalogue, just off the press. 20% deposit must accompany all C. O. D. orders.
HARRY L. LEVINSON & CO.,
Manufacturers of Leather Goods and Jewelry Novelties
168 No. Michigan Ave., Chicago, Ill.

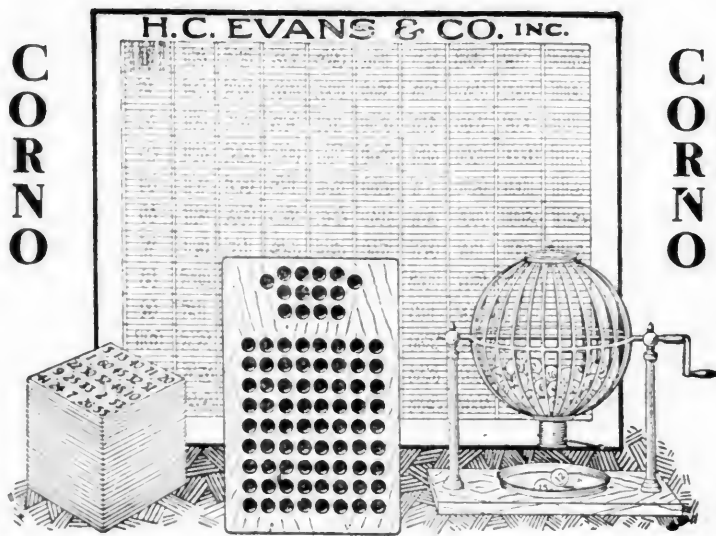
How Would You Like TO EARN \$50 A DAY
See our advertisement on page 193
Goodyear Rubber Mfg. Co.

CLEAN CONCESSIONS FOR CLEAN MIDWAYS



EVANS' HIGH STRIKER

Strong and substantial. Built to stand hard wear. Attractive appearance. Write for description and price.



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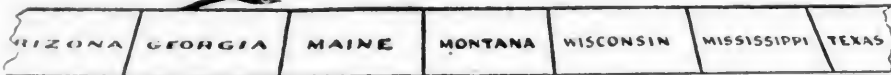
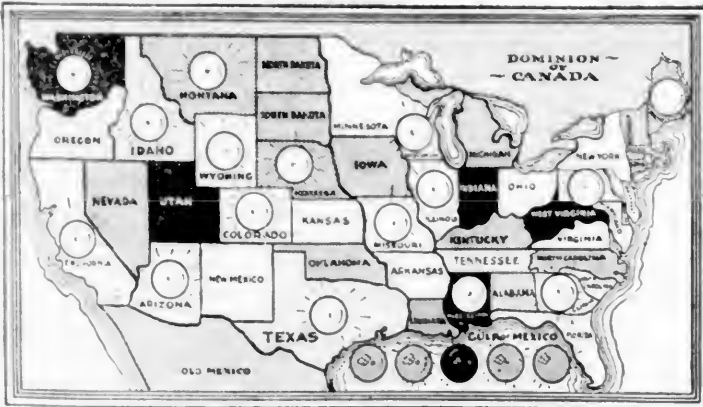
A correct combination, thoroughly proven. Every player has equal opportunity. Write for full particulars and price.



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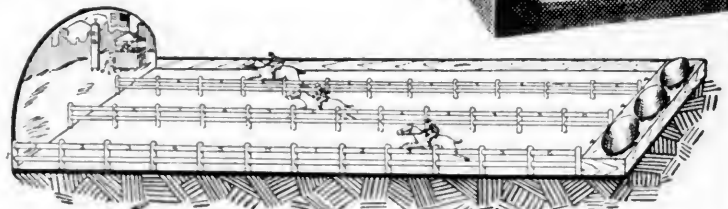
A clean-out science and skill Roll Down Table, with automatic adder. Impossible to manipulate. Great earning power.

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New and novel science and skill game. Write for description and price.

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New method of automatic operation is great improvement. Requires less help and makes faster action. Write for description and price.

JJJ

YULETIDE GREETINGS

JJJ

JOHNNY J. JONES EXPOSITION

This season presented *Exclusively* H. F. Maynes' latest invention, the Caterpillar, the first portable trick ride ever built, and was not operated on any other outdoor amusement enterprise.

JUST FINISHING A SEASON NEARLY ONE SOLID
YEAR IN DURATION

Playing 27 Weeks (27) of Fairs

1923—SEASON—1923

Johnny J. Jones Exposition will again be far in the lead by offering more new amusement attractions and pleasure riding devices than any other three shows combined. Address all communications to

JOHNNY J. JONES

General Manager

ORLANDO, - - - FLORIDA

NOW SELLING CONCESSIONS FOR SEVEN FLORIDA
SPRING FAIRS, INCLUDING THE SOUTH FLORIDA
AT TAMPA AND THE SUB-TROPICAL AT ORLANDO

JJJ

JJJ

Aggressive Independent Successful NORTHWESTERN SHOWS

A MODERN MIDWAY COMPANY, COMPLETE IN EVERY DETAIL

Eleven prosperous years under one Manager with a staff of courteous assistants, most of whom have been with us for many seasons. Equipment the best that money can buy, riding devices of exceptionally striking beauty, and all owned by us. Ample capital, together with a country-wide reputation for square dealing, enables us to show the very cream of Central States territory.

ALL LEGITIMATE CONCESSIONS ARE OPEN. No concessions are run by the management. You can use any kind of merchandise for prizes. We will sell a few games exclusive, such as wheels, etc. Lowest rates of any first-class carnival company.

CAN PLACE SEVERAL MORE SHOWS. We will finance and also furnish splendid outfits to experienced showmen. Very low percentage and no conflicting shows carried.

Season opens May 5th, touring Michigan and Ohio, with a season lasting well into October and including a complete circuit of the best day-and-night Fairs in this State. Address all letters to

F. L. FLACK, Manager Northwestern Shows, 36 East Woodbridge St., Detroit, Mich. Phone, Northway 5995.

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**BUY ELECTRIC LIGHTED VANITY BOXES
DIRECT FROM MANUFACTURER**



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Also two large Center Tray Octagons, gold lined and elaborately equipped, with printed salesboard, complete for \$12.00. When sold nets you 150% profit.

Special prices in dozen and gross lots. Carrying charges prepaid to all points in United States.

SPANGLER MFG. CO.

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ORIGINATORS OF THE DAY AND NITE VANITY BOX

PHILADELPHIA

By FRED ULLRICH.

908 W. Sterner St. Phone Triaga 3525.
Office Hours Until 1 p.m.

Philadelphia, Dec. 9.—"To Love", at the Adelphi Theater, had its premiere this week and was well commended by the dailies as a splendid show. Excellent attendance.

Another first-time play this week was the "Anna Christie" drama at the Walnut street house. It was favorably received, and drew good business.

"Abraham Lincoln", well portrayed and acted by Frank McGlynn, was finely received at the Broad street theater this week. There was a strong supporting cast. Splendid attendance.

"Molly Darling" is still going nicely at the Garrick. "Blossom Time" continues to win at the Lyric, likewise "Good Morning Dearie", at the Forrest.

"When Knighthood Was in Flower", the big screen classic, opened at the Stanton this week with capacity attendance and looks like it is good here for a long run.

Renewed old-time friendship with Oscar Lorraine, violinist, playing the Keystone Theater this week. We recalled many funny experiences in old New York town. His act was a big hit here.

Bobby Mack in his act, "The Oldtimer", after many years' absence is back in town again and filling many local dates with success. He will remain here until the summer season.

Emmet Welsh Minstrels at the Dumont Theater have been making a big hit with their fun riot satire, "The Old Homestead".

The Globe and Fay's, vaudeville houses, are putting on some mighty fine bills these days and are doing big business.

All the picture houses that start their midnight shows on Sundays are drawing big houses. And it's a strange sight for Philly Town to see crowds coming out of the theaters at 3 a.m.

PREWITT LAID TO REST

Lost His Life in Fire at Amory, Miss.

Kansas City, Mo., Dec. 5.—Connie Prewitt lost his life in a fire that burned down the building in which he was at the time, the T. P. A. Hotel, November 13, at Amory, Miss.

Mr. Prewitt had worked for the past two years as ticket seller on R. E. Barnett's ferris wheel on the J. T. McClellan Shows, and when they closed for the winter, October 28, went South and obtained a position as news agent at Amory.

Mr. Prewitt's remains were brought to Kansas City and interred at Forest Hill Cemetery on November 18. A number of showfolks attended the funeral services here, and several bouquets of flowers were sent from the Kansas City show contingent. J. T. McClellan interesting himself in the matter. Mr. Prewitt was 33 years of age.

Punch up your sales



WITH OUR
Sales Boards

WHY EXPERIMENT WHEN WE GIVE
QUICK SERVICE AND WHOLESALE PRICES.

20% Discount on Orders of \$50.00.

"Midget Salesboards"

Sizes (Holes).	Prices.	Sizes (Holes).	Prices.
100	12c	1200	65c
200	17c	1500	80c
300	22c	1800	95c
400	27c	2000	1.10
500	31c	2500	1.30
600	36c	3000	1.55
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800	45c	4000	2.05
1000	55c	5000	2.55

"Pulkwik" Salescards (Blank Heading—One Seal)

QUALITY BOARDS FOR EVERY KIND OF BUSINESS

Special Boards Our Specialty. Write for Complete Catalog. Sizes (Pulls). Price per Doz.

8, 10 and 12	28c
15, 16 and 20	48c
25 and 30	60c
35 and 40	72c
50	84c
60	96c
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100	1.44

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Salesboard Operators! Dealers! Jobbers! THE BIGGEST HIT IN YEARS!

Give a Regular 10c Article and a FREE PLAY—NO BLANKS!

Large Boards usually clean up first day. Quit the dead ones, get in on one where everybody gets his money's worth. You know what this means. Nuff Sed! Write Quick!

THE DUCKETT SPECIALTY CO.

123 S. Jefferson St. CHICAGO, ILL.

Holiday Specials. Gifts That Are Appreciated!

REAL MONEY GETTERS. BUY DIRECT FROM MANUFACTURERS AND SAVE MONEY ON

Bathrobes, Blankets and Silk Kimonos

MEN'S BEACON BATHROBE, with Silk Collar Trimmed and Silk Girdle. Sizes 28 to 44	\$5.00 Each
LADIES' BEACON BATHROBE, with Silk Collar Trimmed and Silk Girdle. Sizes 28 to 44	4.50 Each
BOYS' AND GIRLS' BATHROBES. Sizes 8 to 11 Years	2.50 Each
EMMOND INDIAN BLANKET, Size 66x90	7.50 Each
MEN'S SILK COLLAR SMOKING ROBES, Sizes 28 to 44	8.00 Each
MEN'S INDIAN ROBE, made from a Beavon Wiswam Blanket. SPECIAL	6.75 Each
JAPANESE SILK KIMONOS, made of Cherry Blossom Washable Silk. Sizes 28 to 44	4.50 Each
LADIES' SILK CORDUROY ROBES. Size 28 to 44. Same Robe, Head. \$5.00.	4.50 Each
EMMOND INDIAN BLANKET, Size 61x85	2.85 Each
EMMOND INDIAN BLANKET, Size 66x90	3.65 Each
BEACON PLAID BLANKET, Size 66x90	3.25 Each
BEACON INDIAN PILLOWS (Sample \$1.25)	13.50 Doz.
ALL-WOOL DOUBLE PLAID BED BLANKET, Size 66x90, Bound Edges	7.50 Each

Stock on hand for immediate delivery. TERMS: 25% deposit with order, balance C. O. D.

H. HYMAN & CO.

(THE HOUSE OF BLANKETS)

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DOLLS AND NOVELTIES MANY MODELS FOR CONCESSIONAIRES

Write for prices, as low as the lowest.

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AN ENTERTAINER AT LIBERTY JOLLY BONITA

LITTLE FAT LADY. Weight 265 lbs. Height, 3' inches. All winter's work wanted. State best price. Address JOLLY BONITA, Bourbon (Marshall Co.), Indiana.

BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS.



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To Concessionaires, Carnival Workers, Agents and Canvassers



Medium Sized Sachet, \$1.75 per Gross.

Long Vial Lilac Perfume, \$1.75 per Gross. Sold only two gross to the box.

Fancy Bottle Perfume, with glass stoppers, gold labels, assorted odors and colors. In fancy display box, \$1.60 for 2-Dozen Box. This must be seen to be appreciated.

Big One-Ounce, Fancy Glass Stopped, Gold Labeled, Silk Ribbon Tied Perfume, \$1.25 per Doz.

Big Jar Cold Cream, Each 95c Doz.

Tail Cans Talcum Powder (Jockey Club Seal)

Big Jar Vanishing Cream

White Pearl Tooth Paste,

Big Bottle Shampoo,

Compact Rouge, in round Box, Has Mirror and Puff Inside.

Fancy Wrapped Toilet Soap, 50c per Dozen.

Big Gold Labeled Face Powder, 60c per Dozen Boxes.

Send for 1923 Illustrated Catalogues. Just off the press.

National Soap & Perfume Co.

20 East Lake Street, Chicago, Ill.

AT LIBERTY

First-class El Perils Wheel Operator, for season 1923. Address HENRY AYERS, 25 W. 6th St., Dayton, O. Wish to all friends a Merry Xmas.

MASKS

Per Gross, \$2.65; Dozen, \$3.00. Wax Noses, Novelties, Animal Masks, Caps, Hats, Ask Price Catalogue. G. KLIPPERT, 48 Cooper Square, New York.

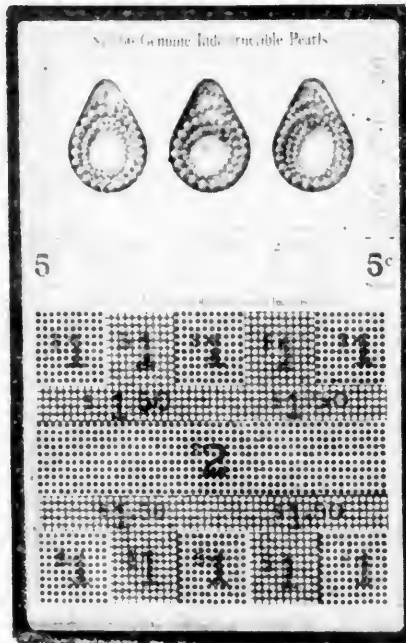
THE FLASH THAT GETS THE CASH!

EXCLUSIVE SALESBOARD DEALS THAT HAVE NO COMPETITION

Here's the last word in salesboard construction. Three strings of \$15.00 Indestructible Pearls, countersunk in heading and covered with celluloid. An exclusive feature is, one string is reserved for last sale, which insures complete sale of every hole.

2,000-Hole 5c-Board Pays Out \$46.00 in Trade

- With 3 Strings Pearls, Jobbers' Price, \$11.00 each
- With 2 Strings Pearls and 1 Wrist Watch, Jobbers' Price, \$17.00 each
- With 1 String Pearls and 2 Wrist Watches, \$18.00 each
- With 1 String Pearls and 1 Wrist Watch and 1 Men's Watch, \$19.00 each
- With 3 White Gold Wrist Watches, \$19.00 each

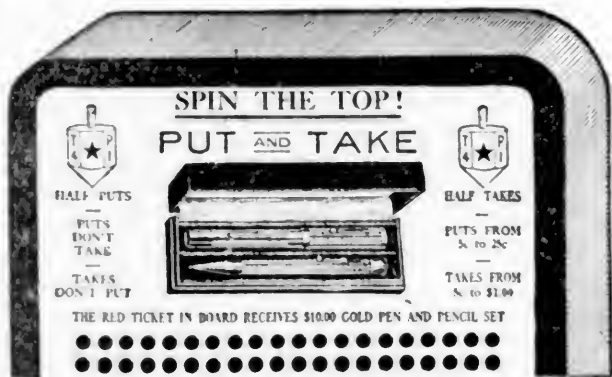


Also made in 1,500-hole 5c-Board with no last sale premium

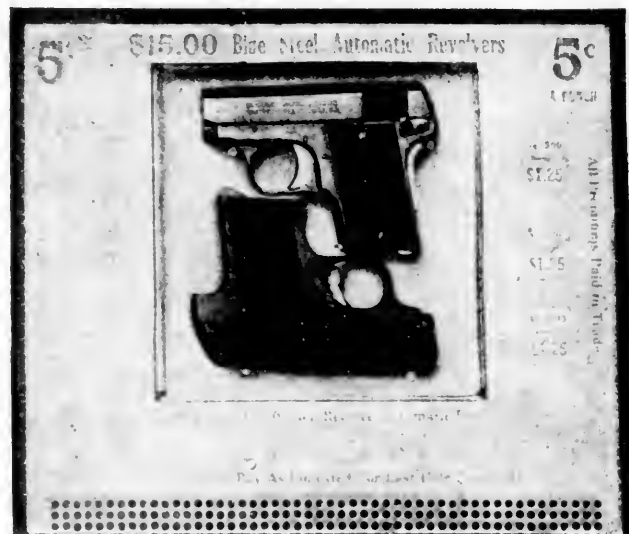
- With 2 Strings Pearls, Jobbers' Price \$7.50 each
- With 2 White Gold Wrist Watches, Jobbers' Price, \$13.50 each
- With 2 Blue Steel Automatic Revolvers, Jobbers' Price, \$19.00 each

PUT AND TAKE BOARDS

Puts from 5c to 20c
Takes from 5c to \$1.00
Sample Special 35c prepaid
\$28.00 per hundred collect



Heading of Put and Take Premium Board Complete with \$10.00 Gold Pen and Pencil Set. Jobbers' Price \$2.85 each.



Heading of 1500-5c Automatic Revolver Board. Jobbers' Price \$19.00 each.

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Gentlemen: Send by return mail all your free circulars and full particulars on your complete line of boards.

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Name

Street and Number

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Puritan Cincinnati Chocolates

We serve the successful con-
cessioners year after year.

Express charges allowed up to \$1.50 per cart.
Write for Catalogue.

The Puritan Chocolate Co., Cincinnati, O.

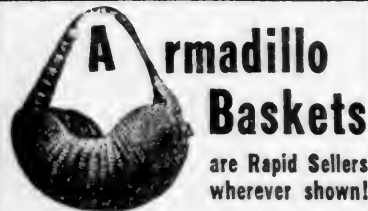
Oak Brand BALLOONS

WHEN YOU BUY OAK
BRAND BALLOONS YOU
ALWAYS BUY THE
BEST. SPECIFY OAK
BALLOONS IN THE
BLUE BOX, WITH THE
YELLOW DIAMOND
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Order your Toy Balloons direct from our factory. You get them fresh and of quality that is the very best there is. You'll find our prices down to bed-rock—none lower to be had anywhere, quality considered. Faultless Toy Balloons are big and strong. Their bright colors are non-toxic and WILL NOT RUB OFF. Last long, easy to tie. In addition to our Toy Balloons we put out a complete line of Rubber Novelties, Squawkers, Come-Back Balls, etc. WRITE TODAY for information and prices. THE FAULTLESS RUBBER COMPANY, 1230 Rubber St., Ashland, O.



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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.



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\$450.00 and up**
GREATEST STREET
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Premium Users

Made of genuine Cow
Hide Leather, with
lock and key in black,
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\$3.25 each, \$36.00 doz.

SAMPLE, \$3.75, PREPAID.
We manufacture a complete line of Brief Cases
from \$2.00 up. Also Boston Bags from \$1.75 up.
Special Prices on B.I. Bids.
20% deposit must accompany all C. O. D. orders.
HYGRADE LEATHER GOODS CO.
71-75 Spring Street, NEW YORK CITY.

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No. 40—12 assorted shapes and colors, \$4.80
No. 45—Giant hats, 12 assorted, \$4.80
No. 50—12 assorted, \$4.00
No. 60—H. W. & B. Hats, 6 assorted, \$4.00
Parcel post charges extra on all orders.
ADVERTISING NOVELTY CO., Sta. F. Balto. Md.

ADVERTISING NOVELTY CO., Sta. F. Balto. Md.

CARNIVAL CARAVANS

Conducted by ALI BABA

Christmas edition.
Yuletide Greetings to everybody!

A reasonable thought is that for the home-folks.

Business Ideas should not seriously affect "good will among men".

All is not an antagonist, but a messenger—medium—and with honest intention.

Summing up the doings at Toronto, one is almost forced to say a few "Ahs!" also some meditative "A-hah-b-hsi!" and "Lamp-bum-ph-phs!"

Jeanett Allen advises that Mrs. (Frances) Temple, late of the Voss Shows, recently left Louisiana to spend the winter with her mother at Casper, Wyo.

Hear that George (Blackie) LaRue is opening up a Christmas store at Wichita, Kan. Fred Miller wants to know of "Blackie" how the hounds and "lizzie" are getting along?

You will find numerous changes of shows with "general agents" and as many changes of general agents with "shows" the coming season, according to present accounting.

Report had it several weeks ago that James J. Russell had been swindled out of a \$500

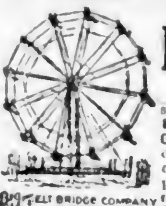
where he is soon to undergo a slight operation for a throat trouble.

Many concessionaires, in various cities and towns, have been locating in doll and other Christmas goods stores. A number have already reported as doing nicely. In fact, the number so doing is far above the average this year. It shows progressiveness, commendable business spirit.

Benny Smith, of many, many caravans in many, many years, is several weeks behind his schedule, but is expected to register in the Edwards Hotel (formerly Childs) in Atlanta any day now. 'Tis said a chair is being held next to the front radiator and a rousing welcome awaits him.

Ed Bentley was the J. T. Wortham special agent at Amarillo, Tex., and, growing reminiscent one day, recalled that 20 years previous he was in the town as manager of the "Thorns & Orange Blossoms" Company. "I remember that," remarked Guy Sanders, chairman of Bentley's committee. "I was usher at the old opera house, where you played, at the time."

Mr. and Mrs. P. W. Cobb inform that they have nice winter quarters for their merry-go-round in Greenville, S. C., and have again signed with the Low Four Shows (titled position for the coming season). Said that the season was quite good for them, consider-



BIG ELI

Wheels are built in four sizes. ALL MODELS ARE ENTIRELY INTER-CHANGEABLE, differing only in size and carrying capacity. There is a model particularly suited to the needs of every Ride Man. Let us tell you about it.

ELI BRIDGE COMPANY
JACKSONVILLE, ILL.

ELI BRIDGE CO.

Builders,
800 Case Ave., JACKSONVILLE, ILL.

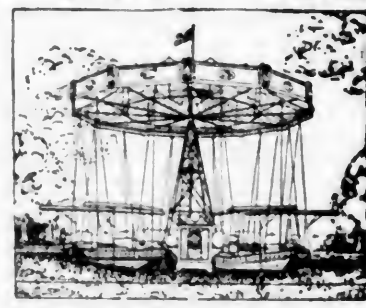


PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

ALLAN HERSCHELL CO., Inc.,
NORTH TONAWANDA, N. Y., U. S. A.

THE AEROPLANE CAROUSSELLE

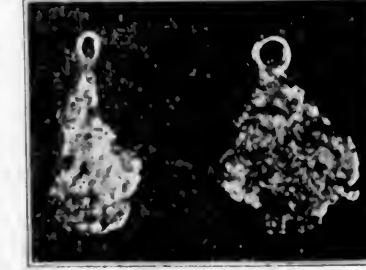


The latest invention and most attractive amusement riding device for Parks, Fairs and Caravans. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springville, Erie Co., N. Y.

ATTENTION!

SALES BOARD MEN and STREET MEN!
Buy in Kansas City and Save Time,
Freight and Money.

We have a full line of Sales Boards and Sales Board Items, such as:
DANCE AND PARTY NOVELTIES, FAVORS AND DECORATIONS, PEARL NECKLACES, OPERA GLASSES, BEADED BAGS, PIPE SETS AND FLASH LIGHTS, CHINESE BASKETS, SILVER VANITY AND CIGARETTE CASES, ABOLONE PEARL MANICURE SETS AND OTHER VARIETIES.
We also have many Streetmen's Items, Balloons, Hats, Novelties, etc.
SPECIAL—No. 70 TRANSPARENT GAS BALLOONS, FRESH STOCK, \$3.00 PER GROSS.
Write for Price List.
25% cash with order, balance C. O. D.
MIDWAY NOVELTY CO., JOBBERS,
306 West 8th Street, Kansas City, Mo.



R. WHITE & SON
Manufacturers of
COMPOSITION NUGGET JEWELRY
BOX 423, RED BLUFF, CALIFORNIA

**ALMOND AND PLAIN
MILK CHOCOLATE BARS**
Packed 24 to Box.
5¢ Size, 55 Cents per Box, 10¢ Size, \$1.10 per Box.
10¢ Size, with order required. **HELMET CHOCOLATE CO.,** 523 Walnut Street, Cincinnati, Ohio.

Keep Off Path That Leads to Almshouse

"WHICH way to the almshouse?" If a poor man came up to you seeking that information, you would not only give it to him, but, in spite of any preoccupation with your own affairs, your heart would give a quick start of sympathy.

"Which way to the almshouse?" If you were to stop some stranger on the street and gently put that question to him, he might tell you where the nearest institution for the poor was situated. In that he would not be telling you the only way to the almshouse. He would tell you merely the last turn in a wearisome, life-long road. "Which way to the almshouse?" You go by way of extravagance, carelessness, blindness to facts, too eager acceptance of dreams related to you by men who do not know or have no regard for the truth.

The surest route to the almshouse is to spend all you make and put nothing aside for the future. If you do not take care of your own future, you will shortly find that the almshouse, or something akin to it, is to be your final earthly home.

You had better begin now, while you have enough to spare for saving and investment, to see the road to the almshouse, and, seeing, pass on to a comfortable old age without fear. If you don't put money in the bank or into sound securities, you are headed straight for dependence either on the State or your family or friends.

Next to that road to poverty in your old age stands another one. It is a brilliantly lighted road, infested by men who falsify investment, who are taking advantage of your ambition to prepare for the future, paint a bright picture of what you can do with your savings in the worthless securities they will offer you, like some toll check that permits you to pass over a bridge. If you turn over your money to that band of men you will as soon find the road to the almshouse as you would by a spendthrift's disregard for the value of money.

Know the road to the almshouse and avoid it. Don't entertain the notion that you will get thru to financial comfort "somehow". Don't forget that over 50 per cent of men in good health at the age of 25 are dependent on State, family or friends at the age of 65. They took the road to the almshouse, whether they saw it or not. Unless you begin preparing today, now, while your earning power is with you, you will join them—and the road to the almshouse is rough and it ends in bitter regret.—EX.

diamond at St. Louis by a male store clerk. All has been watching for news of its recovery. What's the address, J. J.?

One of the entertaining features with the "Atlantic City Boardwalk" in Mechanic Building, Boston, was Cy Green, billed as the "Yankee Ruber" and 'tis said Cy sure stepped about and amused the visitors.

Report had it last week that Mrs. Louis Gloth, after having a satisfactory season, intended going to her home in Holyoke, Mass., and opening up a large beauty parlor establishment in that city. Mr. Gloth was to tour to Florida.

In cases of misunderstandings and looking to adjustments, if both sides affected any something, and mean it, there is some chance for conclusions. There is enlightenment in even conservative arguments.

Mr. and Mrs. Art Lee passed thru Cincinnati recently, on their way home to Indianapolis, after closing the season with the Zeidman & Polle Shows, with which Art was manager of the caravans and the Mrs. ticket seller at the Whip.

Thelma LaRue, formerly with the Greater Sweeney Shows, recently resigned her position as a manager in a large department store in Chicago and started for Los Angeles to spend the winter there. She stopped over in Kansas City for a visit with friends.

F. J. (Pat) Kingman reports having a pleasant and successful season with the Carnival interests on the Johnny J. Jones Expedition and that he expects to be with the same caravan next year. He is wintering at Tampa, Fla.

ing the strike and other general conditions. More about the Cobbs next issue.

C. M. Casey was to bring his season's duties with the John T. Wortham Shows to a close December 2 and return home to Wichita, Kan., for a visit of indefinite length. The report set Ali to wondering if "KC" will not soon be heard from as promoting or dispensing publicity for special events during the winter.

A Bedouin wants to know (to settle an argument) whether Ali "believes there are any persons appearing in public capable of foreshadowing the future of others and if so why are they not all millionaires, instead of giving readings for from ten cents to five dollars?" All passes the "judgeship" to some purveyor of the art.

The Fitzgerald (Ga.) Leader of recent date carried the following: "Secretary Adams announced at the meeting of the Chamber of Commerce this week that the carnival was induced to make Fitzgerald its headquarters for the winter thru the agency of the Chamber of Commerce." The show referred to was the Brown & Dyer Shows.

Frank Laffar, who the past season has been press agent for the Brown & Dyer Shows, having closed with the show at Fitzgerald, Ga., has accepted a position as clerk in the Alhambra Hotel in that city for the winter. Frank is there "forty ways from Tuesday" on greeting both friends and strangers, and should fit just about right as a "kicker" at the industry.

While C. Jack Shaffer, of the J. T. Wortham Water Circus, was in the ticket box at Ballinger, Tex., a man holding two boys by

ADVERTISING NOVELTY CO., Sta. F. Balto. Md.

ADVERTISING NOVELTY CO., Sta. F. Balto. Md.

ADVERTISING NOVELTY CO., Sta. F. Balto. Md.

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ADVERTISING NOVELTY CO., Sta. F. Balto. Md.

ADVERTISING NOVELTY CO., Sta. F. Balto. Md.

the hands walked up. "This boy is blind," said the man. "Do I have to get a ticket for him? He won't see what is going on." "Take him," said Shaler, as he pushed over two...

By now the "hot stove" and "radiator" shows are getting into full sessions. There is much to talk over this winter—pro and con, past and future.

If you chosen your company for next season, this can be considered from two angles—either or both mean a great deal toward mutual benefit.

How gum there were so few press agents at the fair men's convention this year? All was over the impression that bodies of men would be on hand to "take in" the doings.

From report last week Leo Starr will again have his hand with C. J. Sedlmayr next season. The title of the "Kings of the Show" being changed to the C. H. Sedlmayr Shows.

Ed Foley, a well-known pitehman of Cambridge, O., says that while in Bellare recently he met a hustling concession man, Brooks Mason, who said he had a very good season at fairs and was preparing for better business next year.

A woman's magazine of national circulation in its Christmas issue paraphrases the Christmas greeting thus: "Peace on earth, good will to women." Perhaps all will be warranted in particularizing "showmen" in his.

There were many, many carnivals on tour in 1922 and from all indications there will be just as many, probably more, next season. Some will drop out, to be replaced by different ownership, and already quite a number are in the early stages of organization.

T. D.—Your question was answered in last issue. Yes, George Williams (Monkey George, in late years), who died at Camden, N. J., recently was the original "Turtle Boy" you saw at street fairs in Indiana about thirty years ago—albeit then he was under different management than when he passed away.

How cum the absence this fall of predictions of carnival managers putting out circuses next season? Durned if even Johnny J. Jones left out of the gossip this year. It doesn't listen much of carnival folks being "disgusted" with their own line of amusements, eh?

C. M. Nigro's announcement was that he wished to retire from the carnival field and would sell his entire Great White Way Shows. Can it be that C. M. and the Misses really mean to completely sever their connections with the business—after all their years of experience? Wonder what that old fox has up his sleeve (besides his arm—beat you to it)?

W. E. Brown finished his independent booking at Minnesota fairs a couple of months ago and now is operating a roller rink in the old Armory Building at Worthington, Minn. His wife (obbie) is furnishing music for the skaters with a Deagan sax-phon. Says they will be back with one of the caravans when the "robins nest again".

Hear that "Spot" Dixon, of the Leaf Shows, has located for the winter at Aberdeen, N. D., at the Boston Cafe. While in a humorous mood one of the boys said that Spot may be thinking of putting out a diving act next season, and should make good at it as he can dive down deeper and bring 'em up dryer than anyone he has yet seen.

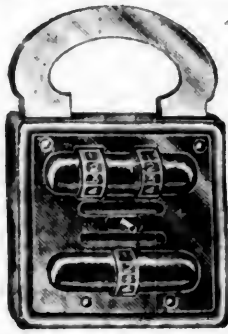
"Kid" Williams, formerly associated with athletic shows on several caravans and the past season working with Tom Miller, well-known wrestler, in the concert of the Sparks Circus, passed thru Cincinnati early last week, bound for Detroit, where he will assist Mullen in staging mat bouts this winter. Said they had a very pleasant tour with Sparks and are booked there again for next season.

So "Bill" Rice is to take his spectacular Water Show to the Philippines—across the big pond? William will be greatly missed by his many friends in the U. S. At present his absence. By the way, there's a fellow who is always ready to take a joke (and without getting "crossed" about it), but his good-natured kidders will have to store their comedy to hail at him when he returns.

F. W. Miller manager the Miller Midway Shows, and wife, now vacationing, were reported as arriving in San Francisco, where they purchased a "light six". They planned hustling to Los Angeles to visit relatives, then on to San Diego and then to take a trip to Tia Juana, Mex. Fred and Leona are said to have worked hard during the season and they feel that spirit of the Coast (especially the liveliness at Tia Juana) will be really delightful.

Sam Burgdorf, general agent the Great White Way Shows the past several seasons, and wife are visiting Sam's mother, who resides on...

KEYLESS LOCK



No. 15C183—COMBINATION KEYLESS LOCK. Black gun metal finish. Brass dial with black inlaid numerals. Each lock has a secret combination of numbers shown on ticket attached to it. Unless you know the combination lock cannot be opened. Size 2 1/2 x 1 1/2 inches. \$17.50 Per Gross. No. 15C181—CLINCH KEYLESS LOCK. Assorted copper and brass finish. \$27.00 Per Gross.



No. N97—RUBBER TONGUE BALL 2 1/2 inches in diameter, painted face, red rubber eyes and tongue. A little squeeze will force the eyes and tongue to pop out. A big all-year-round seller. One dozen in box. Per gross, \$7.50. Per dozen, 65c

No. N99—RUBBER TONGUE AND EYE BALL. 2 1/2 inches in diameter, painted face, rubber tongue and eyes. A little squeeze will force eyes and tongue to pop out. One dozen in box. Per gross, \$9.00. Per dozen, 80c

Quick Selling Holiday Goods

- BN3888—ARCTIC FUR MONKEY, large size. \$9.00 Per Gross
BN1345—CANARY SONGSTERS. 21.00 Per Gross
BN3962—JAZZBO JIM, or Alabama Coon Jigger. Special. Per Dozen 4.50
BN2916—FAMOUS HURST GYROSCOPE TOP. 16.00 Per Gross
BN2914—GYROSCOPE TOP. 14.00 Per Gross
BN3993—ORIGINAL FORD SEAN (new), heavy metal. Per Dozen 4.00
BN3988—FORSON TRACTORS, made of iron. 4.00 Per Dozen
BN3994—CHECKER CABS, made of iron. 9.00 Per Dozen
BN3987—ORIGINAL YELLOW CAB, made of iron. Per Dozen 9.00
BN3916—FUR JUMPING RABBIT. 3.50 Per Dozen
BN3804—FUR JUMPING POOLE. 3.00 Per Dozen
No. BB45C23—RUBBER BELTS, Black, Cordovan or Grey. Per Gross 15.00
No. BB15C160—COMB. 7-IN-1 GLASS CUTTER TOOL. Per Gross 7.50
No. BB8C821F—IMPORTED VEST POCKET SAFETY RAZORS, in nickel plated cases. 32.00 Per Gross
No. BB8C73—IMPORTED VEST POCKET SAFETY RAZOR, in paper box. 23.50 Per Gross

Jumping Frog

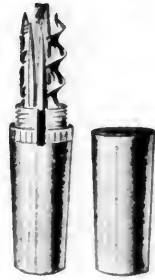


\$6.00

Per Gross

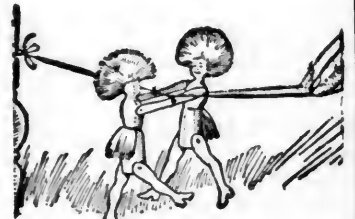
No. BB-N191—JUMPING FROG. A big novelty and fun maker. Made of metal pressed into exact shape of a live frog. Length, 2 1/2 inches; natural green color. Underneath the frog is a secret and powerful spring, which releases itself, causing the frog to make a quick jump. \$6.00 Per Gross

TOOL KIT



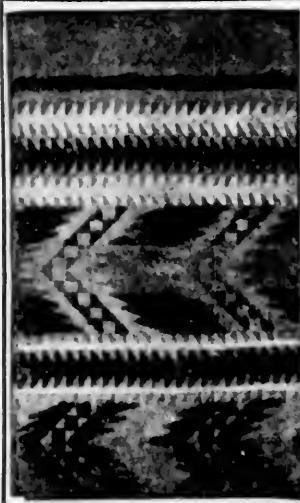
No. 10C1560—5-IN-1 VEST POCKET TOOL KIT. Consists of brass nickel plated handle, into which may be fastened in a metal slot any of the five tools contained in the handle, which are 1 Screwdriver, 1 Corkscrew, 1 Tweezer, 1 Awl and 1 Gimlet, all of good quality steel. \$16.50 Per Gross

No. 15C63—COMBINATION WOOD TOOL HANDLE, with hammer. \$27.00 Per Gross



No. N19—HUMPTY DUMPTY WRESTLERS, with tin legs. The old reliable brand that always gives satisfaction. These are two wooden manikins with loosely jointed legs, with bushy fur heads, connected with tin arms. Attach a string in the center. They may be manipulated so they appear to be fighting vigorously. Very comical and enjoyable, laughable novelty. Instructions wrapped around each set. 100 in a box. \$20.00 Per 1,000, \$2.10 Per 100

N. SHURE CO., Madison and Franklin Sts., CHICAGO, ILL.



We carry a tremendous stock of

ESMOND BLANKETS

FOR IMMEDIATE DELIVERY AT ROCK BOTTOM PRICES

No. 1625—ESMOND INDIAN BLANKET. Size, 64x78. Boxed. Price...\$2.75 Each

No. 2620—ESMOND 2-1 BLANKET. Size, 66x80. Wrapped. Price...\$3.25 Each

PRICES REDUCED ON CHINESE BASKETS

Highly decorated dark mahogany finish Chinese Baskets, 10 Rings, 10 Coins, 10 Tassels. Price...\$2.40 Per Set

Will ship any quantity same day order received. All goods shipped F. O. B. Providence. 25% required on all orders, balance C. O. D.

JOHN E. FOLEY & CO.

29 Broad Street, PROVIDENCE, R. I.

THE BIGGEST HIT ON THE MARKET AMERICAN EAGLE BUCKLES

With RUBBER BELTS \$17.00 gross With LEATHER BELTS \$24.00 gross

(All Firsts. No Seconds.) Sample Doz. Eagle Rubber Belts \$1.75. Genuine Leather Belts, \$2.25 per Doz. Samples, each 25c, postage prepaid. Smooth and Walnut Black, Grey, Cordovan.

\$15.00 gross—RUBBER BELTS—\$15.00 gross. With Nickel Roller or Lever Buckles.

One-third deposit on orders, balance shipped C. O. D. No less than six dozen shipped.

PITT BELT MFG. CO., 703 Fifth Ave., Pittsburgh, Pa.

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

172d street, New York City, for the first time in six years. They expect to remain there until after the holidays. They had a delightful Thanksgiving spread and the Burgdorfs had as their guests Leo Lipka, who plans to take out his own caravan next season.

Have you ever considered it strange that laws don't require only so-called business men on juries of justice in courts? It wouldn't be fair, would it? "Observant Bluch" says that established merchants mean no good in his "young" life than any other good citizens when matters of welfare to whole communities are to be discussed impartially.

A golden opportunity was afforded—a time for all to come to some definite understanding. One side practically passed the buck to the other, while the said "other" (acting individually) spoke not in open session—seemingly satisfied to "chew the fat" over cafe tables and in hotel lobbies—regarding a very important issue. So now it seems up to personages and "Judge Public".

Harry and Della Conn, earlier in the season with the World at Home Shows, and for the last few weeks with the Roberts United, closed with the latter recently and have reached Atlanta, Ga., where they will spend the winter. Dale DeLane, of the same organizations, was to close with the Roberts Shows in Macon and was expected in Atlanta to await the singing of the bluebirds.

While the following does not exactly belong to showdom it is good-natured "kidding" and might suggest sentiment of prejudiced oppositionists to carnivals. It appeared in The Mountain Herald, South Mountain, Ont., November 23, was written by Walter Hutchinson and was headed "Rules for Pedestrians": 1. Pedestrians crossing streets at night shall wear a white light in front and a red light in the rear.

2. Before turning to the right or left they (Continued on page 156)



4-LEGGED BASKETS Four to the Set. \$5.00 PER SET.

CHINESE BASKETS

HANGING TUB BASKETS LARGE SIZE \$2.00

ALL KINDS OF CHINESE BIRD CAGES DEPOSIT REQUIRED ON ALL ORDERS

J. J. DAVIS, 185 Stevenson Street, San Francisco, Cal.

SPECIAL PRICE ON CASE LOTS—12 NESTS TO CASE

SPECIAL PRICE—40 NESTS TO CASE



Five to the Nest BASKETS, \$2.50 PER NEST AND UP



LA FAYETTE, 24-Inch Indestructible All Opalescent Pearls, with Solid White Gold Clasp, in Grey Velvet Box. **\$1.75**

La Tausca 18-Inch Pearls, \$2.25

La Tausca 24-Inch Pearls, \$3.00

La Tausca 30-Inch Pearls, \$4.00

Oblong Grey Velvet Box. **50c**



FRENCH IMPORTED BEADED BAGS

\$4.25

Shell frame, silk lined. Hundreds of designs.

4-PIECE, W. D. C. TRANSPARENT BAKELITE PIPE SET

\$4.50


In Leather Covered Green Plush Lined Box.

All samples must be paid in advance; also include postage

GOTHAM PREMIUM COMPANY, 236 West 55th Street, N. Y. CITY

Write for Price List. TERMS: 25% deposit with order, balance C. O. D.

WATCHES AT LOW PRICES



EXPOSITIONS

16 S. Gilt Watch, same as cut. Great value. Great seller. Each.....\$1.50
100 Lots. Each..... 1.40

Round of O'Leary Top Wrist Watch, 12 and 16 S. 21-1/2. Gold-Filled 2.75 ea
10-1/2. Laver, 11 S. Gold-Filled Watch 4.25
20% required on all orders, balance C. O. D.

M. WEISMAN
129-31 S. Eighth St. Philadelphia, Pa.
NO GOODS SOLD RETAIL

PRICE — QUALITY — SERVICE

BUY NOW—SAVE MONEY.



Imported Musical Clock, plays Assorted Songs, as ill.... **\$3.85**

Ideal Premium Item Ivory Clock, good time-keeper, as ill... **\$1.50**



3-Piece Ivory Toilet Sets, Du Barry Pattern, in attractive box\$4.00

American Movement White House Clocks, at.....\$2.15

Silver-plated Carving Sets.....\$1.40

Flashlight Canteen Boxes.....\$2.25

Small Ivory Clocks.....\$1.40

Postage paid on all above items.

SINGER JEWELRY & NOVELTY CO., 22 QUINCY ST., CHICAGO

May we be better acquainted in the coming year—1923

The OWA Automatic Pistol

is the only 25-Cal. Automatic with the "BREAK-OPEN-FEATURE"

We are the exclusive representatives of the famous OWA Automatic Pistol, made by the Austrian Government in the Austrian Arsenal, Vienna, Austria. Made of blue steel with safety attachment, can be opened and closed with one press of the thumb and without any tools.

6-Shot, 25 Cal. OWA Automatic Pistol, \$5.50

In lots of 6 at \$5.00 each

GENTLE LUGGER AUTOMATIC PISTOL, 7.65 cal., 30 Cal. \$15.50

GENTLE MAUSER AUTOMATIC PISTOL, 25 and 32 Cal. (11 Shot) 9.50

WALTHER AUTOMATIC PISTOLS, 25 and 32 Cal. (9 shot) \$ 8.00

ORTHUS AUTOMATIC PISTOL, 25 and 32 Cal. 8.00

SPANISH 25 CAL. AUTOMATIC PISTOL (9-shot) with extra Magazine 7.00



\$5.50

GERMAN OPERA GLASSES \$4.00 per Doz., \$45.00 per Gross

HIGH-GRADE READING GLASSES, 3 1/2-inch lens, nickel-lined frame, chromized wood handle. 6.00 per Doz.

IMPARTIAL POLING POCKET MAGNIFYING GLASSES, nickel-plated frame, 2 1/2-inch lens. \$1.75 per Doz., 18.00 per Gross

WHITE CELLULOID COMBINATION 7-IN-1 OPERA GLASSES \$1.75 per Doz., 18.00 per Gross

NO GOODS SHIPPED WITHOUT DEPOSIT.

NEW YORK CENTRAL SUPPLY CO.

64 THIRD AVENUE, NEW YORK, N. Y.

CARNIVAL CARAVANS

(Continued from page 155)

shall give three short blasts of a horn at least three inches in diameter.

3. When an inexperienced automobile driver is made nervous by a pedestrian he shall indicate the same, and the pedestrian shall hide behind a tree until the automobile has passed.

4. Pedestrians shall not carry in their pockets any sharp instrument which may cut automobile tires.

5. In dodging automobiles, pedestrians shall not run more than seven miles an hour.

6. Pedestrians must register at the beginning of each year and pay a license fee of \$5 for the privilege of living. There shall be no rebate if they do not live the entire year.

7. Each pedestrian before receiving his license to walk upon the streets must demonstrate before an examining board his skill in dodging, leaping, crawling and extricating himself from machinery.

8. Pedestrians will be held responsible for all damages done to automobiles or other occupants by collision.

Marie LaFay, formerly with various carnivals, including the Homer E. Moore Shows, now with the "White Woman and Song" burlesque show on the "Edmonton Circuit," was a caller at The Billboard offices one day last week while the company was at the Olympic, Cincinnati. This week the show is at the Gayety, St. Louis, with the Gayety, Kansas City, to follow.

Henry Meyerhoff postcarded regards to All and everybody from London, Eng., dated November 20. Incidentally, it was a pictorial card showing the interior of "Bloody Tower" in the Tower of London, and the ancient port cullis and windlass for raising and lowering. (Now, if Henry could only put that place under his arm and bring it to the States—but no, he's a ride man, and who would want to caper around in that "fun house"?)

Col. I. N. Fisk is credited with registering success with indoor promotions in Ohio. Last week Colonel was reported as busy with arrangements for an indoor hazard under the auspices of the National Guard at Marion, O., December 18-23, and with three military companies co-operating there was assurance of it going over great.

Bob Wallace, who several weeks ago concluded his outdoor concession season and returned to Cincinnati, has engaged himself in partnership with an expert candy maker and they are now manufacturing confectionery for Christmas trade in Newport, Ky. Bob says they have been holding up a nice trade and that after the holidays they intend to continue their operations, making a specialty of Easter candies, altho they may move to another city.

Ah Ha! Bill Aiken is to bring the Famous Aiken Shows back into being next season. Some time ago Bill wrote that he had indulged in cotton markets, paid out his dough to advance other people's caravans and all sorts of other things since his show was last on the road, but that he figured he could work better for himself and would announce his "opy" look in the fold for 1923—and, check, he did it.

Showmen will not stand for a czar or an overlord. Thomas and Hays both prove it. All believes that they will accept the Central Bureau, however, because they get representation on it. They will consent to be governed—even ruled—if they have a say in the matters of policy, appointments, objects and methods. It is Aik's belief that the "Central Bureau" will be twice as effective as a "czar" and infinitely more judicious and less irritating.

Teddy Beyer, after closing the season with Max Goldstein at holding, Mich., migrated to Detroit and engaged his services with a local electrical contracting firm. Teddy says he is to step out along changed lines next season and is already at work on what he intends as

AGENTS Make 100% Profit SELLING Plymouth Handbags

One salesman sold 12 dozen in 7 days. His profit was \$33.00. You can do the same. Made of leatherette. 15x16. Satin lined and waterproof. Sample Bag, 65c. Presaid.

Ladies, sell them in your spare time. Money or back if not satisfactory. Write for wholesale prices and make some real money.

25x35 ARTZKRAFT FELT RUGS, reduced to \$13.00 per Dozen. Sample, \$1.50, Presaid.

E. H. CONDON,
Dept. I, 77 Bradford St., Boston, Mass.

CONCESSIONAIRES Streetmen and Peddlers





B B 16-BUTTON SETS. Consists of 1 Pair Separable Links, 1 Ball and Socket Pearl Back Front Button, 1 Duplex or Close-Back Back Button. The big selling set.

Per Gross Sets..... **\$15.75**

No. B. 590—BILL FOLDERS..... **12.00**

Per Gross..... **36.00**

HURST'S GYROSCOPE TOPS.

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

No. B. 305—JUMPING FUR MONKEYS..... **.65**

Per Gross, \$7.50; per Dozen..... **16.50**

No. B. B. 901—RUBBER BELTS..... **2.75**

Per Dozen, \$1.50; per Gross..... **3.50**

No. B. 175—SCISSORS TOYS..... **3.50**

Per Gross.....

We carry large stocks Slum Jewelry, Watches, Clocks, Silverware, Novelties, Notions, Needle Packages, etc., Carnival Dolls, Paddle Wheels, Serial Tickets, etc. No goods C. O. D. without deposit. Catalog free.

SHRYOCK-TODD NOTION CO.

822-824 No. 8th St., ST. LOUIS, MO.

VENDING MACHINE OWNERS and SPECIALTY SALESMEN

Attractive Standard Package Chewing Gum, \$8.00 per 1,000 Pkgs.

Remit Money Order. Shipments made promptly.

THE SNAPPY GUM CO.
509 St. Clair St. TOLEDO, OHIO

Amazing, New and Startling Rapid Selling Toy

THE WHIRLI-BUZZER

PATENT PENDING

A WHIRLING, buzzing, brilliant action toy that is sweeping the nation with its animated, life-like, springing, flying motion. Used indoors or out. Polished, colorful, heavy wire frame. Fastened with rubber band to 14-inch wood rod. Whether swung slow or fast, there's action every minute. Packed 30 to box. Jobbers write.




Send for Free Sample IF YOUR JOBBER CANNOT SUPPLY, WRITE, GIVING HIS NAME

The "PINAFLUR" Triple Action Propeller is sold by the millions. Dazzling, sparkling, attractive and 3 propellers. Center pins, complete direction to front and back. Colors: Star Husette, Three Colors, No. 10, 5 in.; No. 20, 6 in.; No. 30, bearing, 6 in.

The Louisville Machine Mfg. Co. LOUISVILLE, OHIO.

For Sale — War Exhibit

Complete collection of its kind in the world. Assembled in cases, ready to show. Size of tent, 30x50. In first-class shape. Stored in Richmond, Va. Looked last season with World of Mirth Shows.

TED STEINBERG, 882 Kelly St., New York City.

one of the largest, if not the largest, pit shows ever shown of its kind on tour, an old idea in a new dress and a new method of presentation. It will probably make official announcement of the project in the near future.

C. W. Wallace, who is dealing out publicity for Jackson Bros.' Shows, postcards (on one of them pretty pictorial ones) that there is already a big bunch of trouper in New Orleans and many of them for the winter. Also that quite a few were "out to the races." Yes, sir, the trouper have been rambling in those dignified for many years during winters and many—well, when lots of showfolks—have "followed" them with their eyes—exultantly and dejectedly.

J. C. DeVillie says that while in Richmond, Va., he ran into his old friend, Doc P. H. Pusey, who was advertising a movie film as the "missioner for" citizens "discover" him and get fifty dollars—and putting it over admirably. He was to do the "Old-Booster" stunt for the Richmond poultry show, at which Mrs. Pusey (Diane) was to present her aerial from a, and after this event they were to "travel" for Roanoke, to work in "Daddy" Pusey's Indoor Circus.

Don't overlook a very important point in making up your attractions for next year, and that is dual attraction and company management. A well-planned entertainment that will gradually and in overcoming the stigma placed against your business by railroads and shrewdly. You must feature good shows and sides, the commissions are and never will be wanting but side issues from an attendance standpoint point of view. Good music and free acts also pull repeating crowds.

A number of instances have been sighted this fall wherein chambers of commerce prevailed upon managers to winter their shows at the "consecutive" dates. This speaks well for merchants' realizing that carnivals spend a great deal of money in localities—if more of them would only "face up" to the knowledge that the fact, while they are on tour, when 10 to 150 members are spending money in every town they visit, it would be so much more for anyway, it's fine that they admit it part of the time at least.

How dearth will the latching beauty paraders at Miami be able to strut capably and impressively at the Fete, should Ed Selter decide to remain among the "sun-kissed" folks of Havana until the regular season for Johnny J. Jones again starts? The "Hired Boy" almost missed the feature spectacle of the Miami doge last winter because of his "boss" sending him on an errand. Possibly the presence of the rat in Cuba will help some toward "rejuvenation"—in case the shows' detachment set back in the states by Fete time.

Now that the majority of shows have ended their exhibiting for 1922, let's have notes from the various winter quarters. News notes from the occasional carnival folk at their homes and wintering elsewhere, also in various other branches of entertainment, makes excellent reading for the boys and girls of the latching winters the folks cannot depend on the press agents to send in dope on happenings, they set it up to each to do so themselves—of themselves and others.

Speaking about Miami and the environment of the latching girls' parade during the Fete, it seems that Ralph Pearson and Amice are becoming yearly habitués there. By the way, Miss Amice can put on some swell gowns and do quite some "light fantastic" on the sandy beach herself if she's a mind to. How about lunch? Gee whiz, but he can go some, too—did you ever see him handle the costume, especially the big lilly dress? You know? You've missed something! (But they had refuse to go "near too much water").

Mr. and Mrs. Claud (Blackie) Miller, the part of the season with the Brown & Dyer Shows and later in charge of the old Plantation Show with Stansell's Just Right Shows in the South, closed November 25 and went to their home at Fort McCoy, Fla., where they expect to remain until March. Claud writes that they will be with one of the big ones next season, on the front of the minstrel attraction. Also that they now have their cottage fixed up fine and dandy and that they visited the Barkoot Shows at Ocala, with which show they met numerous old friends.

Mrs. T. J. (Edyth) Lovitt writes from Jacksonville, Fla., that after a very poor season's work she finally wound up at the residence of a very dear friend, Pat McCarty, who, he it remembered, suffered a stroke of paralysis about four years ago. Mrs. Lovitt says Pat is being on a houseboat overlooking the St. Johns River, at Panama Park, Jacksonville.

OUR CHAMPION—Only 40 CENTS



OVER
50,000 sold
every month

Agents make
\$40.00 a day

SELLING THIS
COMBINATION
FOR
PRICE, EASY,
QUICK-SELLING,
GIVING SATISFACTION
AND,
REPEAT ORDERS
EVERY MONTH

Beats anything
ever offered
for 40 Cents

ACTUAL STORE VALUES

1 5-oz. can Talcum	\$0.25
1 4-oz. bottle Emulsified Coconut Shampoo	.50
1 large tube Dr. Putnam's Dental Cream	.50
1 Fancy Bottle Genuine French Perfume	1.25
1 carton Dr. Putnam's Electric Skin Balm Soap	.25
1 large box Beauty Face Powder	.50
1 Genuine Styptic Healing Pencil	.10
	\$3.35

We furnish these Combinations to our Agents for only 40c, \$4.75 dozen, they sell them for \$2.00, they can sell them as fast as they can show them for \$1.00 and make over 150% profit.

Agents make over \$40.00 per day selling this Combination for \$1.00 each. If you want a single Combination to try before ordering a dozen, send us \$1.00 and we will send you one in a handsome display box, packed in a strong imitation Leatherette case, making a complete \$5.00 outfit, all sent by parcel post, fully prepaid. When you get the Combination, if you order one dozen or more, we will send you one extra to compensate you for the extra you paid for the sample display outfit.

On receipt of an order for 100 of these Combinations at 40c each, \$40.00, we will deliver them all transit charges fully prepaid. If not convenient to send all the money at once, you can send \$15.00 and pay the balance of \$25.00 when the Combinations are delivered. Try a Dozen—after that we know you will want 100 soon as you can get them to sell for Christmas presents. UNITED SOAP WORKS, Inc., 71-77 Park Place, New York



Sample, 25c

MEN'S RUBBER BELTS \$14.50 PER GROSS.

In brown, black and gray, corrugated, stitched at 2 places. Equipped with high-grade closed-toe 1 1/2" adjustable buckles. Guaranteed strictly first. Our agents are making a clean-up on our Belts. Buy direct and avoid delays and misapprehensions.

Men's Rubber Key Holders.....\$12.00 per Gross
Ladies' Rubber Belts.....\$12.00 per Gross
Ladies' Rubber Aprons, \$4.00 per Dozen or 45.00 per Gross
\$1.00 deposit required with each gross ordered.

THE SUPERIOR RUBBER CO., Akron, Ohio.

and liking the place she (Edyth) decided to build a cottage in front of Dot's domicile, where she states the latch string will be out to all friends who happen that way.

Thinking twice before speaking (out loud) one denotes an experienced traveler and showman—especially in hotel lobbies, restaurants or anywhere else where a crowd is assembled. Also, the greater portion of the

(Continued on page 158)

Peace Dollar Holder



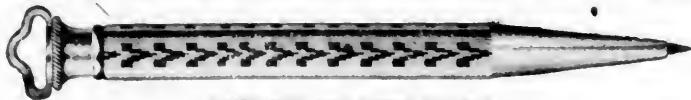
\$15.00 Per Gross

JOBBER AND QUANTITY USERS

If you can use QUANTITIES you can SAVE MONEY by buying DIRECT from the MANUFACTURER

Our CIRCULAR showing our large assortment of JEWELRY will CONVINCe you

PROPELLING AND REPELLING PENCILS



STATE SIZE AND FINISH DESIRED.



LADIES' OR GENTS' SIZE, GOLD OR SILVER FINISH, \$10.50 PER GROSS.

RIGHT MANUFACTURING CO.

Manufacturers of
JEWELRY AND NOVELTIES

EDGEWOOD, R. I.

Cigarette Cases
Cuff Links
Brooches
Pencils

Waldemar Knives
Waldemar Chains
Buckles
Combs

FOR 1923!

The Uzzell Corporation is making "new models" on both the portable and stationary

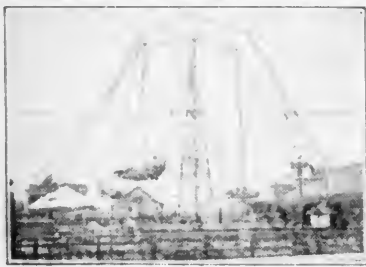
AEROPLANE CIRCLE SWING

with the Uzzell Biplane Aeroplane Cars, and is putting a "new kick" in both the portable and stationary models of the

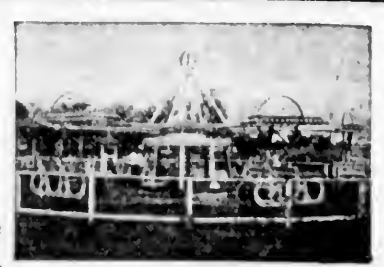
FROLIC

It will be "some new kick" indeed! Write for details now. Be in ample time for the 1923 season.

R. S. UZZELL CORP., 1493 Broadway, NEW YORK CITY



AEROPLANE CIRCLE SWING.



FROLIC.

Powhatan Lamp \$18.00
INDIAN CHIEF Per Doz.



Painted in natural colors, 26 inches high. Ready for use. With Socket, Plug and 7 feet of cord without shades.

\$18.00 PER DOZ.

With Parchment Shade, Indian Design. \$24.00 per Dozen. With Fancy Scalloped Silk Filigreed Shade. \$28.00 per Dozen. With Fancy Chiffon Fringe. 12-In. Silk Shade. \$36.00 per Dozen. 50c Each.

STORE AND CARNIVAL TRADE OUR SPECIALTY.

CALIFORNIA DOLLS

With Long Curly Hair and Tinsel Head Band. \$30.00 per 100. Best Grade Tinsel Hoop Dresses, \$10.00 per 100. One-Third Deposit with Order, Balance C. O. D.

NO DELAYS IN SHIPMENT—EXPERT PACKING—FIRST-CLASS WORK.

PACINI & BERNI, 1106 W. Randolph Street, CHICAGO

California Doll Lamp \$60.00
Per 100

With Socket, Plug, 7 Feet of Cord and Wavy Hair, \$60.00 per 100.

13-INCH TINSEL SHADES, with Presses to make 25 complete for Lamp Dolls. \$35.00 Per 100.

FLAPPER STYLE PLUMES, made of genuine ostrich feathers.

50c Each.



CARNIVAL CARAVANS

(Continued from page 157)
vernacular of the lot is nowadays, well understood by the so-called "towners". And one of the most "nauseating" incidents imaginable is to hear some half-wise gunk trying to "show" off before citizens by springing gossamer and making what he considers "smart cracks". During winters is the best time of all to consider these things.

Well, one thing, among many others, to be said in favor of J. C. Simpson is that "Jimmie" fooled a lot of wisecracks by making good at "staying" in one locality thruout an entire season. Despite his love for the road he remained right on the job for the Wortham interests at Dallas. And now he's back with the folks of his earlier show days, including Rubin Gruberg, Adolph Seeman, Bill Hilliar, Dolly Lyons and some more of the old Dan R. Robinson bunch now with Rubin & Cherry. That his addition to the staff will be a notable asset can well be predicted.

All does not believe that a single one of the delegates who opposed the clean-up resolution at the Toronto meeting would be embarrassed or compromised ever so slightly by the most searching investigation that could be devised, hence their extreme rancor and pronounced bitterness are all the more difficult to account for.

However, they voted for the measure, and even tho it was grudgingly, reluctantly and most ungraciously passed, they thereby went on record as approving it, and that is all that matters.

The DeKreko Bros. Shows certainly have been doing some exhibiting in New Orleans this fall, eh? No wonder General Agent Harry Crandell finished up and grabbed the Messus and said "Let's go home." Blamed if it don't look like the show has established a sort of city circuit and Harry and the Messus could take a rest until spring—they played there a few weeks, jumped out and made a couple of stands, then back for a return date; out again to fill a date or two and right back for another "return", and under the same auspices. B'gosh, nobody can do a great deal of yelling about long railroad jumps with that kind of moves, what?

While the Rubin & Cherry Shows were at the Florida State Fair at Jacksonville, William J. Hilliar, ye show's scribe, met up with some old showfolk friends. Among them were those good folks, Mr. and Mrs. J. J. Mundy. "And believe me," writes "Bill," "no one need feel sorry for him. I spent very nearly a full day on his estate, which is fit for a king to reside on." Col. Phil Ellsworth, passing thru the city, was also on the list—now there's two good-natured heads together (Ellsworth and Hilliar)—those "youngsters" could cut up quite some capers, and Jackpots, if they felt inclined to "Beau Brummel" it in company.

Many is the number of show people who received the news of the death of Sydney Wire with deep sorrow. Thru his years of traveling with some of the best known entertainment organizations, both in this country and abroad, "dear old 'Syd'" was ever thoughtful to aid with his writings those whom he felt deserved and needed assistance. Also was he free with any information he had stored that might prove helpful to others. And, incidentally, several prominent theatrical and outdoor show people can give him credit for aiding in their advancement. "Syd" was always encouraging to his fellow men and optimistic regarding himself—he had confidence, a store of it. A letter from him to All received just a few days before he died were words of encouragement for showmen.

Carnival people have been subjected to much criticism on the part of oppressors and the innocent have been attacked almost the same as the guilty—a very great amount of it has been undue and unjust. However, there is the consolation felt by all that they and their immediate friends know their virtues and that they can see probably an equal amount of misdoings among the citizens at the various places they exhibit. A showman or showwoman of experience and uprightness has gained a knowledge that could be envied by hundreds of their "wise-judging" critics, and that is to notice both the good and the bad in communities, but not to discredit the characters of the former because of the latter, which some consideration has not been their lot in many instances and regrettably, on the part of many operating under the sacred cloak of Christianity.

No small amount of interest to carnival folk was contained in an announcement from Chicago that Flozell Roberts, who for three years was a featured motordrome rider with the Wortham Shows and who last summer quit the road to take a position as stenographer for

XMAS NOVELTIES

- 100 Assorted Xmas Toys.....\$ 7.00
- Jazz Karoo Whistles, Per Dozen..... .85
- Jazz Song Whistles, Each in Box, Dozen..... 2.00
- Jazz Broadway Chicken Squawkers, Per Doz. 1.00
- Bright Eye Fur Novelty, Per Box 3 Doz..... 1.50
- Norahy Charette Holder Pipe, Per Doz..... .60
- Mechanical Grosgrain Taps, Per Dozen..... 1.50
- Roundup Mice, Best on the Market, Per Gross 4.25
- Xmas Post Cards, Per 100..... .60
- New Year Post Cards, Per 100..... .60
- Red Tissue Xmas Balls, Per Dozen..... 2.75
- Toy Radiophones, Per Gross, 90c., \$2.50, 3.50
- 11-Inch D.F.s, Per Dozen..... 2.75
- No. 123—Fancy Rubber Picture Balls, Per Doz. .75
- No. 57—Poker Rack, 200 Clubs and Cards, Each .35
- No. 340—4-Piece Manure Set, In Box, Each. .75
- Large Fancy Pillow Tops, Assorted Designs, Per Dozen..... 12.00
- Joke Books, 25 Styles, Assorted, Per 100..... 4.00
- 100 Assorted Shape Paper Hats, Per 100..... 6.50
- 100 Assorted Noise Makers, Per 100..... 6.50
- Norahy Xmas Stockings, Per Dozen..... 2.75
- Pezzar, the Novelty Mechanical Ladder Toy, Each in box, Each..... 1.00
- No. 185/2—Teddy Bear, 9-In. Red Coat, Voice, Joint Arms and Limbs, Per Dozen..... 4.50
- Fur Voice Dogs, Each in Box, Dozen..... 1.25

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

S. BOWER wishes a Merry Christmas Happy New Year



To the big bunch of people we have helped and who have helped us. The good old "Buddha" every year in every way is getting better and better.



Pillows

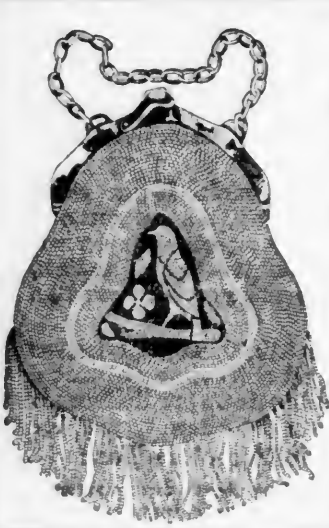
For Bazaars and Sales-boards, Round Satens, \$2.50 per Dozen. Round and Square Silk, \$10.00 Dozen. Table Scarf and Center Piece \$14.00 Dozen. 25% deposit required, balance C. O. D. Catalog free.

M. D. DREYFACH, 482 Broome Street, New York.

Gum 1¢ a pack

Full size 5-stick packs, Spearmint, Peppermint and Fruit Flavors. \$10.00 per Thousand Packs. Flashy boxes. Deposit required. Prompt shipments.

HELMET GUM SHOP, CINCINNATI, O.



Beaded Bags Beaded Necklaces

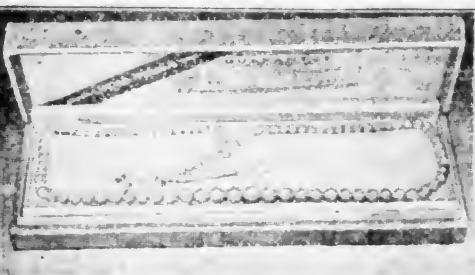
Buy Direct—Big Value for Your Money.

Bags from \$6.00 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



LUCILE PEARLS

\$1.50 each
You Can Make
300% PROFIT

COMPLETE IN CASE, 24 IN. LONG, STERLING CLASP, \$1.50

Half-million Lucile Necklaces are being imported for the year 1923. Every string matched perfectly and guaranteed indestructible. Large users, get busy quick and get on the band wagon at once. Send for sample with cash or money order for \$1.50. We have another number for \$1.00 in Box. This is a slaughter. Cash only considered.

LUCILE PEARL CO., 1 West 36th St., New York

COREY GREATER SHOWS

Opens April 26th, Lewisburg, Pa.

WANTED—Capable Showmen to take charge of Circus Side-Show, Athletic, Anatomy, Snake and Illusion Shows. Will furnish complete outfits to real showmen. Ride Help. All Concessions open, except Cookhouse, Silverware, Blankets and Parasols. We will carry Three Rides, Eight Shows and Twenty to Thirty Concessions. If you are a real showman or concessioner we want you. Address E. S. COREY, Mgr., Elmora P. O., Bakerton, Pennsylvania.



BUY DIRECT FROM MANUFACTURER!!

Sensational Cut in Prices

- 26-in. Fan Doll, ostrich trimming, 3 doz. to case..... \$13.00 Per Doz.
 - 20-in. Fan Doll, same as cut, ostrich trimming, 6 doz. to case..... 8.50 Per Doz.
 - 20-in. Hoop Skirt trimmed in marabou, 6 doz. to case..... 7.50 Per Doz.
 - 17-in. Fan Doll, trimmed in ostrich, 6 doz. to case..... 7.50 Per Doz.
 - 17-in. Hoop Skirt, trimmed with tinsel, 6 doz. to case..... 6.00 Per Doz.
 - 23-in. Electric Lamp, trimmed in ostrich, 6 doz. to case..... 11.50 Per Doz.
 - Same as above, with four pointed Shades..... 14.50 Per Doz.
 - 23-in. Electric Lamp Doll, with tinsel trimming, 6 doz. to case.. 9.75 Per Doz.
- Less than Case Lots, 50c per Dozen Extra.
- 6-in. Felt Bears, \$2.00 Per Doz.; 8-in Felt Bears, \$3.00 Per Doz.;
 - 10-in. Belt Bears 4.00 Per Doz.

25% deposit must accompany all orders. No catalog.

MERMAID DOLL & TOY CO.

540 Broadway, Phone: Canal 8634. NEW YORK CITY.

THE AUTOMATIC FISHPOND

DON'T PLAY BLOOMERS. The children always have times enough for its expenses, and it gets it every week. You don't have to explain it, like many other games. Did you ever try to watch one in operation when you couldn't get close enough to see it? That often happens when other games are doing very little. Write for new prices.



STAR WHEELS

- CARRIED IN STOCK.
- STOCK WHEELS, with 12, 15, 20, 21 numbers, 5, 7 or 9 spaces, 1 star, \$14.00; 20 or 25 No., 5 or 7 spaces, 1 star, \$14.00.
 - BLANKET WHEELS, 15 No., 17 spaces, 1 star, 21 No., 11 spaces, 1 star, 30 No., 9 spaces, 1 star, \$16.00.
 - CHINESE BASKET WHEELS, 20, 21 No., 5 spaces, 5 stars, \$18.00; 30, 35 or 40 No., 5 colors and 5 spaces, \$20.00.
 - SEVEN OR EIGHT NO. WHEELS, 20, 21, 25, 30, 35, 40, 50, 59, 80, 100; 59-50, 100, \$14.00.
 - PAOULE WHEELS, 20, 24, 30, 36, 40, 50 or 80 numbers, plain, \$14.00.
- ABOVE ARE READY for immediate shipment \$100 more if related both sides. All Wheels are 22 inches, with nickel-plated trimmings. Price includes box as shown. We also paint Wheels to your order, prices same as above. Write for particulars or order from above. Money Back if Wheel is not satisfactory. Deposit required.

AUTOMATIC FISHPOND CO., 2014 Adams Street, TOLEDO, O.

the Parisian Art Needle Co., Chicago, had just recovered from a severe attack of pleurisy and was leaving the Windy City for Kansas City for a few weeks' visit with homefolks. Following her visit home Miss Roberts is to go to St. Louis and there sign a life contract, taking the role of a dutiful, loving wife of a wealthy contractor of that city. Plans also call for a honeymoon trip to South America after the holidays. An executive of the Parisian Art Needle Co. states that every member of that firm wishes her every comfort and that her last "big show" will be one of years of continuous happiness.

The writer cannot refrain from repeating that is it not wonderful, the number of costly outdoor amusement enterprises (eyes, carnivals) exhibiting to the public, and in the face of outside interest oppression of almost every conceivable nature? This with no co-operative association to battle for rights against odds too great to detail. In fact, the remarkable part of the instance is that the popularity of the care-free, thrilling, friend-meet-friend (on the midway) atmosphere of the occasions themselves; the thousands and thousands of townspeople enjoying the opportunity to dispense with "strait-jacket" formalities and "come down to earth" with each other, as well as the quantity and variety of attractions offered, these alone have carried the "good ship onward".

This current thought cannot be questioned, as, collectively, carnivals have done absolutely nothing to counteract the waves of sentiment that have been produced and kept in increasing motion against them.

They have been up against combinations and associations galore, and with some of the most capable "story" writers known contributing to newspapers and journals, while each show has acted individually, with their press representatives (among them some of the most proficient writers of the country) not attacking the opposition, but upholding the merits of their own organizations.

There has been no fight on the carnivals' part. Their very being and the facts of multitudes patronizing them have been their only weapons of defense—and they have continued, multiplied and prospered—while their adversaries have fumed and "frothed at the mouth" for new methods of eliminating them. If this much of victory can be accomplished (about an even break) individually, what overwhelming progress could be made provided there was a carnival managers' association? Read it again and think it over!

\$6.00 Gillette Razor

Gold Plated, Basket Weave, Case and contents, with 12 Waxed Paper Blades in Metal Box. In original factory sealed boxes, \$21.00 per Doz. Sample, \$2.50. Postage Paid. New Improved Gillette Razors, all styles. Also \$1 Bronze, 10% off list price in dozen lots (as sorted). Also Auto-Strip Razor, STANDARD CUTLERY HOUSE, 443 S. Dearborn St., Chicago, Ill.



No. 501-B. Gillette Safety Razor

PADDLE WHEELS

BEST YET

Greatest Wheel ever made. Wheels made of one piece three-ply kiln dried lumber. Can not warp. Rings on ball bearings. 30 inches in diameter. Beautifully painted.

- 60-No. Wheel \$12.00
- 90-No. Wheel 13.00
- 120-No. Wheel 14.00
- 180-No. Wheel 15.00
- 12-No. 7-Space Wheel 15.00
- 15-No. 7-Space Wheel 15.50
- 20-No. 7-Space Wheel 16.50
- 30-No. 5-Space Wheel 17.50

Headquarters for Dolls, Candy, Aluminum Ware, Silverware, Pillow Tops, Vases, Norelites, High Sinker, Wheels and Games. Send for catalogue.

SLACK MFG. CO.

128 W. Lake St., CHICAGO ILL.

Universal Doll Wig, \$5.00 PER 100

Can be dressed as Flapper, Marcel Bob, Juniors, Coiffure, etc. Sample, 10c. ROSEN & JACOBY, 195 Chrystie St., New York City.

1/2 Price To Introduce

SEND NO MONEY

IF YOU CAN TELL IT FROM A GENUINE DIAMOND, SEND IT BACK

Dealers and agents all over the country are reaping a harvest by selling our Mexican Diamonds. They look just like the finest South African Diamonds SIDE BY SIDE—the same dazzling, rainbow fire and full diamond cut. Our free catalogue tells you of our 20-year brilliancy guarantee. To prove these statements and convince you that it will pay you to start with our line, we offer to sell you any of our quick selling designs below. SEND NO MONEY. Mail your order, a post card will do, and state sizes wanted. We will mail your order at once, C. O. D. If not fully satisfied return in two days for money back, less nominal shipping charges. Get started and speak for your territory quickly.



No. 1001—Ladies' High-Set Solitaire with 1-carat extra brilliant blue-white Mexican Diamond, in finest guaranteed 12-karat g. f. Ring. Cat. price \$1.98 for \$2.50

No. 1042—Ladies' Fancy Solitaire Ring, set with 1-carat extra brilliant blue-white Mexican Diamond, in new engraved basket style; our finest platinum finish. Cat. price \$3.00 for \$3.95



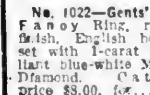
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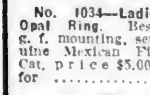
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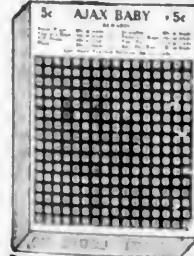
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LOS ANGELES

(Continued from page 152)

the new park, and it is expected that more than a million dollars in valuable wild animals will be brought back.

With the increasing production at the Ince Studios here the management has added to its staff, as assistant production manager, Charles T. Boulware, former general manager and ring master of the Howe Great London Shows. He has charge of the entire line lot and properties.

H. B. Carpenter, Hollywood film director and well known as an actor, is at his home in Ocean Park critically ill.

Mr. and Mrs. Ike Speers are this week moving into their new home just finished in Santa Monica. Carrie Jacobs Bond, noted song writer, is just across the street from the new Speers home. It is a coincidence, as Mr. Speers was Mrs. Bond's first business manager before taking over the Bay District ballposting plant.

William S. Hart left Los Angeles this week for New York City. He goes in connection with resuming his activities on the screen.

Ethel Clayton has started production on "The Remittance Woman", her second starring picture for F. B. O. release at the R. C. Studios in Hollywood. The story is adapted from Ahmed Abdullah's well-known dramatic narration of the same name.

Harry H. Hancock, of the Wertham Shows, has landed in Los Angeles for the winter. Mrs. Hancock has been here since of him, and Harry says that everything is just as comfortable as can be.

Mal St. Clair has started production at the R. C. Studios in Hollywood on the first of a series of six "Fighting Blood" stories by H. C. Witwer. George O'Hara and Clara Horton appear in the leading roles.

Mark Hanna, technical director of the new Aloha Park in Honolulu, is arranging for a number Mardi Gras to run the entire holiday week. It will be the largest thing of its kind yet seen in Honolulu, and they are engaging many special attractions for the event.

Warren Beales of the Silver Spray Amusement Pier at Long Beach, joined the Pacific Coast Showmen's Association this week, and gave as the reason for his delay that so many new improvements are to be installed on the Long Beach Pier that his attention has been constantly on his work.

Bud Harrison ran away with the comedy honors at the Parkway Theater this week. The "Hi Jinks" company has been having a highly successful winter at this Marin coast house, and Walter Van Horn has been putting much life and spice into all the programs with the result that the business has been on the increase steadily. Besides Bud Harrison the company

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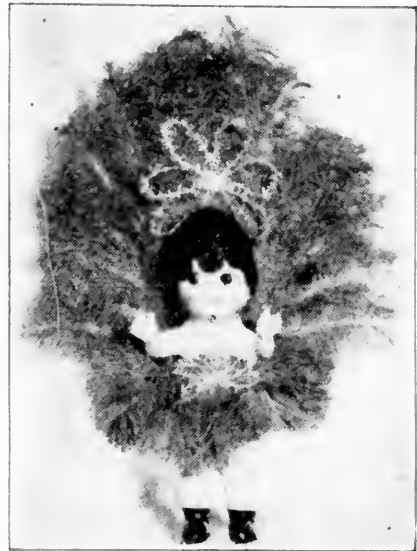
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...the following entertainers of merit: Ben Day, Ben Day, Mae McGree, George Kramp and Walter Van.

A Corson says he has a new novelty in feathers to spring upon the trade before the coming of another season. No, I can't tell you yet.

Mr. and Mrs. Thomas Melhan, the popular movie pair, gave a big Thanksgiving dinner at the Ambassador Hotel to the orphans of the city. Besides the immense feast of turkey and fudge, A. Lynn and his Coconut Grove orchestra rendered music and George Kreer sang during the feast. The Warner Bros. studio created the parades and many of the movie stars had their share. The affair was surely commendable as it was successful.

L. G. Chapman, who directs the route of the Fidey & Bink Show, is in Los Angeles directing his winter possibilities. He has done some excellent work during the season just closed and will get an early start on 1923.

The office safe in the Raymond Theater at Pasadena was robbed of \$4,000 on the night of November 27. The stage hands working in the rear of the house did not hear the robbery, and it was all done so quietly that it is hard to have just at what time the deed was done.

Berry Garrity, of the Morrison Stock Company, is back with the company again and is returning daily with it in the coming production of "Blood and Sand". He was stricken with a severe stomach trouble, and the physicians had quite a battle to bring him thru.

The Pacific Coast Showmen's Association held its meeting last week, in which there was an attendance of some 85 showmen. The decision of the gathering was to give a ball, and the ball event will take place on Wednesday evening, December 27, in the Alexandria Hotel ballroom. The event will be one of the most elaborate ever given by showmen of the Pacific Coast and the interest is high. The Pacific Coast Showmen's Association now numbers over 200 members, and each day finds them joining in hordes of five and ten. The new headquarters have just been leased on Hill street, 748 South. This is right in the heart of the hotel district and the showmen, showmen and the studios are to come up, and before the holidays arrive there will be ample accommodations to welcome all the incoming members and their friends.

A LONDON LETTER (Continued from page 77)

Sunday evening last. It is a play of squabby sentiment quite effectively enough handled, and was quite well enough played.

I hear that the ideal of the Repertory Players is to show their audiences that there is plenty of acting talent among the younger generation of players and that original plays are still forthcoming from British dramatists. If this is so it is up to them to select plays, even daringly experimental works, which really afford acting opportunities. So long as they

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straight glass tops. Big advantage, with many other improvements, which make the

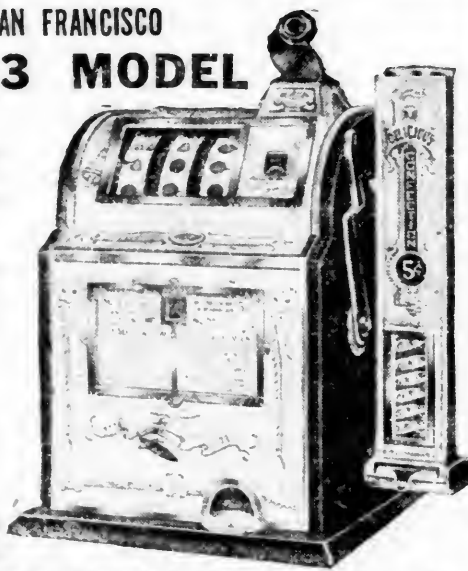
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keep their players and patrons' noses in the tea cups, be the cups of suburban "Art Pottery" or the priceless porcelains that only war profiteers can possess and appreciate, they will not be fulfilling the promises of their intention, their enthusiasm and their talent.

The Hardy Cult

Under the auspices of Dorset men in London, the Hardy Players (a branch of the Dorchester Debating Club) performed on Tuesday evening an adaptation from Thomas Hardy's novel, "A Desperate Remedy". T. H. Tilley was responsible for the dramatization of this, the eighth Hardy book to be staged by these devotees of the great Wessex novelist. These amateur actors have achieved a fine ensemble effect and, altho the staging, and in some parts the script, by no means equaled the playing, they provided an insight into the meaning of the author and a pleasant evening's entertainment.

Brevities

Liverpool Repertory is to give a Thackeray play, "The Rose and the Ring", at Christmas. Aubrey Hammond, the brilliant satirical draughtsman of our theater and other posters, is doing the costumes and sets after drawings by Thackeray.

Sir Alfred Butt thinks "Decameron Nights", for which he and Arthur Collins are responsible, will easily run to the end of next summer.

Robert Atkins, producer at the Old Vic, was guest of the Gallery First Nighters' Club last Saturday. A great gathering welcomed him and the chairman expressed the hope that when a National Theater existed their guest would be the producer. Atkins said he was all for the International as opposed to the National Theater idea.

Berry V. Jackson's children's play, "A Christmas Party", goes into the afternoon bill after Christmas at the Regent Theater, where "The Immortal Hour" is doing good business.

Norah Johnston revives "The Blue Bird" at the Duke of York's on Boxing Day, with special music from Tchaikowski.

Leslie Faber takes up Godfrey Tearle's part in Suro's "Laughing Lady" when, on December 18, the latter goes to another piece.

"The Great Well", another new Suro play, will be produced at the New Theater by Lang on December 19.

The second piece of the Pinero Cycle, under the Lion-Grein management, will be "Sweet Lavender", tomorrow a week.

Tonight the O'Mara Opera Company produces Frederick Tokeln's new opera, "Lola Descartes", at Leeds.

The British National Opera Company returns shortly to Covent Garden and will do "Hansel and Gretel" for the children in the afternoons.

DATE BOOKS DATE BOOKS

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With the near approach of the Christmas season, and its holidays and jollity, not the least busy people are the showfolk wintering here. On any street, in any store, at any time can be observed someone of the big show world, and there is no gaining that Kansas City is headquarters for all branches of the profession, in many ways.

Walter Schiller, expert motordrome owner, manager and rider, arrived here December 2 from Savannah, Ga., winter quarters of the Rubin & Cherry Shows, with whom he was this summer. Mr. Schiller will winter here.

A letter from Manhattan, Kan., from Harry Buckley, general agent last summer of the Barlow Big City Shows, states that this organization is wintering there and he also there until spring, as he and Kid Dixon have organized an Athletic Club in Manhattan for business men. Mr. Buckley says that Mr. Barlow recently made a trip to Kansas City and purchased the Big Eli Wheel from Fairmount Park.

Nick Pierong, of the Pantages Circuit, was in Kansas City November 29, on a tour of inspection and to arrange for the presentation at the local Pantages Theater of several novelty acts, which have been looked by Edward Melton, general Eastern representative of the circuit.

Al Grasnik, chief electrician with the McClellan Shows this season, is at present in Richmond, Mo., working around there with needles and fender braces, with business holding up good. He expects to get into Kansas City shortly for the winter.

Guy Wheeler left here November 29 for his home in Shreveport, La., to spend Thanksgiving with relatives.

R. C. Elgin, of the Con T. Kennedy Shows and general secretary of the Heart of America Showman's Club, has arrived in the city, and will winter here. That is, Mr. Elgin said he had some indoor celebrations and this city would be his headquarters.

Low Gordon and Midge Carroll came in from Joplin, Mo., where they closed December 2 with the "Bon Ton Revue", with whom they have been for the past few months. Mr. and Mrs. Gordon will remain here with relatives for the Christmas holidays.

Hazel Biekey, on the bill at the Pantages Theater, week of November 25, is a Kansas City girl, and was cordially welcomed in her act, "The Night Boat".

Charles L. Smith, musician with Kibble's "Uncle Tom's Cabin" Company at the Grand Theater week of December 3, was a caller at our office.

B. F. McClellan, father of J. T. McClellan, owner of the shows of that name, of Petersburg, Ind., is visiting Mr. and Mrs. J. T. McClellan at the Oakley Hotel. He will stay here all winter and is going out with the shows in April.

The Kenneth R. Walto Trio, "of clown alley", this season on Howe's Great London Shows, is among the Christmas visitors to this city. It is putting in the days before Christmas appearing daily in the show windows of one of the big dry goods stores here.

Ray Barnett, of the ferris wheel on the J. T. McClellan Shows, is wintering here. Mr. Barnett took his first degree in Masonry November 30.

J. B. McClellan, son of Mr. and Mrs. J. T. McClellan, is an ardent Mason. He took his third degree about the first of November and then right on thru to the Shrine.

The Hotel Oakley is getting to be quite a mecca for show-folks. This hotel is located on the corner of Eighth and Oak streets, just a block and a half from the post-office and right on two main car lines and is very accessible to the shopping district. At present no shows on the register: R. E. Barnett, Roy Marr and wife and Count Zaino, of the McClellan Shows.

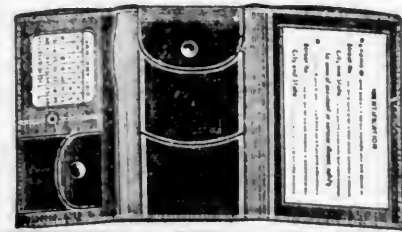
C. Q. Ray and family drove thru from Richmond, Mo., at the close of the season of the McClellan Shows, to California to spend the winter. They will return in time for the spring opening.

A letter from "Doc" Hall, of the Hall-Parish Stock Company, from Conway Springs, Kan., says they opened to a packed house and all the customers said "best show that's ever been here."

Mr. and Mrs. C. W. Parker, of Leavenworth, made a special trip down to this city to attend the third annualazaar of the Ladies' Auxiliary of the Heart of America Showman's Club, at the Times House, November 29.

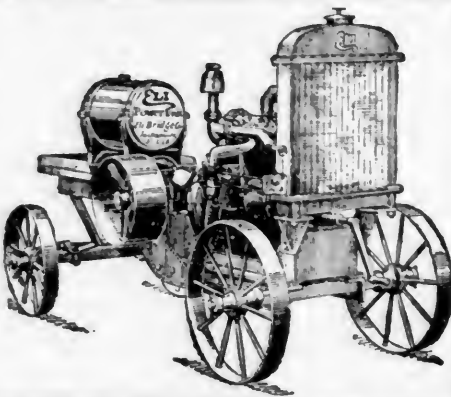
A letter from A. M. Henry, from Albuquerque, N. M., says on no other things, that he and his wife arrived there about the middle of October and his wife's health is very much improved. They will be back in Kansas City in

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the spring and Mr. Henry hopes to once more assume his position as the "whip" manipulator with "Daddy" Brainerd at Electric Park, a position he filled so well last summer.

NATIONAL EXPOSITION SHOWS To Play Central States Next Season

Akron, O., Dec. 6.—The National Exposition Shows, which will again take the road in the spring, and will have new paraphernalia, including tents, fronts and banners, will play the Central States, opening in Ohio and routing thru Indiana, Illinois, Iowa and Wisconsin, then playing several of the Western fairs.

The outfit will consist of six shows, owned and controlled by the management, a Trained Wild Animal Show, for which negotiations are now under way; four rides, about twenty concessions, tree net and a uniformed band. The management states that the midway will positively be free from any and all objectionable features, and that only attractions of a high caliber and concessionaires of good repute will be booked or tolerated.

The show will be under the direct management of Russell G. Knisely and V. F. Knisely, both of whom are now busily engaged in producing indoor circuses, all of which have been very successful so far, and for which they now hold sufficient contracts to carry them well up into spring.

The real work of the building of new fronts— which, by the way, will be built along entirely new lines, to add to the appearance of the midway—will start about March 1, as will the building of the other paraphernalia.

V. F. Knisely, who is the head of the winter promotions, has already contracted some very good celebrations, etc., for the summer months, for which the National Exposition Shows will furnish all pay attractions as well as concessions and free acts. The management has several new features in mind that will help to add interest in outdoor entertainment. It is the intention to play only towns where there are good audiences, and this will be one of the shows that will help the "clean-up-and-keep-clean" campaign in every form.
 The lineup of the staff so far is as follows: Russell G. Knisely, general manager; V. F. Knisely, secretary and treasurer; Johnny Roberts, general representative; King Perry, press representative. The winter quarters is in Akron, O., with offices at 211 Wooster avenue.—KING PERRY (for the Show).

CAPT. LATLIP'S RIDES Report Bright Outlook for New Season

Charleston, W. Va., Dec. 5.—The outlook for Captain Latlip's Exposition of Rides for the coming season seems very bright. General Ascent Boh Hall, who has just returned from the Ohio State Convention of fair secretaries, brought back a nice little nestful of contracts for Latlip's Rides, the dates to begin right after Fourth of July.

Lady Marion, Queen of Lady Net High Divers, and Baby Rita Latlip, one of the youngest free acts with any outdoor amusement company, will be featured.

The new winter quarters will be erected right behind Captain Latlip's new home at 200 Elm street. It will be one of the finest buildings of its kind in this part of West Virginia. The top floor will be used exclusively for a gymnasium, where the Latlip "family" will continue breaking new acts during the winter months.

The first floor of the building will be used for a ring barn with a steel arena for breaking wild and domestic animal acts. The basement will store all of the rides and will be used as the repair and paint shop.

The city of Charleston is full of showfolks, including many from the Zedman & Polse Shows, and all are very well placed for the winter. Captain Latlip will open his downtown office the first of the year.—ROY BEX (Show Representative).

FESTIVE XMAS CELEBRATION Being Planned by Heart of America Showman's Club in Kansas City

Kansas City, Mo., Dec. 5.—The Heart of America Showman's Club has decided to hold a big Christmas celebration this year. It will include a mammoth tree, gaily and attractively trimmed in electric lights and the usual Christmas tree decorations, and, while primarily for showfolks and their "kiddies", will be open to the general public, as it will be placed in the lobby of the Coates House. In conjunction with the tree a big free-act circus program will be given. The complete details of this program and who will be on the bill have not been entirely decided as yet, but a very enthusiastic committee has it in charge and the event promises for Christmas night a big time for the showfolks wintering here in town or passing thru.

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

NOW CONTRACTING WITH SHOWMEN, RIDEMEN AND CONCESSIONERS FOR 1923 SEASON.

BARLOW'S BIG CITY SHOWS, EIGHTH YEAR

Opening in the CITY OF MANHATTAN, KANSAS, APRIL 18-28, Auspices American Legion, as America's Largest Gillied Shows.

10 HIGH-CLASS SHOWS. 4 RIDES. 30 CONCESSIONS. CALLIOPE. ROYAL CONCERT BAND.

Our price for season's engagement: Fairy Swing, Aero Swing and Boat Swings. WANTED—Help for New No. 1 in Ferris Wheel and Carry-Us-All. Would consider putting out on percentage to capable operators. Opening for two first-class Promoters who know how to put on Contests and Programs. State all Concessions and Privileges all open. Will sell a few exclusives.

Have following Shows complete, practically all panel fronts: Minstrel, Circus Side-Show, Jungleground, String Show, Mystic Maze (Illusion Show), Athletic Arena, Hawaiian Village, Mazoba, Florida May (Alligators), Tokio Vancouver Revue and Zema. (No geek.) For particulars write to

HAROLD BARLOW, Mgr., Factory, Office and Winter Quarters, Manhattan, Kansas. P. O. Box No. 50. XMAS and NEW YEAR'S GREETING TO THE ENTIRE SHOW WORLD.

MERRY CHRISTMAS TO ALL

WE THANK OUR MANY FRIENDS AND CUSTOMERS FOR THEIR PATRONAGE DURING THE CLOSING YEAR AND WISH THEM A MOST PROSPEROUS NEW YEAR. THE TALCO LINE OF COOKHOUSE AND CONCESSION GOODS WILL BE MORE EXTENSIVE THAN EVER. PRICES THE LOWEST POSSIBLE AND SERVICE THE SPEEDIEST.

TALCO LINE OF COOKHOUSE AND CONCESSION GOODS

- Pressure Tank: 3 GAL. \$15.00, 4 GAL. \$18.00, 5 GAL. \$22.00
- Small Hamburger Press: \$6.00
- Strong-Dot Pressure Canning Stoves: 3 Burner \$19.00, 4 Burner \$26.00, 5 Burner \$34.00, 6 Burner \$42.00, 8 Burner \$48.00
- Talco Stove Table: \$47.00 (Also larger sizes)
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- 800 Capacity Pressure: \$4.50
- Yellow Wire: \$5.00
- Connections: \$5.00
- Cook's Linen: 2 GAL. \$19.00, 4 GAL. \$24.00, 6 GAL. \$27.00
- Sanitary Hamburger Press: \$10.00
- Sausage Kettles: Small Tin \$8.50, Copper \$11.00, Large Tin \$12.00, Copper \$15.00
- Candy Furnace Complete: \$30.00
- Storm Stoves: 2 Burner \$19.00, 3 Burner \$24.00, 4 Burner \$31.00
- Gridges: All sizes and no prices
- Candy Floss Machine: Hand Power \$150.00, All Electric \$200.00
- Gem Automatic Doughnut Machine: \$90.00
- No. 9 Buddy Doughnut Stand: \$100.00
- No. 29 Cream Waffle Stand: \$107.00
- Juice Glass Stand: \$110.00
- Juice Bowls: 3 GAL. \$25.00, 6 GAL. \$40.00
- Talco Soft Drink Machine: \$135.00
- Talco Soft Drink Stand: \$185.00
- No. 11 Money Bits Confection Stand: \$112.00

H. S. KIRK'S UNITED SHOWS

Close at Brookfort, Ill., Where They Are Scheduled To Open Late in April

Brookfort, Ill., Dec. 5.—The band played its farewell selection and the closing of the season for H. S. Kirk's United Shows was officially declared here last Friday. A large storeroom was secured and therein the paraphernalia was stored to remain until after the holidays.

Manager Kirk, after spending a few days in Oakland City, Ind., Louisville, Ky., and Cincinnati, has gone to his home in Detroit "Mother" Kirk is visiting relatives in Tennessee and Alabama, with whom she will spend the holidays. Harry Fine and Bud Welsh returned to New York. Al Wallace and A. W. Willard, Bud Wallace's concessionaires, were St. Louis bound at last reports. Alex Shalowski (Big Red), the wrestler, has gone to St. Louis to play several mat engagements. Major Ted Powell, with his animals, went to Fairbairn, Ark., during the Liks' Christmas Bazaar. Practically all members have signified their intention of returning to the show for season 1923, which will open here at Brookfort the last week in April, the engagement to follow being at Carterville.

According to Manager Kirk the organization for next season will consist of five shows, and merry-go-round and Ferris wheel of his own, and about twenty-five concessions. Negotiations are now under way for a new wheel and new canvas. Immediately after the holidays Manager Kirk will return to winter quarters, where new show fronts will be built and the carousel completely overhauled and repainted.

A brief outline of the past season follows: Mr. Kirk had on June 4, 1921, purchased a half interest in the W. J. Torrens United Shows and he remained associated with Mr. Torrens until October 1 this year, at which time it was decided to dissolve the partnership, Mr. Torrens not being in the best of health and wishing to return to his home in Toledo, O. The show then played under the title of H. S. Kirk's United Shows thru Indiana, Kentucky and into Southern Illinois until it was decided because of the lateness of the season to close. However, reasonably fair weather was enjoyed to the last, Thanksgiving day being beautiful and warm. The writer will spend the holidays in Detroit, assisting Manager Kirk in his several duties.—JACK MORAN (for the Show).

MACY'S EXPOSITION SHOWS

Closing Season at Madison, W. Va.

Madison, W. Va., Dec. 6.—Macy's Exposition Shows will bring their season to a close at Madison next Saturday. At the closing the roster stands as follows:

J. A. (Gov.) Macy, owner and manager; Mrs. (Luella) Macy, secretary and treasurer; Daniel Mahoney, assistant manager and lot superintendent; Ernest Willis, electrician and assistant lot superintendent; Circus Show, Prof. Fred G. ("Dad") Hamilton, manager, assisted by Mrs. (Laura) Lyons; "Entertainment de Luxe", Tressie M. Daniel, manager; merry-go-round and Ferris wheel, Mrs. Macy, owner and manager. Concessionaires: Lena Spanish, one; Joe Geller, five; Henry Spellman, two; Chas. Manning and wife, Harry Jackson and wife, two; Joe Lee, one; William Hackett, two; Tressie McDaniel, two.

Probably the most pleasing social event of the season was the marriage of Prof. Fred G. Hamilton and Laura D. Lyons, who were united in the holy bonds of matrimony December 3 at Sharples, W. Va. The entire company extended their best wishes for many years of happiness and prosperity. Both are very popular with all members of the caravan. Immediately after the wedding the newlyweds ended their season and will remain in this neighborhood, as Prof. Hamilton has accepted a very promising position with a coal company. All of which is according to a "show representative" of the above shows.

BILLY KITTLE KEEPS BUSY

To Again Have Water Show Next Season

Billy Kittle, well-known outdoor showman and agent, and late head of Vail's Comedians, is now piloting a mindreading act, playing independent vaudeville dates.

Mr. Kittle advises that he will again be on the lot next season with his attraction and that he will start building his sixth water show about the first of February.

EXTEND THANKS AND YULETIDE GREETINGS

In behalf of "Mother" Corning and her associates in Fagin, Ill., R. J. Wilhelm writes that they wish to thank their many friends in the theatrical, carnival, circus, risk and music professions for the numerous favors extended them and to wish them one and all a Merry Christmas and Happy New Year.

AIRO

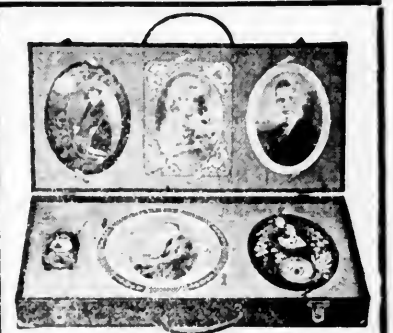
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BALLOONS

GAS and GAS APPARATUS

We positively do not sell Jobs or Seconds

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Medallion Salesmen Can Earn Big Money With This "TOOL BOX"

Don't wait another day to step into the class of men who earn from \$100.00 to \$200.00 each week. If you have sold goods from house to house, or want to sell goods to the greatest market in the world—the home—get the P. & G. system of sales co-operation before you do another thing.

Pudlin & Goldstein are always ahead of the game. Example: Our 1923 catalogue, illustrating 192 cent medallion designs in the 6x8 Oval, 6x8 Oblong, 9-inch Round and Clock Medallions, is all ready. It also shows a complete assortment of Photo Buttons, Photo Jewelry and Novelties. We show you how to map out your territory, how to sell Medallions, how to start in business for yourself without an investment, how to make big money with very little effort.

Do you want to step out of drudgery into prosperity and easy work? P. & G. spells the open door for you.

Note the beautiful new sample case shown above, which includes space for a clock medallion and a jewel case. It is the kind of tool box which enables good salesmen to earn big money and dealers to profit by the best kind of equipment.

Get off the bat, you get from us the complete information you ask for, also a catalogue. Write now; send no money. The rich equipment we will send on will be absolutely free of charge. It will put you at once high up in the money-making class as a Pudlin & Goldstein medallion representative.

PUDLIN & GOLDSTEIN, 259 Bowery, Dept. 25. NEW YORK.

Our line of Cookhouse and Concession Equipment and Supplies is well known and the most complete and reasonably priced in the country. We have just the sort of goods the Roadman needs. You are cordially invited to write us, stating your requirements, and we will mail catalogues. TALBOT MFG. COMPANY, The Reliable Supply House, 1213-17 Chestnut St., St. Louis, Missouri.

SALESMEN WANTED

To Sell This Complete Line of Vending Machines and Specialties

These devices are used profitably in clear, grocery, drug and confectionery stores; hotels, restaurants and every place where cigars are sold. They save clerk hire and bring remarkable returns on the investment. They are sold outright to merchants.

We require salesmen of ability and experience who are as good as their word, and to these this line offers unlimited possibilities in the way of commissions.

Can be sold as a main or side line. Deposit is collected at each sale and retained as commission.

Our catalogue "1" shows many other fast selling items not shown here, and this with full details, is sent on request. Fifty dollars a day clear is not unusual for some selling our goods. Personal letter of authority for collection of deposits is furnished. Sell from large pictures.

Merchandise vending machines have become standard equipment in all up-to-date stores, as they are a convenience to patrons and save thousands of steps. The "Choice" Parkers are the best and the Improved "National" stamp tender are our new inventions. Details FREE.

You make liberal commissions on these items. Special deals with gum and peanuts makes easy sales.

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Unbreakable 15-17-20-22 Inch Walking and Talking Lamps.

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Our exclusive celluloid dustproof salesboards are the leading sales stimulators, for each piece is carefully thought out and as carefully manufactured and the premiums are well known and are always in demand—they have an established market value.

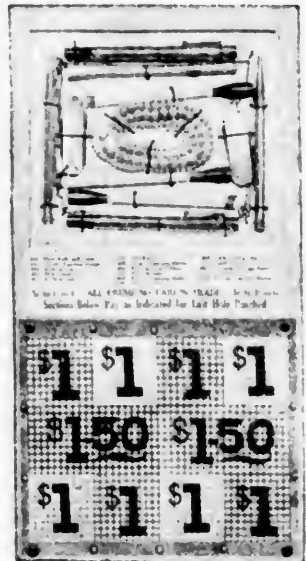
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ARE EASY TO SELL AND ARE PROFITABLE
WRITE US

CARDBOARD NOVELTY CO.

1222-24 Race Street PHILADELPHIA



12 G



12 J

WORLD AT HOME SHOWS

Irving J. Polack Preparing Organization as Elite Offering Under His Own Direction for Next Season

Alexandria, Va., Dec. 6.—Portner's Brewery plant, idle since the inauguration of prohibition, is one of Alexandria's busiest places this winter, as the property of the World at Home Shows is being overhauled and repaired there for the season of 1923.

Under supervision of Ed Peyton, for several years train superintendent on some one of the Polack enterprises, forces are busily engaged in repainting and repairing all of the show property.

W. S. (Spud) Baldwin, during summer months an entirely capable lot superintendent, is Mr. Peyton's assistant, while Walter King, Slim Miller and James Freeman are bossing various branches of the work now going on under the roof of the former brewery.

Milton West is in charge of the blacksmith and wagon shops, and is overhauling all of the wagons that will be used next season. Frank Beasley is West's assistant.

Joe Dobish and Irene Bare are spending a few weeks in winter quarters, while Dobish, assisted by Johnny Black and George (Dutch) Conrad, is overhauling the motorcycles and autos used in his Motorcade.

Harry Elliott is repainting and overhauling his "Over the Falls" and is acting as Mr. Polack's purchasing agent during in-between moments.

The Polack Rides—Seaplanes, merry-go-round and Whip, are being put in first-class condition by Charles Anderson with the following crew: Fritz Anderson, Oscar Peterson, John Slagel, Miner (Jerry) Frazier and Floyd Anderson. New lights are being installed wherever possible to stick a bulb and the lighting effects, according to Mr. Anderson, will probably be the most beautiful on any caravan when the show train takes to the long trail early in March.

Al Vivian, assisted by James Kern as head chef and John Wallace, assistant, is running the mess hall and is setting out three hot meals a day that draw the commendation of all the natives.

"Dad" DeArmo has charge of the paint shop and eight-ton fronts are being repainted, rebuilt, several of them new from start to finish, and made as beautiful as human skill can make them.

Portner's brewery is an ideal place for winter quarters. There are separate buildings



UMBRELLAS and PARASOLS

FOR FAIRS, CARNIVALS and STREETMEN

"FOLDRITE DETACHABLE HIT of the SEASON"

\$48.00 Per Dozen

ALL SILKS AND ALL COLORS AND FANCY TRIMMED.

FANCY NON-DETACHABLE PARASOLS, with ivory tips, ivory handles and fancy loops, \$42.00 per Dozen, \$48.00 per Dozen, \$54.00 and \$60.00 per Dozen.

IN COTTON UMBRELLAS, plain, \$12.00 per Dozen. With Fancy Tips and Struts, \$16.00, \$21.00, \$24.00 per Dozen.

Send \$25.00, and we will send you complete sample line of all goods herewith advertised. Will bring sure results. Deposit required on all orders.

FRANKFORD MFG. CO., 906 Filbert St., PHILADELPHIA, PA.
PHILADELPHIA'S LARGEST UMBRELLA HOUSE.

SIX BIG NUMBERS FOR XMAS

- IMPORTED OPERA GLASSES, in beautiful leather cases. Only \$14.50 Dozen, Complete.
- IMPORTED RUNNING MICE, \$1.50 Gross.
- WHITE HOUSE CLOCKS, \$1.25 Each.
- SILVER-PLATED PEPPER AND SALT SETS, \$3.50 Dozen Sets.
- 21-PIECE MANICURE SET, Du Barry Style, \$14.40 Dozen.
- IMPORTED SHAVING SETS, Big Flash, \$4.50 Dozen.

25% deposit, balance C. O. D. SUCCES MDSE. COMPANY, 74 BOWERY, N. Y. CITY

for the blacksmith and wagon shops. The brewery stables are just as they were when the last wagon pulled in after Volstead's victory and the main building gives ample room for the other workshops and living quarters. "Cornob" Shannon, assisted by Ray Jones, is in charge of the stock and stables, with twelve head of horses now in winter quarters. Others will be added, if present plans materialize before opening date.

Inside the brewery property is private trackage ample to care for thirty-five cars and the entire show train, together with other cars, property of Mr. Polack, has been assembled there, and will be overhauled and defective parts replaced, the train repainted and everything put in shape to pass any inspection. The World at Home Shows will move out of winter quarters on thirty-five cars and these will haul real attractions.

There is not a doubt but what the World at Home Shows, under direct management of

Irving J. Polack, will be one of the neatest and cleanest caravans in America next season.

Mr. Polack is determined that his policy of "the show's the thing" will be carried out in every particular and he is contracting attractions that will be among the sensations of the outdoor show world when the final array is published.

The organization will enter strictly to the patronage of the better class of citizens and there will be no gift, or near gift, nor questionable girl shows of any character, tolerated on the "Pleasure Trail".

While Mr. Polack is not ready at this moment to make public a list, even partial, of the attractions that are to be carried under the Polack banner in 1923, it is known that one of the really sensational attractions of the world's greatest amusement park will be found on the World at Home caravan. There will also be a Wild West show second to none in America, with real cowgirls, real

cowboys, real cowponies and real Western features, including a real pair of buffalo.

Joe Dobish will again be on hand with possibly the largest and best portable "drome in America and with some of the most dare-devil drivers. Irene Bare will again be featured in her driving an automobile upon the straight walls act, and Carleton (Dare-Devil Mike) Head has signed a contract to do more tricks than any other drome rider in the profession. Despite all reports to the contrary, Carl V. Nold will be in front of the Motor-drome, with Johnny Black in the pit and George Conrad in charge of the ticket boxes, with two assistants.

Louis Corbelle is expected in winter quarters shortly after the New Year to superintend the repainting of his Laughland, which will be under the Polack banner next year.

Harry Elliott will have his "Over the Falls" and an entirely new "Jungleland" Show, featuring eight cages of animals besides his pit attractions.

It is not certain whether Mrs. Sybil Rogers, with Princess Moriska and the lumina Mike and Mike, will return with her Midget Circus, but it is almost a sure thing that she will be "home" again with her friends who love her and the rest of the family best.

Sydney G. Paris, from his brand new home in Indiana, bought with the earnings of 1921, writes that "Old Dixie" next year is going to be "bigger and grander than ever before." Flossie Ingram will be back as stage manager. Sydney, Jr., will have the band and Lulu Ingram will be one of the stars. Syd's new front is being completed in the scenic department and his new stage effects will rival anything on any American carnival.

In all Christmas shows and six riding stables will be carried by the World at Home Shows.

A sixteen-piece American concert band and a high-class free act are among the other features that Mr. Polack is holding back for later announcement.

Christmas will be celebrated in winter quarters in glorious style with Mesdames Charles Anderson, Al Vivian and Ed Peyton in charge of the affair. Among the World at Home family who will gather there on the glad holiday will be Special Agent L. B. Walker, who is wintering in Alexandria—"killing time" while waiting for the "bluebirds," by "rail-roading" for the Southern.

The World at Home Shows, from Mr. Polack on down, are looking forward to a pleasant and prosperous New Year.—CARLETON COLLINS (Press Representative).

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

RUSSELL G. KNISELY, General Manager.

GREETINGS

V. F. KNISELY, Treas. & Gen. Rep.

NATIONAL EXPOSITION SHOWS

"JUST A GOOD CLEAN SHOW"

Opening April 28th, in one of the best INDUSTRIAL TOWNS in the State of Ohio, STRONG AUSPICES, and playing some of the best MONEY SPOTS thru OHIO, INDIANA, ILLINOIS, IOWA, WISCONSIN and West. We now hold contracts to furnish all ATTRACTIONS and CONCESSIONS for POSITIVELY some of the BIGGEST CELEBRATIONS in the above territory.

WANT—MERRY-GO-ROUND, FERRIS WHEEL, WHIP and AEROPLANE SWINGS. Will make exceptional terms to same. WANT SHOWS of merit. Will furnish tents and fronts (brand new) and outfits complete to SHOWMEN that can put something CLEAN behind them, as your attraction must be up to the high standards set by this organization. WANT ESPECIALLY TEN-IN-ONE, will furnish tent 22x110 and new banners. Plantation People and Jazz Band for Cotton Blossoms' Minstrels, Wrestlers and Boxers. CLEAN HIGH-CLASS Musical Comedy that can stay CLEAN.

Japs, Gun Spinners, etc., for Far East Show. Crazy House or any other Fun or Walk Thru Show. Will make exceptional terms to TRAINED WILD ANIMAL SHOW. Will book any other attraction that is high-class.

CONCESSIONS—All Wheels open. Want Grand Concessions of all kinds (no Stores). First-class COOK HOUSE and AMERICAN PALMIST.

HELP—Three more first-class Promoters that can produce, 12-Piece Uniformed Concert Band, Managers for different Attractions, Talkers, Electrician with card, and useful people in all branches of the Carnival business.

WANT TO LEASE—2 more Slateroom and 4 Baggage Cars. To those who can live up to the HIGH QUALITIES of this organization we will give the very best treatment and a long season in territory where you can make money.

Address all Mail to
RUSSELL G. KNISELY, Gen. Mgr.,
211 Wooster Ave., Akron, Ohio.

We Wish you all a Merry Christmas
and a Prosperous New Year

Make All Remittances to
V. F. KNISELY, Treas.,
Same Address.

MONEY

Will flow into your pockets when you sell our Salesboard Premium Assortment and Outfits. THE REASON IS APPARENT. We continually show new ideas and merchandise that create immediate sales, and you certainly owe it to yourself to give close consideration to our new offerings below.



No. V-130.

Handsome is no name for this assortment. Merchandise that is not only useful in character, but exceedingly attractive in appearance. COMPRISED OF 23 SPLENDID PREMIUMS. Beautiful double silk-lined Shade, metal Boudoir Electric Lamps in Ivory and other finishes, 24-in. Indestructible Guaranteed Pearls with gold-clasp, a Watch that will run and keep time, Gillette type Safety Razors, leather-covered Pocket Flask, gold-filled Belt Buckles and other articles of meritorious value. All mounted on a fine velvet display pad, complete with a 1,200-hole Miniature Salesboard, for only

\$16.75
A WORLD BEATER

Dolls
Bears
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Motor
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Baltimore and Bicycle Wheels, Serial Paddles and Sales Cards. Everything for Concessionaires and Salesboard Operators. Catalog upon request.

MERRY CHRISTMAS
and
HAPPY NEW YEAR

Fair Trading Company, Inc.

133 Fifth Ave., New York

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Vice-President

ORIGINAL GOODYEAR GARMENT MFG. CO.

Big Profits !!

MEN'S GAS MASKS

\$1.70 HEAVY RUBBERIZING.
each, in dozen to 500 lots.
Sizes, 36 to 46.
20c more for 48 to 50 sizes.

WOMEN'S GAS MASKS

\$1.75 each, in lots of one dozen to 500.
Sizes, 36 to 44.
25c more for 46 to 48 sizes.

Children's (Boy's or Girl's) Gas Masks

\$1.50 each, in lots of one dozen to 500.
Sizes, 6 to 16 only.



GIRL'S SCHOOL CAPES \$9.50 per dozen

Blue, Oxford or Tan Shades. Sizes 6 to 14. 10% extra for 16 size.

We assure quick deliveries, courteous service and best workmanship. Contracts accepted for quantity orders. Samples sent of any garment for 25c additional.

TERMS: 10% deposit, balance C. O. D., Express or Parcel Post, collect. Protected territory given to workers ordering 75 or more coats per week for one year.

GOODYEAR GARMENT MFG. CO.

170 FIFTH AVE.

PIONEER RAINCOAT MAKERS.

NEW YORK, N. Y.

SHOWS--WANTED--CONCESSIONS

SEASON 1923

CAN USE a few small Shows and legitimate Concessions. Absolutely no grift or girl shows wanted. Own my own rides. CAN USE small Dog and Pony Show. Clark La Duct, Wyatt, write. Cookhouse, Blankets, Ball Games and Novelties booked. Will book Fall Fairs with three rides. Exclusive on Wheels.

ENTERPRISE SHOWS, H. H. Dreilbeis, Manager, Warren, Illinois.

BE A GOOD FELLOW--MENTION THE BILLBOARD TO OUR ADVERTISERS.



No. P-33.

"Kompack Outfit", a 1,200-hole 5c board, with transparent celluloid front in colors. TWO FINE 24-in. GUARANTEED INDESTRUCTIBLE PEARLS. GOLD CLASP, under celluloid in 2 cutouts on top. Pays out a total of \$25.00 in trade in various amounts on 32 numbers. Has 10 sections in colors. An outfit that will get you all the business you can handle.

Price \$7.00



No. E-66.

"Kompack Outfit", a 1,200-hole 10c board, with transparent celluloid front in colors. We supply 2 GENUINE ELGIN 7-JEWEL, 10-YEAR GREEN GOLD WATCHES, guaranteed fully, and 1 STERLING SILVER BELT BUCKLE and BELT CHAIN, under celluloid cutout on top of board. Pays out a total of \$42.00 in various amounts in trade on 32 numbers.

Price \$25.00

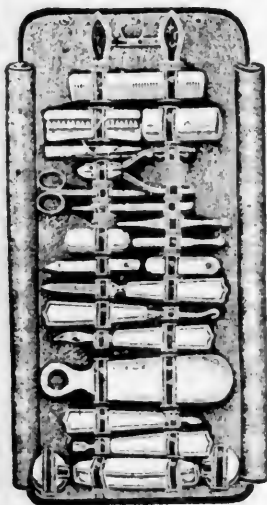
These Boards can also be supplied with Candy Rewards instead of Trade, and are the ideal deals for Candy Jobbers and Operators using their own candy. Other premiums can be supplied, and this information will be given upon request. **HERE IS YOUR CHANCE FOR A CLEAN-UP!** GRAB IT! Legitimate Jobbers and Operators are still requested to write for our New Catalogue.

LIPAULT COMPANY, Dept. B, 1028 Arch St., Philadelphia

HOLIDAY LEADERS

FOR THE PREMIUM—GIFT—STORE

and Salesboard Trade



B. B. 6913.

B. B. 6913—The very popular DuBarry design, in great volume now. A 21-piece set of all essential manicure implements, including large nickel-plated clipper. Ivory finish. Mounted on velvet-lined minkskin rollup; 2 snap-button fasteners.

Doz., \$18.00. Each, \$1.65

B. B. 6675—22-Piece Ivory Finish Manicure Set, in attractive case-lined case.

Doz., \$15.50. Each, \$1.45

B. B. 5003—15-Piece "Mother of Pearl" Manicure Set, including large nickel-plated clipper. In velvet-lined leather roll.

Doz., \$24.00. Each, \$2.25

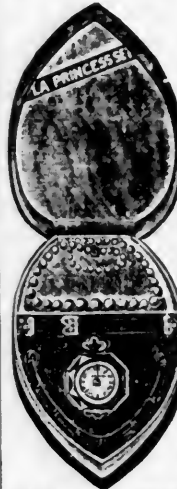
B. B. 7152—21-Piece Imitation Tortoise Shell Manicure Set, including large nickel-plated clipper; DuBarry design, in handsome satin-lined leatherette rollup.

Doz., \$27.00. Each, \$2.50

B. B. 7008S—21-Piece Manicure Set. All essential implements. White ivory and of DuBarry design. Very good value.

Doz., \$15.00. Each, \$1.35

"LA PRINCESS"



THE BIG NEW COMBINATION PEARL AND WRISTWATCH SET

COMPLETE In dozen lots, \$4.85 EACH

In less quantities, each \$5.00

B. B. 6983—Combination Pearl Necklace and Wrist Watch Set, including beautiful 2 1/2-inch Indestructible French Pearl Necklace, perfectly graduated and with solid gold catch. Also a Watch, 10 1/2-line, gold-filled case, convertible Bracelet and Silk Ribbon, with gold-filled Buckle. Stem wind and set. This is one of our new style imported models, with good Swiss movement, cylinder escapement. Put up in dainty, heart-shaped, plush-covered, velvet and satin lined case.

Complete set (in dozen lots), each \$4.85

Complete set (in less quantities), each \$5.00

B. B. 7630—Octagon Watch and Bracelet Set. Complete, with gold-filled ribbon band and gold-filled link bracelet. Plain-polished octagon case, stem wind and stem set. Fitted with reliable jeweled movement. Put up in oval velvet-lined box. A splendid premium, and a value that cannot be equalled anywhere in the country.

Set complete, \$3.25

THOUSANDS MORE IN OUR COMPLETE CATALOG B. B. 33. WRITE FOR IT.

25% Deposit on All C. O. D. Orders. OUR LOW PRICES SAVE YOU MONEY.

For samples only, add 50c each to price quoted. NO ORDERS FILLED FOR LESS THAN \$5.00

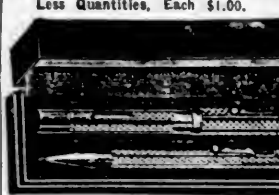


B. B. 2353 EACH \$1.35

16-Size Open Face, Gold Plated, Thin Model.

B. B. 2353—Special Watch, 16-size, open face, gold-plated case, plain polish, Bassine shape, thin model, hinged back, snap bezel, with antique bow pendant, stem wind and pendant set. Swiss nickel plated movement, with top plate finely damaskened. Gold Plate Each \$1.35

B. B. 7595—Guaranteed Gold-Plated Watch, 16 size, open face, stem wind and stem set; American movement in an American case; white dial; handsomely engraved back. An excellent watch at an extra low price.



B. B. 6627.

with solid gold point, self-filler and with clutch. Pencil is gilt through out, with clutch. Put up in very attractive box.

B. B. 7210—Gold-Plated Fountain Pen and Pencil Set. Pen is self-filler. Each set in a box.

IMPORTED—INDESTRUCTIBLE French Pearls

"LA PRINCESS"

No. B. B. 7154, Size 4 to 8,

24 inches long,

SOLID GOLD CLASP

Complete with fine plush case



"La Princess Grande"

Imported French Indestructible

PEARLS

No. B. B. 6540, 24 inches long,

Solid Gold Clasp, Beautiful

Oriental Color and Lustre, Com-

plete With Attractive Plush Case

\$2.35

B. B. 6573—French Opalescent Indestructible Pearl Necklace, 24 inches long, with 14-Kt. White Gold Clasp. Put up in fancy velvet-lined box. One of the latest products. Complete \$3.75

B. B. 6982—SPECIAL—Indestructible Imported Pearls. Length, 24 inches. Solid gold clasp. Put up in velvet box Complete \$1.55

B. B. 6627—Gold-Filled Fountain Pen, Self-filler, with solid gold pen point and clutch. Gold-plated Clutch. Pencil. Put up in handsome velvet-lined box Complete \$1.95

B. B. 6741—Chateleine Fountain Pen and Pencil Set. Self-filler, with solid gold point. Pencil of magazine type, with extra leads. Pen and Pencil handsomely engraved. In velvet-lined box. Complete \$2.15

B. B. 6744—Gold-Filled Mounted, Self-Filling Fountain Pen, with gold-filled pencil to match. Clips and expels. In handsome velvet-covered, satin-lined box. The big selfer everywhere. Complete \$2.35

B. B. 6740—Fountain Pen and Pencil Set. Pen is gold-plated. Pencil is gilt through out, with clutch. Complete \$1.20. Doz. Sets \$13.50

Dozen Sets \$3.50

SINGER BROS., 536-538 BROADWAY, New York

PIPES BY GASOLINE BILL BAKER

At this season of the year, Even with business Competition, One's thoughts and actions Should turn toward Congeniality.

As Christmas time approaches, In each one's breast

There is a latent, increasing Feeling of good-will—

Toward all human kind.

Among road folks, Especially

Pitchmen and Demonstrators,

The spirit is omnipresent—

Therefore, be congenial

Among Each Other.

To knights of the fraternity, Gasoline Bill Baker wishes for you one and all a Merry Christmas!

Wonder if Danker and the "red car" have reached the Coast—or New Orleans.

After being discriminated against by selfish local merchants and officials there are still many honest traveling salesmen who know themselves to be good United States citizens.

There is so much news to be given this week Bill is making it mostly conversation among the boys and leaving out some of the usual kidding. Hope it meets with everybody's approval.

The itinerant merchant unfortunate in not having a home and numerous relatives to reflect on at this time is, however, fortunate in that he can sell, but don't have to worry about a whole lot of presents.

Bill would like to extend, as requested in many pipes sent in, the "Merry Christmas" of the boys who sent them to others, but a ruling made a few years ago forbids it because it wouldn't be fair to those who have the ads

The Biggest Hit in Years

CALL SANTA CLAUS ON THE LITTLE WONDER TELEPHONE

This telephone is a real marvel. Take off the receiver and go into the next room and talk to your friend. A real toy for the kiddies. Everybody buys one on sight, \$7.00 Dozen; \$72.00 Gross. Sample, by mail, \$1.00. Send for circular and price list.

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.



TALK DON'T WALK

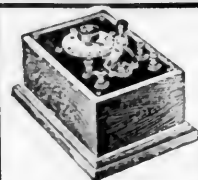
HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY



PRICES	Gross	Net
59130—Fine Combs, 3 1/2 x 1 1/2	\$13.00	\$11.00
59150—Fine Combs, 3 1/2 x 2 1/2	24.00	20.00
56314—Dressing Comb, 7 1/2 x 1 1/2	15.00	12.00
56312—Dressing Comb, 7 1/2 x 1 1/2	21.00	17.00
56313—Dressing Comb, 7 1/2 x 1 1/2	21.00	17.00
56318—Barber Comb, 6 1/2 x 1 1/2	13.00	10.00
56216—Pocket Comb, 4 1/2 x 1 1/2	6.00	5.00
Leather-tie Slides, Metal Rims	1.50	1.00

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 BEST XMAS PRESENT IN THE WORLD

The Invincible Audiola Radio Set



Hundreds of customers satisfied 100%. \$20.00, COMPLETE, EVERYTHING READY FOR INSTANT USE. (One-fourth with order, balance C. O. D.)

INVINCIBLE PRODUCTS CO., 159 N. State St., Chicago

on the same sentiment—which the boys will agree is correct. The foregoing explains why that part has been omitted from the pipes.

Charles F. Kline and Joseph A. Mellert, both working ties, rambled into Cincinnati early last week, with intention of operating in the suburbs and surrounding towns until after the holidays. Kline was along with the Campbell, Bailey & Hutchinson Circus the past season.

As has been the case every fall, fellows, many pipes will doubtless be received too late for this big edition. However, as customary, they will be used in issues to follow. (Many of the lads forget that the Christmas Spec ad is printed about three weeks before Christmas.)

A couple of the boys should read that pipe of a few weeks ago on Flint Mich., over again. It did not say the town was "wide open", but that a certain lad "said" he had pitched on the main street there and the first pitch to be so made for some time.

J. Frank Halthcox seems to have given up the trail of the torch and is quite satisfied with the results of his real estate business at Orlando, Fla. There is a world of push-and-go and sound business principles in that fellow's make-up and here's hoping that he will soon be pitching land to buyers by the thousands of acres.

Rex Evans, according to a postcard to Bill, has been quite ill in Cincinnati, but is getting back on top and he says that, owing to his being treated very nicely in the Queen City, he will soon be fit for the traces again and was leaving for some points in Ohio to work until after Christmas.

Last heard of Dr. E. L. (Larry) Barrett he was down in Jacksonville, Fla., and with a very promising proposition on hand in the way of opening up a drug store and laboratory either there or somewhere in that vicinity. At the (Continued on page 168)

WRITE FOR FREE CATALOG



\$1.00 Pencil Free with Each Watch. Beautiful Platinum Finish Wrist Watch. 10 Sapphire Jewels, handsome Silver or Gold Dial, Grey or Black Ribbon, in Box. A \$15.00 Watch. SPECIAL \$4.45

Same style Watch as above, with 15 Jewels and 25-Year Case, \$8.75. Round Gold-Plated Wrist Watch, with Bracelet and Box, \$2.75 Each. 21-Piece Ivory Manicure Sets, \$15.00 a Dozen. 25% deposit on all C. O. D. orders. AMERICAN JEWELRY CO., 25 Arade, Cincinnati, O.

MEDICINE MEN

We have the best selling Herb Package on the market, formula attached. It has real medicinal qualities, and is backed by a bank draft guarantee. Our Lirimat and Nerve Tonic Tablets are also strong sellers. Our prices are the lowest. We ship day order is received, an immediate item to medicine men. Write for prices. Established 1890. MEDICAL CHEMICAL CO., 235 Main St., Cincinnati, Ohio.

MAGAZINE MEN CREW MANAGERS

We have several new sheets, Paid-in-Full and Part-Payment receipts. Lower turn-in, several Farm Sheets at 50 turn-in. Those who have written before write again. INTERNATIONAL SERVICE BUREAU, Publicity Bldg., Boston, Massachusetts.

Egyptian Im. Diamonds—King of All White Stones

These New Rings Just Out of Our Own Big Factory. They Are the Sensation of Today. Each One Looks Like a Million Dollars. They Are Getting the Money

YOU CAN MAKE THE NUT EASY WITH THE NEW RINGS



No. 207. 1/2-K Stone, Green Gold Band, with White Gold Top. Engraved Sides. The sea-son's best seller.

No. 208. 1/2-K Stone, Green Gold Band, with White Gold Top. Engraved Top and Sides.

No. 209. 1-K Stone, Green Gold Band, with White Gold Top. Engraved Top and Sides.

No. 210. Black Onyx, Set in Green Gold Mounting, with Engraved Border.

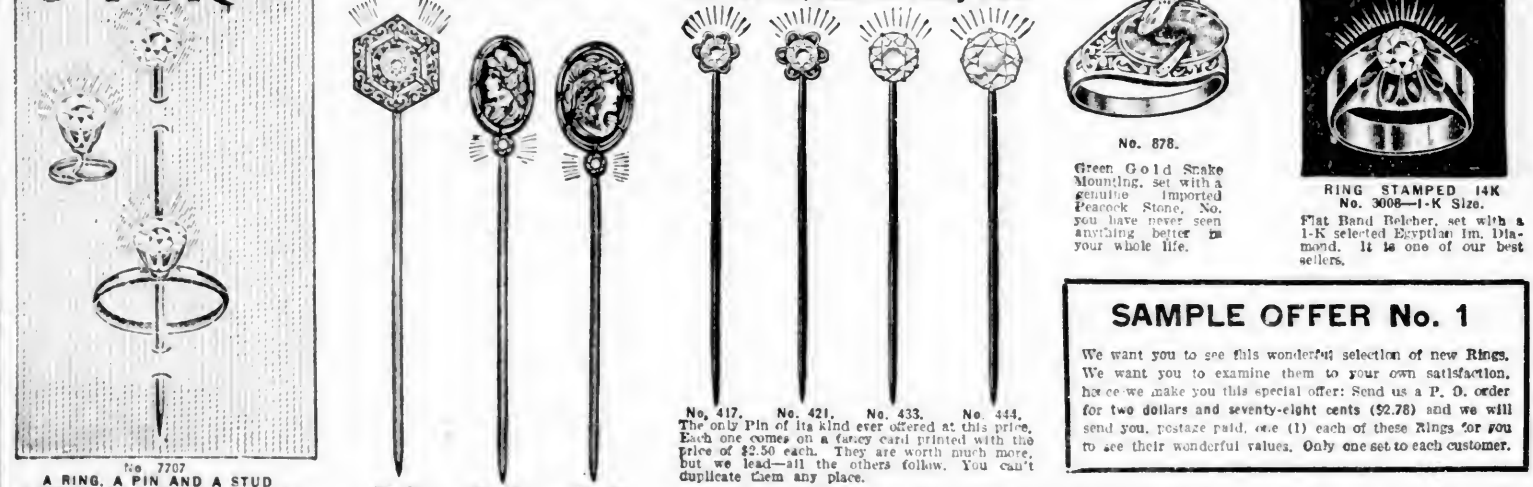
No. 211. Shell Ring, with Shell Head Cut in Stone. Like a Cameo. Silver Snake Mounting. Looks Like a Million Dollars.

No. 2001. Orange Blossom engraved shank in beautiful green gold finish, set with a 1/2-K Egyptian Im. Diamond. This ring is hand engraved, and represents the very highest quality. It is a very big seller.

No. 6060. Green Gold, hand-engraved Debeher, with two 1/16-K Rubies set on each side. This is a world-beater and you must see it to know what a beauty it is.

No. 6061. Sterling Silver Top with Green Gold Band. The top is beautifully engraved and set with a 1/2-K Egyptian Im. Diamond. It's a winner.

STICK PINS THAT GET THE MONEY OUR NEW STICK PINS



3 FOR 1

No. 7707. A RING, A PIN AND A STUD. A Complete Set of Three on One Card. It's a real big hit and certainly gets the money. The Ring, Pin and Stud are all Tiffany settings, with one-karat imported French White Stones, full cut and all the dazzle and sparkle of the real diamond. They are fine gold finish, acid test and are mounted on cards, as shown in illustration. It's the big sensation and gets the fifty-cent pieces with a rush. Act quick.

No. 22. No. 23. No. 24.

Each Pin hand made—very highest quality. Number 22 is silver finish engraved. Number 23 and 24 gold finish, with Coral Cameo, and all of them mounted with best quality Bohemian Stones.

\$3.75 a Doz., Each on Fancy Card

No. 417. No. 421. No. 433. No. 444. The ONLY Pin of its kind ever offered at this price. Each one comes on a fancy card printed with the price of \$2.50 each. They are worth much more, but we lead—all the others follow. You can't duplicate them any place.

No. 878. Green Gold Snake Mounting, set with a genuine imported Peacock Stone. No. you have never seen anything better in your whole life.

RING STAMPED 14K No. 3008—1-K Size. Flat Band Debeher, set with a 1-K selected Egyptian Im. Diamond. It is one of our best sellers.

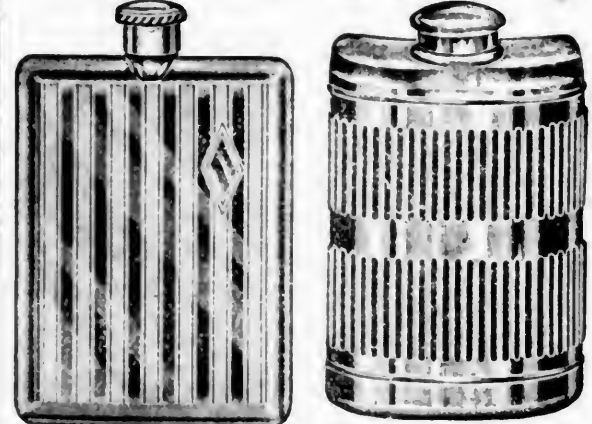
SAMPLE OFFER No. 1

We want you to see this wonderful selection of new Rings. We want you to examine them to your own satisfaction, hence we make you this special offer: Send us a P. O. order for two dollars and seventy-eight cents (\$2.78) and we will send you, postage paid, one (1) each of these Rings for you to see their wonderful values. Only one set to each customer.

Our Big Special Sample Offer No. 2

If you desire to see both the Rings and Pins, send us a P. O. order for three dollars and forty-eight cents (\$3.48) and we will send you one (1) sample of each of the Stick Pins, one (1) sample of the THREE-FOR-ONE Sets and one (1) each of the above Rings, postage paid to your address. But please remember, this special offer is limited to only one set to each customer.

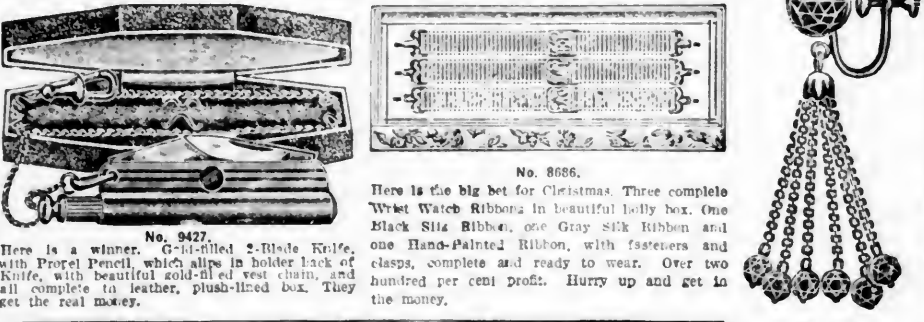
WHISKY FLASKS



No. 170. This is the very latest. Made to carry upside-down in vest pocket, and looks exactly like a cigarette case. Beautiful silver finish and hand engraved. Lined with sterling silver and non-leak lock top. They retail for \$5.00 apiece, so get busy and get in the money.

No. 171. This is a Concave Bottle of French Glass, made to fit the hip, with silver open meshwork, so you can always see contents of bottle if desired. It's a treat.

KNIFE, PENCIL AND CHAIN WRIST WATCH BRACELET SET



No. 9427. Here is a winner. Gold-filled 2-Blade Knife, with Propel Pencil, which slips in holder back of Knife, with beautiful gold-filled vest chain, and all complete in leather, push-lined box. They get the real money.

No. 8686. Here is the big bet for Christmas. Three complete Wrist Watch Ribbons in beautiful holly box. One Black Silk Ribbon, one Gray Silk Ribbon and one Hand-Painted Ribbon, with fasteners and clasps, complete and ready to wear. Over two hundred per cent profit. Hurry up and get in the money.

Our Big Sample Offer No. 3

We want you to see these values for yourself, so why write long-drawn-out articles? Send us a P. O. Money Order for \$3.78 and we will send you one sample (1) each of the Knife Set, one of the Silver Pencils, one of the Wrist Watch Ribbons and one pair of the Earriars, postage paid to your address. Only one set to each customer.

HAND ENGRAVED SILVER PROPEL AND REPEL PENCILS

No. 11011.

THE BEST CHEAP PENCIL ON THE MARKET

ELK TEETH

No. E21. EACH MOUNTING STAMPED 14-K We Can Supply Moose Teeth Same Style and Same Price.

1/2 Doz., \$3.00
1 Doz., \$5.50
\$62.00 Per Gross

No. E22. 1/2 Doz., \$2.50
1 Doz., \$4.50
\$51.00 Per Gross

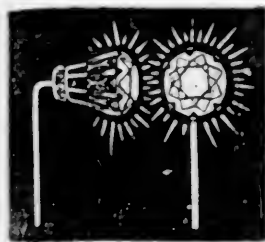
One Sample of Each Sent, Postage Paid, for 36c. Set in the finest gold-filled mountings. Each mounting stamped 14-K. With full engraved dial. The Teeth the very finest made and can not be told from genuine. Send for samples at once.

Our Big Special Sample Offer No. 4

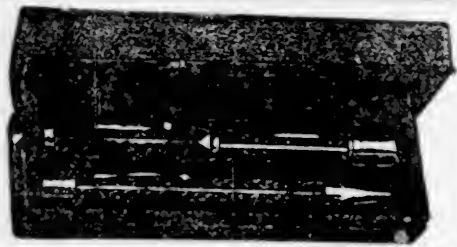
If you would like to see a sample of every article on this page send us a P. O. money order for fourteen dollars and fifty-eight cents (\$14.58) and we will send you one sample of every article shown on this page, postage paid to your address.

—OR—

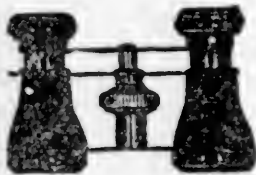
If you do not desire samples of the Whisky Flasks, send us a P. O. order for ten dollars and sixty-eight cents (\$10.68) and we will send you one (1) sample of every article shown on this page, postage paid to your address. But please remember, only one set to each customer.



Barrios Diamond Stick Pin, big flash, assorted sizes, \$4.50 per Gross.



Mounted Self-Filling, 14-Kt. Solid Gold Point Pen and Pencil Set, \$1.25 per Set, \$12.00 per Dozen Sets. As above, 14-Kt. Gold-Filled Mounting Self-Filling Pen, 14-Kt. solid gold point, with pencil and rubber pencil, complete with beautiful box, \$2.00 per Set, \$21.00 per Dozen Sets.



12-Ligne Opera Glasses, in hard leatherette cases, \$4.50 per Doz. Prisma Imported High-Powered Glasses, and Army and Navy Imported Field Glasses, at \$3.30, \$3.60 and \$4.60 Each.



21-Piece French Ivory Manicure Set, beautiful leatherette cases \$15.00 per Dozen. As above, 21-Piece Manicure Set, wonderful quality, \$18.00 per Dozen. 21-Piece Shell Manicure Set, with gold engraving, beautiful cases, at \$24.00 and \$27.00 per Dozen.



Imported Vacuum Bottles, Fine Quality, \$6.50 per doz.

Imported All-Aluminum Vacuum Bottles, \$9.00 per doz.



Real Razors \$3.50 & \$4.00 per dozen

Real Razor Strops \$2.75 & \$3.50 per dozen

Ladies' Wrist Watch

10-jewel platinum finish, complete with ribbon and box, \$4.00 each. As above, with 14-kt. 25-year white gold-filled case, \$5.00 each. Ladies' Wrist Watch, octagon bezel, gold-filled case, 7-jewel with bracelet, complete in box, \$3.50 each.



Watch Chains, on cards, \$12.00 per Gross; Watch Chains, in boxes, \$20.00 per Gross; American Made Silver Dial Alarm Clocks, 75c Each; American-made White Dial Alarm Clocks, 68c Each; Precious Ivory White House Clock, American movement, \$2.25 Each; Gold-Plated Parlor Clock, size 7x4, \$2.00 Each; Nickel Swinging Desk Clock, \$1.25 Each; Midget Desk Clock, 65c Each; Dice Clocks, \$12.60 per Dozen; Aluminum Pencil Sharpeners, \$6.00 per Gross; 5-in-1 Tool Chests, \$16.50 per Gross; 5-in-1 Tool Chests, with large wooden handle, exceptionally large hammer, \$4.50 per Dozen; Silver Nickel Arm Bands, first quality, \$5.75 per Gross; Gold-Mounted Self-Filling Fountain Pens, \$13.50 per Gross; 24-in. Indestructible Pearl Necklaces, in beautiful box, \$2.00, complete; Genuine Leather Bill Folds, \$20.00 per Gross; other Genuine Leather Bill Folds, from \$42.00 to \$54.00 per Gross; Safety Razors, in nickel velvet-lined box, \$2.00 per Dozen, \$21.00 per Gross; Imported Blades to fit Gillette Razors, 25c per Doz. Write for catalog. 25% deposit, balance C. O. D.

R. & S. MFG. CO.

THE HOUSE OF MYER A. FINGOLD.

32 UNION SQUARE, NEW YORK CITY

District Managers! Crew Managers!
SOMETHING NEW! SOMETHING DIFFERENT!

Our proposition is new and unique. Our magazine is the only one in its class and devoted to the most controversial subject of the day. We want producers, men who can stand prosperity.

Proposition Sweeping the Country. Best Seller of the Year.

THE NATIONAL AMERICA LEAGUE
201 American National Bank Bldg.
Washington, D. C.

EXTRA XMAS MONEY

TIMELY XMAS SPECIALTY.

Combination Xmas Post Card, Folder, Tag, Seal Packs.

10c Packs, 100 for \$4.50
15c Packs, 100 for 5.50
25c Packs, 100 for 8.50
Special Packs, \$2.00 per 100

Nail Files, \$1.75, \$2.00, \$2.50, \$5.00
Small Sachet, 1.35
Large Sachet, 1.75
Curt Plaster (Per Gross), 1.50
Deposit required on all C. O. D. orders.

CHAS. UFERT
133 W. 15th St., NEW YORK



Our ninth season on these Packs and selling bigger than ever. Get your order in at once, as Xmas will be here soon.

PIPES

(Continued from page 166)

time Larry was taking in the Florida State Fair and said there were fine pitch folks there and that the pen and peeler demonstrators were getting theirs.

Bobbie Wilkey pipes that he is still handling bells and other goods, and after shaking himself together had decided to give up until after Christmas. Says he saw Harry Turner, ye salesman of novelties galore, in Huntington, W. Va., recently. He asked Turner what line he was handling and the latter replied "airplanes"—and Wilkey tried to double up with him—selling mudguards for 'em.

That prince of good fellows, Louis Etzel, who has been in business a number of years at Moundsville, W. Va. (years ago known as "cheap John" and "Bargain John"), strayed into some of the towns in that neck of the woods the past summer and engaged in some of his old antics to entertain crowds at special events. But we didn't learn whether Louis tried his hand and again auctioneering and pitching. Whatsay, Etzel?

O. B. Redden shoots it from Texarkana, Ark., that there are quite a few of the boys headquarters in that city and working out of there. He made Macedonia, Ark., others there including A. Low, Walter Brooding and wife, Dock Tully and Doc Capell, with med., and all reporting fal-ness in that section of the State. He adds that all were working "on the square" and there were no complaints. He says that the boys in and around Texarkana are expecting E. L. Monogue to land there for Christmas dinner.

Dr. Harry Davis took his trusty pen in hand and shot the info. from Texarkana, Ark., that he and his company of twenty people, including band, had landed there to spend Sunday, the whole bunch stopping at the Cosmopolitan Hotel. He adds: "Well, this good town is closed and has been for some time, on both sides of the river. Tomorrow (December 4) we go over into Oklahoma, my old stamping grounds, for a while, and then into Texas for the winter. Weather here is fine and warm—just like summer in the North."

Dr. James A. Welch reports having had a very prosperous year so far for his Welch's Comedy Company, handling his Pioneer Remedies. James enclosed a small recommendation written for him by Manager Wm. F. Hantz, of the Opera House at Batavia, N. Y., where the show played two weeks, and which Welch has had printed for reference. Manager Hantz highly compliments James' clean method of selling his medicine, also the quality of his entertainment, and says he enjoyed the stay of Mr. and Mrs. Welch and their assistants' in Batavia very much.

M. L. Haley laid off piping for a long spell, but finally came to life, and after saying "here goes" kicked in this from K. C.: "I have been working out of Kansas City for some time with pens and garters and find business quite fair; in fact, none of the boys seem to be 'short'. While here I bumped in to that oldtimer, Al Grassick, working art needles and belts, with auto fender braces as a side line. How many of you old heads remember 'Alec' when he worked with Big-Foot Wallace? Why don't more of you old staggers pipe in oftener? Let's hear from you!"

Dr. Leon Street, accompanied by the black-face comedian, Jack Dalton, Jr., pulled into good cotton territory at Idaho, Ok., and there met Dr. Heber Becker, who had with him Chief White Panther, the exhibition gun manipulator, and the two shows combined. Street went home to De Queen, Ark.—returned with Mrs. Street and his big motor conveyance, combining storage for stock, stage and living quarters. The combined outfit opened at Smackover, Ark., to excellent business. They pipe that it is hard for others than native Oklahomans to work in that vicinity. They say that they met a pitehman recently who stated he had seen Dr. Franklin Street at Little Rock, on his way to Hot Springs for Christmas. Dues Becker and Street (Leon) say they would like to read a pipe from Fay Abbott and other oldtimers.

After framing a "wonderling" pipe (appearing near the head of Pipes) Bill received the following postcard from Dewitt Shanks, from New Orleans, showing that he and Danker are again in those diggings: "Bill Danker and myself, after closing a fairly successful season at fairs, in the North, again motored South, via Indianapolis, Louisville and Memphis, to the 'Winter Capital of the U. S. A.' (New Orleans). The roads in Kentucky and Tennessee were as rough as ever. The weeks have been



Brush fully extended for lathering. Brush completely withdrawn Ready for lather massage.

The Masso Brush for Shaving \$3.00

One hundred and seventy-six little fingers "rub the lather in."

They soften the beard. They loosen the grit. They smooth the skin. They improve the complexion. —and they seem to sharpen the razor.

The Masso Brush embodies the first practical change in the form of the shaving brush during the last 50 years. It is guaranteed absolutely as to both quality and performance.

The Masso Brush Company
246 Third Ave. - Pittsburgh, Pa.
Please send your free circular on the Masso Brush.

Name _____
Address _____

ATTENTION! MEDICINE MEN

Write us for quantity prices. We brush as if all legitimate competition. Goods put up under your own label. If you can duplicate our medicine packages, quality and quantity considered, we will give you your season's goods gratis. Located in our own four-story building. No stock for sale. No dividends to pay. No mortgages holding up the business. 8-oz. Tonic, \$17.00 per Gross. Lintiment, 1-oz. round bottles, \$4.50 Gross; 2-oz. panel bottle, \$9.00 Gross. Herb Packages, 1 1/2 oz. powdered herbs, \$7.00 Gross. Soap, 1 1/2-oz. cakes, \$3.70 Gross; 2-oz. cakes, \$4.70 Gross. Nerve Tablets, \$6.00 Gross. All the above articles put up in attractive cartons, carried in stock and can make immediate shipment at any time. No attention given to post cards and no C. O. Ds. without one-half amount of order. Full line of samples sent for \$1.00. Address: CEL-TON-SA REMEDY CO., 1011 Central Avenue, Cincinnati, Ohio.



RUBBER Belts

\$14.50 PER GROSS



Plain Walrus and Stitched, Black, Tan and Gray, anything you want. Also, have Ladies' Belts.

We require a deposit of \$3.00 on each gross. Samples, 25 cents.

CHARLES H. ROSS,
126 1/2 E. Washington St., Indianapolis, Ind



JUNG-KANS MFG. CO.
Celluloid Advertising Novelties.
1597 Green Bay Ave., Milwaukee, Wis.

Chinese Cook Book
Tells how the Chinese cook Chop Suey, Extra Fu Young, Chow Mein, etc. 30 valuable Recipes. Price, \$1.00, postpaid. I supply Chinese ingredients required for making. Catalogue free.
VERNON GALSTER, Box G, Morris, Illinois.

No. 50 Balloon, with Pictures, \$2.00 Gross.
No. 70 Heavy Balloon, \$2.25 Gross.
No. 70 Heavy Gas, \$2.25 Gross.
No. 75 Heavy Transp. Gas, \$3.25 Gross.
No. 75 Heavy Transp. Gas, with Pictures, \$3.75 Gross.
No. 300 Giant Airship Watermelon Balloon, 65 in. long, \$4.50 Gross, in one gross lots. Add 50c for packing.
No. 1 Humbug Toy Mine, all workers, \$5.00 per Gross. In 10-Gross Lots, \$4.00.
Hallow Sticks, best grade, 40c per Gross.
Catalogue free. No free samples. One-half deposit on all orders, balance C. O. D.

S. S. NOVELTY CO.,
255 Bowery NEW YORK CITY

SOME MORE BIG MONEY GETTERS



Radio Jazz Bow Neckties. The hit of State street and Broadway. Everybody wearing Radio Jazz bows. No tying, no wrinkling, just put around collar same as a four-in-hand and hook on to the save time, trouble and temper. Sells at eight. Come on, boys get in on some of our money getters.

\$1.00 PER DOZEN. \$35.00 PER GROSS.

Silk Fiber Neckties, the biggest seller of the day. Some of the boys selling ten gross a week, making big money. There is only one big seller, and I have it. Comes in assorted colors. Get it with one who knows the game and makes a study of it, and who knows the best sellers.

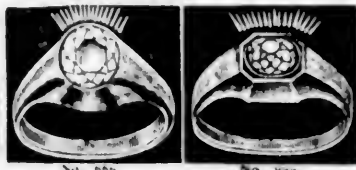
\$3.75 PER DOZEN. \$42.00 PER GROSS.



ANOTHER NEW ONE. Just the thing for Xmas. Glass Cigar Whisky Flask. Carry in your pocket same as cigar, with a cork for the drink. Has cork like a bottle, yet it is a cigar made of glass. Sells like wild fire.

\$10.00 PER 100.

Sample of each of the above Ties and Whisky Flask, postpaid, for \$1.00



No. 666.

No. 999.

No. 666—Here's an honest-to-goodness flash. Takes a diamond expert to tell the difference from a genuine. 14K gold filled, heavy band-made mounting, with a 2K white stone imitation diamond. Sells at eight. Wonderful Xmas present for any one. Big flash.

SAMPLE, \$2.50. \$28.00 PER DOZEN.

No. 999—Another Big Flash! Solid sterling silver. Green gold finish. White stone imitation diamond. Sells on sight. Flashy enough for any business man to wear.

SAMPLE, \$2.00, OR \$23.00 PER DOZEN.

Sample of each of the above Rings sent postpaid upon receipt of \$4.25. Specify size of ring wanted. If not satisfied return in six days and your money will be refunded.

25% deposit must accompany all orders. MEXICAN DIAMOND KING Send in for Our Latest Catalog. 38 West Randolph Street, CHICAGO, ILL.

XMAS BALLOONS



No. 70 2 Color printed on both sides with figure of Santa Claus, holding dolls in each arm, and Merry Xmas underneath.

\$3.75 per gross No. 350. Extra large, 2 color, same as above. \$1.25 dozen

Send 20 cents for 2 samples, 1 of each.

Yale Rubber Co. 15 E. 17th Street, NEW YORK CITY

Stylish Furs

WE CATER TO PAVIES AND CANVASSERS

Send for Catalogue

S. P. PLATT WHOLESALE FURRIERS 308 S. Market St., Chicago.

LOOK? LOOK? NEW NOVELTY—NEW

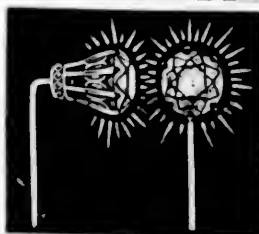
Melrose Cedar Chest, made of Tennessee Red Cedar, beautifully designed and highly finished. Looks just like the big ones. Size 34x7 1/2 inches. Acacia wood. Thousands sold here in Indianapolis. One first at the Chicago Telephone Exchange sold 500 first week. HURRY. MAKE BIG MONEY NOW. Sample by mail, 75c. Any quantity by express, 50c each.

L. J. ISENHOUR, Mfr.

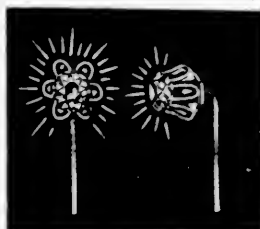
Transportation Building, INDIANAPOLIS, IND.

Window For Rent on Main Street

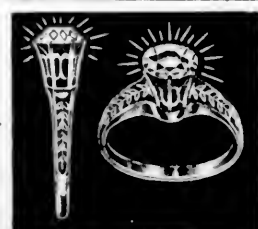
Big traffic. Salesmen and Demonstrators write to JOHN GLASSPIEGEL, 212 Third St. Milwaukee, Wisconsin.



No. 1383. 1-KARAT PLATINUM FINISH. Sample Dozen. 90c Per Gross. \$9.50



No. 2300. GOLD OR PLATINUM FINISH. Sample Dozen. 60c Per Gross. \$6.00



No. 329. TIFFANY ENGRAVED MOUNTING PLATINUM FINISH. Sample Dozen. 90c Per Gross. \$9.50

COMBINATION HOLIDAY OFFER For \$2.50 we will rush to you one dozen of each of the above numbers postage paid

JUST OUT—OUR NEW WHITE STONE BULLETIN WRITE FOR No. 200. IT'S FREE S. B. LAVICK & CO., INC., 411 South Wells St., CHICAGO, ILL.

passing pleasantly, altho we have worked very little yet. Wish to be recorded as approving the clean-up campaign and hope much success will come of it. When the birds again fly north in the spring we'll also be in line and again found above the Mason-Dixon line."

Walter A. Schafer says he ran into Dr. George Wine and his partner pitching B. L. K. tablets and entertaining the folks with their comic songs, banjos, etc., and getting fine business (not jamming by any means) at some city in Indiana. He adds: "This was one of the cleanest teams I have ever seen working hard, and they reported they have had good results in some of the mining towns of the Hoosier State, and Dr. Wine was all smiles about his nine-week-old boy, Jack." Schafer is pushing trade papers and was working his way into Illinois.

J. B. Robbins, of Robbins & Mondello's Medicine Show, wrote from Concord, Pa., that it was their ninth week in Eastern Pennsylvania and while in some of the towns played business was below standard. In the most of them it was good. He stated that Concord had had no less than five medicine shows during the past two years and that it was "worked to death". From there the show was going over the mountains, into Huntington County, where they expected to find conditions better. Mr. Mondello had but recently purchased a six-cylinder automobile, which was being used to good advantage in looking towns and advertising the show. Shade Gap, Pa., was the next stand for a few days.

During the past several months about ten persons have written and asked for advice on how to get into the pitch business and how to proceed after they got into it. It is quite probable that the majority of the writers will read this edition and, as none of the letters have been answered, now is a good time to explain: Bill cannot figure one's qualifications from reading the letters and if he did give advice and it proved unsuccessful, he'd no doubt be the "big gun" for the blame for it. So it's a doubtless best that they get the information from some pitchmen they meet, who are willing to furnish it (there might be more flowers attached to the explanation, but that's a pretty good tip with briefness).

Dr. Jack W. Gray piped from Columbia, S. C., that he was surely done some traveling about this year (for him), having started at New Orleans in May and on to Toronto, Can., then back into the States and finally landing in Columbia, where he is probably anchored for the winter, with a little street work on Saturdays and getting by nicely. "When I arrived here," adds Jack, "I landed right among some fine people, as this is the home of Dr. Frank Beach, of Wonder Remedy Co. fame, and Frank and his wife (Katie) are simply great—I don't believe there are any better. Also, they have built up a swell little business and their goods must be repeaters, judging from the way the natives come back with praise to them. George Russell (Rolling Thunder) and several others have passed thru here lately, Southward bound."

Jimmy Sullivan "shouted" from St. Louis that he had severed relations with the paper frat, for a while, possibly permanently, and is working on a new proposition with Bob Frankler, his "buddy". He adds: "I read Mark A. Steele's pipe in the current issue and want to say that he's on the right track. If more of the boys would hold up for the fellows to work (Continued on page 170)

LEADOGRAPH Made of the Finest Grade of HARD RUBBER

Handsomely chased and hand-polished, the same as a high-grade fountain pen. The pocket clip is permanently attached, as in a fountain pen.

No other Pencil has ever been made like Leadograph No other Pencil can be made like Leadograph

An ingenious and immeasurably superior invention. A practical, serviceable pencil, rich in appearance, beautiful to the eye and comfortable to the hand. Combines all the superior features of the finest pencils on the market, minus the weak points of most, plus improvements not found in any other.

These are a few of the improvements which give the Leadograph Pencil its leadership:

- 1. No solder used in the construction—therefore no parts to become loose.
2. Leads cannot jam, clog or stick.
3. Simple in construction—only three parts.
4. Nothing to break or get out of order.
5. Works both ways (propels and repels).
6. New Eversharp or any standard lead inserted instantly.
7. Light in weight—place it behind your ear.
8. Will not cause writer's cramps, hand perspiration or finger callousness.
9. Does not feel cold and slippery.
10. Will not dent, rust or tarnish.
11. Wears for years, like a good fountain pen.
12. Highest quality and lowest price.
13. Absolutely guaranteed in every respect.
14. Etc., etc., etc., etc.

Working on a large production permits us to sell these high-grade pencils at these remarkable low prices. We couldn't begin to picture what an actual pencil in your hand will show.

Both Samples sent on receipt of \$1.00 Your Money Refunded if You Want It

LEADOGRAPH CO.

670 Sixth Ave. New York City

STYLE B. Cut shows actual size. \$43.20 Per Gross.

STYLE A. Cut shows actual size. \$36.00 Per Gross.

MORRISON AND COMPANY ESTABLISHED 1892. Our large illustrated holiday edition, full of bargains, is now ready for mailing. Prices are positively the cheapest. We want every salesboard operator and dealer to write for one, as there will be extra money in their pockets. A trial order is the best evidence. MORRISON & COMPANY, Successors to Gordon & Morrison. WHOLESALE JEWELRY OPTICAL GOODS. SILVERWARE CUTLERY, ETC. 21-23 S. Wabash Ave., Chicago, Ill.

WINDOW SIGNS. Illustration of a man pointing to a window sign. Text: WINDOW SIGNS

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.

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 fire out. An excellent demonstrating belt will be sent for \$1.00. THE ELECTRIC APPLIANCE CO., (Incorporated 1891), Burlington, Kansas.

CHRISTMAS GREETINGS

To our friends and our many agents who have helped make our business such a wonderful success.

PARISIAN ART NEEDLE COMPANY

914 NORTH RUSH STREET, - - - CHICAGO, ILL.

WANTED

STREET, PITCH, HOUSE-TO-HOUSE MEN. New 1923 MONEY-BACK Proposition.

\$1.00 Hourly Guaranteed

Day's business in pocket. Returnable sample and information, 25c. Good territory still open.

HANDY COMPANY, 209 Los Angeles St. Los Angeles, California



RUBBER BELTS



\$13.50 per Gross, Roller Bar Buckle
\$14.50 " High-Grade Roller Bar Buckle
\$14.50 " Ratchet Buckle

\$15.50 per Gross Double-Grip Ratchet Buckle
\$18.00 " High-Grade Nickel Ratchet Buckle

Buy your Belts where you can obtain the Best Belt at the right price. Don't buy cheap belts and buckles. Send us your order and see how your belt sales increase. State what price belt you want. Goods shipped same day as order received. 25% deposit, balance C. O. D. Samples, 25c. Send \$2 for samples of our Ladies' Garters.

Akron Belt & Rubber Co.

No. 5 Medford Bldg., - - - AKRON, OHIO

PIPES

(Continued from page 169)

clean and line up only with people who make deliveries as promised, business would be as good as ever. I'd like to hear from others on that score. I met Clyde Alvis in Kansas City, where he has settled, and I understand is about to take unto himself a wife. I wonder if Harry Williams will hold down a Canal street spot in New Orleans this year? I'm heading from here to Indianapolis and Chicago.

After closing his season at Detroit Doc Rae, accompanied by his wife, landed in Chicago November 19 and reported having had one of his best summers ever, and on the strength of it he promoted a swell Thanksgiving dinner. Eleven of his old friends were at the table, including Mr. and Mrs. Mike Kelley, J. M. Crogan, John Doherty, Mr. and Mrs. Freeman Bernstein and others. Mesdames Rae, Kelley and Bernstein prepared the feast, which was a hum-dinger, consisting of oyster cocktail, noodle soup, turkey with dressing and cranberry sauce, mashed potatoes, head lettuce salad, coffee and ice cream, 'n' everything. Doc remarked that he was sorry Lew and Bessie Schilling, out on the Coast, were not present for the "doings". Provided the Raes are in Chi. for Christmas the same ladies are elected to put up another good dinner.

From the Dalton & Williams Company—The show closed its four several weeks ago. Harry (Sopoline) Williams and wife drove to Tennessee to visit the home folks. Tom and Irma Dalton went to St. Joseph, Mo., also Chicago and back to Hot Springs, Ark., and reported having a wonderful time. When Tom and Irma reached here (Hot Springs) they found Pat Dalton working the town. The Daltons and some of the others of the show have furnished cottages here and any friends, or anybody's friends (so long as they are "trouper" and real folks), will always receive a welcome—and Gasoline Bill has a special invitation to join the bunch if he can find time to come down here. (That would be just fine and dandy, but —you guessed it—haven't time.—BILL)

Charlie Williams piped recently from Lowell, Mass.: "While in New York City I met Jack Smart and his bride, and Jack was hanging onto two chains which held two of the finest German police dogs I have ever seen. Myself and several of the boys spent three days in the company of the newlyweds and finally saw them off to Europe. Jack and the Missus embarked for Germany and according to their plans the next six months will be spent in that country. Jack has forsaken the sheet and tent life, and has a big thing up his sleeve to spring in Europe. He wished to be remembered to all his friends, including Allie Bopp, Charlie Stone, Jim Flynn, Johnny Wilson, Eddie Bedell, Harry Stewart and many more I can-

MIDGET COLLAPSIBLE GARMENT HANGER



A SALES SENSATION

Our representatives are just collecting 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. There's 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 CONCESSIONAIRES AND WHEELMEN.

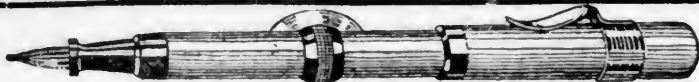
Use this item as an intermediary in your wheels or games. The many different colored leather cases and the various sizes in which the hangers are packed—one, two, three, four and six in a case—make Midgets interesting and attractive items. They decorate and beautify the wheels.
Sample sent, insured, for 35c. Money refunded if sample returned.

THE KALINA CO.,
Originators, Patentees, Manufacturers,
384-AA Alabama Avenue, BROOKLYN, N. Y.

WORTH WHILE PRODUCTS FOR MONEY-RAISING EVENTS

If you are looking for a food product that repeats and gives you \$1.00 net off of every three 50c sales, here you are. MYSTOL VANILLA is the fastest selling food product in America. It possesses a rich, mellow flavor, one that is lasting and can be sold under the strongest guarantee. It comes to you in tubes, concentrated. Each tube sufficient for one gallon of flavor. You add water and bottle. Can be put up anywhere at a cost of 15 cents. Cases holding 6 tubes, enough for 6 gallons, at \$10.50 prepaid. Bottles can be obtained anywhere. We furnish labels and other advertising matter. "Flavorite" is a new one we have just placed on the market. Costs you \$7.00 for 6 tubes, or \$12.00 for 12 tubes. Put up the same way as Mystol, and prepaid. They will keep indefinitely in any climate. Great for fairs, socials and other money raising events. Our big book "HOW" given with every order. Gives you the whole inside of the extract business. We manufacture materials of all kinds for all kinds of Extracts, Maple Syrup, etc. Order from this ad now, and get connected with a live one.

MYSTOL MFG. CO., - - - Glens Falls, N. Y.



BAMBOO IMPROVED, \$48.00 Gross, Other Pens, \$10.00 Gross up.

STANDARD PEN CO., - - - Evansville, Indiana

GOLD WIRE ARTISTS, ATTENTION



Reduction Prices

Rolled 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.

NEW SIGNS

EMBOSSED IN 4 COLORS

Ready Seller To All Stores 350 Stock Numbers Every One A Hit
SAMPLE WORKING OUTFIT, \$1.00. YOUR PROFIT, \$2.50

Don't write for free samples or send C. O. D. orders

NATIONAL DISPLAY CORP., 20 West 34th St., N. Y. CITY

923 HIGH STRIKERS—GET YOURS EARLY

Sending your order NOW for the NEW 1923 "Moore-Made" Striker will make you REAL SURE of getting a 1123 Striker in time for the BIG MONEY DAYS in the spring. Send for Catalogue of New Games for 1923. It gives prices on all sizes High Strikers, Ferris Wheel for sale. Send stamp. Gas Balloons, Wallis and Novelties, BIG MONEY FOR YOU. MOORE BROS., Mrs., Lapeer, Michigan.

BALLOONS

For all purposes. Bright colors; new goods

SPECIAL

1/4 Gross No. 40, 1/4 Gross No. 25, 1/4 Gross No. 50, with Squawks; 1 Gross No. 50, 1/4 Gross No. 73. Packed in beautiful display box, with prices marked on cover.

Retails for \$12.24. Price, \$5.00.

ADVERTISING BALLOONS.

No. 60, with your ad.

\$14.35 Per Thousand.

SANTA CLAUS BALLOONS.

No. 60, with your ad.

\$2.25 Per Gross.

(Not less than 10 Gross.)

BALLOON STICKS, 35c G-oss.

CLOSING VALVES, 40c Gross.

TOY FOOT BALL.

Price, \$9.60 Per Hundred.

Sample, 15c.

Kiddies wild about it. Buy direct and save difference.

20% with all orders, balance C. O. D.

BROADWAY SPECIALTY CO.

3089 Broadway, NEW YORK CITY.



WANTED AGENTS AND REPRESENTATIVES for our TWO BAND GARTER for Ladies.

SOMETHING NEW. Will hold seams of hose straight and prevent wrinkles. WONDERFUL CHRISTMAS SELLER.

A CLEAN-UP. Send 25c for Sample. \$3.00 TO AGENTS.

TAYLOR-KNIGHT GARTER CO.

227 Argyis Bldg., 12th and McGee Streets, KANSAS CITY, MO.

SOME THERMOMETER!

18 INCHES WIDE, 30 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 dollars and cents. Scores of men are making big successes by selling advertising space on the "Jumbo."

\$160.00 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 B, SPRINGFIELD, OHIO.

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, fobs, etc. Sample check, with your name and address, 20c.

PEASE DIE WORKS, Dept. D, Winchester, N. W.

AGENTS "TAKE ME HOME PACKAGE"

contains merchandise valued at \$3.00 and sells handsily at a bargain price, \$1.50. Send 50c for sample package today and price in quantity lots.

NEW YORK STATE TRADING GOODS CO., 53 East Houston Street, New York.

SERPENTINE GARTERS

World's Headquarters

No knobs, pads or baggy socks. Improved buckle. Webbing renewable. Patented U. S. and Canada.

LIVE WIRE

seller for Demonstrators* or Canvassers. Flashy colors, assorted. Selling pointers with order

Sample, 25c postpaid
Per gross, \$7.50 postpaid
25% deposit, balance C. O. D.

FACTORIES

Buffalo, N. Y. Fort Erie, Canada
Address E. V. NORRIS
102 Flohr Ave., BUFFALO, N. Y.



not think of. Let us all together wish him 'all the luck in the world'."

Notes from the Mack & Foye Show: The show opened the season at Winthrop, Mass., September 14 and has enjoyed a very successful fall season to date, having played to capacity in practically every house so far, and more than doubled its receipts on the Elm Circuit and Hoffman theaters this year, as well as in the independent houses thru New England. The show is now going into New Hampshire to finish there before Christmas and start the new year in New Jersey, to finish the season in Pennsylvania. The folks with this show would like to hear from some others of the "kid showmen", such as Doc Barry, Oscar B. Steele, Holden and Crawford, so as to learn just where they show. The field is big for real showmen and it seems this caliber will tell thru "I pes" their plans for their own benefit as well as others.

Some correspondent at Hitherville, Ark., made a wonderful effort at being funny in a press dispatch to The Memphis Commercial Appeal in trying to let it be known that itinerant merchants had been harried from that burg. After a whole lot of talk and feeble attempts at humor (?), including "never again will crowds stand agape at the marvelous spectacle of half man and half alligator," "get 'em, hoy, while they're hot," etc. (who ever saw a pitchman selling "half men, half alligators" or "red hots"?), the writer finally got to his point and said that "the money is here and the City Council means that it shall stay here, and that no fly-by-night dealers shall reap a golden harvest at the expense of substantial local merchants." Burned if that isn't tipping the mitt as to why the ordinance was put over—wonder if the citizenry had a chance to vote on it?

In many small towns where the "city dads" have ruled against pitchmen or adopted prohibitive licenses for them and where formerly whole families would hurry to have supper over and all go up the street to enjoy the free entertainment offered, now the men folks of the same households chase from store to store indulging in the same old "rag chewing" to pass away the evenings, while the women folks and kiddies enjoy (?) the bugbear of staying at home or visit the neighbors and indulge in exaggerating the village gossip. That the entertainment furnished by street salesmen—music, jokes and witty repartee—is relished by the citizens of small towns everywhere is fact and there is no admission charged to "take it in". Sure, the townfolk call 'em "fakers" and all sorts of other epithets, but they like to have them in town just the same. Put the question to a city-wide vote and without plugging on the part of storekeepers and the result would be surprising to the "powers that be"—Bill has never heard of it being thus decided.

H. B. Gilman, the medicine man, piped from Flint, Mich.: "We had a 'fair to middlin'' season (the M's and I), but not as good as some medicine people we met and some others we heard about. We had a little snow the other day, but, however, we are not storing any of it away for snowballs that we might need later as a diet. I met a lot of live pitchmen, especially at the fairs. They must have been

(Continued on page 172)

MERRY CHRISTMAS AND HAPPY NEW YEAR



TWO INSTRUMENTS TO THE SET.

Dandy Wall Telephone

A goodseller 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. Awonderful seller. \$9.00 per gross. \$5.00 deposit with order. Sample Mailed, 20c.

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. Sample Mailed, 15c.



Running Mice

Per Gross, \$2.50

Running Bugs and Running Turtles

Per Gross, \$4.00



Just Received

A large shipment of Safety Razors in bulk, also in metal and velvet lined cases. Write for special prices.

OUR CATALOG JUST OFF THE PRESS. GET YOUR COPY. NONE MAILED TO CONSUMERS. ONE-FOURTH CASH WITH ORDER, BALANCE C. O. D.

543 BROADWAY BERK BROTHERS NEW YORK CITY

AGENTS! CANVASSERS!

Reduced Prices!!!—3-1 BAGS

"The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Size folded, 6x2 in. Size open, 13x17 in.

\$3.25

Per doz. Sample bag, prepaid, 50c.
\$35.00 Per gross in gross lots.

3-in-1 Aprons, same as above, in assorted colors, \$5.00 per dozen. Sample Bag, prepaid, 65c.
"AUNTIE MAY" WOMEN'S WATERPROOF APRONS. Price, \$3.50 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
Dull or bright leather, etc. Size 14x15 in., \$5.25 Dozen. Sample Bag, 60c. Prepaid. Size 12x13 in., \$4.90 Dozen. Sample Bag, 55c. Prepaid.

Plymouth Bag in assorted fancy colors, \$6.00 per Dozen. Sample Bag, \$2.00 14x15 in., 65c. Prepaid. Size 12x13, \$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.

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 firsts. No seconds. With Giant Grip Buckles or Roller Buckles Per Gross, \$16.00

25% with order, balance C. O. D. Write for Catalog. IT IS FREE!

M. K. BRODY

1118-1120 South Halsted Street, CHICAGO, ILLINOIS

ULTRA EXCLUSIVE

THE MARVELOUS

Automatic Stretching Cuff Link

Self Opening. Self-Closing.

Positively new and non-competitive. The most practical invention of ages and the biggest selling gift of the year. Sample, \$2.00. 112-1/2 in. plastic finish. Proposition and wholesale prices on request.

NORTHWESTERN PRODUCTS CO., Chicago, Ill.
20 East Jackson Boulevard.



AGENTS

We are looking for Live Wires in every town. Sell "Razor-Blades"—Handy Pocket Knife for Men, and Seam Ripper for Women. Any razor blade makes a new "Razor-Blade". Special advertising offer allows 200% profit. Half dozen samples \$1.00.

GITS CO., 5512 Poloma Avenue, Chicago.



EARN \$100 A WEEK

The South is Calling You! The 1922 Mandellette makes 4 Post Card Photos a minute on the spot. No plates, films or dark room. No experience required. WE TRUST YOU! Write today for our pay-as-you-earn offer. CHICAGO FERROTYPE CO., Dept. B, 231 W. 14th St., Chicago, Ill.

UNITED CEMENT CO., 332-334 Plymouth, Chicago.

Establish Permanent Business of Your Own

20 years in local and traveling Premium Trust Plan enterprise. We'll teach you this tremendously profitable, fascinating business

FREE. Expert authorities endorse our plan. Enlist others to sell, give them Premiums. Our REDUCED factory prices are Lowest.

"Selling Articles" Exquisite Perfumed Sachet, Inklets, New Perfected Self-Threading Needles. Our Compelling Premiums make them work. California Flower Beads, Self-filling Fountain Pens, Dandy English Needle Books, Five-year Gold Filled Rings.

PATTEN PRODUCTS CO., Box 372-B, Washington, D. C.

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 ORBE! 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.

AGENTS WANTED

YOU CAN SELL OUR RUBBER APRONS and IRON BOARD COVERS. OUR PRICES are right. Heavy Reversible 20x80 Padded Iron Board Covers cost you 51c. RUBBER APRONS, good size, \$2.75 per dozen. Leatherette Shopping Bags, \$3.00 dozen. All 100% fast sellers. Free sample list. Write quick. DEPT. B., AM. B. CO., 329 W. Monroe St., Chicago.

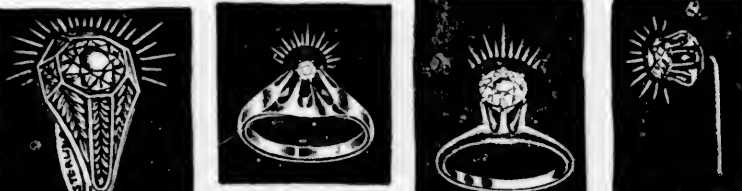
AGENTS

Earn big money and establish permanent business as exclusive manufacturer's agent—Wonderful line Soaps—Perfumes—Toilet Preparations. Golden opportunity. Write today. JESSE M. DAHL, Sales Manager, 523 W. M. Carty Street, Indianapolis, Indiana.



Lacassian Co., Dept. 472 St. Louis, Mo.

ORIENTAL GEMS, 4 BEST SELLERS



No. 1—The talk of the World. Double Stone, Doz., \$35.00. Gross, \$36.00.
No. 2—14-Kt. Solid Gold Shell. Doz., \$15.00. Gross, \$15.00.
No. 3—14-Kt. Solid Gold Shell. Doz., \$20.00. Gross, \$20.00.
No. 4—Best value at 50c Doz. \$4.50 Gross.

Prices and Quality Talk. Write or wire for your selection. Immediate shipment. AVERBACH BROS. & CO., Manufacturing Jewelers, 705 Penn Ave., Pittsburg, Pennsylvania

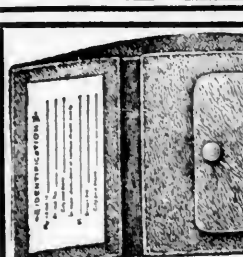


LIVE WIRES

Connect yourself with one of our live distributors Pasnik Shakeless Cellars for salt or pepper without shaking

SELL ON SIGHT

THE PASNIK CO., Norwich, Conn. Sole Manufacturers and Patentees



OUR LEADER

9 CENTS EACH IN QUANTITIES. The Biggest Selling BILL FOLD

This item gives you a bare idea of the variety and usefulness of the leather, wool and metal specialties which we produce. We will be glad to tell you about the complete line upon request.

E. H. Ferree Co., Lockport, N. Y.

SOAP FOR MEDICINE AND STREETMEN

Get our free samples and prices before contracting for season. Big assortment stock brands. Private brands our specialty. The quality of our Soap, reasonable prices and promptness in filling orders will please you. 25 years in business at our present location.

INDIANAPOLIS SOAP CO., (w. & w. Soap Mfg. Co.) Dept. 23, Indianapolis, Ind.



AGENTS—DEMONSTRATORS—STREETMEN

HENRY SCHWARTZ HAS ANOTHER LIVE ONE THE BEST BET YET—SELLS EVERYWHERE

Get Your Xmas Bankroll With This Sure Winner. Get in on this, boys, while it's going like wild-fire. New York is going crazy over it. Nothing like it before. "The Instructive Toy," a collapsible house, made of heavy cardboard, each one packed in an individual envelope. The "House" is painted in red, white and green, and the "Bungalow" is painted in green and white.

Send 25c for Sample. Write for particulars.

HENRY SCHWARTZ

15 ANN STREET, NEW YORK

Buy a House Without a Mortgage



Buy a Bungalow Without a Mortgage

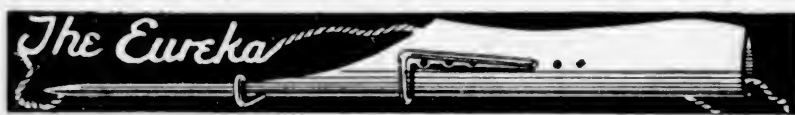
NEEDLEWORKERS

"Good wine needs no bush"

THE EUREKA IS A GOOD NEEDLE. OUR PRICES ARE REASONABLE—Nuf Said.

In Plain and Nickel Finish, as Desired. Sample Set, Three Sizes, 50c. One Size, 25c.

A. W. DAY, Box 249 ATLANTA, GA.



AGENTS SALESMEN SHEETWRITERS

FREE SEND YOUR Name



and you will receive free our latest Circular.

SPECIAL: Self-Threading Needles, \$3.00 per 1,000 Needles (100 Envelopes)

Up to 25c retail value. Flashy Needle Books, \$6.00 per gross 25c retail value.

Leatherette Needle Books, \$14.00 per gross Up to 50c retail value.

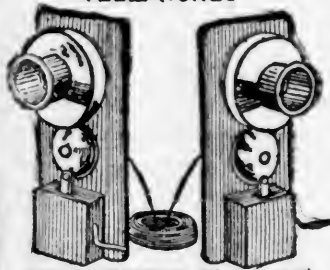
Also have Wooden Needle Cases and Needles of every description. We have them in such "putups" that everyone must buy. We guarantee in some instances 500% profit on every sale. We defy anyone to undercut us.

If desired, will send sample upon receipt of \$1.00, which we will return if not satisfactory in every respect.

NEEDLE BOOK SPECIALTY COMPANY, 2 to 20 East Fourth Street, New York.

Winners for Christmas

TELEPHONES



TWO INSTRUMENTS TO THE BEST Dandy money-getter for Xmas. Send 35c for sample.



Hurst & Forster Dandy tops. Large stock on hand. Sample, 25c.

American and Austrian Self-Filling Pens, as low as \$12.00 per Gross. Send \$1.00 for sample assortment.



Pencils from \$3.50 per gross and up. Send 50 cents for 6 samples.



Best Running Mice. No larries. Priced right. Sample, 10 cents.



Tin and Paper Legs, at right prices. Large stock on hand. Sample, 25 cents.



Gold Self-Filling Fountain Pen, with gold clip. Also Gold Clutch Pencil, with 3 extra leads inside, with clips, in velvet-lined box. Looks like \$5.00 set. Send 50 cents for sample set. Can be retailed for 50 cents and you can almost double your money.

CHARLES J. MacNALLY

"The house which will eventually serve you."

21 ANN ST., NEW YORK CITY.

Gotham Comb Co., 136 E. 26th St., NEW YORK CITY

ORIGINAL AMBER COMBS FOR DEMONSTRATORS.



	Gross.
No. 60—Dressing Comb, Coarse and Fine	\$20.50
No. 68½—Dressing Comb, 8 1/2 Coarse	20.50
No. 65—Barber Comb, Coarse and Fine	13.80
No. 350—Pocket Comb	6.50
No. 14—Fine Comb	13.80
No. 15—Very Large Fine Comb	30.00
Leatherette Metal Rim Slides for Pocket Combs	1.75

Send \$1.00 for complete assortment of samples postpaid

COOL-A-FORD IS AN OIL COOLER

ELIMINATES CRYSTALLIZED CARBON. NO MORE SCORED CYLINDER WALLS OR BURNED-OUT BEARINGS. 10% to 30% saving in gas, 50% oil saving. Impossible to overheat motor. Attached in few minutes. No holes to bore. \$8.50, C. O. D., parcel post. Money back if you are not satisfied. We give motor perfect lubrication. COOL-A-FORD MFG. CO., 5 Columbus Circle, New York City.

BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS.

PIPES

(Continued from page 171)

"live", as it seemed every mother's son of them had sold out completely. The Missus and I were not so fortunate, but I guess it was because our auto holds too much, and we are too optimistic when we start loading it up, and don't know when to stop. It might be needed information to some of the boys thinking of making Flint to state that it is not open—positively. There is a picture house lobby where two people can work by paying the owner \$5 each per day, but any other location is impossible, as a drastic ordinance was passed last fall prohibiting any kind of sales demonstrations on streets in the business house district."

Dr. Frank Hauer says he will winter in and around Knoxville, Tenn., heading out off to the natives. He info, that the town is closed on the streets and that a shive paste man working there recently came very near closing; the only good doorway where the boys can operate. He adds: "Dr. A. C. Robinson, late of Indianapolis but formerly of Knoxville, is back in his old haunts, doubling with Dr. H. B. Johnson and playing school houses thru this section with a four-people company and getting real business. The writer wants to mention, regarding Robinson's fixing ability, that he is sure there—when a man fixes to work from the judge's stand in a court house, he's going some. But Robinson has plenty friends in this part of the country and they give him a hearty welcome. In the instance referred to it was too cold to remain outdoors so they made the pitch as mentioned in the Court House in a small city out of here. Dr. Johnstone is also a good

QUICK SALES BIG PROFITS

Knitted Silk Ties

Deal direct with manufacturer. Best line made. Assorted colors, sizes. Send \$3.50 for dozen assorted numbers.

MUFFLERS

Our special ANGORA Mufflers sell to everyone. Real money for you.

WEPTEN KNITTING MILLS

104 E. 12th St., NEW YORK

PAPERMEN

Best proposition for Oklahoma, Arkansas and Texas. No Circulation Agency. If you know me write at once for credentials and supplies.

M. G. MUMMERT, Field Manager Box 824, Oklahoma City, Okla.

WINDOW SIGN LETTERS

AGENTS WANTED

184 EDWARD GOLDSMITH DELICATESSEN AND GROCERY

CIGARS TOBACCO

SAMPLES FREE AGENTS and SALESMEN

\$75.00 to \$150.00 a week. Lowest price gold and silver Sign Letters for Stores, Offices, Automobiles, etc. Large demand everywhere. Anyone can do it. Exclusive territory or travel all over while you earn. Write for free samples and catalogue.

ACME LETTER CO., 2808B Congress St., Chicago.

SPECIAL

Running Mice. Everyone perfect \$5.00 Gr. and guaranteed. American Make.



Last chance at this \$6.00 Gr. price. Barking Dog. 25% deposit, balance C. O. D. No catalogue.

PITT NOVELTY CO. 407 Fourth Avenue, Pittsburgh, Pa.

THE NEWEST HOLIDAY BOX FOR Man—A Silk Knitted Tie in the Imperial Shape and a Silk Tie, both packed in a Novelty Holiday Box. Satisfies the taste of every man and will also appeal to all women. TWO TIES FOR THE PRICE OF ONE. Price, \$8.00 per Dozen Boxes. Assorted Patterns to the Dozen Boxes. Terms: 25% with order, balance C. O. D. Send for a Sample Dozen Boxes.

THE MELTSNER NECKWEAR CO., 24 East 21st St., New York City.

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

If you see it in The Billboard, call them on.

"BOYS" Clean Up With METAL LEAP FROGS



\$7.50 GROSS

Our Heavy Rubber No. 70 Gas Balloons, with two-color Xmas design, \$4.00 Gross. With advertisement on each, 500 Lat. \$15.00; 1,000 Lat. \$30.00.

DEMONSTRATORS
Our Paper Folding Trick is getting the name. Sells for 15c to 25c. Get wise. Sample, 10c. Per 100, \$4.00.

SOUTHERNERS
Your big week of celebrating is near. We have FIREWORKS of every description. Get a copy of our Catalog quickly. It's free.

BRAZEL NOVELTY MFG. CO.
1700 Ella Street, Cincinnati, O.

worker and a real roadman. I worked with him about two months."

Tommy Dee, the "piano actor", pipes: "Am at present with the Duncan Comedy Company, up in Wisconsin. Wait a minute, I just thought of a humorous incident: I was with the show one time (you have all heard the story of the eggs—got this one) and we all lived on the lily and ants were none too plentiful. One day the doctor sent a helper to ask us what kind of meat we wanted for supper. One said hamburger, another beef stew, one pork chops, etc., but finally we compromised on some nice, juicy steak, and passed the decision on to the boy. We all had our appetites whetted to the proper state when feeding time came, but try to imagine our surprise when we all sat down to the festive board to canned salmon—good night! By the way, I wonder if George Bragg and Billy Ramsey remember how we used to put on the 'Book Agent' up in the wilds of Maine last winter? Here's another strange thing: It seems that I am always North in winter and South in summer. Wonder if there's some way to reverse the seasons?"

Ed R. Foley, novelty worker, piped from Wheeling: "Two weeks ago I left home (Cambridge, O.) on a trip eastward, and so far have worked in nine cities and towns. However, I have not received the best of treatment in any of the towns on the part of the officials, but at each place they spoke of being glad of nothing the cleanup that is going on and that The Billboard and clean pitchmen are helping to get rid of the bad features in the different branches of the show business and among the street salesmen. It seemed that all were anxious that the good work be kept up until the 'bad boys' were either driven off the road or made to change their ways of working, as it would then be much easier for them (the officials) and they would not have to put up the bars against all pitchmen. So far on this trip I have not met a street salesman. Wonder where they have all gone? I find this territory very good just now and in most places the men are working all or a part time and there seems to be a great deal of money in circulation. I expect to be back home for Christmas."

Recent news from one of the boys in Chicago was that many corners were being worked by knights of the city and the Loop district was to be thrown open about the middle of this month for the selling of Christmas goods. On Maxwell street, which has a Jewish market, many of the boys were working, the fee being but ten cents per day. Among the fellows at the latter place were F. A. Baker, who manufactures and sells a relief to feet remedy; Bill Bottles, silver polish expert; Dr. Kahn, corn remedy; "Snake Oil" Smithy—still going; Mrs.

(Continued on page 174)

\$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!

THAT IS WHAT YOU CAN MAKE with our Novel Packages as Christmas Gifts. We show here "NIFTY NINE," which only costs you 75c in 100 lots. We have others costing from 25c to \$2.00. Something for every member of the Family. All sold at half store prices or better. Sell 500 yourself to the housewives, 500 more to business firms for their help and 1,000 more to factories and large offices, getting someone in each place to get the orders for you, and you can easily make \$1,000.00 in profits before Christmas. Easy to clean up big if you ACT QUICK and follow our suggestions.

NIFTY NINE, the leader. We urge you to try out quick and get a line on what can be done.

Some Seller at \$1.75

LOOKS LIKE \$5.00 WORTH COSTS YOU ONLY 75c

ONE BUCK PROFIT ON EVERY SALE!

A Throw

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. Newest improved quality, with dazzling labels. Women go into ecstasies over this stunning array. Show them and the sale is made.

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. If you don't find this the easiest game you ever tackled, we miss our guess. Plenty of the boys are making good at it.

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. Six weeks after we announced this amazing offer a live guy over in Massachusetts ordered over \$4,000.00 worth of our Hot Sellers way beyond quota to get his car. They're going. Get one for yourself.



SPECIAL OFFER

Don't waste a minute. Every day gone by means money lost.

SPECIAL OFFER TO BILLBOARD READERS who know a good thing when they see it. 10 Boxes Nifty Nine, with Display Case Free, for \$7.50. Sell out in half day and pocket \$10.00 profit. Sample Outfit, including Display Case, will be sent, postpaid, for \$2.00. If you want more proof, send for full details. If you see this opportunity for a clean up in the right light you will wire \$25.00 deposit for 100 Boxes. We will throw in 10 Boxes Free and 2 Display Cases. You Cannot Lose. Big Rush Now To Christmas. Hurry up! Act now.

E. M. DAVIS COMPANY, Dept. 9339, CHICAGO.

SALESBOARD ITEMS AND MECH. TOYS.

Military Spectacles, cabin temple, gold plate, large round lenses, all numbers. Doz. \$ 3.00
Military Spectacles, all tortoise shell frame, 2 1/2 inch round lenses. Dozen \$6.00; Gross, \$8.00
2-Piece Pearl Manicure Roll, Each 1.10
21-Piece Ivory Manic. Roll, Each \$1.35; Doz., 15.75
Same, with letter case and Hing., Each 1.50
Geet's Pen and Pencil Set, Each \$1.33; Doz., 15.90
Same, high-grade, gold-filled, Each 2.75
Cont Self-Filling Pen, Dozen 2.40
Imported Musical Alarm Clocks, Each 4.35
Index French Pearls, 2 1/2 in., solid gold ring, without box, Each 1.75
Delta Index Pearls, gold clasp, Each 2.50
Same, with white gold diamond clasp, Each 6.50
25-Year White Gold-Filled Broc. Watch, Each 4.50
Tassel Beads, wine red, Dozen 4.00
Tassel Beads, ass't. colors, Doz. \$1.35 and 2.00
Lehman's Mech. Coon Jigger, Dozen 4.75
Lehman's Mech. Climbing Monkey, Dozen 2.00
Mech. Closed Auto, 6 in. long, Dozen 1.75
Mech. Motor Cycle, Dozen 3.50
25% deposit required. List free.

GOLDBERG JEWELRY CO., 818 W. 12th St., KANSAS CITY, MO.

Hustlers Make \$25 A DAY



A Simple Demonstration Sells the

Premier Knife and Scissors Sharpener

The Fastest, Easiest Seller Known.

YOU MAKE AT LEAST 200% PROFIT

Every Home, Restaurant, Hotel, Tailor Shop, Delicatessen and Barber Shop will buy. It's wonderfully simple and effective. Puts a keen edge quickly on dullest knives, scissors, cleavers, sickles, scythes, lawn mowers.

Money back guarantee removes 90% of your sales resistance.

Sale of your first order guaranteed.

Regular price, 50c. Agents, send 25c for sample today.

PREMIER MFG. CO.
806-G East Grand Blvd., DETROIT MICH.

RUBBER BELTS, First Quality, \$16.00 Per Gross
Black, Brown, and Gray, Plain, Imitation stitch and walrus.

RUBBER KEY CASES, First Quality, \$16.00 Per Gross
Black and Brown.

WE HANDLE THE BEST WE CAN GET.
Send 25c for Sample.

FURS

THE BEST MONEY MAKING ARTICLE YOU CAN GET.

CHOKERS, Foxes \$4.50 Each. Other furs at similar low prices that we bought at bankrupt stocks. Also other bargains. Write for price list. 25% deposit on all orders. Send money to U. S. SALES CO., BUY IN KANSAS CITY and SAVE EXPRESS.

U. S. SALES CO., 7th and Delaware Sts., KANSAS CITY, MO.

CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 22 lbs.

Satchet Basket, trimmed with Tassels, \$19.00 per 100
Nests of 3, 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.

\$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 KNITTED TIES. We are shipping over 200 dozen daily. 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. (Formerly of 138 Montague St., Brooklyn, New York.)




KIRBY ART NEEDLE

OUR PATENT NEEDLE NOW ON THE MARKET (\$12.00 per 100 to Agents). Retail at \$1.00.

This Needle is entirely different to any needle on the market. NOTE Combined Tension Gauge, which makes it easy to produce five kinds of fancy stitches, No. 1 represents Tuffing, or French Knots, No. 2, Fringe, No. 3, Plain Edging, No. 4, Chain Stitch, and No. 5, Edging, with envelope attached. Seven-page illustrated instructor with each Needle, plainly covering all of these stitches. Send \$1, and we will mail 100 Needles, C. O. D. balance.

Special quantity prices sent on receipt of first order. Sample Needle, with Instructor, 50c. Address **KIRBY BROTHERS, Miller Building, Collinsville, Oklahoma.**



THE LATEST CRAZE!

"MOVIE PIGS"

S-s-s-h! Don't Tell. It's a Secret.

Everyone baffled as to how it works or why the little pig winks its eyes, wiggles its ears or wags its tail. Sells on sight. Can be placed in windows on display card. No demonstration otherwise necessary. One Chicago merchant sold 5,000 in four days.

Retail, 25c Each. Costs \$21.60 Gross. Wire or mail order.

CALISCH & WREDEN, 51 Palmer House, CHICAGO.

PAPER MEN

Experienced Farm Paper Men wanted by well-known farm paper of Maryland, Virginia, West Virginia, North and South Carolina, Kentucky and Tennessee. Liberal proposition. Address **CIRCULATION MANAGER, Box 1234, Richmond, Virginia.**

LOOK—DEMONSTRATORS—LOOK

INVISIBLE New Patented SOFT COLLAR HOLDER

Just out—never before shown. Very practical and useful. A neat little piece of gold-filled jewelry every man needs and wants. Just demonstrate and the sale is yours.

Comes in set of three links on an attractive card marked "50 cents." Sells fast at a quarter.



The wonder item of the age for Store Window Demonstrators and Pitchmen.

INVISIBLE LINK COMPANY
R. 1609—110 South Dearborn St. CHICAGO, ILL.

Guaranteed Against Tearing or Defacing Collar in Any Way.



\$15.00 Per Gross Sample, 25c.

\$15.00 Per Gross Sample, 25c.

FREE With your first order for a gross we will give you without cost a gross of Celluloid Back Collar Buttons—a great pass-out number that almost makes 'em buy.

AUTOMATIC PISTOLS



25-Cal. 7-Shot \$6.50

Three or more, \$6.40.
32 Cal. 8-Shot, \$9.40.
Three or more, \$9.30.
One-third deposit with order, balance C. O. D.
THE PRICE CUTTING CO.
55 Broadway, New York

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. On hundred other uses in every home. Nothing else like it. Nature's mightiest cleanser. Contains no lye, lime, acid or wax. Free samples make sales easy. Enormous repeat orders—300% profit. Exclusive territory. We guarantee sale of every package. Two other "sight-sellers" and sure repeaters give our agents the fastest selling line in the country. No capital or experience required. Baker, Ohio, made \$500 last month. You can do as well. Send for free sample and proof.

L. MITCHELL & COMPANY, Desk 107,
1302-1314 E. 81st Street, Chicago, Illinois.

you can earn \$5000⁰⁰ every year and share our profit



WE want more associates to sell "Weather Monarch" Raincoats and Waterproofed Overcoats. Ours is absolutely a different plan. The most amazing proposition ever offered. We are an association of Raincoat Agents and Salesmen. We buy cloth for less. We sell for less. You make big commissions on your sales, and also share in our profits. Every month you take orders, you as member of the association, will receive your monthly profit check in addition to your regular commission which you receive on all sales. This is your opportunity to take up work that will make you independently well to do now and in the future. Be your own boss.

You Share In Our Profits

Do not pay us one penny, just take up the work and, as a member of the association, reap the profit that comes from our collective buying and profit sharing. Part time can be used. Full

Complete Selling Outfit Free with full instructions that teach you everything. No experience is needed. All you do is to write orders and collect commission. We deliver direct to your customer by parcel post. Every coat made to measure and guaranteed superior quality. We train you. If you are experienced, you can make more money than ever before. Ask about our Duol Coat No. 999, the coat of a thousand practical uses. You can get your Raincoat Absolutely Free. Are you alert to ways of bettering yourself? Then write us today.

ASSOCIATED RAINCOAT AGENTS, INC., 442 to 450 N. Wells Street, Div. 101, CHICAGO, ILL.

PIPES

(Continued from page 173)

Schaffer, Roxie's Herbs, with a "palace on wheels"; Bob London, with 7-in-1 scopes; Hackett and his comedian, Wilson, with buttons; Henry Berrell and Slim Pixley, white stones; Jack Miller and Frank, novelties; Sidney Maden, who has been in Japan, China, India and England, with his one-nite picture machine; Jean Reed and Dolly, hits; Young Holmes, selling notions from a "hizzle"; Chicken George, who intends touring the U. S. with his "Chicken Foot" Company, and Tim Berrell, who told the pipester that he would like pipes from George Bishop, Buffalo Perry and Murdock Brothers.

Dr. George Wine and wife and baby mandered over to Terre Haute, Ind., several weeks ago from Dayton, O. and will make the town headquarters for the winter. George and the Missus struck it "soft", as Doc Harrah left for a winter's vacation and the Wines rented his beautiful and elaborately arranged home—five rooms, with bath, telephone, piano, victrola, coal, spuds, apples, etc., in the cellar; poultry to play with and eat on, and—everything to the merry. The baby has been christened Jack Clark Wine and George opines that he is "preordained" to revolutionize the pitch business—already started, and in the absence of tripe makes pitches ("goo-goo" and gestures) from his carriage. Jetty Meyer promised to supply young Jack a silver-plated pair of tripods and Mike Whalen a pitch case, George an auto and Mrs. Wine to supply him with ready cash, so the youngster is all set when he goes to put the real thing over. Doc writes that he has Ed L. Straub with him and that they have been doing very well in that section of the State. He wants to open Terre Haute and will give us some dope on the progress made later.

Dr. Harry C. Chapman piped from Cleveland: "Four of us old retired pitchmen met Thanksgiving Day to kick the wishbone out of one of the largest turkeys in Cleveland. The Honorable Jim Kelley, the novelty king, of New York City, is expected in the Forest City early this month (December) and the writer's office is open for him to make his headquarters while here. Mayor Fred Kohler, of Cleveland, endorses The Billboard's clean-up campaign.

HOW TO PAINT Signs and Sho-Cards

MEN! Learn the Sign and Sho-Card business. Become independent. Easy to learn. Pays big money. Our remarkable book gives complete instructions.

STOREKEEPERS! This book will quickly teach you to how make your own signs.

CONTENTS: Alphabets, Colors, HOW TO MIX PAINTS, Show Cards, Window Signs, Banners, Board and Wall Signs Ready Made Letters, Gliding, Commercial Art and Tricks of the Trade. Contains 100 alphabets and designs. Bound in durable imitation leather. Gold edges. \$2. postpaid or C.O.D.

OGILVIE INSTITUTE
57 Rose St. Dept. 10, New York



ATTENTION!

Silver Cleaning Plate Workers—We manufacture the best and neatest appearing Cleaning Plates, at the lowest prices. \$30.00 per 1,000; \$3.00 per Gross. Sample, by mail, 25c.

Metal Alloy Products Co.
MILWAUKEE, WIS.

1325 15th Street.

American Watches, Elgin, Waltham, Hampden

etc., at prices which we guarantee to be from 15% to 20% below the retail wholesale prices. These watches are reconstructed and fully guaranteed. High-grade Braces and Lockets at 30c on the dollar.

MANHATTAN JEWELRY CO.,
431 South Dearborn Street, CHICAGO, ILL.

SIGNWRITERS, PAINTERS, WINDOW-TRIMMERS, JANITORS.

Porters, auto-mechanics, send dealer's name and 50c for guaranteed book. If unsatisfactory return. All we ask is trial. Information on request. Write anywhere. Order two, get one free. IDEAL SPECIALTY CO., 801 E. 12th, Kansas City, Missouri.

ANNOUNCEMENT

UNBREAKABLE COMB CO., INC.



NOW UNDER NEW MANAGEMENT
W. RAFF, formerly of Gotham Comb Co., is now General Manager. We have a large stock of Unbreakable Combs to close out at Special Reduced Prices. Send for our Special Comb Catalog.

UNBREAKABLE COMB CO., INC., 122 Fifth Avenue, NEW YORK CITY

SELL SHARPENERS and BUY THE BEST

E. Z. Way Knife and Scissors Sharpeners are selling fast.
Gross, \$10.50 Dozen, 90c

SAMPLES, 25c EACH
Postage extra—Weight 13 lbs. to gross.

CARNIVAL SUPPLIES — STREETMEN'S GOODS SHEETWRITERS' AND CANVASSERS' SUPPLIES

WESTERN NOVELTY COMPANY

406 So. Los Angeles Street, Los Angeles, Cal.



6 FUSES IN ONE PLUG 25c.

"Turn to the Right—Back Comes Your Light."
Approved by Underwriters' Laboratories. New fuse brought in place by turning button. Ends fuse troubles due to use of Washers, Ironers, etc., as a new fuse is always ready.

DISTRIBUTING AGENTS WANTED

Repeater 6 is one of the finest agent's propositions on the market. Every home is a live prospect, also the buildings, stores, factories, etc. You can carry the sample in your pocket. Deliveries are easy, sales are quick, market enormous. Send 25c for sample and full particulars or send \$1.00 for five.

MOSS-SCHURY MANUFACTURING CO., INC.,
448 E. Woodbridge Street, Detroit, Michigan.



\$15.00 Men's Rubber Belts \$15.00 Per Gr.



Black, brown, and gray, plain stitched and embossed, with high-grade satin finish adjustable buckles. Sizes 32 to 46. Positively the best quality Belt and Buckle on the market at the price.

LADIES' RUBBER APRONS, \$3.75 per Dozen, or \$42.00 per Gross.
LADIES' TWO-TONE SPORT BELTS, \$15.00 per Gross.
\$3.00 deposit required with each gross order.

OSEROFF BROTHERS, Rubber Product Distributors, AKRON, OHIO



STAR GOGGLES
Gauze Side Shield, Cobia Temple, 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, \$36.00.



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

SALESBOARD OPERATORS, AGENTS, BAZAAR WORKERS—HERE IS A GOLD MINE

BUY DIRECT FROM THE MANUFACTURER.
LATEST IMPROVED, ELECTRIC-LIGHTED VANITY CASES

With the Latest Improved Switch. Not a Push-Button. Made of Genuine Leather. In Black, Brown or Grey. Keystone or Square shape. Beautifully gold lined. Has all the necessary fittings, coin purse and beveled mirror. The kind that retails for \$6.00.

SPECIAL PRICE, \$24.00 Doz.
Sample, prepaid, \$2.25.

OCTAGON SHAPE, ELECTRIC-LIGHTED VANITY CASES

with two beveled mirrors and elaborate fitted tray. High grade gold polished fittings. Beautifully gold lined, with brass lock and key. The kind that retails for \$15.00.

SPECIAL PRICE, \$54.00 Doz.
Sample, prepaid, \$5.00.

All cases carefully inspected before leaving our factory. Highest grade of workmanship guaranteed. All orders shipped same day as received.
(One-fourth deposit, balance C. O. D. ACT QUICK. DON'T LOSE THIS MONEY-MAKING OPPORTUNITY. SEND YOUR ORDER AT ONCE.)

R. RUTENBERG MFG. CO., 160 North Wells Street, CHICAGO



\$15,000 A YEAR

Selling AD-WALKS
(New Type Side-Walk Projector) AND
Revolving AD-LAMPS

to Store-keepers and Theatres. DEPOSIT YOUR COLLECT IN YOUR COMMISSION. FREE—Write for our money-making proposition.

ADSIGN CORPORATION, 247 West 47th Street, NEW YORK

MAPS

\$6.50 per 100

Our big Four-Color Auto and Railroad U. S. Map in Cover going big wherever the boys are using it. State Maps also popular.

Orders shipped same day. 25% deposit on C. O. D. orders.

GLASON MAP CO., 431 S. Dearborn St., Chicago

AGENTS, CANVASSERS ATTENTION!

In order to introduce the big money making... AGENTS, CANVASSERS ATTENTION!

\$36.00 a Gross. F. O. B. Kansas City, Mo.

G. H. SALES CO. KANSAS CITY, MO.

Running Mice

In 5-Gross Lots of More At \$2.00 per Gross



PANGEE THE FUNNY DANCER

\$39.00 Per Gross... J. HALPERN CO., Importers

PITCHMEN! CANVASSERS! READY MONEY. THE LIVEST PROPOSITION OUT.

The Magic Writing Pad... you write on it— presto—the writing disappears.

REMEMBER THE FOLKS AT HOME!

For Christmas send the girls your silk, never rip, elastic Garter Ribbons.

To Street and House to House Men

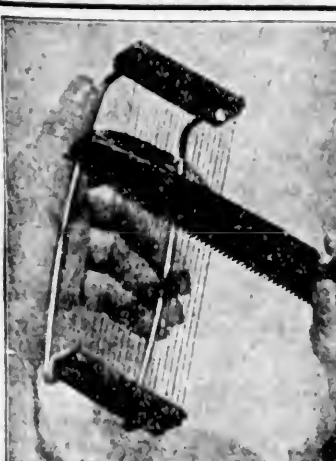
The new 1923 Reliable Knife Sharpener has no rival... MOTORISTS' ACCESSORIES CO., Mansfield, Ohio.

AGENTS

Monogramming Autos, Trucks, Hand Luggage, etc., by transfer method is a big money maker.



KIRBY TUFTING NEEDLES (Nickel Plated), \$10.00 per 100, \$40.00 per 500.



Men's Best Quality Rubber Belts, \$14.00 PER GROSS



LADIES' RUBBER BELTS, \$16.50 Per Gross... PEERLESS BELT CO., 1231 S. Main Street, AKRON, OHIO



You Can Earn \$200.00 or More Every Month

Operating 10 E-Z BALL GUM VENDERS Because NICKELS ARE E-Z TO GET With the E-Z BALL GUM MACHINES

Operators all over the country are reporting good business with our "SILENT IRON SALESMEN." BIG money is being made RIGHT NOW by hundreds of operators and you can do the same.

\$60.00 IS REALIZED FROM EVERY FILLING BIG PROFIT FOR YOU BIG PROFIT FOR THE MERCHANT

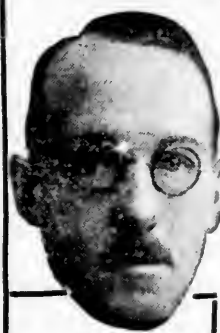
Get Busy—Write Today For Prices. This is the season for Vending Machines. You can start making BIG MONEY next week if you buy E-Z Machines.

The grand old man, F. R. Bosworth, called on me recently. He has a crew of four live-wires handling electrical appliances...

R. F. Lyons gets a little "riled up," in defense of Memphis, and pipes: "I have read The Billboard for years, and the 'Pipes' for years, and have read of Jim Lightball, Dr. Saul, Yellow Stone Kit, Big-Foot Wallace, Dr. Patton of Kansas City, Dr. Blair of Sherman, Dr. Early of Hot Springs, Dr. Brownfield of Olathe (Kan.), Diamond Dick of Colorado, Frank of Janesville (Wis.), Doc Murrell and many others, and would like to have pipes from those still living.

Robert, of Reno Diamond fame, recently arrived in Cincinnati and sent a pipe that he intended remaining in town until after the holidays, and continued as follows: "Had the pleasure of meeting some oldtimers whom I had not met in years. Among them were Doc M...

\$215 In One Day New Invention Sweeping Country Like Wildfire!



SAYS F.W. Bentley of Philadelphia

"To Gods—some seller! I made \$215 today." Buys Car With Profits. "Have earned enough in one month to buy me a new auto."

NO wonder this amazing new invention is bringing fortunes to agents. All over the whole country this new device is doing away with old-fashioned methods of heating with coal stoves, ranges and furnaces.

It Sells Itself Agents Are Making Fortunes Big Profits Quickly Made... Of course, now that you know the facts, you yourself can understand why this new invention is going over like wildfire.

The Secret of Big Money

Of course, now that you know the facts, you yourself can understand why this new invention is going over like wildfire. And you can understand why F. W. Bentley made \$215 in one day.

OLIVER OIL-GAS BURNER AND MACHINE CO. 2174-X Oliver Bldg. ST. LOUIS, MO.

AGENTS

Going like wildfire. Something women can not resist. Patent Adjustable Metal Comb Cleaner. Indestructible. Sar'tary. Nothing like it. Cash in on Christmas sales. \$1.50 DOZEN. \$15.00 GROSS.

F. O. B. Chicago. Sells 35c Each. Sample, by mail, prepaid, 35c. Geo. Schow, Mfr. 123 W. Madison St., CHICAGO.

Mr. T.'s 28th Order in Six Months. "Ship 32 Oliver's, 10 No. 39, 6 No. 1, 12 No. 2, 24 No. 4." (Mr. T.'s profit on this order alone is \$1111.) G. T., Ottawa, Can. Russel Earned \$3,300 in Five Months. "Have earned \$680 profit a month for last six months." A. M. Russel, Conn. Carnegie—\$1,000 a Month. "Am making \$1,000 per month. I have made big money before, but did not expect so much. Your Burner is just the thing." J. Carnegie, S. D. Berger—\$258.50 per Week. "Send following weekly hereafter: 10 No. 1, 8 No. 2, 4 No. 5." R. Berger, Ont. \$11.75 in Ten Minutes. "I took order for a neighbor, \$11.75 profit in ten minutes." Mrs. N. R. Hattiesburg, Miss. \$43.00 in One Evening. "I made \$13 last night selling Oliver Burners." N. B. Chelan, Wash.

THE ORIGINAL FRENCH ART NEEDLE



PERFECT POINT NICKEL PLATED \$10.00 per 100, \$13.00 per Gross. QUANTITY PRICES QUOTED. Orders filled promptly 25% deposit, balance C. O. D. Sample, 50c. FRENCH ART NEEDLE CO., 15 Spring St., Charleston, West Virginia. (Formerly 106 West 126th St., New York.)

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US. IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

YOUR MONEY BACK IF NOT SATISFIED, GENUINE \$1.50 STYLO ONLY 40c EACH.

This is a special offering to close out 10,000 Stylos that we have discontinued making. Our loss is your profit. Stylos come assorted in fancy colored tops. Most attractive. Solid gold points and needles. This is not a cheap Stylo made to sell at a cheap price, but a high-class writing instrument that ordinarily retails at \$1.50 each. Remember, the price, 40c each, whether you order one or 10,000. Send your money today and reap a harvest.

SALZ BROTHERS, Inc., 71 W. 35th St.,

New York City.



Merchants, Agents, Streetmen, Pitchmen, Demonstrators, Salesboard OPERATORS

When you want to buy Novelties, Cutlery, Jewelry, Toys, Household Necessities, from dozen to case lots, write to us for price list and save money.

Victor Trading Company

"The House With the Good Reputation"

44 Whitehall Street, NEW YORK CITY

Buy Direct from Importers and Get Jobbers' Profits

Send for Special December List

PIPES

(Continued from page 175)

ran and wife, who expect to spend the holidays down South; also Dr. Jack Crawford and wife, who recently returned from a successful season on the road and are spending the winter at home, and in the spring will start out with three machines, working herbs and oil. I am very glad to note in The Billboard how the boys have taken up the cause for clean workers and the way you, Bill, have championed it. Doc Moran took me out to see an old friend of mine, Doc Chris Roeller, who is now occupying a three-story building on Race street, and in the heart of the city, sole proprietor of the Menta Medicine Co. I have always known Roeller to be a clean worker and that has been a big item in his advancement. He showed me thru his factory and laboratory, and incidentally, while there I noticed a peculiar, meditative, but pleased expression on his face and gazing in the same direction as himself I saw a pair of tripod. Boys, be they made of wood or iron, let them be pedestals for clean business methods and thus not only gain the increasing respect of the communities and do more business, but such tactics will soon convince the forced-sales men that this is the better way."

Charles (Transferine) Williams has been silent for a couple of years but again shook himself into shooting some humor, thus: "About an 'Old Pitchmen's Home' (humorously referred to in Pipes some time ago), it is a brilliant and worthy cause and I believe it could be put on not only a self-sustaining but a paying basis—I know it would have a commercial value, if connected up as a radio broadcasting station. I can imagine a bunch of us pitchmen all together, especially after we get childish, and particularly if the conversation would be like it used to be around the Imperial or the LaSalle. If this feature were commercialized I see no need of donations for the support of the Home, and each member in good standing (judged by his conversational ability) would have an interest in the dividends. The Old Boys should have a location where there is plenty of fishing (with the sun not too hot) and all kinds of amusement, such as they have been accustomed to. Also, arrangements might be made with some moving picture corporation to run the bright sayings—same as their 'current topics' films—as a sample a conversation on that took place between Jimmie Elliot, when he was selling rubber cement, and a Canadian customs official, when the latter opened his keister and found a shoe, a rubber hose and about eight pounds of broken crockery, and with Jimmie in a good mood for an argument. Also, by way of diversion, the lava could jump out now and then and demonstrate a few suspension bridges, etc. Yesiree, I'm heartily in favor of the project."

Here is a pipe from one of the old heads who has never before kicked in, Bob Romola: "I want to write a few words in regard to a med. janmer and what the people think of the next medicine man who comes to town, and from the mayors down to the small boys. I am not much of a man to put my name in print (as you, Bill, can vouch for) and I

Agents and Demonstrators

HAIR FRAMES
HAIR CURLERS
HAIR NETS
Etc.

R. SCHEANBLUM
47 West 42nd St.
NEW YORK CITY

AGENTS 100% Profit
SELLING
T.B.S. Felt RUGS
Size 3x3 1/2
Attractive design, as illustrated.
Positively Seta an Sight, Colors Rose, Navy and Green.
Price \$12.00 per doz.
Sample \$1.50 prepaid
Write for Free Catalog of our complete line of Inexpensive Rugs and Textile Specialties.
MAISLEY-PAYNE MFG. CO.
Dept. G., 104 Hanover St., BOSTON, MASS.

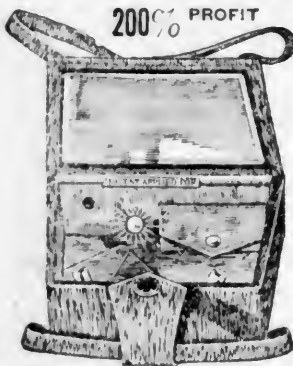
RUBBER BELTS
\$15.50 Per Gross
Same belt formerly sold at \$18.00 per gro.
WOOL SILK KNITTED TIES, \$3.35 Dozen. Sample, 50c.
SILK CLOTH TIES, \$2.65 per Dozen. Sample, 35c.
KEY HOLDERS, \$13.50 per Gross. \$1.25 Dozen. Sample, 25c.
SAFETY RAZORS (Vest Pocket Size), \$3.00 per Dozen. Sample, 35c.
BILL FOLDS, \$2.50 per Dozen. Sample, 35c.
25% must accompany all orders.
INTERNATIONAL DISTRIBUTING CO.
333 South Dearborn St., CHICAGO, ILLINOIS

The Golden Opportunity
AGENTS AND CONCESSIONAIRES
This Rich Looking, Genuine
3-1 COMBINATION SHOPPING BAG
Special Price,
\$3.20 PER DOZEN
\$36.00 Per Gross
Made of new and heavy Auto Leather. When opened measures 17x12 1/2 inches
Sample, 50c, prepaid. All orders shipped same day as ordered. 25% with all orders, balance C. O. D.
MATTHEW BROS., 808 S. Marshfield Ave. CHICAGO, ILL.

MAGAZINE MEN
Write immediately for our new price list, containing paid-in-full special offers on trade publications, subscription, fire, phonograph, music, moving picture, farming, machine shop, coal, etc. All are standard, first-class publications.
TRADE PERIODICAL SERVICE CO.
1400 Broadway, NEW YORK, N. Y.
AGENTS, CANVASSERS
to take orders for our line of Photo Medallions and Photo Jewelry Big profits. Sell on sight. Send for our catalogues Photo Medallions, Photo Medallion Photo, Photo Pocket Mirrors, Photo Buttons, Photo Jewelry. Four-day service. Satisfaction guaranteed.
GIBSON PHOTO JEWELRY CO., 608 Grandview Ave., Brooklyn, N. Y.

MEDICINE MEN
The chance of a lifetime is awaiting you if you want to clean up this season. We have the most attractive packages, highest quality Herba, Oil and Nerve Tablets at the lowest prices on the market. Orders shipped same day received.
COLUMBIA CHEMICAL CO., Newport, Ky.

TWO GREAT MONEY MAKERS ACT QUICK



ELECTRIC LIGHTED VANITY CASES. Beautifully gold lined. Has all necessary fittings, coin purse and full size mirror. Extra large size case. The kind that retails for \$18.00 per doz. for \$1.50. Special Adv. Price \$1.00. Sample mailed for \$2.00.

OCTAGON SHAPE ELECTRIC LIGHTED VANITY CASES, with elaborate fitted tray, beautifully lined with the highest grade of gold lining, with brass lock and key. The kind that retails for \$14.00. Special Adv. Price \$4.80 per doz. Sample mailed for \$4.50.

3-1 COMBINATION SHOPPING BAGS. Cannot be compared with any ordinary cheap bag. Made of the best heavy auto leather. When open measures 17x12 1/2 in.; closed 6x9 in. Retail for \$4.00 per doz. \$1.00. Special Adv. Price \$1.00. Sample mailed for 50c.

3-1 COMBINATION SHOPPING BAGS. Made of Elkhide leather, in beautiful colors of brown, blue and dark red. Retail for \$2.00. Special Adv. Price \$1.75 per doz. Sample mailed for 85c.



HEAVY RUBBERIZED APRONS, blue, black, plik checks, \$3.50 Dozen. Sample, 45c. All orders shipped same day as received. One-fourth deposit, balance C. O. D.

CAMBRIDGE LEATHER GOODS MFG. CO., 400 Cambridge Building, CHICAGO

Save Money
BUY DIRECT FROM MAKERS
Our goods and prices are different than what you get with added profits.
Ask the boys who handle our goods—they know.
RUBBER BELTS—SERPENTINE GARTERS
If you are not handling our line you are not getting the original genuine RUBBER BELTS and SERPENTINE GARTERS.
Remember, we are in a position to give you better quality, better prices and better service. Get in touch with us.
SAMPLE BELT AND GARTERS, 40c.
LEVENTHAL & WOHL
"Makers of Money Makers"
60 Orchard Street, NEW YORK CITY.

A Big All-Year Money Maker
Make Photo Postal Cards, genuine black and white, plateless, and tintypes, with a Daydark Camera \$11.00 and up. No dark room, flash on the spot, no waiting, easy to operate and learn. Big profits. Trial and see the world. We carry a full line of supplies in stock. Black and White Paper Plates, 2 1/2 x 3 1/4, \$1.25 per 100; \$11.25 per 1,000; 1 1/2 x 2 1/4, 65c per 100; \$5.85 per 1,000. Mounts, 25c and 50c per 100; \$2.00 and \$4.50 per 1,000. 32-oz. Developer, 30c per pkz. Something new, Daydark Toning Solution, to make your tintypes and direct cards a lighter color, getting away from the tintype effect. Enough solution to tone 500 tina or cards for \$1.00. Write for catalogue.
DAYDARK SPECIALTY COMPANY, 2827 Benton St., ST. LOUIS, MO.

\$25.00 TO \$50.00 A DAY
SELLING WONDERFUL NEW BAMBOO FOUNTAIN PENS (SELF-FILLING, NON-LEAKABLE INK PENCIL).
This is what our men are making right now. You can do the same. This Pen is a beauty and sells on sight. As light as a feather and writes smoothly as glass. Has all the advantages of a fountain pen and an ink pencil combined. With its carbon copies can be made as clearly as with a ball pen. There's big money waiting for you. Send 75c for sample and particulars.
T. KOBAYASHI & CO., 311 River Street, Chicago, Illinois.

PHOTO Medallion Agents
Our Latest and Newest Style and Design in PHOTO MEDALLIONS
A Big Money Maker
Send for our new catalog containing a complete line of new styles and designs. Give us a trial and let us convince you. Satisfaction guaranteed.
PHIL. ROSENBLATT CO., 134 BOWERY, NEW YORK CITY

UNITED Earn Money at Home In Your Spare Time
Our men are making as high as \$500 per month—all and part time. You can make and sell glass sign, name and number plates by new United method. No art training needed. Big demand for signs. Everyone wants a United. Write today for full details about our complete, fascinating course in sign making and selling by our easy system.
UNITED LETTERING COMPANY
Jones Law Building, Pittsburgh, Pa.

MEDICINE MEN
Manikin of Human Body
Used by Doctors, Medical Schools and Lecturers.
United Specialty Co., 1183 Glynn Court, Detroit.
AGENTS—FREE SAMPLE—New patented Necessity in every home. Big profit. Four to ten sales at every house. Write for free sample. Four to ten sales at every house. Write for free sample.
HOME CURTAIN ROD CO., Providence, R. I.

MENTION US, PLEASE—THE BILLBOARD.

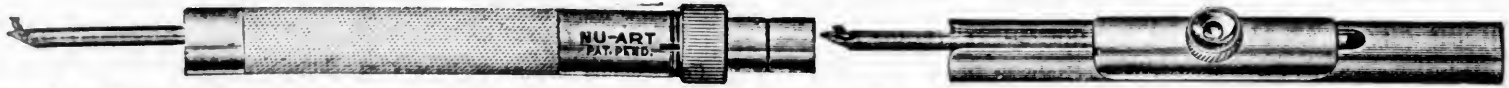
SAVE THIS AD—BIG MONEY FOR YOU

Listen folks, we have been so busy that it has been impossible for us to write our advertising. NU-ART and DAISY NEEDLES are selling better than ever. The year of 1923 will be the biggest ever known for Needles. We have the best merchandise ever made, good service, good delivery.

NO BETTER NEEDLES MADE

NU-ART NEEDLES—KING OF ALL

DAISY NEEDLES—THE WONDER NEEDLE



Makes any stitch. Perfect point and gauge. Silvered like jewelry. Works on finest to real heavy material.

Perfect point and gauge. No tin, no wires; just a perfect, good Needle.

PRICE TO AGENTS 50c for Sample. \$2.40 Per Dozen, \$20.00 Per 100. \$28.80 Per Gross.

PRICE TO AGENTS 30c for Sample. \$1.25 Per Dozen. \$10.00 Per 100. \$50.00 for 500. AGENTS—You can get anything in Needle Work from us—Tan Materials, as listed; also Towels, White Scarfs, White Centers, etc.

THE ONLY MANUFACTURER WHO HAS A REAL BOOK that teaches any person, child or otherwise to do wonderful work. Illustrates all embroidery stitches done with the French Knot Needle. Sample copy, 15c; 75c Per Dozen.

SPECIAL FREE PRINTING OFFER FOR AGENTS

We want our agents to have the business. On all Needle orders for two hundred or more, we will print your name on the lesson sheets. This is a big feature, because if you have a permanent address the mail orders can come direct to you. Be an agent for us.

Remember—keep this ad, as we are going to continue to put out the best merchandise at the cheapest prices so that everybody will be satisfied.

AGENT'S NU-ART OUTFIT No. 1

One Pillow Top, partly embroidered; one Nu-Art Needle, six balls Size 3 O. N. T. Cotton, to complete Pillow, all for **\$1.50**

STAMPED GOODS—Pillow Tops, stamped and tinted, on heavy tan crash, \$2.50 Per Dozen. Scarfs or Runners, on same material, \$3.75 Per Dozen. Center Pieces, 36 in., on same material, \$4.50 Per Dozen.

AGENT'S DAISY OUTFIT No. 2

One Pillow Top, partly embroidered; one Daisy Needle, one box 12 balls Size 3 O. N. T. Cotton, all for **\$1.50**

O. N. T. AND STAR BRAND PERLE COTTONS, Sizes 3 and 5, all colors, 90c Per Box of Twelve Balls. RICHARDSON'S PERLE COTTON, Sizes 3 and 5, 10 Balls in Box, 75c Per Box. Send in your orders early. All merchandise guaranteed. Prompt delivery. One-half cash required with all C. O. D. orders. Send for circular, catalog and order blanks.

MOLTER-REINHARD COMPANY, Manufacturers, 366 West Monroe St., CHICAGO, ILLINOIS

Xmas Specialties

No. 4373—Creeping Mice, Best grade.....	\$ 4.00 Gross
No. 4894—Jumping Frogs, Composition.....	\$1.50 Gross
No. 5382—Jumping Frogs, Metal.....	\$0.70 Doz.; 8.25 Gross
No. 5301—Cork Gun, Full size.....	1.75 Doz.; 20.50 Gross
No. 5959—Bobbing Fur Monkey, 8-in.....	.65 Doz.; 7.50 Gross
No. 5966—Bobbing Fur Clown, 8-in.....	.70 Doz.; 8.00 Gross
No. 1862—Humpty Dumpty, Tin Legs 2.25 C.....	22.00 M
No. 5397—Humpty Dumpty Paper Legs.....	2.10 C.; 20.50 M
No. 4772—Fur Jumping Rabbits, Best.....	3.60 Doz.
French Barking Dogs.....	1.20 Doz.; 14.00 Gross
No. 4887—Fur Jumping Dog-Like Rabbits.....	3.50 Doz.
No. 717—Celebrated Hurst Gyroscope.....	1.35 Doz.; 16.00 Gross
No. 4855—Fur Dog, on Wheel Platform.....	1.25 Doz.
No. 5356—Famous Ronson Repeater.....	1.60 Doz.; 18.00 Gross

For immediate shipment let us have your order. 25% deposit required with all C. O. D. orders.

ED HAHN, "He Treats You Right"
222 W. Madison St., Chicago, Ill.

have never before placed a knock in The Billboard or any other theatrical journal or newspaper. I have been in the business forty-two years, as an entertainer and otherwise, have played all the variety houses from the Belle Union Theater in San Francisco, Tony Pastor's in New York City, the Park Theater, Chicago, to the Mascot Theater, Galveston, and have been with all kinds of medicine shows from the "Kicks" to the present day. I have lectured medicine, but never jammed a town and can always go back, and repeat at any time. At present I am up here in Michigan. Came up with Harry Burton. Lectured med. for him. I closed with Harry at Reed City and liking the place I purchased a home and have started a small medicine show, playing halls. Have with me Bert Renzo and wife. Every town I have been to the hall managers or officials have said they did not want a medicine show as — (Let's omit name for the present—BILL) was here and we can't use any more of them. I have talked and explained to them that we did only a legitimate business and did not sell the "electric belts" and work as did the other fellow whom they were talking about. The people were really sore and sometimes, after I did get in, I could not get them to come to a free show. And in some of the hotels because of the other fellow and his companions. It appears to me that when a salesman cannot sell medicine or any other article without jamming a town and leaving it for others to get insulted in on arrival, they had better get jobs with picks and shovels, which requires no extra amount of salesmanship and where they belong. I have followed Sharpstein here in Michigan and did nice business, but Sharpstein is a man of principle. My advice is to play the game fairly, and if one cannot get business without trickery and jams he should get out of the business; he don't belong in it and he is only knocking good men out of their bread and butter. I hope the wrong impression will not be gained by the foregoing. I bear no personal animosity against those who pull the stunts that close towns, but it is to show the effect that follows behind them. When

SAME SUPERIOR QUALITY

\$20.00 Gr.

No. R-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 GROSS. With Outside Snap Fastener. DOZ. \$2.15; GR. \$21.50. One-third deposit with order, balance C. O. D.

BREDEL & CO., 337 W. Madison St., Chicago, Ill.

AGENTS WANTED

Match Scratcher for the Steering Wheel. Handiest novelty yet to be sold. Simply snaps on the spindle. Ornamental and durable. Handy for driver to strike a match. Sample, 25c. \$1.50 a Dozen, \$10.00 a Gross. C. O. D. postage paid.

JOHN LOMAN MFG. CO.
Box 341, Bristol, Conn.

SENSATIONAL XMAS SELLER AGENTS!



COSTS YOU 55c each

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 guaranteed to please. R-WISE 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.

NICKEL FINISH NOVELTY PENCIL FULL OF NAIL POLISH POWDER

Actual size, 100, \$6.00; 50, \$3.25. Sample, 15c. A 7c seller. One-half required on C. O. D. orders. Price on E. O. D. New York City.

A. G. MARSHAL, 2339 Washington Avenue, New York City.

POOL PLAYERS
"Principles of Pool" English throw, position play, etc., fully explained in nine chapters, with illustrations. Postpaid, 50c.

V. J. CLARK CO., Dept. B, Plymouth, Mich.

NOW IS YOUR CHANCE
to secure best prices on Needles and Household Specialties. We are manufacturers of the famous "Palmetto Needle Book".

PALMETTO NEEDLE COMPANY, Spartanburg, S. C.

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 assure exclusive territory. Ask now!

FEDERAL PURE FOOD CO., Dept. 33, Chicago.

Do You Sell Housewives, Dressmakers

Tailors or Novelty Dealers? Do you demonstrate or sell house-to-house? Would you send 50c for guaranteed returnable article? Order two, get one free. Information gratis. Write anywhere. **IDEAL SPECIALTY CO., 804 E. 12th St., Kansas City, Missouri.**

WIN FREE AUTO & WEEKLY CASH BONUS

AGENTS—Do you know that Dr. Nardine Specific is the nation's greatest remedy for Catarrh, Bronchitis, Asthma, Sore Throat, Colds, Indigestion, Eczema, Old Sores, Piles and all forms of Skin Eruptions? It never failed. Territory assigned. Protection guaranteed. Dollar trial order will convince you and may bring you income of four or five thousand dollars yearly. It has done it for others, why not you? **NARDINE MEDICAL CO., INC., Johnson City, N. Y.**

PITCHMENI MEDICINE MEN!

Corn Remedy Demonstrators, send for free package of Success Corn Remedy. Price, \$5.00 per Gross; Two-Gross Lots, \$4.50 per Gross. A remedy that does the work. A come-back.

MENTA MEDICINE CO., 1531 Race St., Cincinnati, O.

CHAIN-LINK LEATHER BELTS—At One-Half Price

During HOLIDAYS
No. 5 — With Tongue Buckle, \$3.00 Doz.
No. 6 — With Clamp Buckles, \$3.75 Doz. 35c each.
One-third cash with order, balance C. O. D.

WRIGHT SPEC. MFG. CO., 802 N. Jefferson Ave., ST. LOUIS, MO.

TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

SHRINE CIRCUS AT CANTON

Gets Under Way for Ten Performances With Good Program

Canton, O., Dec. 5.—With a parade which was more than a half mile in length and headed by the prize-winning Nazir Grotto Band of forty pieces, the second annual Nazir Grotto Indoor Circus was officially opened in the City Auditorium here Monday. Fred Ledgett, equestrian director, with the John Robinson Circus for many seasons, is in complete charge of directing the show and has the assistance of an able committee of Masonic Hivewires, who have worked out every detail of the big promotion.

There is every indication that the circus will play to capacity business, since conditions, industrially, have improved wonderfully since a year ago.

Heading the program is Irene Montgomery Ledgett who, in addition to doing her aerial ladder act, handles the five-elephant group. Other acts are Mohamid and his eight tumbling wizards, the Aerial Solts, the Lazdas, Charles Siegrist Trompe, the Hobson Family of Riders, Doc Keene and his "army" clowns and Paul F. Clark's trained wild animals. The Nazir Grotto Patrol opens each performance with an exhibition drill. There will be ten performances, including four matinees. Plans from the two orphanages will be entertained on Wednesday afternoon. Louise Cody is singing with the band and is also doing clowning.

The souvenir program again was promoted by Karl C. Zeller, with Charles Montges in charge of the other promotions. J. W. Woodruff handles the concessions, and Harrison Fisher was supervisor of the Auditorium and made all arrangements for the staging of the show. Rex McConnell is again acting as head of the committee. Three thousand dollars in prizes will be given away, including an automobile and pony and cart.

ELKS' CHRISTMAS CHARITY CARNIVAL

Little Rock, Ark., Dec. 8.—To raise the necessary funds to provide every poor and needy boy and girl in the city with a pair of shoes and

FRED R. GLASS

Art Director

Now with Harlass, Inc.,

Designers and Builders of EXPOSITION BOOTHS, FLOATS, HISTORICAL PAGEANTS and CAFE DECORATIONS.

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COMMUNITY FOOD FAIR

New Features Planned for Event at Rockland, Me.

Rockland, Me., Dec. 7.—Increased interest is manifest over former years in the forthcoming Community Food Fair, to be held under the auspices of the Community and School Improvement Association, at the Arcade, February 12-17. Among other ventures it is the association's aim to provide an athletic field for the use of the high school and a portion of the net proceeds will be used for this purpose.

The committee in charge, thru its past experience, is able and is planning many new ideas for the fair which should increase the attendance far beyond that at any of the previous affairs. Exhibit space is expected to be completely sold at an early date. A quite extensive entertainment program is also being arranged for the fair, of which A. C. McLoon is president; H. C. Chatto, treasurer, and A. W. Gregory, secretary.

stockings and a box of candy, the local lodge of Elks in its Christmas charity program has arranged to give an Indoor Carnival and for the purpose has secured some of the best acts obtainable. The opening night is December 14. B. Smuckler, who is in charge of the arrangements, has announced that he has secured the following: Pauline Clark, a petite comedienne; the Dave Frank Trio, Jack Adeline, whistler; Frances Riggs, dancer, and Harry Rich, the "Man Who Flirts With Death". A large part of the basement of the local lodge will be used for the display of Dr. Frank LaMarr's reproduction of Chinatown.

The remainder of the affair will comprise the regular circus-carnival side-show acts, such as Hindu magicians, novelty music, fat people and other attractions. There will be dancing every night in the ballroom of the club, from 8 until 11.

INTEREST INCREASED

In Forthcoming Firemen's Bazaar at Picher, Ok.

Picher, Ok., Dec. 8.—The Indoor Benefit Bazaar, under the auspices and in aid of the upkeep of the Picher Volunteer Fire Department, to be staged here January 13-14, received a remarkable augmenting of interest Thanksgiving Day. The nucleus for the increase originated at a dinner and banquet given at the resourceful suggestion of Mack Hale, of the Mack Hale Amusement Enterprises, who is furnishing the attractions. The dinner was heavily attended and co-operation to the fullest extent was subscribed. The result was that on the day following there was already recorded an advance sale of 500 tickets at fifty cents each and there is every indication that this number will be increased steadily. Also, a fire alarm came in from one of the 141 operating mines served by the department and eleven out of the fourteen volunteers responded to the call—whereas, previously since last May, the corresponding number was much less.

PROMOTERS COMPLIMENTED

Massillon, O., Dec. 6.—Kinsley and McInnis, who promoted the first Eagles' Indoor Circus in Malta Hall, and which event closed Saturday night, were complimented on the success of the venture. While the building was somewhat small for a show of its kind, the promoters handled the situation exceptionally well. A dozen concessions were lined up on the first floor and in the basement. Merchants' exhibits were featured. The entertainment program included William Schult's Novelty Circus, Paul F. Clark's trained wild animals, Flying LaMars, Marlowe, contortionist, and other acts. An automobile and other prizes were given away during the week. It is planned to repeat the circus next winter, officials of the lodge said this week.

VETERANS' SHOW AT UTICA

Three Organizations Sponsoring Week Event in January

Utica, N. Y., Dec. 6.—A Merchants' Exposition and Veterans' Mid-Winter Whirl is scheduled for the State Armory in Putzer street, week of January 8. The Spanish-American War Veterans, Veterans of Foreign Wars and Adrian Post, American Legion, are the organizations backing the affair.

A committee from the three organizations met in Company L parlors in the Armory recently and made final arrangements for the event.

The big feature of the entertainment will be a popularity contest, the winner of which will receive a handsome diamond ring. There will be a cash prize of \$25 distributed each night, also vaudeville entertainments, good music and dancing.

J. W. Boyd, of New York, will work in conjunction with the local committee and attend to the details of the affairs, such as renting booths and concessions to merchants who exhibit their merchandise.

ROBBINS INDOOR COMPANY

Has Successful Start at Chandlerville, Ill.

The opening week of the Robbins Indoor Circus and Carnival, ending December 2, was very successful from a business standpoint. Chandlerville, Ill., was the first stand played.

The roster of the show is as follows: Milton A. Robbins, manager; E. S. Mitchell, press agent; Mrs. M. A. Robbins, secretary and treasurer; Prof. Henry Kern, bandmaster; Joseph Feagans, orchestra leader.

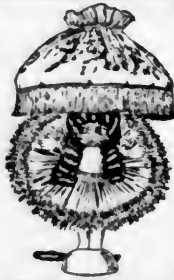
The following acts were on the bill: Nellie King, character songs; Harry Tomlinson, clown numbers; Prof. Roberts, magician, and Mlle. Mitzel, mindreader. The concessionaires are John Bennett, one; Mrs. John Bennett, one; Mrs. Henry Kern, one; M. A. Robbins, one; Messrs. Kasten and Mitchell, two.

Week of December 4 the show plays at Ashland, Ill., under the American Legion. A number of other dates are already contracted. —E. S. MITCHELL (Press Agent).

"JOCKIE" DAY DIRECTING CIRCUS

Under Auspices of 168th Infantry at Centerville, Kan.

Kansas City, Mo., Dec. 6.—J. E. (Jockie) Day was a caller at the local office of The (Continued on page 180)



NOT AS CHEAP AS SOME-- BUT WORTH ALL WE ASK

Lamp Dolls, Novelty Lamps, Dolls, Tinsel Hoop and Marabou Dresses.

BEAVER DOLL & DRESS CO.
529 Third Street - MILWAUKEE, WIS.



Make Money All Winter with the **SANISCO** TRADE MARK

ICE CREAM SANDWICH MACHINE

At All Sorts Indoor Events—Auto Shows, Food Shows, Dances, Church Bazaars, etc.

Wherever Crowds Gather—There's Money for You. Write for Our Proposition.

THE SANISCO CO., Milwaukee, Wis.

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YOU PREMIUM DEALERS YOU CARNIVAL MEN LOOK!



Here are the two boudoir lamps that have upset all former price standards. We've proved that

IT CAN BE DONE!

Sample Each **2.00**

These lamps are made of cast metal, finished in gold or ivory; shade metal overlay with Jap silk filter. They are real lamps, and the price to you quantity users is so low that it will even surprise you.

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PAUL F. CLARK'S TRAINED WILD ANIMALS

LIONS At Liberty for Indoor Circuses and Expositions **BEARS**

THREE FEATURE ACTS: No. 1—Performing Black Bears, direction Capt. Harfield. No. 2—Group Performing African Lions, direction Capt. Warner. No. 3—SHEBA, the Fighting Lion. All acts in steel-girted arena. For terms and prices write or wire PAUL F. CLARK, week Dec. 11, Grotto Circus, Canton, O.; week Dec. 18, Legion Circus, Dover, O. FOR SALE—One Male Lion.

SEASON'S GREETINGS.

MENTION US, PLEASE—THE BILLBOARD.

DETROIT CIRCUS COMMITTEE

World's Greatest Indoor Circus Producers
Wish the **SHOW WORLD** and **FRIENDS** **A Merry Xmas**

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If Interested for Indoor Circus Write Home Office
709 Hammond Building
Detroit, Mich.

<p>Jack-Moore-Trio</p> <p>❁ ❁</p> <p>THREE ADEPTS IN TIGHT WIRE ART</p>	<p>LESTER-BELL and GRIFFIN</p> <p>The Three Boys .. IN WHITE ..</p> <p>Nifty, Neat and Clean Acrobatics BY THREE YOUNG FELLERS?</p>	<p>The Charles Bell Trio</p> <p>"America's Foremost Acrobatic Comiques"</p> <p>MAKING 'EM LAUGH AT EVERY SHOW</p>
<p>Aerial Youngs</p> <p>Sensational Double Trapeze</p> <p>And a LOFTY PERCH ACT</p> <p>Wish A MERRY CHRISTMAS TO ALL</p>	<p>4-- FLYING VALENTINOS --4</p> <p>Casting Act DeLuxe</p> <p>—AND—</p> <p>FISHER SISTERS</p> <p>Aerial Iron Jaw and Butterfly Queens GEO. VALENTINO, Mgr.</p>	<p>Frank S. Stout</p> <p>AMERICA'S PREMIER CLOWN</p> <p>Producing HIGH CLASS CLOWN ENTREES</p>
<p>The SONNY BROTHERS</p> <p>Acrobatic Comique</p> <p>"EVERY BUMP A LAUGH AND EVERY LAUGH A BUMP."</p>	<p>SUCCESSFULLY YOURS</p> <p>BILL LORETTE & CARESS</p> <p>RE-UNITED</p> <p>WATCH US NEXT SEASON</p>	
<p>Joe Lewis</p> <p>YIDDISH COMEDIAN</p>	<p>TORELLI'S COMEDY -- CIRCUS</p> <p>DOGS PONIES MONKEYS Featuring BESSIE World's Greatest Comedy Mule</p>	<p>ART ADAIR PEER OF CLOWNS</p> <p>General Producing Comique Booked Solid with Detroit Circus Committee. Thank You!</p>
<p>The Eight Manganes</p> <p>ONLY ACT IN THE WORLD TO ACCOMPLISH THE</p> <p>TANDEM SOMERSAULT</p>	<p>The Hodgini Troupe of Riders</p> <p>FEATURING JOE THE ACT THAT SPEAKS FOR ITSELF</p>	<p>Curly Dan Noonan TRAINER OF Robinson's Elephants</p> <p><i>Merry Xmas, Happy New Year to All.</i></p>

<p>ELMIRA, N. Y. Jan. 1st to 6th Ausplees GROTTO</p>	<p>BINGHAMTON, N. Y. Jan. 8th to 16th Ausplees SHRINE</p>	<p>TROY, N. Y. Jan. 15th to 22d Ausplees SHRINE</p>	<p>UTICA, N. Y. Jan. 22d to 27th Ausplees SHRINE</p>
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Circus and Carnival News

SUNSHINE EXPOSITION SHOWS

Will Be Launched by Mr. and Mrs. H. V. Rogers From Bessemer, Ala.

A letter from Mr. and Mrs. H. V. (G.M.) Rogers, formerly operators of the Rogers Circus, in the past several seasons with the J. F. Murphy Shows, Metropolitan Shows, K. G. Parkland Shows, South Georgia Shows, and the last summer with the Nat. Reiss Shows, states that they are now at their home in Bessemer, Ala., and are organizing a modern "effortless" ten-car caravan to be launched early in April as the Sunshine Exposition Shows.

Mr. Rogers further states that himself and wife have never tolerated "any third" concessions of any nature with the string of such attractions and that they intend to operate their company along the same lines, the same pertaining to shows and other exhibitions. With the satisfaction that have obtained from their previous efforts along these lines, they feel that gratifying success will be their lot in the new and greatly expanded venture. They intend launching an advertising campaign and announcements will soon appear in that department of The Billboard.

WHERE R.-B. FOLK ARE

Recently seen or heard from, the following members of Ringling Bros.-Kortum & Bigley Circus:
 Matthew McGowan is back in New York. Recently returned from a visit to John Shannon at Columbus, O.
 Carl Steinhilber visited his place at Staten Island and then left for Miami, Ind.
 Merle Evans is in New York, making preparations for his voyage to London, Eng.
 William Downing is back at the Hippodrome for the winter. Duke Mills and Ray Eider are in Chicago. John Dixon is at Oak Park. Cuckoo Holan visited Staten Island and then left for Providence. Charles Silton is hunting rabbits on Jimmy (owner) Silton's farm. Bob Nolan is at Washington, D. C. Charles Hummel is at Hamilton, N. J.
 Clifford Baunel rested up at Staten Island, then diverged out to Buckeye Lake and Columbus, O., intending to round out his trip with a visit to Gale Doster and Sherry Burch.
 Blondy Powell is out of the hospital and recuperating at his home at 1131 Stratford avenue, Stratford, Conn.
 Lawrence Wargel is at the Oliver Theater, South Bend, Ind. "Band Top Dutch" is at Madison Square Garden. Leo Crook is at Madison Square Garden. Fred Smythe is at the N. Y. A. Club in New York. Tommy Hanes is with Mae McGowan in New York.

"JOCKIE" DAY DIRECTING CIRCUS

(Continued from page 157)

Billboard December 4 and informed of a big indoor circus he is putting on at Centerville, Ia., for six nights, opening Christmas night in Armory Hall. This will be one of the first indoor celebrations held in that section, and will be under the auspices of the 16th Infantry. He stated that there will be ten big circus acts, including animals, from monkeys to elephants, and the following features: The Aerial Hodges, Flying Whitbarks, Pee-Wee Stephens, Delmar Family and Grace Wilbur Brown, juggler. There is 300 feet of concession space on the ground floor and there will be plenty of stands and stores, such as dolls, fruit, silverware, etc.

Mr. Day, after transacting some business in Kansas City in connection with this event, and going to Lancaster, Mo., to see about the animals, returned to Centerville.

BENEFIT SHOW IN FEBRUARY

St. Louis, Mo., Dec. 7.—A week's carnival and exposition to raise funds for a fountain in Forest Park to commemorate war service of Missouri women will be given by the Children of America Loyalty League, the second week in February, in the Coliseum. The fountain will cost \$15,000.
 The carnival will be open afternoons and

evenings and an hour's performance, varying in length, will be given. The coliseum floor will be laid out in three rings. The center ring will be set aside for the exposition of products of local merchants and manufacturers, the outer will be a promenade and the center will be the arena for performances by the children, who number about 2,000 and range in age from infancy to 18 years.
 A baby show, a Queen contest, a benefit card party and a series of contests between local organizations also are planned.

CLARK REPORTS SUCCESS

Paul P. Clark advises that his W. I. Animal Acts was received with demonstrative satisfaction during the Big Top Indoor Circus at Massillon, O., and that on the strength of the reception they received he was presented contracts for the Nazir Gratio Circus at Hunt and American Legion Shows at Dover, O. Mr. Clark had a busy week last week, preceding the latter engagement, and he was paying his acts at a theater at Alliance.

MOOSE SHOW AT ASHLAND

Ashland, O., Dec. 6.—Records are being broken in the advance ticket sales for the Moose Exposition and Mardi Gras which is scheduled to open Saturday, December 9, here. The event, which also includes a membership drive by the local organization, will present a variety in the way of exhibits from different indoor plants, manufacturing concerns, etc. The show is being staged by Robert B. Crossland, Jr., and his collection of concessions and free acts.

Next concessions are being carried, all in charge of John R. Babbler, childster. Henry Ewaldt, former mechanic for Barney Eddell, is in charge of all mechanical devices and is also supervisor of electrical effects. Gene Halm and Mrs. Halm are in charge of the free acts.

LOVING CUP BABY PRIZE

North Baltimore, O., Dec. 5.—A loving cup and other prizes will be awarded to the most perfect baby entered in the baby show at the Mid-Winter Fair at Hoytville, December 27-29. Indoor circus acts and concessions will form a big part of the program.

CLOWNS WANTED

Can use a few high-class Clowns for week February 12-17, 1923, at Shrine Indoor Circus, Wichita, Kansas. Must have a good reputation and references. This Show being booked independent. No promoter. Address

MIDIAN SHRINE CIRCUS, Broadview Hotel, Wichita, Kan.

KEITH ACTS ON PROGRAM

Annual Benefit for Mt. Vernon (N. Y.) Police Nets About \$9,500

Mt. Vernon, N. Y., Dec. 7.—The annual benefit for the Mt. Vernon Police, staged in Proctor's local theater Monday night, netted between \$9,000 and \$10,000. There was a galaxy of Keith stars on the bill, furnished thru the courtesy of E. F. Albee and J. J. Murdoch. Twenty members of the New York Police Glee Club, under the command of Lieutenant Fitzgibbon, also appeared on the program.

E. F. Proctor donated the use of his house for the occasion and Jules Delmar acted as announcer.

Irene Franklin, who lives in Mt. Vernon, received a cordial reception when she appeared to do several numbers before flashing off to a New York theater where she was headlining Will Mahoney, Willie Solar, Swift and Kelly, Paul Hill and Company, the California Kambiers, Ed Janis and His Entertainers, La Barclia and Company, Opa Munson and Boys, Malinda Day, and the Seven Arabian Knights were among those who did a turn.

THREE DAYS ADDED

To Show at Warren, O.

Warren, O., Dec. 6.—The Industrial Exposition and Mardi Gras, held here recently under the auspices of the Army and Navy Union proved successful and three days were added to the length of the affair. The armory, where the attraction was held, was crowded from the time the doors were opened until they closed each of the ten days.

The popularity contest, which was held in conjunction with the affair, was entirely successful from a financial standpoint, with interest running high at all times. Members of the Moose Lodge, of Ashland, visited the attraction and a contract for a similar exposition in Ashland, under the auspices of the Moose, was offered Robert B. Crossland, Jr., promoter of the Warren show. The offer was accepted and arrangements are being rushed to open Saturday, December 9.

HARLEM MUSEUM DOING WELL

New York, Dec. 5.—Kodet's Harlem Museum, again under the management of John Branch reports a steady improvement in business, with capacity crowds on Saturdays and Sundays. This museum is now entering its fourth successful year, being open the year round. This week a splendid bill of diversified attractions is being presented, the program including the Harlem Museum Troubadours, ten in number, and clever colored performers; Prince Randon, armless and legless wonder; Lionette, the lion-faced girl; Ajax, the famous sword swallower; Prof. Frank, fireater; Prof. Conway, tattooist, and a number of other new features.

ELKS' FUN FESTIVAL

Heavy Patronage at Show in Memphis

Memphis, Tenn., Dec. 6.—The Elks' Fun Festival being staged here this week under the direction and production of the Smuckler and Holland Bazaar Co., is drawing heavy patronage and all indications point to a gratifying result.
 (Continued on page 182)

Raincoats



Unlimited Profits for You

MEN'S \$1.75

Compare this price with any others.

LADIES' \$1.80 Each BOYS' and GIRLS' \$1.60 Each

Made in a large assortment of diagonal bombazine, rubberized to a pure Indian rubber.

We are manufacturers and not jobbers, and all our coats are full cut and of superior workmanship.

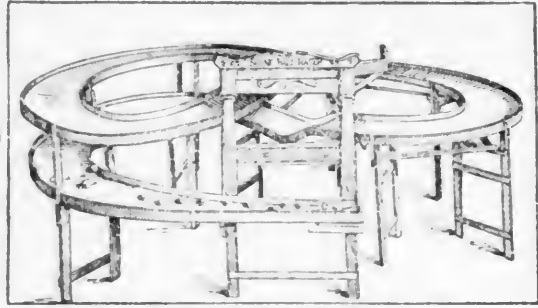
Sample, \$2.00, Money Order or Certified Check.

20% deposit, balance C. O. D.

THE STAR WATERPROOF GARMENT CO.

2 SAND STREET, - STAPLETON, N. Y.

THE SCENIC BALL RACER



Price \$300.00 F.O.B.

One Half With Order Balance C. O. D.

WRITE FOR OUR CIRCULAR

Address SCENIC BALL RACER CO., 1111 Castleton Avenue, West New Brighton, N. Y.

WANTED for BAZAARS

Combination Clown, Band and Performers, Circus Acts. Reliable party with eight or ten Legitimate high-class Concessions. Everything must be clean and refined. Under best auspices. Open third week in January. Address: I. E. VANDRY & CO., Clarendon Beach Hotel, until Dec. 18th; after that I. O. O. F. Temple, Freeport, Illinois.

FRANKLIN AND CO.

Sensational Aerial Classics
 5--PEOPLE--5
 Now Booking 1923 Fairs. Two Distinct Acts.
 Five People Flying Act.
 Single-Toe Heel Catch Trapeze.

Now Booking Aerial Two Act
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 Want Few Weeks Indoor Circus, Etc.

Address
 GEO. T. MYERS, Sole Representative OR FRANK SHEPHERD, Manager
 Per Route - Brinkley Girls Co. 6312 Lexington Ave., Cleveland, O.

THE CATERPILLAR

The Leader among riding devices. Grossed better than \$27,000 in nine weeks. Mr. H. F. Maynes, patentee and inventor

We have the exclusive license to build and sell all Portable rides



Patents Granted
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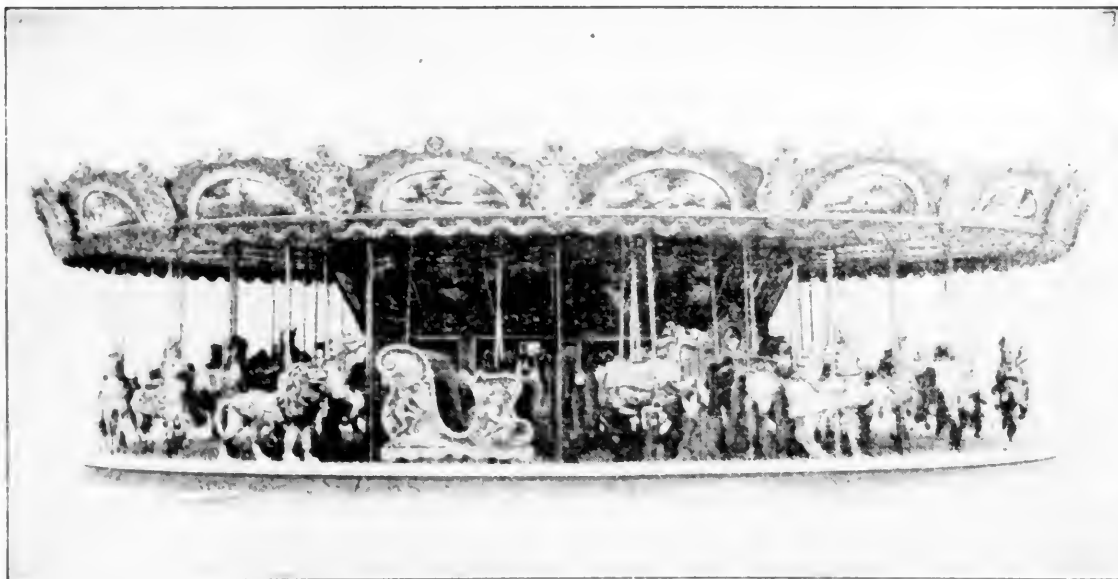
This feature ride took in \$1,600 in one day at Atlanta, Ga., and over \$1,800 in one day at Columbia, S. C. It has an earning capacity of \$240 per hour.

The following carnival companies have booked this ride: Johnny J. Jones, Con. T. Kennedy, Rubin & Cherry, T. A. Wolfe, C. A. Wortham, George L. Dobyns, S. W. Brundage, Bert Earle and several more shows. We are accepting orders for April delivery. Wire or write for full data on the Caterpillar.

SPILLMAN CAROUSSELLES

Mechanically and artistically designed

We build several types of Park Machines 40-ft. to 60-ft. 3 & 4-abreast



We also build portable carouselles from 32-ft. to 40-ft. 2 and 3-abreast. Spillman Power Plants for riding devices of any nature

Yours for a successful 1923

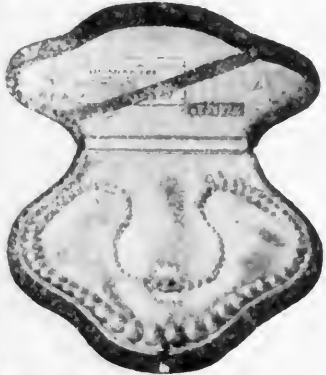
MASTER RIDE BUILDERS

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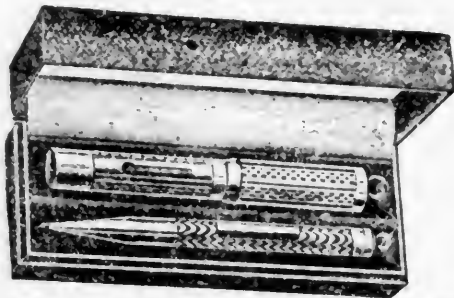
Gift Merchandise Your Customers Want for the Holidays!



BB. 1740—This Seville Necklace is composed of genuine "The Ah" pearls, beautifully graduated 21 pearls long. Absolutely guaranteed to retain its brilliancy and lustre. Complete with velvet case and 11-K. white gold clasp, set with genuine chrysoberyl and genuine diamond details for \$35.00. Sample, Each \$16.50. In Quantities, \$14.75. We carry a complete line of Pearl Necklaces from \$18.00 per Dozen up.

M. GERBER'S

ITEMS ESPECIALLY INTENDED FOR GIFT PURPOSES FEATURED IN NOS. 82 AND 83 SUPPLEMENTS. WRITE FOR THEM TODAY.

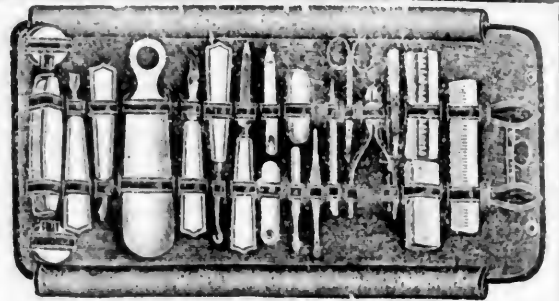


BB. 158X—High-Grade, 14-Karat, Gold-Filled, Set-Filling Fountain Pen and Pencil Set. Magalene Pen II. Ladies' or gentleman's size. Beautifully velvet-lined, satin-lined box. Sample Set, \$25.00. Dozen Lots, \$27.00.

We can deliver Jacob-Jim and the German Cook Jigger at \$48.00 per Gross; Hurst's Gyroscope Tops at \$18.00 per Gross.

We require 25% deposit on all orders. If goods are ordered by parcel post, enclose extra for postage.

Underselling Streetmen's Supply House, 505 Market St., PHILADELPHIA, PA.



BB. 1413—Manicure Set, 21-Piece, Du Barry shape, stamped French Ivory, in satin-lined leatherette roll. Sample, Each, \$1.75. Dozen Lots, \$15.00. BB. 1414—Same as above, velvet embossed lined. Sample, \$2.00. Dozen Lots, \$18.00.



BB. 2752—Watch Bracelet, 11-K. white gold case, fitted with 104-L, 15 jewel lever movement in fine finish lined box. Sample, \$12.50. \$13.50. SPECIAL, in Dozen Lots.

ST. LOUIS

ALLEN H. CENTER Phone, Olive 1733 2046 Railway Exch. Bldg. Olive Street Between Sixth and Seventh

St. Louis, Dec. 8.—The Municipal Theater Association's free training school for aspirants to positions in next summer's opera chorus will begin sessions Friday night, January 5, meeting twice weekly thereafter on Monday and Friday nights until May 1. Wm. A. Parsons, who supervised last year's training course, has been engaged for the same purpose this year. David E. Russell, manager of the Municipal Theater Association, also manager of the Columbia Theater, will have charge of the school. The 1923 opera season will open on Monday night, May 28, and will continue for ten weeks. Performances will be given seven nights a week instead of six. The weekly dress rehearsal which occurred on Monday nights heretofore will take place on Monday afternoons on a special rehearsal stage to be erected on the Municipal Theater grounds. The Municipal Theater Association announced that all future municipal opera choruses would be composed entirely of St. Louisans. Advance reservations, totaling \$10,000, for next summer's season have already been filed with the Municipal Theater Association.

Fanny Block, popular St. Louis contralto, was the soloist last Sunday afternoon at the fifth "Pop" concert given by the St. Louis Symphony Orchestra.

Several thousand people attended the opening of the Hagenbeck-Wallace Circus last week at the Coliseum, under the auspices of Madah Temple. Mayor Kiel made a speech of welcome which officially opened the show. They were further honored by the presence of Governor Hyde. The circus management, at the suggestion of Madah Temple's slingers, put on a free show at the City Hospital one morning, using their clown band and boxing kangaroos.

Ruth St. Denis, renowned as an exponent of dances of the Far East, her husband Ted Shawn, and their all-American company of Doina-Dancers were enthusiastically received by a representative audience of St. Louisans, which packed the Coliseum last Saturday night.

Rodolph Valent, not a picture star, had a strenuous day when he was here last week. With Mayor Kiel for a companion and guide he visited most of the city institutions, and in order to cover as much ground as possible he traveled throughout the city, but he was easily recognized everywhere.

Jane Ross, popular ingenue, who has been playing in Chicago with great success, is back in St. Louis.

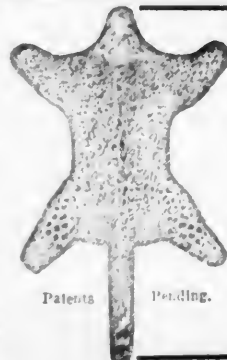
R. M. Harvey, of the Hagenbeck-Wallace Circus, is here with the show, and has been a frequent Billboard caller.

Last week was "Go to the Movies" week in St. Louis. The thousands identified with the motion picture industry participated in the elaborate events arranged for the campaign, which opened last Saturday with an auto parade and a banquet at the Elks Club, over two hundred exhibitors, film exchange managers and city officials attended the banquet. In the absence of Mayor Kiel his secretary, Mr. Findly, made a speech on great good motion pictures are doing. Philip Brockman, president of the Police Board, and J. N. McKeown, building commissioner, also attended the banquet. Joe Magler, president of the Motion Picture Exhibitors' League, and Fred Wehrman, vice-president of the League and chairman of "Go to the Movies Week" campaign, also gave interesting speeches. Among the more prominent film exchange managers taking part were Barney Rosenthal, manager of the Universal Film Co.; Floyd Lewis, of the Street; Charley Wagner, of the Metro; Harry Wells, of the First National; R. McManis, of Paramount; P. H. Hill, of Biograph; Byron Simon, of the P. B. H. of George Miskin, of the Fox; Sam Warner, of the United and Patrick C. Collins, of Leon Bala-Mathe, director general of the Midwest Productions Co., has built an act called "A Day in the Movies", which will soon be seen in local theaters. The act includes Gene Ferner, Billy Mack, Anna Belle Ritz, C. C. Morey, Helen Herald and a cast of twenty-two

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STANDARD CONFETTI, In Tubes, Per 100... \$2.50
STANDARD CONFETTI, In Sacks (20 lbs. to Sack), Per Sack... 4.50
STANDARD SERPENTINES (20 to Roll), Per 50 Rolls... 2.50
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No. 603—ASST. SPECIAL FANCY PAPER HATS, Per Gross... 3.50
No. 123—LARGE TIN RATTLE, nicely decorated, Per Gross... 3.60
No. 193—SM. as above, smaller size, Per Gross... 2.53
No. 425—FANCY ASST. SQUEAKING BIRDS, in sticks, Gross... 6.30
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No. 994—WOOD EXTENSION SCISSORS (extnd 24 in.) Gross 2.40
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No. 40—ROUND AIR BALLOON... \$0.95
No. 40T—AIRSHIP BALLOON, 1x11 in... .90
No. 59—ROUND AIR BALLOON, 2-color... 1.90
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No. 75—ROUND GAS BALLOON... 3.60
No. 65—LARGE AIRSHIP BALLOON... 3.00
No. 1 SPECIAL BALLOON ASSORTMENT (100 Assorted Balloons, containing 25 Airship Balloons, 25 Sausage Squawks, 25 Large Round Balloons, 25 Round Picture Balloons. A very popular number. PER PACKAGE, \$2.60.
LATEST NOVELTIES
No. 402—THE KISS BURGLAR ANIMATED PHOTO, Per Gross... \$3.00
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No. 542—UNCLE SAM CYLINDER HAT (house fireworks). When fuse is lighted hat explodes and sprays pennies. Per Gross... 4.80
No. 602—BOXER TOY, naturally boxing man. Sells at profit. Per Gross... 0.60
No. 55—WHO IS THE WINNER? RACE HORSE NOVELTY, Per 100... .60
No. 487—PAPER MACHE JUMPING FROG, Per Gross... 1.20
No. 800—FIGHTING ROOSTERS, Very good seller, Per Dozen... 1.80
No. 1000—"FOOTBALL-PLAYER", Great novelty for apartments, Per Gross... 10.80
ITEMS FOR STREETMEN & PITCHMEN
No. 06—ARMY AND NAVY NEEDLE BOOK, Per Gross... \$6.60
No. 802—SANITARY ALUMINUM MILK PITCHER, Per Gross... 4.20
No. 433—JUMPING JACK ACROBAT, Per Gross... 3.50
No. 203—ACROBAT ON TRAPEZE, Works by pressing lever, Per Gross... 5.40
No. 185—WHITE FACE DANCING MONKEY, 7 1/2 inch (as illustrated), Per Gross... 7.50
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No. 186—PUMPKIN HEAD ON SPIRAL, 5 1/2 inch, Per Gross... 3.60
No. 30—IMPORTED LILLIPUT SAFETY RAZORS, Gillette style, Per Dozen... 2.80
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No. 45—BLADE SHARPENER, hi hi nicked, Suitable for Gillette or Imported blades, Daz... 4.80
No. 295—BEAUTIFUL WATCH CHAIN, gold-tone finish, Per Dozen... 1.80
No. 49—GILLETTE STYLE RAZOR BLADES, rustproof, Per Gross... 3.60
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No. 2130—ACCORDION, 68, 84, 104, 128 keys, 2 bases, Per Dozen... 28.00
No. 3311—FANCY METAL WIRE BASKETS, in gold-tone finish, diameter 3 in., Per Doz... 1.20
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No. 4701—RECTANGULAR SHAPE-WIRE BASKET, in gold finish, with lid and combination lock 5 1/2 x 1 1/2 in., Per Dozen... 4.00
No. 8501—LID WIRE BASKET, with combination lock, diameter, 6 in., Per Dozen... 6.00
No. 8901—TRAY SHAPED WIRE BASKET, 7 1/2 x 1 1/2 in., with two handles, Per Dozen... 6.00
No. 8927—ASSORTED CHINA ASH TRAYS, with animal heads, Per Dozen... 2.80
No. 9571—CHINA GROUP, self pattern, four Dutch boys, Per Dozen... 2.60
No. 4592—CHINA VASES, pretty rose and flower design, Per Dozen... 5.25
No. 2671—CHINA GROUP, Dutch boy and girl kissing each other, Per Dozen... 2.60
No. 230—BOY SCOUT KNIFE, 11 blades, screwdriver and can opener, Per Dozen... 8.00
We also carry a full line of Toys, Grab Bag Items, Party Favors, Bisque and Mama Dolls.

Do not fail to write for our new Catalogue No. 3. Just off the press. TERMS: 25% with order, balance C. O. D. Uncertified checks will delay your order. G. SCHWARZ & COMPANY, 404 W. Baltimore St., Baltimore, Md.



THE SEASON'S GREATEST OF ALL PREMIUMS For Salesboard Operators, Wheelmen, etc. Beautiful Mounted Lepo Rugs

A exact size imitation of a real leopard, life-size and lifelike. Made of luxurious fur mounted on a beautiful rug. Perfectly mounted, lifelike eyes, tufted and lined like the skin of a leopard. When seen on the floor you would never be questioned as to being genuine. For many years to pass we have nothing like it has ever been on the market before. SPECIAL OFFER, good until January 1, 1923—Six Beautiful Mounted Lepo Rugs, \$93.00. Per Doz. each, balance C. O. D. Sample Rug, prepaid \$10.00. UNIVERSAL ANIMAL RUG CORPORATION 156 North Franklin Street, CHICAGO, ILL. Phone, State 4433.

people. Billy Mack is stage director and Barney Fagan booking manager.

Dr. Schallenberger, one of the largest individual motion picture producers in the country, was in St. Louis this week.

G. P. Hamilton, former St. Louis motion picture director, has been appointed to do the directing of the Rotbaker film, "The Spirit of St. Louis".

Several hundred residents of the West End have formed a "Protective Association" and threaten to boycott all the Famous Players theaters in St. Louis because the Kings Theater was leased to the national Baptist convention of Negroes which was moved here from Los Angeles. Indignant residents wroth the Famous Players Corporation of their intention to boycott its theaters. The leasing of the theater was made as a last resort, as the Negroes tried to obtain the Coliseum or Odeon for their convention. None of the Negro churches was big enough to accommodate the expected crowds.

The equestrians of the Hagenbeck-Wallace Circus held a fox hunt in Forest Park, while here, which included several thrills not programmed. The first was the killing of one of the lead hounds by a horse that had become unmanageable. Leo Hamilton lost control of Shamrock, a new horse on the show, owing to the breaking of the bit. The horse threw the rider, then started out for a 10-mile run in St. Louis County.

Allie Haegeman has returned to the "Demil-Virgin" Company, now appearing at the Shubert-Jefferson after an absence of six weeks made necessary thru an accident in which she broke her ankle while in Philadelphia.

"La Traviata" was presented last week at the Odeon by members of the St. Louis Grand Opera School.

Betty Stewart, formerly of Frank Moore's show, while playing Tulsa, Ok., was severely injured in an automobile accident and barely escaped with her life. The car in which she was riding turned completely over into a four-foot ditch.

The Gayety Theater has been doing exceptionally good business this year under the capable management of Oscar Dane. The matinees have been built up to nearly capacity attendance and the evening shows are enjoying frequent sellouts.

St. Louis newspaper dramatic critics were very ardent in panning the vulgarity of "The Demil-Virgin". One went so far as to state that aside from being eternally lewd it contained only two real actors, Holly Watson and Kenneth Douglas.

Clapple O'Donnell, nationally known as the "Militaire Sophie Tucker", has been appearing in Pittsburg recently and in addition to being headlined at various theaters she is singing for The Pittsburg Press Radio.

H. Louis Traband has returned from his trip to Chicago, and is opening an office in East St. Louis, where he will deal in salesboards and novelties.

George and Mae Clark will winter in Toledo this year. Mae is making a hit with her dancing, while George is playing Santa Claus in one of the large department stores.

Romaine Fielding has recently organized the Quality Films Co., Inc., and is working on the last reel of a five-reel feature.

It is rumored that the Odeon Theater will discontinue its policy of concert and feature plays and use only photo-plays after March 1.

J. B. Dugger has recently been appointed local manager of the Goldwyn Film Exchange.

Under the personal direction of C. W. Richardson, the Devil's Gulch is meeting with wonderful success playing towns near St. Louis. Mr. Richardson is sole owner and has equipped the aggregation with all new effects and spaced no expense to make the outfit the best on the road. The show carries a special scenic outfit and a jazz orchestra under the direction of Jack Weston. The publicity department issues a special newspaper with facts and details of the Devil's Gulch.



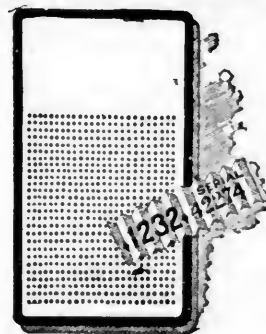
Holdfast Midget Square Hole Board

Something entirely new. When the ticket is punched out it can be read at a glance. Costs only two cents per hundred more than the Round Hole Board. Worth ten cents more.

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 20,000-foot floor space and with our own machine shop.
 Eight miles from center of New York City.



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JOBBER'S NET PRICE LIST SQUARE HOLE BOARD

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100 Holes19
200 Holes22
300 Holes28
400 Holes33
500 Holes40
600 Holes46
700 Holes52
800 Holes58
1000 Holes70
1200 Holes80
1500 Holes93
2000 Holes1.25
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Send us a sample order for these boards and you will use no other

Write for Price List of Our Special Lithographed Front Boards

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100 Holes12
200 Holes18
300 Holes2
400 Holes26
500 Holes30
600 Holes35
700 Holes38
800 Holes42
1000 Holes50
1200 Holes58
1500 Holes69
2000 Holes95
2500 Holes1.17
3000 Holes1.38
3500 Holes1.61
4000 Holes1.80

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The Wisconsin-De Luxe Doll & Dress Co.
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Their Many Friends and Customers
A MERRY XMAS and A HAPPY NEW YEAR

We have something new for the new season and it's a knock-out. Send us your address so you can be one of the first to benefit by it. Sample soon.

The Wisconsin-De Luxe Doll & Dress Co.
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Merry Xmas and Happy New Year

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- 1-That the former factory of the REPUBLIC DOLL & TOY CO. has been purchased by the RELIABLE DOLL & TOY CO., and will operate at the same address-152 Wooster Street, New York.
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- 4-That our assortment of Dolls will interest you. Write for price list.
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RALPH W. COHN, Sales Manager.

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WANTED LOCATION

For first-class Penny Arcade, in summer resort near New York City. Must be A-1 money-making place. Address OPERATOR, care International Muescope Reel Co., 506-46 W. 23d St., New York, N. Y.



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No experience necessary. Start as a side line with small capital. You can build up a profitable business in short time. We will show you how with our new improved HOT-P-NUT MACHINE. This new vender appeals to all and there is no trouble placing it in the choicest locations in town. Flashlight on top machine attracts attention of all. Every live merchant is glad to have it in his store.

WRITE TODAY FOR PRICES AND PROPOSITION

A few hours a day will make you independent.

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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%.

A few more territories open. Send for circulars, price lists and full particulars. Send \$1.50 for one 100-watt Sample Dualite, prepaid to any part of the United States.

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ATTENTION!!!

Gasoline Stoves, Ten Burners, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Mantles, Torches, etc. 18x30 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, write 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.

3-Gallon ..\$5.50
 Pump 2.25

Griddles All Sizes, All Prices.

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Um Burners (like cut) for pressure:
 4 inch\$4.25
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 Jumbo Burners for gravity, from \$3.00 to \$4.75.

Three-Way Tee..... 20c
 Hollow Wire, per ft. .50

Add for each fitting brazed on ends, 10c.

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green or maroon, with crimped silver. High gloss, with rubber standards. This is a knockout. Sample sent, prepaid, on receipt of \$3.00, by mail or wire. Prices: Per Dozen, \$30.00. Half Dozen, \$16.00. Address all communications to WM. C. COLEMAN. All orders, one-third cash, balance C. O. D.

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WILL WINTER AT NEW ORLEANS

DeKreko Bros. Bringing Season to a Close—Brief Summary of Tour

New Orleans, La., Dec. 7.—DeKreko Bros. Shows will winter in New Orleans at 3110 Carrollton avenue. The show will be in winter quarters December 15, which will bring to an end a fairly successful season of thirty-six weeks, showing in five States.

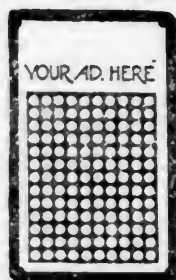
The opening week of the shows was at the Battle of Flowers, in San Antonio, altho a week's previous showing was given at Fredericksburg. Moving north into Texas, then into Arkansas, Illinois, Missouri and finishing in Louisiana, where several of the largest fairs of the State were played. The caravan opened with seven shows, four rides and twenty-five concessions. The season closed with exactly the same number of attractions, altho the Lorenza show closed four weeks ago, another show being added to take its place. Most everyone who started with the outfit in the spring is still here. The official body includes Jean DeKreko, manager; Hossop DeKreko, secretary; Kay DeKreko, treasurer; Harry E. Crandell, general agent; Charles W. Wedge, press representative and second agent; Charles Hagedig, ride foreman; Fred Whoson, superintendent; Huko Smith, electrician, and Dad Malcher, property custodian.

Altogether, there were thirty-four cities played, among which were 10 fairs, three homecoming celebrations, the National American Legion Convention and the Battle of Flowers, and in every instance the officials in charge were very frank in their praise of the shows and the management. Aspects of various kinds were played under, among them being the American Legion, National Guards, Elk, Redmen, Eagles, Woodmen, Knights of Pythias and Fishmen. Many offers were given by the places played to return again. The shows this season traveled 4,187 miles, using in all 17 different railroads. Not one bit of trouble was experienced during the railroad strike in moving the train and one road was used that had banned shows for several years. The railroad men, especially the train crews and the yard men, were all found to be very congenial and helpful. The longest run was from Cape Girardeau, Mo., to Vile Platte, La., a distance of 763 miles. The show equipment recently passed a very rigid inspection, made especially close owing to a recent wreck, showing that even at this late part of the season it is in fine shape.

The shows and their managers at this writing are as follows: Izan, Shorty Bentley; Wagner's Museum, Gus Wagner; Turtle Boy, Dad Courtney; Wonderland, Happy Biele; Broadway Motors, Bob Mart; Athletic Arena, John Ellis; Vaudeville Show, Mrs. Buddea Bonje; Animal Show, George Jaap; Museum of Curios, Mrs. George Jaap; Crazy Tangle, Louis Grasser; Over the Rapids, Leou Braughton; The rides are: Ferris wheel, Slim Thompson; fairy swing, Dad Braughton, merry-go-round, Chaa, Bagdig; whlp, Sam (Blackie) Barnes. The following concessionaires are with the show at present: Denny Bush, K. R. Brown, William Coadrist, T. J. Kirby, Jr. The cookhouse is in charge of Mr. and Mrs. Ben Mott, with Harry Crankbank, George Smith and Fred Munson as help. Professor Senathin Garza is conductor of the band. Mr. and Mrs. "Curly" Copeland and Mrs. Harry E. Crandell had concessions up to a few weeks ago, leaving recently for their winter homes.

Quite a few social gatherings were enjoyed by the "bunch" the past season, in various places, and each one was a real success. In the early spring, during the floods in Texas, for five weeks the show experienced much mud, rain and bad weather, being closed on several nights, then a stretch of real weather was run into and for fourteen weeks not a top had any rain on it. As a whole the season was fine as far as weather was concerned. Business, while not as good as some former years, was pleasing to the management, and a goodly profit will be recorded.

During the stay in winter quarters the entire show will be repaired and repainted, and several new wagons built. It is the intention of DeKreko Brothers to hold at least three new shows in the spring opening. It is also planned to carry at least six rides and in all probability the show will move from winter quarters as a 20-car show, with Harry E. Crandell again ahead as general agent. Many of the folks with the show now will winter in New Orleans.—CHARLES W. WEDGE (Press Representative).



NOVEMBER 15, 1922 BUCK BOARD

PRICE LIST Prices Subject to Change Without Notice.

20% DISCOUNT on orders of \$50.00 or more at one shipment.

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*These Boards may be had with Plain Fronts or Checkered—100 numbers to a Square. Either may be shipped unless you state your preference. ADD 50c extra to orders amounting to less than \$5.00 to cover cost of handling small orders. C. O. D. shipments must be accompanied by 25% of the amount of the order. ALL SHIPMENTS F. O. B. CHICAGO unless otherwise stated. ALL SHIPMENTS BY EXPRESS unless otherwise ordered. PARCEL POST SHIPMENTS will be sent C. O. D. for carrying charge unless sufficient postage accompanies the order. TERMS: 15 DAYS NET CASH to well rated concerns.

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300 Sales at 5c Take In\$15.00 Pays Out in Trade... 9.50 Your Profit\$ 5.50 Besides Your Regular Profit on Your Merchandise Given Out. Single Boards, Prepaid, Each\$ 1.00 Dozen Boards, Prepaid, Dozen 6.00 100 Boards, Express, Collect 25.00

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300 Sales at 5c, 10c, 15c, 20c, 25c Takes In\$30.00 Pays Out in Trade... 20.75 Your Profit\$ 9.25 Besides Your Regular Profit on Your Merchandise Given Out. Single Boards, Prepaid, Each\$ 1.00 Dozen Boards, Prepaid, Dozen 6.00 100 Boards, Express, Collect 25.00

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300 Sales at 5c Takes In\$15.00 Pays Out in Trade... 11.50 Your Profit\$ 3.50 Besides Your Regular Profit on Your Merchandise Given Out. Single Boards, Prepaid, Each\$ 1.00 Dozen Boards, Prepaid, Dozen 6.00 100 Boards, Express, Collect 25.00

Knife Boards

700 and 800-Half Square Boards, with or without Labels, carried in Stock.

S. W. BRUNDAGE SHOWS

Preparation for Next Season in Progress at Winter Quarters

St. Joseph, Mo. (Lake Contrary Driving Park), Dec. 6.—With the weather December has brought it looks like an open winter in this section of the country. Visitors are numerous every day to the winter quarters of the S. W. Brundage Shows, many asking about the size of the show or shows to be operated under the "We comply with the pure show laws" banner of Seth W. Brundage, a "trade mark" operating in connection with the S. W. Brundage Shows for the past seventeen years, and which sub-caption is original with this show.

The only definite information obtainable from Manager Brundage at this time with reference to next season is that all the rolling stock, wagons and other paraphernalia now on hand will be put in the best of condition, working men, mechanics, blacksmith, painters and decorators being at work now with that end in view.

General Agent Mike T. Clark advises Mr. Brundage that his visit to the Toronto meeting was greatly enjoyed, that much was seen and heard that was instructive and interesting, and that some features of the meeting should be taken up right now and discussed by the carnival men for their protection.

The shows' obliging treasurer, Denny E. Howard, and one of its bustling advance agents, H. F. (Doc) Randle, and Mrs. Randle are now at LaSalle, Ill., where they have a big indoor circus promoted under the auspices of the Knights of Columbus, the show to come off in January. Randle is the manager and Howard the treasurer, and Bob Taylor is to follow shortly and superintend the concessions. Other dates are contracted by this combination of experienced carnival men. Mrs. Randle is busy with the advertising program and, as usual, is having very good success, according to information received here in winter quarters.—"JONES" JONES (Show Representative).

MERLE KINSEL HOST AT THANKSGIVING SPREAD

A greatly enjoyed social event was a bountiful Thanksgiving dinner at the home of Merle Kinsel in Washington, D. C., with that well-known and popular concessionaire and riding device man as host to a number of relatives and friends. The date, coming as it did just a short time previous to the Altam Temple Shrine Indoor Circus at Convention Hall, under the direction of John W. Moore, some of the attaches of the indoor show were in the city and were guests at the feast, which was prepared under the masterful direction of Mr. Kinsel's mother and included delicious portions of the "festive bird", with all the necessary "trimmings" the occasion demanded.

Among the guests were Congressman Clyde Kelley, brother-in-law to Merle Kinsel and who had the bill to take the tax off 10-cent amusements, and his family; Arthur Moore, brother of John W. Moore; W. D. Donnelly, Eddie Vaughan, who had his wonderful "Stella" picture at the Shrine Circus, and various members of the Kinsel family. To the guests from "out of town" the affair was all the more appreciated since, altho not in the environment of their own immediate families, they were assembled in the congenial companionship of dear friends, and it all came as a most pleasant surprise.

Electric Torchier Lamps

THE BIGGEST FLASH OF THE SEASON

It has the appearance of those retailing at \$10.00 each. Stands 18 inches high with 3 3/4-inch (diameter) cylinder shade.

This Item Will Go Big All Winter \$1.35 Each by the 100 | \$1.45 Each by the dozen | \$2.00 For a sample

NOVELTY STATUARY CO. 1363 W. Lake St., CHICAGO, ILL. Tel. Monroe 6878

SPECIAL for XMAS CHILD'S CAPES

Big Profits This handsome Cape, hood attached, Scotch plaid lining, colors red and blue, sizes 6 to 14, is always a drawing card around CHRISTMAS. Send in order for a dozen or a gross and earn 200% profit. \$9.00 Doz.

20% deposit, balance C. O. D. Sanborn Weatherwear Coat Co., Inc. Mrs. Raincoats for Men, Women and Children. 281 5th Ave., NEW YORK CITY.

COIN MACHINES

Bell, Fruit and others. Card Reels (1925 Models), Jackpot Poker Cards, Devoys; 100 new and rebuilt. All bargain. Eastern Office, SLOAN NOVELTY MFG. CO., 862 N. 9th St., Philadelphia, Pa. Phone: Bell, Post 4724.

ELKS' TEETH (WALRUS)

Look better and wear as well as genuine. Stand expert tests. Matched Pairs, \$1.00, \$1.50 and \$2.00 per pair. UNITED SPECIALTY CO., 1183 Glynn Court, Detroit.

Silk Knitted TIES

SPECIAL \$2.75 DOZEN \$30.00 Gross

Wonderful Value, Splendid Assortment, Beautiful Designs. Every Tie Guaranteed First Quality.

Send today for an assorted dozen at this low price. All orders shipped same day received 25% deposit, balance C. O. D. Mac Manufacturing Company 93 Thompson St., New York

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.

MENTION US, PLEASE—THE BILLBOARD.

SAN FRANCISCO

STUART B. DUNBAR
209 Pantages Theater Bldg.

What is going to happen at Pacific City, San Francisco, big new amusement resort, next season?

The question that is being generally asked in the outdoor showfolk on the coast this winter.

Many rumors are afloat as to whether the big park and beach will reopen and whether or not the management will be the same. Just how the rumors were set afloat is not known, but many of them are without foundation as a certainty.

Pacific City last season proved a success far in advance of the hopes of its promoters, and the attendance, despite the fact that its opening was late, was equal to if not better than the majority of parks in this section were favored with.

That Pacific City will reopen on scheduled time and will be bigger and more attractive than last year is a certainty. As to the management there is no likelihood that it will be changed. The park has been efficiently handled and it is unlikely that better executive hands could be secured.

At the time this is written it is known that a number of new rides are contracted for and other improvements are to be installed. Pacific City is an assured fact and those who are at all anxious as to its future may safely set their minds at rest.

W. C. ("Spike") Huggins was a San Francisco visitor and a Billboard caller during the week just past, having come here from Portland, Ore., for the purpose of attending to business matters in connection with the Levitt, Brown & Huggins Shows, which are wintering in the Northwestern city. Huggins states that the shows are being completely overhauled during the winter months and will open the coming season in spick-and-span condition. He was accompanied on his visit to San Francisco by Harry L. Gordon, who was seriously injured last summer in an automobile accident. Gordon is now in fine shape and shows no ill effects from his mishap.

W. H. ("Bill") Rice writes from Los Angeles that he is soon to depart for Manila and Shanghai, China, where he is to put on some big shows. Bill has been stepping pretty fast during the past few months and it was expected that he would devote some time to San Francisco, but now that he is off for the Orient his local friends have given up hope of seeing much of him for some time to come.

"Bill" McStar, press representative of the H. A. Snow "Hunting Big Game in Africa" picture, now packing the Century Theater to capacity, was a Billboard visitor during the past week and expressed his delight at the way the picture is being received in this city. "Bill", by the way, is showing press agents some brand new wrangles in press campaigns and has certainly kept the San Francisco papers filled with timely notices in connection with the great tropical jungle film.

Announcement that Walter Hiers has been promoted to stardom and will play a lead part in "My Billings Spends His Time", a new Paramount Production, is regarded by San Francisco motion picture exhibitors as especially significant in view of the recent destruction of films made by Roscoe Arbuckle, according to Frank Newman, manager of the Strand Theater, who was a Billboard visitor during the past week. Newman voiced the opinion that Hiers is to become the corpulent comedian of the screen, succeeding to the place left vacant by Arbuckle. Hiers has played leading comedy parts for many years, but his new picture is the first in which he is featured.

Synopsis took its place as a part of the musical program at Low's Warfield Theater Saturday, December 2, with the introduction of Sherwood's "Tantalus' Singin' Orchestra". This organization of jazz players came here after a long and successful engagement in Los Angeles and prior to that in Cleveland, O. The Sherwoods supply a brand of entertainment that is distinctly their own. Gale Sherwood is one of the few women orchestra leaders in the United States, as well as being a vocalist of merit. Bob Sherwood also is a vocalist, as well as being a piano, trombone and saxophone artist.

Clude Wagner, formerly with the Levitt, Brown & Huggins Shows, and his wife are wintering in Oakland. Wagner, who finished the season in the Foley & Burk band, has a contract to rejoin the Foley & Burk crew, which will keep him busy during the winter months.

Bill Cranshaw, who has been in Los Angeles for several weeks, has returned to San Francisco and was a Billboard visitor upon his arrival. Cranshaw is looking over the field with the view of producing some tab. shows in and about San Francisco. He has had wide experience in this line and his success in the venture is looked for.

Bob Cavanaugh stopped in San Francisco en route from Chicago to Los Angeles to spend the holidays with his wife. He expects to return East immediately following the holiday season, as he has a number of big promotions in the Middle West during the coming spring.

Jack Kennedy, late of the Levitt, Brown & Huggins Shows, who has been spending his time in San Francisco since the shows went into winter quarters, is said to have inherited a large fortune from a deceased relative in London and to be contemplating leaving here for England, where he will spend the balance of the winter. It is undecided what Kennedy's

XMAS GREETINGS

We desire to thank our thousands of customers for their patronage during the year 1922 and thereby helped us to make the "Cell-U-Pon" Unbreakable Dolls such a tremendous success. We kindly ask that you watch for our ad in the Spring issue, covering our complete line for 1923.



"CELL-U-PON"

Unbreakable Lamp Dolls,

\$1.00 Complete

EITHER STYLE

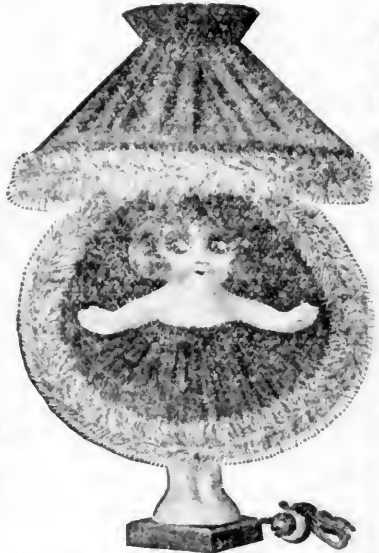
"CELL-U-PON"

Unbreakable Hair Dolls,

with "Flapper" Ostrich Plume Dress

with Tinsel Hoop Dress

70c Complete. 45c Complete.



Our customers are saving hundreds of dollars on express charges, due to the fact that the "Cell-U-Pon" Dolls and Lamps are three times lighter in weight than those made of plaster. Besides, you have no losses due to breakage.

PACKING: Hair Dolls packed 50 to carton. Lamp Dolls packed 25 to carton.

SAMPLES: Add 50c to above prices. TERMS: One-third amount with order, balance C. O. D.

UNGER DOLL & TOY CO., 509-11 SECOND AVE., MILWAUKEE, WIS. (Output, 1,000,000 Dolls Per Year.)

UNITED NOVELTY & TOY CO.

Successors to United Novelty Co.

1835 MADISON AVENUE, - - NEW YORK

Merry Christmas and Happy New Year

A Full Line of Domestic and Imported Novelties and Toys.

Write for Circular and Price List.



DUTCH SILVER VASE

10 1/2 inches High. Best reproduction of Dutch Silver Antique Design, gold lined. Worthy of adorning any home.

Sample, \$3.00 Each

DUTCH OVAL CANDLESTICK

10 inches High. Heavily silver-plated Dutch design of rich appearance.

\$4.75 Per Sample Pair Dozen Lots, \$36.00



25% deposit with order, balance C. O. D. All our merchandise is sold on a money-back guarantee basis.

We manufacture all kinds of metal novelties, such as Shaving Stands, Metal Photo Frames, Silver Hollow Ware, etc. Send for Catalogue today.

Dutch Silver Novelty Mfg. Co.

99 East Houston St., NEW YORK

NOTHING BUT GENUINE INDIAN MADE MOCCASINS

Navajo Rugs and Blankets, Hand-Made Indian Jewelry, Pottery, Baskets. INDIAN NOVELTY COMPANY, Tulsa, Okla.

Send stamp for catalog.

WANTED—M. L. MATHEWS EXPO. SHOWS—WANTED, for Portland, Ark., Dec. 11th to 16th. Will, PLACE Fire-In-One or any good Grind Show. Will furnish 20x40 top. No '19 or girl show. Will positively be out all winter in Louisiana, Texas. Have moved every week for thirty-six weeks. Girl Agent for Ball Game, 50-50. CAN PLACE Basket, Fruit, Pillows, Silverware, Aluminum. All 20% flat. Grind Shows, 15% flat. Have opening for Hoop-La, Knife Rack, Siring Game. Ladies and peck-em artists stay away. WILL BUY OR LEASE a 70 or 80-ft. Baggage Car. CAN PLACE \$0.1 Team for Plant. Joe Gauce, high diver, write. All wires to M. L. MATHEWS.

plans are for the 1923 season, but it is rumored that a new touring car is included in them. Don't all write at once, boys!

Harry La Broque and Harry Low are "knocking 'em dead" with a wonderful big contest at the Citrus Show at Lindsay, Calif., according to word that reaches the San Francisco office of The Billboard. According to the report they will clean up several thousand dollars as the result of their efforts. More power, Harry and Harry!

BARLOW'S BIG CITY SHOWS

Winter Quarters Already Busy Scene—Management Adding Equipment

Manhattan, Kan., Dec. 5.—This week marks the first month in winter quarters here of the Barlow Big City Shows, and the workmen engaged by this organization are busy putting the show property in shape for the coming season. Not a stone is being left unturned by the general superintendent, Peter Baker, and his men in getting lined up and completing the various fronts, riding devices and other paraphernalia for the spring opening, and, according to present prospects, this caravan will be more beautiful and elaborate than the previous years of its career.

"Pleasure and wholesome entertainment" is the slogan of the shows for the coming year, and with this idea in mind everything that will be on the midway for 1923 must be of the very highest type of attraction. Many new show fronts are under consideration and will grace the midway, replacing old ones to be discarded, with more illumination features than ever before. In the lineup there will be ten shows, four modern rides, thirty concessions, an air call-ope, already purchased, and an Italian concert band, besides the music of the colored band from the Minstrel Show.

Contracts are being made for the advertising of the company and it is planned to pay particular attention to this end of the game. Special lithographs setting forth particular novelties of the carnival will be carried. Only the large cities will be played, therefore it will be the policy of the management to do everything within its power to draw out the population of the different communities, and whether there will be much money or not there'll be population on the midway.

Harold Barlow, manager of the shows, returned the other day from his home, and while at Kansas City dropped off and gave an order to the Baker & Lockwood tent house for a new tent for the merry-go-round—two colors, orange and black; some new bally cloths for the different shows and banners. While in New York he bought a new organ for the merry-go-round and an air call-ope. He also purchased a No. 5 Eli wheel and several new tents (from the Topoka Tent and Awning Company), and many gallons of paint and other material to be used in the building and repairing of the shows this winter. In a few days Mr. Barlow will be off again and will go to Oklahoma to arrange the shipment of the balance of the company's outfit stored down there so that the whole caravan will be together.

The Barlow Big City Shows will open here in Manhattan April 18 and play a ten-day engagement, one block off the main street.—JOHN HOWARD (Press Representative)

WALLACE LUPIEN MARRIED

Wallace Lupien, with the Brown & Dyer Shows last season, and Grace Vincent, actress, were married in Winthrop, Mass., November 3. In setting up the type for a notice of this marriage, which appeared in the marriage list last week, Mr. Lupien's name was made to read Lupien. The newlyweds will spend the winter in Brockton, Mass.

MERRY XMAS & Happy New Year E. M. DAVIS See Page 173

MAX EPSTINE
General Manager

EPS GREATER SHOWS

Now booking shows for season of 1923 with or without tops. Also concessions of all kinds open. Let me know what you have on your mind. Would also like to hear from first class agent, one that will and can do things.

MAX EPSTINE,

63 and 65 E. Northampton Street, WILKES-BARRE, PA.

Office and Winter Quarters.

THE FRONTIER DAY CELEBRATION AND COWBOY CONTEST

(Continued from page 129)

tests from one to another are called by those who do not. The "professionals" are in the majority—they all vote for some particular friend of theirs. As a consequence the non-professionals claim that judges are picked and controlled by the "professionals".

The booking horses used, many of them, are furnished by parties who make a business of going from one contest to another supplying horses. The "professionals" have been riding these same horses so much they know every jump that there is in them. Consequence is that the "professionals" usually collect the majority of the purses, the local boys feel as if they did not get a square deal and the next time a contest is held the local riders, if they attend at all, are to be found sitting in the seats watching the "show", which it really is, although purses are offered and paid mostly to the clique who are all working in and in on the whole show.

I do not say that this state of affairs exists at all contests, but it is a known fact that such conditions do exist.

If the local people in the vicinity where a contest is held are not interested enough in watching their own boys get out and see what they can do in competition with others from other districts, how can the celebration be expected to be a success from a box-office standpoint?

Sometimes it works just the other way around. Judges are picked who will let an outside man ride a bronk until it quits before they will order him picked up, but can hardly order the bronk picked up quick enough when a local boy is up. At this sort of a contest it is hard for an outsider to win, and as a rule there are not many from outside of the district who enter the contests.

There has been entirely too much jealousy among towns that hold annual contests. They advertise that their own contest is the only real one, that others are either copies or inferior. Whenever some contest was announced that paid as much or more in purses than their own they started in to "rap" it. In this way there have been many date confusions, bidding for performers' services to take one away from the other—in fact, one contest used to put in its contract that if a performer played at a certain other contest he could not play for them, and at that both contests were located about 1,000 miles apart, and their dates were nowhere near together.

The answer is that the public in general all over the country knows nothing really about the technical points upon which the contestants are judged. They therefore simply have to take what is announced as to who are the winners and why. They go to see a contest and regard it as a show.

The remedy for these conditions would seem to be: An organization should be formed that would make ONE uniform set of rules to govern each and every event on a frontier program. Official judges should be selected for various districts. Any committee or promoter who intends holding a Frontier Contest should have to become a member of the association and abide by all its rules or suffer the penalty of expulsion, in which case that particular contest would be an "outlaw" contest, that contestants entering any association contest would be barred from appearing at.

Any contestant failing to live up to the rules laid down by the association could be either penalized or expelled indirectly from participating in any of the association contests. In this manner both managements and contestants alike would be benefited and protected against the undesirable elements in both classes.

With such an association formed efforts should be made to educate the general public the country over as to the exact nature of the Cowboy Contest. Explain the rules governing the game so that the spectator sitting in the grand stand can see for himself whether or not the contestant is following the rules.

You cannot expect any audience to enthuse over the fine points of any athletic contest if they are unfamiliar with them.

There is no reason in the world why such an organization can not be effected, and wonderful results obtained that will prove to stimulate the greatest of interest in this typical American sport, thereby increasing the interest and attendance at each and every contest held in the United States and Canada irrespective of their size and location.

But it must be done honestly, with the one purpose of boosting ALL legitimate Frontier Day Celebrations and Cowboy Contests as a whole, and no one in particular.

It should remain for each individual celebration to do its own advertising, etc, but never at the expense of any other contest.

As mentioned before, until something on this order is done the Frontier Contest means absolutely nothing, from any recognized official standpoint, other than the claims made by its promoter or committee.

And surely one has the same right as another to advertise to the general public that he has the "World's Contest".

If I may be permitted to express a suggestion regarding the forming of such an association I would say that the places holding annual celebrations of this nature are the ones to step to the front with a representative and start the ball rolling. I mean such cities as Prescott, Ariz.; Dewey, Ok.; Garden City, Kan.; Ft. Worth, Tex.; Cheyenne, Wyo.; Kan.; Ft. Laramie, Mont.; Miles City, Mont.; Colorado Springs, Colo.; Las Vegas, N. M., and other places, which although they may have smaller contests than some, have good ones.

I can speak for Calgary, Can., to say that up in that country they stand ready to co-operate with any REAL association that may be formed, with a view to putting the frontier business on

BE FIRST

TO SHOW THIS EXCLUSIVE CLOCK.

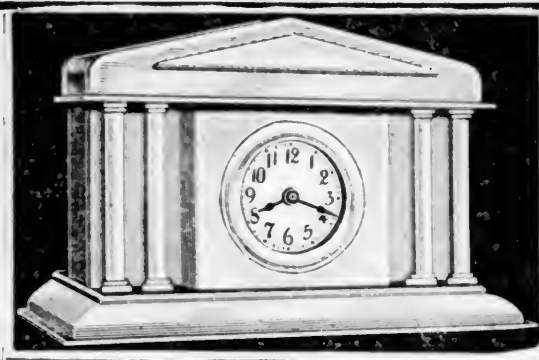
COLONIAL STYLE
MADE OF THE NEW PROCESS

"Mahogany Ivory"

WE ARE SOLE DISTRIBUTORS OF THIS SPECIALTY CLOCK.

WRITE AT ONCE FOR Live Wire Circular

OFF the Press Dec. 15. TERMS—Net C. O. D. 25% deposit required with all orders. balance C. O. D.



DESCRIPTION—Beautiful MAHOGANY-IVORY Piano Finish Case, with contrasting posts and clock rim of White Ivory. A very striking effect being obtained by a clever imitation of the grain and shadings of real Mahogany.

Special introductory price, \$2.25 EA. Same clock as above in regular White House, Special, 1.95 EA.

- Listing a Few Specials Offered by Our Various Factories
- Genuine ROGERS 26-pc. sets (Rogers Knives), - - - 2.75 EA.
 - 21-pc. French Ivory Manicure Set, tooled leather case, - - - 1.10 EA.
 - 14-kt. Point Pen and Pencil (propel and repel), set fancy box, - - - 1.00 EA.
 - Genuine W. D. C. 4-pc. Pipe Set, plush-lined leather box, - - - 4.25 EA.

FEDERAL TRADING COMPANY, 1133 Broadway, New York City
FACTORY AGENTS.

2 Big Holiday Specials for Live Wires

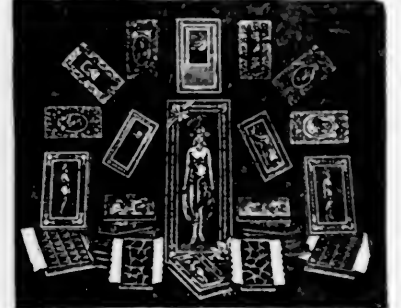
25 BOXES AND SALEBOARD \$5.95



WHO TAKES THESE BEAUTIFUL DECORATED POCKET KNIVES?

- 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



25 Boxes and 600-Hole Salesboard

- 1—\$5.00 Box Chocolates and Cherries for last Punch.
- 2—75c Boxes Chocolates.
- 4—60c Boxes Chocolates.
- 8—40c Boxes Chocolates.
- 10—Boxes Maraschino Cherries.

\$5.95

All made with the Famous Hecone Chocolate Coating, fine cream and cherry centers, and a 600-Hole Salesboard, when sold brings in \$30.00.

Special No. P42 1/2, each assortment in **\$5.95** carton

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 STREET, CHICAGO, ILL.



PIONEER DOLL CO., 413 E. FIFTH STREET, NEW YORK

IF YOU SEE IT IN THE BILLBOARD, TELL THEM SO.

a good, clean, honest, healthy basis from start to finish.

I am sure that if those who are deeply interested in the future success of Frontier Day Celebrations as a whole will step to the front NOW, 1923 will see a much keener interest displayed in the sport from the standpoint of contestants, committees, promoters and the public alike.

The Billboard has done much to point out many of the dangers of the business proceeding along the lines of least resistance as it has been going, and its oft-repeated advice to all to "get together" for the big improvement should be heeded.

ELKS' FUN FESTIVAL

(Continued from page 178b)

fyng sum being added to Elks' Christmas Charity Fund as a result of the show. In addition to an entertainment program of variety and merit, there are a number of merchandise booths and all these are getting a good share of attention and the percentages adding to the grand total. Among the latter, which are under the management of Steve Becker, are the following: Harry (Fritzie) Brown, shawls and blankets; Ches. Taylor, silverware; Gus J. Shapiro, ham and bacon; Jack Adolph, dolls; Jack Reno, thermos bottles; Al Carter, auto robes; Art Saltor, candy; "Mack" MacDaniels, candy; Jack Shields, silk hosiery; J. LaVier, aluminumware, and Jake Tarbos, lamps.

MAYOR OF DENVER ELECTED

To Head Board of Directors of Colorado Pageant of Progress

Denver, Col., Dec. 6.—Mayor D. C. Bailey was elected head of the Board of Directors of the Colorado Pageant of Progress at a meeting last night, when articles of incorporation and by-laws of the organization were finally approved. Harry Niles Sauer, director of the Shrine Circus, will manage the event, which is to take place from July 16 to 31 of next year. The other officers chosen were Oliver T. McIntosh and David J. Main, vice-presidents; John M. Steele, secretary, and George T. Wells, treasurer.

The general committee will be composed of two representatives from each of the various organizations participating.

The chief purpose of the pageant is the encouragement of industrial and commercial activities throughout the State in keeping with the Denver slogan of "500,000 in 1930", and the Colorado slogan of "Two million in 1930". Various towns throughout the State already have adopted slogans on similar lines.

The name of the pageant may possibly be changed, and Secretary John M. Steele has been instructed to announce \$100 in prizes, which will be given for the best three names to be submitted.

"PICKUPS" FROM PITTSBURG

Pittsburg, Pa., Dec. 8.—The A. I. Goodwin Bazaar Company closed a successful affair for the American Legion in East Pittsburg and will open a similar affair for the Fraternal Order of Eagles in the lodge hall in McKee's Rocks next week.

Harry Trimble, of The Novelty Supply Company, has not been feeling very well of late, but has more than doubled his business with novelty concession men in this district. Balloons and Trimble seem to be synonymous. Indoor bazaar doings have seemed to be the principal topic of conversation with carnival men here, after Homer E. Moore put on a successful one for the Knights of Malta, in the fashionable Oakland district. Legitimate merchandise wheels are not being metesteled, which is the almost inevitable result when the stock is really going out.

Harry Dunkle's Showmen's Club recently installed a very expensive radio outfit for the amusement of its members and Chicago and San Antonio are heard daily.—G. (KANDY KID) KANT.

MANAGER REPORTED MISSING

Report from Des Moines, Ia., last week, was that J. J. McEoy, manager of the "Rocky Canyon in the Days of Forty-nine" Show, which held forth at the Coliseum there November 25 to December 2, under the auspices of the Fraternal Order of Eagles, had mysteriously disappeared after the third day of the show, also that several hundred dollars in cash, ticket money and some concession money—had not yet been accounted for. A personal ledger was found, according to the report, and some accounting of the finances was expected to be gained by this. Eight or ten attaches of the show were said to be stranded in Des Moines as a result of the disappearance.

SHRINE CIRCUS AT WASHINGTON

Reported Playing to Excellent Patronage

Report from Washington, D. C., early last week was that the Shrine Indoor Circus, at Convention Hall, under the auspices of Almas Temple and the production of John W. Moore, had gotten under way December 2 to an excellent start and with a wonderful program of entertainment, and that the hall was being filled to almost capacity every night. The circus closes Saturday night, December 16.

MERRY CHRISTMAS AND HAPPY NEW YEAR GREETINGS

Announcement Extraordinary FOR 1923

3 EXCLUSIVE 3 EXCLUSIVE 3 EXCLUSIVE
NEW ITEMS NEW ITEMS NEW ITEMS

These new items are so low in price and so wonderful in magnitude and quality that in our opinion they surpass anything ever placed upon the concession market.

Protection Protection Protection

Our catalogue with prices will be ready Feb. 1st, 1923, and mailed to responsible people in the show and concession business only.

We will protect anyone capable of using our three new items on three separate stands, on any show or park in the country. First in First Served. Contracts ready January 1st, 1923.

WE OFFER

Exclusive Items, Price, Quality, Protection and Service Unexcelled

Watch for Cuts in the Spring Issue of Billboard

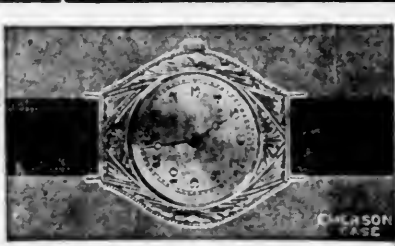
We are at the present time negotiating for four branch factories in different parts of the country, and will try to make this the largest carnival supply company in the world.

C. F. ECKHART & CO.

315 National Avenue

MILWAUKEE, WIS.

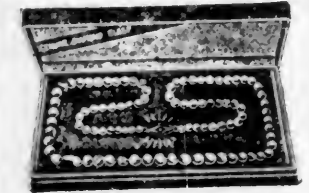
MERRY CHRISTMAS AND HAPPY NEW YEAR



Bracelet Watches!

- 1025 25-year, white gold, 6-jewel (illustrated) \$7.00
272 Silver finish, round octagon shape... 2.75
120 Gold filled, round and octagon shape, stamped 20-year... 4.00
1013 10-year, gold filled, 10-jewel, octagon shape 8.00

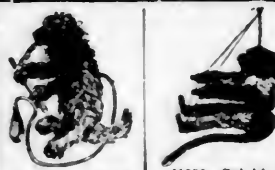
00G Cat. Greatest and newest novelty of the age! Made of high-grade patent leather...



- 842 La Vega Indestructible Pearl Necklaces... \$48.00
5127 Fine Pearl Necklaces... 24.00
230/16 La Tausca Pearl Necklaces... 39.00
44 La Tausca Pearl Necklaces... 57.00
1125 Deitah Pearl Necklaces... 42.00
1080 Deitah Indestructible Pearl Necklaces... 84.00



908 Japanese Handy or Candy Boxes, beautifully decorated, sets of 2, \$12.00 Per Dozen Sets.



640 Jumping Bears, \$4.00 Per Dozen.
834 Jumping Fur Dogs, \$4.00 Per Dozen.
M250 Bobbing Monkeys 75c Per Dozen.
M26 Clown Monkeys, 63c Per Doz.



835 Jumping Rabbits \$4.00 Per Dozen.



912 Japanese Handy or Candy Boxes, beautifully decorated, sets of 5, \$21.00 Per Dozen Sets.

Streetmen's and Pitchmen's Items!

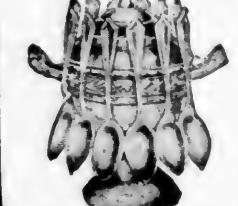
- XB4 Gold and Silver Bead Necklaces... 3.50
0102 Moving Picture Cards... 3.75
376 Memo. Books, with mirror backs... 3.75
428 Mirror Memo. Books... 4.50
0120 Arm Bands, non-rust... 5.50
XX14 Assorted Novelty Trumperies... 6.00
123 Ladies Metal Vanity Dressing Cases... 10.80
030 Nickel Clutch Pens... 6.00
302 Heavy Clutch Pencils... 8.00
305 Gold and Silver Propel and Repel Pencils... 9.00
1205 "Symbol" Gold-Plated S-Lead Pencils... 9.50
934 Pencil Sharpeners, with File... 6.50
836 Aluminum Pencil Sharpeners... 7.00
832 Aluminum Pencil Sharpeners... 6.00
5 Genuine Cutwell Pencil Sharpeners... 9.00
1231 Cigar Cutter... 16.00

- T-O-Y-S! Per Dozen
1125 Mechanical Snakes... 1.75
249 Punch-Judy Hand... 2.00
17/5 Musical Rollin' Chime... 1.75
12/7 Same as above, large size... 2.75
2431 Tam Tam Metal Jumping Tops... 2.25
936 Trick Automobile Mechanical Toy... 4.00
3705 Rubber Clow Dolls... 4.25
937 Alabama Coon Jigger... 4.50

- D-O-L-L-S! Per Dozen
921 Crying Dolls... 7.50
922 Mama Dolls... 15.00
210X Mama Dolls... 15.00
1414 Mama Dolls... 16.00
1212 Mama Dolls... 18.00
15 Mama Dolls... 21.00
1211 Mama Dolls... 22.50
1210 Mama Dolls... 30.00
Mama Dolls have the ability to walk and talk and are beautifully dressed. You can make big money on these dolls between now and Christmas. ORDER SAMPLES NOW and start working them.



0120 Boudoir Lamps (illustrated) \$21.00 per Dozen.
3813 Same as above, better quality, larger size, \$48.00 per Dozen.



0837 Rogers Sugar Bowl, with 12 spoons, \$2.00 Each.



953 White House Clocks (illustrated) \$24.00
1512 Ivory Clocks, assorted designs... 18.00
6386 High-Grade Grained Ivory Clocks... 13.50

Salesboard and Premium Items!

- 621 Photograph Cigarette Cases... \$1.25
48 Photograph Cigarette Cases... 2.40
004 Cigarette Cases, Jap. pearl inlaid... 3.75
331 Cigarette Cases, for 20, nickel silver... 4.00
125 Gent's Comb, in metal case... 1.50
2001 Gold-Plated Match Boxes... 1.85
261 Match Box and Cigar Cutter Combination... 2.25
1579 Gent's Comb, Set, 3-pc., in leather case... 3.00
1594 Mirrors, in leather case... 3.00
1016 Pencil with Dice... 3.00
1805 Gift Propelling Pencils... 3.00
9137 Beautiful Assorted Bead Necklaces, with Tassel... 3.00
4156 Ruby Bead Necklaces, with Tassel... 3.75
9139 Venetian Bead Necklaces, with Tassel... 3.75
0100 Dice Watches... 3.50
0101 Roulette Wheel Watches... 3.50
0102 Roulette Wheel Watches... 18.00
540 Vanity Cases, silver plated, large... 4.50
6114 Gen. Kum-Apart Link Buttons... 3.50
5589 Link & Scarf Pin Sets, boxed... 7.50
1821 Beautiful Scarf Pins, in Xmas boxes... 4.50
1622 Sott Cuff Link Buttons, in Xmas boxes... 4.50
1623 Beautiful Cameo Brooches, in Xmas boxes... 6.00
1623 Solid Gold Scarf Pins, in Xmas boxes... 9.00
6116 Genuine Kum-Apart Link and Belt Buckle Sets... 13.50
006 Amberlite Cigarette Holders... 4.00
1798 Bakelite Cigarette Holders, set with rhinestones... 6.00
31706 Cigarette Holders, in leatherette case... 10.50
1450 Bakelite Cigar Holder, in case... 5.50
1206 "Gaiette" Cigarette Holder, 6-in. box... 12.00
1212 Same as above, 8-in. box... 16.00
828 Cigar and Cigarette Holder, in case... 24.00
3377 Cigarette Holders, genuine amber... 15.00
M11 Opera Glasses, without cases... 3.75
M9 Opera Glasses, in cases... 5.00
2240 Photograph Knives high grade... 6.00
350 Same as above, large... 6.00
11000 Large Fly Lock Knives... 13.50
66 Silver Handle Bon Bon Dish... 4.25
203 Bread Trays, Sheffield silver... 12.00
122 26-pc. Mahabar Silver Plate Dinner Sets... 24.00
0837 Rogers Sugar Bowl, with 12 spoons... 24.00
21 26-Piece Rogers Nickel Silver Sets... 36.00
243 P. A. Rogers 1861 Silver-Plated 26 Pc. Dinner Sets, new Plymouth design... 90.00
66/22 Smoking Set, 5-piece... 6.00
721 Wallace Bros. 7-Pc. Kitchon Set... 7.00
Razer Set, consisting of Safety Razor, 6 Blades, Shaving Brush and Container, Soap Container and Mirror, in heat leatherette box... 9.00
6748 Bulldog Cigar Lighters, for table... 10.50
80 Six Nut Picks and One Nut Cracker, in wooden case, Per Dozen Sets... 9.00



No. 2 Butler Smoke Stands, 36 in. high, made of strong reinforced metal. The butler holding a silver tray, cigar box and match box, \$5.50 Each.

- 65 12 Nut Picks and 2 Nut Cracker in wooden case, Dog Sets... \$18.00
2165 Metal Ash Tray, with Match Box... 6.00
20664 Metal Ash Tray, with pipe rest... 15.00
5A Gen. "Torrey" Hawing Strops... 7.50
2016 14-Karat Gold Fountain Pens... 7.50
2018 Midnet Fountain Pens and Silk Band... 8.00
2019 Smallest Fountain Pen Ever Made... 8.00
606 14-K. Fountain Pens, with gold band... 16.00
2023 Red Bakelite Fountain Pens... 18.00
2017 Enduro Fountain Pens, red bakelite, extra large, \$8 label... 30.00
2015 Pen & Pencil Set, fancy box... 15.00
2020 Pen & Pencil Set, fancy box... 15.00
2021 Pen & Pencil Set, in box with \$15 label... 27.00
P10 Imported French Girdles, in beautiful jewel case... 12.00
5600 Miniature Card Clips... 12.00
007 Blue Bird Serving Tray, 10x16... 13.50
1062 Mahob. Serv. Tray, Blue Bird design... 21.00
P9 "Duo" Shaving Brush, in case... 15.00
5 Boston Bags, black and brown cowhide, in case... 45.00
824 Pipe Sets, 4-piece... 30.00
822 Pipe Sets, 3-piece... 30.00
823 Pipe Sets, 3-piece... 54.00
7341 Ladies' Sewing Boxes... 16.50
690 Military Brushes, silver-plated... 16.50
691 Cloth Brushes, silver-plated... 16.00
690/73 Pair Silver Military Brushes... 45.00
1363 Flashlights, 10-inch, 3-cell, large head, all-included case... 18.00
M10 Imported Postery Shears... 18.00
6780 3-in-1 Franco Colored Flashlights... 28.50
7533 Shaving Sets, in wooden case... 21.00
54/2 Desk Clocks, heavy nickel... 15.00
632 Mahob. 8-Day Sessions Clock, \$13... 42.00
888 Mahobony 8-Day New Haven Clocks... 42.00
1900 Beautiful Fancy Waxed Clocks... 51.00
704 Genuine Cuckoo Clocks... 42.00
006 Musical Alarm Clocks, Imported... 48.00
161 New Porcelain Column Clocks... 33.00

- 342 K. & K. Girl Waxed Doll, 13-in., beautifully dressed, with hat... \$9.00
355 Same as above, 15-in... 10.50
352 K. & K. Boy Doll, 15-in., beautifully dressed... 9.50
366 Same as above, waxed, with cap... 12.00
601 K. & K. Baby Doll, 13-inch, beautifully dressed... 10.50
383 K. & K. Girl Doll, with wig and hat... 15.00
305/3 Germa. Biscua Dolls, 18-in., with moving eyes and beautiful wig... 21.00
305/11 Same as above, 24-in... 35.00

- 190 New Porcelain Column Clocks... \$46.00
194 New Porcelain Column Clocks... 57.00
1226 Salt and Pepper Sets, 6-piece sterling silver, in handsome box... 33.00
P10 N. Haven Radium Dial Serv. Watches... 21.00
X2500 Elgin Watches, 10-year, 7-jewel... 102.00
500 Flasks, 2-ounce... 7.50
1605 Flasks, silver finish, cigar holder shape... 21.00
1715 Same as above, cigarette case shape... 21.00
1739 Silver Flasks, 6-ounce, high-grade... 42.00
3817 Gold-Filled Flasks... 42.00
100 Du Barry Fresh Ivory Comb, Brush and Mirror Sets... 45.00
600 Pura Warsted Sport Sweaters... 45.00

- Revolvers, Guns, Etc. Each
22 Cal. "Brownie" Automatic... \$3.75
32 Cal. Spanish Break-Open Revolver... 5.75
25 Cal. "Fritz-Maxa" Automatic... 6.50
25 Cal. "Gwal" Break-Open Automatic... 7.00
25 Cal. and 32 Cal. "Ortiz" Automatic... 8.00
32 Cal. D'Aarmes Spanish Military Model Automatic... 8.75
25 and 32 Cal. "Mausier" Automatic... 10.00
30 Cal. "Luger" Automatic... 10.00
"Ortiz" Rifles... 3.50
"Brownstone" Rifles... 3.75
Genuine Pigskin Holsters, .25 and .32 Cal... .75
Gen. Cowhide Holsters for .30 Cal. "Lugers"... 1.25
25 and 32 Cal. Ammunition, per 100... 1.40

- Manicure Sets in Rolls! Per Dozen
908 5-Pc., in metal case... \$5.50
931 5-Pc., extra heavy pearl... 21.00
6558 5-Pc., ivory, in leather case... 8.00
X81 6-Pc. High-Grade Ivory, leather case... 13.20
1147 6-Pc. Pearl, in satin case... 21.00
177 7-Pc., Massive Decorated Ivory... 18.00
929 8-Pc. Heavy Ivory... 15.00
6565 9-Pc. Ivory, in fancy leather case... 7.50
928 9-Pc. Ivory, in fancy leather case... 18.00
6578 12-Pc. Ivory, brocaded velvet lined case... 12.00
935 18 Pz. Ivory, extra heavy, leather case... 36.00
5624 21-Pc. Ivory, in black case... 15.00
206 21-Pc. Ivory, in brocaded lined patent leather case... 15.00
5626 21-Pc. Ivory, fancy velvet lined case... 16.50
345 21-Pc. Ivory, cord. lined embossed case... 21.00
6564 21-Pc. Gold Inlaid Ivory, leather case... 24.00
6563 21-Pc. Fancy Decorated Ivory, in embossed case, with brocaded lining... 25.50
6571 21-Pc. Pearl, in satin lined ivory case... 30.00
5626 21-Pc. Ivory, in blue leather case, with shirred satin lining... 48.00
6546 24-Piece Ivory, in tooled leather case... 42.00

- Manicure Sets in Fancy Boxes! Per Dozen
279 6-Pc. Ivory, in silk lined box with mirror back... \$18.00
210 11-Pc. Ivory, in plush lined lined box... 24.00
210 11-Pc. Ivory, in silk lined box with mirror back... 30.00
231 12-Pc., in extra fine adjustable folding box case... 30.00

JOHN T. WORTHAM SHOWS

Play Five-Day Engagement at Brownsville, Tex.—C. M. Casey Closing

Pharr, Tex., Dec. 5.—The John T. Wortham Shows have just completed what was to have been a six-day engagement at Brownsville. Five days, Wednesday to Sunday, inclusive, were played and Mr. Wortham figured that after the good Sunday the following Monday could more profitably be used to move. To those knowing conditions in Brownsville the five days of actual playing will be news. It was another item to the credit of General Agent H. B. Danville this season. Danville worked with the American Legion and they alone were responsible for the lengthened engagement.

Business for the five days was fairly good. Saturday was not big, but Sunday was good. Schoene Brothers, specialists, compensated for the lull. Relations and dealings with the numerous men in authority at Brownsville were most cordial thruout the week. The fact of these relations had much to do with the starting for more than three days. The Daily Herald wrote very commendably regarding the company and business men in general were friendly.

As would be natural to suppose, many parties were held across the river at Matamoras. Be it said to the credit of the company, not one person got into trouble. There were no arrests and no calling down by officers on either side of the river because of boisterous conduct of citizens or showfolks.

Thanksgiving Day several dinner parties were held at the Drive Inn, across the river. The bill of fare consisted mostly of wild game (for the solids). Mr. and Mrs. John T. Wortham had as their guests Mr. and Mrs. A. Tinsch, Mr. and Mrs. Clark Burney, sister and brother-in-law; H. B. Danville and Bluey Wiley made up a party, and A. E. Bentley and wife and Mr. and Mrs. J. C. Wilson another. Several other dinner parties were held Thanksgiving at the various cafes in Matamoras, the writer not getting names of those participating.

Pharr is a fill-in date between Brownsville and the mid-winter Rio Grande Valley Fair at Harlingen next week. The entire Valley is backing the fair this year to make it an event of importance. Continued good weather will make it signally successful. Railroads have joined the movement and are making an excursion rate for the fair. Following the fair date winter quarters will loom near, but where has not yet been announced.

In closing with the company for the season the writer will state that the show has enjoyed a most wonderful season for an initial tour. Business has been generally good. Kansas, Texas and Oklahoma were the States covered. Team work, "all for it and with it", has been a prominent factor in the successful operation of the organization. Mr. Wortham's plans for next season simply contemplate "a good clean show," as he expresses it. His first year as owner and manager has been unusually successful; in the writer's mind he is well qualified to handle the future as a Wortham would handle it, and General Agent H. B. Danville is well qualified to book the "spots" that make for the success of any company.—C. M. CASEY (Show Representative).

BLANCHE MYHRE RECOVERING FROM SERIOUS OPERATION

A letter to The Billboard from Blanche Myhre, of Ed and Blanche Myhre (Myhre's Novelty Entertainers), from Grand Meadow, Minn., stated that they had closed their outdoor season some time ago at Grantsburg, Wis., and that it proved satisfactory, considering conditions in general. She underwent a serious operation at Rochester, Minn., early in November and expects to get back on the road about Christmas, altho she will not be able to do her acrobatic work for at least three or four months yet. Her letter concludes as follows:

"Am glad of your stand on cleaning up. Why should it be that a stigma be placed on the words showman or showwoman instead of an honor? Surely it should not be so. We know there are 'crooks' in all professions, but this is not a just excuse, as that doesn't justify our own shortcomings. We wish The Billboard and all road people a Merry Christmas."

SANDUSKY SHOW SUCCESS

Sandusky, O., Dec. 6.—The Sandusky Merchants' and Manufacturers' Exposition staged here last week opened to fair attendance, which increased during the week and ended quite successfully. The booths were tastefully decorated and contained only wares and needful articles made in Sandusky. The entertainment program consisted of Ackly's 14-piece band, the Murray Trio of singers and dancers, the Eagle Troubadours in musical numbers, with banjo, harp and guitars. Three prizes were given away each night. The company giving the show will cater to this class of affair in this section of the country only and carries no concessions. Mr. Parker, the advance man, having been called to New Jersey because of the illness of his mother, Manager W. T. Holly is attending to the booking during his absence.

NOTE:

We carry a complete line of solid gold and diamond jewelry of all descriptions; also high-grade watches. Make your requirements known to us and receive the benefit of our rock-bottom wholesale prices. \$25.00 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. Will fill orders for single samples at the wholesale quantity prices. Send express or post office money orders or certified checks. We accept personal checks from old customers. Checks from new customers will be sent for collection first. To avoid delay have your checks certified.

M.L. KAHN & CO. 1014 Arch Street, PHILADELPHIA, PA.

SALESBOARD OPERATORS

No. 1 33 Boxes
800-Hole Salesboard Free
 ASSORTMENT
 20-35c Boxes, Price **\$9.50**
 6-30c Boxes,
 3-75c Boxes,
 2-\$1.25 Boxes,
 1-\$2.00 Box,
 1-\$5.00 Box
BRINGS IN \$40.00

No. 2 20 Boxes
500-Hole Salesboard Free
 ASSORTMENT
 16-75c Boxes, Price **\$6.25**
 3-\$1.25 Boxes,
 1-\$2.00 Box
BRINGS IN \$25.00



ACTUAL PHOTOGRAPH OF NO. 3 ASSORTMENT.

No. 3 49 Boxes
1,200-Hole Salesboard Free
 ASSORTMENT
 30-35c Boxes, Price **\$15.00**
 10-75c Boxes,
 5-\$1.25 Boxes,
 3-\$2.50 Boxes,
 1-\$7.00 Box
BRINGS IN \$60.00

No. 4 42 Boxes
500-Hole Salesboard Free
 ASSORTMENT
 20-35c Boxes, Price **\$12.50**
 15-75c Boxes,
 4-\$1.25 Boxes,
 2-\$2.00 Boxes,
 1-\$5.00 Box
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. Wells St.

PITTSBURGH, PA.,
 Vixman & Pearline,
 620 Penn Ave.

NEW YORK,
 Aluminum Sales Co.,
 867 107th St.,
 Richmond Hill, L. I.
 Phone, 3179-M.

CEDAR RAPIDS, IA.,
 Iowa Novelty Co.,
 516 Mullin Bldg.

KANSAS CITY, MO.,
 Walters Show Prop. Co.,
 516 Delaware St.

CHICAGO
 N. Shure Co.,
 Madison and Franklin.

MILWAUKEE, WIS.,
 Minute Supply Co.,
 2201 Villet St.

LOUISVILLE, KY.,
 The Beverly Co.,
 220 W. Main St.

HUNTINGTON, W. VA.,
 Batee Bros.,
 Cor. 20th St. and 5th Ave.

LA CROSSE, WIS.,
 Iowa Novelty Co.

TERRE HAUTE, IND.,
 Lewis Bros.

Earn \$350 A WEEK

SELLING GOODYEAR GAS MASK

Raincoats

Made of bombazine rubberized to a pure Indian rubber. Every garment has our label. Sizes 34 to 46. 10% extra for sizes 48 to 52. In dozen or gross lots.

\$1.90 EACH

There is no other coat of such quality at this price.

25% on deposit, balance C. O. D.

Sample, \$2.00, Money Order or Certified Check

Goodyear COMPANY INC.



Dept. 42 B
 529-31-33 Broadway
NEW YORK

Agents Wanted
 Write for Price List

PEARLS

52 INCHES LONG

Full Opera Length

\$48.00 PER GROSS

Every woman will want this large

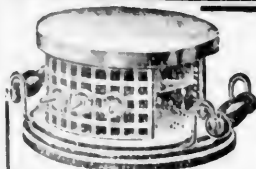
"ROPE OF PEARLS"

A Wonderful Premium
 25% deposit must accompany all C. O. D. orders.

Send \$5.00 for sample doz. No Catalogs; no free samples; no agents wanted.

LOUIS NEWMAN CO.

120 Tremont St., BOSTON, MASS.



PADDLE WHEELMEN

We import and manufacture a full line of household and portable electrical appliances. Live wire Concessionaires are getting in on this line.

ELECTRIC STOVE \$2.25

WITH LEATHERETTE TRAVELING CASE.

Write for Descriptive Matter of Our Complete Line.

TORNADO ELECTRIC CO., Inc., 565 Broadway, New York City

HOROSCOPES

\$1.75, \$4.50, \$6.00 and \$7.00 Per 1000.

FUTURE PHOTOS

\$2.00 Per 1000.

MAGIC WAND OUTFIT \$10.00.

5c in Stamps for Samples.

JOS. LEDOUX,

169 Wilson Avenue, Brooklyn, N. Y.

WANTED—Concession Agents, Men or Women, for Wheels and Grind Stores
 50,000 transactions. All winter in Florida. Also there is room here for several good Concessions, both Wholesale and Retail Stores. For Concessional address **MITCHELL AMUSEMENT CO.** Agents address **GEO. W. LA MANCE, Pearson, Georgia.**



SOMETHING NEW!! Shootoscope

(Reg. U. S. Pat. Off.)

EVERYBODY TRIES IT

Wonderful money-maker. Better than target practice machines. No expense. No merchandise to buy. Made from metal and copper oxidized, handsomely finished. Last life time. Can be placed anywhere. Coin automatically returned when you hit bull's eye. Everything collected in machine is clear profit. Only one investment. WHY WAIT?—the sooner you have the SHOOTOSCOPE working for you, the more money you will make.

SPECIAL PRICE Only \$60.00 Complete

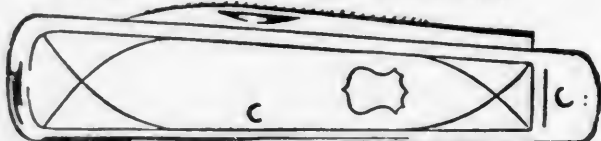
Be wise, order now and let the SHOOTOSCOPE make money for you at once.

\$20.00 with order, balance C. O. D.

International Mutoscope Reel Co.

536-546 West 23rd Street, NEW YORK CITY.

A WONDERFUL KNIFE AT A WONDERFUL PRICE
\$12.00 PER GROSS, \$1.00 DOZEN. SAMPLE, 15 CENTS.



This Knife, made in America, with gun metal handle, with blades of high-grade carbonized steel, evenly tempered and ground to a keen cutting edge. Send \$1.00 for a trial dozen, or 15c for sample.
H. SMITH, 532 Grand Avenue, Astoria, L. I., New York.

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 display. Capitalize the demonstration instinct. Immediately evident utility. Pronounced economic value. Surprisingly low price. A \$5.00 stove for \$2.95. An unequivocal guarantee to the purchaser.

If you have an excellent house to house experience, send \$1.00 for sample, selling talk and proposition. Don't wait! Some live wire may beat you to capture rights in your territory. Address

WALDVOGEL & CO.

822 Shelby Street, Indianapolis, Ind.

The above advertisement in the November issue of The Billboard brought us several inquiries. We are glad representatives out of the best of people who answered it. We would like to have about twelve more.

SILK GRENADINE TIES

FROM MILL DIRECT TO YOU.

SAVING YOU JOBBER'S PROFIT

These ties are made of the finest pure Grenadine silk in all colors. Prices from \$3.50 to \$6.50.

SPECIAL PRICES TO QUANTITY USERS.

WACCO MILLS

355 W. Van Buren St., CHICAGO, ILL.

ACT NOW! REAL SELLING OPPORTUNITY. Buy and wear the Handy Vest Pocket Reel. Handy Novelty Works, 33 Willett St., New York.

AGENTS ATTENTION! "Take Me Home Package"

Contains merchandise valued at \$3.00, and sells handsomely at a bargain price of \$1.50.
PRICE, \$5.00 PER DOZEN PACKAGES.
Send 50c for sample package today, and prices in quantity lots.

New York State Trading Goods Co.

53 E. Houston Street, New York City.

SALESMEN AND BROKERS



To sell largest and most complete line of changeable signs in the world. Signs for every line of business. Best season just starting. Tell us about yourself and territory coveted.

DAVENPORT-TAYLOR MFG. CO.,
160 North Wells Street, Chicago.

ART NEEDLES

\$7.00 PER 100
\$55.00 per 1,000. Nickel-Plated. No wires used for thread. They all work. \$1.00 deposit, balance C. O. D.

STAR ART NEEDLE CO.,
108 N. Fulton St., Wilmington, Del.

THE REAL FILE TEST PURE

JAP SILK HOISERY

THE KIND YOU CAN SELL

Ladies' Hose in all shades, three pairs to the box, \$11.50 per dozen, prepaid. Sample box, \$3.50. Men's Pure Silk Hose, six to the box, \$6.75 per dozen, prepaid. Sample box, \$3.50. Ladies' Silk and Wool, \$2.50 retail value. 50% Jap Silk and 50% Wool, shades brown and white and black and white, three pairs in a box, \$16.00 per dozen. Sample box \$5.00.
ALLEN HOISERY Michigan City, Indiana.

AGENTS



NO 2
Radio Gas Lighters. Lights gas without matches or friction. 300% profit. Demonstration sample, 10c. Rapid Mfg. Co., 10 E. 14th, N. Y.

SALESMAN

THE STRONGEST ITEM YET.

RECONSTRUCTED PEARLS stand experts' tests of file, fire, needle, saw or hammer. Don't miss this. Sample, \$1.00.

UNITED SPECIALTY CO.,
1183 Glynn Court, Detroit.

GO INTO BUSINESS for Yourself

Establish and operate a "New Britain Specialty Candy Factory" in your community. We furnish everything. Money making opportunity unlimited. Fibermen of women. Big Candy Booklet Free. Write for it today. Don't put it off!
W. HILLIER RAGSDALE, Drawer 426, EAST ORANGE, N. J.

MAIL ORDER BEGINNERS—How would you like to receive letters, each containing a dime? Also dollar pullers, share without soap, brush or razor; Mystery Illinois Silk. Sample and particulars, 10c, coin. C. J. SMITH, 728 So. 5th St., Minneapolis, Minnesota.

PIPES

(Continued from page 177)

such methods are kept up and the towns closed no one can blame the officials; the blame should be placed against those who work crooked. Boys, get together, be fair with yourselves!"

C. S. Harrington is still at U. S. V. Hospital, No. 59, Tacoma, Wash. (Drop him a few lines, fellows, when you have time—Bill.) A letter from C. S. contained the following poetry for the Christmas Special, entitled

LEAVE 'ER CLEAN

My kelter is dusty, the trips are all rusty,
The flapper she groans and the fenders are bent;
Altho I'm a "fakir" I'll never forsake her,
It's cheaper to travel, out here, than pay rent.

"Every man to his notion," said the man full of motion,
"But a week's stop for me is plenty at best,
"If I stay any longer, I have to work stronger,
"So I leave the town 'clean' for some of the rest."

The following letter from Drs. J. L. Oates and D. D. Lockboy, from Rockwood, Tenn.:
"We but recently closed our platform medicine show in Spartanburg, S. C., and have opened a store show here in Rockwood to operate for the winter. We have not found business as good in Tennessee as in North and South Carolina, but will work towns out of here until Christmas. Dr. C. E. Lawson, of the Waco Remedy Co., is supplying the stock for the show here, and we also handle stock of the Beach Remedy Co., of Columbia, S. C., having used the latter all summer and found Dr. Frank Beach a fine man to do business with. Dr. Oates will spend Christmas in Columbia and Dr. Lockboy in Asheville, N. C. Bill, tell all the boys to get together and work clean, and let's make next season better than ever. We know some fine spots and will tell any of the good med. boys where to find them. We would like pipes from Bill Kerr, Gibb and Pense, Doc Wheatley, Bowles and all the boys."

HIS LAST PITCH

By A. B. (Zip) Hibler

When his pitch was all over
He retired to his room
To hear his old coffee pot
Whistle and tinkle
It was pork chops and coffee
That made him feel fine;
He required no swell linen
When he came to dine.

By the fireside he sat
In his old tattered cloak,
While he read The Billboard
And enjoyed a good smoke,
The wood thru door cracks
Reminded his sad croak;
He eyed no creature—
This humble old bloke.

As he sat there in silence
He fancied he'd seen
A small, cozy cottage
Surrounded with green,
He thought of the village,
His youth and his home;
He thought of the night
He'd left her to roam.

The vines and foliage
Grew all 'round the door,
He distinguished the features
Of "her"—times galore,
The years have since passed,
He just must recall
The sorrow he caused her—
His best friend of all.

While still at this dreaming
And brooding life's race,
A voice seemed to whisper
And he "saw" her sweet face.
He sprung up to clasp her,
In his arms her to take,
But his clock on the mantel
Then made him awake.

So he grabbed up his kelter
And stepped for the door,
But he made a false footing
And pitched to the floor.
As he knelt at his side
And a smile could we trace—
"Boys, I've made my last pitch,
I'll soon kiss that sweet face."
(His Mother)



\$70 to \$90 Daily

FLESSNER Brothers have hit their stride. Under date of August 29, 1922, they say: "Did \$300 last week. Have averaged this amount during the past few weeks. Some days we take in \$70, \$80 and \$90." Others coining money too. Ira Shook's place regular magnet. On holidays receipts run as high as \$375. My CRISPETTE machine does the trick! Makes those wonderfully delicious, toothsome confections that sell right and left.

Big Money in Crispettes
Money—lots of it—for those who start the CRISPETTE business. Gibbs writes: "Sold \$50 first night." Master's letter says: "Sold \$40 in one hour." Erwin's boy (going to school) makes \$35 every Saturday afternoon.

I Start You in Business
I furnish everything—secret formula, equipment, supplies, etc. Experience not necessary. It's a project you can handle. Amazing successes everywhere—cities, small towns, and so on. CRISPETTE habit grows and sticks wherever introduced.

\$1000 Month Possible
You are successful from the very start. No slow building-up process. Business grows by leaps and bounds. Some men wholesale to stores, others do direct retail business. All reap wonderful financial harvest. Raw materials plentiful and cheap. Profits enormous. Do not do another thing until you have clipped and mailed coupon.

LONG EAKINS CO.
1214 HIGH STREET
SPRINGFIELD
OHIO



Save On B. P. O. E. Teeth, Bay Direct

Here's a genuine Walrus Tooth (perfect Elk imitation); can't chip, burn or crack. Mounted in 10-karat solid gold, raised head baked in enamel, solid gold jump ring at \$30.00 per Doz. Sample, \$2.75, prepaid. Retail at \$8.50. We specialize in B. P. O. E. products.
L. J. HECHT & CO., Lockport, N. Y.
Illustration exact size of tooth

MERRY XMAS & Happy New Year

E. M. DAVIS
— See Page 174 —

AGENTS and SALESMEN

Here's a brand new auto specialty that is a winner. City Name Plates appeal to owners wherever shown. Big Demand now—growing all the time. Good margin of profit. All goods shipped prepaid. Start small if you wish—you're bound to grow. Don't take our word. Satisfy yourself. Be first in your town. Write now. It means dollars!
THE GLEM COMPANY, B. 31, Edgewood, R. I. fans to you.

MEDICINE MEN

Book of Colored Pictures various diseases and diseased organs, size of pages 10x11. First \$3.00 takes it. United Specialty Co., 1183 Glynn Court, Detroit

SAVE COAL!

WANTED—Men and Women everywhere to sell trial and regular package of product guaranteed save 25% of coal bills. 11c commissions. Send 25c for trial package. **VICTORY COAL SAVE, 1537 Broadway, New York.**

JOHN L. COOPER and SAM McCracken Present

The Great American Circus and Fair

— UNDER THE AUSPICES —

KNIGHTS OF MALTA — PITTSBURGH DISTRICT

Motor Square Garden, Pittsburgh's Largest Auditorium

— JANUARY 15 to 20, INC. —

This will positively be the biggest and best Indoor Circus and Fair of the season. The Knights of Malta are one of the largest and best known organizations in Pittsburgh. The Pittsburgh District has a membership of 22,000 and a Ladies' Auxiliary of 7,000. These are facts and not advertising statements. Each and every member is back of this big event. **WANT**—High-class Circus Acts of all kinds and descriptions. Concession space to rent for legitimate stock concessions and refreshments. Want to hear from high-class Side Show Manager. Omar Sami, write. All address **GREAT AMERICAN CIRCUS, Rooms 207-208 Werner Bldg., Cor. South Highland and Baum Blvd., E. E., Pittsburgh, Pa. Bell Phone: Highland 8227.**

ITEMS FOR CHRISTMAS

If our merchandise does not satisfy, shoot it back and get your money refunded.

GYROSCOPE TOPS, very attractive, in colors, best made, \$1.75 per Dozen, \$18.00 per Gross.

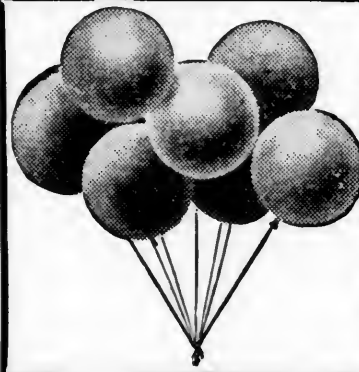
Play Chickens. A catchy item that will get top money. Don't fail to see this. Head and tail moves simultaneously. \$11.50 Gross, \$1.00 Dozen.

At Your Service.

MECHANICAL TOY, with Umbrella, \$2.25 per Dozen; \$24.00 per Gross.
MECHANICAL TURTLE, with Boy on its back, \$2.25 per Dozen; \$24.00 per Gross.
21-PIECE MANICURE SETS, Gold grain, \$14.40 per Dozen, Sample, \$1.35.
21-PIECE MANICURE SET, Velvet lining, \$16.00 per Dozen, Sample, \$1.40.
INDESTRUCTIBLE PEARL BEADS, Nice luster, 21-inch, 10-Kt, gold clasp, \$1.35. With attractive lined box, \$1.65 Each.
BEAUTIFUL IMPORTED BEADED BAGS, Metal frame, silk cord chain, \$21.00 Dozen, Sample, \$2.00.

As above, in draw string, \$16.50 Dozen, Sample, \$1.50.
GOLD-FILLED PEN AND PENCIL SETS, 1 attractive box, 11-Kt. Point, \$1.15 Each, Sample, \$1.25.
HAMMERED METAL CLOCKS, with an alarm, \$13.80 per Dozen, Sample, \$1.25.
25% deposit on C. O. D. orders.

M. KLEIN & BRO., 45 No. 10th St., Philadelphia, Pa.



Gold and Silver Balloons

are making an immense hit and are an enormous seller with every Concessionist and Street Man that is handling them.

For those who have not yet ordered, we would suggest that you order a gross of our **BIG 4 ASSORTMENT** as a sample. It is packed 1/4 gross each of **GOLD-SILVER-MOTTLED** and **No. 70 TRANSPARENT**, making the best and most attractive assortment of dependable balloons in America.

All are made in heavy gas weight, \$3.50 per gross. Order a gross for sample. Money returned if they are not the best balloon value you ever handled.

THE NOVELTY RUBBER SALES CO. AKRON, OHIO

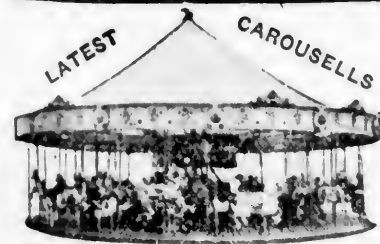
TOY BALLOONS---XMAS NOVELTIES

- No. 70—Heavy Round Assorted Color Balloons. Per Gross.....\$ 2.25
- No. 53 C—Squawkers. Per Gross..... 2.75
- No. 150—Large Round Assorted Color Balloons. Per Gross..... 3.00
- Large Broadway Dying Chickens. Per Gross..... 12.00
- Dying Cats, latest novelty out. Per Gross..... 9.00
- Humming Bird, best on the market. Per Gross..... 4.00
- Mechanical Butterflies. Per Dozen..... 2.25
- Climbing Monkeys. Per Dozen..... 1.50

Mechanical Kiddo-Kars, Per Dozen, \$4.00; Mechanical Tip-Top Porters, Per Dozen, \$4.00; Pulling Paper Santa Claus, Per Gross, \$4.50; Humpty-Humpty Wreathers, \$4.00; Houses with Thermometers, Per Dozen, \$4.50; Bobbing Balls, \$9.00; Aluminum and Celluloid Xmas Tree Candle

Per 100, \$2.50; Weather Clocks and Mirrors, Per Gross, \$4.50.
Send \$2.75 for Sample Assortment of Each of the Above Items, Postage Paid.
25% DEPOSITED WITH ALL ORDERS. BALANCE C. O. D.
SEND FOR NEW CIRCULAR AND BIG CATALOG—IT IS FREE.

M. K. BRODY, 1118-1120 S. Halsted St., CHICAGO



CAROUSELLS

PORTABLE OR STATIONARY

HORSES

FOR ANY PURPOSE Our Specialty.

Write for Illustrated Circular and Prices.

M. C. ILLIONS & SONS

2789 Ocean Parkway

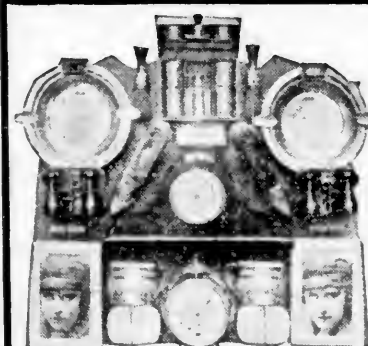
Coney Island, NEW YORK

WANTED WANTED WANTED
For SMITH'S SOUTHERN SHOWS
OPENING FIRST WEEK IN APRIL AT SMITHERS, WEST VIRGINIA.

WANT clean, up-to-date SHOWS that do not conflict with what we have. WE HAVE two RIDES and four SHOWS. WANT Colored Performers and Musicians for Plant, Show, also people for Athletic Shows, etc. of opening for a No. 1 Cook House, also a few legitimate Concessions. Write all the boys and folks who the last season a Merry Christmas and a Happy New Year. Ed. Clark was a Ride MEN. Address STEVEN SMITH, Owner and Manager Smith's Southern Shows, Montgomery, W. Va.

SALESBOARD ASSORTMENTS

Flashy, attractive outfits. Will close them out at bargain prices. Write for list. **NOVIX SPECIALTY CO., Dept. 2, 39 East 27th Street, New York City.**



WHY PAY MORE? 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 Salesboard.

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.

REWARD OF \$500.00

Ran Away From School Sept. 6

GRATTAN RALPH

Brother of Mrs. Arthur Baldus of C. A. Wortham Shows No. 2.

Fourteen years old, 4 ft., 10 in., about 100 lbs.; blue eyes, light brown hair; first joint and nail of forefinger of left hand out of shape from accident. Wore gray-green suit, white sneakers, blue and orange jazz cap. Anyone having seen or knowing his whereabouts, please wire immediately, as his father is very ill since his absence.

MRS. ARTHUR BALDUS, 33 Charter Oak Place, Hartford, Connecticut.

Slot Machine Operators, Attention!

Your customers use my products. \$27.00 on a single order. Commissions on re-orders. Territory limited.

PREMIUM PRODUCTS CO., 308 Market Bank Bldg., Minneapolis, Minn.

SOMETHING NEW THE IDEA

The **AUTO RACER** is one of the flashiest and biggest money-getting games on the market today. Can be operated anywhere, as it is absolutely a game of skill. This game is made portable and may be built to suit any size building or tent. Can be set up or taken down in half hour. Just the game for the Concessionaire who wants to buy a real up-to-date game at reasonable price. For further particulars and photos, WRITE **F. A. DUFFY, Sales Representative, Ask-Al Co., No. 11 Montour Way,**

AUTO RACER

GAME OF SKILL

SOMETHING DIFFERENT THE OPERATION

PITTSBURGH, PA.

Concessionaires and Agents Wanted—\$200.00 A WEEK FROM NOW UNTIL SPRING

PROMOTERS—Write these well-known owners and agents and try to sell them space at your indoor events: ORVILLE PECK (Minneapolis, Minn.), HARRY MAZEY, LEWIS LEONARD, BOB HARVEY, BENNIE SAMUELS, "SWINGING BALL HARRY" and "HUCKLY BUCK RED", of Chicago. They don't care for indoor spots because the above—and others too numerous to mention—HAVE MADE BETWEEN \$600.00 AND \$700.00 DURING THE LAST 3 WEEKS OF NOVEMBER WITH OUR TURKEY BOARDS—AND WILL CONTINUE TO DO THE SAME FROM NOW TILL SPRING. BOYS—IF OUR THANKSGIVING BOARD GOT BY YOU, DON'T MISS THIS.

NEW PATENTED (REGISTRY No. 780086) VEST POCKET SALESBOARDS

AGENT PLACES BOARDS WITH FOLLOWING:

- | | |
|-------------------------------|------------------------------------|
| BAGGAGE AGENTS | JANITORS IN APARTMENT HOUSES, ETC. |
| BANKS | MAIL CLERKS |
| BELL CAPTAINS | MEAT PACKING HOUSES AND STOCKYARDS |
| BOX FACTORIES | MILK WAGON DRIVERS |
| CALL BOYS | OFFICE HELP IN R. E. OFFICE BLDG. |
| CALLERS | PORTERS |
| CAR SEALERS | SHIPPING CLERKS |
| CHECKERS | SHOE FACTORIES |
| CHURCHES | STAGE CARPENTERS |
| CLUBS | STENOGRAPHERS |
| CONDUCTORS AND MOTORMEN | SWITCH MEN |
| DANCES | TAXI STARTERS |
| EXPRESS AGENTS | TELEPHONE GIRLS |
| FIREMEN IN FIREHOUSES | THEATRE DOOR MEN |
| FORELADIES IN CANDY FACTORIES | TIMEKEEPERS |
| FOREMEN IN ROUNDHOUSES, ETC. | WAITRESSES |
| GARAGE EMPLOYEES | WOOLEN MILLS |
| INFORMATION CLERKS | YARD MEN |

A. J. Beard
Wishes Everybody
A
Merry
Christmas

A. J. Beard
Wishes Everybody
A
Happy
New Year

The above class run off boards among their fellow workers. AS A RULE DURING NOON HOUR. Agent gives him one of the prizes listed below. The winner also receives one of the prizes. AGENT'S PROFIT—FROM 1-3 TO 1/2 OF WHAT THE BOARD TAKES IN. AGENT PLACES NO STOCK, as board has beautiful LITHOGRAPHED PICTURE of whatever prize agent shows customer—and customer could not carry stock around if he wanted to, as HE SELLS MANY A PUNCH WHILE THE BOSS IS NOT AROUND.

THE FOLLOWING ARE THE PRIZES USED ON OUR BOARDS:

- | | |
|--|---|
| OCTAGON-SHAPED, ELECTRIC-LIGHTED VANITY CASE, WITH TWO BEVELED MIRRORS, BEST STOCK, ALL LEATHER. (BOARD TAKES IN \$17.35). \$5.25 EACH. \$60.00 PER DOZEN. | ELECTRIC ALARM CLOCK, GOLD-FILLED BEZEL, HIGHLY POLISHED MAHOAGNY FINISH. MUST BE SEEN TO BE APPRECIATED. (BOARD TAKES IN \$19.10.) CLOCKS, \$6.25 EACH. \$72.00 PER DOZEN. |
| GUARANTEED 14-KARAT GOLD-FILLED COMBINATION PEN AND PENCIL SET, IN FANCY PLYTH-LINED BOX. (BOARD TAKES IN \$11.55.) ONE SET, \$2.25. | WORLD'S FAMOUS GILLETTE SAFETY RAZOR, ALL GOLD, INCLUDING FITTINGS. NATIONALLY ADVERTISED. RETAIL PRICE, \$12.00. (BOARD TAKES IN \$18.00.) RAZORS, EACH, \$4.00. |
| LA TAUSCA PEARLS, IN CABINET OF GRAY VELVET, SILK LINED. (BOARD TAKES IN \$18.00.) ONE SET, \$4.50. | THE FAMOUS GOLD-MOUNTED 4-PIECE PIPE SET, IN PLYTH-LINED BOX. (BOARD TAKES IN \$18.00.) SETS, EACH, \$4.75. |

And our CHRISTMAS TURKEY CARD, WHICH GOES VERY BIG AROUND XMAS

REASON FOR LACK OF PICTURES WITH OUR ADS: We do not wish to encourage cheap imitations, as our boards are patented and no other company would dare manufacture the same. WE ISSUE NO CATALOGUE, AS WE HAVE NEW PRIZES WEEKLY. ASSORTED BOARDS, \$3.00 PER DOZEN, or \$20.00 PER HUNDRED. 25% DEPOSIT WITH ALL C. O. D. ORDERS. MONEY ORDER OR CERTIFIED CHECK. IN WORKING THE ABOVE BOARDS WOULD ADVISE AT LEAST ONE SAMPLE OF WHATEVER PRIZE YOU CARE TO WORK. HAVE BIG STOCK ON FLOOR AND CAN FILL YOUR ORDERS FOR PREMIUMS OR BOARDS AT ONCE.

DIRECT SALES AND SERVICE COMPANY, 7 West Madison St., CHICAGO, ILLINOIS
(Cor. State and Madison)

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.

Stout City, Ia., Dec. 6, 1922.
Editor The Billboard—I wish to inquire thru your columns if circus managers are going to revive leapers or springing-board tumblers over stock.
It has been years since I have seen such an act with any circus, and I doubt if the younger generation of circusgoers has seen it at all. I think a leaping act would be good.
(Signed) JOHN B. RYAN.

TEETH PROVED GOOD WEAPON

Carnival Man Repulsed Attack of Bandits by "Biting Off a Finger"

Word reached The Billboard Friday of last week from Philadelphia that Isaac Hyman, a carnival man, had repulsed an attack by bandits there about 3 o'clock Thursday morning by biting off a finger from one of his assailants, the trio becoming scared and fleeing when the injured one screamed from the pain he suffered.
It was stated that the attempted hold-up occurred in Franklin street, between Race and Vine, and in the neighborhood where one man had been shot to death, another wounded and several others had been victims of bandits' attacks.
According to the report Hyman was returning to his home on North Franklin street when one of the men asked him for a match and another placed his hand over Hyman's mouth to prevent an outcry, but without the precaution of keeping one of his fingers out of the carnival man's mouth, with the above results. During the melee Hyman was struck on the head and suffered a deep scalp wound, which was treated by a police surgeon when the incident was reported to city officials.

ZEKE SHUMWAY RACING

"Dare-Devil" Zeke Shumway, well-known motorcycle rider and who the past season had the Motorhome with the J. M. Murphy shows, during the off months generally gets into dirt track races in the South and has entered several of such events since the closing of the Murphy Shows. He won purses at Sparshburg and Greenville, S. C., and on Thanksgiving day at Savannah, Ga., and expects to get into the speedfest at Savannah Christmas. During the past summer Shumway entered the news and earned prizes at several fairs.

SPECIAL PRICE ON NEW MUTOSCOPES

\$45.00 complete with reel

Previously sold at \$60.00 each. LATEST UP-TO-DATE MODEL.

"The Machine that Gets the Money!" ALL STEEL.

Our latest model Mutoscope is constructed of heavy plate iron, reinforced by heavy angle iron. Will last a lifetime. Weighs only one-third of the original cast iron Mutoscope—counter size machine, without stand, weighs only 45 pounds. It is the best made machine and is the largest crowd attractor and money getter on the market.

Price, F. O. B. New York, \$45.00, complete, with reel.

ORDER NOW!

One-third cash with order, balance C. O. D. Five thousand (5,000) Mutoscope Reels of different subjects always carried on hand.

INTERNATIONAL MUTOSCOPE REEL CO.
536-546 West 23rd Street, NEW YORK CITY.



MILLER BROS.' SHOWS

Close and Will Again Winter at Pensacola, Fla.

Pensacola, Fla., Dec. 8.—The Miller Bros.' Shows are bringing their season of forty-two weeks to a close here and with practically all the shows and concessions storing in the winter quarters. The show opened here last spring and made many friends and it received a welcome on its return.

Manager Miller and wife and Maurice, Jr., have started on a motor trip to Miami, Fla. T. A. Stevens and wife departed for New Orleans to "take in" the races and spend the holidays in the Crescent City. Business Manager Frank Marshall and wife have taken a trip to Tampa to look after their real estate interests and pay a visit to Joe Fleischmann. Chas. Lorenza and wife will remain here and live in the private car, Maurice. Charles has become quite a fisherman and is an ardent grappler for the funny tribe, and has gained quite a reputation with the local anglers' club. J. H. Harden and family have their Webb's Circus Side-Show snugly put away in winter quarters. Johnny Webb intends taking long daily walks in order to reduce his avoirdupois so he can better enter car doors—from the rate Johnny is growing he will soon be the giant of fat men in this country. J. Francis Flynn has gone into the chicken business with intention of raising some prize poultry, also some thorough Poland China hogs. W. A. Coe and wife will remain in Pensacola, as he expects his father and mother to visit them soon. Joe Tuckersey and Mr. Wilson, who have the cookhouse and several other concessions, are contemplating a trip to Miami, as Joe plans to show his bride some real "Florida sunshine". Professor Bedini and his band have been engaged by the city to play concerts for the tourists here. Twelve shows, four rides and about forty concessions closed with the show here and all will probably open with it at the annual Mardi Gras celebration here in February. As to plans of his organization for next season nothing could be learned from Mr. Miller, as he would not yet give out anything for next season.—B. J. O'BRIEN (for the Show).

SMITH & CURRAN WINTER CIRCUS

Chris Smith and Charles F. Curran have organized a circus for a winter tour, to travel on five cars. The outfit will consist of a five-pole big top, side-show, pit show and cook and horse tents. The animal program, it is said, will be one of the finest in the country.

Christmas Greetings to All Our Friends

MR. and MRS. GEO. F. DORMAN

With J. GEO. LOOS SHOWS, 1923

WHY PAY MORE?

New Patented Number 780086

VEST POCKET SALESBOARDS

Boards 10 cents each, any quantity.

TONAWANDA SALESBOARD CO., - Tonawanda, N. Y.

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

MERRY XMAS & Happy New Year
E. M. DAVIS
See Page 173



\$100 Makes \$1,000
 Others Doing It. Everybody Wants to See. Press Keeping It Hot. Rent vacant store. No seats nor fixtures. Just hang our street sign. \$100 buys 100 original 8x10 beautiful Photos (all different). Complete history. \$300 buys 2 reels of all important movies since fatal night. Wonderful lobby posters, etc. Greatest attraction. Quickest money maker. Wire order. No first. **PEREY FEATURES, 1600 B'way, New York.**



WATER BALL JUST OUT 60 Hearty Laughs a Minute

A large earning concession. A large free act for Amusement Parks, Carnivals, Fairs, Hotels, Resorts, Piers and Beaches, looking for **NEW SNAPPY THINGS**. A few can be installed this coming season.

THOS. F. GRAHAM

5656 Calumet Avenue CHICAGO, ILL.

Telephone: Gramercy 0580. A GAME OF SKILL

MARKEY & IRSCH

MANUFACTURERS OF

THE GOLDEN EGG RACER

(Patents allowed Munn & Co., Attorneys.)

FOR PARKS, BEACHES, FAIRS, PIERS, BAZAARS AND ALL KINDS OF AMUSEMENT PLACES

AT LAST A NEW RACING DEVICE. This invention is a godsend to the showman, because you don't have to wait for a full play to run your race. THIS DEVICE IS MADE PORTABLE. Has no struts, governors, pulleys, wires, gear wheels, springs or weights to get out of order. No power to run it. Goes by gravity. Each unit is all ready to race as soon as you take it out of the crate. Put it on your space, put up your dash, and you are ready to work. Nothing to pull apart or put together, because it is together all the time. Weather and fool proof. **SOLD BY THE UNIT. PRICE, \$105.00 PER UNIT.** Including shipping crate. Each player operates his own unit. A real new novelty race game of skill that is exciting, interesting and thrilling. You can start in business with one or more units. Demonstrations daily from 10 a.m. to 5 p.m. Space for one unit, 15 feet front and 10 feet deep.

200 East 23rd Street, Room 3, - - - - - New York City

Our 1923 CATALOGUE AND PROGRAMS

are now ready for distribution and contain many new **Novelty Features and Effects** for the coming season together with new **Spectacular Productions**. Full particulars and literature sent upon request. Write today. Don't delay.

INTERNATIONAL FIREWORKS CO.

The Largest Manufacturers of Display Fireworks in the World

Main Office: Journal Square Bldg. Jersey City, N. J.
 Factory: Fairview, N. J.
 New York Office: Nelson Building, 19 Park Place

GREATLY ENJOYED THANKSGIVING DANCE

New Orleans, La., Dec. 5.—While the De-Kreko Bros.' Shows were in Morgan City, La., a big dance and entertainment was held at the City Hall, the latter place being given gratis by the city officials, who also attended the affair. Mr. and Mrs. Happy Rietz and Mary Stone were the promoters of the event, and all voted it the grandest and best conducted of the season. Dancing was started immediately after the conclusion of the exhibitions on Friday night. Music was furnished by the Minstrel Jazz Band, augmented by several pieces from a local orchestra. Lawrence Boyd, porter on the De-Kreko private car, surprised everyone by singing several selections. Jack Evans, of the Scott Shows, gave several dances and did various stunts. Mayor Shannon, of Morgan City, turned the place over to the "bunch" and told 'em to "have the time of your lives, and then come back some day." Sandwiches, "pop", fruit punch, cakes, candy and ice cream were served at a late hour. Harry Snydam had charge of the punch bowl and he is now known on the show as "Spike", instead of "Whitey".

Various prizes were given during the evening, and Mr. and Mrs. Evans, of the Scott Greater Shows, won first prize, while Hazel Martin and Clarence Katz won second prize. Hob Burke won a prize for having the funniest expression while dancing. Other winners of various prizes were Jack Fleming, Hazel Martin, Hoover De-Kreko and Ida Beetle. Mrs. Ben Mottile led the grand march, dressed as Santa Claus. No one recognized her until she unmasked after the march. She was then led to a seat of honor by the Chief of Police and reigned over the dance the balance of the night. Mrs. Fred Kelso and Mrs. Denny Pugh, assisted by Mrs. Jean De-Kreko, served the refreshments. Mr. and Mrs. Red Harrison added much joy to the night by giving several team sketches, which no one knew was among their accomplishments. Mr. and Mrs. Louis Grasser presided over and showed the game how to do the classic quadrille. Another party is in the making for next week, and it is the intention to have everyone present from all three of the shows now playing New Orleans and extend an invitation to all show-folks in the city, thru the local newspapers.—C. W. WEDGE (Press Representative).

WHOPPER YULETIDE GREETINGS

One of the biggest (probably the largest) copies of Christmas and New Year's greetings sent out this year by outdoor amusement organizations was received last week from the S. W. Brundage Shows, thru their general agent, Mike T. Clark.

It is a full "one sheet", in three colors, with a sketch of "Old Santa" in the center and with typed phrases announcing to show-folks and others that the caravan is again wintering at St. Joseph, Mo., giving the local address, also that of the general representative and that 1923 will mark the 21th annual tour of the S. W. Brundage Shows.

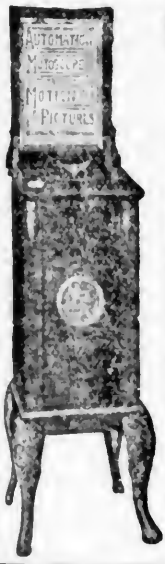
H. B. AUCHY'S FOUNDATION

(Continued from page 130)

Mr Auchy for a few years and was elected general manager of the company when Mr. Auchy died, and the heads of the various departments are cooperating to a degree where extra effort is being made to produce if possible even finer carousels, coasters and water rides than heretofore.

In the shops and art studios our attention was particularly attracted to some very elaborate "Roman" chariots most skillfully carved and painted. These are to be installed on the P. T. C. higher class carousels. One of these were lost was displayed with its team of horses, lavishly decorated, at the N. A. A. P. convention in Chicago last week. The Philadelphia Toboggan Company, which is made up of well-known Philadelphia business men, is unusually active in the interests of the National Association of Amusement Parks.—FRED ULLICH.

The Motor Driven



Mutoscope & Drop Picture Machines

Have made themselves famous among arcade men and operators, as they can not be copied. They always run when the coin is dropped. We do not print testimonials, but can give you operators' names and a personal letter will convince you of their great earning qualities. These machines have become a great favorite with all operators being motor-driven, drive away with all winding and breaking of springs.

BENNETT AUTOMATIC MACHINE CO.
 Office and Salesrooms, 911-13 Central Ave., Cincinnati, Ohio.

Park Proposition

Wonderful Opportunity.

FOR RENT or SALE—Large Dance Academy, Roller Rink, Bathing Beach, Ball Park and twenty-five other good Concessions. Apply to **PARK COMPANY,** Box 296, Warren, Ohio.

WRITE FOR OUR FREE BOOK ON

PATENTS

MUNN & CO.

671 W. Washington St., NEW YORK
 5th Floor, American Building, WASHINGTON, D. C.
 611 E. Lake St., CHICAGO, ILL.
 100 Montgomery St., CLEVELAND, O.
 100 Montgomery St., SAN FRANCISCO, CAL.

LARGE ORGAN FOR SALE

For Rent or Park Machines. Latest model. Paper Roll. All complete. In good shape. Reasonable for cash. Apply to F. H. WOODBURY, 420 Delaware St., Kansas City, Missouri.

MERRY XMAS & Happy New Year

E. M. DAVIS

See Page 173

JOYLAND

A NEW \$100,000 AMUSEMENT PARK, COVERING TWENTY ACRES OF BEAUTIFUL WOODS, IN THE HEART OF THE DESERT, AT **PHOENIX, ARIZONA**

Will open May 1, 1923. One hundred thousand people to draw from, and all are amusement loving people, with money to spend.
THE FIRST REAL AMUSEMENT PARK EVER OPENED IN ARIZONA.
 Paved streets from the City to the Park, with good Automobile transportation. Fare, 5c.
PINEST DANCE FLOOR IN THE ENTIRE SOUTHWEST. Big concrete Swimming Pool. Wonderful Picnic Grounds and Children's Play Grounds.
 Showed to 1,000 people a day last season, with only a Dancing Pavilion and a Swimming Pool.

WANTED

RIDING DEVICES OF ALL KINDS. Miniature R. R., with half-mile track to circle the grounds. Will pay big. Standard Riding Pines would be a sure winner.
 PERMANENT CONCESSIONS OF ALL KINDS WANTED. Exclusive rights. Long leases.
SEVEN-MONTHS' SEASON—SEVEN
 Will consider SUMMER THEATRE. Will consider PROMOTER. What have you got? Address **M. J. MORLEY, Owner, Phoenix, Arizona.** Years ago General Agent for Boston, Francis Feart, Frank Gaskill, J. Frank Hatch and others. He knows the business.

NOTICE OF SALE—PLEASURE BEACH PARK BRIDGEPORT, CONN.

The Receivers of the Ingersoll Engineering and Construction Corporation have been directed by the Superior Court to sell all or part of the assets within thirty days from November 21, 1922. The Receivers will submit to the Court such offers as are received and ask confirmation of a sale upon the best terms available.

The assets consist of valuable dock property on Stratford Ave., Bridgeport, two large well-equipped double end Ferry Boats, various Park Equipment, and a long-term lease of the "Pleasure Beach Park," an island favorably situated on Long Island Sound at the entrance of Bridgeport Harbor, and constituting one of the most up-to-date Amusement Parks in the United States.
 Address all communications to 517 First National Bank Building, Bridgeport, Conn.
FRED W. PEARCE, EDMUND S. WOLFE, Receivers.

DeKREKO BROS.' SHOWS

Have Good Week at Morgan City, La.

The DeKreko Bros.' Shows had a real "red one" in Morgan City, La., week ending December 2, playing on the main streets for the Elks' Christmas Toy Fund. The merchants and city officials cooperated in placing the shows and rides and it was really a pleasure, and not a protest was heard from anyone. On Wednesday morning fire of unknown origin destroyed Fred Kelson's lamp doll store and two others, one belonging to Leon Braughton and one to Frank Young. The Elks' home was thrown open to all the showfolks during the week and on Thursday night the ladies served refreshments.

The week's business was real good and Saturday and Sunday were exceptionally fine. Ben Mottie and Happy, the cook, had a real Thanksgiving dinner at the cookhouse. Parties of six and eight took advantage of the day and many little happy informal gatherings were held over the "festive bird". Jean DeKreko and the writer motored to New Orleans on Thursday, and stopped in Thibodaux to visit the Roy Gray Shows, which are now in New Orleans and will stay there indefinitely. T. J. Kirby, erstwhile concessionaire with the DeKreko Bros.' Shows, is now in New Orleans, making a "wozle dog", a new Christmas toy. There are at present in the Crescent City many trouperes. Some are doing a little sales work, some are lecturing in front of small indoor shows, and plenty of policemen are seen on the streets. The shows arrived back in this city Monday, December 5, and are at this writing on a big square at Magnolia and Jena streets, again playing under T. M. A. auspices. The committee in Morgan City, composed of Exalted Ruler Pat Kenny, Secretary J. Fisher and Dr. Bourgeois, together with Mayor Shannon, all worked hard to make the affair a success.—CHARLES WEDGE (Press Representative).

"THE MISCHIEF MAKERS"

(Continued from page 66)

falls. Rose Gordon, a bobbed brunt ingenue, made a great flash of form in tights, and put her song and dance number over for encores. Straight Laning and Comic Fulkerson, in a dialog on "Climate vs. Climb It", put over another laugh evoker. Jessie McDonald, a bobbed brunt soubret, speeded up the song numbers and followed with a fast dance that held up the show. Straight Laning, rehearsing the comics, in meeting Soubret McDonald, was all to the good. Comic Hart, as a bell-hop elevator runner, offered a bed of baled hay to Flo Wagner, a feminine guest, who passed up the bed and broke into song for a catchy number.

Scene 2 was a garden drop for Straight Laning and the comics to work the "Woman Haters' Union" bit on the feminine principals, along somewhat different lines from usual.

Scene 3 was a gambling house interior for Soubret McDonald to again hold up the show with her song and dance number, and this was followed by Straight Laning's bit with the shells, along new lines, for instead of lemons and the comics getting the baker's bank roll. Laning lets the comics get wise to the net beneath the table and makes the switch, but fools both the comics and the audience by making the eggs disappear and copping all the bank rolls.

Jean Hart, a brunt prima, put over an Irish song in good voice.

Scene 4 was a drop in one for a talking and singing specialty of original patter by Comic Fulkerson and Flo Wagner, a blond ingenue, who made good.

Scene 5 was a Bowery set for Ingenue Gordon in a singing and whistling number for repeated encores. Straight Laning staged his masterpiece, of which he claims to be the originator, i. e., the cop, gun and that man there, with the comics, and never have we seen it get the laughter and applause that it got on Monday afternoon. For Laning has given it somewhat different lines and action from his previous way of working it.

PART TWO

Scene 1 was a cabaret set for an ensemble number and dancing specialties by the various principals, followed by Straight Laning staging the high cost of cats for Prima Hart and her ever increasing number of feminine friends, and Straight Laning's check for \$285.86 to the com. g., and manhandling them for funny falls when they didn't come across. Prima Hart then vocalized in excellent voice.

Straight Laning's phony bit for the comics to mix their patter and in lieu of collection to give the phoners the bum's rush to their exclamations "Look out below!" was followed by Straight Laning in evening dress attire to introduce a chorus girls' contest of selected choristers in individual songs and dances, during which a bobbed brunt pony on the end clowned as only Jessie McDonald, the clever soubret comedienne, can clown, to the laughter and applause of the audience, which apparently could not get enough of the number.

COMMENT

The scenery in sets far above the average on the circuit, the gowning and costuming about par. The company talented and well cast in the respective roles.

Hearing that Tom Sullivan was not satisfied with his presentation in Boston, and that he had engaged Arthur Laning to reconstruct the show and reorganize the cast during its lay-off week out of Boston into the Olympic, New

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York City, and that during the week Laning was called home, due to the death of his father, and that the performance at the Olympic were far from being satisfactory, we looked for the same condition of affairs at the Star on Monday, and agreeably surprised to find the show not only up to the standard, but a fast and funny presentation of burlesque that evoked more than the usual laughter and applause for a Monday matinee.—NELSE.

"KNICK-KNACKS"

(Continued from page 66)

appearance, and gave every indication that she would continue to do so thruout the show, which she did in an exceptionally able manner in song and dance, single and in team work with Bob Carney, a clean-cut juvenile with a likable personality.

Kitty Warren, who heretofore has always enacted the gingery soubret role in other shows, showed up to good advantage as an ingenue gowned patron of a wheel chair propelled by Kenneth Christy, a typical blackface comic, who revealed a camouflaged booze bar in the rear of the chair as he trundled it off stage, for its reappearance as a traveling barber shop chair boozery conducted by Comic Silk. His manner of serving Dick Hulse a short-statured, overfat, grotesque-eyed comic, and evading a pinch by Revenue Officer Vetrono kept the audience screaming with laughter.

Kitty reappeared as a dashing soubret in song and dance, and never did she put a number over with more telling effect. Carr and Carney did the expected in a singing and dancing specialty in which they sang in harmony and danced in unison.

Scene 2 was a velvet drape for Soubret Worth to reappear in an ingenue gown of golden panel effect for her first number which, being encored, she changed quickly to a short-skirt costume of jet, with transparent black tights that set off her form in an admirable manner for a dance a la dalsarte in which she was the acme of gracefulness in her dancing movements and the acceptance of a floral tribute over the footlights.

Scene 3 was a pictorial Chinatown drop for Kitty in evening dress male attire and a high silk hat to further reveal her remarkable versatility in leading Straight Denney and the "Three Syncopators", in similar attire, in a vocalistic number in which they blended bar-

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moniously to an outburst of appreciative applause.

Frank Vetrano, as the real crook, in Italian makeup and mannerism, and Dick Hulse, the fat and funny amateur crook, holding up petite Jean Carr and, let it be recorded here that they did it exceptionally funny until the arrival of Cop Namoli, were similar in their actions to the original "Tom Howard Hold-Up Bit".

Scene 4 was a realistic pictorial circus front for Straight Denney to make the best vocalistic bellyhoo that we have ever heard in front of a real side-show, for the entry of the feminine pleasure seekers and the crashing comies, and herein both comies got their individual share of laughter and applause.

Straight Denney's stazing of the Africain Dodger bit for Comic Silk was a winner for them both, and Silk worked it for uproarious laughter and applause.

Soubret Kitty's re-appearance as a Hawaiian dancer in costume apropos was a classic, while the choristers made a fitting background for an admirable picture.

Scene 5 was a velvet drape for the "Three Synecopators" to vocalize in harmony and merit the encores given their several numbers.

Scene 6 was a pictorial mountain with a realistic rocky pass for an ensemble number, and Soubret Worth in Indian costume to lead the girls in song apropos.

Straight Denney as the proprietor of a Rest Cure, hired Comic Silk as clerk, Comic Hulse as uniformed bellhop, and the latter, hearing that upstairs maids got a higher salary, made his exit for a re-appearance as a modernized feminine napper, and his makeup and mannerism was a decided hit. An ensemble in which the chorists characterized fruits and flowers was a gorgeously gowned number of costly attractiveness, and led up to the arrival of a Pullman sleeper with Groom Denney and Bride Kitty for a wedding march and departure on train in which a sliding panel reveals them in silk pajama honeymooning attitude for a fitting finale.

PART TWO

Scene 1 was another scene of splendor with two modlesque choristers upholding a huge fountain of bubbling water, for the "fountain of youth" characterized in song by Frank Vetrano, and in dances by Carr and Carney.

Scene 2 was a pictorial police station drop for Straight Denney and Comies Silk, Hulse and Christy, in police uniform, to burlesque real

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cops in the selling of tickets for their fund, and Comic Silk's giving back a five for two twos and a dollar to boot from Denney, went over great.

Scene 3 was a ballroom set for the appearance of Kitty in an ingenue gown of scintillating silver tinsel, and Joe Lang in natty attire to sing an introductory for an ensemble in which the parading manikins appeared in gowns of exceptional beauty and hair to match the color of individual gown, and the effect was new, novel and unique. In this scene Carney and Carr cut loose with numerous intricate dancing steps that were extraordinary and place them in a distinctive class as dancers unexcelled. The "Three Synecopators" followed with a yodeling number that was above par. Kenneth Christy in a singing and talking specialty went over well and pulled a howl of delight with his reference to a baby-razor vs. a baby-raiser, followed by a shuffling dance a la darcy that got a high hand. A pretty bobbed brunet in military costume (not programmed) followed with a novel dance that indicates advancement for her in the near future.

A table bit with Soubret Kitty copping the bottle of booze for sick husband at the expense of Comic Hulse, and Comic Hulse as a laughing drunk in which his laugh became infectious, was followed by a water-splashing drinking bit at table between Comies Silk and Hulse.

Soubret Kitty made a great flash of form in a song number that led up to the close of the show.

COMMENT

Scenery and lighting effects far above the average for a Columbia Circuit attraction; gowning and costuming of principals and choristers costly, attractive and evidently the selections of Mrs. Harry Hastings, who is noted for her artistic taste.

The company talented and well cast in their respective roles, and the contrasting personalities of the feminine principals admirable, likewise their individual talent and ability. The masculine principals comedy makers par excellence, clean and clever in their every line and act.

A production and presentation that is a credit to the circuit.—NELSE.

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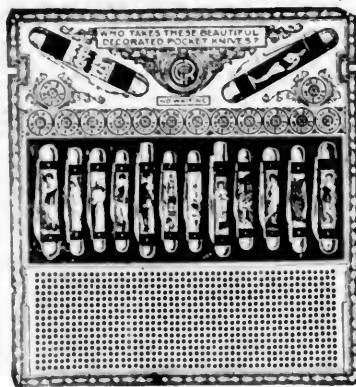
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A MERRY CHRISTMAS AND HAPPY NEW YEAR we are yours truly.

THE BOY WHO WANTED A CIRCUS

By SAM J. BANKS

One summer's day, several years ago, in Chester, Pa., a twelve-year-old school boy, having seen the Adam Forepaugh Circus the day before, said to a chum of approximately the same age: "Charley, some day I'll own a circus!"

The remark caused the eyes of the boy addressed to bulge big in wonder as he answered: "Why, Tommy, you can't never own no circus; it must take a million dollars to buy a circus!"

"That's all right," said the first boy; "but, just the same, I'm going to own a circus when I get to be a man. You see if I don't!"

Time went on and Charley forgot all about the declaration made by Tommy. But the latter did not forget. Indeed, the circus "bee" which Tommy "got in his bonnet" at that early age grew bigger every time he saw a circus—and it may be said, in passing, that he went to every tent exhibit on which was produced within a radius of several miles. Often he journeyed to Philadelphia and once he traveled to Wilmington, Del.

Tommy grew into a big, healthy youth, with all the aspirations and exuberance of a typical American youth, and his companions addressed him as "Tom". He was a high-school student now, and an enthusiastic participant in all out-of-door sports, especially baseball.

But enough of his youth. Tom graduated from high school and immediately entered the ranks of the practical American workers. Tom was always a hustler and not long after he cast his first ballot he was the manager of the leading opera house in Chester. He displayed extraordinary executive ability in the management of the show shop and was remarkably successful. Eventually he married. He opened a hotel in Chester and demonstrated that he could operate a hostelry as well as a theater. His fellow citizens presided upon him to run for the Common Council and he was elected to that body for several consecutive terms by flattering majorities. He rendered signal service in this connection. Subsequently he was appointed chief of the fire department, in which capacity he proved highly efficient.

One autumn day young Mr. Hargreaves, as he was now called, surprised Chesterites by announcing his intention of entering the realm of circuses. The preliminary announcement was followed by the advent of the circus one auspicious May day. The circus was a small, unpretentious affair, but, like everything which Mr. Hargreaves had produced, it was first class. Small tho' the tented exhibition was, it was a realization of the dream of the boy, Tommy, and the youth, Tom. The big top was no larger than the modern side-show tent. There was but one clown. Two trapeze performers, who doubled in juggling and barback riding acts, and the ring master, who also put a troupe of dogs and three or four ponies and a mule thru a series of stunts, constituted the circus display or program. There was no meagerie that first year.

But the Hargreaves circus grew, until, in 1900 and 1907, the last years of its existence, when I was the general press representative, there were eighteen double-length cars with the show and two ahead.

And the Hargreaves show was clean. If Tom Hargreaves were in the land of the living, I am sure that he would today have one of the few legitimate circuses of America.

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

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exhibit his prowess as a strong man, perform a Negro part, and after the tent was taken down to drive a four-horse animal wagon on to the next town for the sum of \$15 per month and keep. A few years later Dr. Spaulding paid him \$1,000 a week for his services. This was in 1847 and 1848 and Dan was known then as the "River King", as most of his trips were made on the Western rivers. He was at the old amphitheater in the Bowery, New York, nearly opposite the old Bowery Theater, in 1854 under the management of Old John Tyron. He was known as the celebrated Shakespearean clown with Seth B. Lowe's Circus. He went South in 1859 with a steamboat circus and was on the ground when the Civil War broke out. Dan Rice received the title of Colonel at the hands of President Taylor and was a member of his private staff in Washington. He donated a magnificent soldier's monument to Girard, Pa. He at one time edited a newspaper called Cosmopolite. Dan Rice has given away thousands of dollars to public institutions, as well as to persons whom he knew to be needy. If on earth today Col. Dan Rice would be working hard for the "Drys". He put away enough wet goods at one time to float a steamboat. For ten years he was a great temperance orator and made good.

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COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them:

GAINES, ROY, colored performer. Complainant, Coy Herndon, Stage Manager, Key Daly's "Chocolate Town" Co., Care The Billboard, Cincinnati, O.

HOOIHAN, GEORGE A., alias Geo. A. Houd-lan, Acrobat and Contortionist, Complainant, Boots Walton, Mgr., Walton's Dainty Dandies.

JACOBS JAC "BOZO", Tabloid Producer, Complainant, Ray K. Rickman, Care The Billboard, Cincinnati, O.

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COLONEL DAN RICE

The Famous American Showman

By HARRY E. MOORE

Many showmen, agents and others, particularly those who were personally acquainted with the late Colonel Dan Rice, will without doubt be pleased to read in this Christmas Number of "Old Billyboy", a few lines regarding this well-known clown and showman, so here goes:

Colonel Dan Rice died at Long Branch, N. J., February 22, 1899, at the age of 87 years. At the time of his fatal illness he was engaged in writing a book of his life and had nearly completed it. He was born in New York City, at Mulberry and Chatham streets, January 25, 1813. His father was a lawyer and studied in the office of Aaron Burr. His grandfather, Daniel McLaren, was at one time the partner of John Jacob Astor. Dan Rice's father nicknamed him after Dan Rice, who was a famous clown in Ireland. After his father's death his mother married a man by the name of Monahan, who had a dairy farm near Freehold, N. J., and Dan delivered milk to his stepfather's customers. His sister, Elizabeth, married Jacob Scholes, a circus rider, who lived in New Jersey, so when Dan got weary of delivering milk he made his way to Pittsburgh, and after being successful as a stable boy and race rider he went into the circus business as owner in 1859. He developed the best trained horse the world probably ever saw, a milk-white stallion, known as "Ex-celsior".

Also he was stone blind, he obeyed every order given him by his master.

Dan had been a horse jockey at the old Union course on Long Island, and was associated with such famous drivers as Hiram Woodward, George Nelson, Charles Hood and the Jewell Brothers. In April, 1838, Dan was engaged by Bill Hughes, a prominent sporting man and horse owner of his day, to ride John Clifton, a horse which Hughes had entered to run a four-mile race at the Louisville (Ky.) meeting. On April 28 Dan took passage from Cincinnati on the steamboat "Moselle", plying between that city and Louisville, to St. Louis. While fastened to the wharf at a small village known as Fulton, about a mile and a half from Cincinnati, the steamer blew up and many of the passengers and crew perished. Dan was among those who saved themselves. He also saved the horse, John Clifton, and rode it in the race, a winner.

In 1839 Dan was with the old John Robinson Circus and danced against Ed Davis for \$50, Dan winning. He sang old cabin songs in the Harbor campaign on the same stand with the late Secretary Windom, his favorite song being "Tippecanoe and Tyler, Too". He made his dramatic debut in September, 1839, at the Museum, St. Louis, Mo., in "The Demon of the Fiery Forest". In 1840 he organized a minstrel company in Pittsburgh, Pa., and traveled as the "American Hercules", performing marvelous feats. In October, 1849, he appeared at the Masonic Hall, Philadelphia under A. H. Taylor's management. Mr. Taylor was the uncle of P. T. Barnum. In 1844 he married and soon after engaged with Dr. Spaulding's circus to do a circus act, sing comic songs,

ST. CLAIR ASKS ASSISTANCE

Edward C. St. Clair, who has been confined in the Indiana State Prison at Michigan City, writes that he is to go before the Pardon Board next March and that he would like to receive assistance from his friends, and he would appreciate hearing from all of them. He states that he was formerly with the following organizations: Howe's Great London Circus, H. M. Atwood Shows, Johnny J. Jones Exposition, H. W. Campbell United Shows, C. A. Wortham Shows, Ringling Bros. Circus, Jones Railroad Shows and others. He may be addressed thus: Edward C. St. Clair, P. O. Box 41, Reg. No. 8327, Michigan City, Ind.

Look thru the Letter List in this issue. There may be a letter addressed to you.

MERRY XMAS & Happy New Year

E. M. DAVIS
See Page 173

WE ARE OPEN FOR TRAINED ANIMAL ACTS and Untrained Animals. Let us hear from you.

HUMPTY-DUMPTY MOTORIZED CIRCUS,
3230 Pleasant Ave. South, Minneapolis, Minn.

EARN \$50 A DAY

SELLING 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)

Salesboard Operators



MISS FRISCO LAMP DOLL

10" Frisco double-lined Silk Shades, All colors. Unbreakable Doll, Human Hair Wigs, Silk Dresses, trimmed with best of Marabou, Brass Stands, with Globes.

THIS LAMP DOLL WILL BRING BIG RESULTS. A TOP MONEY GETTER.

Per Doz. \$24.00 Per Doz.

In Case Lots Only. Four and Six Doz. to a Case. 25% deposit required on all orders.

KARR & AUERBACH

415 Market Street. PHILADELPHIA, PA.

BILLY ARNTE KILLED

His Pistol-Duel Antagonist Also Met Death, According to the Report

A report reached The Billboard December 7 from Durham, N. C., that C. J. Arrant, known to carnival folk for more than twenty years as Billy Arnte and as one of the best of Negro comedians, had the day previous engaged in a pistol battle with Dave McNeill, also colored and a well-known character at Durham, and that both men were killed.

Billy Arnte probably first sprung into prominence as featured colored minstrel entertainer with carnivals under the management of Fred S. Millien about 1903 with the Dan R. Robinson Famous Shows, since which time he has been with many of the stellar outdoor amusement organizations on tour. During winters of late years he either was at the head of a company or with a partner playing the colored theatrical circuits. Only the information that the body would be taken to Pine Bluff, Ark., his former home, for burial and that he had about a year ago established The Durham Standard Advertiser, a Negro weekly newspaper at Durham, was contained in the report received.

HAS ANYONE SEEN

LEONA HAMMELMANN?

Robert C. Flood, chief of police at Sheboygan, Wis., writes The Billboard that Leona Hammelmann, a young lady of that city, has been missing from her home since about September 7 and has not been heard from since. Carol Flood presumes that she left Sheboygan with a carnival and requests anyone knowing this to be a fact or her whereabouts to get into communication with him at Sheboygan at once. Altho but 14 years of age, he adds, she has the appearance of a girl of 17.

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

Service Is Our Motto

We will have new Items for the coming season, such as Dolls, Blankets, Lamps, Beaded Bags, Silverware, Clocks, Parasols, Chinese Baskets, etc.

....Wishing You All....

A Merry Christmas and A Happy New Year

KARR & AUERBACH

415 Market St., Philadelphia, Pa.

Inventors' Roundup and Convention

Send your contribution. ROUND-UP, care Billboard, Cincinnati, Ohio.

WANT TO BUY

MERRY ROUND AND FERRIS WHEEL. Write for particulars. BOX G. A., care Billboard, New York.

MERRY XMAS & Happy New Year
E. M. DAVIS
See Page 173

THE SOUTH BEND SPECIAL

HIGH GRADE AMERICA'S BEST FULLY GUARANTEED

AGENTS and OPERATORS

Get repeat orders BY USING THE BEST ASSORTMENTS ON THE MARKET TODAY

Knives and Razors

Better made and finished than the average. There is a REASON. You will know why when you see OUR PRODUCT.

Quality Knives and Razors	You can buy ASSORTMENTS from \$4.00 to \$10.50 EACH.	Make Quick Sales
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WRITE TO The Leading Photo Knife and Razor Factory in the U. S. Today.

Our Circular A, in three colors, tells the story and illustrates each assortment. WHITE TODAY. DON'T DELAY.
SOUTH BEND CUTLERY CO., Mfrs.
Dept. 36, 433-439 Helm Place, CHICAGO, ILL.

GRAPE JUICE FLAVORS

SOMETHING NEW

LAWFUL, SAFE AND MOST LUCRATIVE PROPOSITION EVER CONCEIVED.

All drinks prepared under protected formulas, based on actual research work and years of experience. Our Grape Juices are made from pure California and Concord grapes, having the taste of the grape itself, in addition to a delicious taste and flavor that has proven a revelation wherever introduced. Sales instantaneous. Sample flavors sent on receipt of \$1.75, together with all directions. Satisfaction guaranteed. Write for details.

MARSH COMPANY, 37 Burnett St., East Orange, New Jersey.

POSITIVELY FAR SUPERIOR TO ANY OTHER ROLLING BALL GAME

ON THE LEVEL ROLL IT IN ON THE SQUARE

Will soon be known EVERYWHERE

LATEST, FASTEST and Most FASCINATING Rolling Ball Game of Skill on the Market.

PERFECTION AMUSEMENT CO., 352 Hillside Ave., Stapleton, S. I., N. Y.

A MERRY XMAS AND HAPPY NEW YEAR Wallace Midway Attractions

OPENING OUR EIGHTH SEASON APRIL 26, 1923.

WANT good Bally Show, Fat Woman, Midgets, Big Snake or any well-framed Grind Show. Showmen having their own outfits write. Concessions all open except L.T.I. Games. WANT first-class Cook House, Wheel Concessions, Grind Shows. All attractions must be up to standard set by Billboard and Clean-Up Program. WANT two Wagon Fronts for Minstrel and Athletic Show. Must be Cheap for cash. WANT to lease two Flat Cars and Stateroom Car. All write I. K. WALLACE, Manager, Winter Quarters, Thornville, Ohio.

To all my Friends and Concession Agents

A Merry Christmas and a Prosperous Nineteen-Twenty-Three
Sam Wallas, Isler Greater Shows - Chapman, Kansas

STAR LIGHT SHOWS

Now booking Shows and Concessions for the season 1923. Show opens near Rochester, N. Y. Merry Christmas and a Happy New Year to all. Address all mail to J. J. STEBLAR, 12 School St., Stamford, Connecticut.

PRESS AGENTS—Past, Present and Future

By JAMES F. DONALSON

ONE of the owners of one of the larger circuses once informed me during an interview the subject of which was "A little more money for next season" that he felt the performance twice daily were attracted to the amusement by the newspapers.

This means that just about one-half the audience at a performance was brought under the tent thru the instrumentality of the daily press. And it might be stated in passing that the author of this statement is a successful amusement purveyor—if not the most successful in his chosen line of commercial endeavor. Because of his status his ideas on the subject are worthy of recognition and reflection.

For the sake of this thesis the words of this manager are taken to be an amusement truth.

When fifty per cent of the business of a season is dependent on one form of advertising, it is quite reasonable to suppose that the department responsible for this proportion of business should receive its quota of attention. There is no gaining saying the fact that it should—but does it?

Years ago when you and I were young the amusement business was in its infancy just as we were. Likewise the newspaper business was in swaddling clothes. But in the passing years we have grown; the amusement field has grown—and, strange to relate, the newspapers have grown. Amusement managers will admit that you and I have grown, we don't have to prove that, and they will also admit with varying degrees of pardonable pride that the amusement field has grown. As to the growth of the newspapers, they either forget or don't care.

The press agent of yesterday. According to the reminiscences of the newspaper offices this personage was first a loud dresser, second a loud talker and third a loud space enthusiast. With a tall silk headgear, Prince Albert coat, pressed trousers and a blacksmith's hands, his presence in the newspaper office was noticeable the minute he entered the building. He was a new bird, something different, and for the moment he was given consideration.

His stories, hackneyed, uninteresting, with glaring advertising in every word and line, were accepted principally because the short-handed newspaper office did not have the time nor the inclination to change his copy. Then, too, competition did not demand any change. And his columns of verbose descriptions, exaggerated situations, alliterative copy and hyperbolic expressions found their way into print with more or less success.

As a raconteur the press agent of the past was a master. His fund of stories and recollections was added to the nth degree until he could turn on the tap, sit back and allow words, phrases and sentences to flow from his lips in a never-ending stream. Oratorically he was a hummer Niagara, personally he was a "good fellow", journalistically he was a numskull.

That is the newspaper side of the press agent of yesterday. In the amusement world he was a "necessary evil". To mingle with men who make their living writing and committing to paper their thoughts as well as the thoughts and acts of others, it was necessary that the press agent be equipped with a better educated and a more technically trained mind than the usual run of amusement folk. And in a world that is encompassed with lack of education the man of learning, dubious or bona fide, is regarded with jealous envy. That is just as true today as it was a century ago.

In the years that have gone the newspaper business was no bed of roses. Editors, especially those in what we are now pleased to term "the provinces" and whose most amusement enterprises spend the major parts of their seasons, newspapermen, from editors down the gamut of newspaper life, were a sort of charity, imposed on the community for really no purpose at all than to "help out". This position in which yesterday's journalists were held was reflected in the newspaper business as a whole. Subscriptions to a paper were taken out in trade, and indeed advertising was "given" to the newspaper and newspaper proprietors. Such a thing as having advertising was unthought of.

With this the public's ideas of newspapers, it is reasonable to suppose that this same sentiment found its way to amusement purveyors. Hence the idea, long and deep seated, that the newspaper exercise of a theatrical or circus tour was a holdup pure and simple.

There is no argument I know of against this attitude "way back yonder". But there is an argument against such an attitude in this day of ours. Why? Because things have changed. And in the metamorphosis newspapers have changed as well as show business.

The press agent of yesterday was a personality, pure and simple. If he did not have that qualification he did not last long.

From yesterday to today is a bridge of years. And in crossing that bridge Old Father Time and his companion, Experience, placed varied new touches on show business and newspaper business alike.

Newspapers of today are pulsating part of the daily life of every community. Readers' demands have resulted in innovations galore, staffs have been augmented because of the change from a quasi-charitable platform to the finer backbone of real solid and substantial business. Newspapers now fill a niche in our pursuits that cannot be eradicated.

In the past—that time which is endeared to the memories of graybeards and mossbacks as the "good old days"—the newspaper did not wield the influence it does today. Back in that time a paper with a circulation of 50,000 was an exception. Nowadays papers printing that number of copies each day are to be found almost in every section of the United States.

In the larger cities the circulations are far greater.

With this progress, and it may be rightly described as a stupendous growth, newspapers have changed. No longer do they wait the old stereotyped story with its admitted advertising starting forth from every line. Copy must be written with a delicate reference to anything that savors of advertising or publicity. Copy must meet the demands of certain papers; copy must adhere to substantially founded policies and must interest the reader right from the jump.

With these requisites for newspaper publicity there is but one place to seek the proper person to do the work. The newspaper office itself must be robbed of those who have become adept in preparing stories for the columns of the American press. Newspapers, growing space with the march of progress, have their offices humanly equipped with specialists, for this is an age of specialization.

Witnesseth, now, the trainmaster with a majority of the circuses. He is invariably a former railroad worker in some capacity, and not only knows the ethics of the transportation industry into which he is thrown in his daily labors, but is also able to "talk the language" of the men with whom he does business.

In short, he knows. This type of trainmaster is eminently more successful than the former chief of transportation whose most intimate railroad knowledge consisted largely of beating a r.d.e. when the show closed or buying a ticket when he was flush.

The trainmaster who now places dependence for a job on the fact that he has ridden all over the country on divers classes of railroad equipment is generally occupied in scanning the pages of The Billboard looking for an opening. But the intimate railroad worker who tires of sameness and who has been stung by the "wanderlust" and has taken up tramping is rarely without a connection.

In the past this was partly true of the bygone press agent. Constantly mulling with newspaper men he acquired a sort of venerated knowledge, but like everybody else of this character this superficial training does not stand up under the quizzical and far-reaching probe of experienced men. I remember well a press agent of the old-time school with whom I labored diligently in those "good old days". His highest qualification for a position was the fact that his father, at some time or other, was vaguely identified with the newspaper in East Malaris, Can., or some other place equally inaccessible. He could not write, did not pretend to be able to pen his thoughts on paper, and his "open sesame" in newspaper offices was a long rambling dissertation on the merits of a Goss straightline press. In the editorial and news departments of most papers the gentry at work on this end of a newspaper have a hazy idea of a press room. They know that a press is needed to get the paper out and that is about the limit of their knowledge in that direction.

So my co-worker never got very far with his monolog on the press and its attributes.

So it is that amusement owners, quick to grasp every new detail and each succeeding new slant to their business, are gradually pouring their press departments with real business-to-goodness newspaper men, men of experience in the news room and not the "floating journalists" with which the profession of news writers is frequently augmented.

The newspaper press agents' qualifications are these: They can write what papers want, they have a broad acquaintance in newspaper offices, measured only by the years of their own experience, and generally rising at the proper time they run into some "huddle" on a copy desk, where the mere friendship and the consequent treatment repay the manager a thousand fold for taking what he calls a "novice" into the fold.

As to the policy of hiring real journalists for press departments I have on numerous occasions been told by those who own circuses and other types of amusement that the season when they are out to get their expenses paid and profits is not a time to open a kindergarten or training school as an adjunct to this business. In every department except the one of which I treat there may be some logic in that stand.

But in the press department a manager is not conducting any school or giving any tyro courses, provided, of course, he secures the services of a real newspaper man, a tried, common, every-day reporter. Instead of covering the city hall or the police or the employer's business, the reporter is covering his employer's business, and instead of being called a reporter his signature of office is press agent. That is all it amounts to.

During my tenure of office with shows I have met a raft of those who claimed newspaper connections, but who misrepresented. I have also met newspaper men with more or less experience who were dismal failures as press agents. But every character of this kind that I traced to his abiding place I found that as a competent news writer and reporter he was in about the same class as when he was a press agent.

And in this connection there is this thought worthy of consideration. A man who runs around looking for something generally is not so well qualified as the man to whom a proposition is submitted. I venture to say that right now in the newspaper offices of America there are better press agents and better writers pounding away at their typewriters who are ready and willing to step into the breach and who will really "deliver the goods". They are there; it is up to the manager who wants his attraction to get the newspaper space to which it is entitled to find the man for the job.

And this resume of where to get men and what to do with them, so far as the press department is concerned, is predicated on a succession of events that is growing every day within the confines of newspaper offices and the private sanctuaries of publishers and newspaper owners. The fight to eliminate advertising from the news columns of the daily papers is growing by leaps and bounds. Editorial associations, advertising men's clubs and press organizations—all are bonded together with this one common purpose that is becoming paramount.

Did the news columns of advertising and send the advertiser to the advertising columns. That is their slogan, and the movement is broad that it takes in a lot of territory. And within that territory are amusements. The number of papers that refuse to run anything in their news columns of an amusement nature is growing each year. The time is not far distant when one could count on one hand the number of newspapers throughout the country harboring these policies within their domains, now every section has its "right paper".

This fallacious policy, so far as amusements are concerned, can be remedied. But it cannot be mended by those who have not the data within their grasp to properly lay the situation before those who manufacture the daily newspaper and direct its policies.

The organization of practically the entire newspaper business into associations of various kinds has cemented the fraternity into a well-fabricated machine and the exchange of ideas that is a feature of every meeting of this character has brought home to every man running a newspaper the manner in which various subjects and problems are being attacked by more successful brother proprietors.

It was thru this avenue of communication that a perplexing problem arose a few years ago in the city of Syracuse. Newspaper proprietors in that community, aware of the fact that other papers when dealing with circuses demanded a fixed sum for an advertising appropriation, tried the same scheme. The first circus to arrive in the city gave in and the agent "roughed up" appropriations in three figures for each of the three papers. Altho the man responsible for this has passed on to a happier world and while we should not criticize his acts, we can with impunity say that he was not a newspaper man in the sense that he had experience in the role of a newspaper worker.

The next traveling attraction that played Syracuse found the same newspaper conditions existing with this addition: So easy had the first attraction been in the "milking" process that the appropriation minimum in the second case was increased a generous percentage. The first agent diplomatically but firmly declined the offer; the second agent did likewise; a third agent was sent in with the same result.

The circus arrived on the date of exhibition. Three newspaper owners arose early prepared for the exciting experience of seeing the parade pass thru empty streets. Did they? Business appeared as usual, the crowds were there just the same, and the newspapers had not carried a line of circus advertising or whitetop propaganda.

It would not be fair to newspapers and it would be eminently unfair to the circus employer who informed me that fifty per cent of the show's business was secured thru the columns of the press to say that the elimination of newspapers would work out indefinitely. The existing conditions surrounding this case, which certainly were broadcasted in some way

(Continued on page 202)



No. 1
Place advertising for agents that bring you inquiries.



No. 2
Send out circulars to inquiries that bring in money orders with which you buy goods.



No. 3
Ship merchandise to your agent, which he sells for you.



No. 4
Money rolls in to you from the profits your agents make you.

Go in "Selling to Agents" Business

Have Agents Sell YOUR Goods Tremendous Profits

Be the Boss Operate from your home, no matter where you live. Move to any town or city you prefer. Very easy to operate when you know how.

Don't be an agent, but go in business for yourself and have HUNDREDS of agents work for you. The illustrations in this advertisement show the four operations that place you on the road to success. Practically NO CAPITAL required, as you operate on your agents' money paid to you in advance. This is a WONDERFUL business that is known to only a comparatively few people as a business-gone, and one that PAYS ENORMOUS PROFITS.

MANY MAKE FORTUNES YEARLY

There are thousands of men and women in villages, towns and cities that are longing for something to sell to make a living. THESE PEOPLE WANT TO WORK FOR YOU. They want to sell your goods. You, possibly, do not know how to get in touch with them. You do not know how or where to obtain merchandise that you can sell to these prospective agents.

We have placed hundreds of articles on the market through the AGENTS' SELLING PLAN, and with a practical working knowledge have completed the only known selling instruction course in the entire country.

Our complete instruction course gives you all information, as to buying merchandise, getting agents, advertising, circularizing, etc., and after receiving this instruction, you can START IN BUSINESS AT ONCE.

Write TODAY for further full and complete details of this WONDERFUL BUSINESS OPPORTUNITY which will be sent to you at once, and get started on the road to SUCCESS.

SECURITY SALES INSTITUTE, Dept. 40, 5955 Broadway, Chicago, Illinois

250% PROFIT STREETMEN—CONCESSIONAIRES

TAKE ADVANTAGE OF THIS "AD"

You can clear \$300.00 profit the week before Christmas if you will get busy. This article is something that has never been on the market before. SUSPENDERS made of HIGH GRADE RIBBON web, with elastic larks, and packed each pair in an individual, very attractive box. They sell in high-class retail furnishing and department stores at \$2.50 per pair—you can sell them at 75c and make a 200% profit. 65c will bring sample pair, but owing to the fact that the time is very short between now and the Holidays, we would suggest that you send your order for at least one-half gross.

PRICE, \$2.75 PER DOZEN

We are sure you will not regret it. These suspenders will sell after the Holidays also, so you need have no fear of not being able to sell them. We are also manufacturing a complete line of Men's Leather and Rubber Belts, from \$14.00 per Gross up. We have the best belt on the market, and all styles. These will all the year round, and you may send your order now. A deposit required on all orders.

KRASNOW BROS., 569-71 Broadway. NEW YORK CITY

LAST CALL—CHRISTMAS NOVELTIES

WE HAVE SEVERAL REAL BIG GOING ITEMS. DROP US A LINE.



Belts RUBBER and Belts LEATHER Belts

Our prices are the LOWEST in the country. Free samples. We also handle DYING CHICKENS, the new wooden Chickens, and "Fancy" Rubber Goods. DON'T FORGET US ON RAILROADS—"NOW" or next season—on these goods we lead.

WE ALWAYS HAVE NEW SPECIALS

NOVELTY PRODUCTS CO.

Fancy Goods and Novelties, Direct Factory Representatives. PHILADELPHIA, PA.

36 SOUTH 7TH STREET.

Dixieland Shows Want

John et once, with or without top, COLORED MINSTREL SHOW. Special offer to one that can double in hand. Merry-Go-Round, two-breast preferred. Shows that don't conflict. Concessions come on exclusive. No profit. Porterville was a "red one." STEELE, MO., week December 11 to 16, looks over better. Then one spot in Tennessee, followed by a REAL CHRISTMAS WEEK CELEBRATION IN OLD ALABAMA. ALL ABOARD WITH "DADDY." We are "ALABAMA ROUND." J. W. (DADDY) HILDRETH, Manager.

AT THIS CHRISTMAS TIME

we take the opportunity to extend greetings and thanks to all fair secretaries, newspaper editors, our staff, members of our company, the public—and all who have assisted in making possible one of the most

NOTABLE ACHIEVEMENTS IN THE ANNALS OF OUTDOOR AMUSEMENT

The amazingly successful

Rubin & Cherry Shows, Inc.

Acknowledged by all to be
"The Aristocrat of The Tented World."



In keeping with the phenomenal growth in size, quality and importance—its cleanliness which has never been besmirched—the dignified business methods—the exquisitely beautiful appearance of the Midway—the Metropolitan standard of its diversified performances

RUBIN & CHERRY SHOWS, Inc. of 1923

will become more firmly than ever entrenched as the

Undisputed Leader in the Outdoor Show World

THE WONDER SHOW OF THE UNIVERSE

A TRAVELING AMUSEMENT INSTITUTION

radiating sunshine and cheer to hundreds of thousands annually.

IMPORTANT—Real showmen with new ideas can always receive financial backing from Rubin & Cherry Shows, Inc., and lavish productions will be given to meritorious novelties that are in keeping with the prestige and reputation of the

MOST BEAUTIFUL SHOW IN THE WORLD

(Signed) **RUBIN GRUBERG, President, RUBIN & CHERRY SHOWS, Inc.**

Tri-State Fair Grounds, Savannah, Ga.

STEVE A. WOODS, General Representative

JAMES C. SIMPSON, General Manager

GRAFT AND IMMORALITY CON- DEMNED

(Continued from page 19)

four years of history of the N. A. A. P. In point of attendance and the display of rides, games, merchandise and other amusement features—an exception being an important part of the exhibition—the annual meeting also attracted those of the past.

McSwigan Speaks

"Our big accomplishment last year was the elimination of the war tax on admission tickets of 10 cents and under," declared A. S. McSwigan, president of the National Association of Amusement Parks, on the opening of the session of that organization in the Congress Hotel this week.

"President McSwigan then remarked that the blue law movement is assuredly gaining headway. He also remarked that Tennessee seems to be the most hampered State in the Union in this respect."

Mr. McSwigan also dealt on the fact that Messrs. Darling, Uzzell and others who are members of this association had a similar bill killed before the State Legislature in Albany, N. Y. He offered the opinion that a strong national organization is needed to combat this movement.

"ONE GOOD SIGN IS THE BILLBOARD'S CAMPAIGN FOR A CLEANUP IN THE CARNIVAL BUSINESS. I MOST EARNESTLY RECOMMEND THAT ALL AMUSEMENT PARK MANAGERS QUIT ALL QUESTIONABLE GAMES IN THEIR PARKS. I THINK THE BILLBOARD IS ON THE RIGHT TRACK. SOME GAMES OF CHANCE CAN BE RUN LEGITIMATELY. LET US STAND CLEAN ALL THRU." Also, there were too many accidents in the park devices in last year's statistics. A problem is therefore put up to us. Defective devices should always be called to the attention of the local authorities.

"President McSwigan announced that there would be no night meetings at this convention. He also said that there were sixty booths of exhibitors this year and recommended that everybody present visit all of the booths and exhibits and give the same their careful inspection. The president then said that the exhibitors' space was growing at such a rate that he believed by next year the association would need the Coliseum."

"This thing is going on at a great rate," said the president, "and I believe that by next year we will have at least 100 exhibitors, and I don't think any hotel in town will be able to take care of us, so, as I see it, it's on to the Coliseum."

Resolutions were then read regarding the death of Henry B. Auchy, second vice-president of the association and also a charter member, who died September 20. Then a resolution was read regarding the death, on September 23, of Clarence A. Wortham. It appeared to be the sense of the meeting that both Mr. Auchy and Mr. Wortham stood for the highest principles of the amusement business.

Some real entertainment was given the association when the paper of Tobe Watkins, manager of Forest Park, Davenport, Ia., was read by Harry G. Traver.

"Small parks have more problems than the big ones," said Mr. Watkins in his paper. "Our park was killed before we got hold of it by a man who sold too much booze and had too many fast women in the place. I had some job building up that park, but I was able to get nine Sunday-school picnics right away. Then I commenced to develop the picnics given by fraternal orders. The dance hall had been terrible, but I kept that dance hall going, and now it is one of the biggest successes in the park. I just want to say before this convention that Al Hodge, of Riverview Park, helped me a tremendous lot with his advice and counsel, too."

"They all call me 'Tobe' up here in Davenport, and the name is known all over this section of the country," said Mr. Watkins in his paper. "And I want to tell you that the name means something. Ask the folks up Davenport way. You'll find out of course, my name isn't 'Tobe'. Merely it is an adaptation, but everybody knows me as 'Tobe', and the name has been worth something to me. Also, I was one of the first park managers in the country to take out rain insurance, and it rained like the very devil the next day and we collected. I got rid of the carnival for the past two years. Am not going to tell you how I did this because that's my own business. I didn't appear in person in bathing the carnivals that got in my way, but I did act thru confidential agents. I got along pretty well for a time, then the specialists got in power in our city and they let the carnivals come back. Now I've got to work all over again." (The writer said he would never do to read this paper before the Showmen's League of America.) At this stage of the proceeding Mayor William Hale Thompson was introduced and made an excellent speech, saying, among other things:

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"When I was an alderman I led the fight for the first 'kids' playground. There are now fifty playgrounds in the city of Chicago for children, not counting the beaches that have been established since I have been Mayor. I also think that the Pageant of Progress which we have been holding now for two years has been a great stimulant toward relieving the condition of the unemployed. I assure you, gentlemen, that I am with you heart and soul in any outdoor amusement that tends toward the upbuilding of the younger generation."

"The next paper on the program was entitled 'The Radio in Amusement Parks', by B. L. York, of Idora Park, Oakland, Calif. Mr. York said, among other things: 'We used concert bands in Idora Park for a number of years and then it finally seemed to us that the bands were wearing out. We had to cast about for something else and we conceived the idea of installing a huge magnavox with a 12-foot horn. We attached also a phonograph, which was transmitted to the magnavox. The sound was increased in volume 1,000 times. We regard the magnavox as a big success in our park.'"

At the afternoon session R. S. Uzzell read a resolution on the death of Henry B. Auchy, one of the late officers of the organization, which was adopted on motion. Al Hodge, the secretary, then read a resolution on the death of the late Clarence A. Wortham, which was also adopted. The resolution was eloquent and comprehensive.

At this time President McSwigan announced a radiogram from Berlin, Germany, from Milford Stern, one of the most active members of the association, who was unable to be present. The next paper read at the afternoon session, following the lunch, was entitled 'Co-operation between Heads of Departments', by Charles Rosensweig, of the Palace Gardens, Detroit. "The amusement park is more sensitive than any other ordinary business institution," said Mr. Rosensweig. "You have to have a real man for a manager. He has to be a man to think quickly and act boldly. Milford Stern and I have made a study of cooperation and an intelligent joint action. The manager of an amusement park must think things over and put them over. Three per cent of the men in this country are head workers and ninety-seven per cent are hard workers. I suggest to every park manager that we have a monthly meeting of department heads. It aids in cooperation."

The next paper on the program was that of Robert J. Eustace, of Lakewood Park, Waterbury, Conn. Mr. Eustace's paper was entitled "How To Win Public Confidence." "When a park gets a bad name it is easy to pebble it around," said Mr. Eustace. "Lay all of your cards on the table and come clean in your park management."

"After listening to Mr. Eustace I feel constrained to say that every park manager in the country should become a member of his local Chamber of Commerce. He will find out it will pay him to do so."

The high light of the meeting was doubtless the address of the Rev. Johnston Myers, pastor of the Immanuel Baptist Church, Chicago. Dr. Myers, who is regarded as one of the most advanced thinkers in the city, as well as one of the most liberal interpreters of that strange bond between man and man, said in substance:

"I simply must have amusement, as an individual, as much as I must have religion. Fun is next to religion, anyway, but my wife, who doesn't care much for shows, and I went out to see a picture show the other night, and it was a dirty picture. The wife dragged me right out of the place. They still have my 30 cents, which I don't mind, but I would have liked to see something clean and uplifting for my money. I stand here in front of you gentlemen today not as a preacher, but as a man meeting his fellowmen, and I want to tell you right now that I am not in favor of the enforcement of the blue laws. I don't believe in a Puritan Sunday. Such Sundays may have been all right 'way back in the old age. They may have satisfied the wishes of that day. But I don't think they would be advisable now from any standpoint. God gave us Sunday for worship and entertainment, according to my belief. I would not close an amusement park on Sunday. To my thinking it would be a crime to close the amusement parks on Sunday. But I have a suggestion to offer and I hope that you gentlemen will think it over and give it consideration. I am going to ask you if you won't make your Sunday performance in your park just a bit different from what you have been doing. This is not offered in criticism, but is tendered to you in the form of a straight-out suggestion. I am going to ask you, while I have this opportunity, to consider the suggestion of having a religious service in your parks on Sunday forenoon. Then, after that, put on your regular program. I think if you do this you would give a lot of us church people a chance to come out and visit you folks and enjoy ourselves and spend our money with you, and possibly increase your own gate receipts. In other words, I am pleading with you park managers, whom I esteem most highly, to give us church people a real chance."

Dr. Myers' speech was received with immense applause. President McSwigan arose and thanked Dr. Myers warmly for his address and his suggestion, and added that the National Association of Amusement Parks was doing its very best to attain the high ideals which Dr. Myers had expressed.

"The blue law situation was discussed by E. C. Diller, secretary of the Anti Blue Law League of America. Mr. Diller discussed this subject ably and lucidly, and called attention to the great need of organization against the people who would, according to his views, make Sunday a desert instead of a day of 'rest, religion and recreation.'"

George Schmidt, general manager of River-view Park, had a paper read which was regarded as a marvel of technical detail. Mr. Schmidt went into detail on the subject of issuing pass-books, meaning free tickets on certain nights. Mr. Schmidt said that after long experimentation he believed that the factor of proper distribution of these free passes was the supreme thing to be considered. Mr. Schmidt said that the issuing of these free passes had meant a big increase of the gate receipts of the park and that the concessionaires had reported a greatly increased business. Mr. Schmidt also said that after the experiments his park had made he believed that the tickets should be limited to persons over 16 years of age. He said that otherwise the kids would block the park. He also said that the best results his park got were from one to two days before the expiration of the free passes. Mr. Schmidt also said that his park had been having great success thru issuing these passes to factory managers. He also offered the suggestion that if business keeps up the way it has been along these lines his park will be able to cut out the picnic altogether. Mr. Schmidt also offered the suggestion that it would be advisable to give the free tickets for about five concessions, so that the free ticket holders would have to pass all of the concessions in the park. Mr. Schmidt said that it was advisable to keep children out from these free tickets.

Numerous discussions ensued following Mr. Schmidt's talk as to what was the best plan to give out free tickets. There was not much unanimity on this subject.

"The History of the Amusement Park and a Prophecy of Its Future" was the title of a very able paper read by R. S. Uzzell. Mr. Uzzell, who was later suggested by President McSwigan as the official historian of the association, read an interesting history of the evolution of the amusement business.

"We only have to look back a few years," said Mr. Uzzell, "to figure out what would have happened if the women folks had come out in the one-piece bathing suits of today. I suggest to every member present that he keep his park clean because all of us have seen the bad results of dirty management. The community was not made for the park, but the park was made for the community. Some day I hope we will have a museum where all of our mistakes can be cataloged for the benefit of all concerned. The park of the future will be a big department store for the vending of clean public amusement. I think that P. T. Barnum, William F. Cody and Frederic Thompson did more than any three men I can think of right now to put amusement on a high basis."

Judge Charles A. Wilson, of Fontaine Ferry Park, Louisville, Ky., who is one of the mainstays of the organization, read a paper entitled "What Is the Matter With the Carnival?"

"My conclusion is," said Judge Wilson, "that the carnival shows are a menace to our business. The Billboard, in its crusade, to my thinking, should have support from all quarters of the amusement world. From all quarters of the country comes the cry to arms, as the carnival news in The Billboard shows most plainly. The carnival people have raised the black flag, according to all newspaper reports, but at that I frankly admit that some of them are decent and good people. It appears to me that the carnival managers have assumed the position of defying public opinion. There appears to be a number of cities which have placed the ban on carnivals. Every amusement man in the outdoor field should positively stand by The Billboard."

Harry G. Traver submitted a resolution concerning clean shows and offered the suggestion that The Billboard aid thru its influence and standing in this work. Mr. Traver's ideas were splendidly received and much applause followed the reading of the resolution, which was immediately adopted.

RESOLUTION

RESOLVED, THAT CERTAIN PRACTICES, WHICH IN THE PAST HAVE BEEN ACCREDITED TO SOME OUTDOOR AMUSEMENTS, ARE CONDEMNED BY THIS ASSOCIATION AND THAT THIS ASSOCIATION GO ON RECORD AS ABSOLUTELY OPPOSED TO THE FOLLOWING IN ANY PARKS ASSOCIATED WITH THIS ORGANIZATION:

- 1. GAMBLING FOR MONEY IN ANY FORM.
2. WHEELS OR OTHER APPARATUS WITH CROOKED OR UNEQUAL ATTACHMENTS.
3. HOOCHIE-KOOCHIE DANCE SHOWS.
4. FORTY-NINE CAMPS WHERE HIRED WOMEN DANCE WITH PATRONS.
5. ANY BLOWOFF OR BEHIND-THE-CURTAIN SHOW FOR MEN.
6. ANY OBSCENE OR SUGGESTIVE SHOWS OR EXHIBITIONS.
7. ANY UNSAFE OR IMPROPERLY CONSTRUCTED RIDE OR APPARATUS.
8. UNCLEAN, IMMORAL OR DISREPUTABLE EMPLOYEES IN ANY EXHIBITION OR ON THE GROUNDS.
9. THAT THE MEMBERS OF THIS ASSOCIATION PLEDGE THEMSELVES BY A BISING VOTE NOT TO ALLOW ANY OF THE AFORESAID TO EXIST IN THEIR AMUSEMENT PARKS AND TO USE THEIR EFFORTS TO STOP THE CONTINUED EXISTENCE OF THE EVILS ELSEWHERE.

THAT A COPY OF THESE RESOLUTIONS BE SPREAD UPON THE MINUTES OF THIS ASSOCIATION.

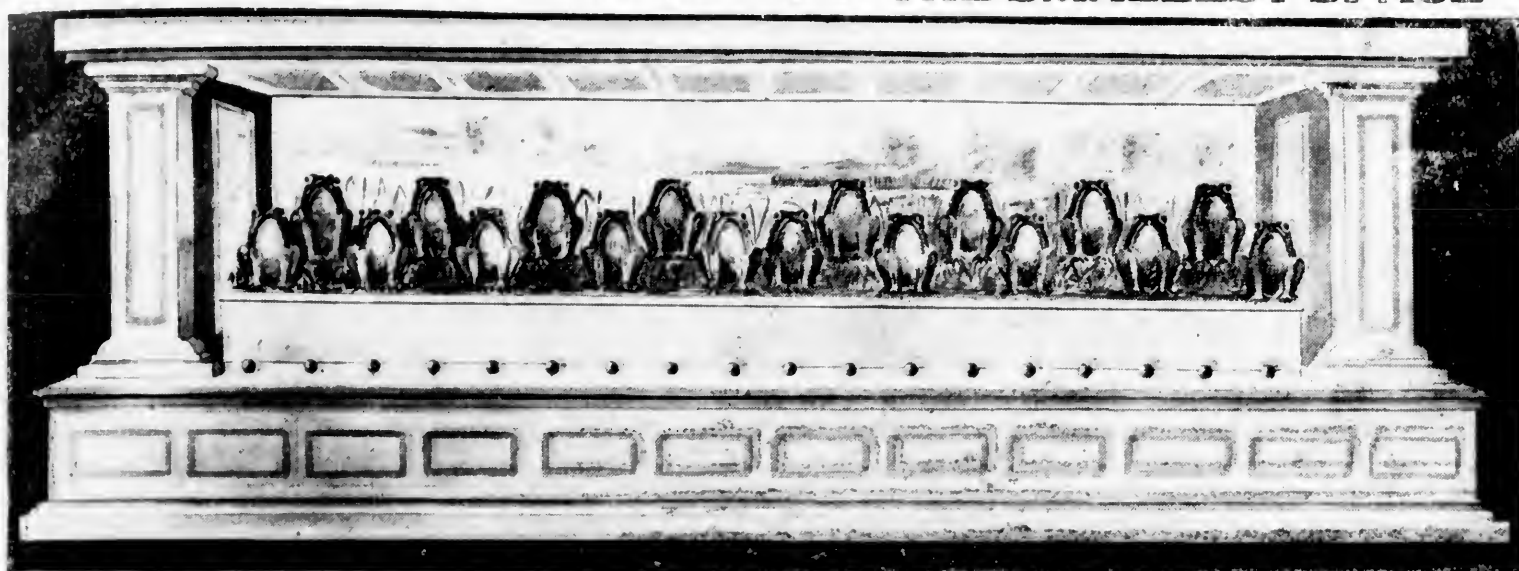
THAT A COPY BE SENT TO THE BILLBOARD PUBLISHING COMPANY FOR PUBLICATION WITH THE SUGGESTION TO THE BILLBOARD THAT IT CAN HELP IN THIS CAMPAIGN FOR BETTER AND CLEANER AMUSEMENTS IN THE OUTDOOR SHOW WORLD BY FURTHER RESTRICTING BOTH ITS NEWS AND ITS ADVERTISING COLUMN AND BY THE ELIMINATION FROM THE BILLBOARD OF EVERYTHING WHATSOEVER PERTAINING TO THE SHOWS, CONCESSIONS AND APPARATUS HEREIN CONDEMNED.

The wording of the resolution shows that its author has overlooked no condition that is a menace to the very life of the important department of outdoor amusement that is served by parks, picnics and beaches. Mr. Traver is to be commended for his action and the National Association of Amusement Parks is to be congratulated for its endorsement of the cleanup policy.

"European Parks and Amusements" was the

MERRY XMAS & Happy New Year E. M. DAVIS See Page 173

THE FROG GAME THE BIGGEST GAME IN THE SMALLEST SPACE



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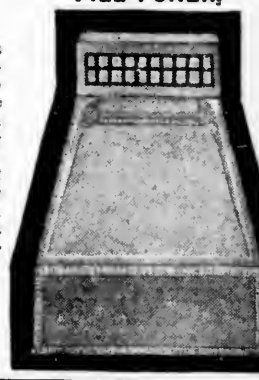
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PILL POKER



title of a paper read by Arnold Neble, of the Kentucky Derby Company.

"This association," said Mr. Neble, "is a real collection agency. A certain man failed to pay me a bill and I took the matter up with Al Hodge, and he collected the money and sent it to me. I think Al is the best lawyer I ever had."

Benjamin E. Winstow, chief engineer of the Chicago Building Department, read a technical paper on the construction of rides. While splendidly received, the paper was more designed for construction engineers than for the masses of park managers. Mr. Winstow was followed by Frank Gannon, chief inspector of the Chicago Building Department, who pointed out ways in which owners of parks could examine and inspect their rides and thereby greatly aid to the public safety and to their own investments as well.

Henry A. Marbach, chief engineer of Lincoln Park Board, Chicago, read a paper entitled "Construction and Maintenance of Park Roads".

"I suggest to you park managers," said Mr. Marbach, "that you fill the walks and drives in your parks with some material that is practically dustless. I have never found either walks to be satisfactory, and there is some objection, I think, to macadam walks and drives. All walks and drives in amusement parks should be as elastic as possible."

About an hour's discussion resulted from Mr. Marbach's remarks. More than a dozen of the managers present related their experiences with the material that they used for walks and drives, and finally it appeared that what was good in one section of the country wasn't so good in another.

Thornton Kinney, of Venice, Calif., was not able to be present, but sent a night letter to the convention, which was read by another delegate. Mr. Kinney's paper was entitled "The Psychology of Electric Lighting". A striking paragraph in the paper read as follows: "Much intensity of light makes people self-conscious. Self-consciousness makes people refrain from play. The condition of semi-darkness in all-nighting this condition makes the individual feel relaxed and comfortable, which promotes freedom of action and induces the feeling of satisfaction in leaving."

"Dark Publicity" was the title of a paper, spicy and snappy, which was read by George E. Traver, of Fort Wayne, Ind. "I used several pages in the newspapers in our town," said Mr. Traver, "because I had a new park. I used as many pictures as possible in our newspapers with a short paragraph under each picture. In fact I used just as little reading as possible, all I could get for the space. I think we got results of a substantial nature. I also advertised in the newspapers for fifty miles around Fort Wayne. We now find that our park is on a substantial basis."

July J. Hartley, of the United States Fidelity and Guaranty Company, which carries extensive insurance on amusement parks, addressed the convention and said that he was able to report a very satisfactory business with the park plant during the past year. Incidentally, he gave out some statistics in which he reported

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that most of the accident claims during the past year had come from ground devices. He gave out some items as follows: Roller coasters, 116; mill race, 1; boardwalk, 6; squeezer, 2; Ferris wheel, 2; miniature railway, 11; derby, 21; Noah's ark, 8; dolmen, 19; aero swings, 30; funhouses, 160; merry-go-rounds, 17; Mc. Hartley's report covered 211 parks and devices. Following the election of officers by a standing vote a decided tribute was paid to Al R. Hodge for his services to the association as secretary in the past and his re-election to the same job met with decided enthusiasm from everybody present.

Among the exhibitors who had samples of goods present were: The Philadelphia Toboggan Company, the Dayton Funhouse and Riding Device Mfg. Co., the Miller & Baker Exhibit, A. Koss, Hader Toy Company, J. W. Ely Co., Traver Engineering Co., Amusement Builders, World-Wide Amusement Corp., the William Gent Vending Corp., Lauss Bros., Rand-McNally, Moore-Moster Mfg. Co., Star Pattern and Mfg. Co., Chester-Pollard Amusement Co., American Sanitary Lock Corp., Thomas-Duffield Fireworks Co., W. B. Tenthill, Wm. H. Benzel, Tanagra Corp., the Damon-Chapman Co., Spillman Engineering Corp., Kentucky Dolly Co., R. S. Ezzell Corp., Gordon Fireworks Co., Blum Bros., Wilson Shirt Co., M. M. Hirsch, the Dogken Corp., Perry Mfg. Co., Monarch Electric and Supply Co., Pain's Fireworks, Inc.; Sunlight Aluminum Co., Fasselmutin Candy Co., the Gadsabout Co., the Marine Amusement Co. and the Prontium Supply Co.

Among the visitors to the convention were: J. W. Zarro, J. L. Rodgers and Walter R. Johnson, all of the Detroit Winter Garden, and Charles G. Kilpatrick, the one-legged showman, who sells accident insurance to showfolks. Other business men who had exhibits were: N. Share Company and Lassie Swaster, and Ralph Pratt, who sells the dolmen.

Among the members present were: Harry G. Traver, of the Traver Engineering Co.; Rex D. Billings, of Ilora Park, Youngstown, O.; Charles A. Wilson, Fontaine Ferry Park, Louisville, Ky.; Edward J. Schmidt, Detroit Amusement Co., Detroit, Mich.; A. M. Beach, Chippewa Lake Park, Chippewa Lake, O.; P. G. Bigelow, Chippewa Lake Park, Medina, O.; H. F. Covede, Walbridge Park, Toledo, O.; N. S. Alexander, Wood-Idle Park, Philadelphia, Pa.; Joseph Cohen, Paragon Park, Boston, Mass.; David and Joseph Stone, Paragon Park, Boston, Mass.; Gustaf Frank, Waukesha Beach, Milwaukee, Wis.; Charles R. Orr, Maple Grove Park, Lancaster, Pa.; Joseph J. Bean, Glen-

wood Park, New Albany, Ind.; G. Sobel and H. R. Zapf, Sobel & Locher, Cleveland, O.; Arnold Noble, Kentucky Derby Co., New York City; J. L. Kaufman and Ralph Pratt, Stocher-Pratt, Dodgem Corp., Lawrence, Mass.; Harry Baker, Miller & Baker, Bridgeport, Conn.; G. W. Elrod, Sycamore Springs Amusement Park, Sabotha, Kan.; M. A. Spillman and G. H. Cramer, Spillman Eng. Corp., North Tonawanda, N. Y.; Leo Kahn, American Sanitary Lock Co., Indianapolis, Ind.; H. F. Nueynes, Over the Falls Co.; A. D. Millger, Pain's Fireworks, Chicago; Geo. H. Lauerman, Lauerman Bros., Chicago; Geo. P. Schmitte, Jr., Philadelphia, Pa.; Chas. Krug, Krug Bros., New York City; Louis C. Tisser, Miller & Baker, New York City; Samuel R. Abrams, Pier Park, Bay City, Mich.; R. W. Manning, Manning's Band, Chicago; J. M. Mulvihill, Electro Gardens, Denver, Col.; E. R. Booth, Myers Lake Park, Canton, O.; A. G. Szwab, Monarch Electric Co., Chicago; Emil Gelsa, Washington Park Amusement Co., Bayonne, N. Y.; J. E. Giffin, Riverview Park, Cayuga Falls, O.; A. J. Steveling, F. W. Pearce, Detroit, Mich.; J. T. Bettles, Sunnyside Beach, Toronto, Can.; O. Solomon, Berg Winslow Building Dept., Chicago; M. A. Miller, Olympia Park, Newark, N. J.; Tom Kerstille, Paxtana Park, Harrisburg, Pa.; P. C. Hartley, Olympia Oak Park, McKeesport, Pa.; L. J. and Mrs. Drake, Silver Beach, St. Joseph, Mich.; John McDuffy, Old Orchard Park, Old Orchard, Me.; Rex D. Billings, Ilora Park, Youngstown, O.; J. S. Ross, White City Park, Charleston, W. Va.; Charles Gelsa, Luna Park, Coney Island, N. Y.; Geo. F. Trier, Ft. Wayne, Ind.; Chas. L. Drake, River Gardens, Ft. Wayne, Ind.; L. J. Rogers and Miss Rogers, Detroit Winter Garden, Detroit, Mich.; Richard M. Brooner, Fallside, N. J.; Jas. McLevee, Grand Rapids, Mich.; Anderson G. Moore, Glenwood Park, New Albany, Ind.; Alfred J. Dietz, United Ex. and Elev. Co., Baltimore, Md.; R. J. McGlasson and C. D. Bond, Frederick Road Park, Baltimore, Md.; E. E. Rhoads, Old Orchard, Me.; C. G. Witham, Amesbury, Mass.; C. C. Schreyer and D. Loeb, Tanagra Corp.; Frank Duffield, Chicago; Frank Doyle, Leont Point Beach, Sandusky, O.; C. D. Tribenback, Perry Turnstiles, New York; Harry Taylor and F. W. Darling, I. A. Thompson Seaside Ry., New York City; Walter Johnson, Winter Garden, Detroit, Mich.; P. J. Peer, Canada Steam Smelting, Hamilton, Can.; J. A. Lyon, Hamilton Beach, Ont.; Peter J. Metzelder, Willowd Park, St. Paul, Minn.; Lewis A. Coleman, Riverside, Indianapolis, Ind.; Louis MYL, Luna Park, Detroit, Mich.; D. S. Humphrey and P. M. Kil-

laly, Enclid Beach, Cleveland, O.; W. E. Sharp, Capital Beach Park, Lincoln, Neb.; Frank Cannon, Olenyanga Park, Columbus, O.; B. F. Sandels, Indianola Park, Columbus, O.; Geo. A. Kasper, Borgman-Koropp Co.; Edw. Geo. Premium Supply Co.; W. R. Tothill, Chicago; Theodore M. Toll and Joseph C. Vogt, Waukesha Beach, Milwaukee, Wis.; J. H. Smith, Cincinnati Carousel Co., Cleveland, O.; Willie Markey and Larry H. Rust, Forest Park, Dayton, O.; C. C. Miller, Cincinnati Zoo Park, Cincinnati, O.; A. Siegrist, H. V. J. Valet, J. P. Houtt and John R. Davies, Willow Grove Park, Philadelphia, Pa.; Fred Hollman, The Billboard, Chicago; L. B. Schloss, Glen Echo Park, Washington, D. C.; George A. Schmidt, Riverview Park, Chicago; Frank J. Browning, Browning Amusement Co., Chicago; Alf. J. Wright, Wabasha Park, Hamilton, Can.; E. E. Elder, Arnolds Beach, Milwaukee, Wis.; E. H. Boeke, Des Moines, Constar Co., Des Moines, Ia.; Harry Marshall, south of Des Moines, Hamilton, Can.; Marie K. Saunders, Echo Park, Meridian, Miss.; H. A. Horner, Fred J. and Mrs. Crisp and F. C. Manchester, Summit Beach, Akron, O.; Henry A. Gauthier, Olympia Park, Irvington, N. J.; Frank P. Johnson, Castalia Gardens, Milwaukee, Wis.; Harry T. Irwin and John C. Held, Toledo Beach Park, Toledo, O.; Chas. DeHoff, Earle-Buffell Fireworks Co., Chicago; Bob Hafferkamp and A. W. Keelham, Forest Park Highlands, St. Louis, Mo.; H. P. French, Warner Park, Muskegon, Mich.; H. T. Lucas, Chippewa Park, Knoxville, Tenn.; J. F. Metzke, A. S. McSwiggan and F. L. Donahay, Kenwood Park, Pittsburg, Pa.; Sam Benjamin, Fairyland Park, Kansas City, Mo.; O. S. Dyer and Charles Ritz, Clear Lake Park, Clear Lake, Ia.; A. C. Hodge, Riverview Park, Clear Lake, Ia.; W. H. Hill, Pine Lake Park, Lansing, Mich.; R. C. Stronach and Arthur Stronach, Neptune Beach, Alameda, Calif.; A. C. and Mrs. Christanson, Lagoon Park, Salt Lake City, Utah; R. S. Uzzell, R. S. Uzzell Corp., New York City; C. G. Pickering, Belle Isle Park, Oklahoma City, Ok.; Harry Steinberg, Belle Isle Boating Co., Oklahoma City, Ok.; Arthur R. Wilber, Blue Grass Park, Lexington, Ky.; Abe Frankel and Omer Keaton, Riverview Park, Des Moines, Ia.; Elmer Brown, Exposition Park, Newbern, Tenn.; W. F. Fisher, Miami Beach, Ottawa, Ill.; Louis C. Warner, Detroit Park Amusement Co., Detroit, Mich.; Herbert Evans, Luna Amusement Co., New York City; C. L. Neaves, West View Park, Pittsburgh, Pa.; Frank H. Jones, Savin Rock Park, West Haven, Conn.; B. E. Berger, Flat Park Amusement Co., Flint, Mich.; B. J. York, Iora Park, Oakland, Calif.; B. D. McKibben, Casade Park, New Castle, Pa.; John Smith, Paragon Park, Boston, Mass.; J. A. Wilson, Star Pattern and Mfg. Co., Benton Harbor, Mich.; A. J. Duffy, Rocky Glenn, Scranton, Pa.; F. W. Henninger, Connetquot Lake Park, Connetquot Lake, Pa.; W. D. and Mrs. Brockover, Moxahala Park, Zanesville, O.; J. M. Seamus, Mills Lake Park, Farmland, Ind.; R. E. Darter, Archie W. Colter and John Darter, Riverside Park, Indianapolis, Ind.; F. E. Wain, Winwood Beach, East Kansas City, Mo.; K. H. and Mrs. Hassard, Mid-City Park, Albany, N. Y., and Morris Goldberg, Skoo Ball Co., Coney Island, N. Y.

CLEANUP REACHES DANCE HALLS

The proprietors of practically all the dance halls of New York City met at the Hotel Astor, New York, Monday afternoon, December 11, and formed an organization to eliminate objectionable, vulgar and suggestive dances and steps. Scheduled for January are the "Chicago", "Hollywood", "Sow-ban-ig" and "Harking".

The dance halls have been lax and careless and as a result show and tell dances have been so tolerated that they have obtained a stronghold. The flood of letters to police headquarters from complaining mothers stirred inquiry and threatened closing of the halls on a large scale.

All the dance hall proprietors agreed that voluntary action was not only desirable but imperative.

"If we do not clean up ourselves we will be cleaned up by the police," said one prominent cabaret manager, "and we can do it more intelligently if we tackle the job." Another charged that the worst dancing was indulged in at the best hotels. The authorities will cooperate with the new association and the license commissioner will revoke the licenses of all resorts that do not obey the mandates of the new overlord.

JONES CONTINGENT STARTS FOR HAVANA

With the arrival, Sunday morning, December 3, of the Johnny J. Jones Exposition at Palatka, Fla., to play the fair there, a great part of the day's routine was arranging the transportation of the contingent of attractions booked to open in Habana Park, Havana, Cuba, December 9.

This special train left Palatka the following afternoon at 4 o'clock and consisted of flat, baggage and stock cars and sleepers belonging to the Jones organization, the route being to Key West and thence by boat to Havana. All the cars and coaches were decorated with different reading matter and the Johnny J. Jones Exposition Band played selections as the train was moving towards the Southern Island.

Mrs. George Rollins, Mrs. George Keightly, Mrs. William Sheppard, Mrs. William Pratt and daughter, Mrs. William Bozzella and daughter and Mrs. Theodore Bauer accompanied the heads of their families on the Cuban trip. Ed Daily and Paul McKee were recent arrivals engaged for the Cuban invasion.

Johnny J. Jones arrived from the Toronto meeting of fair secretaries very much enthused over the good results that he claims must accrue from the crusade for cleanliness, encouraged by The Billboard and now backed up by the Fair Secretaries' Association.

The writer is at this writing on his way to New York City, principally to visit with Ed R. Salter, Jr. and to accompany the Johnny J. Jones, French and Belgian midlets to New York. They are now on their journey to France for a visit, to return to the United States in February, and will be accompanied by two more attractive little people.—ED R. SALTER.

CUDNEY & FLEMING SHOWS

Intend Remaining Out Until About Middle of January

Magnolia, Ark., Dec. 7.—The Cudney & Fleming Combined Shows, since their last "show letter" to The Billboard, played Wilburton to good business, then Pottan, which was very poor—partly on account of rain; then Mena, Ark., which was very bad. At Mena, "Regal", the monster python snake, died and the owners had it embalmed, this being done by J. C. Farber, undertaker at Mena. Nashville was canceled at the last minute and the show played Gurdon, which was a red one

C. W. COMPTON



The above is a likeness of C. W. Compton, of Brazil, Ind. Mr. Compton is one of the old school of circus and theatrical agents, and yet is a truly active member. He is manager of the Compton Advertising Company, of Brazil, for this winter season, and has been a constant reader of The Billboard since its first issue.

We wish all our friends A Merry Christmas and A Happy New Year



CHINESE BASKETS, FIVE TO NEST

8 rings and 8 tassels, price per nest of five baskets, \$3.25
4-Legged Baskets, 4 to nest, price per nest of 4 baskets, \$6.00

BLANKETS

Esmond, 64x78, 7 assorted Indian patterns, . . . \$2.75 each
Esmond, 66x84, two-in-one blanket, 3.50 "
Beacon, 60x80, wigwam, 3.50 "

ORIENTAL NOVELTY CO., 28 Opera Place, Cincinnati, O.
NEW YORK BRANCH, 87 Eldridge Street.

Wanted, Holtkamp's Famous Alabama Minstrel

High-class Performers and Musicians that double Stage, CAN PLACE real Blues Singer and Comedian. Comedians that can be featured, high-class Novelty Act. I want the best in the business. Cook and Porter for standard Pullman car, one that understands Baker blanket. Following people wire me: Slim Jim Austin, Young Buckner, Arthur Prince, Archie Blue, Archie Terry, Amante Richardson, Ollie Young, Wire Art wire. State your lowest salary and give your address for one week. Playing the best of houses, Oklahoma City, Thursday; Enid, Okla., Friday and Saturday; El Reno, Okla., Monday; Chickasha, Tuesday.
L. B. HOLT KAMP, Manager.

LAKEVIEW PARK

CONNEAUT, OHIO

Established Hotel Resort, Picnic Park and Bathing Beach, on shores of Lake Erie, within city limits. Leased from city by private company. Openings for exclusive Concessions, Roller Coaster and other staple amusements. Address ELWOOD SALSBURY, Room 704 Ulmer Bldg., Cleveland, Ohio.

Christmas Greetings to All From Milt Hinkle CIRCLE DOT RANCH WILD WEST.

WANTED MUSICIANS, ROYAL HUSSAR BAND

Cornet, Clarinet, Trombone, Bass, good Trap Drummer and Violin doubling Band. Must be good Dance Men. Also Sax, Piano double Band. Write or wire.
T. R. YARBOROUGH, care Shriana Exposition, Greenville, S. C.

TRUCK SHOW FOR SALE

Eleven excellent International trucks for sale, in good condition, for Minstrel Show or small Circus. HAM interest \$3,000.00, or \$6,000.00 for all. \$3,000.00 cash, balance one and two years, or to suit purchaser. Address J. C. O'BRIEN, 315 West 44th, Savannah, Georgia.

for everybody. All concessions left Gurdon out of stock.

Here at Magnolia the show opened Tuesday night, losing Monday on account of a three-road move. Everything got a big play and last night the shows, rides and concessions all did fine. The engagement is under the auspices of the Magnolia Band. Next week, Waldo, then stamps, which has been closed to carnival. The show is sticking to the policy of strictly no dancing "camps", no coach, no percentage gift or buy-backs, nor any games the operators have a chance to "sneak" with. The show is small, but large enough for winter. Mr. Irvine, glassblower, has joined Kennedy, with popcorn. Harris has added a cigaret shooting gallery. Mrs. Cudney and Mrs. Fleming have put on a fine plume doll wheel. Tiger Mac has a new blanket wheel. Whittle Jones has put on dolls. A new ball game has joined and Mr. Webb has added a candy stand. Duke Kelly, of the Brundage Shows, has joined with his Old Kentucky Minstrels and is doing well.

The Cudney & Fleming Shows intend staying out till about the middle of January, then close till spring, opening at that time with six or seven shows and three rides, and band and free act. A Ferris wheel is already contracted for next year.

Since it has authoritatively leaked out that this show is absolutely clean, rides and shows are writing in to join next year, but it seems concessions have not "seen the light" yet as from a recent ad in The Billboard, the management received 103 answers about concessions, but when they were informed that nothing went but the legitimate, only two joined.—NELLIE NELSON (Press Representative).

GRANBY STREET MUSEUM

J. F. Murphy's Indoor Project Proving Quite Successful

Norfolk, Va., Dec. 8.—Quite a legion of itinerant caravan troupers are passing thru here these days, en route mostly northward after the close of their outdoor amusement seasons. The troupers' mecca is invariably the Granby Street Museum, which J. F. Murphy, owner of the well-known shows bearing his name, is operating to a very satisfactory profit.

November 18 was the opening date of the museum and the instant popularity of the place was attested to by the fact that the report was entirely on profit at the end of the first two weeks. That covers all items of expense incurred in the preparatory work preliminary to throwing the doors open to the public.

The exact location of the museum is in an ideally situated spot just about half a block north of Freeman street and occupies a four-story building of 270 feet deep, with a total width of seventy-five feet from wall to wall. The second story has been converted into a spacious dance hall skating rink or for whatever other amusement purpose the management may take a notion to appropriate it. The museum presents quite an attractive and imposing front and particularly at night when the strings of powerful Mazda's is in full operation. The entire length of the front is set off strikingly with characterful banners that were painted by Matt Goodwin, the official scenic artist of the Murphy Shows. The admission fee is 20 cents top.

While J. F. Murphy is the acknowledged director-general of the enterprise, the real active

management is in the hands of Tom Terrill. In the main the program of entertainment is changed semi-monthly. At this writing the bill includes Dan Riley's performing bears, Harold Ryan's monkey speedway, "Miss Mystoria" or Spidora show, Prof. Bertini and wife in a medley of mindreading, magic, "Punch and Judy" and handcut escape offer; Ings; Irvin Carl, glassblower; J. F. Murphy's model "Busy City", Ed Martin in an astonishing and mystifying display of electrical experiments, Benson's Old Plantation Show from the J. F. Murphy midway and Captain Dewey's feature of "fighting the lions". The latter person, by the way, is the official lecturer and museum superintendent. The Murphy Zoo boasts of a total of seventy-one animals, to which is added quite a pretentious flock of tropical birds.

BIG MANUFACTURING PLANT OPENS IN NEW JERSEY

The Holdfast Manufacturing & Novelty Company, incorporated under the laws of the State of New Jersey for \$100,000, opened December 1 one of the largest special lithograph front salesboard factories in the country, at Carlstadt, N. J. There is more than 20,000 feet of floor space, with the firm's own machine shop, printing shop and lithograph department. The company makes its own dyes—in fact, makes everything in the line it produces but the paper used in the manufacture of salesboards. It will manufacture over 300 different kinds of boards—in fact, with the idea of a board for every purpose.

The company has also put on the market a square hole board, something claimed as entirely new, there being no unfolding of the ticket; also round hole midcut salesboards of all sizes, and expects to manufacture novelties of different kinds, besides importing several features. The heads of this concern have spent over twenty-six years in this line of business.

HARDEGREE UNDER KNIFE

Has Right Leg Amputated at Knee Joint

Hattiesburg, Miss., Dec. 7.—J. J. Hardegree, an outdoor showman, of Ft Worth, Tex., is now recovering after having undergone a serious operation at the Methodist Hospital. Some years ago Mr. Hardegree suffered injuries in a railroad accident which necessitated the amputation of his right limb just below the knee. After several unsuccessful efforts to secure an artificial limb which could be used to advantage and worn with comfort, he decided to come to this city for a consultation with local surgeons regarding the amputation of the limb at the knee joint.

The second amputation has been performed and Mr. Hardegree is recovering, physicians feeling that the results will be entirely satisfactory.

O'MEARA CHOSEN SECRETARY

Proela, Ill., Dec. 8.—William J. O'Meara has been chosen secretary of the National Implement and Vehicle Show by directors of that organization. George H. Emery, who has been secretary a number of years, has withdrawn.

JOHNNY J. JONES' EXPOSITION

Brings Long Season To Close—Detachment Goes to Cuba, Remainder to Winter Quarters

The regular 1922 season of the Johnny J. Jones Exposition closed at Palatka, Fla., Saturday, December 9. During the Palatka engagement part of the equipment was sent by special train over the Florida East Coast Railroad to Havana, Cuba, there to be placed in Habana Park for a season of seven weeks or longer. The balance of the exposition went by special train into winter quarters at Orlando, Fla.

The 1922 tour opened up January 15 and comprised a season of forty-seven weeks, of which twenty-seven were fair dates, this probably giving to the Johnny J. Jones Exposition a record that has never been beaten by any single outdoor amusement enterprise. The caravan traversed twenty-three States, the District of Columbia and three Canadian Northwest Provinces. Some of the rups included: Jacksonville, Fla., to Washington, D. C.; to Johnstown, Pa.; Canton, O., to Minneapolis, Minn.; Minneapolis to Minot, N. D.; Minot to Calgary, Alta., Can.; Winnipeg, Man., to Aurora, Ill.; Indianapolis, Ind., to Nashville, Tenn., and Charleston, S. C., to Palatka, Fla.

Johnny J. Jones' Exposition had the honor of presenting exclusively from August 15 until the close of the season the latest and most nationally famous new trick ride, the "Caterpillar" (first known as the "Rainbow Tunnel"), originated and operated personally by H. F. Maynes, a master mind of riding device builders. The "Butterflies", another 1922 new riding device, built by the Travers Engineering Company, of Beaver Falls, Pa., first saw the "light of day" with the Johnny J. Jones Exposition and was exclusively operated some time ere any other organization had one in operation.

From the opening date of the Calgary exhibition in June until the closing day at Palatka only two "still" dates were played and both of these were successful. Three of the fair dates inaugurated were "baby" fairs—the Central States, held at Aurora; the Free Fair, held at Anderson, Ind.; and the Charleston County Fair, held at Charleston, S. C.

Nothing of a serious nature was recorded in the way of accidents and the personnel of the staff remained intact during the entire season. The financial outcome of the almost a year tour was highly satisfactory to Johnny J. Jones, the sole owner and manager, and far exceeded the previous season.

A large force of skilled mechanics and helpers is now at winter quarters at Orlando, actively engaged in preparing what Johnny J. Jones states will be absolutely the best organization that has ever been assembled under the title of Johnny J. Jones Exposition. Many novelistic innovations will grace the "Joy plaza", but the main feature will be new attractions, all of which will follow closely Johnny J. Jones slogan, "Fit for All the Family." Mr. Jones will remain at the winter quarters, there personally supervising the great mass of construction work. The executive staff personnel will remain the same as last season.

When the South Florida Fair at Tampa opens Johnny J. Jones expects to exploit two new idea riding devices and three original fun houses.—ED B. SALTER ("Johnny J. Jones' Hired Boy").

NIFTY GREETING CARD

T. A. Wolfe's Superior Shows are distributing a beautiful Christmas and New Year's greeting card, 3 1/2 x 5 1/2, and done in red and green, blended and combined into several shades.

During the recent visit to Cincinnati Mr. Wolfe conferred with Manager M. McDonnell of the Central Engraving Co., with the card in view, the result being a nifty sketch of a clown with a megaphone announcing 1923 making its appearance as a youngster thru a paper-covered hoop, with show tents and wagons as a background.

AGENTS!

GET OUR LEADER, No. 711



BIG PROFITS
Special Velvet Box and Gold Label Guaranteed with \$10.00 Price Card. Sell to Stores and Direct.
\$2.00 COMPLETE.
Same can be had with Sterling Silver Rhinestone Clasp, 50c Extra.

25% on all orders.
MARIE ANTOINETTE PERLE CO.
392 Fifth Avenue, New York

MERRY XMAS & Happy New Year

E. M. DAVIS
See Page 173

\$\$\$-PINTO'S KIDDIE AEROPLANES-\$\$\$

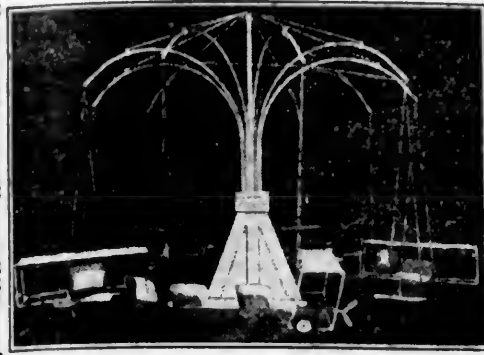
Have Earned as High as \$300.00 per Week

Can You Beat This on an Investment of \$450.00?

No ride compares with Kiddie Aeroplanes for low operating cost and its portability.

You Know This Ride. Order Now and be assured of an Early Delivery PINTO BROS., Coney Island, New York

We are the originators of KIDDIE AEROPLANES and KIDDIE CAR SWINGS. We have complete facilities for manufacturing anything in the amusement device line. We specialize in children's riding devices.



JOHN H. BARRY WRITES

Of Transportation, Parking, Sur-charges, Etc.

John H. Barry, manager of Campbell Bros.' Trained Animal Circus, writes The Billboard from his winter quarters at New Egypt, N. J., as follows:

"Last May I sent a notice to The Billboard that I had been forced to pay a surcharge of \$25 each on Pullman sleeper with eleven lower berths on a minimum move by D. L. & W. railroad. Returning to winter quarters I took the matter up with the general passenger agent and I am pleased to say that a refund of \$37.50 overcharge has been returned to me and the error acknowledged, and I believe in all fairness that I should give as much publicity to the fact that the railroad has righted the error as I did to the fact that the railroad had overcharged me. I might add that in every case except one where I have paid overcharges for transportation, parking, surcharges, etc., to the railroads, and paid under protest and took the matter up with headquarters, I have found the big men at the head of these corporations really human and ready to listen to both sides of the argument, and if their agents were wrong to make the matter right. Some of the state agents one finds in various small-town depots, as you travel around the country with a small railroad show, can easily be classed with that type of intellectualty that we meet quite often and best known as the "bonehead". This gent, with a head like a piece of lint, can be told nothing or shown nothing. He is the whole cheese in that station and if he is making your ticket out wrong and you suggest that he is in error, he will give you a look that will knock you dead, and proceed his way. Later he may come on the run to you as the train is about to leave, having found out from the conductor that he has been wrong in making out your transportation on.

"The majority of men holding important positions with the railroad companies are, of course, qualified men and know their business, but how some of the state agents one finds in various small-town depots, as you travel around the country with a small railroad show, can easily be classed with that type of intellectualty that we meet quite often and best known as the "bonehead". This gent, with a head like a piece of lint, can be told nothing or shown nothing. He is the whole cheese in that station and if he is making your ticket out wrong and you suggest that he is in error, he will give you a look that will knock you dead, and proceed his way. Later he may come on the run to you as the train is about to leave, having found out from the conductor that he has been wrong in making out your transportation on.

"I don't believe in antagonizing the people who transport you around the country. I believe they have their troubles the same as you. I find that if you let them think that you think they are trying to do their best for you that you can get further, get along better, and a wrong conductor or station agent can set you back a whole lot if he feels like it. I believe, from the agent down, showmen have done too much "bullying" of railroad agents, baggage men, etc. Some of them tell me they have had so much abuse from show people for not overlooking the excess, getting their trunks on board when they arrive just as the train is pulling out, for charging storage when they have left the baggage room stuff over twenty-four hours, and other causes, that they have g

WHY ADVICE FROM AN ASSOCIATION IN NEW YORK?

Under the heading of "Carnival Fight Resumed Again", the following article, which infers that a New York State "moral uplifting" league (which is supposedly devoted to the interests of all moral reform in the State of New York) was lending its advice to civic bodies of Waukegan, Ill., relative to putting "carnivals under the ban" (no discrimination being made between the good and bad, however), appeared in The Waukegan (Ill.) Sun, of November 29: "Carnival companies, which will find it one hard job to get into Waukegan, if the Waukegan and North Chicago Chamber of Commerce have anything to say about it got another slap from the New York Civic League this morning.

"They sent several booklets of literature explaining to the Waukegan bureau how other towns had put carnivals under the ban. They encouraged the stand of the local organization and stated that it would be good policy for other cities to follow it. The tranford, Canada, Chamber of Commerce was able to talso carnivals, according to their statement."

downright sore on the profession. I made it a strict rule when parked, especially near a main street or the depot, or in fact anywhere, to leave no garbage or soil around when the cars pull out, also to watch the sanitary conditions. We have received many compliments for doing this from both the railroad people and the townspeople and have been told that some other shows that had been there hadn't been so particular and left a dirty mess. That makes it just twice as hard for the next show. But as I said before I believe the men at the head of the big transportation lines are pretty fair men to do business with if you go about it the right way. When the big strike was pulled last July I was in Michigan and was notified by the road over which we were routed that in two days our itinerary would be canceled on account of conditions. In other words, that after two more stands we would just have to stop, as we couldn't move on account of trains being taken off, railroad strike and coal shortage. Splendid predicament for a little show that had been going along nicely now encountering circum-

BOSTON BRIEFS

Col. John Mack is again in town after making the rounds of fairs with his diving girls. He is at Upham's Corner Garage, in which he has bought a half interest.

Warren Sullivan, of the Ringling-Barnum Adv. Car No. 3, is also in town, working at the Colonial Theater for the winter. Bert (Slim) Clements was in Boston the other day, but is now in New York.

Harry Murphy Howard, of the Gollmar Bros. Circus, is at the Unique Theater as advertising agent. William Claggett, one of the boys of Local No. 17, who has been with the Waiter L. Main Circus for the past three seasons, is now located at his home in Lakeland, Fla., looking after his orange grove for the winter. Tommy Vessey is still at the Franklin Park Zoo. Dave Carroll, contracting press agent, is in Boston. Roland Butler, press agent with the Sparks Circus this season, is here, looking after his many interests.

SHRINE CIRCUS PLANNED

John W. Moore Company Slated for Production in Norfolk, Va.

Norfolk, Va., is to have an Indoor Circus. The John W. Moore Company, which is showing for the Almas Shrine Temple in Washington, D. C., December 2 to 16, has contacted with Khedive Shrine Temple, of Norfolk, for a date which has been set for the first week in January. The affair is to be held in the Billy Sunday Tabernacle at Granby and Twentieth streets, which noted old edifice is marked for razing to the ground shortly after the annual automobile show, scheduled there for some time in February. It covers an entire city block of ground space.

Raya Grotto Veiled Prophets of the Enchanted Realm, of Norfolk, the membership of which is reported to be approximately sixty per cent Shriners, already has the preliminaries under way for a Circus and Bazaar and Industrial Trades Exposition to be held in the tabernacle January 15 to 27, but on account of the prebating by the Shrine this latter event has been called off for the present.

LEADING THE MOOSE PARADE



Frank B. Hubln, old-time circus man; Harry H. Harrison, dictator; Secretary of Labor Davis and Armand T. Nichols, Deputy Mayor of Atlantic City, leading the parade to the Moose's new half-million-dollar home at Atlantic City, N. J., which was dedicated recently.

stances over which we had no control, which was going to put us out of business. Well, I thought it over and got in touch with the railroad headquarters, stated my case—that it would throw so many people out of work, that we would be held to certain contracts that had been made and that if we were allowed to move on any freight, passenger train, shifter or special, so long as we could move, I as owner and manager would assume all liability for loss or damage under the present condition. It was one chance in a thousand that it would amount to anything, but it had, and I received a wire that a release was being forwarded for me to sign and under conditions named we would be moved. And we did move. Got in late but in time to give one show anyway. Hooked only five chrs and anything we could get, lost a day or two some weeks, but we moved and did business, and Mr. Wolfenden of Detroit, Mich., was the man that let us move."

"UNCLE JOE" VACATIONING

A letter from "Uncle Joe" Thonet, the veteran showman and agent, informed that he had been vacationing for about six weeks with his son and grandchildren at Reading, Mass., and was greatly enjoying the visit, altho he expects to spend the holidays at his own home on Long Island.

"Uncle Joe" did not return to the road the past season, instead taking in the diversion and environment of running horse meets in various parts of the country, and reports having had a very pleasant and a prosperous summer. And he as yet makes no promises regarding his coming back to "trouperdom".

The writer was the guest of C. Jay Smith, manager, and Mr. Prescott, general agent, when the Harvey Mustrals played at the Arlington Theater. Col. John Mack and Tommy Vessey are talking of putting on an indoor circus in January. George Lane, of the Boston Herald, and Eddy Scanlon, of The Boston Advertiser, are down in the Maine woods. Plenty of game down there. The theaters are all doing good business.—FOREPAUGH WHITE.

WALLACE MIDWAY ATTRACTIONS

Management Plans Good Six-Car Show To Play Ohio, West Virginia and Pennsylvania Next Season

Manager I. K. Wallace, of the Wallace Midway Attractions, in a letter to The Billboard infers that he is looking forward very optimistically to a material increase in both prestige and receipts of outdoor amusement organizations presenting all clean and interesting attractions to the general public.

Mr. Wallace further states that he has the satisfaction of feeling that his organization, while not included in the larger of the carnivals, caused no town in which it exhibited to place restrictions against carnivals, and that the forthcoming year he intends to have about a six-car show that will give an excellent accounting in territory in Ohio, West Virginia and Pennsylvania. The Wallace Midway Attractions are again wintering at Thonville, D., having completed a season that the management sums up as below standard, financially, altho about eight weeks were very good.

BABY ELEPHANT TO BE CHRISTENED "JUDY"

New York, Dec. 8.—About 300 invitations to persons prominent in the theatrical world have been sent out by Charles Dillingham, musical comedy producer, requesting them to be present at the christening of Judy, the baby elephant of "Better Times", at 12 o'clock next Tuesday on the stage of the 41st-podrome.

Judy, who is the daughter of Hilda, an elephant in the Hagenbeck Zoo at Hamburg, Germany, was born on December 29, 1921, and was brought to America by Ed Ballard, circus man, who presented her, nameless, to Mr. Dillingham and Mr. Burnside as a Thanksgiving gift. He has been named Judy in honor of "The Bunch and Judy", Mr. Dillingham's musical comedy at the Globe Theater, and will be so christened by Adele Astaire, who plays the title role in the piece at the Globe. Miss Astaire will be assisted in her duties by the entire company. The baby elephant's godmothers will be Mrs. Jennie Power and Misses Lena, Rovie and Juliet Power, otherwise the Hippodrome dancing pachyderms.

PIGMY ELEPHANT AT N. Y. ZOO

New York, Dec. 11.—Miamba, Congolese for beautiful, is the name of a male elephant, three years old and three feet high, and said to be the only one of its species in captivity, which recently arrived here and is now comfortably located in the Bronx Zoo. The pachyderm was captured several months ago in the French Congo and has been presented to the New York Zoological Society by Captain E. A. Cunningham of the U. S. Lines steamer President Van Buren. On the voyage from London Miamba was treated for chillsains by I. M. Ingels, the ship's surgeon.

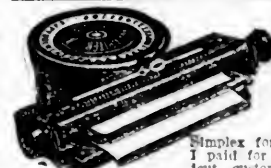
STILLMAN WITH JONES

C. Frank Stillman has been engaged by Johnny J. Jones as chief of construction for the Johnny J. Jones Exposition. He was scheduled to take up his duties on Monday, December 11, at the winter headquarters, Orlando, Fla.

Mr. Stillman will design and build the fronts for all the shows for the season of 1923, and he says that he will excel all his previous productions in parks and exhibitions in various sections of this country and Europe.

VISITS ESSIE FAY

Leona Carter has been spending a few days with Essie Fay at the latter's home in La Fayette, Ind. Miss Fay has been under the weather, and Miss Carter also has not been feeling extra well of late. Miss Carter, previous to going to La Fayette, spent several days in Cincinnati, and was a frequent Billboard visitor. At the time of writing The Billboard (November 30) she was thinking seriously of going to Porto Rico with the company that is scheduled to sail from New York December 15.



The Simplex Typewriter

A West Virginia customer wrote: "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 \$275, cash or C. O. D. Hurry your order. We thank you. Ward Pub. Co., Tifton, N. G.

The Angel Industry on Broadway

Being the Story of a Goose Who Didn't Lay the Golden Egg

By H. E. SHUMLIN

BROADWAY is the brightly burning flame that draws to their destruction the poor, helpless, fluttering little moths from the country districts and the smaller cities from Maine to California where the electric sign business has not been developed to its Manhattan degree. This is common knowledge; everyone knows it, or thinks he knows it. But Broadway—its very syllables seem possessed of magical, seductive qualities—also draws another kind of insect, a species far removed from the moth family. The promoter bug is its name, and it comes to Broadway in search of the food it craves: Snickers and angels.

An angel, it should be explained, is a person who puts up the cash for someone else to play poker with. The proper care and handling of angels has come to be an important industry. It ranks, according to unofficial reports, next in importance to agriculture in this country. The real big boys in this industry are experts in their line. They can promote anything, from a factory for growing mushrooms by radio to a new process of training silk worms to knit hosiery. But they are not unionized, and their poaching grounds are constantly being encroached upon by newcomers, amateurs, novices in the game.

One such freshly hatched young promoter came to Broadway a few weeks ago. With just enough money in his pocket to keep him fed and sheltered for two or three weeks. He had a plan all worked out to show Lee Shubert and E. F. Albee that one of them would have to step down and let him step into the position in show-business that rightfully belonged to him. Showbusiness? He wrote it!

He strode majestically into the lobby of one of Broadway's popular hotels, and engaged a room and bath, insisting that it have a southern exposure. It wasn't until three days later that he realized that the room he had been assigned to faced west. Out in Iowa he had heard about this southern exposure thing and he meant to have it—that's all.

Then he visited the office of a theatrical trade paper, and inserted an advertisement. He urged, in this ad, that all who had in their possession plays they wanted to have produced should get in touch with him immediately. Then he went back to his hotel and waited for results. The trade paper was issued and sold on the news-stands, and a day or two later young Mr. Promoter got a bite. He received a letter from a young woman who had a small office in an old theater building, just off of Broadway, where she conducted a small business, writing things once in a while for newspapers and magazines. She had a play, it seemed, and, naturally enough, wanted someone to produce it.

Baiting the Hook

Our young hero hotfooted up to her office, and for two hours he and the young woman read over this play. It was great, he told her emphatically, and when he said a thing was great you could bet your bottom dollar that it was nothing else. This was sweet music to the young woman, and she drank in his honeyed words like a starving bee. Now, said the young man, he was going to get to work right off, and he needed a place to do business. Could he use that vacant desk over in the corner there, he wanted to know. Certainly he could, the enthused young lady, carried away by his vigorous personality, assured him. She was going out of town that night, and would be away for two weeks, so he could have the whole office to himself. Score one for our hero!

The next day one of the New York daily newspapers carried in its business opportunities columns an advertisement which stated that a man with capital was wanted to finance a theatrical production. The day following this same announcement was in the paper, and the next day also. Up in the little office in the old theater building the young angel-hunter waited for developments. All day long he sat there, with the office door wide open, so that he could see anyone coming up the stairway. The hallway was dark, and the walls and ceiling dirty and cracked, so he wasn't going to take any chances of having a prospective angel scared away.

The "business opportunity" advertisement appeared for four days, and still no results. Our young hero's funds were getting dangerously low. Something would have to turn

up very quickly, or it would be back to Iowa for him. Listening for callers, his hearing got so sharp that he could tell whether the sign painter in the office next door was drawing an L or an S. Then on the sixth day he heard the street door downstairs open, and the sound

of slow, hesitant footsteps on the creaky stairs. Intuitively the young promoter felt that his bait had at last drawn a fish. He sprang up from his chair and stuck his head out of the doorway. An old derby hat came into sight on the stairs. Then, below it, a dark-bearded face, followed by hunched-up, black-overcoated shoulders.

There could be no question of it—this was his prospective angel! As the bearded man reached the top of the stairs the would-be Pinzi was hardly able to restrain himself from leaping out and dragging him in. The stranger, a small, heavy man, past middle age, glanced about him searchingly, hesitating on the landing.

A "Near Catch"

Then, for no visible reason, the cracked, dirty plaster ceiling in the hallway fell. For years it had been cracked, but had held its position. Why should it fall just then? The question is unanswerable, but nevertheless the ceiling fell, and, what is more, it fell right on the green-black derby of the bearded man. The shock was too much for him, and he waited not to investigate but shot down the stairs like a scared cat. After him dashed "our young hero", seeing hope of success being dashed out of his very hands. With the vigor of youth and the added spur of necessity he managed to reach the old man just as he was opening the street door at the foot of the stairway. Grasping him by the shoulders he breathed quieting words into the ears which here up the derby.

After a few minutes he managed to allay the old fellow's fears, and to confirm his belief that he had come in answer to the "business opportunity" ad. Back up the stairs he led the man into his office, where he seated him in the best chair.

The bearded man explained in broken English that he was "boogink vor a new kind bitzness." He was in the second-hand clothing business on the East Side, he said, and business was not what it might be. During the war, he explained, he had made money, but now, you could believe him, second-hand clothes you should better keep away from.

When in his best Wall Street manner the young promoter had explained that he had a play he wanted financed, the old man expressed sympathy, but said that it was "wauwendille" he was more interested in. He had heard about Marcus Loew and William Fox and B. S. Moss, and his ambition was to follow in their footsteps.

Not for one minute was "our young hero" nonplused. Just the day before he had met a vaudeville actor who had a new act he wanted to sell. Quickly he stepped out of the hall and went into the sign painter's office, where he borrowed the use of the telephone to call up the actor. Returning to his own office he told the second-hand clothing man that in a few minutes he would be honored by meeting a real vaudeville actor who was also an author.

Then the actor arrived, and after proper introductions had been made he proceeded to explain in great and lavish detail the vaudeville script he had written. For an hour he explained, the old man listening apparently spellbound. All this time the young promoter sat at his desk, writing his name over and over again on sheets of writing paper, which he sealed in envelopes and addressed to himself. It was easy to see that he was a very busy person, with little interest in prospective investors.

With the act fully explained the old man was apprised of the fact that for \$500 cash he would own it, and then, with the assistance of both the "busy" young promoter and the actor, it would be produced and booked into vaudeville theaters all over the country and all the profits would come to him.

Wanted To Be a Zukor

Would a check for the \$500 be all right? The obviously interested old man was assured that a check would be perfectly all right. Maybe they would rather be paid in cash? Well, maybe they would. Check or cash, cash or check—for five minutes the old man wavered between the two. Finally he decided that he would pay the \$500 in cash, but he didn't have the cash with him now. However, he was selling a lot of clothing that very night, and the next day, at 12 o'clock noon, sharp, he would be there with the \$500. There could be no question about the old man's sincerity. It was plain that his sole ambition in life just then was to own and produce that vaudeville act, the first step towards becoming just like Marcus Loew and William Fox and B. S. Moss or even Adolph Zukor. Zukor! Ah, that was his ideal!

So the young promoter and the actor-author courteously escorted the bearded almost angel to the door. They would be waiting for him at noon the next day—they assured him. And they were. They were there waiting for him before noon, at noon and after noon. Long after noon they waited for him, but the green-black derby, black beard and old black overcoat was noticeable by its absence. At last they gave it up, and the actor went away.

For a little while the would-be angel-trainer sat alone and thought. Finally, hearing a sigh, he wrote a little note of regret to the young woman who ran the office and left it on her desk. He went out, locked the office door and left the key with the sign painter next door. Down the stairs and out in the side street he went.

A few steps and he was on Broadway. All around him were people, lots of them prosperous looking, and, if Harman was right, most of them just waiting to finance something new. He stood still for a few minutes, then dejectedly plodded to his hotel, where he packed his shiny new suitcase, paid his bill, and boarded a trolley car for the Pennsylvania station. The angel industry, he said to himself, wasn't what it was cooked up to be after all.

SHARON'S NEW THEATER MAGNIFICENT STRUCTURE

Sharon, Pa., Dec. 9.—The magnificent new Columbia Theater, which was formally opened to the public Thanksgiving Eve, is a playhouse citizens of this city may well be proud of. The Columbia has a seating capacity of 2,200, but has no boxes, the builders contending that boxes were only an ornament, and that people using boxes are there to be seen rather than see. The interior color scheme is in gold and black, with green gold panels. The building is strictly fire-proof, and it is estimated that, due to the numerous wide and easily accessible exits, a capacity audience can leave the auditorium within sixty seconds. The stage is 30 feet deep and 75 feet wide. The theater also boasts of a \$25,000 four-manual organ.

"The Passion Flower", with Nance O'Neill was the opening attraction.

NEW TURNS and RETURNS

(Continued from page 34)

rolling under the drop which is raised. More falls to very good laughs, one over the foot on the piano, which made many in the audience get up out of their seats. Some talk about their recent marriage was followed by a very rough slap on Martha's back. This should be eliminated. Martha did another dance and Dooley joined her in the burlesque woman's getup. A travesty dance followed with bumps and falls. Dooley's dress slipping from one shoulder.

REMARKS—

Dooley's falls are the funniest in the business and he certainly knows how to get laughs. Martha is charming and good to look upon. She, however, hardly seems seasoned enough, or perhaps it was nervousness that made her afraid to let her voice out in the songs. Her dancing, too, did not seem as sure as it might have been. As a member of the Morton family she naturally was much more at home and showed personally to better advantage. There is no doubt that she will improve in the playing. Dooley should eliminate all the rough stuff with Martha. She gives the impression of refinement and class from the front, and this should not be destroyed. Slapping her hand on the back and having her do the slap in the face is neither refined nor classy, besides Dooley doesn't need it to get laughs. It is also doubtful whether the audience which attends to be amused is interested in the recital of family relationship.

MARION HARRIS

THEATER—Palace, New York.
STYLE—Singing.
SETTING—Special in one.

SCENERY—Gray drop with lower border—plano with throw—lamp.

WARDROBE—J. Russell Robinson in tuxedo. Miss Harris in a gown of white ornamented with brilliants and silver sparkles, white stockings and silver slippers—a bandeau of white satin ornamented with brilliants, red eschère plume fan. Change to gown of heliotrope and gold lace with cherry-colored ribbons and an oval posette center upon which were red roses against a green background.

ROUTINE—

"For I'm Just Wild About Harry" put over in very clever style by Miss Harris. "The Ghost of the Shimmy" also a decided hit in manner of rendition. J. Russell Robinson, the pianist, played some of his compositions recently announced as former hits in an introductory song. He played "If You Don't Think So, You're Crazy", which may or may not have been with intent. As a matter of fact, the majority of numbers played failed to awaken any demonstration of pronounced approval on the part of the audience, even when Robinson sang the titles of the numbers, including "Lena, Queen of Palestine", "Just Because You're You", "Margie" and "Tomorrow". Miss Harris then did a schubert. "I gave You Up Just Before You Threw Me Down", in which she demonstrated two things. One that the type of song is not eminently suited to her style, and also that she is capable of bringing into play, thru the potent of suppressed emotion, ocular evidence of forced mental or unimagination perturbation. The crying of real tears is a trick that has been accomplished by several emotional actresses in the past and has of late been an acquisition of quite a number of motion picture stars.

Miss Harris does it well and effectively, but the writer doubts whether it is worth while. It was distinctly noticeable that Miss Harris had a hard time for a few minutes regarding the very favorable impression she had previously created. "Indiana" followed and "Agricola's" Papa, Don't You Love Me", was used for an encore, several sets of catch-lines being introduced just prior to the penultimate line.

REMARKS—

Marion Harris stopped the show and stopped it good, being forced to make a speech in order to get away. No doubt the fact that Miss Harris has done considerable reworking for the phonograph is responsible for the perfection of her enunciation and diction. At any rate, no matter from what cause, this youthful vocalist certainly knows how to put over a number to the best possible advantage. She has a wonderful personality and a smile that stands her in good stead. In addition, a pleasing, sympathetic, well-modulated contralto voice, together with the artistry of rendition down to a nicety, are factors in the presentation of one of the most enjoyable acts, as far as Miss Harris personally registers, of its kind heard at the Palace in a long time.

CLARK AND BERGMAN

With MARGARET HOFFMAN
In "SEMINARY MARY"
By Joe Browning

THEATER—Palace, New York.
STYLE—Musical comedy playlet.

SETTING—Special in three.

SCENERY—Special set representing Girl's Seminary with practical door, steps and portico, set stage L garden wall, practical gate, practical lamps on posts. Road and church in distance, semi-illuminated. Three out-woods leg drop.

WARDROBE—Henry Bergman in business suit and fedora hat. Margaret Brown, as Miss Smith, in severe, tight-fitting gown of black in keeping with the part. Gladys Clark in gown of gray satin with slippers and stockings to match, also wearing head covering. Change to beautiful two-piece costume, tight-fitting jacket and skirt of blue panne velvet ornamented with silver rope-braid and white fur with hat to match. The sleeves of the jacket were slashed and lined with silver metallic cloth and the jacket itself buttoned tightly across the bust and waist with what appeared to be cut-stud buttons with diamond-shaped facets. A short pair of knickers.

ROUTINE—The story of "Seminary Mary" is similar to many used in the past in musical comedy, that of a young fellow who finds himself in the garden of a girls' seminary where no man had ever set foot before. Makes love to one of the

DATE—December 4, matinee.

TIME—20 minutes.

SPOT—Six.

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INVENTS DEVICE THAT MAY REVOLUTIONIZE PHONOGRAPH INDUSTRY

(Continued from page 28)

olutions. This gradually decreases until on the inner turns the linear velocity is but eighteen inches per second. The British inventors claim that by means of a governing device which can be attached to any disc talking machine they are able to govern the turning of the record so as to keep a uniform speed of about fifteen inches per second, and this immeasurably lengthens the playing of the record. The average run of a twelve-inch record being a little over four minutes, they claim to be able to lengthen this to half an hour. They also claim that this is done with no sacrifice of re-productive powers, with less wear and tear on the records and with less scratch of the needle.

Device To Control Motor

The governing device that accomplishes this result is a small affair which controls the motor that is turning the record. It has a small wheel which travels in the convolutions in the same fashion as the needle and governs the motor thereby, keeping the record revolving at a constant speed regardless of whether it is on a long convolution or a short one. The records are made in the same manner, that is, they are recorded at the same linear speed throughout.

The representative of the company now here expresses himself as willing to start a company to manufacture the records and the governor and, it is said, preliminaries are already under way to form a company to do this.

A reporter from The Billboard spoke of the invention to one of the leading figures in the talking machine industry. He stated that if the device held up to the claims made for it it would work a revolution in the business. "It will take away the last great objection to the talking machine," said this man. "When it comes to recording high-class music we are fearfully handicapped at present by the necessity of choosing selections that will run four minutes at the most or cutting longer ones. The only other choice is to make several records. This has been done by some companies, notably Victor, which have made recordings of standard overtures in two or three discs. But a buyer has to want such a selection pretty hard to be willing to stand for the necessary breaks in the playing caused by the changing of the records and the stopping of the machine to do so. If the English invention is a practical one, all of this will be obviated, or, in the case of an extremely long selection, such as an act of an opera, cut to a minimum. Even most opera acts could go on one record if this invention will work. 'La Boheme' has no act that runs over half an hour, neither have lots of other grand operas. There are no symphony movements that run over this time that I know of. In fact, you might say that there is nothing that cannot be recorded by this method without a break, provided always that it will work. That is the main point. Will it work? If it does the possibilities are limitless."

WHY MAGIC IS LOSING ITS APPEAL

(Continued from page 33)

personality and appearance should use his education and knowledge to arrange an original program, and his address, technique, finesse, personality and appearance to perfecting the presentation of that program to the best possible advantage, according to the dictates of the judgment he should have at his command. Nor is it sufficient for him to work out a different way, or dress up an old idea in slightly different clothes. He should employ the fundamental principles, with which he should be acquainted, in the creation of something absolutely his own. A variation in the way of another combination is insufficient.

Having once thought out the plan to be followed, he should have faith and pursue the perfection of his idea with undeterred zeal, allowing no disturbing influence to cause him to deviate in the slightest from the course mapped out. It may seem strange even to a magician, but "There is no such word as impossible!"

Do you remember when every magician you saw did the egg-bag? Can you recall that it was but a short time ago when the program of every conjurer included the dyeing-tube, the Twentieth Century Handkerchief, the Miser's Dream, Hat Load and the Canaries in the Cage? Where are all those magicians today? And where are Thurston, Raymond, Blackstone and others?

It is a fact that the head of the largest vaudeville booking concern in the world said that the reason he would not book magicians was because they never did anything new, and that the public was tired of looking at the same old things season after season. It is also a fact that, when Louis Pasteur, he was right. Last season there was a slight impetus given the art through a different illusion. It was extensively copied and the copyists realized but little. This season there is the reaction in evidence again, because instead of spurring others to better ef-

NEW TURNS and RETURNS

(Continued from page 200)

girls, proposes, etc. This interspersed with songs and dances and sundry tilts with the female head of the institution. The dialogue, however, has been changed and brought more up to date. Numbers include "There's a Little Bit of Yes in Every Little Girlie's No" and "All the World's in Rhyme". Dances follow the numbers.

REMARKS—Clark and Bereman have had a much better vehicle. They are to be congratulated upon their desire to secure something new and have evidently spent some time and money on the job, however it does not seem to stand up well as compared with their former offering. The dancing of Henry Bergman registers strongly and he has an excellent personality. Gladys Clark seems to have slowed down somewhat. Margaret Hoffman played the old maid well. Some of the lines are bright and go for mild laughs, but not the punchy kind. A couple of good, snappy numbers to replace the ones now used might help a lot to improve the offering, and more of that semi-confidential chatter in the conversation dance.

TAFLAN AND NEWELL

THEATER—Loew's New York American.
STYLE—Acrobatic.
SETTING—Special in one and three.
SCENERY—Drop in one of orange and yellow arranged in panels—backed opening center. House three.
WARDROBE—Chinese costumes.
ROUTINE—One of the men discovered smoking Chinese tobacco pipe—other enters. Number, "Maybe That's Why I Feel Velly Much Blue", followed by dance. Clarinet and one-string fiddle—a Chinese air to a band, "Humoresque", the fiddle playing "Swanee River" as counter melody, "Till We Meet Again" and "Gypsy Maiden" from the "Fortune Teller" arranged as medley. One of the team does a Russian dance displaying a number of "cuts". Act goes to three and a number of excellent acrobatic feats are performed on triple horizontal bars, concluding with the blindfold feat of giant-swing and release to a bar catch.

REMARKS—An acrobatic turn that is novel and better than many others in which the gymnastic tricks are initially camouflaged. This is because of the fact that the previous stunts are done better than is usually the case with acrobats. It would help the turn a lot to have its apparatus more spic and span. The dirty yellow point which has taken a vacation in spots, looks bad from the front. Went over to good applause.

LORRAINE AND MINTO

With MARGARET DAVIES

THEATER—Palace, New York.
STYLE—Singing and dancing.
SETTING—Special in three.
SCENERY—Drapes of lavender backed by gold cloth and ornamented with butterflies. A table-stage R covered with cloth of gold—a throw over piano. Setting beautiful and sumptuous.

WARDROBE—Lorraine and Minto in tight-fitting costumes of brown and gray velvet, Margaret Davies in gown in which yellow predominates. One of the boys dons coat, cap and kerchief for apache number. Other changes of costume by girl, one of which was abbreviated costume for final number showing considerable symmetrical and well-formed anatomy. Boys in doublet and hose-style costumes of light satin.

ROUTINE—Opens with song and dance, subsequent to which "Mon Homme" was sung in French in fine style and followed by an apache dance admirably executed. Margaret Davies is worthy of especial commendation. "Dancing School" sung and danced. Announcement of numbers previously sung in musical comedy successes would have been better sans the announcement. "Learn To Smile", from "The O'Brien Girl", and "Mr. Monte Cristo" failed to evoke much enthusiasm despite the fact that many of the audience were making a none to quiet exit. The act is weak at this point. Miss Davies did a snappy dance to the music of "For I'm Just Wild About Harry", displaying some good kicks. This drew a hand and deserved it. The two boys on either side of a large torch, which gave the impression that flames emanated therefrom thru the mechanically blown and light-illuminated streamers, sang a number, one of the boys leaving the torch to dance with Miss Davies, who had returned in a change of costume. A clever dance was executed, the table top being utilized and, thru the glass top of which many and varied colored lights were projected, bathing the participants of the dance in gold, purple and other colors of spectroscopic shades and brilliancy. This was a clever piece of staging and drew a hand. A spin with the girl held in a horizontal position on the shoulder of one of the boys while the other played the piano and sang brought the offering to a conclusion.

REMARKS—The act is a beautiful one, the dancing good, the effects clever and entrancing, and it seemed a decided shame to spot the turn last on a ten-act program, six of the preceding acts being essentially dance offerings. In a more suitable spot the presentation would have fared much better—as it was, the value was lost, showing decidedly poor judgment on the part of whoever programmed the act. The costuming is all that could be desired, both dancers are adequate, and Miss Davies much better than many others featured more heavily who have appeared at this house and in other theaters around New York. The weak spot in the act at present is the announcement before referred to and, with the exception of "Mon Homme", the numbers. Others of the more vaudeville and less of the musical comedy style could easily replace the ones now used to advantage.

LOVE AND WILBUR

THEATER—Loew's American, New York.
STYLE—Gymnastic.
SETTING—Three.
SCENERY—House, three.

WARDROBE—Man in athletic shirt, white flannel trousers and tennis shoes. Girl in one-piece gymnastic suit and later donning short dress of green. Bandeau of brilliants in which was inserted algrette.

ROUTINE—Various feats upon trapeze bar and Roman rings—the girl doing her share of the work, including a handkerchief-teeth pickup very cleverly performed. The man does pullup and cutoff and jump to tape from stage to a feet catch in a half-tour somersault, sending the act over to a good hand.

REMARKS—A neat, clever opening act showing class and showmanship. The girl makes a wonderful appearance from the front, has a smile, personality and a well-developed, symmetrical figure that is quite a flash in the one-piece suit. The act radiates health.

SCOTTY AND MADISON SISTERS

THEATER—Loew's American, New York.
STYLE—Singing.
SETTING—One.
WARDROBE—Scotty in tuxedo; the Madison Sisters, one in gown of blue, the other salmon, change to tuxedos, the waists of which were of silver brocade and the skirts of lace. Waists decorated with rosebuds. Pink stockings and slippers.

ROUTINE—Opening number followed by "Down Yonder", and another number about longing for a home somewhere—the title was unheard owing to the forte orchestra. One of the very best bits in the act followed in the impression of a newboys' trio singing "Roll 'Em Bones". This was harmonized well, the girl in blue being heard to advantage in low and well-modulated contralto tones with a baritone quality. Scotty playing his own piano accompaniment next sang a Scotch number which failed to get much and could be replaced to advantage. "Homesick" was used for a finish and "Home Again Blues" incorporated therein. The act took one bow when reviewed.

REMARKS—Could stand better wardrobe and the injection of a couple of other numbers. More attention should be paid to the enunciation and the diction would thereby be improved. Has possibilities of better houses, but needs punching up.

forts along original lines it has caused a mental, if not physical, inertia. This is true even of those who had the original illusion and tried but could not come back this season with a similar idea.

It's Up To You

So it's really up to you, John Henry, to be up and doing if you wish to accomplish something for your art, if you wish to succeed in an exacting profession, if you wish to be an IT instead of an IMITATOR. What made Robert Houdini, Robert Heller, Bantier de Kolta, Harry Keilar, Alexandre Herrmann and a host of others? Was it by stealing the brains of others, or was it by hard work, diligence, application and love of the honorable calling to which they devoted their lives?

Emulate their example—"go thou and do likewise," not likewise in the meaning of similarity of ideas, but in the origination of a different effect, a dissimilar illusion, an unique style, an unusual manner of presentation—you have the same if not a greater opportunity than they and, with patience, a most necessary qualification, you are bound to succeed.

To read and absorb the tricks of others in the older or the latest books, to buy the most recently invented pieces of apparatus with the purpose of a short cut to dexterity, to use various effects sold over the counters of a magic emporium, exactly according to directions, and to watch another and then go home to build an illusion corresponding to his, is the surest way NOT to become great. "First plan your work and then work your plan," is admirable advice, but see to it that your plan is YOUR plan, and not some other one's. Commercially, remember it is always the original who gets the money. If you don't believe me, ask Houdini.

RIOT AT FIRST NIGHT OF PARIS CUBIST PLAY

"Locus Solus", said to have been one of the most elaborately staged plays ever produced in Paris, holds the short run record for the current theatrical season in the French capital. It opened at the Theater Antoine last Thursday night and when the final curtain was rung down it came down for good insofar as that particular play was concerned. The performance, according to the Paris correspondent of The New York Times, ended in a riotous demonstration on the part of the audience, which clamored, if not actually for the author's blood, at least for a strait-jacket and an ambulance so that he might be taken to an insane asylum. The Times correspondent describes the play thusly:

"The play is a wildly fantastic production in which the author, Raymond Roussel, thru the mouth of his hero, attempts to convince the audience that earthworms are just as fond of music as human beings and easily tamed by playing to them certain airs on the violin. The grafting of parrot's tongues on fish so that they may give seaside concerts at low tide comes as a mere nothing after the musical earthworms. Some delightfully irresponsible dialog accompanies these insanities during the first act; but that sort of thing cannot be kept up for three acts, especially without any action or story to support it.

"Several cubist ballets, to the accompaniment of ultra-modern music by Maurice Fourtet, kept things rambling on for a while; but the public could not stand it and in the third act there were angry manifestations in which members of the audience exchanged irate remarks with the actors, among whom were such popular artists as Signoret, Gallipaux and Morton.

"It has been announced that the play has been suspended owing to an accident to the stage machinery." In other words, the experiment failed. Paris will not have a cubist production, even when it is played by the foremost actors in an elaborate setting of wonderful Poiret costumes."

SHAKESPEARE AMATEUR NIGHT

New York, Dec. 11.—Joe Flynn, press agent for the Shuberts, has arranged a "Shakespeare Amateur Night" to be conducted at the Central Theater on Friday of this week, in addition to the Shubert unit show, "The Whirl of New York".

The management states that positively no attempt will be permitted the stage crew or the house staff to minimize the efforts of the embryonic John Barrymores, Julia Marlowes or E. H. Sotherns, but that hearty co-operation will be in evidence in the furnishing of costumes, musical accompaniments, properties and any other aids required by the entrants.

Cash prizes aggregating \$100 will be given, the contestants being permitted to enact any Shakespearean character they choose. The auditors, by applause, will be sole judges of the winners.

The innovation will be the first of a series of amateur Shakespeare nights, it being the intention of the management to continue the policy thru the balance of the season.

Harold McArthur, who was formerly a juvenile with "Pollyanna", has been booked by Leons Stater, with Milton Aborn, who is producing a new vaudeville act to open around New York December 15.

Berlin News Letter

By O. M. SEIBT

BERLIN, Nov. 20.—Like most of the German newspapers and periodicals, the native show papers ("Programm", "Organ", "Artist") are in bad financial straits on account of the excessive and still increasing cost of paper and labor. In consequence, advertising rates are now raised considerably from week to week, with a 100 per cent addition for ads from foreign countries. A full page is now 6,000 marks (before the war 60 marks). The last edition of "Das Programm" has not appeared on account of a strike of the compositor.

The Hamburger Dom, formerly the biggest outdoor show business in Germany, is dead, the war being responsible for its disappearance. There is, however, still the Munich October Fest and the Bremer Freimarkt. The German King of Carnivals is Hugo Haase, of Leipzig, with Stosch-Sarrasani a close second. Sarrasani owns a gigantic building in Dresden that holds 15,000 people and quite a number of animals (ten trained elephants, twelve lions, etc.) There are any amount of smaller tent circuses traveling.

According to Ben Tieber, owner of the Apollo Theater, Vienna, there is a wave of economic depression sweeping Austria and business is very bad all over. Most of the hotels are almost empty, while several weeks ago it was difficult to secure rooms. The reason is the high cost of living which has risen to such proportions that hundreds of well-to-do Austrians have honored Berlin with their visits. Living far cheaper here, at the same time trying to do a little business in speculating and buying things. Among the acts Mr. Tieber, who is one of the best-known showmen on the continent and has played before the war every headliner existing, has booked for next month an American, Mr. Ward, hoop roller and eccentric dancer.

Last week saw the opening of two new theaters in Berlin, the Rampe on Kurfuerstendamm and the Theater Grand Guizool at Scheuenberg. By a strange coincidence both houses deal in "grand guignol" style one-acts. The former Friedrich Wilhelmstadt-theater Theater has been entirely rebuilt and opens this week under the name of Wiking Palast with a new musical comedy, "Kiekeriki", by Neidhardt; also giving that fine film, "Marie Antoinette".

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Ruett and Lorenz, the Berlin favorite cyclists, have left for New York to participate at the Madison Square Garden six-day race, opening December 4. Other European cyclists taking part, and all are going by the Mauretania, are: Eug. Brocco, Gremo, Gay, Belloni, Azzini, Spiessens, Eckmanns and Ollivori.

Ernest Lubitch, the only German film producer well known on your side by his productions, "Passion" and "Samurum", has had an offer from New York to come over in December to produce a big historical film featuring Mary Pickford. He is already under American management by his alliance with the Lasky-Famous Players, who some time ago erected with big tam-tam the Efa in Berlin, having under contract such celebrities as Ernst Stern, Emil Jannings, Harry Liedtke, J. E. May, Dimitri Buchowetzki and others. The Efa has with American money produced here three films, "Flame", "Peter the Great" and "The Courier of the Kaiser", all of them not strong enough to avoid the clash which has now come and dissolved the Efa. Mr. Rachman, known on your side from his activities during the war, first managing Sylvester Schaeffer and later doing film business, was in fact the creator of the Efa. Mr. Kauffman, who came over as personal representative of the Famous Players concern, is leaving Berlin the end of this week for New York and will be able to give some more particulars about the ill-fated Efa, which must be very dear in remembrance to Mr. Zukor and his shareholders. Anyway Mr. Lubitch, together with most of the other big tops from the Efa, is building a new kino in this town on Kurfuerstendamm, near Chloandstr., which will be called the Palladium and will be opened in about nine months. The Palladium will also have a splendid dance palace under the same roof.

Leo Blech, the eminent conductor of the Berlin State Opera House orchestra, has been giving some concerts in Copenhagen and will leave shortly for America with a touring opera company.

Romain Rolland's beer drama, "Le Temps Vendra", has been given for the first time on any stage at the Central Theater with fair success, having been prohibited on political grounds in his own country, France.

While the minimum wage for performers has been set at 16,500 marks a month, there are still some Herr Directors paying starvation salaries. The latest one having been found out is the proprietor of the Circus Tarasoff, playing in the suburbs of Berlin. The ballet dancers are given the royal sum of 3,500 marks a month. A clown received 6,500 marks in October, and the Dwarf August, formerly at the Circus Busch, gets 3,000 marks a month.

MUSICAL MUSINGS

(Continued from page 26)

the Oriental Restaurant, New Orleans, this week on its initial tour of the South.

Hans Brumme, solo clarinet with Karl L. King's Band, has returned to his home in Omaha, Neb., from a nine months' visit to Germany.

Gabell's Orchestra, of La Crosse, Wis., recently drew well as feature attraction for a week at the Strand Theater, Fort Dodge, Ia. Hod Williams is vocal soloist with the seven-piece combination.

Joseph Violetta is director of the town band at Negaunee City, Mich., which has been steadily active under different names for the past 45

years. Not a few ex-members of this organization have turned troupers.

Officials of Dubuque, Ia., don't know the definition of jazz, but, according to press reports, know they do not like it and, just as soon as a suitable description of jazz is found, will write it into an ordinance that is to prohibit jazz in their ballwick.

In The North American, Philadelphia, issue of November 28, appeared: "The Mason-Dixon Seven continue to offer their irresistibly 'jazzy' entertainment atop the Walton Roof this week. No other organization seen here in recent months has made quite so pronounced a hit. The White Way Trio, entertaining with their varied song program, are incidental features."

Fred H. Roberts, band leader and cornetist, informs that he quit trouping last August to direct the Post (Tex.) Chamber of Commerce band of forty-five pieces and has renewed his contract, which expired December 1, at a handsome monthly increase of salary. He states that he also is teaching music and has a class of twenty.

George W. Gardner writes that he and Chas. E. Jameson and wife, Bob Speers, Ed Hayes, Ned Gluck and Claude Myers, all of the Wertham Shows, are enjoying the winter in sunny San Antonio, Tex., where a flock of troupers are taking things easy. From the tone of Gardner's communication it is presumed that the past season was a prosperous one for the tooters on the World's Greatest.

Frank Piersal's new orchestra, of Fort Dodge, Ia., made a decided hit on its initial appearance Thanksgiving Eve at the annual ball of the local firemen. Piersal and C. T. Grant play saxophones; Rex Witter, piano; S. Levy, banjo; Leo Julius, clarinet; Mark Dillman, trombone, and E. H. Hainquist, drums. The aggregation is booked solid for March in and around Fort Dodge.

Whether you trouped with the greatest on earth, played with a small show or helped auctioneers sell dirt; if you were a leader or just second fiddler; if you upheld the great classics or were one of the "jazzasses"; and if to these columns you kicked in many a line, or simply took 'em for what they were worth at times; to read this stuff regularly you must be one of the boys, and the Muse heartily wishes you many Christmas joys.

Loyce C. Kellogg, a trouper, writes: "Like all musicians, I have often heard people say: 'I don't care to hear a concert because I have not been educated to appreciate classical music.' To disprove this theory and show that a musical education is unnecessary for one to love classical music, also that the feeling must lie in the person's heart, I cite an experience. I had the pleasure of hearing a concert by a well-known band at a State fair. Near me were a typical backwoods countryman and his wife, who applauded the standard classics played. In loud tone the couple agreed that it was the best music they ever heard, and also expressed the hope that they could hear music as good more often."

"Have never sent any Musings before, but enjoy reading them very much, as I can keep up with friends and acquaintances thru them." So reads part of a letter received by the Muse

last week. It is typical of other letters received from time to time. Contributions for this department are always welcome and it may not be stretching a point to state that hundreds of musicians find interest in these notes regularly each week. Of those who read and don't write it is asked, why not go 50-50 and not only help keep up the interest, but increase it by merely shooting in a squib or letter now and then?

PRESS AGENTS

(Continued from page 194)

or other, were generally known and it was possible because of the unique state of affairs that the general public rallied to the visitor rather than standing by the homefolks.

Howbeit, the next year that circuses played Syracuse the newspapers were ready and willing to listen to reason.

The point, however, is that the Syracuse situation, confronted by experienced newspaper men and fought by these same men with journalistic pasts, was conquered by press representatives with lazy vistas of newspaper experience as their qualifications.

In the season just passed outdoor amusement history records the entry into the ranks of press agency of three or four seasoned men from newspaper offices in the advance of the smaller circuses. Their records, if one would follow them, are enviable and compel the Old Guard to become restees, carry the boss' grip a few more times and regale him with a few more funny stories than is usually their self-imposed task.

In the realm of theatrical attractions, where the crime of misrepresentation is most notorious, managers and owners of productions are already beginning to see the light that found its way into the outdoor field and more reporters' names are on the rosters this season than ever before. It is the height of managerial folly to believe that a man can sit in a spacious office in New York City and grand eat copy that will be welcomed with open arms by an editor at work at a desk in St. Paul.

If this assertion is doubted let us turn to the various newspaper groups operating plants scattered over the country and dissect their policy in similar matters. You will find that some years ago a general office sent editorial utterances to all the members of the group to be printed simultaneously. Right now you will find a man in charge of each paper with power to direct the policy of the newspaper as he sees it in that particular community and section. The central office idea was tried, found wanting and discarded. Waste paper baskets and postage bills without returns hold the same story in the managerial offices of the atelier.

With the tremendous advance that the newspaper business is constantly showing, the press agent of tomorrow will be a seasoned, experienced and, above all, competent newspaper man, schooled in the ways of writing to please a number and not one. He will have a type-writer for his tool and the "canned publicity" will be a memory. His stories will be ground out by himself as the occasion demands, with a deft local touch here and a sentence endorsing a pet policy there. He will get his copy the same from the production he represents as he did in the newspaper days when he covered City Hall or the Federal Building. His nose for news will get him by, and will get space for the firm he represents that money cannot buy space.

His friends, secured when he was a newspaper man, will help him. Newspaper workers who do not know him will try him out, and if they even think he is not one of their ilk his reception will be cold. Old newspaper men, those with memories of the past, are rapidly diminishing in number and in their places are rising young men with cool, cold, calculating exteriors. In matters of publicity only one man can penetrate that frozen territory and secure the warmth of friendship beneath it—a newspaper man.

Scoundrels are punished. They are sent to prison. Men who swindle amusement owners by misrepresenting themselves as newspaper workers will also be punished. They will be sent away jailbirds.

The newspapers are daily throwing down the glove of challenge. Amusement owners must take it up sooner or later. The employees who will take it up and conquer for them are real honest-to-goodness newspaper men.

MERRY XMAS & Happy New Year
E. M. DAVIS
See Page 173

Imported Bird Cages

FOR IMMEDIATE DELIVERY.
Four sizes with enameled base and drawer bottom.
Per Dozen, Nested, \$15.00.

Also Bird Breeding Supplies.
The Nowak Importing Co., Inc.
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WANT TO BUY Circus Menagerie, Carnival, whole or parts. Address 123 West Fir St., San Diego, Calif.

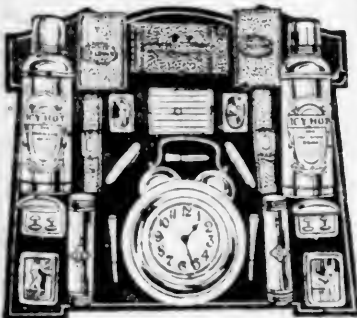
WANTED FOR THE GREAT DANBY MOTORIZED SHOW

Troop of Danys and other small Animal Acts. Musicians for Band. WANT Man with Slide Show or Pitt Show. Must furnish his own outfit and truck.
GUST H. LINDEMAN, Manager, 1613 So. 14th St. Sheboygan, Wisconsin.

FIRST-CLASS ELECTRICIAN

with 25 years experience, for coming season. Can furnish references. C. F. AIKINS, care Michigan Hotel, Yakima, Washington.

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CYCLONE MACK SAYS

—the big top you made for me last June is as good now as the day it arrived. Several show and carnival men have examined it, and they all say it is the best tent they ever saw. It attracted so much attention at a recent meeting at Richmond, Va., that the Richmond Dispatch had the following to say about it:

"MACK'S TENT"

"The big tent which Cyclone Mack uses is said to be the largest gospel tent in the world. It seats 7,465 people. In workmanship and materials it is as nearly perfect as can be made. It was made by the Fulton Bag and Cotton Mills, and anyone has but to see the tent to see that they are the world's greatest tent makers."

This tent for Cylone Mack was made of 10-oz. "USAMP" in the top and 8-oz. "DFMP" in the walls. The cut size was 107 by 219 feet, with a 10-foot wall. It was made at our Atlanta factory.

This only bears out what we have told you so many times already, that every user of tents owes it to himself to give our celebrated commercially mildewproof goods—"USAMP" and "DFMP"—a trial. Your next tent, made of these high-grade materials, will be a long step in the direction of tent economy.

FULTON BAG AND COTTON MILLS

(MANUFACTURERS SINCE 1870)

ATLANTA BROOKLYN DALLAS ST. LOUIS MINNEAPOLIS NEW ORLEANS



CUT RATES THREATEN THEATERS

Joe Leblang's Bargain-Price Ticket Office Adopts Direct-By-Mail Advertising

New York, Dec. 11.—Joe Leblang's cut-rate theater ticket office has grown to be a menace to Broadway's legitimate theatrical producers, managers asserted here this week. Leblang, who has built up a business which is said to gross over \$30,000 weekly, no longer depends upon word of mouth advertising to gain custom, but advertises for business thru the direct means of an extensive mailing list. "If we haven't the show that you want to see on our lists just now, wait a while, we'll get it," is the purport of Leblang's propagandea.

This amazing advertising, from a man whose business depends upon bad business in the Broadway theaters, has stirred the producers to the point where they are apparently willing and eager, it is said, to adopt some method to freeze Leblang out. To the producing manager whose show is doing poor business the cut-rate brokerage is an important aid, both to the producer and the broker profiting. But when advertising is distributed that tends materially to keep theaters away from box-offices in the hope that a popular show's business will fall off so that tickets to it will be listed at cut-rate prices, managers state, it is time to call a halt.

The only feasible way to combat Leblang, managers assert, is to reduce the prices of the cheaper seats sufficiently to meet the pocket-book of the Leblang clientele. It is, of course, to the advantage of the producer, in New York at least, to maintain as high admission prices as he can get. When a show is a hit there is no necessity to lower the prices of the cheaper-seated sections of the houses. But when shows are not immediate successes, lowering of the price scale for the balcony or gallery would aid the producers just as much and even more than Leblang's assistance and would, at the same time, foil any scheme to put show business "on the bum".

Leblang came forward to the Producing Managers' Association last week with a new idea to establish a central ticket office, patterned after the railroad ticket office, for the sale of tickets for all attractions at box-office prices plus fifty cents service fee, which would work in conjunction with his cut-rate brokerage. This plan immediately raised a loud cry from the smaller producers, who saw in it another burden for themselves, as only big managers,

HIGH GRADE KNIFE, \$1.00

Introduction Offer—Pull also knives with any design wanted mailed for \$1.00. For 25c extra your name and address put on knife. This does not obligate you to act as agent. Size 3 1/2 inches.



NOVELTY CUTLERY CO., 16 Bar St., Canton, Ohio.

like Lee Shubert, who is said to be interested in Leblang's business; A. L. Erlanger, the Selwyns and other producers who control their own houses would share in the fifty-cent service fee.

Later on in the week, under the fire of this criticism of his plan, Leblang amended his scheme to the extent of saying that only a ten-cent service fee would be charged. This proposal practically killed Leblang's plan for the centralization of the ticket brokerage offices, as managers declare that the big producers will not let the existing ticket brokers, like McBride and Tyson, who give to them one-half of the fifty-cent service charge, go by the board for half of Leblang's ten-cent fee.

Any attempt to destroy the business of McBride and Tyson and the many other brokers would, of course, meet with strong resistance from those gentles, who are in a position to adopt a firm stand, also, as they deal with an established custom.

RUSSIAN ACTRESS, HELD AT ELLIS ISLAND, FREE

New York, Dec. 9.—Detained as "likely to become a public charge", Mme. Pierre Achmatoff, Russian actress, was released from Ellis Island this week upon her statement that she is to join the Moscow Art Theater, which Morris Gest is bringing to the United States next month.

Mme. Achmatoff was released in the custody of Methodist missionaries on Ellis Island and was taken to the Methodist Immigration Home in this city. She smilingly acknowledged that it was a novel incident in the life of an actress to be placed upon the hospitality of a missionary home, and the immigrant workers on Ellis Island had much to do in getting her twenty pieces of baggage and furs packed off on the ferry boat.

Explaining her plight, the Russian woman said: "For two years I played roles with the Moscow Art Theater. Then the troubles arose

EASY MONEY \$75 to \$200 Monthly

All or Spare Time. DISTRICT SALESMEN wanted to introduce novelty knives and razors. One side shows owner's name and address; the other any design selected. Emblems used by Societies, Fraternal, Labor and Railroad orders, etc. Blades finest steel, handles clear as glass and unbreakable. Every knife guaranteed. Permanent employment and exclusive territory to those willing to give most of their time. If you are earning less than \$1200 yearly let us show you how to make more. These knives make fine Birthday and Holiday PRESENTS.

NOVELTY CUTLERY CO., 16 Bar St., Canton, Ohio.

in Russia and I went to Constantinople. I have lately been giving performances for the relief funds of the suffering people in Russia. I came to America on the same ship with the celebrated tenor, Vyatcheslau Mamonoff, and is it my expectation to join again the Moscow Art Theater, which is booked for a special engagement in America by Mr. Gest. I sent my money to a family in Brooklyn, and that explains why I landed here with just \$5 in my purse."

DETROIT DELINEATIONS

Detroit, Dec. 7.—Barney Gerard's "Follies of the Day" was the production that drew the largest receipts so far this season at the Gayety, featuring the silent comedian, "Bozo" Snyder, and Sam Green, along with an excellent cast.

The past week's show at the Gayety found many former Detroiters in the cast of the "Let's Go", Company, including Bud Purcell and wife, Betty Purcell; Fred Holmes and Gladys Holmes, and Mr. and Mrs. Yearwood, all former members of the National, and going strong. Hallie Leone, lugenue, was one of the outstanding stars, and surely deserved all the applause given her numbers. Miss Patsy Smith, a well-known chorister, joined "Let's Go" here.

What promises to be the greatest indoor circus ever staged in Detroit is being held in the Armory under the auspices of the Loyalty Masonic Lodge. Featured are: The Joe Hodgini Riding Troupe, the Four Flying Valentines, John Robinson's Military Elephants, the Fisher Sisters, Daisy Levan, the Aerial Youngs, the Jack Moore Trio, Nick Altrock, comedian; Art Blair and His Clown Band, Manganee Troupe and Torelli's Dogs.

The Avenue continues to pack them in, and every Tuesday evening a "perfect form" contest, open to all, is held. The show is always at its best when Prima Mabel Falecr has a

suitable "pick-out" number and each member of the Avenue chorus is able to do her bit.

Many friends of Marty Collins, comic de luxe, crowded the Gayety last week to see him at his best with "Let's Go" Company.

Bill Collins blew in from New York and is working back stage at the Gayety Theater.

Clover LaDot, a former cabaret entertainer, steps out of the chorus at the Avenue occasionally with a number, and, judging from the flowers she receives, she has an appreciative audience.

The Shubert Unit "Carnival of Fun" received reinforcement from New York while playing Detroit with Gallagher & Shean's "Five Little Girls".

Charles Wendland, former spotlight operator and concession operator at Riverview Park, is now pleasantly located at his news stand in the lobby of the Hotel Jefferson, where The Billboard is always prominently displayed.—THE "MICHIGANDER".

ACTIVITIES IN THE AGENCIES

New York, Dec. 9.—Harry Rudder, for several years past scout-in-chief for the Ike Weber Agency, has made a host of friends in burlesque, vaudeville and clubs, who have induced him to break away from his former associate and go into business for himself, which Mr. Rudder has done by taking up the front office in the James E. Cooper suite on the third floor of the Columbia Theater Building, where he will book artists in all lines of theatricals.

Richy Craig, a well-known producer and comic in burlesque, has quit the road for an affiliation with Nat Brody in conducting a theatrical booking agency on West 47th street. They are now engaged in producing and booking artists for burlesque, musical comey, taba, theaters, clubs, societies, etc.

During the past week they signed up Sam Lewis, Joe Mackey, Joe West, Pauline Courtney, Madge Steward and Lorraine Crawford, for John Walsh's Gayety Burlesque Stock Company of Philadelphia; Mae Earle, Della Wade and Al. Watson, for Col. Bob Deady's Troadero Burlesque Stock Company of Philadelphia; George Hart, Grace Howard, Oee (Fat) Hamilton, Babe Griffin, for Minsky Bros.' National Winter Garden Burlesque Stock Company in this city; Al. Marks, for the Star Burlesque Stock Company in Cleveland, and J. W. Collier's "Flapper Revue", a tailoff, for the King Edward Theater, Montreal, Can.

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

DEATHS

In the Profession

ARCHIBALD—Ardie, known through Australia as one of the greatest ballroom men in that country, died in Adelaide recently. He had been employed at various theaters and side-show attractions and at the time of his death was engaged at the Grand Theater, Adelaide.

ARNT—Billy, colored, known in private life as Charles J. Arnt, widely known to outdoor howl-folks as a comedian, died December 5 in Durham, N. C., of bullet wounds sustained in a pistol duel with Harry McNeill, a noted, notorious character of Durham. McNeill also succumbed to wounds received in this duel. Arnt had been editor of The Durham Standard Advertiser during the past year and previously had trouped with various outdoor attractions. Funeral services were held December 6 in Durham, following which his remains were shipped to Pine Bluff, Ark., for interment.

BARATTI—Harry, song writer and musician, was found dead in his apartment in San Francisco December 2. He is survived by his widow, Agnes Baratti, erstwhile actress model.

BARDOT—August, 65, French composer, died last month.

BARTRAM—Budd, in private life Mrs. Beryl Kett, erstwhile singing and dancing singer, died of heart failure at her home, 4323 Congress street, Chicago, November 19. She leaves her son, J. Barttram Kett, who resides at the above address.

BIRD—George, owner of a theater baggage transfer company in Hartford, Conn., for many years, died at his home in that city last month.

BLANKENSHIP—The infant son, born December 5, to Prof. and Mrs. F. A. Blankenship, of Fraise, Ky., died one day after its birth.

BORGQUIST—Christian F., 95, oldest member of the Musicians' Union, died December 7 at Nyack, N. Y. He was a veteran of the Civil War and in his day was one of the best-known musicians in New York. For many years he toured the country with the Gilmore and Sousa bands, playing any one of nine instruments. Funeral services were under the auspices of the Musicians' Union and Mitchell Post, 42 A. R. Three sons, two daughters and a number of grandchildren survive.

BRENNAN—Harry P., former champion broncho buster, died in Salt Lake City, Utah, according to dispatches received in Denver. Mr. Brennan is said to have captured the champion broncho riding title at Cheyenne, W. V., in 1914.

CUYL—The father of Ann Cuyl, a member of "The Cat and the Canary" Company, died recently.

DERYS—Jane Rosal, 35, French dramatic actress, died in Paris recently.

DORAC—Marcelle, 32, died in France the latter part of November.

DOUGHERTY—Mrs. W. A., mother of Will Dougherty, died at her home in Montebello, Ala., December 5, following an attack of apoplexy. The body was interred in the Montgomery Cemetery.

DRUCKER—Hester A., 29, wife of Jack Drucker, press representative and one-time associate editor of The Billboard, died in New York City December 4. Funeral services were held from the home of her mother, Mrs. Mary A. Leland, Larchmont, L. I.

FEIGENBAUM—Herri, one-time owner and operator of the Metropolitan Theater, Chicago, and a number of picture theaters, died at his home in San Francisco November 20. He is survived by his widow, Norine Feigenbaum, to whom he left an estate valued at \$50,000. He was a Mason and funeral services were conducted in accordance with the ritual of that order. His remains were cremated at Woodlawn, San Francisco.

FREDERICKS—Sam, London theater producer, died last week in that city after a short illness. He was 46 years old.

FORSYTHE—Harry P., 14, well known as a vocalist, was found dead in his apartment, 1295 Madison avenue, Memphis, Tenn., December 7. At the time of his death Mr. Forsythe was conducting a studio in Memphis, his home town, and was chief director of the Harlem Methodist Church. Last season he was with the Alvinne & Beath Show. In former years he was one of a widely known male quartet, the other members of which were "Dick" C. Rice, Garner Meadows and Graham McWilliam. Also Scott, 65, Forsythe's Negro servant, was found dead in the same apartment death was due to asphyxiation caused by a gas leak.

ERENETTE—William, nekadat, died November 27, of heart trouble, while standing in the wing of the Hilda Hall, Carteret, N. J., waiting to go on with his partner, William Richmond. The body was taken to his home in Providence, R. I., for burial.

GEISHARDI—Professor Gustave C., active in musical circles of Hartford, Conn., for forty years or more, died at his home in that city recently.

HERMAN—The father of Ruth Wilkes Herman, of Chicago and Herman, died November 8 in Chicago.

HOLLAWAY—J. Fred, 45, who had been in the profession since 1890, died in New York City December 2 of heart trouble. Mr. Hollaway had toured this country extensively with various companies and produced in stock productions at the Earl Theater, Worcester, Mass., for two years, and shortly before his demise had been playing an important role in "The Seventh Heaven", at the Booth Theater, in New York. He was a veteran of the World War and a member of the D.K.'s Lodge, of Worcester. He was born in Point Pleasant, W. Va., and is survived by a widow and five-year-old daughter, of Worcester, and two parents and two brothers, of Point Pleasant. Interment was in his home town, in Lone Oak cemetery.

ISON—Henry Charles, picture theater proprietor and owner of other valuable properties in Townsville, New South Wales, died in that place October 1. A daughter survives.

KOCH—Frank, 58, old New York hotel and amusement man, died December 4, in St. Luke's Hospital, New York. It was under the management of Mr. Koch and Ned Gannore that many of the most notable hoos and dances in old New York were held. In 1861 Mr. Koch founded the old Germania Assembly Rooms on the Bowery and later was owner of Gilmore's Garden, now Madison Square Garden. He also opened Terrace Garden and the Central Park Casino, at 57th street and 7th avenue, where Theodore Thomas gave his concert in New York, and where Levy, the cornetist, and other noted musicians played. Mr. Koch resided at 1790 Walton avenue, Bronx. One daughter and three sons survive.

LIARD—Paul, 51, French vaudeville performer, professionally known as Liardinal, died recently abroad.

MARKS—Mrs. Josephine Preston Peabody, poet and playwright, who in 1911 won the Stratford-on-Avon prize with her poetic drama, "The Piper", died at her home in Cambridge, Mass., December 4, after an illness of several months. "The Piper" was produced in America.

child is a member of Fuller's Players, at the New Century Theater, Solihay.

MONROE—Harry, 38, employed at the William Theater, Missoula, Mont., for some time, and who had worked at various other theaters in that city, died at his home, 1118 Cooper street, November 16. He is survived by his widow, parents, five brothers and two sisters, all of Kansas City, and a brother and sister of Missoula. His body was interred in Kansas City.

MYKOFF—Mitch, 40, leader of the "Mykoff and Vanity Revue", died at the Rhode Island Hospital, Providence, R. I., December 6, following an abdominal operation.

OCKMAN—Zora, proprietor of the skating rink at Chickasha, Ok., was shot and killed at Mine, Ok., November 20.

OLIVARI—Mine, known as Sara Max, of the La-pang Sours, died recently in France, aged 35 years.

FREWITT—Connie, 33, ticket seller for the Ferris wheel on the J. T. McClellan Shows, was burned to death in the fire that destroyed the T. P. A. Hotel in Amory, Miss., November 13. His remains were shipped to Kansas City, Mo., and interred in Forest Hill Cemetery November 14.

RAINBOW—Evelyn Mabel, concert singer, was shot and killed at her home in Paterson, N. J., December 8. The murder is believed to have been committed by one Harry Darter, who later attempted suicide and was reported to have been in a dying condition when found by police shortly after the tragedy. About nine months ago Miss Rainbow had returned from a

SHRODE—Mrs. J. A., 70, mother of Mrs. J. T. McClellan, whose husband owns the McClellan Shows, died at her home in Union, Ind., November 10. Mrs. McClellan was treasurer of her husband's well-known carnival organization. She was with her mother during her last brief illness and subsequent death, returning to her home in Kansas City, Mo., shortly after the funeral.

TALIAFERRO—Mrs. S. G., mother of Frank Taliaferro, died at her home in Michigan City, Ind., November 21. Frank Taliaferro is a well-known agent, having been associated with the Hagenbeck-Wallace, Ringling Bros. and other circuses until 1917, when he took up a position with a motor company in Detroit.

WHITBY—Arthur, well-known English professional, died in London, November 29, at the age of 53.

For Remembrance Sake
Donna Wilbur Foster
Those Who Knew Her Can't Help But Miss Her.

WHITNEY—Mrs. Emma S. Cornwell, widow of Charles Morse Whitney, corporation lawyer and musician, and herself at one time a musician of great ability, died last week at her residence, 20 East 19th street, New York, after an illness brought on chiefly thru grief over the loss of her husband and youngest daughter, Mrs. Whitney was an expert harpist and an accomplished pianist, and the third member of the famous "Mozart Sextet", of Brooklyn, to pass away.

ZILLES—Rev. Hubert J., 59, a brother of Emmet Corrigan, the well-known actor, died at the Roman Catholic Monastery in Ephrata, Pa., December 4. Rev. Zilles had been at the monastery in Ephrata for many years. In addition to his brother, he is survived by a sister, Sister Mary Leo, O. S. J., in New Jersey.

MARRIAGES

In the Profession

ANDREWS-SHANNON—A. G. "Bocey" Andrews, who has appeared in many Broadway productions, and at one time played with Richard Mansfield, was married some time ago in New York to Winona Shannon, sister of Ethel Shannon. It has just been learned. Mr. Andrews also is well known in the legitimate field.

BECK-MARTIN—N. W. Beck, of Kansas City, Mo., and Marie Martin, also of Kansas City, niece of John Francis, owner of the John Francis Shows, were married in that city October 28.

BLACHE-BRODERICK—Herbert G. Blache, motion picture director, and Helen Broderick, of 66 Delaware street, Minneapolis, were married in Hollywood, Calif., December 1, according to a report received in Minneapolis.

CATO-HAMS—Roy Cato, known in the profession, and Bernice Hams were married in San Antonio, Tex., December 2.

DELANEY-MOORE—It has just come out that Irene Delaney, of Longville, was married in Orange, N. J., August 16, to Mary Moore, who played the title role in "Irene".

FINEMAN-BRENT—Evelyn Brent, former Metro leading woman and now engaged to appear as leading woman for Douglas Fairbanks in his next production, was married in New York November 21 to Bernice Fineman.

FITCHEP-ALMON—William Fitchett and Rose Almon, on route with The Spanish Troubadours, were married at Lawton, Ok., November 26.

GRIFF-REEST—Willis Warren Griff, Jr., of Atlanta, Ga., and Albin Reese, of Corsicana, Tex., were married in the latter city November 29. Mr. Griff was formerly with the Southern Enterprises at Dallas, Tex. He will manage a theater in Corsicana.

HAMILTON-LYONS—Fred G. "Dad" Hamilton, manager of the Circus Sals Show, was married December 5 in Pittsburg, Pa., to Mary Moore, Mrs. Laura Lyons, Mr. Hamilton's assistant, were married at Sharples, W. Va., December 3.

MILLARD-MARLIN—Arthur Millard and Minna Marlin, who have been doing a double act in vaudeville for the past three years, were married November 23.

MONTGOMERY-MCKOWEN—Claire McKowen, sister of Marilyn Miller, was married December 7 in Pittsburg, Pa., to W. Robert Montgomery, of Boston. Miss Miller, appearing in Pittsburg as the star of "Sally", was the bridesmaid.

PLUNKETT-BARNATO—Lord Plunkett, a grandson of the archbishop of Dublin, and Mrs. Jack Barnato, daughter of Fanny Ward, the famous American actress, were married in London December 4. The event was attended by London society.

STURGIS-POST—Joyce Eleanor Post, actress, who appeared last in "Marjorine", was married December 5, in the Little Church Around the Corner, to Rodney Sturcis, Boston broker. Miss Post is 19 years old and the daughter of William H. Post, who plays the part of the priest in "Seventh Heaven" at the Booth Theater, New York. For a wedding present Mr. Post is writing a play for his daughter, to be produced around Easter.

TOWNSELEY-MASSO—Barry Townsley, who plays the lead in "The Bootleggers", and Lenora Masso, a member of the same company, were married in New York City Thanksgiving Day.

COMING MARRIAGES

In the Profession

It is rumored in Los Angeles that Ora Crow, well-known screen actress, is to marry J. M. C. Howard, reported to be a wealthy resident of the suburb, Miss. The date of the ceremony is not announced yet.

It has been reported in various daily newspapers that Katherine Macdonald, famous

THE FUNERAL OF THE GIANT AUGER



When the time came for the undertaker to remove the body of Capt. George Auger, famous circus giant, seven feet, seven inches tall, from his home on Manhattan avenue, the undertaker had to resort to strategy. The casket, eight feet, six inches long, and three feet wide, was too large to be taken down thru the hallway of the house, and the services of moving men, with the aid of block and tackle, were required to lower the casket containing the remains of Auger from the window of his late apartment. Photo shows the casket being lowered. He was buried in Woodlawn Cemetery.

—Photo, Wide World Photos.

lea and England. The deceased, who wrote under the name of Josephine Preston Peabody, was born in Brooklyn, N. Y., and received her education in the Boston Girls' Latin School and Berkshire College. From 1891 to 1903 she was instructor of English Literature at Wellesley College. Among her numerous books of poems and plays are "Marlowe", "The Wings" and "The Wolf of Guibou". Her husband, who was professor of mechanical engineering at Harvard in 1899, survives.

MCLEAN—Andrew, 71, editor of The Brooklyn Citizen, and also known as a lecturer, after dinner speaker, poet, essayist and dramatic author, died December 5 at his home, 284 Carlton avenue, Brooklyn, N. Y., of double pneumonia, after an illness of several days. A son and a married daughter survive.

MILE—Evelyn L., four-year-old daughter of Sam Mile, who is now playing in "Abertion of the Moxies", at the Cort Theater, New York, died November 8.

MILLS—Frank, for many years a dramatic actor, died in Melbourne, Australia, October 3, after a long and painful illness. His eldest

concert tour in Europe and was conducting a music studio at her home.

RICKARDS—Mrs. Kate, widow of the late Henry Rickards, founder of the Tivoli Circuit in Australia, died recently in that country.

ROBERTSON—John A., 59, superintendent of the camera works of the Eastman Kodak Company and inventor of the Eastman aerial gun camera, died in Rochester, N. Y., December 6.

ROGOWSKY—David, 58, owner and operator of the Strand and Liberty theaters, Port Chester, N. Y., died in that city December 1 of paralysis. He was prominent in Port Chester business circles, having been interested in various commercial ventures in addition to his theatrical activities. His widow, four sons and two daughters survive.

SMITH—William H. T., husband of Bessie May Smith, who is known in the profession, died at St. Elizabeth's Hospital, Dayton, O., November 21, following an operation for appendicitis.

Memoriam.
EDWARD S. SULLIVAN.
Died December 7, 1922.
JEAN LESLIE.

SMITH—Frank M., food balancer and equilibrist, died at Waukegan, Wis., November 23. Mr. Smith was 47 years old and had trouped with the Ringling Bros., Barnum & Bailey, Sells-Floto and other circuses, and had also appeared on the vaudeville stage. He formerly resided in Kansas City, Mo.

IN LOVING MEMORY OF MY DARLING BROTHER,
AL GORRELL
who passed to the Great Beyond December 24, 1921.
One short year, but I need and miss you more each day.
GOLDIE GORRELL

small star engaged to Jack Morrell, prominent London publisher. It is reported from Los Angeles that Mary Miles Minter, the film star, is to marry Louis Shubin, dramatic critic, author and scenario writer, formerly of New York City.

DIVORCES

In the Profession

Gladys Cooper last week filed application for divorce in London. Her husband did not desert her. Mrs. Barnes, owner of the circus bearing his name, is known in private life as Althea de la B. Stonehouse, filed suit for divorce in Las Vegas, Nev., November 28, from Sara Jane Stonehouse, his second wife and former co-plaintiff. Mr. Barnes charges cruelty.

Mrs. Irene G. Blue recently sued for divorce in Los Angeles from Gerald M. Blue, known on the screen as Monte Blue. Mrs. Blue charged desertion only. The Blues were married in August, 1909, and separated May 27, 1921.

Gertrude Neill, English actress, in private life Lillian Constance Maffeson, was granted a decree of divorce in London from Mills Maffeson.

Paul Sutherland, an aviator during the World War, filed suit for divorce in Cincinnati last week from June Gladys Sutherland, actress, charging desertion.

Mrs. Thelma Orr Meyer, former Ziegfeld "Follies" beauty and now under contract with David W. Griffith to appear in films, was awarded a divorce in Chicago December 2 from Max W. Meyer, whom she charged with cruelty. Mrs. Meyer was known on the stage as Thelma Gray.

Glades LeRoy has filed suit for divorce from Edward LeRoy, the high-wire walker.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Walter Bacon, of 1733 N. Western avenue, Los Angeles, Calif., a son, in Edinburgh, Scotland, at the home of Mrs. Bacon's parents. The mother is professionally known as Bill Bacon and is expected back in Los Angeles about New Year's.

To Mr. and Mrs. Fred A. Gate, in Jackson, Mich., December 1, a 7 1/2-pound daughter. Mr. Gate is one of the Three Gates, musicians, who are playing at the Capitol Theater, Jackson.

To Mr. and Mrs. Allen Heber, in Chicago, November 29, a son. The mother is professionally known as Alice Armstrong.

To Mr. and Mrs. Herman Phillips, at Flower Hospital, New York, December 2, a son. Mr. Phillips is manager of Keith's Alhambra Theater, New York.

To Mr. and Mrs. Jack Ray, at their home in Denver, Colo., October 13, a son. Mr. Ray, whose first title is "Montana" Jack Ray, is well known in radio and contest circles as a stage actor and trick rider.

To Mr. and Mrs. Leo Star, December 1, a six-pound daughter. Mr. Star is leader of the orchestra bearing his name, which is touring Central Idaho. Next season he will lead the band of the C. J. Sedwimer Shows.

To Mr. and Mrs. Percy Walters, November 29, a daughter, who has been christened Margaret. Mr. Walters is a tattoo artist.

To Mr. and Mrs. Williams, of the team of Williams and Williams, whose skit, "From Baggage to Grand Opera," is known in vaudeville, December 1, a son in New York City.

MOVE TO FIGHT EQUITY SEEN IN NATIONAL THEATER PLAN

(Continued from page 19)

articles, is not quite all that it appears to be," according to those who read between the lines of the Shubert statement.

"It is in fact the opening gun of the managers in their war on the Actors' Equity Association."

When Augustus Thomas, noted playwright, lecturer and journalist, published under his signature his plan for a National Theater it was quite natural that newspapers all over the country, feeling the pulse of the public, should realize the importance of a truly American institution of this kind and give to the subject columns of space. There are very few who deny that there is in this country a crying need for a National Theater. And who is better fitted to sponsor such a movement than Augustus Thomas with his great personal following and his powerful position? That there could be a "catch 22" never entered the minds of anyone or if it did no opinions were reported against the scheme.

Plan Well Received

Actors, playwrights, would-be producers, playgoers—all were ready to hop on the Thomas band wagon until Lee Shubert with a little stick of toxic essence cut the out of the bag and set the frightened mice scurrying. This is what Mr. Shubert said in effect:

The Producing Managers' Association is planning a chain of theaters thruout the country to encourage the amateur actor, actress and playwright. The plan has been discussed tentatively, but nothing definite has been decided upon. Plans are being formulated after the ideas of Augustus Thomas.

Simultaneously Augustus Thomas made public the fact that by January 1 the National Theater will be a fact. The executive chairman of the P. M. A. stated that by the first of the year all of the universities that have been invited to participate in the new movement will have responded and that during the year many productions will be made under the "Joint Literary, dramatic and educational auspices of the organization."

Answers His Critics

Replying to certain critics on the same day he made public the National Theater plan in a series of operations, legally, Chairman Thomas said:

There has been comment to the effect that we have failed to give representation to the

younger or modernist element of the American theater. Now, as a matter of fact, none of us has the slightest notion of omitting these factors from our consideration.

"The laws of the State of New York permit only forty members on the board of directors. As the National Theater is yet in a formative stage, our first need is competent organizers. Therefore, our board has been chosen not only with regard to the literary, theatrical or educational value of its members, but also with an eye to their abilities as organizers, as practical men of affairs, able to offer advice and counsel as well as material aid during the initial period of the project.

"As far as being opposed to the work of the modernists is concerned, why, I think that Arthur Hopkins is about as modern and as advanced as any one you could find in America.

"The fact is that most of the persons who come under this classification are young, filled with the dreams and the native enthusiasms of youth. These are essential qualities for artists but youth and enthusiasms do not necessarily make their possessors experienced organizers. If at this stage we did make some of these persons part of the working forces of the organization, it might act as a deterrent to their creative efforts by diverting their attention from purely imaginative channels into the more practical ones.

"But this does not mean that the National Theater will not welcome the work of a modernist. Modernism is after all an expression of the age in which we live, and we certainly will not disregard the manifestations of our times. Then, too, as I pointed out, any national theater must rest on the youth of America."

"The Catch in It"

Now that persons who consider themselves somewhat familiar with the workings of the theatrical inner circle have had a chance to digest the Thomas statements and the short Shubert interview they are frank to admit that in a chain of theaters available for exploitation of amateur players and playwrights and the natural publicity that results from such movements, there is a fine opportunity for combating the Actors' Equity Association's desire to increase the scope of the players' organization.

"This may be looked upon as a narrow-minded viewpoint," said one prominent actor, "and quite naturally may bring a denial of any such motive from Mr. Thomas. But all of us know why the producing managers are paying a rather high salary to an executive chairman and all of us know just where he stands on the subject of organized labor. Of course the plan of a chain of theaters for amateurs may be a Shubert scheme to reopen the houses abandoned by the vaudeville units, but most of us believe the idea is a Thomas brain-child. It's a great idea to foster amateur talent, but why on the scale announced by Lee Shubert as being under consideration? That question must be answered before all of us will be in full accord with the National Theater scheme."

DRAMA LEAGUE TO EXTEND INFLUENCE

(Continued from page 19)

to all plays produced here and recommend those which it approves to members. Each play is estimated as to its artistic value in a bulletin which is mailed out every week to members and if some particular play which they consider of artistic worth shows signs of being neglected by the theatergoing public the league has sometimes sent out special postcards to members urging them to give that play their patronage. This season this plan was adopted with "Six Characters in Search of an Author" and "The World We Live In". Now the league is seeking to have all its members who wish to see a particular play attend in a body.

In the announcement of the plan the league says it believes it can make the weight of its membership felt in the theater. Speaking of this they say:

"For the first time in the history of the League it looks as if we might actually get concerted action and so make our force felt in the theater. This is what we chiefly expect in the practical working out of its plan is awaited with keen anticipation.

ERLANGER MAY GO INTO VAUDE. FIELD

(Continued from page 19)

chain of high-class variety houses was not even hinted, and, in fact, such an idea is being laughed at by certain of his associates in New York.

However, the story persists that Erlanger has at least an understanding with E. F. Albee, head of the B. F. Keith interests, and Marcus Loew, who has been doing a bit of juggling with his Coast holdings thruout this season, and that, at the latest, the beginning of next season will see Erlanger back in the vaudeville field with Albee and Loew not unfriendly.

For some time it has been asserted that Albee has been jockeying for a position that would make impossible any raid upon B. F. Keith vaudeville from any point. The building of vaudeville palaces in the Middle West and his strengthening of the position of Keith vaudeville in Chicago, the home of the Orpheum Circuit, has a wider significance than the strengthening of the Keith Eastern Circuit. That Albee does not intend to permit even the Orpheum, with which the Keith Circuit is affiliated, to be in a position of independence, should Martin Beck by any chance feel that the Western chain was not getting any of the best of the vaudeville bargain, has been the feeling of insiders here for a long time, and that the admitted Erlanger-Shubert pooling arrangement can never be a permanent contract also is the belief of amusement men here.

The pool is a business deal and it is believed that it will not last if the Shubert vaudeville banner is shot down. It is believed that Albee can forget Erlanger's former sting at vaudeville if Erlanger now is willing to become a wall of defense against Western secession from Keith by Orpheum.

That Erlanger vaudeville will be the advertising line instead of Keith vaudeville is believed to be an enigma. It is understood that Albee has an arrangement with Martin Beck not to go west of Chicago as long as Beck does not come east of the Windy City. That Erlanger could easily do just what is being done and that he could be helped by Albee to put this deal

thru is admitted. Quite naturally, all this will be denied, but it cannot be denied that this move is a possibility that is not remote. Some rearrangement in theater bookings must be made next season unless the Shuberts become a more important vaudeville factor than they seem to be at present. Broadway knows that Albee has plenty of cards up his sleeves and that he knows how to play them.

COLUMBIA IS NOT INTERESTED

(Continued from page 19)

houses, and it is inconceivable that he would tie up with opposition shows and houses."

When Mr. Jermon was seen later in the day he branded the report as a canard and without foundation in fact, and further stated that he denied each and every part of the published report.

When Dave Krauss, president of the Mutual Burlesque Association, was seen he said: "We have been in communication with Mr. Jermon and he has advised this office that he has already authorized a denial to be published in The Billboard."

This will set at rest all uneasiness of producers of shows and managers of theaters on the two circuits who have been upset by the published reports that John G. Jermon, of Jacobs & Jermon, producing managers on the Columbia Circuit, had entered into a partnership arrangement with Billy Vall of the Mannheim-Vail Theatrical Enterprises, controlling several theaters in the West, two on the Mutual Circuit and four shows on the Mutual Circuit, whereby Jermon & Vall holdings would give them control of the Mutual Circuit, thereby removing it as a competitor of the Columbia Circuit, and leaving them in control of the burlesque field of theatricals.

The published report is looked upon by those who know the inner working of the two burlesque circuits as propaganda in the interest of a prospective third circuit contemplated by several well-known burlesquers for next season.

Proctor's Fifth Ave., N. Y.

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bag-punching. Their gymnasium, which takes up the whole stage, is literally decorated with the inflated pigskins, and they all receive some dexterous massaging. Harry starts out with some rapid work on a single bag and ends by handling seven at one time. Harriet, too, handles several of them in various positions, and she also knocks the stiffness out of a dummy for a lot of good laughs. The only criticism of this act is that Harriet's pulchritude distracts attention from Harry's clever work—but that's not a knock.

Margaret Ford very unassumingly took the house by storm with her singing. The way she alternated her voice from soprano to bass made the audience scream, and her singing pleased either way. She declined more than one encore. Miss Ford could hold a better place on any bill.

John Jess and Company—the company consisting of a man, a woman and a girl—presented a Grogan and Duffy version of the tragedy of the houses of Montague and Capulet. The only difference was that the Grogan and Duffy version didn't end in a tragedy—the tragedy existed thruout. Bricks and romance don't seem to mix somehow. But the whole thing was farcical enough to provoke a quantity of laughter. The act could be improved some if the head of the house of Duffy toned down his makeup and stopped jumping around like a scarecrow.

Henry and Moore, with a drop that represents something like a Cupid Agency, dealt out a variety of highly entertaining comedy stuff. Fair dancing and singing, good jokes, and a flat violin specialty that was a riot. Then a screamingly funny Toreador travesty and a nice bit of violin playing for the finish. Also a violin selection for an encore. Enjoyable all the way, but a snap is needed at the finish.

Many good things come from the Golden West, and one of the best of these is "The California Hamblers", a band composed of ten men whose names are modestly left out of the billing. Every single member is an artist; and they possess a certain refinement that lifts them out of the jazz-band class. The selections rendered were well chosen. A dancing cornetist and a restless saxophone player deserve special mention with the leader. Four encores were responded to, with the audience hollering for more. The offering was arranged by W. T. Kirby.

Butler and Parker offered a comedy skit, entitled "Don't Make Me Laugh". But they did. They made everyone laugh. The girl is trying to land a Jewish character part in an act. She calls at the theater in the guise of an honest-to-goodness Yiddisher maiden, makes an impression on the manager with her dialect, and ends by being both hired and engaged by and to him respectively. They also sing some parodies that are pretty good.

Ed Janis and Company put on an extensive dance offering. Four girls assist. One works at the piano and does a pleasant turn on a junior saxophone. The others dance. One of the girls does a snaky Oriental dance, in which she wipes up a quantity of dirt from the stage onto various exposed parts of her body. It's about time the boards were swept again. A nice routine of single and team dancing, with a speedy ensemble finish.

"Lonesome Manor" is another amusing sketch by Paul Gerard Smith, well delivered by Frank

Dixon, Marguerite Murphy and an unnamed newsboy, who conducts an attractive out-of-town newspaper stand at Times Square. A surprising amount of comedy has been injected, and Mr. Dixon works it effectively. Went over big. The title ought to be changed to something more suitable tho. "Kokes From Kokomo", frinstance.

A charmingly arranged trapeze act is presented by Ruth Harvard, Wynfred and Bruce, two delightful girls and a man. The setting is given a fresh touch by the presence of some palms, settees, lamps and other furniture and the trio performs in a most graceful manner.

It would be ungracious to omit that the orchestra was right abreast of the occasion, with every instrument resounding with pep and enthusiasm.—DON CABLE GILLETTE.

Loew's N. Y. American

(Continued from page 21)

struments. It is their tricks on the triple horizontal bars, however, that count the most.

Golet and Hall started with a spelling number, the different letters of the alphabet being utilized to stand for various effects, persons and other things used, seen or heard around a theater. This was rather a quiet opening. Following the banjo solo by the man proved mildly interesting and was too long thru the playing of several numbers. A good, snappy one would have been much better. The girl, in a tough number, with a dance, registered, and more strongly with subsequent dancing, which she sells well. Act went over big, decided and prolonged applause being the result of their efforts.

Bobby Van Horn, in blackface, did essentially a singing act. There was a little monolog, it is true, and at that it was not exactly refined or new, but the preponderance of singing, blues, ballads and a couple of comedy numbers could just as well have been done without the burnt cork. Van Horn should be made to eliminate the story about the bear getting in the sleeper, to which a traveling man, half asleep, says: "You can stay here, honey, but you'll have to take off that fur coat." This with the significant walt and look that followed was plainly indicative of the intent. The story about the ripped pants and the fellow being pushed into the ballroom was printed in Madison's Budget many years ago and used extensively in vaudeville and burlesque. The story about your hand itching and you are going to get something and your head itching—you've got it—is also old, and, from its lack of taste, should be buried permanently.

The Cosmopolitan Dancers, stepping mostly to the Russian style, altho a Spanish dance and others were introduced by way of variety, have improved considerably since the reviewer last caught them. Mention should be made of the unprogrammed young Miss, who, altho lacking in the maturity of experience, nevertheless shows a certain amount of grace and training. There is no doubt that she will improve in time.

Wilson and Jerome wrecked the next spot in so far as applause was concerned. This was principally due to Frank Jerome's gymnastic feats of jumping thru a hoop and other acrobatic stunts incorporated in a dance. George Wilson held up his end of the act well, altho inclined to force the comedy at times. The hat-throwing business, as a gesture was made in the recitation, was funny, and Wilson wisely did not overdo this. The turn was a riot and certainly "wowed 'em".

Josselyn and Turner could stand a lot of improvement even with the material they have at hand, considerable of which is not fashioned along original lines. As an instance of the lack of attention to detail, at the clear stand near the race track of the Jockey Club there was on display a number of magazines that a man will NOT buy as he is either going to or from a horse race. The man's cello solo was too long, tho he displayed good tones. Went over hardly fair, but came back for bows after singing "Stealing", which may or may not have been prognostic.

Worsley and Hillyer have a collection of by-gone hokum of the antiquated, gaggy order, such as "You were cranking the machine—yes it was a cranky machine," etc. A couple are rather suggestive and lack class. The one about taking a walk with twelve kids, the policeman saying, "What have you done?" to which the man replies, "Nothing," and to which the policeman says, "You must have done something to have that crowd follow you," is hardly elevating. The act drew a lot of laughs, with the old Weher and Fields-Sam Bernard restaurant bit, one only having a quarter and rehearsing the other to say, "I don't care for anything," when asked what he is going to have. They missed a point, however. The original was: "What are you going to have?" Answer: "I don't care." Answer in restaurant: "I don't care if I do!" The Irish number at the finish let them down to a so-so exit.

The abominable annoyance of the news reels and other serenec activities interjected every few acts or so as a "chaser" or to save a couple of salaries broke up and spoiled what otherwise might have been a much better bill.—MARK HENRY.

ADDITIONAL ROUTES

Received Too Late for Classification

Shows: Ybor City, Fla., 11-16; ... Shows: J. W. Hildreth, mgr.: ... Shows: M. W. McQuigg, mgr.: ... Shows: Portland, Ark., 11-16; ... Shows: Houston, Tex., 18-30; ... Shows: Cedar Rapids 18-23; ... Shows: West Columbia, Tex., 11-16; ... Shows: American Enid, Ok., 11-16; ... Shows: Ackerman, Ok., 11-16; ... Shows: Altonmouth, Ill., 11-16; ... Shows: Quincy, Ill., 11-16; ... Shows: Clark, mgr.: Alexandria, La., 16-23.

LYCEUM AND CHAUTAUQUA NOTES

(Continued from page 111)

auditeriums, with all modern stage conveniences and lighting effects and a piano to play on. They say if a musical company cannot do its best under these conditions it is fit for treason. This was the orchestra's third year on the Debut course and second or third in most of these range towns.

Atlanta, Ga., Dec. 2.—A contract has been signed by fifty-two guarantors for a chautauqua assembly to be held here in July of next year, when a seven-day program will be presented.

James L. Loar and wife landed in Bloomington November 28 from their European trip full of enthusiasm for the enjoyable and profitable time and trip.

"The second number of the University Lyceum Course—a concert by Mr. and Mrs. Ernest Toy—was the best in music that has ever been heard in Askov, taken as a whole. Mr. Toy, an Australian, is a finished artist on the violin and his mastery handling of this instrument was the big feature of the evening. One feature of the program that was good and educational was the explaining of each number before it was rendered, and this was appreciated by the audience, as it gave a better understanding of the music—an opportunity to realize more out of it. There was an air of refinement, satisfaction and contentment over this evening—the whole atmosphere was good." —ASKOV (MINN.) AMERICAN.

VAWTER'S NEW PLANS

Keth Vawter of Cedar Rapids, originator of the circuit chautauqua movement which reaches every State in the Union, and even to Canada, Australia and New Zealand, is in Des Moines together with his office and field staff. They will confer with representatives from towns and cities of Iowa, Minnesota, Dakota and Missouri, where the Vawter Chautauqua is an annual attraction.

A tentative program for next year's chautauqua and other plans for the financial arrangements will be discussed at a meeting of representatives from the various towns of this circuit where the chautauqua shows and the representatives of the company.

Boy Marker will leave for Des Moines this morning to attend the meeting. It is expected that about 300 persons will be present.

A special lampet will be given this evening for about 12 of the representatives of the larger towns and plans will be made to submit the financial report to the convention tomorrow. During the sessions Friday ideas from the communities and criticism of the programs of last season will be discussed from the floor to find out what the people want.

It is planned to have a twentieth anniversary program this next season in commemoration of

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High-Grade Imported Pens Make an excellent Gift Item



High Grade Razors

Assorted black and white handles, highly polished steel blades, round and square ends. An exceedingly good premium item. Each in box.

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N 9234 consists of two wooden figures connected with tin arms, bushy fur legs and tin hooped joints. The legs go in through all the motions of prize fighters or wrestlers when manipulated. Per 1,000, \$25.00

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GENUINE CALIFORNIA OSTRICH PLUMES AND SHADES: Flappers, 45c; Star Plumes, 40c. DE LUXE DOLL LAMPS, with shade and Press, \$1.00 Each. DE LUXE DOLL LAMPS, 60c Each. FRISCO CURL DOLLS, 30c Each. TINSEL DRESSES, 10c. CHICAGO DOLLS, 27 in., very flashy \$27.00 Dozen, three Dozen Case. We represent Corson Ostrich Plume Company of Los Angeles, Cal. Also Wisconsin De Luxe Doll Company of Milwaukee, Wis. Deposit required on all orders. Shipments made same day ordered. A. J. ZIV, Manager. WESTERN DOLL MFG. CO. (Phone, Franklin 5131), 175 North Jefferson Street, CHICAGO.

PRIZES FOR HOME TALENT LYCEUM ATTRACTIONS

The committee in charge of the arrangements for the Wiggins Home Talent Lyceum Course met Monday evening and assigned the dates for the course. It also set forth the points which will be considered in judging the entertainments by the judges who are to determine to which of the organizations the first prize is to be given.

Following is the schedule: Boy Scouts, December 8, Friday. The Faculty of the school, January 5, Friday. High-School Athletic Association, January 26, Friday. Epworth League, February 16, Friday. Beethoven Club, March 9, Friday. The entertainments will be judged on the following points: Originality, 25 per cent. Preparation, 25 per cent. Presentation, 25 per cent. Cultural Value, 25 per cent. Tickets will be on sale ten days in advance of the first number. The Adults' Season Tickets will be sold for \$1.50 and the Children's Season Tickets for 75 cents. Single admissions at the door will be 35 cents for adults and 20 cents for children. The committee trusts that the public will support the course well, and that the entertainments will all be of high quality. Lewis R. Owens, Chairman Lyceum Committee, P. T. A.—WIGGINS (COL.) COURIER.

AMERICA'S BLOODLESS REVOLUTION

On November 11, 1922, a bloodless revolution took place in America, and no one so far as I have been able to observe has even noticed it. No one paid any attention to it. I mention it to show how insignificant its actions really were. This revolution took place in Girard, Kan., that storm center of agitation that has kept millions guessing and even caused the government at Washington to seriously ponder over what to do to stop its output. The revolution took place when The Appeal to Reason, that had been founded more than 27 years ago as a Socialistic paper, on November 13 came out with a new declaration of policy which reversed all of its previous teaching. Its previous policy had been to help the masses. Its new policy was set forth in its editorial declaration as follows: "I believe the improvement of mankind lies in the man—not in men—the individual, not the mass. By improving one's self the degree of general excellence will be permanently improved. "The Haldeman-Julius Weekly, hitherto known as The Appeal to Reason, will carry out a carefully wrought policy of individual self help and development thru one's own efforts. The Haldeman-Julius Weekly will report the news of importance in the seven arts, with attention to science, history and philosophy."

THE CHAUTAUQUA

As Seen in Lake City, Minn., Season of 1922

By E. A. SMITH, Secretary

For twelve or more consecutive years a chautauqua has been held in Lake City, Minn., usually in the month of June. Each year it has been difficult to sell tickets enough to meet the guarantee, and it has likewise been difficult to secure signatures enough to warrant the committee in making a contract for the chautauqua, but, somehow, it has been done with very little deficit reported. This was largely due to efficient and energetic work on the part of the local committee.

Different bureaus have been called upon to provide our entertainments, but during the past few years one bureau has furnished the entire programs. This plan works out better in the long run. If the entertainments are satisfactory the people look forward to having the best the market supplies, believing it will be given, while the committee becomes acquainted with the management and its methods, so there is less to explain each time.

There is, however, a weak spot in the chautauqua management of some of the bureaus, and The Billboard is to be congratulated in not only pointing it out but in emphasizing it.

The writer reluctantly accepted a position on the local committee for the season of 1922-23. The committee consists of seven members. Five of these members have had no previous chautauqua experience in work of this kind. It was expected that the chautauqua people would, of course, assist in every reasonable way they could, by supplying information and instructions of a readable and practical nature that might be used in the local papers or otherwise, and thus keep alive the chautauqua spirit thruout the year. When this spirit and an active interest has been allowed to almost die out, it is a difficult matter to revive it again. People forget they have subscribed for tickets or are among the guarantors. Much explaining is required and misunderstandings result, all of which is detrimental to congenial co-operation. Realizing this the writer wrote for such literature as might be helpful, and the answer is personal there should be no hesitation in submitting this extract for publication, as it shows the weakness and unbusiness-like attitude as pointed out by The Billboard, which perhaps applies to chautauquas in general. Here is the extract verbatim:

"We haven't any printed instructions or suggestions for the local committee. We do try to have one of our field men visit each town once or twice before chautauqua opens and cooperate in organizing the committees, but each committee, if successful, must work out its own salvation very largely according to local conditions."

Can you imagine any great business being built up permanently and successfully on any such basis? Would you not think the management would have on hand the best of instructions and suggestions for the use of committees and gladly supply where they can be used advantageously by those who want and will use such material?

The Billboard is absolutely correct when it says in its issue of September 16, page 80: "The first thing would be to study how to help the committee sell the chautauqua to the people after it has been sold to the committee. There is the weakest link in our chain. The best way to protect the guarantee is to follow the methods of successful merchants and help the dealers (local committee) sell what they buy."

This is good business talk, and it is good salesmanship talk. Unless present methods are revised the chautauqua will suffer, for it will be more and more difficult to get committees that will be active and efficient when they re-

(Continued on page 210)

HAIR SQUATS

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ACROBATIC—CONTORTION Dec. 11 to 16, Hippodrome Theater, Spokane, Wash.

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Wheels, \$35.00. Grind Stores, \$20.00
Everything Open. Will Sell Exclusives

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NOTE: Always pleased to hear from Secretaries of Fraternal, Military and other Organizations who are contemplating any Celebrations and who want to do business with business people upon a clean business basis...

AUSTRALIA

By MARTIN C. BRENNAN, 114 Castlereagh street, Sydney

SYDNEY, Oct. 18.—The following legitimate shows are running in the principal States at present:

Sydney—"Cairo", "Captain Applejack", "The Peep Show", Fuller drama. Melbourne—"Mary", "The Sentimental Bloke", "Spangles", "Merry Widow". Adelaide—"Under Two Flags", "Thru the Divorce Court". Brisbane—Harrington Reynolds-De Tisse Players

The theatrical position is not altogether encouraging in this State, but Melbourne has the exodus, as the racing carnival will be in full swing from this week, lasting till the second week in November. Notwithstanding this being one of the slackest times of the year, "Cairo" and the "Peep Show" are doing well, and the same applies to Harry G. Musgrove vaudeville and the Fuller variety theater.

"The Sentimental Bloke", from the book by C. J. Dennis, has had its screen success, and last week in Melbourne the stage version of the production was given by a cast typically Australian, with Walter Corneek in the principal role. The production was an immediate success. E. J. and Dan Carroll, with Bert Bailey, are the sponsors.

John Wren has issued a duplicate writ claiming £1,524 from Thomas Quinlan, who was associated with grand opera and the tour of the Sistine Choir. The amount claimed is said to be made up of £1,000 due on a promissory note dated November 27, 1913, together with interest. As Quinlan is supposed to be in England, a duplicate notice has been issued for service there. Wren is a wealthy speculator who owns much sporting property and is the principal shareholder in The Hippodrome, Sydney.

Claude Dampier, star entertainer, is speaking of going out to the East next month. He will take a company of about six people should he definitely decide to make the trip.

Sole's and St. Leon's combined circuses are

\$1,000 MONTHLY

Twenty quick and easy sales daily will make you this amount. Present salesmen on our force are doing better than this. Sells to dealers. No house to house canvassing. If you are in a position to hire and direct salesmen you can make ONE HUNDRED DOLLARS DAILY. This makes a wonderful side line for Show-Folks. Salesmen, Sideline Men, Agents, General Agents, Crew Managers, Medicine Men and Sales Agencies write or wire for particulars. If you want quick action send \$2.00 for \$9.00 sample. Your money back if you want it.

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MUSGROVE VAUDEVILLE CIRCUIT

Governing Director HARRY G. MUSGROVE, AUSTRALIA. Playing Only HIGH-CLASS ACTS. Artists with quality offerings desirous of playing this circuit communicate with American representatives, I. V. T. A. (International Variety and Theatrical Agency), 218 West 42d St., New York. Australian Cable Address: "Haygem, Sydney."

playing the Sydney suburbs to very satisfactory business. They have just acquired the baby elephant from the Sydney Zoo, and find it a wonderful drawcard.

The Costellos, out here with the Wirths two years ago, are returning to this country next week.

Sylvester's Entertainers and Wild Animal Show are playing the Victorian country towns, with Watty Price in advance.

The Hippodrome and Grand Opera House, the latest acquisitions to vaudeville and revenue shows in this country, are doing very poor business at the other end of the town. One or the other—maybe both—will no doubt close down shortly.

Argus, the Wonder Boy, is doing a season in Tasmania to wonderful business. He will tour Queensland at the end of the month.

Gene Gerrard, the Harry G. Musgrove comedian from England, is the topline in Melbourne, along with Fred Barnes, both acts not proving drawcards by any means, altho the former is a useful comedian. Barnes' style does not appear to suit.

Claude Fleming, after the end of the Emille Pollin season, will return here to produce "The Southern Maid" for Williamson.

Vaudeville business is as last week, no new acts of consequence being noted. In New Zealand Everest's Monkeys have created quite an impression, the act being advertised one of the best animal offerings in several years.

Miss O. Arden, niece of Mrs. Kate Rickards, returned to her home in Melbourne last week, minus her aunt, who died on the return voyage. The deceased was the widow of the late Harry Rickards, founder of the Tivoli Circuit. Sir Benjamin Fuller is now in Melbourne, where he is having a look around in his firm's interests. John Fuller, Jr., and Dave Frankel, financial adviser, are now in New Zealand.

Norton and Forbes, having terminated their Fuller engagement, will play around here for a while and then go over to the East. Other acts thinking of playing that territory are Zeno and Don, Hal, the Jostling Juggler; Hats McKay, Abbott, the Merry Wizard, and Remona, the telepathy act. All but one of these performers are well known in America.

Maxwell Levine is out on the road again, this time in New Zealand, where he will play the singles with his own show. Speaking of maxims reminds me that Nicola reports excellent business in Wellington.

Wee Georgie Wood is in the last week of his season under the management of Harry G. Musgrove. He speaks in wonderful terms of the treatment accorded him by that manager.

Captain Adams and the Oltza's Seals act are still in South Australia, where they are cleaning up all the available money in the district. The captain fills in at the Fuller houses every once in a while, and then takes

the big towns on his own. I have already referred to the big money this show is pulling everywhere.

The circuses are all out on the road again, and the fine weather will find every ring performer working. Unfortunately, in several parts of N. S. W., the drought is very bad, with the result that some of the companies have been forced to cancel many show towns that are usually very good at this time of the year.

Stella La Dell, English trapezist, has left Sydney for a season with Lloyd's Circus. Mr. Lloyd, a veteran of the big tops, was in town last week and reported everything well with his show, which is rapidly growing.

Dave Meeking, of this city, tells me that he will take out a small carnival and wonder show thru the New Zealand towns next Christmas, provided he can get the attractions he needs.

Madame d'Alvarez, the Peruvian contralto, is having a very successful season at the Town Hall, Melbourne.

F. J. Foley, lessee of the Britannia Hotel, Wellington (N. Z.), has sold out his interests in that hostelry and will come to Sydney. Years ago he was a member of Jimmy Val-dare's touring company. The veteran cyclist will remember him.

The proprietor of that antique attraction, The Strasburg Clock, was heavily fined in New Zealand last week for attempting to evade payment of the income tax.

Quite a sensation has been caused in entertainment circles here at the arrest of Manager McCarter, an Australian who had been in America and came back here as manager of the Annette Kellerman Show. He was charged with a serious offense, and is liberated on a £300 bail.

Hypnotist McEwan is still eking out an existence around New Zealand with his own company.

Bert Fitch, one of the stewards at City Tattersalla Club, retired from his position last week in order to take over the management of a big country hotel. He is well and favorably known to almost every Bohemian overseas artist who has visited this State.

Roy Barnaby, of the Film House, was the recipient of several presentations last Friday evening, it being the eve of his wedding.

Vaudeville acts, at the picture theaters are still in high favor at some of the houses. The main difficulty appears to be in getting the class of acts that will suit.

A monster garden fete will be given by the theatrical profession here next week. It will be along gala lines, and almost everybody in the profession intends being among the festive throng. The results will go to a very deserving charity.

Nella Webb, the American divorcee, who came back here last month and has since been

the guest of Hugh D. McIntosh, has just signed on with the Fuller firm. I saw Miss Webb at a charity matinee recently and hardly hold out any great hope for her success as a come-back; but there are many here who will wish her well.

The amusement tax, as regards picture admissions, has been before the Senate and, after heated controversy, has been removed.

Universal Films appear to have a winner in "The Storm", which was accorded a private screening at the Tivoli last week before an immense audience.

A big film of the solar eclipse will be available for exhibitors next month; not that it will create any great interest among the casual Australian audience.

The picture theaters are feeling the slump here and elsewhere, but the better class houses are holding up their end of business. Now that the warmer weather is approaching, the interior of a stuffy theater is not the best place for an evening's entertainment.

Several big announcements will be made next week regarding several interstate mergings in which Australasian Films, Ltd., is particularly interested. This will mean the absorption of several prominent city theaters hitherto run by independent showmen.

John O'Donoghue, managing director of the United Artists (Big Four), vacated his seat hurriedly this week. No reason is given for his departure, altho several ominous reports are rife. It is freely stated that things are not going too well with this company, which has the goods, but not enough of them, and the overhead expenses are very considerable.

THE CHAUTAUQU

(Continued from page 200)

ceive such meager encouragement from headquarters.

Chautauques are not dead or dying. There is a place for them and a need for them, but with that need comes the need of intensive and active co-operation on the part of all interested.



\$100 Makes \$1,000 Others Doing It. Everybody Wants It. Best vacant store. No seats nor fixtures. Just hang our street sign. \$100 buys 100 original 8x10 beautiful photos (all different), complete history \$200 buys 2 reels of all important movies since facial night. Wonderful lobby posters, etc. Greatest attraction. Quickest money maker. Wire order. He first. PEREY FEATURES, 1600 Broadway, New York.

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MERRY XMAS & Happy New Year

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See Page 173

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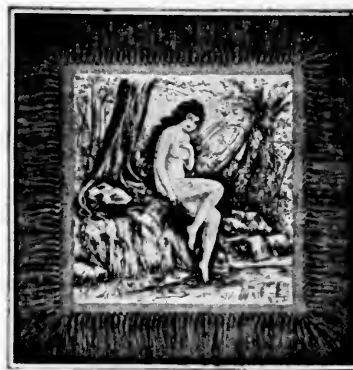
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LOOK-POCKET PULL CARD-LOOK With Genuine Leather Pillow, 50 Pulls, Brings \$2.00. Only \$2.25
BUY DIRECT FROM MANUFACTURER. We ship same day order is received. For quick action wire money with order. 25% deposit required. Lathrop C. O. D. See our DOUBLE AMOUNT PRIZE BOARDS, with Leather Pillow for last punch.

SEE OUR NEW ASSORTMENT GENUINE LEATHER PILLOWS, \$24.00 DOZ.

50 NEW DESIGNS.



WESTERN ART LEATHER CO.,

Taber Opera Building, P. O. Box 484, DENVER, COLO.

The Carnival of the Future - Its Mission

(Continued from page 16)

made to feel that we appreciate the opportunity of entertaining them, that they are our guests even tho they are paying for the privilege. Try to instill in the minds of the employees that courtesy and consideration of the patrons is every whit as important as a good show, and the good impression thus created will be of untold value to the organization.

Let me illustrate the point I am making: Last summer I had occasion to drop into one of the larger department stores in the city where we were showing. As I entered a gentleman came to me and inquired my wants and conducted me to the department I sought. As I recall the incident now, the purchase was a trivial one, but I was shown as much consideration in making that simple purchase as if I had spent a hundred dollars and I afterwards learned that my escort was none other than the owner of that big emporium. Now if that owner found it to his business interest to extend every courtesy to a stranger it seems to me that we could very well adopt that policy in dealing with the strangers who come upon our show grounds.

Just along these lines I am going to try an experiment this coming season that I believe will have a tendency to add to the efficiency of the employees as well as raise the moral tone of the organization, and that is, in the employment of a chaplain whose duties will be to keep a watchful eye upon the general morale of the organization. Out of four or five hundred employees there are bound to be a number of young people who for a period of thirty or forty weeks are away from home and its restraining influences, in constant association with the many elements, good and bad, that are encountered on tour. To safeguard their interests and throw around them the most favorable environments the functioning of this department will, I believe, result in great benefit to the show.

We have found that weekly meetings in which employees and heads of departments met and in the friendliest spirit discussed questions or differences arising and ironed them out to the entire satisfaction of all have resulted in increasing our working efficiency, promoting deeper loyalty and arousing a feeling of personal interest in the organization, and I believe this method can be successfully employed with every show.

In conclusion I would say we are now in the midst of plans and preparations for the coming season. Included in them must be the fixed determination to present the best and cleanest show of our career and conducted upon a high plane of business integrity. To this end I pledge all the assistance in my power and the undivided support of my organization.

Pitchmen As National Advertisers

(Continued from page 18)

formers, or Medicine Show as it is called, and who usually work on lots, and the so-called Oil Worker who sells Rattle Snake Oil. Oil workers usually carry a few dens or rattle snakes, bull snakes, etc., which they use in making their lecture, and sell a liniment known as Snake Oil. The most successful of oil workers usually place their goods on sale in leading drug stores.

Successful medicine men are easily the King Pins among pitchmen. They are almost invariably men of brains and education. The various remedies sold have a high medicinal value. The formulas used are usually taken from the standard medical works, or sometimes written specially by experienced physicians. Many of these remedies first introduced by medicine shows are today sold everywhere. Take for example, Toulon, which was first introduced a few years ago by the Cooper Medicine Co. of Dayton, O., on its various medicine shows. This item was later sold to its present owners for a handsome figure.

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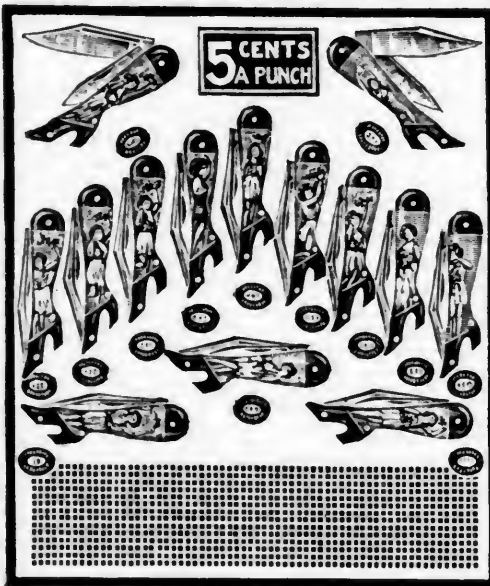
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Wholesale Jewelry, Watches and Sundry Specialties 215 West Madison Street, CHICAGO, ILL.

The Jam Worker or Give-Away Man

In this article we have endeavored to show that pitchmen and demonstrators thru their efforts are of material benefit, not only to themselves, but also to the community. Wholesale dealers catering exclusively to the needs of demonstrators are kept busy. Manufacturers employing in the aggregate thousands of employees keep their plants running mainly thru the sale of pitchmen. There is, however, another side to this picture—a side which if not soon checked by the pitchmen themselves bids fair in time to put the legitimate worker entirely out of business. This is the so-called Jam Worker or Giveaway Man. The Jam Worker or Giveaway Man works on one of the well-known weaknesses of human nature—the desire to get something for nothing. On account of the dishonest methods used and the misleading statements made he collects many dollars from trusting spectators who fully expect to get their money back and a present besides. When they find that they have been fooled there is usually a howl. The victims complain to the mayor and police authorities. The result is that the town is closed. A few days later a legitimate worker comes to town and applies for a license. He is told that he cannot work. It will thus be seen that hundreds of honest pitchmen who use clean business methods are made to pay the penalty for the misdeeds of others whose work they despise. It must be confessed that Jam Workers, when they get away with it, make more money than straight, clean workers. For that matter a bank robber makes more money in a few hours than a legitimate business man does in years. However, the bank robber frequently lands in jail.

So does the Jam Worker. Here is the modus operandi of the Jam Worker:

The Jam Pitch in Detail From the Giveaway to the Getaway

The old-time Jam pitch. Mr. Jam Man drives up to the public square, or whatever corner he

selects to work (this is before the day of the automobile), and congregates his crowd. (In those days most jam workers carried Negro entertainers):

"Now, neighbors, very likely some of you remember me when I was here several years ago distributing samples of — tobacco. Today my business is exactly the same, advertising by giving away free samples." He then holds up one of the band rings and his patter goes like this: "The ring I hold in my hand is not gold, neither is it brass; it's made of a composition of different metals which makes it look like gold, has the same durability of gold; at the same time there is not an ounce of gold in a thousand tons of those rings, neither is there an ounce of brass in two thousand tons of them. Now I want every person in my audience who wants one of these rings to hold up his hand." Naturally every hand goes up. Jam Man takes a handful of rings and tosses them out. Immediately there is a wild scramble to secure them. Jam Man, in a loud tone of voice: "Just a minute," addressing nobody in particular, "why don't you mind your own business? What do you want to interfere with me for? Gentlemen, I just heard a fellow out in the crowd make a remark. He said that I could give those rings away all day, but if I attempted to sell one I could not do so. Now, just to show Mr. Smart Fellow that he doesn't know what he's talking about I am going to ask some liberal-minded gentleman to pass me a piece of money for this ring. Hand me anything you choose." Immediately one of the shills hands up a dime. Jam Man: "You gave me a dime for that ring?" "Yes, sir." "Don't go away. Stand right where you are. Here is your dime." Takes 10-cent piece and drops same into his hat, which he has placed in a convenient position. Now, reaching down into his pocket and producing a 10-cent piece: "Here is a dime of my money to match it." Drops second dime into hat. "Now some other gentleman hand me up a piece of money for this ring. I don't care what you hand me, it all goes into the hat." Second

shill hands over a quarter and the performance is repeated. Now the chumps are starting to get heated up, and as a general rule there are a dozen or more outstretched hands offering various small sums for the rings. Does the Jam Man accept them all? He does not. He accepts small coins from three or four of the audience, and drops each into the hat, with a corresponding coin from his own pocket. Now he turns to the first purchaser, who is, of course, a stick or shill. "You bought one of my rings?" "Yes, sir." "I didn't hire you to come here and buy anything from me?" No, sir! "You bought that ring because you thought it was really worth the money?" "Yes, sir." "Now, neighbors, liberality begets liberality, and I am going to show my appreciation. What did you pay for that ring?" Shill: "Ten cents." "All right, there is your 10 cents, and here's 10 cents of my money. Are you satisfied?" "Yes, sir." Repeats same performance with second purchaser and so on. From now on the proceeding depends on what the fellow is jamming. We'll say it's watch chains. He picks up a pair of cuff buttons and, after dwelling on the many remarkable good points, goes on like this: "Now I want some gentleman to hand me up a quarter for these buttons and stand right where you are; your money goes into the hat and your present comes out of the hat." By this time there is a rush to procure the buttons, but the Jam Man goes thru the same procedure as with the rings. Accepts a few quarters and hands them back with a corresponding number of his own quarters. Now comes the real purpose of the jam. The chains. He makes a long speech on this item, its wonderful wearing qualities, etc., and then requesting someone to hand him a dollar for the chain, making the same statement that all money taken in goes into the hat and all presents come out of the hat. Now comes the grand rush of the books to obtain those wonderful chains for nothing, and also a dollar for their trouble in reaching out to get them. They are afraid the Jam Man will stop passing them out the same as with the rings and buttons before they can get one. But this fear is groundless, as Mr Jam Man is there for the sole purpose of passing out as many chains at a dollar apiece as he possibly can. Now, to get back to the pitch. After passing out all the chains he can the pitchman assumes a fierce expression and, addressing the audience, goes on in this wise: "There is another one of those wise guys. He just got hold of his friend's coat tail and said, 'Come on, Bill, he's sold all the chains he can. He won't sell any more.' Have any of you gentlemen a lead pencil? Thank you. How much did you pay for it? Five cents, ten cents? Tosses a quarter to owner of pencil. "Are you satisfied? So am I." He now takes a blank card in his hand. "I am going to mark my initials on this card. That does not make the chain any better, neither does it make it any worse, but I want you to watch the man who gets this one." Turning to a fellow who has purchased one of the chains: "Neighbor. You got one of my chains. Hand me a dollar and take this one. Do so on my recommendations—you won't regret it." Ninety times out of a hundred the chump hands over the dollar. Should he refuse the Jam Man goes on something like this: "What! You won't? Well, just watch the man who does get it." As a general rule he has very little trouble after this harangue in passing out an additional number of chains at a dollar each, and he always makes it a practice to address the imaginary knocker after each sale. "Now, Mr. Know-It-All, you thought I couldn't make another sale. Now, Mr. Coat-Tail-Puller, what do you think of that?" At this point it all depends on how the Jam Man is working. Whether he proposes to load them up or if he is satisfied with a dollar or two from each purchaser. If he wants to load them he will make one or two or three x marks on a card and make the statement that he is going to do two or three or four times as well by the purchaser who gets one of those cards with his chain. Now, having passed out all the chains he possibly can he goes on in this manner: "I want every one of you who purchased one of my chains to hold up your hand." Turning to one of the yokels who stands with upraised hand: "Brother, you purchased one of

(Continued on page 212)

CAUTION—BUY DIRECT FROM THE MANUFACTURER. Our Merchandise Cannot Be Duplicated Elsewhere.

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These coats are snapped up quickly, wherever they are shown. The fastest, most profitable, and the most satisfactory seller you ever heard of. Rush your order for sample lot. Don't hesitate to send order. You will follow it with rush orders for gross lots as hundreds of others are doing—but if you want to see a sample coat, it will be rushed to you on receipt of \$2.00. No delay in shipping. Orders forwarded same day received.

HERE ARE THE SPECIFICATIONS.
Made of Bombazine. Lined with pure, new Para rubber. Smart, full-cut, full-sizes—not skimped. A good-looking, serviceable, durable coat.

In Dozen or Gross Lots, \$1.90 Each.
20% Deposit. Balance C. O. D.
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Guaranteed All Fresh, New Merchandise. Every Coat bears our Famous Goodyear Label
SEND FOR PRICE LIST OF OUR COMPLETE LINE OF MEN'S, WOMEN'S, CHILDREN'S RAINCOATS—
Also POLICE AND FIREMEN'S COATS.

Goodyear Raincoat Co.

Factory Headquarters—Dept. G—835 Broadway, NEW YORK CITY

Pitchmen As National Advertisers

(Continued from page 211)

my chains?" "Yes, sir." "I didn't hire you to come here and buy my goods! You bought because you thought you were getting value for your money." Turning to another purchaser the same procedure is gone thru, and sometimes with two or three more. "Now, gentlemen, are you all satisfied? If I thought for one moment that any of you got my goods for the purpose of getting something for nothing I would not pass out any of the presents. I want every person in my audience who purchased my goods because they thought they were worth the money to hold up his hand. Up goes every hand." Now, any person who bought my goods for the purpose of receiving a present hold up your hand." Naturally not a hand is raised. "Gentlemen, I promised to make every purchaser of my goods a present and that the present would come out of the hat." It now depends on what he is going to hand the chumps to square them.

As a general rule in the pitch I have described it is a piece of jewelry. We'll say it's a white-stone scarf pin. Here is the procedure. The Jam Man reaches down into his satchel and picks up a pin. He describes the wonderful qualities of this pin, how much a karat it is worth, etc. He then takes a handful of the pins and after first carefully covering the money in the hat with a cloth or handkerchief, deposits the pins on top of this. Then turning to a purchaser: "You got one of my chains? I promised to make you a present out of the hat. Here is your present" (handing him one of the pins). "Take this and speak a good word for the firm." Purchaser number two, three, etc., are each handed a scarf pin for each chain purchased. "Now, gents, has anybody else got one of my chains who did not receive a present? No! All satisfied? Get up." The driver hits the horse with the whip and the Jam Man is gone before the customers recover from their daze.

The pitch I have described is the old-time crude one, where practically no effort is made to square the sucker, the some Jam Men use this identical pitch at the present time. In fact, the Jam of today differs from the old-time one in very few essentials. The basic principles are virtually the same. At the present time most all Jam or Give-Away Workers own automobiles unless they have been unfortunate enough to have theirs confiscated by the authorities, which sometimes happens. The up-to-date Jam Man promises no presents, neither does he work out of the hat, but most all of them start proceedings

in the old-time way by throwing away rings, then selling a few and returning the purchase price. At the present time the articles most Jam Men handle are razors and watches. Before handing back the purchase price of the rings the Jam Man always makes the assertion that he is going to show his appreciation to all purchasers of his goods. Naturally when he offers the razors at a dollar, making the same remark, the buyers are under the impression that they will receive their money back. This impression the Jam Man assiduously cultivates. In fact, most of them after passing out a number of the razors hand out a few dollar bills to the purchasers, but they only let them hold the bills a few seconds. As soon as a couple of the bills are passed out the Jam Man suddenly stops and, addressing the same old mythical knocker, starts in with the same harangue about not being able to sell any more razors. He then addresses the couple of fellows to whom he has handed back their dollar bills and says, "Brother, just let me have that bill back," and the buyer never fails to hand it back. The Jam pitch of the present day is hard to describe in cold type, as things occur which if told to the average man who had never heard a Jam pitch would be branded as the veriest fiction. Just to illustrate. Jam Man: "Some gentleman hand me a match." Gets match, lights it and blows it out. "Now, gentlemen, this is an ordinary burnt match; it's no good to you; it's no good to me. I claimed I was a good salesman and I'll prove it. I want some liberal-minded man to hand me a dollar for this match and stand right where he is." Does he fail to get the dollar? Not once in five hundred times. Why anybody should pay a dollar for a match is a mystery. Yet they do it time and again. Sometimes after accepting the dollar the Jam Man will go on like this. "Neighbor, you gave me a dollar for that match? Where do you live? What's the population of your town? Two, three, five hundred? Five hundred, eh? I'll have to bring a few boxes of matches to your town. At a dollar a piece I'd get a lot of money." The jollier the Jam Man is the more success he has in his particular line of business. After kidding the match buyer he assumes a serious expression and says: "Neighbor, if I kept your dollar for that match my conscience would not allow me to sleep tonight. Here is your dollar back. Let me shake you by the hand and thank you for your confidence in me." Unlike the old-time worker, he does not jump from rings to a quarter article, but goes right on to the razors at one dollar, always being careful to create the impression in the buyer's mind that he will receive his money back, but never actually making that promise. Now, if he is jamming watches, when he has sold all the razors possible he will start right in on the watches. Holding a watch in his hand, he will elaborate on its many good qualities and will then name a reasonable (?) price. Eighteen or twenty or twenty-two dollars. But does he ask that much? Not he. He is out here to advertise and the price he puts on the watch does not pay the salary of the workman who assembles it, at least that's the statement of the Give-Away Man, and he has many believers. After passing out all the watches possible at five dollars each, he goes on like this: "Gentlemen, I hope you are all satisfied with your purchases. I promised you nothing, but I did say that I would show

my appreciation." Now, if he is feeling generous he may give to the purchasers of each watch a cheap chain, and to the razor purchasers a styptic pencil or cake of shaving soap. As remarked before, different workers have different items with which to square the purchasers, just the same as they have different procedures from now on. Some of them after passing out the presents immediately conclude the sale, while others carry a full line of notions. These latter, after passing out the presents, will offer the watch and chain for sale for five dollars. When nobody purchases they will pick up another article and continue with a straight sale until finally all the original purchasers of watches and razors (having come to the conclusion that they have gotten all they are going to receive for their money) drift away. A great many of the old-time Jam Men used to carry a deadly weapon, generally a revolver or rifle. During the pitch they would tell what expert rifle or revolver shots they were. Sometimes they would promise to give an exhibition of glass-ball shooting. This was all done for the purpose of getting the purchaser's goat. That it did not always succeed we can bear witness. We have personally witnessed a crowd, while the Jam Man was working, cut the traces and unscrew the nuts on the buggy wheels. When he started to drive away they set upon him and not only gave him an unmerciful beating, but forced him to disgorge every penny in his possession. We have seen this happen on more than one occasion. The writers have also made towns which they had made many times previously, and never had any trouble working, but on the occasions to which we refer were unfortunate enough to get into those towns a short time after some Jam Man. It invariably happened that if the town was not closed the authorities had put a ban on anybody else selling whatever items the Jam Men had been handling. It can readily be seen after reading this article the harm the Jam or Give-Away Man does to the legitimate pitchman. The writers, both men of thirty years' experience in the pitch business, have written this in the earnest hope that it will be reprinted in its entirety in various magazines and periodicals. They are firmly of the opinion that the only remedy is the elimination of the Jam Man, and this can only be accomplished by widespread publicity.

Basic Facts Every Park Man Should Know About His Business and Some That Are Fatal To Ignore

(Continued from page 16)

We admit it was a daring thing to do, but it was the last chance to gather a substantial gross on the season, and every park man knows what it means to have that "big money finish" with a cleanup of the odds and ends of merchandise on hand. It is sometimes the saving hour of a bad season. If you are honest with your public, and those who are instrumental in bringing you before your public, then you must realize that some of the money spent with you must naturally find some of its way back to the community. It is in your hands to take a profit and pass it on

into the regular channels of commerce. You are not the last port that money visits. Your advertising must be graded upon a percentage of the gross it is able to attract. We prepared ours and garnered our gross. Some park men would say you would get the gross just the same, that the business was there. We will agree that the business was there, but we also realize that it has to be gone after. You will insure yourself against damages and fire losses and by the same token why not insure yourself against not getting your share of the business that you know is there but not positive will come in? It is the same thing and can be rated in percentage the same as other guarantees against loss.

Mr. Carlin took the gamble and won out. This is an argument with backing that should for all time silence those who mount convention platforms and shout against newspaper and trade paper advertising. Carlin's has set a pace. Carlin's has proved what can be done when the right kind of advertising is used. Carlin's is the type of amusement park that is fast coming to the front—the type that will set a standard of clean and wholesome amusement that is bound to attract the patronage of all classes. Those who cannot see the possibilities of the modern amusement park will have themselves to blame.

Carlin's 1921 season closed after having rolled up a remarkable gross. A great many park men close their gates and find other ways of employing their time until it becomes necessary to think of the spring opening. Salaries are slashed and organizations broken up—and good organizations are not usually made up of men who are of a type content to work the summer months and either loaf thru the winter or follow some more or less uncertain occupation. Substantial men are usually capable of being employed the year around. If you are to keep up with the movement now on hand to have better, bigger and more worthy patronage and public recognition parks, then your winter work becomes a thing for thought. You must be ready and prepared for steady action when the gates swing open in the spring.

The winter of 1921-'22 Carlin's executive staff was held intact. We realized that we had gone far the past season and had farther to go the coming one. We realized, also, that the country was facing a severe money stringency; that a daylight-saving law was going into effect that would change the whole physical aspect of the park operating hours; the prices would have to come down; that we

One Minute Picture Men ATTENTION!

We will continue to let you know from time to time about our wonderful B. B. Casals and latest folders, until you try them if you have not tried them yet. They are a new life to the one-minute picture game today.

Have Your Old Machines Remodeled or Exchanged for a New One. We make a good allowance on all machines.

Write for catalog and information.

Benson Camera Co., 25 Delancy St., N. Y. C.

Doughnut Business Is Good



We have all kinds of Doughnut Making, Cooking, Serving 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 1/4¢.

Write for complete catalogue.

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

It will be a
WONDERFUL CHRISTMAS

For the live wire operators who are getting rich with Ireland's new sensational deals. Every play wins candy.

No. 9 ASSORTMENT
Sells for \$11.25. Retail for \$30.00.
300-Hole 10c Board Free.

- | | |
|-----------------|---------------------|
| 15 35c Boxes. | 1 \$2.00 Box. |
| 6 75c Boxes. | 1 \$3.50 Box. |
| 2 \$1.25 Boxes. | 275 Chocolate Bars. |

No. 10 ASSORTMENT.
Sells for \$20.00. Retail for \$60.00.
600-Hole 10c Board Free.

- | | |
|-----------------|---------------------|
| 30 35c Boxes. | 1 \$4.00 Box. |
| 8 75c Boxes. | 1 \$6.00 Box. |
| 4 \$1.25 Boxes. | |
| 2 \$2.00 Boxes. | 554 Chocolate Bars. |

CURTIS IRELAND CANDY CORPORATION

28 Walker Street, NEW YORK, N. Y.

24 S. Main Street, ST. LOUIS, MO.

had an expensive plant, and that we had to make a certain gross to turn a profit. It was not a problem to be faced with a trust to luck. It was a thing to be summarized and conclusions worked out with cost element closely watched.

There were two things to be done: Employ the well-known policy of conversativeness and go thru a process of dryrot waiting for business to come, or face the proposition along thinking, progressive and business lines. Mr. Carlin decided upon the latter—he had too much at stake to trust to chance.

Every department was gone over—percentages of increase in profit, and operation conditions were worked over. Eliminations were made here and there as well as additions. Every dead one was culled out to make room for a winner. No thread-bare precedent was adhered to. Things must show a profit and be in keeping with the general policy and standard of the park. With the minor departments disposed of the general life of the park was taken under consideration. Park men may not be familiar with the term "general life" and would understand it better if referred to as the features of the park. Well, the features of the park are the things that people talk about and the things that cause people to come to the park and are in reality the general life of the place.

Rules and new devices were discussed and passed upon, policies established and placed upon the shelf awaiting the opening day.

The mammoth theater had been built with the thought to attract a new clientele to the park. That is the ever-present job for the park manager, the getting of new patrons to his park, and the most important part is to see that they are entertained while there. The first season of the theater was a lesor. High-class vaudeville had failed to bring them in. The form of grand opera played fared little better, but had the effect of bringing attention to the fact that the park was trying to be the home of all types of high-class amusement.

Old park men told Mr. Carlin that theaters, like restaurants, were always a burden to a park. Mr. Carlin wanted to dissipate that idea and make his theater a winner. It was felt that the type of grand opera he had played was not up to the standard that might catch the big crowds. A portion of the season, to be exact four weeks, was set aside for grand opera of the most substantial kind. Newspaper men, who had by this time become interested in the park's welfare, suggested that a season of light opera be installed. Others suggested that revues with plenty of girls, color and music be tried. It was decided to try all three, but to have the best. Three weeks were to be given to light opera and four to the revue type of entertainment, but in every case the entertainment was to be the best procurable.

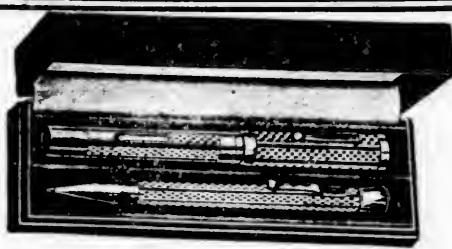
Next a schedule for every day in the season was laid out. Carlin's is open for six months of the season. That would appeal to most park men as a thing ideal—a six months' season. Let those with a three months' season follow this closely. Carlin's Park is an evening and heavy Saturday and Sunday park with practically no business during the afternoon. We were face to face with the daylight-saving problem, it being light nearly an hour later than usual. People are not inclined to go to amusement parks, especially night parks, during the hours of daylight. It meant that people did not start for our park until nearly nine o'clock and many then would consider it too late and not come.

We were up against a serious proposition. We simply had to get them, and altho one would think six months a long season it was starting to realize that where before we had our spending hours start at eight and continue



These beautiful graduated 2 1/2-inch MARGO PEARLS, complete with solid gold clasp and handsome display box, at the ridiculously low price of \$18.00 per Dozen. Sample, \$2.00.

Same as above, in higher grade, with sterling silver clasp, \$33.00 per Dozen. Sample, \$3.50.



Get These Wonderful Christmas Bargains

LADIES' OR GENTS' PEN AND PENCIL SET, full mounted, 14-Kt. solid gold point, in velvet-lined box, \$13.50 per Dozen Sets. Sample, \$1.50 Each.

Same as above, 14-Kt. gold filled, full mounted and solid gold point, \$19.50 per Dozen Sets. Sample, \$2.00.

25% deposit, Balance C. O. D.

J. C. MARGOLIS, Full Line of Holiday Goods, 159 Canal St., NEW YORK CITY

**NOTICE—CONCESSION MEN, CARNIVAL AND PARK OWNERS
NEW GAMES FOR THE MIDWAY**

We will place on the market for the season of 1923, three new GAMES OF SKILL, three new inventions by J. H. Fwing, an old concession man, known to most all our oldtimers. These three games consist of two GRIND STORES that work fast, can use any kind of stock, big cash and will hold the play. One is a Ball Game requiring about the usual space used on the old ball games, the other is a Booth Game that will be the popular GRIND STORE for 1923. The last, and the ONE BIG FLASH, is a Stock Store. This Store will take the place of Paddle Wheels and other games of chance as a trade stimulator. This device is so built that it can be operated in the lineup to play from one side, or by allowing side space, can be played from three sides, or as a center midway attraction, can be played from four sides. As a center stand, it will make the best CASH STORE ever operated on a midway, and as a one or three-side game any kind of stock can be used, any number of players can compete. This game (the others also) is a game of skill that will be allowed by any committee, judge or jury. It is fast, and where Merchandise Wheels are allowed, this game can be worked on the same principle as Paddle Wheels are worked, and you can put out as many series for each turn as you have customers. Will be glad to send descriptive matter to all interested parties as soon as it is ready. Send us your permanent address. If you are looking for a crooked game, don't write. **DIAMOND GAME MANUFACTURING COMPANY, Maletta, Ohio.**

heavy until eleven, making practically three heavy hours, we now were facing reduced patronage and the start of the heavy-spending period set back one hour, bringing our heavy hours down to two, with the possible chance that people would remain a trifle later. But here we were again confronted with another condition. People did not want to remain later; they were forced to get home early for they were obliged to arise an hour earlier in the morning. Truly a perplexing prospect.

For the instant let us consider the spending hours of a six-month season, this being based upon an evening and heavy Saturday and Sunday park: The first five days of the week allowing three hours each, making a total of fifteen, and the earlier starts on Saturday and Sunday giving these two days five hours and seven hours respectively, makes a grand total of twenty-seven hours for the average week. Presuming there will be practically twenty-four weeks in the six months and multiply this by twenty-seven and you have nearly 650 hours. Subtract approximately twenty per cent, a small average, for bad weather. For the sake of round figures you have, we will say, 500 spending hours. To cover overhead, taxes, interest and all current expenses and a profit to warrant the investment required in a full-fledged up-to-date park we will presume that you are striving for a \$500,000 gross. You are up against the problem of making your spending average about \$1,000 an hour. That was our problem. Carlin's has considerably passed that mark and, once done, was thought to be possible again.

Let park men with three months and shorter seasons take notice of these figures and apply them to their own proposition. True it is getting a little scientific—and there are other things that serve to offset a regular figuring of approximate spending hours, such things as holidays, special days, etc. But what happens when a holiday happens to be a weekend? Take the Fourth of July the past season. How many hoped to even up on a bad start with the receipts of the Fourth?

How many were washed out, and how many were actually ruined? That is a serious thought for consideration.

Every day of your season is a legitimate business day. Every day must be made to count. Every day left to itself is a gamble unwarranted, a day lost, is a day never to be brought back again. But you will have an ever present reminder in the form of the overhead expenses for that particular day.

Therefore, it needs so scientific deductions to prove that a season must be planned, and when the opening day arrives it must be put in operation. You must know what you want done and then direct your staff to the task of carrying it out. True, again, there are changes that come up in mid-season, but they are not so baffling when you are not occupied with other problems, when your regular work is practically routine.

How many park men have taken their properties in hand along these lines? Many, perhaps, but most likely not along these exact lines.

In our position we were face to face with a natural falling off of at least one-third in patronage, due to daylight saving. The reductions in prices would affect the receipts—and a pronounced money stringency situation. Mr. Carlin decided there was only one thing to do—plan it out and execute the plans as nearly perfect as humanly possible.

A budget was made up. A series of free acts was settled upon. These acts were to be of the spectacular type, the kind that would send people away talking and excite others to come and see them. We wanted to work up a reputation of always having a thriller on tap. That people could say: "It's nice to go out there, and you always see some famous thriller act." The amount decided to be spent was settled, and then the best acts were sought. This was done early and meant that there would be less chance of disappointments, and that the salaries of acts would be more staple and reasonable than later on in the season when acts would be scarcer. To look at the total that was spent

for free acts would perhaps deter some park men from making the investment. But average it daily and you will be surprised what a low figure you are spending for what is undoubtedly a big draw, and a vital one, in parks where you have stiff competition. Also remember this: There are some acts selling for \$250 that are just as thrilling and as big a draw as others selling at \$1,000. Early buying permits you to take your choice—and most likely save a third of your free-act bill.

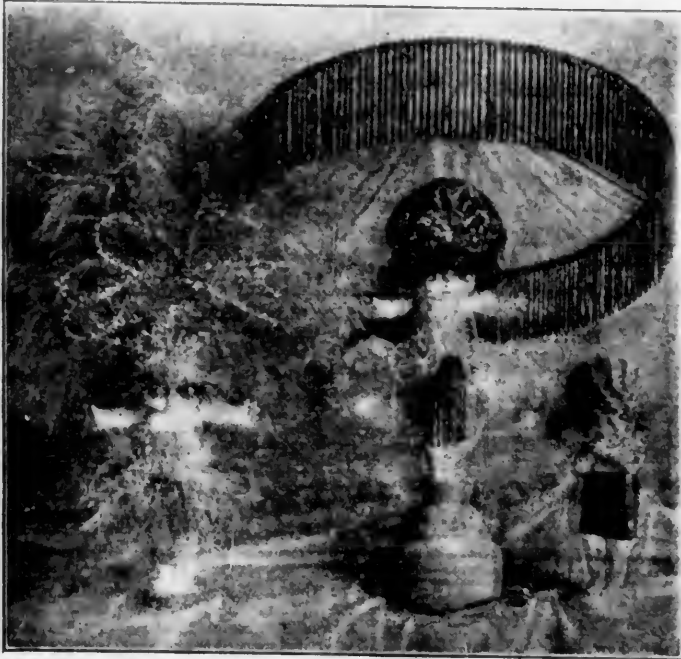
Mr. Carlin decided to give the grand opera a fair trial with a higher priced company. I was commissioned to secure the best light opera company possible. Right here is where many make mistakes—they try to do it themselves. I knew what my appropriation was, but I also realized that there were things about light opera that I did not know. I sought out the man who had the reputation of producing the best class of entertainment in this line. I was directed to John Pollock—stated we wanted the best and the appropriation allowance. I was up against a tough proposition. I had only three weeks to offer, and wanted the best. Mr. Pollock accepted the contract satisfied that the light opera would be the biggest draw and that the season would be extended. Ernie Young was then contracted with for his expensive Chicago Marigold Garden Revues for a period of four weeks. In this combination we had a most formidable array of entertainment to offer our public. Perhaps the most elaborate ever offered by any amusement resort.

We were set with a great season before us—it needed a slogan—we called it "The Million-Dollar Season". And then it became a problem of salesmanship to get it over. That was the work of the publicity department. Paper was ordered and bought at the right price—we knew what we wanted far enough ahead. A large display advertising location, one with the largest down-town circulation in Baltimore, was contracted for. It proved a winner. The copy was changed monthly. Advertising men picked upon it for a topic in favor of down-town advertising. One of the commercial classes of Johns Hopkins University seized upon it for the subject of one of their advertising classes. Students were given copies of the ad and a certain amount of time to write down what the ad meant to them. In practically ninety per cent of the answers the message that the park had intended had got across. We were at least advertising intelligently. One national advertising firm passed upon it as a symphony in amusement-park advertising.

That same space was sold after the park contract closed for nearly twice the cost to Carlin's. In my opinion a good live down-town location with live copy is preferable to a quarter showing on billboards, if you would have to choose between the two. It gives the noon-day crowd a chance to read and plan their evening. But make the copy inviting, and with many changes. You have the location, why not use it?

Slowly but surely propaganda was spread that Carlin's and Baltimore were in for one of the most notable seasons ever known to the amusement park world. Richard Steuart, city editor of The Baltimore News, assigned one of his best writers to gather a page story on the plans of Baltimore's summer parks for the coming season. He secured a full page with a quarter page of art. Here was a development of the park press situation. A year before things were different. Now editors deemed it of sufficient interest to their readers to be on the lookout for prenews on the coming season. They realized that the citizens of Baltimore spent millions of dollars on summer amusements and that the parks

(Continued on page 214)



"EDWINA" DOLLS

NOW AT YOUR OWN PRICE

- No. 10 OSTRICH PLUMES, HAT AND DRESS, complete. Best in the world. It can't be beat.....\$ 0.25
- No. 1 EDWINA HAIR DOLL, Packed 50 to barrel, ready to ship..... .25
- No. 11 EDWINA HAIR DOLL, with Plumes..... .50
- No. 110 EDWINA HAIR DOLL, Fancy Silk Dress, with Plumes like cut..... .65
- No. 2 EDWINA LAMP DOLL, 6-in. Card, complete, without Globe..... .50
- No. 12 EDWINA LAMP DOLL, with Plume Dress..... .75
- No. 120 EDWINA LAMP DOLL, Fancy Silk Dress, with Plumes..... 1.00
- No. 14 EDWINA LAMP DOLL, Fancy Silk Dress, with 1 Marabou Shade..... 1.25
- No. 15 EDWINA LAMP DOLL, Fancy Silk Dress, with 1 Shade, Crenelle fringe..... 1.75
- No. 50 EDWINA SPECIAL LIBRARY LAMP DOLL, 70-in. Shade, Crenelle fringe, like illustration..... 2.75
- No. 7 GIVE-AWAY HAIR BOBBIES, like photo..... .20
- No. 17 HAIR BOBBIES, with Plume Dress..... .35
- 40-WATT GLOBES..... .25
- EDWINA ASSORTED CHOCOLATES, in Flashy Boxes, 1/2-lb. Stick, Per Dozen..... 1.35
- 1-lb. 12x16. Per Dozen..... 2.50
- 1-lb. 11x16. Per Dozen..... 4.80

"Better Than The Best You Have Bought"

Mr. and Mrs. Lee Barnes, at Riverside Fair, used 4,000 Edwina's. Tom Farrell, of Foley & Burk's Shows, at Ventura Fair, used 8 truckloads in 5 days. Repeat orders made us the largest manufacturers of Dolls in Los Angeles County. Our varieties, quality and quantities can't be beat. We do not represent any other firm. We import most of the products used in the manufacture of our goods. Buy direct from us and save the middleman's profits. One-third deposit required on all orders. Prompt service. No charge for packing.

Edwards Novelty Company
Ocean Park, California

Basic Facts Every ParkMan Should Know About His Business and Some That Are Fatal To Ignore

(Continued from page 213)

got their share and that they would like a little advance information on what was in store for them. To show that Mr. Stewart was not alone in the thought I might mention that his story broke early enough to beat another planned by a competitor editor. But here you have park copy in the light of preferred copy and every newspaper man pulling for you, for down in their hearts they felt they were helping a thing along that was worthy and was a benefit to their followers. Without that co-operation Carlin's phenomenal season would never have been possible. With it it is now a part of outdoor amusement history.

The grand opera was not the financial success hoped for. It might have been on account of it being sung in Italian. Perhaps grand opera in English would have turned a profit. Mr. Carlin may try it out some time. The light opera came in with bad weather, shows were lost, but finally got going. It became a fad. The girl revue contract was disposed of. The light opera caught on not only locally but nationally. It became the talk of show business. The outstanding success of the summer season. For ten weeks it played to big business. It was interesting to note that with the daily system, worked out during the winter months, Mr. Carlin had the park returns and finances practically in the palm of his hand. When receipts fell off the cause was removed immediately. No long waits for it to show up at the end of the season. The season's requirements were constantly before one and any deviation was quickly traced.

Space will not permit details on the success of the light opera and the effect it had upon the park business. Suffice it to say that patrons came early and took in some of the amusements and then the opera. Fifty and hundred-dollar bills were turned in regularly by the park cashiers—and notes of those denominations are not changed for ten and twenty-cent purchases. The park average kept up consistently despite the fact that the hour of darkness was slowly getting further away and despite the fact that we went thru one of the rainiest seasons on record and the ever-present money stringency.

The park happenings had got prominently into the society columns. One matron, whom I had gone all the way to Bar Harbor the summer before to interview on some matters pertaining to the park, and who, at the time, was conscious that we were doing things out at Carlin's but seemed rather under the impression that an amusement park was mostly motley crowds swirling around to the screeching notes of a carousel, was a regular boxholder at all the first-night performances. She was not alone. The city's finest attended, and we had got across the idea that the resort was not for one class but all classes. The classes did not necessarily mix, but they were

\$100 BRINGS YOU THIS FINE GUN!

WESTERN SPECIAL
32 or .38 CALIBER

A real man's gun. A hard hitting, straight shooter, 6-in. barrel top-break style with automatic shell ejector. American made, double action and special grips. Handsomely finished in fine blue steel. Protect yourself and home. Just mail a dollar bill and we will send you one at our low bargain price. Order NOW.

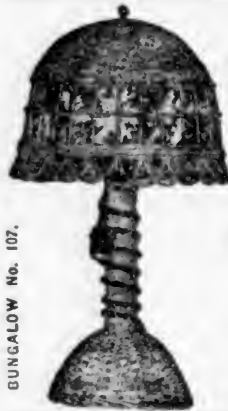
FREE GUN AND NOVELTY CATALOG

AMERICAN NOVELTY CO., 2455-57 Archer Ave., CHICAGO



ORDER
No. 1313

Balance only
\$10.95
C. O. D.



GENUINE REED ELECTRIC LAMPS

FOR YOUR XMAS TRADE
UP-TO-DATE, USEFUL, ARTISTIC,
ORNAMENTAL, UNBREAKABLE

Beautifully DECORATED.
With plenty of flash. Enameled in 10 of the latest colors. Wired complete ready for use.

20 in. high, \$2.55 each

Packed 50 to case.
We sell quality and give service.
Single Lamp, \$3.50.
25% with all orders, balance C. O. D.

HAYWARD MFG. CO.
Lafayette Ave., Bay City, Mich.

DUNGALOW NO. 107.

BURBANK NO. 93.

there, and Baltimore is, perhaps, as near a genuinely caste city as any I have known.

Mr. Carlin understands the Baltimore public. It understands him. With that exchange of confidence he is going to continue to supply a brand of entertainment that will always be a draw.

Park men here have the history of one of the bright seasons in the park business. Mr. Carlin was new to the game, but he had ideas. Others are looking towards the park business. Personally I like it better than any other form of amusement that I have ever had experience with. Stop and consider the vast number of persons you play to—and here also consider your duty to them. A big crowd is worked up, they come and in many cases the day is a big one for receipts. But are your patrons always satisfied? Have you urged them out on a wild goose chase? If that is the case then you would have been

better off if they had never come, for you have just that many dissatisfied people going about with no praise for you or your place of business. You will feel it later in receipts. Let someone else work up the crowds; you, for it is your business, see that they are cared for. The public cannot be left to its own resources in matters of entertainment, especially when they are willingly paying for it. That is your biggest job—seeing that they get their money's worth, not how much you can get out of them. A satisfied crowd spends accordingly, and you are laying the foundation for future business.

It is not always well to rely upon your own judgment in selecting the right kind of entertainment. Some persons show a marked propensity to select that which they like, or suits them the best. It may be the type that pleases the smallest number of persons. Let your staff make suggestions; the entertainment is not for you—it is to appeal to the largest number of persons. This is another way of saying: "Put yourself in the position of the person contemplating visiting an amusement park." His thought is: "Will I like it when I get there?"

On heavy days be sure that your patrons are properly transported from the grounds. Do not leave them to get away the best they can manage. See that your means of transportation is working satisfactorily. People leaving a park are mostly tired out, and long waits before being able to get home argue against another visit.

Keep in mind always that final results are the things really wanted. Remember you must spend money after money, and if the returns are not immediate do not falter until you have gone as far as you first intended. Then you have protected the first money spent, and given your idea a fair chance and are conducting your business on a systematic plan.

Practical methods win out in almost every case. Always bear in mind that your business is entertainment. It may become a burden affair with you and when it reaches that state your business and receipts will show it. Carlin's Park has set a mark. Showmen are waking up to the possibilities of the modern amusement park. The business will never go back to the condition that prevailed before the war. New energy and new capital will enter. Personally I think it is the most wholesome and substantial form of amusement that I have ever been associated with.

PICK THIS NUMBER

YOU WIN LOSE

AND GET A HANDSOME BOX OF CANDY

12-Hole Push Card	\$1.70	\$2.70	\$4.70	\$5.30	\$8.65
15-Hole Push Card	2.40	3.40	5.40	6.40	10.60
20-Hole Push Card	2.85	3.85	5.85	9.90	16.20
25-Hole Push Card	3.25	4.25	6.25	11.25	17.65
30-Hole Push Card	3.60	4.60	6.60	12.70	21.45
40-Hole Push Card	4.25	5.25	7.25	15.90	26.40
50-Hole Push Card	4.95	5.95	7.95	19.35	29.95
60-Hole Push Card	5.30	6.30	8.30	21.15	33.45
70-Hole Push Card	5.65	6.65	8.65	24.65	38.70
80-Hole Push Card	6.40	7.40	9.40	26.40	42.20
100-Hole Push Cards	6.40	7.40	9.40	27.90	44.35

PEERLESS PUSH CARDS

SIZE	100 Lots		500 Lots		1000 Lots	
	Blank	With Seal and Name	Blank	With Priced Heads	Blank	Blank
12-Hole Push Card	\$1.70	\$2.70	\$5.30	\$6.40	\$8.65	\$10.60
15-Hole Push Card	2.40	3.40	6.40	9.90	16.20	17.65
20-Hole Push Card	2.85	3.85	6.25	11.25	17.65	21.45
25-Hole Push Card	3.25	4.25	6.60	12.70	21.45	26.40
30-Hole Push Card	3.60	4.60	6.60	15.90	26.40	29.95
40-Hole Push Card	4.25	5.25	7.25	19.35	33.45	38.70
50-Hole Push Card	4.95	5.95	8.30	21.15	42.20	44.35
60-Hole Push Card	5.30	6.30	8.30	24.65		
70-Hole Push Card	5.65	6.65	8.65			
80-Hole Push Card	6.40	7.40	9.40			
100-Hole Push Cards	6.40	7.40	9.40			

We manufacture Push, Sales Poker and Baseball Seal Cards to your order. WHITE FOR PRICE LIST. PROMPT DELIVERY.

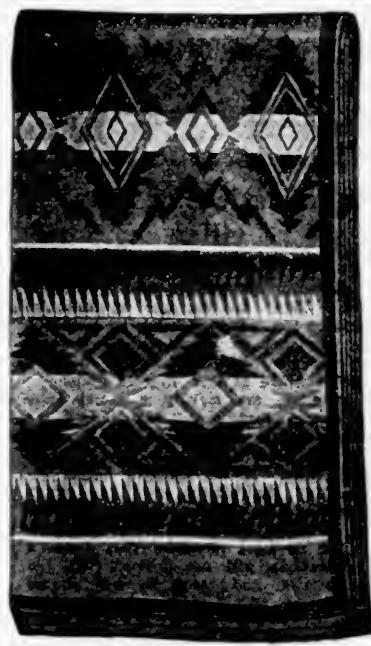
PEERLESS SALES CO.
1160 EAST 55TH STREET, CHICAGO, ILL.

WHEELS AND CHARTS

The BEST, Finest Looking and Biggest Flash of All. WASEMANN CO., Elm Grove, West Virginia.



Sachem 66x80



Wigwam 60x80

WE WISH ALL OUR FRIENDS AND CUSTOMERS A MERRY CHRISTMAS

BEACON

Blankets, Bathrobes, Robes and Comfortables

GOOD STOCK ON HAND FOR IMMEDIATE SHIPMENT

	Each
BEACON INDIAN BLANKETS (Wigwam), 60x80	\$3.50
BEACON INDIAN BLANKETS (Sachem), 66x80	4.50
BEACON BATHROBE BLANKETS, Medium, 72x90	3.75
BEACON BATHROBE BLANKETS, Heavy, 72x90	4.75
BEACON TRAVELING ROBES, Medium, 66x80	3.50
BEACON TRAVELING ROBES, Heavy, 66x80	4.50
BEACON JACQUARD COMFORTABLES, 70x84	3.85
BEACON SPECIAL INDIAN CRIBS, 36x50	1.70
BEACON "F" STYLE CRIBS, 36x50	1.40
BEACON "I" STYLE CRIBS, 30x40	.65

Cash with order, or 25% cash with order, balance C. O. D.

MOUNTAIN STATE SPECIALTY CO., INC.

1146 Water St., WHEELING, WEST VIRGINIA

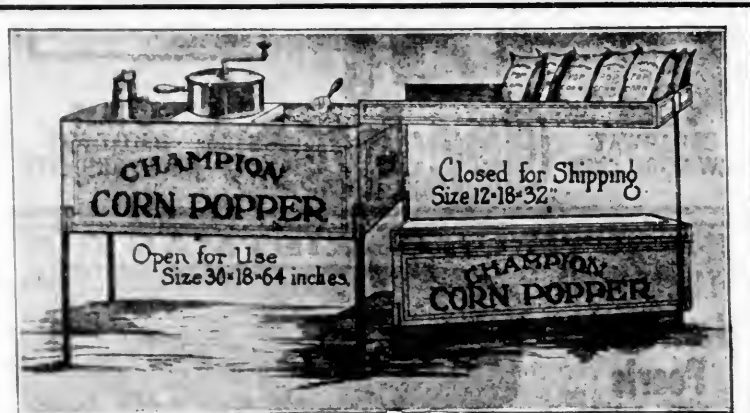
I intend to remain in it. Others feel the same way. The theatrical managers paid small attention to the encroachment of the motion picture. They could hardly credit it with being more than a fad. Today they know they have to compete with the big pictures for business. Park managers should note the new era. They are in business and have a running start. They know more about the business and stand a better chance of success than does the newcomer—! they work for the betterment of the business.

The old argument about giving all the profits to the newspapers for advertisements only holds good where you have NOTHING to advertise. But there must be closer association. Park men must be in better touch with the vital things of the business in general. There must be a more pronounced exchange of business ideas. It is needed. And here let me bring out one more point. Most organizations have a trade paper; in some cases it is an organization-controlled organ. For the time being please forget this article is being published by The Billboard. For I want to bring to your attention a very serious point. The Billboard conducts a park department. It is for your benefit. I know you consult it, for I have seen stacks of them in every park office that I have visited. But do you contribute to that department, or do you just take what they have to offer and mostly without a thought of giving thanks? When you are "stuffed" for an attraction, want certain articles of merchandise, looking for experienced help or any one of a hundred other things, what is your first action? Most likely you turn to The Billboard, and in most cases the information, or at least a lead, is there for you. That department is there for you and whenever you have a winner it would seem the better thing to use it to inform others in your business of your gains. Novelties wear quickly and deserve publicity when they are real draws and sellers. You guard your secret and the other fellow does the same and what is the result? You both lose in the end. Remember the world is large and that all the money is not intended for you personally. Contribute, but contribute facts only. Flattery and elaboration only tend to defeat the purpose of the department.

Always bear in mind that your business is a "summer city" within a city. That the public depends upon you, but that you owe it something in return, and when you do not give it the public fails to reciprocate.

Yearly radical changes in park buildings and robes are expensive. Most park men are acquainted with the first year percentages of new devices, and the usual downward graduation from year to year. They take this into consideration when they build. But also bear this in mind, too, always have something left, something up your sleeve for the next season. This covers the whole situation more than anything I can write. For you must remember this, that the day you have a great opening day that that crowd is going to scatter all over the city. The next day they are going to remark upon the time they had. The first question they are going to be asked is, "What have they got now this year?" See that you have something and your business will be continuous.

PLEASANTVILLE, N. J.

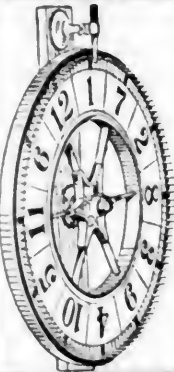


The "Champion" Combination Corn Popper.

We are the originators of this speedy, compact, safe, simple, reliable and attractive Combination Kettle Corn Popper. The best on the market. Can be quickly converted into a hamburger stand or an ordinary cook stove. It opens and folds up like a trunk and is conveniently carried or transported from place to place, suitable for traveling and permanent locations. The price is so low and the machine so efficient that it means but a small investment to own our machine, which will pay for itself in a few rush hours and produce excellent results.

Write at once for copy of descriptive literature and prices.

THE IOWA LIGHT CO., 113 Locust Street, DES MOINES, IOWA



To All Our Customers and Friends:
The Kindest Regards and Wishing You a Merry Christmas and a New Year of Happiness

We thank all our customers for the past transactions. Through this patronizing we have been able to enlarge our machine department and are now completely equipped. Through that we can reduce our prices on all Wheels and Games.

ANNOUNCEMENT—Another new Aluminum Wheel, our largest size, 30 inches in diameter and about 1 1/2 inch thick, will be ready for shipment about January 15, 1923.

French Game & Novelty Mfg. Co.
 2311-13 Chestnut Street, Milwaukee, Wisconsin



IRIDESCENT GLASSWARE
 Special Gazook Lots. New, low prices.
IMPERIAL GLASS CO.
EARL W. NEWTON & CO. 9 N. Wabash Ave. CHICAGO
 AGENT

MERRY CHRISTMAS AND A HAPPY NEW YEAR
 FROM
DAVE STEVENS
 Owner of New Portland Annex Hotel, for Men Only.
 558 MAIN STREET, TROTTERS WELCOME WHEN IN KANSAS CITY, MO. KANSAS CITY, MO.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "SAW YOUR AD IN THE BILLBOARD."

Getting the Most Out of the Menagerie

(Continued from page 14)

What greater fun can there be for an adult—be it parent, uncle, or cousin, or a friend or an aunt, than to fish out these answers and tell them to youngsters when they go to the circus?

Of patronage for the Big Show there is no question. No more tremendous audiences ever greeted it than those that came in 1922. The only question is, do the patrons make the most of what is offered them? Do they of the 300 towns view the giraffe herd in the knowledge that this rare beast can be seen only when the Big Show comes their way? That there are but a total of seven giraffes in America (provided Jennie, loaned by the Ringling Brothers to the great Bronx Zoo in New York City, hasn't received a call from the stork by the time this comes into print)? Do they of the 300 communities realize that the Big Show's armored rhinoceros is the only one in captivity either here or abroad; and that, while given to them merely as "one of scores upon scores of exhibits", could at any moment be sold to one of America's foremost zoological gardens for the neat sum of \$35,000? As for the more homely things, do they realize as they stand before the tigers' den that the big fellows' fine coat is largely due to the fact that every one of these "cats" is born with both a brush and a comb in his mouth? Do their children know all these interesting facts?

This writer confesses that the Big Show became fifty per cent more fascinating to him after he began to learn more about its animals and their odd ways and possessions. And he believes he is not unlike the average person. How much more parents and children would get out of the "feast" if they would go about their circling in more methodical fashion. For instance, supposing that, two weeks before the coming of the Big Show, a list of its animals was assembled. Or take only a dozen: such as the giraffe, rhinoceros, hippopotamus (there was a baby as well as a grown one last season), elephant, polar bear, black bear, emu, gnu, Bengal tiger, Siberian tiger (there is a very interesting difference between the two species), blue-faced mandril, leopard and jaguar. A set of questions could then be formulated about each animal and, by getting an early start on circus day, the questions be put and answered in the menagerie tent. This is merely a suggestion. Other plans will suggest themselves to the parent or teacher who cares to give the idea additional thought.

At the present time all the animals of the Big Show are housed away at the winter quarters in Bridgeport, Conn. But when the springtime comes again they, the offspring of many and a number of newcomers that are to be imported from across the water, will go forth to call upon a hundred or more of the 300 towns. And when the bills go up the wise patron will begin preparations that he may "make the most of the world's greatest menagerie."

Want to Buy
 Second-hand Merry-Go-Round, Eli Wheel and Jazz Saling. We buy and sell second-hand Circus and Carnival Tents. We handle everything used by showmen in any branch of their business. We have Carcasses, Supplies of all kinds. Sell us any goods you are looking to dispose of.
SANDUSKY AMUSEMENT CO.
 402 West Madison Street, Sandusky, Ohio.

K. F. KETCHUM'S 20th CENTURY SHOWS

A 20th Century Show, in April in New York State, playing New York, Massachusetts, New Hampshire, Maine and Canada. WILL BOOK OR BUY Merry-go Round, Ferris Wheel and Whirl, with an excellent ANIMAL SHOW, Shows of all kinds. Have complete new outfits for Athletic, Snake show, 3-1-1. Also 60x120-ft. Top, 120-ft. Front, 500 seating capacity, for Dog and Pony Show, or One-Hing Circus, or any other amusement. Cook House, Jugg, Hoop-La, Palmistry and all legitimate Miscellaneous Wheels open. Have a number of 18 and 20-ft. Concession Tents which I will furnish reliable Concession-stands. HAVE FOR SALE AT BARGAIN PRICES Design "Una-Kon, large size; Show and Concession Tents, all sizes; Banners of all kinds, Wheels and Buckets. Everything in first-class condition. Address K. F. KETCHUM, Gloversville, New York.

The Injustices of Vaudeville

(Continued from page 11)

The performer understands that business is business. That the manager is under no obligation to him. That, legally, he owes him nothing and that the performer is indebted to him for any aid or concessions granted. But here is where another error is made:

The managers are making a moral issue of the altered conditions! This throws the inconsistencies into bold relief. And it really adds to the injustices which have always, and still, exist. If the manager insists upon presenting the altered conditions which have benefited the performer in the light of a moral obligation and continues to claim sincerity, then he must remember that a man's moral obligations will not dovetail into his business affairs, and since he has chosen philanthropy he MUST make business sacrifices.

There is no law that can compel a manager to give employment, or to increase salaries, or to reduce expenses of the performer. No right thinking performer would ever think of demanding this, with the possible exception of the reduced expenses, i. e., shorter railroad fares, etc.

But where is the bond of friendship and brotherly love so prominently illustrated—where is the moral justice in preventing or trying to prevent the performer from securing this same work which he needs, or from securing an increase in salary?

What is an act to do if the manager will not or cannot keep him employed? The act made good for him last season—played in his best houses—pleased his audiences, which stamps the act a "standard act". This season it is unable to secure anything resembling consecutive work. It is encouraged with a week here, a week there, with layoffs between—It is an "emergency" act, a "convenience" for the office. With expenses piling up each week, with what little savings it has managed to accumulate dwindling away, it goes to Shubert—and it cannot again work for Keith! Or it goes to Pantages, and, because it plays Indianapolis or Toledo, it cannot play Keith's Boston! And yet the Keith office tries to secure both of these houses just this season! Where is the justice here?

Is it not clearly apparent that the performer is being used for "ammunition" in the battle of Manager against Manager?

And this fact is NOT being advertised and paraded before the world!

What is the performer to think of such a paradox? Is it not easy to picture the manager with his right hand extended, while his left is clenched behind his back, ready to "soak" the performer that refuses to accept what the outstretched hand of friendship (?) contains?

Let me repeat, the performer does not want to be forced to accept the charity the manager hands out with blaring trumpets—"spot-light center-stage" stuff. He wants to be self-supporting, and to be self-supporting he must get a SQUARE DEAL.

And he is not getting it when, with the admitted excess of desirable acts, the managers open their doors to amateurs, even employ producers to bring out talent, thus adding still more to the already overcrowded field, bringing in more victims for eventual charity! The manager has asked repeatedly for suggestions that will lead to the betterment of conditions. All right, here's one:

REGULATE THE SUPPLY TO MEET THE DEMAND so that all desirable acts may secure sufficient work to permit them to protect themselves from becoming objects of charity, dependents on the public when they have outlived their usefulness! By "desirable acts" is meant those who have "made good" in the class of houses they have played.

How much good the manager could have really done had he employed these same producers to gather up those performers who have struggled for years for recognition, pointed out their failings and assisted them up the ladder—performers who have been loyal to the managers, who have as much, nay MORE, FAR MORE, ability than the amateurs on whom was spent time and money and to whom the doors were opened, doors closed, perhaps forever, thru lack of a suggestion or a constructive criticism, to deserving performers!

Oh, he gets the criticism all right if he fails to "go over", many times because of the orchestra or lights or other cause beyond his control, but this criticism is the kind that destroys the morale—the criticism of certain "trade papers", which is an injustice I will take up later.

There are hundreds of capable performers buried away on the "small time", in the "ticks", on tab shows and elsewhere, who,

RAINCOATS THE MOST USEFUL XMAS GIFTS

Leatherette Sport Coats
SUITABLE FOR RAIN OR SHINE.

Brass buckled Belt and Sleeves, lined with rubberized Gabardine Cloth, tan shade only. Sizes 36 to 46.

\$2.95 EACH
Any quantity

Sample sent upon receipt of \$3.25.

WARNING!
Don't confuse us with any other Raincoat Company.



GAS MASK RAINCOATS

Manufactured of genuine Bombazole, lined with heavy India Rubber. Belted models and made to fit. Sizes 35 to 45.

\$1.90 EACH
Any quantity

Sample sent upon receipt of \$2.25.

NOTICE!
Shipments made same day order is received. 20% on deposit, balance C. O. D. Send money order or certified check.

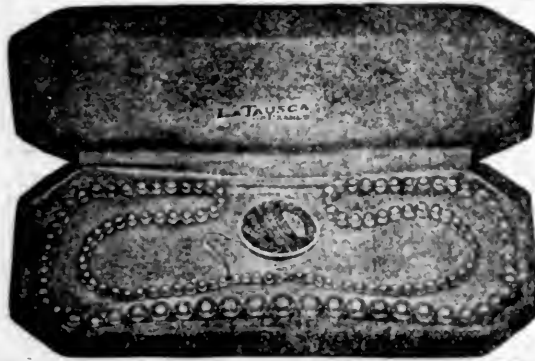
5 EAST BROADWAY NEW YORK CITY **Goodyear RAINCOAT COMPANY** 5 EAST BROADWAY NEW YORK CITY

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LA TAUSCA KEYVA Indestructible Pearls

18-inch length, graduated, in beautiful grey velvet boxes.
\$5.00 PER STRING
24-inch.
\$6.25 PER STRING
30-inch.
\$8.00 PER STRING

BOSTON BAG COMPANY
Manufacturers and Importers,
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ATTENTION! ROAD MEN! EVERYWHERE

Large Felt or Velour Hats, from factory to you. Felt Hats, No. 1 quality, 6-inch crowns, 4-inch brims, in brown, tan and black, at \$7.50. Black Velour Hats, 6-inch crown, 4-inch brims, \$5.00. Cash with order, Money back if not satisfied. Send for catalogue of large hats.

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123 Broad Street, JACKSONVILLE, FLA.

I am offering a limited quantity of my well-known

Imported Razors, Clocks, Watches and Pocket Knives

AT THE OLD TARIFF PRICES

WRITE FOR PRICES **JOSEPH HOLLINGER**, Hollinger Building, 169 CANAL STREET, New York City

Wanted—GREATER DETROIT SHOWS—Wanted

OPENS IN DETROIT, APRIL 14th, 1923 SEASON

ONE OF THE GREATEST INDUSTRIAL CITIES IN THE COUNTRY.

SHOWS—Can play Ten-in-One, Midgets, Platform, Dog and Pony, or any Shows of merit. No girl or 49¢ Concession sold; Lamp Bells, Ham and Bacon, Groceries and Chickens. All other legitimate Wheels open. No exclusive on merchandise for Grand Stores. Gift and strong workers save your stamps. We own our Hides—Ride Help and Electrician wanted. Management will not operate or own any Concessions. Terms reasonable and square deal to all. Address all communications to F. M. REPROGLE, Manager. WM. DEMPSEY, Sec'y and Treas., 426 Ledyard, Detroit, Mich.

If given the opportunity and coached under capable producers, would develop faster than any amateur—and THEY ARE PERFORMERS. SHOWFOLK, entitled to the opportunity given those amateurs!

Why did the manager turn his back on them?
THE ANSWER IS TOO APPARENT TO REQUIRE IT TO BE GIVEN!

But I don't mind giving certain vaudeville managers and producers a tip for their own good and profit, even tho they have no interest in the performer:

Do as the big leagues do—send out your scouts, not to Cleveland or Chicago, but to Mendocino and Paducah and Crawfordsville! You won't find the pearl in every oyster, but the oysters are so plentiful that you will see

cure many pearls. I recently came in contact with a "pearl"—a tab show that had no less than FOUR GENUINE PEARLS! They need polishing and the proper setting, but they are four REAL GEMS! And yet the managers open their doors and encourage amateurs, and at the same time ask:

"WHAT MORE CAN WE DO TO IMPROVE CONDITIONS?"

While I am in danger of becoming radical again it is best that I drop the injustices of which the managers are responsible and switch off onto another one—one for which the managers are not to be blamed, except in permitting it to exist. For, while I AM in a radical mood is the best time to attack this outrage, as nothing too severe can be written in condemnation of the practice of soliciting advertisements at the stage door or in the dressing rooms of the performer.

Understand, this is not an attack upon the individual engaged in this practice, many of whom are sincere in their desire to make an honest living; in fact, I am acquainted with a former solicitor who quit the work, altho in debt and no other work of any kind in sight because, formerly a performer, he appreciated the light in which the occupation placed him. And I have met others almost equally sincere in their regard for the performer.

The attack is against the practice itself.

Unfortunately, a few engaged in this occupation took advantage of the opportunity presented, and regardless of any effort or statement of the editors of the trade papers employing the means to which I refer, of procuring business, they can never overcome the feeling in the heart of the performer that they, the performers, must "advertise or else" when approached by the ad solicitor.

While I personally experienced a deliberate case of this kind which I took up with the editor of a certain paper, furnishing proof that it does happen, yet I do not really believe any recognized trade paper would countenance this practice, but this does not relieve the situation of its horrors to the performer.

Deny it all they wish, deep down in their hearts the performer dreads the adverse criticism in the trade papers above anything on earth! When appearing in New York or Chicago after a long absence, or with a new act, he is keyed to the highest pitch anyway and, nerves strained to the breaking point, knowing what failure will mean—in this condition, fearing the consequences of his refusal to take "space"—he is easy prey and the solicitor lands another sucker!

The performer's pride will assert itself here and he will publicly deny this also, but he knows in his own heart this is truth.

A performer, before "showing" in New York, or even Chicago, naturally "dresses" his act. He invests money in material or scenery or wardrobe, this many times taking every dollar he can get together, and when approached for advertising he is not prepared, either financially or with an advertising campaign planned, yet he is induced to contribute to the solicitor's purse, more often than not needing this money for clothing or even for nourishing food! He gives this money, hoping to temper the possible caustic "review" of his act.

Is there any solicitor who would deny his knowledge of this mental attitude of the victim when he approaches him for an ad? None but a dirty skunk would take an actual advantage of this knowledge to obtain results, but all solicitors are well aware of the performer's susceptibility thru fear. The average performer is no business man, but he does know that money spent in promiscuous advertising is money thrown away.

If an individual or a corporation has a valuable article he or it MUST advertise this article to make it a success. But this advertising must be carefully planned.

Advertising is a science—else what excuse for the existence of the advertising agency, paid thousands of dollars yearly for telling the advertiser how to spend his money? The performer must also advertise, but if he doesn't plan his campaign in advance, with a definite object in view, his money is wasted. Of what value then is the aid given to the solicitor who works his way past the stage door man and intimidates or cajoles the performer into donating ten or twenty dollars towards the support of the paper he represents and for which the solicitor receives his "bit"? Obviously, here is an injustice with absolutely no merit whatever aside from the profits to the trade paper to recommend it. Let the managers refuse admission to these solicitors "back stage", and even upon the premises. Carry it further—use their influence to prevent this soliciting anywhere. They will save the performer many thousands of dollars

a year, will save him mental worry and do away with a nuisance. Let us hope this suggestion will be acted upon.

This subject leads to a related injustice—the "reviewing" of acts.

We have had critics ever since we have had newspapers and theaters and, undoubtedly, always will have. If conditions could always be uniform there would be no objection, and, in fact, a constructive criticism is almost priceless to the ambitious artist. But therein lies the objection—the varying conditions under which the performer works. It is the custom of the reviewer to witness the opening performance. This is decidedly unfair. The performer is so constituted that—call it "artistic temperament" if you will—a belated spotlight or other trifle will so completely upset him that his personality is lost throughout the entire performance, this being particularly so upon the opening day, and the reason is easily understood—overly anxious to "put it over". Result—the act looks bad.

However, it is not the trifles the act most fears, but the really serious errors that happen on every bill to one or more acts almost without exception during the opening performance.

I have known acts to be absolutely ruined, yet, possessing showmanship, so covered up the error that one unfamiliar with the act would never know. In one personally known instance the act flopped and received a very unfavorable notice from the local papers, yet it was a big hit the remainder of the engagement. A similar incident happened to me at the Orpheum, Minneapolis. I use a musical instrument in my act that requires from half to three-quarters of an hour to tune. I take the pitch from the piano on the stage. In this instance the piano was not in tune with the orchestra. At the opening matinee I was entirely "out" with the orchestra. As my act is entirely musical, forced to continue under this handicap, the result is not hard to picture. A local critic was mildly sarcastic, saying that either the orchestra was out of tune or I was and, knowing the orchestra as he did, he was inclined to give it the benefit of the doubt. This illustrates the point; the opening performance, an unusual condition of which the critic knows nothing, yet criticizes the act! The fact that I stopped the show that very night made no difference—the damage was done. An injustice to me, altho he let me out easy.

Many times an orchestra ruins an act on the opening performance. The BEST of them go wrong at times, but I only know of one review placing the blame, and properly, on the orchestra. This also happened to the writer, the critic in this instance being a musician himself and appreciated the battle I was having.

An unfavorable review in a trade paper is a serious matter. It injures the act, at least with those "buyers of acts" who have never seen the act, out-of-town managers and agents in particular. The average critic is sincere, no doubt, but those on the trade papers should keep in view the fact that what they say of an act may easily take the very bread and butter from the mouths of a man and his children. May be throwing an obstacle in his way that will eventually make them the objects of charity referred to before.

Temper justice with mercy—give the act the benefit of any possible doubt. They are only human, trying to make an honest living the same as the critic.

This is not a plea for the abolishing of the adverse criticism. If an act is hopelessly bad it is either because of lack of ability or lack of material. If the former, they should not remain in the business. If the latter, then they deserve the severe criticism because of their lack of progress, and there are too many deserving progressive acts looking for work to tolerate the drones.

But one thing here—there is no occasion for becoming insulting, regardless of how hopeless an act may be. I have read many destructive criticisms in the trade papers. These are of no value to anyone, but, when these are accompanied by sarcastic references to some physical defect, or other insulting matter of a personal nature, then, since there is no legal redress, I believe that any act thus abused is justified in

making a personal matter of it, and talking things over—with the critic—up some alley!

Just one thing more on "reviews": A certain critic in the Chicago office of a trade paper in reviewing the Palace bill a year or so ago ended the review with the remark that the No. 2 act (giving the name), an accordion act, stopped the show, "which meant nothing, however, since it is like taking candy from a baby with an accordion," or words to that effect. For the benefit of that critic and all others equally ignorant let me say that the instrument has never been invented, or a dance originated, or a song written that will stop a show unaided by the performer. And, the act has never been produced that never "flops" either. When an act opens the show, or "dances" it and stops that show he deserves far more credit than the headliner, even tho this headliner may also stop the show. How many headliners do it? And how many could do it if put to open the show?

And if these critics believe that they can take an accordion, or a xylophone or a violin or a set of musical bottles and do this, let them try it! I assure them that if they can the hookers will pay them a salary somewhat larger than they receive for panning acts. And it is cleaner work.

When a performer "stops" the show, depend on it, he, and not the instrument, or the dancer or the song writer, has "sold" his act to the audience, and the earlier he is on the more credit due him.

And speaking of early acts stopping shows, here is an injustice forced upon not only the performer, but the audience and the remainder of the bill. An audience has three ways of showing its appreciation: First, by rapt attention, as during a sketch. Second, by laughter. Third, by applause. Eliminate the first two for obvious reasons. An audience will not applaud an act that does not meet with its approval. If it does like an act its approval is measured by the amount of applause it gives that act. The audience, after all, is entitled to be the final critic, since it is they who pay the salaries of all from the hookers to the back-door man.

If the opening act meets with such approval from the audience that they demand more and are not to be refused, and yet the next-to-closing act, also an "applause" act, has to steal its bow, what is the answer? Which act has contributed more to the evening's pleasure of that audience? Yet, because an act is a xylophone act, or an acrobatic act, or a juggling act, or a wire act, it must open the show.

The managers have divided acts into classes instead of accepting the acts on their individual merits, and this system has been in vogue so long that it is accepted as a matter of course.

But, what is the effect of putting a "show-stopping" act on to open the show? I have seen a xylophone act open the show and give it such a start that it ruined the value of the next three acts, they being unable to create an atmosphere that would overcome that created by the opening act. A vaudeville bill should be "built up" and it cannot be done by placing one of the favorites with the audience on early, while those following are unable to keep up the pace set by this act. Therefore, why not put this act where it belongs in the "running"? Answer: Because it is a silent act, a musical act, it belongs among those acts classified as "openers"—in other words, my father was a Democrat, so I must be a Democrat!

Concluding, let me say, should it so happen, I say should it so happen that the injustices I have mentioned in this article are corrected by the managers, and the managers continue to ask for "more worlds to conquer" I assure them that I am a glutton for work and that I can play a stock engagement of many weeks' duration without repeating bills!

But, as the fellow says, "It's all E-cuase E-lppal!"

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

Weather Houses



Big Flash 6 1/2 x 7 1/2 in. \$5 Doz. Half Cash with Order. SAMPLE 75 cts.

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CONCESSION MEN ATTENTION

Buy the Bill Game, complete with board, klaki color, wire, knobs and switches; wood frame; \$35.00. 8x8 Concession Top, new (no frame), \$12.00. Ready mixed Paint, all colors, \$1.00 Gallon. No. 1, O. D. P. O. Order WILLIAMS, 1312 Ohio Ave., St. Louis, Missouri.

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increased friendships— better understanding— greater confidence— truer purposes— mutual success— happiness, and a

MERRY CHRISTMAS



THE TOURAINE CO. CHOCOLATES

121 No. Washington Street Boston, Mass.

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CHRISTMAS SPECIAL



Electric Lamp Doll, \$55.00 per 100, \$6.75 per Dozen. 13-1/2 Shade and Tinsel Hoop Dresses to match, 35c. 21-1/2 inch Doll, \$50.00 per 100; \$10.25 per Barrel, 20 in barrel. 46-inch Marabou Hoop Dresses for the same, 22.5c Each. California Face Doll, \$28.00 per 100. 13-1/2 inch Movable Arm Doll, \$23.50 per 100, 50 in barrel. 18-1/2 inch Movable Arm Doll, \$8.75 per Barrel, 25 in barrel. 40-1/2 inch Tinsel Hoop Dresses, 15c. Flapper Style Plumes, genuine Ostrich Feathers, 50c Each. First-class Smoking, Prompt shipment, one-third deposit, balance C. O. D. Catalogue sent on request.



MIDLAND DOLL CO., 1015 Orleans St., CHICAGO, ILL.

A. F. CROUNSE'S UNITED SHOWS

FIRST CALL FOR SHOWS AND CONCESSIONS FOR 1923

WANTED—A number of small Bally and Grind Shows that have their own outfits; also a real Showman that can furnish attractions for 10-in-1 and can manage same. Liberal terms to right party. I have complete new outfit. WANTED—First-class Hook Horse and Legitimate Concessions and Ball Games. We own our Hides and have 1—a new Allan Herschell Three-Abreast Carry-Us-All, new Whip, Big Ell Wheel and Vegetable Swings. FDR SALE CHEAP—3 K. W. Electric Generators, good as new; also set Merry Willow Swings and Doll Rack. Show will open early in May in a swell spot and good ones to follow for the entire season. We do not carry Cabarets, 19 Camps, Gypsies, Girl Shows, two-way joints or strong workers of any kind. People conducting shows or concessions of this character do not apply. Bob Warner, write. Address all to A. F. CROUNSE, General Manager, 17 Tremont Ave., Binghamton, N. Y.

BRAND NEW AND IT'S HANDY

4-IN-1 MANICURE SETS

Beautiful Galath Case. High-Class Steel Tools.

SAMPLE Inlaid Silver Design \$2.00



SAMPLE Plain Design \$1.50

SCISSORS, NAIL FILE, CUTICLE KNIFE AND CUTICLE PUSHER. A Wonderful Novelty Store and Sales Board Article. E. DREYFUSS CO., 132 Lexington Avenue, New York City.

PHOTO & ART POSTAL CARD COMPANY

444 Broadway, NEW YORK

The following line we are publishing and manufacturing: Birthday, Best Wishes, Congratulations, Combs, Lovers, Motives, Storks, Landscapes, Hand-Colored Bromide Cards, Tinsel, Jeweled, Bibbon, Pure Silk Hand Machine Embroidery, Steel Engraved Cards, Cardlets, Folders and Booklets. Also complete line of 11 Box cards. IN ONE TO 25 CENT SELLERS.

PRICES RANGING FROM \$3.00 A THOUSAND TO \$100.00 A THOUSAND. We will submit SAMPLES upon receipt of \$3.00, \$5.00 or \$10.00, according to Assortment requested. ALSO MAKE LOCAL VIEWS FROM YOUR OWN PHOTOGRAPHS.

"ALADDIN"



LAMPS No. 441 Assorted Make Ideal Premiums PRICES

14 in. High, 7-in. Shade, Finishes: In 2 Doz. Lots, \$30.00 White and Blue, White In 6 Doz. Lots, 27.00 and Pink In 12 Doz. Lots, 21.00 and Old Rose

Aladdin Mfg. Co. Muncie, Ind.

Storage For All Kinds Merchandise

at Terminal West Shore Railroad, opposite New York City. STANDARD STORAGE COMPANY, Guttenberg, New Jersey.

HIGH GRADE GUARANTEED 1440 GOLD FILLED PEN AND PENCIL SET

5 C PER PUNCH

Assortment No. 100

Salesboard Jobbers and Operators!

A few of our latest creations in Fast Selling Assortments. "THEY ARE THE RAGE EVERYWHERE."

Something New

Our Pen and Pencil Assortment No. 100 is a 2,000-Hole 5c Board, and takes in \$100.00. It pays out \$15.50 in trade and three 14-Kt. Gold-Filled Pen and Pencil Sets. These Boards are lithographed in beautiful colors and are the most attractive assortments to be had anywhere.

Send for Catalogue, Full Particulars and Quantity Prices

ORIENTAL BASKET ASSORTMENT

Assortment No. 115

Entirely Different

Assortment No. 115 is a 1,500-Hole 5c Board. Takes in \$75.00 and pays out \$30.75 in trade, as well as one string of "La Vega" Indestructible Pearls and two steamed Combination Men's Sets, with gold inlaid.

Our Oriental Basket Asst. Can Be Had With or Without Candy

"Originators of Novel Assortments" **GELLMAN BROS.,** 329 Hennepin Ave., Minneapolis, Minn.

High Grade Premium and Trade Assortment

5 C PER PUNCH

Assortment No. 113

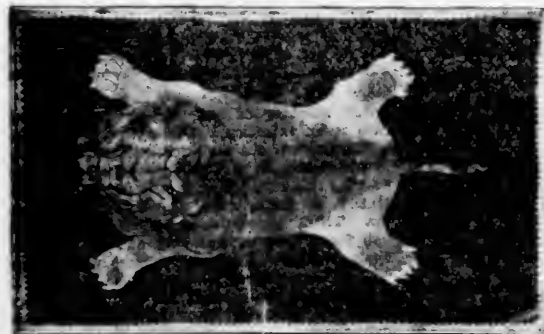
AGENTS, WHEELMEN AND SALESBOARD OPERATORS

DON'T OVERLOOK THESE ITEMS, BIG FOR YOUR HOLIDAY TRADE.

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BIG FLASH FOR THE MONEY



Lion and Tiger Rugs and Table Scarfs

Size 24x40

Made From Felt!

Order Samples Today!

Cost you \$12.50 per Dozen. Made from Cotton Felt. Sample sent, postpaid, for \$1.25. If you want it in Wool Felt, the price is \$18.00 per Dozen. Will send you a sample, postpaid, for \$1.75. Heavy Felt, \$21.00 per Dozen. Sample, postpaid, \$2.00. Extra Heavy Felt, \$24.00 per Dozen. Sample, postpaid, \$2.25.



Table Cover and Piano Scarf

The One They All Like!

Made from beautiful black or dark brown Felt, painted and air brushed beautifully. Has four Oak leaves air-brushed and painted to look natural. Makes a very pretty and attractive article for any home. Comes in two sizes. For Table, No. 803, size 18x48. Per Dozen, \$30.00. Sample, postpaid, \$2.75. For Piano, No. 804, size 18x34. Per Dozen, \$32.00. Sample, postpaid, \$3.75.

BRADFORD & CO., INC., St. Joseph, Michigan.

No. 803-804.

Reminiscences

(Continued from page 15)

always hold up. I recall two seasons that it was necessary for me to share in the receipts in order to secure suitable attractions; in other words, gamble with the railroad fare. For instance, Fargo and other towns would play Barlow Bros.' Minstrels at 75 per cent. I would say to the manager of the show: 'If you are afraid to go on circuit and take a chance. I will give you 60 per cent and pay the railroad fare.' Thus I would get 15 per cent on the gross for the railroad fare. Sometimes I was short, but frequently I was plus, as I knew the local situation better than the manager of the attraction. Possibly there had not been a minstrel show on the circuit for a year. I think that this plan was fair to all concerned and the first and only time ever attempted. If some big and expensive attraction came along going to the Coast I would protect them by keeping other attractions away from them, say for ten days, the same as my friend John Ringling now does with his big circus. I doubt if any transcontinental railroad will contract to have a circus within thirty days of the big show.

"Theatrical attractions playing this circuit to the Coast would as a rule play a week in Minneapolis and the same in St. Paul. During this period I was, of course, in close touch with both the advance agents and managers of the attractions. The friendships made during that period are to me one of the most highly treasured things of my life. Many a swell dinner of prairie chicken, wild rice, mallard duck and fixings was consumed at Garling's or the Minnesota Club, washed down with something more palatable than 'Minnehaha Water'. Lou Scott, manager of the Twin City Theaters, was often among those present.

"Since seeing you, Ed, I have run over the old 'Family Album'. Here it is: Bert Dasher, Fred Peel, George Murray, Lee Townsend, James Jay Brady, W. M. Gray, Ed R. Salter, Biff Hall, Punch Wheeler, George Welty (on back of Welty's picture he says, 'What I want is pass for company and baggage, I will pay for myself'), Edw. G. Cooke, Charlie Mathews, Nelson Roberts, George W. June, Joseph Buckley, Frank McKee, Myron Rice, Walter Floyd, Samuel F. Kingston, Frank Bixby, George Kingsbury, Ed Giroux, A. Musty Miller, Jr.; Tommy Riley, Jack Ritchie, Ed Warner, Sidney R. Ellis, Billy Smythe, Ben Stern, Arthur Alston, Andy Reid, Robt. Brower, Jack Hogerty, Ed Thurner, Clarence Fleming, Sandy Dingwall, Doc Freeman, James Decker, Charlie Riggs, Eddie Luna Freeman, James Deleher, Billy Keogh, George Bowles, J. Banker Phelps, Ed Abrams, Dave Henderson, E. M. McCoy, Sr.; Julius Howe, Jules Murray, Fred Meek, Nat Roth, Joe Dillon, Harry Lee, Jo Paige Smith, Al Moran, P. S. Mattox, Frank Hawley, Harry Sweetman, Al Fredley, Matt Berry, Dell Bonta, Jos. Kinney, Harry Elmer, Billy Mann, Archie McKensie, J.

BIGGER PROFITS

WITH

MILBURN BALLOON FILLING REGULATORS

Attach to valve, press lever and balloon is filled.

Special price

\$12.00

Address Dept. 314

LIGHT FOR OUTDOOR SHOWS Draw the crowd with brilliant light.

MILBURN Carbide Lights

burn carbide, obtainable everywhere. \$,000 candlepower costs only 3c per hour.

Send for catalog No. 214 NOW THE ALEXANDER MILBURN COMPANY 1416-1428 W. Baltimore St., BALTIMORE, MD.

FREE 26-Piece ROGERS SILVER SET FREE

with every one of our Candy Sales Boards. The best high-grade Chocolates in fancy boxes

OH, BOY! ANOTHER HUM-DINGER WHILE THEY LAST

LOT No. 1. 76 Winners. 800-Hole Board.

- 16—45c Boxes.
- 6—60c Boxes.
- 3—\$1.00 Boxes.
- 2—\$1.50 Boxes.
- 1—\$2.00 Box.
- 24—Bars Chocolates.
- 24—Packets Gum.

Sample, \$10.50.

Six or More, \$10.00.

Remit by P. O. Money Order or Express Money Order. We fill mail orders only.

LOT No. 2. 146 Winners. 1,000-Hole Board.

- 30—45c Boxes.
- 10—60c Boxes.
- 3—\$1.00 Boxes.
- 2—\$2.00 Boxes.
- 1—\$5.00 Box.
- 100—Bars Chocolates.

Sample, \$15.00.

Six or More, \$14.50.

THOMAS, 1400 N. 16th St., PHILADELPHIA, PA.

SHOOTING GALLERIES

ALL STEEL CONSTRUCTION.

Complete Galleries or Separate Parts

Moving Objects, Hinged Birds, Electric Targets, Duck Ponds, Swinging Targets, Glass Ball Fountains.

Thorough Workmanship.

Catalogue FREE.

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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 89th Street

LATEST TRIPLEX 3-BALL



COLOR ROULETTE SLOT MACHINE. Plays nickels, dimes and quarters. This little machine can be placed beside any Liberty Bell or any slot machine, and will make more money. Can go into territory where other machines are running and get the business. Also is a good machine to go into closed territory as it can be operated where other machines cannot. Try a sample at only \$15 and be convinced and get into a new slot machine business.

WISCONSIN NOVELTY CO., Kaukauna, Wisconsin.

Salesmen and Demonstrators. Big Seller and Money-Maker. Every Woman Wants It.



KAMBURN ROOKER

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 stirring and protects kettles and pans. Sample outfit sent prepaid for \$1.00. Returnable if not satisfactory.

Send for our liberal offer to general agents. SAVAGE MFG. CO., CHICAGO, ILL. 419 South Campbell Ave.

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MINTS

One Cent per Package. Write for quantity prices

PEERLESS MINT CO., Toledo, Ohio.

GIVEAWAY CANDY

\$11.00 PER 1,000.
\$2.75 per Carton 250.
One-half cash with order.

H. J. MEYER CO.
Box 300, FT. WAYNE, IND.

MR. SHOWMAN!

We have your needs in FULLMAN CARS. Submit your requirements. We can give you what you want. W. E. STEWART, 713 Scarritt Building, Kansas City, Mo. Phone, Delaware 1778

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Immediate shipment in all sizes at very low prices. Special Sizes and Styles to order.

PREMIUM CATALOGS PRINTED TO YOUR ORDER

U. S. PRINTING & NOVELTY CO.

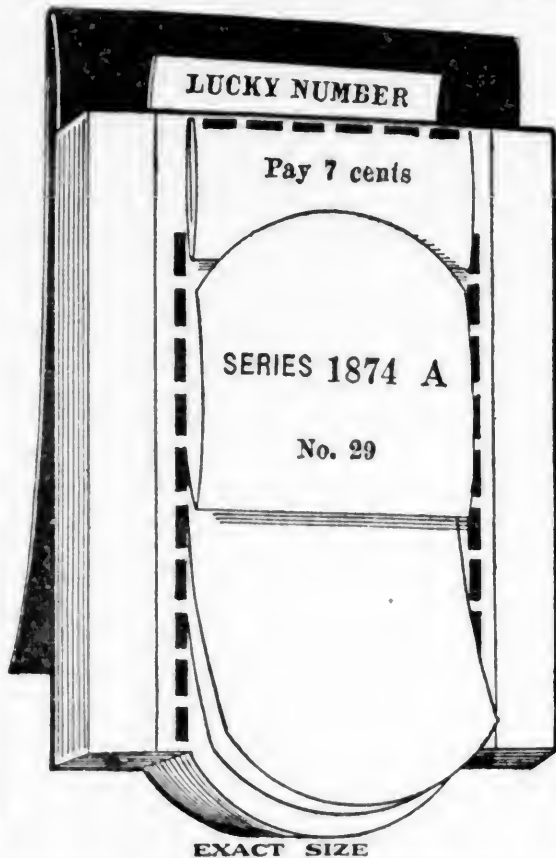
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NEW YORK CITY

**THE NEWEST TRADE PRODUCER
THE PULL PACK**

MADE FOR FAST PLAY
FOR CARNIVALS, CHURCH FAIRS AND CLUBS



Our Pull Pack takes in \$15.50 with 5 free tickets. Tickets sell from 1c to 20c.

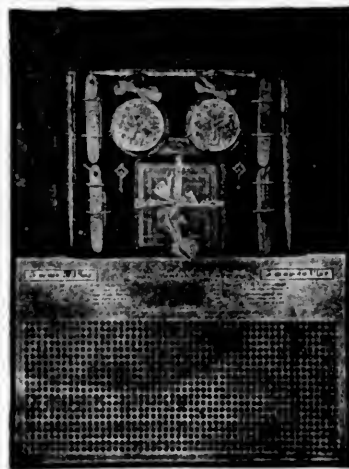
Each ticket tells amount to pay. Capital seal is in top of pack and cannot be seen until pack is sold.

The customer writes name on stub and saves one end of the ticket.

Prices:

- Sample Dozen . . . \$4.50
 - Per 100 \$20.00
 - Per 500 \$95.00
 - Per 1000 \$180.00
- F. O. B. Providence, R. I.

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ASSORTMENT No. 1000/5
1000-Hole 5c Sales Board

- 12 Premiums
- 2 Gents' Watches
- 1 Gold \$6.00 Gillett 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
Jobber's Price \$15.00



TRADE BOARD No. 1200/1
1200-Hole 5c Sales Board

- 1 Gents' Watch
- 1 Bracelet Watch
- 2 Novelty Scarf Pins
- 2 Pearl Knives

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The Stage Hamlet

(Continued from page 13)

two versions that Shakspeare's character of Hamlet was first presented to Elizabethan audiences, both in London and in the provinces. Contemporary allusions were made to the part as it was seen noted on the stage, and these, if meager, were at least significant. Hamlet was young; he was bent upon avenging his father's murder; he feigned madness the better to succeed in his purpose; he was sometimes called the "mad lover", and once the "sad lover". There is no hint from any onlooker that he was regarded as a philosopher, a recluse, or even irresolute by disposition.

It has been necessary to defend the 1603 quarto as a recognized acting version of the play because, even if there was a drastic use made in it of the blue pencil and if the available text was imperfect, still the adapter had omitted nothing that was needed for the full understanding of the story. Indeed, if his method had been followed by succeeding adapters who found omissions necessary, then the character of Hamlet might not have become the enigma that it has proved from post-Restoration times onwards. In playing the part, tradition is associated first with the name of Betterton (1676) as an actor who excelled in it. Nicholas Rowe, who saw Betterton acting the part when he was seventy years old, writes of his performance:

No man is better acquainted with Shakspeare's manner of expression, and, indeed, he has studied him so well, and is so much a master of him, that whatever part of his he performs he does it as if it had been written on purpose for him, and that the author had exactly conceived it as he plays it, and behaves himself in all the changes of the scene with suitable dignity.

Now Betterton's prompt book is in existence and can be seen at the British Museum. Betterton, in his acting version, besides leaving out the 218 lines which had already been omitted from the folio copy, removed another 600 lines from the full text, few of which were destined to be restored to our stage performances of "Hamlet" for over 250 years! And by the year 1818, when Oxberry's edition was published, the total lines omitted from our acting version had increased in number to 1,186, and remain at this figure today in French's acting edition! So we are faced with this fact—that when Garrick, the Kembles, Edmund and Charles Keon, Henderson, Macready, Fechter, Henry Irving (1879) and Forbes Robertson (1897) acted the part of Hamlet the critical moment in the play, when the young Prince is given the opportunity of killing his uncle while he is on his knees praying, was not represented. Of course, with the principal incident in the play shelved—the murderer's prayers intercepting the avenger's sword—the continued procrastination of Hamlet becomes motiveless; he appears weak and inconsistent without any reasonable excuse.

Betterton's greatest effect was produced in the ghost scenes. We are told that in the 1676 act, when it appeared, the actor's natural ruddy face turned as pale as his neckcloth. The delivery of "To be or not to be," the interview with the Queen, the genuine distress at the death of Ophelia—all these incidents received praise. But how inappropriate Betterton's staid performance seemed to a sounder critic we learn from the remark of a contemporary actor: "His repartees seemed rather as apothegms from a sage philosopher than the sporting flashes of young Hamlet." It is curious that with all the representatives of Hamlet the critics concentrate chief attention on the actor's behavior towards the ghost. Garrick got much credit for this and for his portrayal of filial devotion. His reason for omitting Hamlet's advice to the players was that it was too technical in its terms to appear suitable in the mouth of a Prince. After hearing this we are not surprised to read that "on the representation of a Dublin wellwisher he deleted the abominable soliloquy about not killing Claudius at his prayers." Of John Philip Kemble, whose fame in the part perhaps exceeded that of Betterton and Garrick, it is said that if he ever rose to unparalleled sublimity it was when he pronounced the words "Alas, poor Yorick!" Evidently, however, Kemble's notion of the sublime was on a singularly exalted plane, for we find in his play book

no Fortinbras, no ambassadors; no Reynaldo; no wild words spoken to the ghost in the cellar; no outbreak of indignant emotion in the soliloquy after the player's speech; no advice to the players; no king at his prayers; entrance of Hamlet; no sequel to the closet scene and King and the beggar speech; no Horatio with the sailors; and no relating by Hamlet of his adventure with the pirates.

Not one of our famous stage Hamlets cared to break with Betterton's tradition of showing a Hamlet of great charm, dignity and feeling. And when we come to Fechter's performance the tradition has become so rooted in men's minds that even a man of George Lewes' critical powers can write: "His interpretation is the nearest approach I have seen to the



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realization of Goethe's idea. The refinement, the feminine delicacy, the vacillation of Hamlet are admirably represented." Even Hazlitt can only visualize what he sees, not what he reads, when he writes: "Hamlet is noted for his refinement of thought and feeling." But this analysis of Hamlet's character is incomplete, and there are echoes of dissent when we find Sir Edward Strachey writing in 1848: "I have heard it asserted by persons, taking this commonly conceived view, that the play of 'Hamlet' has rather an immoral tendency, and admitting the premises I do not see that it is easy to escape the conclusion."

For as Mr. Clutton-Brock points out, Hamlet in the full text does many things that trouble us because they seem to be inconsistent with the natural disposition of an English gentleman. Of these actors have been so fully aware that all words considered unfitting were promptly left out of the stage versions. Thus the character, in representation, became a purified being, and the actors, not Shakspeare, succeeded in creating a part which, as George Lewes said, no actor could fail to make interesting on the stage. But surely it cannot be asserted by the reader of the text that Hamlet's words to Ophelia, to Rosencrantz and Guildenstern, to Polonius, to Osgile, to his mother, are compatible with the behavior of a gentleman, or consistent with the spirituality, tenderness and good sense reflected in many of Hamlet's speeches. Yet Coleridge wrote: "Hamlet has been the darling of every country in which the literature of England has been fostered." Naturally, then, a remark of this nature provokes the query, "But which Hamlet, Shakspeare's or the actors'?" Again, we are told by another commentator: "Nearly all people have either read 'Hamlet' or seen it on the stage more than once." And yet from neither reader nor playgoer in the past has there come expostulation, or even questioning, as to the omissions in the acting versions.

What, then, is the conclusion of the argument in so far as it concerns the actor? It is that the author's character of Hamlet, which is the most complex of any character created for the stage, may not yet have been seen in the theater, and probably was not seen acted there during the lifetime of its creator, at least not according to the "true and perfect copple"—that is, not from the play published in 1604, and known as the Second Quarto.—MANCHESTER GUARDIAN.

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had first deceived himself. Colonel Sellers was a man without guile; he was as sincere as he was frank; and he made no more profit out of his swift succession of vain imaginings than did those who were carried away by this magnificent self-confidence. The similarity between Ben Jonson's croak and Mark's enthusiast is superficial and temporary; yet it may be worth noting that frenzied speculation was as characteristic of the golden age of England after the dispersal of the Armada as it was in the gilded age of America, which was the aftermath of the Civil War—Moreover Ben Jonson and Mark Twain have this in common also, that they were both of them humorists of soaring exuberance and both of them realists of limitable veracity.

IV
In the dramatization of the "Gilded Age" Mark had a silent partner, the otherwise un-

Twenty-Five Christmases

(Continued from page 7)

1909

"The Goddess of Liberty", at Weber's Theater, was described as a "musical farce". Frances Demarest, Stella Tracey, Charles Aveling and Louis Casavant were there. I thought that "it was hard to be cheerful even at this optimistic period of the year."

"The City", by Clyde Fitch, at the Lyric Theater, was "Clyde Fitch's last play." Eva Vincent, Lucille Watson and Tully Marshall were in the cast. "But not by 'The City' shall we remember him in the days to come," I wrote.

"Name O'Neil, in 'The Lilly', made something of a sensation at the Stuyvesant Theater," said I. In the cast were Julia Dean, Charles Cartwright, Alfred Hickman, Bruce McRae, Dodson Mitchell and Florence Nash.

1910

"Pomander Walk" captivated me at Wallace's Theater. "At 11 o'clock you quite hate to leave all these nice people," I wrote, "and mix with—muts"

"Drifting" was at Nazimova's Thirty-ninth Street Theater, and I opined that it would follow its own title. Mrs. Sam Sothern, Walter Hale and Frank Goldsmith officiated.

There was "Suzanne", at the Lyceum Theater, "adapted by Haddon Chambers and therefore imported." Julian L'Estrange, Conway Tearle and Rosa Rand tried to make the play go.

1911

"The Wedding Trip" came to the Broadway Theater with the prestige of the late Reginald De Koven. I wrote: "The Wedding Trip" is for those who want light, tripping music without the ragtime taint." Dorothy Jordan, Edward Martindel and Joseph Phillipa were in the cast.

"Kismet" brought Otis Skinner to the Knickerbocker Theater. "It moved along without a hitch," was my comment. Rita Jollivet and Hamilton Hovelle were in the cast.

"The Stranger", by C. T. Dazey, came to the Bijou Theater. "We have grown out of this particular brand of play," I wrote. "It may come into fashion again some day—so may hoopskirts—but the happy day hasn't yet arrived." Wilton Lackaye headed the cast.

1912

"Rutherford and Son" was superbly acted at the Little Theater. "It is a dreary, gloomy and oppressive little play," I wrote. Norman McKinnel, Edyth Olive and Agnes Thomas were in the cast.

A child's play, called "Rackety-Packetty House", was the attraction atop of the Century Theater. Mrs. Frances Hodgson-Burnett wrote it, and of it I said: "It is a capital little story, delightfully told."

"Stop Thief", at the Gaiety Theater, I described as a "laugh cyclone". Frank Bacon gave a most artistic performance in the farce.

1913

"We Are Seven" was at Maxine Elliott's Theater, "clever and amusing," with Effie Ellner, Russ Ehytal and Bessie Barriscale in the cast.

Hille Burke appeared in "The Land of Promise", at the Lyceum Theater, and the play was by Somerset Maugham.

Frances Starr, in "The Secret", at the Belasco Theater, did some magnificent work. Robert Warwick and Frank Reicher were her "supporters".

I must condense as we come to the present day.

1914

"Lady Luxury", at the Casino.
"Tonight's the Night", at the Shubert.
"The Show Shop", at the Hudson.



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Mark Twain and the Theater

(Continued from page 5)

version; but the handling of it, the expressing out of it of all the humor it might be made to contain—that, we may be sure, was the doing of Mark himself. No one else could have done it.

Forty years ago, and more, I pointed out in an article on the "American on the Stage" that in so far as Colonel Sellers was a schemer, with an incessant activity in devising new methods for making money, he had been anticipated by a character in Ben Jonson's "The Devil Is an Ass"—added evidence of the kinship of the descendants of the Puritans with the daring Elizabethan adventurers. Where the American proposed a liniment for the sore eyes so multitudinous in the Orient and saw "millions in it" the Elizabethan had advocated a device for making wine of raisins:

What has thou there?
O, "Making wine of Raisins"; this is in hand now.

Yes, and as true a wine as the wines of France, Or Spain or Italy: look of what grape My raisin is, that wine I'll render perfect. As of the Muscatel grape, I'll render Muscatel; of the Canary, his; the claret, his: So of all kinds; and bate you of the prices Or wine throught the kingdom half in half.

And when it is objected that this enterprise may put up the price of raisins, the answer comes pat:

Why then I make it out blackberries, And it shall do the same. 'Tis but more art, And the charge less.

There is a significant kinship between Ben Jonson and Mark Twain in the super impossibility of their towering fantasies. But there is no true likeness between Meer-craft, whose very name labels him as an unscrupulous exploiter of the eternal gullibility of mankind, and Colonel Sellers, who may have deceived others but who did so only because he

Richard Bennett, in "For the Defense", at the Playhouse.
"Carnival", at the Forty-fourth Street Theater.
Jane Cowl, in "Smilin' Through", at the Broadhurst.

1918
"Somebody's Sweetheart", at the Central.
"Llatan, Lester", at the Knickerbocker.
"Back to Earth", at Henry Miller's.

1919
"Her Family Tree", at the Lyric.
"The Passing Show of 1921", at the Winter Garden.

1920
"The Dover Road", at the Bijou.
"Danger", at the Thirty-ninth Street.
"The Married Woman", at the Princess.

To all of which I can add: "What is coming, who shall say?"

And Last Christmas, 1921
"The Dover Road", at the Bijou.
"Danger", at the Thirty-ninth Street.
"The Married Woman", at the Princess.

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Mark Twain and the Theater

(Continued from page 221)

known Densmore. In the two other plays of his which underwent the ordeal by fire before the footlights he was working in collaboration with associates of an assured fame—Howells and Bret Harte. In neither case was he fortunate in the alliance, for they were not experts in stagecraft, altho each of them had already ventured himself in the drama. What Mark needed, if he was to trot in double harness, was a running mate who was an experienced playwright with an instinctive knowledge of stagecraft. When Mark yoked himself with Howells or with Harte it was the blind leading the blind. The author of "Out of the Question" and the author of "Two Men of Sandy Bar" lacked just what the author of the "Gilded Age" lacked—practice in the application of the principles of play-making. And when Mark associated himself with one or the other he was not better advised than when each of them had worked alone.

The play written in collaboration with Bret Harte was called "Ah Sin", the name of the Heathen Chinese in "Plain Language From Truthful James". It was undertaken to enable Charles T. Parsloe, an actor now forgotten, to profit by the skill he had displayed in the small part of a Chinaman in Bret Harte's earlier play, "Two Men of Sandy Bar" (written for Stuart Robson, brought out in 1876 and withdrawn after a brief and inglorious career on the stage). It had been published; and its external literary merits had been made manifest. Its author did not know enough about playmaking to perceive that its failure had been due to its deficiency in that supporting skeleton of plot which is as necessary to a drama as the equally invisible steel frame is to a skyscraper.

Bret Harte was eager to try again, and he persuaded Mark to join him. Probably he had no need to be persuasive, since Mark had found his experience with the "Gilded Age" exhilarating and profitable. Mark invited Harte to Hartford and they set to work. As I have always been curious about the secrets of collaboration I once asked Mark, many years afterward, how they had gone about it. "Well", he said, with his customary drawl, "Bret came to me at Hartford and we talked the whole thing out. Then Bret wrote the piece while I played billiards. Of course, I had to go over it and get the dialect right. Bret never did know anything about dialect."

Mr. Paine, to whom I transmitted this information, thinks that it is "soberly a fair statement of the case", since "both authors worked on the play and worked hard." But while what Mark said to me may have been an overstatement, I doubt if it was a misstatement. The original suggestion had come from Harte; and the probability is that the major part of the story was his also. The two partners may have worked hard, but I doubt if they worked as seriously at their playmaking as they were wont to do at their story-telling. The man



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of letters who is not primarily a man of the theater, as Shakspeare was and Moliere also, is likely to be a little contemptuous in his condescending to the drama.

The play was produced in Washington in May, 1877, with Parsloe as Ah Sin. I saw it when it was brought to New York in the fall of 1877. From two of the foremost writers in America much was expected; and the result of their combined efforts was lamentably disappointing. It was unworthy of either of them—still more unworthy of both. All I can retrieve from my dim recollections is a trial before Judge Lynch, which lit up the last act, and which I now recall as having more than a little of the energy and the vigor which I found afterward in the episode of the attempted lynching in "Huckleberry Finn". Mr. Paine tells me that the manuscript is still extant. Sooner or later it ought to be published, since nothing written by either Mark Twain or Bret Harte is negligible.

Yet this flat failure of "Ah Sin" did not quench Mark's dramatic ardor. Even before the "Gilded Age" had been dramatized he had begun on "Tom Sawyer"; and his first intention was to write it as a play. Fortunately for us he soon perceived that Tom would have more freedom if his adventures were narrated. After Mark had published "Tom Sawyer" he was fired with another dramatic idea; and he wrote Howells in the first flush of his enthusiasm that he was deep in a comedy with an old detective as the principal character. "I sketched the first act, and wrote the second today, and am dog-tired now. Fifty-four pages of mss. in seven hours." A few days later he wrote again, telling his friend that he had "piled up one hundred and fifty-one pages. The first, second and fourth acts are done, and done to my satisfaction, too. Never had so much fun over anything in my life—such consuming interest and delight." This piece was intended for Sol Smith Russell. But the theatrical experts to whom it was submitted did not share its author's consuming interest. Dion Boucicault said that it was better than "Ah, Sin"; but to say this was saying little. John Brougham wrote that it was "altogether too diffuse for dramatic representation." In time Mark's own opinion of his play seems to have cooled, and he put his manuscript aside. Possibly he utilized it more or less many years later when he wrote "Tom Sawyer, Detective"—but this is mere conjecture.

Then after a longer interval he asked Howells to collaborate with him in a sequel to Colonel Sellers; and in "My Mark Twain" Howells has given a detailed account of their joint misadventure. Mark had a host of suggestions, but no story, so Howells supplied one as best he could, and the two friends spent a hilarious fortnight in writing the play. Mark had quarreled with Raymond and did not want to let him reconquer Sellers; and yet he had ultimately to recognize that Raymond was the only actor the public would accept in the char-

acter. So the piece was sent to Raymond, who accepted it, asking for certain alterations; and then most unexpectedly he returned the manuscript, refusing to have anything to do with it. After hawking their play about the authors arranged to produce it themselves with Burbank (who was not an actor, but an electionist-entertainer) as Sellers, Burbank playing the part in imitation of Raymond. At last they had lost confidence in it so completely that they paid a forfeit rather than undertake the risk of a production in New York. So it was that the "American Claimant, or Mulberry Sellers Ten Years Later", was made visible in New York only at a special matinee in the fall of 1887. It had a few performances in unimportant out-of-town theaters; and then it disappeared from the stage. Yet it had not lived in vain, since it supplied material for several chapters in Mark's later novel, to which he gave the same title—without the subtitle.

After this play had been withdrawn from the boards Mark's ambition to establish himself as a dramatist did not again manifest itself. However, it is pleasant to believe that the pain of his own failure may have been more or less assuaged by the better fortune of dramatizations of two of his novels.

I have already noted that not long after the publication of the "Prince and the Pauper" Mrs. Clemens had arranged scenes from it to be acted by members of the family and by their young friends, and that Mark himself had undertaken the part of Miles Hendon. A little later a dramatization of the whole story was made by Mrs. Abby Sage Richardson; and this was produced in New York in January, 1890. It achieved instant popularity, as well it might, since the story is indisputably dramatic and since it had a more direct action than any other of Mark's novels. This version (revised by Amelie Rives) was revived in 1920 by William Faversham, who appeared as Miles Hendon. The revival met with a reception as warm as that which had greeted the original production.

In one respect this professional dramatization was inferior to Mrs. Clemens' amateur arrangement; it was so devised that one performer should assume two characters, the little Prince and the little Pauper; and this necessitated the omission of the culminating moment in the tale when the Prince and the Pauper stand face to face. And in both the amateur and the professional performances these two lads were impersonated by girls. This may have been necessary, since it is almost impossible to find competent boy actors, while there are girl actors a-plenty; but none the less was it unfortunate, since a girl is never entirely satisfactory in boy's clothes. Very rarely can she conceal from us the fact that she is a girl, doing her best to be a boy. Curiously enough, boys can act girls' parts and make us forget for the moment that they are not what they seem.

Five years after Mrs. Richardson had dramatized the "Prince and the Pauper" Frank Mayo made a most effective play out of "Puddin'head

Wilson". He arranged the title part for his own vigorous and impressive acting. He simplified Mark's story and he amplified it; he condensed it and he heightened it; he preserved the ingenious incidents and the veracious characters; he made his profit out of the telling dialog; and he was skillful in disentangling the essentially dramatic elements of Mark's rather rambling story. He produced it in New York in the spring of 1895. Mark was then in Europe; but when he returned he made haste to see the piece. He was discovered by the audience and called upon for a speech, in which he congratulated the player-playwright on a "delightful play". He ended by saying: "Confidentially I have always had an idea that I was well equipped to write plays, but I have never encountered a manager who has agreed with me"—which was not strictly accurate, since two different managers had accepted the "Gilded Age" and "Ah Sin".

When the "Gilded Age" was brought out in New York in the fall of 1874 Mark climbed the eighty steps which led to the editorial offices of The New York World, then in the control of Manton Marble. He asked for the city editor and he was shown into the cubicle occupied by William C. Brownell. He explained that he had come to ask the editor to puff his play; whereupon Brownell inquired if it was a good play. "No," was Mark's drawing answer, "it isn't a good play. It's a bad play—a damned bad play. I couldn't write a good play. But it has a good character. I can write character; and that character is the best I can do. If it was a good play I shouldn't have had to climb up here to ask you to puff it."

Here Mark was unconsciously revealing his agreement with Aristotle, the master of all who know. Aristotle declared that in a tragedy—and the remark is even more applicable to comedy—plot is more important than character, since you can have an appealing drama without character, but you cannot have it without plot. And Lowell has said the same thing in more detail in one of his lectures on the "Old English Dramatists": "In a play we not only expect a succession of scenes, but that each scene should lead by a logic more or less stringent, if not to the next, at any rate to something that is to follow and that all should contribute their fraction of impulse to the inevitable catastrophe. That is to say, the structure should be organic, with a necessary and harmonious connection and relation of parts, and not merely mechanical with an arbitrary or haphazard joining of one part to another."

It was this constructive skill that Mark lacked. He could create characters; he could make them reveal themselves in appropriate situations; he could carry on a story which in the library would delight all of us, but which was without the compact directness demanded by us when we were in the theater. He possessed all the qualifications of the dramatist except the one thing needful, without which the rest are unavailing; he could not organize a structure with the necessary and harmonious connection and relation of its parts. In other words, he was devoid of the engineering draftsmanship which plans the steel-frame, four-square to all the winds that blow.

He may have had—indeed he did have—dramatic genius; but he never acquired the theatrical talent which would make his genius available. He could not cut and polish and set his own diamonds.

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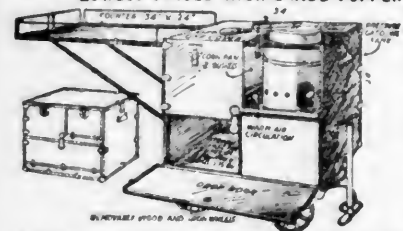


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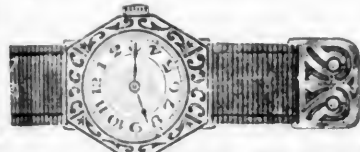


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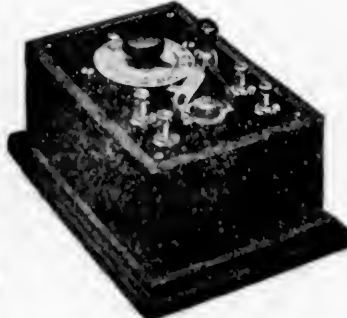
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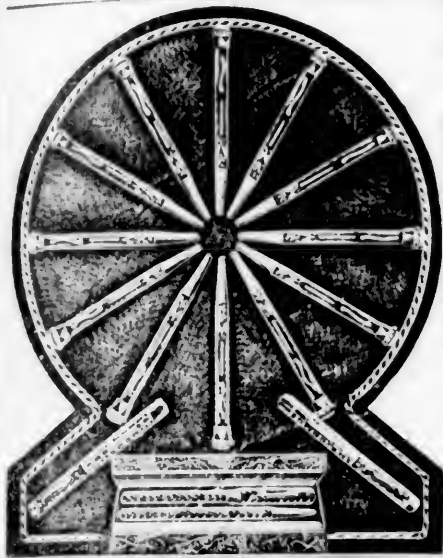
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The Equity Players

(Continued from page 6)

one of their handicaps. It doesn't seem one to me, because even the pick of plays by our recognized playwrights is highly unlikely to bring forth anything up to the standard Equity has in mind. I'd be glad to see them do "The First Year", or "The Famous Mrs. Fair", or "The Hairy Ape". But when you've made a few exceptions like those you've exhausted the list of works by our recognized writers which have the dual value of theatrical body and imaginative or intellectual force. Even "The First Year" crowds in only because of its homely fidelity. No, Equity Players have got to look for their native plays largely to the new generation. They have got to develop some Equity play writers. If they do it they will have created a monument more enduring than brass.

We have all heard it said, time and again, even recently by no less a person than Bolson, that actors are "children", or that their sensitive, emotional temperaments unfit them for intellectual effort and executive responsibility. The mere fact that an extremely high quality of intellectual effort is required to play the great roles of drama, so that all the great players, from Betterton to Mrs. Fiske and E. H. Sothern, have been people of exceptionally keen minds, seems equally to be forgotten. Forgotten, too, appears to be the fact that Shakespeare was an actor, that Colley Cibber was an actor, that the organization and successful conduct of such a repertoire as Booth or Mansfield or Sothern or Irving or Walter Hampden carried or carries around the country requires executive ability of no common order. But even more than these facts seems to be forgotten the fact that in all the long history of the theater it has actually been the actors, the poor, "childish", despised actors who have kept the torch burning, who have suffered ignominy and hardships, scorn and poverty sometimes, for the love of this thing called drama. When Equity was first founded, a few brief years ago, to improve the actor's lot, it demonstrated at once and strikingly the loyal solidarity of the profession. Even the opposition to Equity, exemplified by Fidelity, was for the most part due to a sense of loyalty. The Eldos were less socially conscious, so that their loyalty to the dignity of their profession seemed outraged by an alliance with color labor. This statement may not quite please either side—but it is a fact. And now the Equity Players are but the logical development of the Equity idea—the concrete expression of loyalty in a theater run by the actors for the glory of the drama.

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5 SILVER \$1.00 CHARMS. Coins included.	2 15-JEWEL 10-YEAR GENTS' WATCHES.
1 STRING HIGH-GRADE PEARLS.	1 FINE QUALITY BEADED BAG.
1 CIGARETTE HOLDERS, IN CASE.	2 \$4.00 SOLID GOLD FOUNTAIN PENS.
2 \$3.00 RITE WELL PENCILS.	2 GENTS' SCARF PINS.
2 CUFF LINK SETS.	2 STAG 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

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\$18.50 **24 HIGH GRADE PRIZES**

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LIST OF PRIZES

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2 BLUE BIRD ENAMEL BROOCHES.	4 WALDEMAR CHAINS.
2 GENUINE BRIAR PIPES.	2 PHOTO LOCKETS, WITH RIBBON CHAIN.
2 PERFECT POINT PENCILS.	2 REDMANOL CIGARETTE HOLDERS.
2 HIGH-GRADE POCKET KNIVES.	1 CIGARETTE CASE.

1 TEN-YEAR GOLD-FILLED GENTS' WATCH, as Prize for Last Punch on Board.

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